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# Billboard

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'NO LONGER VIABLE'

## Pickwick Distrib Dumped

By JOHN SIPPEL

MIAMI BEACH—Pickwick distribution topper Jim Moran conceded here last week during the NARM convention that the defection of the Chrysalis, Arista and Motown labels from the company's independent distribution network has rendered it no longer viable. The statement followed weeks of intense speculation about Pickwick's distribution intentions, after the firm shuttered branches ostensibly for inventory taking and then announced stringent new credit policies (Billboard, April 9, 16). Through this, Pickwick had indicated a "sequential" reopening (Continued on page 59)

## Schwartz Suit Hits Arista, RCA; Seeks Stay Of Distribution Shift

This story prepared by Bill Holland in Washington and Leo Sacks in New York.

NEW YORK—Schwartz Bros. Inc. has slapped Arista Records and RCA with a \$5 million breach of contract suit, claiming fraudulent conduct, unfair competition, contractual interference and conspiracy,

pegged to Arista's defection to the RCA branch distribution network.

The complaint by the independent distributor, based in Lanham, Md., is the first to surface since the departure of Arista and Chrysalis to branch distribution systems (Billboard, April 9).

Schwartz Bros. will continue to distribute Arista product until May 2 as part of an understanding reached Thursday (14) during a conference call with Judge Robert Woods of State Circuit Court for Prince George's County, Md., and attorneys representing the plaintiff and Arista. An attorney for RCA Records did not participate in the call. Judge Woods set May 2 for a hearing on the plaintiff's application for a preliminary injunction that

would enjoin RCA from distributing Arista product in Washington, Pennsylvania, Maryland, Virginia, North Carolina and South Carolina.

The 14-page complaint, which is supported by 47 pages of exhibits and documents, contends that Arista contracted with Schwartz Bros. for distribution in the aforementioned territories in September, 1980. The agreement was signed by Jim Schwartz, president of Schwartz Bros., and Aaron Levy, senior vice president of finance for Arista, and provided for two "automatic" two-year extensions unless either party notified the other of a change to the contrary.

Schwartz Bros. does not specify from which defendant it is seeking the compensatory damages. The suit (Continued on page 59)

## Racks To Apply Pricing Pressure

MIAMI BEACH—The nation's rackjobbers, beset by account losses, hope to unite with key record/tape retailers in a unified plea to all labels to set price a la CBS Records. The CBS policy gives accounts whose business is primarily records a lower price than those customers not de-

finied in this manner.

This emerged at last week's NARM convention during a rackjobber session Tuesday (12) considered one of the hottest in the history of the trade group event. The focal point was whether racks and retail stores can stay in business with dis-

count department stores like Target, Gold Circle and Bradley buying direct. Pickwick's Eric Paulson and several others pointed up instances of Target, in the strategic first two weeks of December, advertising all \$8.98s at \$5.99.

(Continued on page 66)

### - Inside Billboard -

- **PROGRAMMING FOR GMS** and a fresh approach to station management were but two of the topics discussed at the NAB conference in Las Vegas last week. Billboard's on-the-spot coverage appears on pages 12, 13, 16 and 23.
- **MERCHANDISING MUSIC** was the dominant theme of last week's NARM convention in Miami Beach, although the need for record retailers to broaden their home entertainment base was fully recognized and debated. Special reports appear on pages 3, 4, 58, 59 and 70.
- **PROGRAMMER TOM BIGBY'S** exit from KFI Los Angeles has been confirmed. His successor is KOST's Jhani Kay, who becomes PD and operations manager of both Cox facilities. Radio, page 12.
- **ALTERNATIVE MERCHANDISE** offers profit potential untapped by many record and tape retailers, according to Larry Schaffer of Vibrations in Florida. His three-store enterprise exemplifies those opportunities seized, he says. Retailing, page 27.
- **CAPITOL BROADCASTING** has restructured again. Frank Maruca, who's been overseeing the company's San Antonio properties, is radio group manager. Claire Shaffner takes over general management of stations in Statesville/Charlotte, Huntington and Richmond. Radio, page 12.
- **LATIN RETAILERS** in the Miami area continue to report sluggish sales, largely attributable to the state of the economy. They also note salsa's diminishing popularity, overtaken by the romantic ballad genre. Latin, page 54.

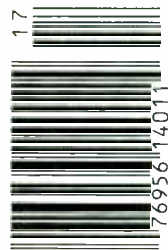


"If Hank Williams and Kitty Wells had married and had a daughter, she would have sounded like Delia Bell." That's what Emmylou Harris said, and she should know—Emmylou just finished producing *Delia Bell* 1/4-23838. The album is Delia's first release on Warner Bros. Records and Cassettes, and it features the single "Flame In My Heart" 7-29653. (Advertisement)



Over the past ten years, **RONNIE MILSAP** has proved himself to be a leader in the music industry... continually expanding the sound of music... and he's done it again with his current POP/AC/COUNTRY hit single "STRANGER IN MY HOUSE," (Country R&R Breaker 1st Week, Pop R&R Breaker 4th Week!) from his current LP "KEYED UP." (Advertisement)

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## TOWER TOPPER KEYNOTES CONVENTION

## Solomon's Wisdom: Music Is Power

By IRV LICHTMAN

MIAMI BEACH—Even if today's music retailer considers his operation a home entertainment center, he'd best continue to put overwhelming emphasis on prerecorded music. This was the focus of a keynote address at the NARM convention here Monday (11) by key retailer Russ Solomon, who called for strong merchandising of music to further tap the consumer's continuing desire to be entertained by it.

## NARM Report

Solomon, who called for strong merchandising of music to further tap the consumer's continuing desire to be entertained by it.

Geffen keynoter, page 4

Solomon's wide-ranging speech was a staunch defense of the music industry's power to grow, reaching a point, surprisingly, where he even pooh-poohed the oft-cited dangers of home taping and rental. Solomon, chief of Tower Records, also attacked the "stalwarts of the media who persist in ringing the death-

knoll of the record industry." "We all know that the music business did not collapse in 1982... is not about to collapse, and never will collapse," he said.

In Solomon's view, prerecorded music's hold is strong because it's "the only way people can control their music environment" and they "have to control their music environment with records and tapes."

Noting that people haven't stopped liking music—"they just bought fewer records"—Solomon said they would buy more if given "what they want to buy at the price they want to pay. That's really what it's all about. And... we can do it. To think there's a limit to the amount of music we can sell to a customer is foolish."

He explained the "incredible potential for growth" by pointing out that "if you, as a retailer, sold someone \$35 worth of records last year, you bagged a whopping .00015% of that person's average household income. That's less than two tenths of one percent."

Solomon suggested that the industry "set some goals" for itself. "Let's get those customers to buy six records a year instead of five... If we just work hard to do that, do you realize that our \$3 billion industry would become a \$4 billion industry? And heaven forbid if we dare to try to get them to buy a record maybe every 30 days, it could be an eight-and-a-half billion dollar industry... almost triple what it is today."

Solomon said the industry had a lot of things going for it, including radio's venture away from "safe music," thanks largely to the "remark-

able things that are happening on MTV."

"Our aim, as record retailers and manufacturers, is to sell a lot of records and tapes. Pay attention to the... music business and don't sell your soul to Atari," Solomon declared in an opening shot at over-declaration. "Selling other product lines is fine as long as they are supplemental sales, not substitute sales."

Solomon suggested that store merchandising get the customer to buy not only the hit but "something else"

(Continued on page 60)

## New Opportunities Stressed At Sessions

By EARL PAIGE

MIAMI BEACH—The nation's record and tape retailers were challenged here at the 25th annual National Assn. of Recording Merchandisers (NARM) convention, April 10-13, to go after the prerecorded cassette market more aggressively and be more open generally to new opportunities. The key phrase "home entertainment" was emphasized over and over as referring not to the future but to the present.

## NARM Report

After summarizing NARM's history and noting that the "survivors are here today" following the \$4 billion high point of 1978, "when every night was 'Saturday Night Fever,'" John Marmaduke of Western Merchandising, Amarillo, Tex., welcomed delegates on an optimistic note. That note continued throughout the convention.

The business is off but only slightly, with units shipped down 3%, dollars off just 1% and a drop of 2% in list prices, said Jerry Shulman of CBS Records, chairman of the RIAA research committee. The dominant theme of cassettes, which was to echo again and again, was sounded as Shulman noted that sales of the configuration "are up four-fold."

An obvious indication from the convention is that NARM is getting to know the music customer better and obtaining better statistics all the way around. Among the statistics highlighted: record and tape stores gained 4% in 1981-82 with slippage by department stores and discount stores; rock as a genre was down 9% while pop and easy listening rose 3%; gospel and classical gained a couple of points, too. Black and country remained level.

Music purchasing is gaining among older demographics who grew up on rock'n'roll, noted Shulman, echoing opening remarks by Jim Bonk, chairman of NARM's retail advisory board. The over-35

(Continued on page 60)



**NEXT GENERATION—This is the latest Compact Disc player launched by Sony in Japan, joining the CDP-101, which came to market last October. Known as the CDP-701ES, the new machine will retail at the yen equivalent of \$1,000, compared to the \$700 price tag of the earlier model. Features include random memory music sensor which permits selection of eight titles at random, a large multifunction display, music scan, automatic sensor and full repeat function.**

Bright Future Predicted For CD  
PolyGram's Gout Cites Figures On European Launch

MIAMI BEACH—Preliminary data on the European Compact Disc launch in March appear to show results "even better than in Japan—which would be absolutely astonishing," according to Hans G. Gout,

## NARM Report

senior director of the Compact Disc for the PolyGram Group. The data provided by Gout, making an unscheduled appearance at the NARM convention's opening business session Monday (11), was part of PolyGram Records' formal introduction of CD to merchandisers, which included a CD demonstration suite. Last year, PolyGram offered NARM attendees a prototype demonstration, comparing a Bee Gees performance in CD and LP configurations.

Terming his statistics on the March 1 debut of CD in France,

Germany, Holland and England "only estimates and indications—I dare not trust them 100% yet." Gout covered eight points gleaned from reply cards enclosed in European software catalogs and packed with players:

- "In three weeks time, 50%-70% of the shipped Compact Discs were sold to the consumer."

- "Consumer prices range from \$16 to about \$20. As expected, this price level is fully acceptable."

- "Dealer, media and consumer reactions have been overwhelmingly positive."

- "Dealers who could and did demonstrate the Compact Disc sold much more than those who did not."

- "The average number of Compact Discs bought per consumer in three weeks ranges from 'over five'

in one country to 'about seven' in another."

- "There is, obviously, a shortage of hardware and software; nobody could have expected such high sales."

- "Sales of classical repertoire in Japan were—as expected—extremely high: 60%-80% of total. First indications in Europe are pop/classical: 50/50—a reflection of more classical repertoire available to start with. If we look at the best-seller lists, however, we see that the strongest adult contemporary or MOR pop titles easily outsell the strongest classical repertoire."

Gout called it a "misunderstanding—rather widespread in the U.S.—that only digitally recorded repertoire could or should be used on Compact Disc. This simply is not true."

(Continued on page 60)

## GROWTH SLOWER THAN EXPECTED

## Meet Eyes Gospel's Problems

By EDWARD MORRIS

NASHVILLE — Although gospel music continues to show the vitality that led to its pacing jazz and classical in sales, there are indications that it is not growing commercially at the rate its proponents have been predicting. This attitude manifested itself time and again during the Gospel Music Assn.'s "Gospel Music '83" convention here April 10-13.

The convention was comprised of general interest meetings, the National Gospel Radio Seminar and a choral music workshop.

Persistent problems, as outlined in various sessions, included the difficulty of interesting major advertisers in Christian radio; sparse label budgets that may increasingly force artists to pay for their production costs upfront; piracy, particularly in Asia; less than imaginative retailing; and the eternal see-sawing between scriptural and commercial demands that sets the gospel industry apart from all others.

The tension between what sells and what is scripturally permissible was spotlighted in the keynote address by Dr. Anthony Campolo, sociology professor at Eastern College, Philadelphia. "Most gospel singers I meet are theologically shallow," he charged, "and the Jesus they present is not the Jesus of scriptures but the Jesus of American culture." He urged gospel performers to focus their music on social problems instead of comforting themselves in pietism.

Speaking on the state-of-the-industry panel, Sparrow Records president Billy Ray Hearn predicted, "In the future, artists will be financing part or all of their expanded recording budgets in exchange for two important concepts in action—greater artistic control over their music and greater marketing effectiveness. Higher royalties are going hand in hand with lower advances."

Cam Floria, president of Christian Artists Corp., reported that there is a potentially vast market for

gospel music internationally and that the greatest gains so far have been in western Europe and Asia. He noted that there are more than 1,000 gospel music groups in Holland alone. Floria conceded, though, that it is difficult to collect musical revenues in Asia, and he said that the American government should put pressure on other countries to respect its copyrights.

In a separate panel on international gospel music, participants confirmed Floria's outlook, emphasizing that the evangelistic prospects were as exciting as the economic ones. GMA's executive director Don Butler warned that American artists should not go abroad acting as if they have all the answers. "Very few of us go to the trouble of learning their language. We're pampered. We're not willing to adjust."

Joe Battaglia, agenda chairman for the National Gospel Radio Seminar, urged greater use by broadcasters and others in gospel music of existing research which

(Continued on page 70)

Technics CD  
Plans Tie In  
Disk Dealers

By IS HOROWITZ

NEW YORK—Only half of the audio dealers surveyed by Technics plan to carry Compact Disc software beyond numbers needed to demonstrate players, relying instead on traditional record and tape outlets in their areas to satisfy the repertoire desires of machine purchasers.

This research disclosure portends close marketing cooperation between CD hardware and software retailers, says Technics. That prospect will be supported by the hi fi manufacturer via cross promotion assistance.

At a press conference Thursday (14) to introduce Technics' CD player and other consumer digital audio components, the company outlined early marketing plans for its digital playback system, scheduled for field delivery the latter part

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## Record Profits For CBS Records First Quarter Jump Is Posted On Small Sales Rise

NEW YORK—The glowing first quarter for CBS Records/Group predicted by-president Walter Yetnikoff (Billboard, March 19) officially materialized last week, when the company reported record profits

for the period on slightly increased sales against first quarter '82.

The income jump reflected in part reduced overheads at the record division, i.e. the substantial staff cuts of last year and the closure of its Terre Haute facility.

Specifically, profits zoomed to \$39.4 million against \$19.6 million a year before. Sales were \$296.6 million (against \$296.1 million). According to the report, part of an overall CBS Inc. summary of the three-month period, domestic CBS Records/Group sales gained an unspecified amount, offsetting a decline in international business prompted in part by unfavorable currency exchange rates. Columbia House, the direct marketer unit, was cited for "good profit growth."

CBS also said that even with the pre-tax profit of \$4.5 million on the recent sale of the Big 3 Music print division of United Artists Music, the record group's profit for the period remains a new record.

Thomas H. Wyman, CBS Inc. president, singled out the record group's profit performance by declaring, "We are excited by the dramatic first quarter turnaround in recorded music; the record first quarter profits for CBS Records reflects exceptional competitive performance and the benefits of last year's restructuring of this business."

Overall, CBS Inc. reports that first quarter net income and revenues rose compared to the first quarter of 1982, while income from continuing operations declined as expected.

### BENATAR LP

## Good News In Battle Vs. Counterfeiting

MIAMI BEACH—Although embattled on several fronts, the recording industry is winning one fight, according to incoming results of an anticounterfeiting program involving Pat Benatar's "Get Nervous."

### NARM Report

NARM delegates learned in a presentation here Tuesday (12) by Ron Katz, president of Light Signature, that not only can counterfeiting be curbed, but marketing benefits can be obtained as a byproduct. "This system is the first that can track one piece of product day to day, week to week and month to month," Katz said. "Initially, the Benatar recording was purchased by males as the dominant demographic and in LP form. Now, female cassette buyers predominate." Those findings are based on 125,000 returned data cards.

Noting that Chrysalis and Arista are the only labels using the light beam analysis system, Katz said Benatar's September release and Arista releases by Barry Manilow and the Alan Parsons Project will next feature the Light Signature program.

Among the potential marketing benefits of the system mentioned by Katz was the ability to key on 200,000 consumer names in a data bank in terms of pre-release promotion. He mentioned direct mail as "the new fourth dynamic form of advertising."

Although every previous Benatar release had been the object of counterfeiting, Katz claimed no instances of counterfeiting were found for "Get Nervous." He called counterfeiting an overall \$350 million yearly drain.

Katz said he had initially been fearful that consumers could not be rallied behind the anticounterfeiting effort. But he displayed encouraging letters he had received, including two that complained of no certificate of authenticity in the package. "These happened to fall out," he noted.

Mass media bulwarked the program in terms of 30 television news spots, 500 radio spots, and ads in Rolling Stone, Cream, Seventeen and BAM, Katz outlined. The effort made the front page of the Los Angeles Times, Kansas City Star and Chicago Sun-Times.

Katz noted that 94% of the respondents filled out demographic data.

EARL PAIGE

## New Music Seminar Set For July 5-6 In New York

NEW YORK—The expanded fourth annual New Music Seminar is scheduled this year for July 5-6 at the Hilton Hotel here.

According to Mark Josephson, one of the seminar organizers, this year there will also be a separate exhibition area, able to accommodate 36 booths, with booths going at \$1,000 apiece.

Registration for the seminar is \$75 per person in advance and \$90 after June 17. This is about \$10 more than last year when the seminar, held at the Sheraton Centre, drew over 1,000 registrants. With the growing success of new music, even more registrants are expected this year.

The seminar will deal with such topics as independent labels and distribution, a&r, DJs and clubs, rhythm radio, new technology, record production, trades and charts, retail and marketing, album radio, new technology, record production, artist management, music law, talent and booking, and the annual "battle of the DJ." In addition, Josephson promises a greater focus on video.

There will also be showcase performances by major new music artists performing at some of the city's top clubs.

To make things easier for those coming from the West Coast, Europe and elsewhere, Josephson says the seminar has worked out a deal whereby attendees can get the lowest rate from Pan Am without any restrictions. Airport buses and limos have also been arranged, he adds.

Since it follows the Fourth of July weekend, the seminar has also worked out a deal whereby anybody arriving early can get the seminar's special \$85-a-day room rate at the New York Hilton for July 2-4. This is part of the seminar's "club weekend" package that also includes three complimentary club admissions and two-for-one Broadway show tickets.

Josephson says that, for the first time, pre-registrants will be listed in a directory that will be handed out during the seminar.

New Music Seminar representatives can be contacted at 210 E. 90th St., New York, N.Y. 10028; (212) 348-4876.

ROMAN KOZAK

## Executive Turntable

Bill Wardlow steps out this week as Billboard chart director. Tom Noonan, associate publisher, takes over as chart director, and continues to base in Los Angeles.

Mike Mongiovi, black music chart manager, and Don Kamerer, country chart manager, will report to Noonan, who reports to Marty Feely, director of research, in New York. Feely takes on the title of associate publisher.

Bill Wardlow will continue his association with Billboard, working on formatting and packaging tv and radio programs.

### Record Companies

Island Records has appointed Mel Klein vice president of finance and business affairs in New York. He joined the label in 1980 and held a similar post at Polydor Records. . . . PolyGram Records in New York has named David Krenkel executive director of budgeting and financial analysis. He was manager of budgeting and forecasting for RCA Direct Marketing Inc. . . .

Jude Wilder has been appointed associate director of East Coast product management for Epic. Portrait and the CBS Associated Labels in New York. She will also serve as the marketing liaison with Chrysalis Records. Wilder was associate director of customer merchandising for the CBS Records Division. . . . Fran Aliberte has been appointed director of national sales for WEA Corp. in Burbank, Calif. She was Boston branch sales manager, a post now held by Mike Fontecchio, who moves from the organization's Hartford sales branch. WEA has also appointed Dave Nichols singles specialist and special projects coordinator for the Dallas branch. . . . Capitol Records has appointed Rafael Gil a&r and marketing director for Latin America. He is based in Los Angeles. . . . F.W. Ike Eichelkraut has been appointed vice president of artist development for Fat City/Flame Records in Los Angeles. . . . Aria Records, Brooklyn, N.Y., has named Andrea Bick director of public relations.



Klein



Krenkel



Wilder

### Publishing

Elektra/Asylum & Refuge Music in Nashville has appointed Dixie Gamble-Bowen president. She joined the company in 1980 as general manager. . . .

Gary Lynn Petty has been named creative director of CBS Songs Nashville, where he is based. He is a former vice president of programming and operations for McCreery Broadcasting. . . . Dr. Bill Moffitt has joined the composing and arranging staff of Columbia Pictures Publications.



Gamble-Bowen



Petty

### Video/Pro Equipment

Magnetic Tape International, Santa Monica, Calif., has named Stephen Milam president. He continues as president of American Video Tape Manufacturing Company. The firms are subsidiaries of InterMagnetics America Inc. . . . Embassy Home Entertainment in Los Angeles has appointed Cheryl Benton sales administrative manager; Vince Larinto director of finance; and Jim Brown West Coast regional manager. . . . Rupert Burks has been named director of systems for ABC Video Enterprises' TeleFirst Entertainment Recording Service in New York. . . . The Matsushita Engineering and Service Company, Secaucus, N.J., has appointed Alan Wechsler national broadcast operations manager. . . . Ronald Swanson has been named market development manager of 3M's Magnetic Audio-Video Products division in St. Paul, Minn.

(Continued on page 60)

## David Geffen Strikes A Note Of Optimism

By ADAM WHITE

MIAMI BEACH—Today's young record buyers have not lost their appetite for music, nor are today's new artists faceless, lacking identity or signature. These are myths, suggested Geffen Records chairman David Geffen in his NARM keynote address Tuesday (12), and ones that should be swiftly dispelled inside—and outside—the music industry.

Geffen's was an upbeat speech, a further reflection of the convention's gingerly upbeat overall mood, and the audience responded well when he commended those who nourished new artists and repertoire—"modern music" was his expression—in the face of conservative and downbeat industryites. (Tower's Russ Solomon

took the latter group to task, too, in his earlier keynote address, chastising label executives who were willing to spread pessimism in the media "at the drop of an arc light.")

Emphasized Geffen, "The appetite of the current generation for contemporary, innovative, imaginative and progressive music is as strong as ever before." Further, he said, "We're witnessing in the new generation a truly creative departure in attitudes and tastes, a significant artistic movement of huge proportions. This movement, like all others before it, seeks a flag to wave, a uniform to wear and a vocabulary that clearly identifies and expresses its values and attitudes."

The executive also opined that today's recording acts are as provocative, charismatic and deserving of success as any in previous times, citing Prince, Men At Work, Culture Club, Berlin and ABC. "These are not faceless bands with a 'one-shot single' and no identity or signature. These acts are artists from whom we will be hearing a lot more."

Geffen also had words of approval for "innovations in marketing and promotion" among record manufacturers, which, he said, are

effective in reaching the consumer. Initial reaction to the Warner Bros. 6-by-12-inch cassette package seems positive, he instanced, while also lauding creative price/configuration ploys such as the mini-LP.

MTV came in for praise from Geffen, as it did from other NARM delegates. "It is a very effective tool in exposing and breaking new artists. In turn, it's stimulating and encouraging recording artists to expand their creativity both visually and conceptually. Now the music industry can become the predominant art form through which the new generation seeks to express itself. We—

music in video—can monopolize the imagination of a new generation."

Geffen concluded by pointing out that while such woes as home taping should not be minimized, those in the business should recognize that "it is not a coincidence that record sales fell off at the same time as the economy went into recession." He added, "We're doing quite well compared to the auto, steel and construction industries, and I take this as an indication of the strength, endurance and appeal of our business, and feel we have much to be thankful for. As the economy recovers—and it will—so will the record business."

## NARM Board Of Directors Named

MIAMI BEACH—The newly elected 1983-84 NARM board of directors, headed by president Lou Fogelman of Show Industries, Los Angeles, also includes vice president Calvin Simpson Jr. of Simpson's Wholesale, Detroit; secretary Noel Gimbel of Sound/Video Unlimited, Skokie, Ill.; and treasurer Jack Eugster of the Musicland Group, Minneapolis.

The remainder of the board includes Leonard Silver of Transcontinent Record Sales, Buffalo; Paul David of Camelot Enterprises, North Canton, Ohio; Harold Okinow of Lieberman Enterprises, Minneapolis; Russ Solomon of MTS Inc., Los Angeles; and Roy Imber of Elroy Enterprises, Port Washington, N.Y.

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ORIGINAL SOUNDTRACK FROM THE MOTION PICTURE



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Irene Cara appears courtesy of Network Records  
Kim Carnes appears courtesy of EMI America Records  
Michael Sembello appears courtesy of Warner Bros. Records  
Donna Summer appears courtesy of Geffen Records



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## 'Up Where' Wins Oscar As Best Song

LOS ANGELES—"Up Where We Belong," the love theme from "An Officer And A Gentleman," continued its sweep of major industry awards Monday (11) by winning the Oscar for best song. The tune previously shared the grand prize at the Tokyo Music Festival and won a Grammy for Joe Cocker & Jennifer Warnes as top pop performance by a duo or group.

It's the first Oscar for composers Jack Nitzsche and Buffy Sainte-Marie and lyricist Will Jennings. The "Officer" soundtrack and No. 1 "Up Where We Belong" single were released on Atco-distributed Island Records.

But Nitzsche's "Officer" score lost the Oscar for best original score to John Williams' "E.T." It's Williams' fourth Academy Award: He previously won for adapting the score to "Fiddler On The Roof" (1971) and composing the scores to "Jaws" ('75) and "Star Wars" ('77). The "E.T." soundtrack on MCA went gold last year and won three Grammy Awards in February.

In the category of best original song score and its adaptation, the winner was Henry Mancini and Leslie Bricusse's "Victor/Victoria." It's Mancini's fourth Oscar, and first in 20 years. He won for composing the score to "Breakfast At Tiffany's" (1961) and for writing the winning songs "Moon River" ('61) and "Days Of Wine And Roses" ('62). It's the second Oscar for Bricusse, who won the best song award in 1967 with "Talk To The Animals" from "Dr. Doolittle."

The "Victor/Victoria" soundtrack was released by PolyGram.

## Amy Grant Tops Winners Of Annual Gospel Awards

NASHVILLE — Myrrh Records' Amy Grant was the big winner at the Gospel Music Assn.'s 14th annual Dove awards ceremony, held here April 13. Grant was voted artist of the year, and her "Age To Age" LP copped top honors as contemporary album of the year and for having the best album cover.

Last year's artist of the year, Sandi Patti, on Impact Records, picked up the top female vocalist prize, while labelmate Larnelle Harris earned his Dove as male vocalist of the year. Dino Kartsonakis, on Light Records, was cited as instrumentalist of the year, and the Imperials, on DaySpring Records, were named group of the year.

Scottish artist Sheila Walsh was given the GMA's first international award. Inducted into the organization's hall of fame were the late Marvin Norcross, founder of Canaanland Music, and Bill Gaither, artist and songwriter.

Here is a list of the other winners:  
**Song**—"El Shaddai," by Michael Card and John Thompson; Whole Armor Publishing, ASCAP.

**Songwriter**—Michael Card.

**Inspirational album**—"Lift Up The Lord," Sandi Patti; Impact Records; Greg Nelson, producer.

**Traditional album**—"Feeling At Home," Rex Nelon Singers; Canaan Records; Ken Harding, producer.

**Contemporary album—black**—"I'll Never Stop Loving You," Leon Patis; Myrrh Records; Skip Konte, producer.



**CARTER FOR CASH**—Carlene Carter, better known as "The Blue Nun," is pictured with Gregg Geller, vice president of national a&r for Epic, on the occasion of her label signing. An album, "C'est Si Bon," is scheduled for May release.

## Chartbeat

### Bowie, Dexy's Runners At Finish Line

By PAUL GREIN

David Bowie's "Let's Dance" (EMI America) sprints into the top five on Billboard's dance/disco chart and into the top 10 on the pop chart, while holding at No. 1 for the second week in the U.K. It's Bowie's first single in seven years to crack the U.S. top 10 (the last was 1976's "Golden Years"), and it's already his second highest-charting American hit to date, topped only by 1975's No. 1 "Fame."

In Britain, "Let's Dance" is Bowie's fourth No. 1, following 1975's "Space Oddity," '80's "Ashes To Ashes" and '81's "Under Pressure," a collaboration with Queen which was Bowie's first release

through EMI. "Let's Dance" reached No. 1 in Britain in just three weeks, a considerably faster climb than Bowie's first No. 1, "Space Oddity," which took six years and nine weeks from the date of its first chart appearance (Sept. 6, 1969) to reach the top spot.

"Let's Dance" is already Bowie's biggest transatlantic hit; none of his three prior No. 1 British hits cracked the top 10 in the U.S. ("Space Oddity" came closest, peaking at 15 in March 1973). Similarly, Bowie's biggest American hit, "Fame," only reached 17 in the U.K.

"Let's Dance" also marks a return to the top 10 for co-producer Nile Rodgers, who was last in the winners' circle in November, 1980 with Diana Ross' "Upside Down" and "I'm Coming Out." On the black chart, "Let's Dance" climbs to 72.

The British flag also rests atop the American pop chart this week, as Dexy's Midnight Runners' "Come On Eileen" (Mercury) finally nudges out Michael Jackson's "Billie Jean." The Dexy's smash hit No. 1 in the U.K. more than eight months ago, which surpasses the seven-month interval between the No. 1 U.K. and U.S. postings of the Human League's "Don't You Want Me" on Virgin. But it doesn't equal the 10-month gap between the No. 1 British ranking of Soft Cell's "Tainted Love" and its top 10 placement in the States.

The increasing interaction between the British and American

charts is reflected in the fact that six of the last 16 records to hit No. 1 in the U.S. also reached the top of the U.K. chart: Paul McCartney & Stevie Wonder's "Ebony And Ivory," the Human League's "Don't You Want Me," Survivor's "Eye Of The Tiger," Men At Work's "Down Under," Michael Jackson's "Billie Jean" and now "Come On Eileen."

(Continued on page 68)

RUSSELL SHAW

## Local Midwestern Bands Get Support From Pabst

By MOIRA McCORMICK

CHICAGO—Pabst Blue Ribbon Beer of Milwaukee is continuing its sponsorship of regional Midwestern bands. Flying Fish recording artists Big Twist & the Mellow Fellows and Our Gang artists Amusement Park, both Chicago-based groups, and Milwaukee's Smart Aleck are the latest to join the brewery-sponsored bands, which also include Midwest acts Gray Star, the Booze Brothers and Dallas-based Mason-Dixon.

Al Guerrero, special events manager in Pabst's sales promotion department, says, "We couldn't afford to sponsor bands like the Who, the Stones and Fleetwood Mac, but we had a need to penetrate the beer consumer market that follows those groups. We felt a grassroots ap-

proach could conceivably be as effective."

At the beginning of 1981, Guerrero began sponsoring Milwaukee band Sierra (whose vocalist Valerie Mikkelsen now fronts Smart Aleck) to "get the feel" of group sponsorship, then took on Milwaukee's Booze Brothers satirical revue in 1982. Dallas country band Mason-Dixon was added shortly thereafter.

Big Twist guitarist Pete Special says the sponsorship "is making the band more visible. For a band like ours, who started on the street 10 years ago with one amp, to be associated with a major corporation is flattering. It's a feeling of, "We must be doing this for real!"

The terms of the sponsorship, says Guerrero, consist of Pabst coordinating mailings, and supplying "road toys"—banners, jackets, posters, T-shirts and other paraphernalia, including an onstage neon sign with the group's name and the Pabst logo—in exchange for which Pabst receives "visibility and awareness through our association with the groups' popularity; giving us product placement where before it was nonexistent."

Guerra points to the Oklahoma-Texas-Louisiana area, Mason-Dixon's major touring states, as an example of "a previously weak market for Pabst, which is now improving." He adds that Pabst's market share in the Chicago area "is not that great, but we'll soon be seeing a marked change due to our association with Twist and Amusement Park, two very popular local bands."

Guerrera notes that, although Pabst is not in the midst of an official "band search," the firm is looking to expand its musical market base to the Northwest and Southwest.

## IRS Opening Office In Chicago

### A&M-Distributed Label Looks To 'Supplement Growth'

CHICAGO—IRS Records will expand its promotional base to the Midwest with the opening of a Chicago office May 1. According to Michael Plen, national director of promotion, East Coast, IRS will be operating out of the suburban Des Plaines office of A&M, which distributes the label. Keith Altomare, former director of college promotion for the label, will preside over Chicago headquarters.

Plen cites IRS' steady growth as "the reason behind the Chicago move. The best place to supplement that growth is the Midwest."

Plen says a core of IRS artists have a strong heartland following, in particular the Go-Go's, the English

Beat, Wall Of Voodoo and R.E.M. "Having someone in town who lives and breathes IRS will make a difference," he avers. "Walking into the radio stations on a weekly basis is important—it helps establish IRS as a major independent label unto itself."

The new Chicago promo man, Keith Altomare, "simply outgrew his college promo position," according to Plen. "He'd ended up dealing with secondary commercial stations, album rock and Top 40 stations; we felt we'd have to give him a full commercial radio position or lose him."

Altomare says that in addition to radio promotion for the Midwest and part of the South, he'll be work-

ing in retail and in the dance clubs. "Chicago has a healthy club scene," he remarks. "It's a lot more musically exciting than I'd originally anticipated."

Altomare says that, as in New York and Los Angeles, the Chicago IRS office will continue to be in the same structure as A&M. "It's mutually beneficial for us to work together," he says. "They benefit us because they're the large company, and they have use of IRS on a street level—because of IRS' success, they've recently signed bands like Simple Minds and Bauhaus. It's a good tradeoff." Concur Plen, "Our records are no longer the 'freak records next door' for A&M."

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# News/International



**WINNERS AGAIN**—Recent Grammy recipients Lionel Richie and Jennifer Warnes & Joe Cocker bask in the limelight at the Tokyo Music Festival, where they shared the grand prize (Billboard, April 9).

## International Viewpoint Stewart Fights For Rights

By MIKE HENNESSEY

LONDON—"Rights owners of the world, unite. You have nothing to lose but your royalties."

That clarion call, or urgent words to much the same effect, has echoed through the pages of Billboard in recent months as the threat of larceny

## Conn Looking To Expand His Country Series

MUNICH—Despite what he considers "inadequate" support from record companies and very poor ticket sales in Essen, Germany, British promoter Mervyn Conn claims his international festivals of country music have become "the strongest middle-of-the-road touring vehicle in the world," and he hopes to expand the series next year.

Conn says he has learned from his experience this year at Essen, where fewer than 2,000 fans went to a hall holding well over 6,000. "I got bad advance information about Essen. There's over 15% unemployment in the city, there are few Americans in the area, and ticket prices, in the \$13-\$32 range, proved too high."

But Conn asserts that Essen was the only failure of this 15th festival year, which was highlighted by

(Continued on page 50)

by ingenious technology has become daily more daunting. There has been much talk of coalition and consensus on the lines of "united we stand, divided we fall" as record producers, publishers, broadcasters, composers, lyricists and (whisper it) even one or two artists recognize the merits of closing ranks to fight the common enemy.

Dr. Stephen Stewart, a barrister, music lover and stalwart defender of the rights of creators of intellectual property, can be forgiven a rueful smile as he observes the "new" spirit of unity among rights owners, because he has been an industrious and eloquent advocate of such a policy for more than two decades.

In his capacity as director general of the IFPI, a post he held for 20 years, he consistently urged cooperation and joint action upon all segments of the entertainment industry which are victims of inadequate or unenforced protection of rights.

Recently, Dr. Stewart took this commitment to unity among rights owners an important step further by founding the Common Law Institute of Intellectual Property (CLIP), a body created to defend the interests of all owners or custodians of intellectual property, including patents, copyrights, trademarks and industrial designs.

(Continued on page 55)

## All Eyes On Eurovision Contest 500 Million Viewers Expected To See 28th Event

MUNICH—An estimated 500 million viewers throughout Europe will watch the 28th Eurovision Song Contest this year. The event is being staged in the Rude Sedlmayer Hall here April 23.

Germany is the host nation as a result of the 1982 success of 17-year-old local singer Nicole with "A Little Bit Of Peace," in Harrogate, England. Her song was directly slanted to the Europe-wide audiences, with verses in English, Dutch and French as well as German. The single went on to chart success in virtually all European territories, selling a reported three million units.

This year, German hopes rest on "Ruecksicht," by Hoffmann & Hoffmann. The British entry, "I'm Never Giving Up," by the trio Sweet Dreams, specially formed for the contest, has made the U.K. chart on the back of substantial television exposure and radio play.

Once again, there is a lack of established name artists in the contest, though France's Guy Bonnet is a big record-seller in that territory and Riccardo Fogli of Italy has built a name in concerts and on record.

Last year, France opted out of the contest, as did Italy, Greece and Mo-

naco. This year, Monaco is again absent in the list of 20 participating countries.

Though the early heats of submitted songs create interest in each territory, and though the size of the event's television audience grows each year, there's no denying that the Eurovision contest has been under fire in recent years, from the public as well as the record industry. Over-emphasis on visual presentation, blandness of songs specifically

tailored for the contest, and a low standard of production presentation are among the most-raised criticisms.

This year's entries, in running order, are: France, "Vivre" by Guy Bonnet (Arabella/Ariola); Norway, "Do-Re-Mi," Jahn Tiegen (Polydor); U.K., "I'm Never Giving Up," Sweet Dreams (Arista); Sweden, "Fracmeling," Carola Haeggkvist (Mariann).

(Continued on page 57)

## Dutch Mart Dips Sharply; Home Taping Is Fingered

AMSTERDAM—The value of records and tapes sold in Holland fell last year by more than \$12 million compared with 1981, according to Jan Corduener, the new head of Dutch IFPI branch NVPI. The organization blames home taping for much of the decline.

Detailed figures will not be published until early next month in NVPI's annual report, but it's clear Holland is suffering the same problems of slowly eroding sales as the British market, and inquests have already begun. Industry opinion is strongly in favor of a blank tape and/or hardware levy, and those with government contacts expect proposals to be put before the Dutch parliament before the end of this year.

But many executives also share Corduener's belief that the absence of a new musical trend with strong international appeal is an important contributing factor. In an analysis that would have a familiar ring in almost any Western market, he says: "1978, when the disco craze started internationally, was a fantastic year, and it was also fantastic for the Dutch record industry, where turnover increased by some \$40 million compared with 1977.

"It meant that quite a lot of Dutch

record companies decided to expand; in manpower, releases and so on. However, after 1978 the disco craze gradually lost its attraction and there was no followup of another kind of interesting music. As a consequence, our business began to score much less impressive turnover figures and had to be trimmed. In recent years hundreds of people have lost their jobs in the Dutch record trade."

Corduener, whose career with Phonogram Holland began in 1960, was appointed managing director of the company effective April 1, the same date his NVPI post became official. In both capacities the 44-year-old Dutchman succeeds Willem Barents, who has left the industry to become commercial director of the Royal Dutch Trade Fair in Utrecht.

- Last year, a total of nine pop singles here reached gold status (100,000 units sold). Six of those were international productions, the rest domestic. This compares with 1981 figures of just six gold singles, four of local origin.

- In 1982, 32 pop LPs went gold, with sales of 50,000-plus units. Of these, 18 were of foreign origin. The 1981 statistics showed 36 gold al-

(Continued on page 57)

## CBS U.K. Spoiler Device Is Put On Hold

LONDON—The spoiler device developed by CBS Records here has been temporarily shelved. Instead, the record industry is putting renewed effort into its move to persuade the government to legislate a levy on blank tape.

When the CBS invention was introduced here, the point was strongly made that, while it was worthwhile, it would require specific legislation to force hardware manufacturers to incorporate it into record decks. So IFPI and the British Phonographic Industry referred the system to their technical committee, which still has to finalize a detailed report on its feasibility.

Now the IFPI line is that priority should be given to the levy campaign "because lobbying for formal spoiler device legislation will simply complicate matters."

## NEW RECORDING STANDARDS SEEN

## DG Chief Predicts CD Changes

By JIM SAMPSON

HAMBURG—The superior sound quality of the Compact Disc is leading to changes in recording technology, away from a dry studio acoustic and from elaborate multi-miking. That's the opinion of Dr. Andreas Holschneider, president of Deutsche Grammophon Productions here, who also defends his firm's repertoire balance by asserting he is producing what international record dealers say they want.

Although comprising only 35% of PolyGram's initial CD release, classical recordings have been under more intense scrutiny in Europe than pop CDs, which usually have a more limited dynamic range.

On a Decca/London recording of two Mozart piano concertos with Vladimir Ashkenazy, a subway "obbligato" can be heard. Several critics felt the digital sound of the Berlin Philharmonic in large orchestral works was "harshly" brilliant. And the English Concert Compact Disc of Vivaldi's "Four Seasons" features very bright string tone and "background street noise." Some dealers here are actually using the Mozart and Vivaldi CDs to demonstrate the virtues of the system.

Perhaps the most frequently heard critical complaint

so far is the marketing of analog recordings as "digital audio." Indeed, the first mass-produced CD from PolyGram's Hanover plant last August was Claudio Arrau's analog Philips recording of the Chopin waltzes. Nowhere in the packaging is the recording's non-digital ancestry acknowledged.

At DG Productions, however, there is a clear policy that, for the present, all CDs will come from digital masters. Holschneider says he expects that analog-mastered repertoire will appear on the yellow label sometime in the future, but not as part of the first year's releases.

As producer of the English Concert on DG/Archiv, Holschneider agrees that the CD medium demands new technical standards: "It is a real challenge and we're learning. Constructive criticism has helped us."

The choice of a hall has become much more critical, he says. "It cannot have too dry an acoustic, because the CD sound is itself clearer." And Holschneider will reconsider locations poorly isolated from the outside, such as London's Kingsway Hall or Henry Wood Hall.

(Continued on page 42)

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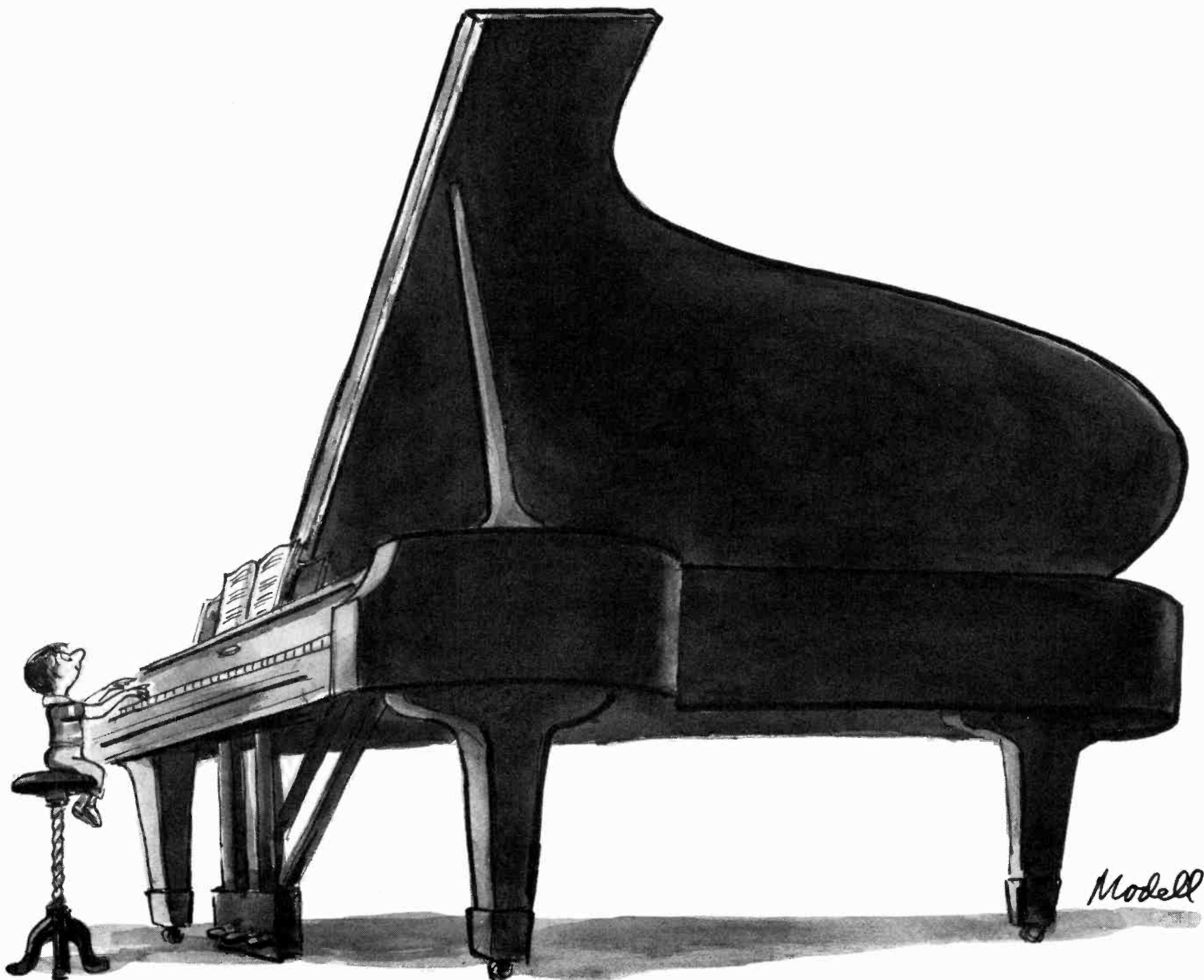
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## AT TWO MANAGEMENT SESSIONS

**Behavioral Approach Is Urged**

LAS VEGAS—A behavioral approach to management that focuses on people, not numbers, is the key to radio station success in the 1980s, two top industry consultants told NAB conventioners here April 11.

**NAB Report**

Hosting two separate sessions, George Burns and David Klemm stressed that forging better communications with employees and letting them participate in certain managerial decisions will result in happier—and thus more productive—employees. The approaches the two consultants take to achieving this mutual end vary, however.

Burns' workshop approach, titled "A Day In The Life Of A General Manager," used a combination of role-playing and lectures to demonstrate his belief that proper management interaction concerns behavior. Burns favors the adoption of a form of "reality therapy," in which the manager helps people realize facts and problems about their own behavior instead of merely asking them why they acted in a certain way.

Klemm, on the other hand, placed more importance on the proper motivation of employees in his seminar, titled, appropriately, "The Building Blocks Of Motivation." By appreciating and recognizing employees and carefully implementing such behavioral techniques as positive criticism and "stroking," Klemm said, employees will motivate them-

selves and thus increase their own performance.

Through a series of mock interviews between a program director and a general manager, and a chief

engineer and a general manager, Burns demonstrated that the "how instead of why" approach often leads to better analysis of real problems instead of focusing attention on minor side problems.

"Don't just talk about why you can't make it," Burns said. "Ask, how can the situation be changed so you can make it. In radio today, there's too much turnover; program directors would rather fire a failing employee than intercede and help improve. If a program director would spend 10 minutes a day with failing employees, the improvement rate would be tremendous."

To successfully communicate—and thus manage people—a manager must understand the theory behind the Wilson Learning Institute's isolation of four social styles into which all human beings can be categorized, Burns said. These are amiable, people who are friendly and tend to gloss over problems with a smile to minimize conflict; analytical, people who are fond of analyzing, researching and studying the details of a situation; drivers, people who try to control everything with force or threats; and expressive, people who like the amiable are social and friendly, but with the intention of maintaining good relations out of need rather than to reduce tension and conflict.

A general manager must understand this structuring of personalities and deal with each type accordingly, Burns asserted, thus

(Continued on page 60)

**Maruca Named At Capitol Broadcasting**

LOS ANGELES—There's been more restructuring at Jim Goodman's growing Capitol Broadcasting. The concept of two regional managers has been dissolved with the appointment of Capitol's Frank Maruca as radio group manager.

Maruca, a veteran of such legendary facilities as WKNR Detroit and WKIX Raleigh, had previously been overseeing the company's San Antonio properties, KISS/KMAC, which he managed in the past, as well as the day-to-day operation of Capitol's flagship, WRAL Raleigh, and KBEQ Kansas City, which the company is acquiring from Mariner. He'll continue to handle those facilities and additionally supervise

WLVV/WDRV Statesville/Charlotte, WKEE/WHTN Huntington, and WRNL/WRXL Richmond, which regional manager Claire Shaffner had been handling.

Shaffner, who has been concentrating on the Richmond properties since GM Greg Pearson departed last winter, will relocate to the area and take over the general management of those facilities. Prior to being named regional manager and returning to Charlotte, where she managed Sis Broadcasting's WAYS in the past, she managed WRAL, where Bud Coggins, vice president of sales and marketing for the chain, has just been named GM.

**Belo Broadcasting Agrees To Buy GE Denver Outlets**

LOS ANGELES—An agreement has been reached for the sale of General Electric's Denver properties, 50 KW clear-channel KOA 850, and its classic FM counterpart, KOAQ, to Belo Broadcasting.

Belo, based in Dallas, owns three television properties and two radio stations: news/talk WFAA, which is at 570 AM but at one time was located at 870 on a split frequency with WBAP Ft. Worth, and AOR-formatted KZEW. Marty Greenberg is president of Belo Radio Division.

Also announced last week was the sale of Insilco's Miami FM, WYOR, to EZ Communications for \$3.6 million. WYOR, which historically has lagged behind WLYF in the South Florida beautiful music race, recently lost Bonneville's syndicated service to Jefferson Pilot's WLYF, which now holds the local rights to both Bonneville and Schulke.

In its place, Insilco has signed an agreement with Churchill. While EZ, which also owns WEZB New Orleans, WEZC Charlotte, WEZR Washington, WEZS Richmond, and WBZZ Pittsburgh, has switched several of its properties from easy listening to contemporary, there are no plans to do that at this point in Miami.

**Bill Hogan Promoted To New Post At RKO**

LOS ANGELES—Bill Hogan, president of RKO Radio Sales, the company-owned rep firm, has been upped to the newly created position of executive vice president of the RKO Radio Division. That makes him second only to RKO Radio president Bob Williamson within the division.

Prior to his appointment as RKO Radio Sales president in 1979, Hogan was general sales manager for WNEW New York. He came there from a rep and advertising background, including jobs at CBS Spot Sales, Eastman and J. Walter Thompson.

**Importance Of Brass Is Stressed  
Clinic Offers Tips On 'Programming For Managers'**

LAS VEGAS—The more effective a general manager is, the more he knows about radio programming in general and about his station's programming in particular. That was both the theme and a summation of "Programming—For Managers," an NAB convention clinic presented Tuesday (12) by WCLR Chicago PD David Martin.

**NAB Report**

"A change in general managers is often more important to a radio station than a change in format," Martin told the full house. "That's because a general manager is the single most important variable in radio. A poor general manager can weaken a strong station, and a good general manager can strengthen one already weak."

"The job of a program director can be reduced to six words: deliver numbers to a sales department. All the other things we've heard are less significant since radio is a for profit business. Programming is not that hard—we just try to make it that way. And the more a general manager understands the programming function, the more successful the station will be."

Martin outlined a multi-step process for a general manager to become intimately involved with the programming end of his station—and thus better understand his own job, as well.

The first step is to thoroughly know one's market, he said. "There are two aspects of your property that you can't change. One is the facility (signal penetration, dial position, etc.). The other is the population base of the market."

When comparing age breakdowns and other listening demographics, Martin added, cume is more revealing than quarter-hour shares. "The first thing a general manager should look at is the cume," he said. "That is your circulation figure. The Chicago Tribune doesn't care how long people read their paper, they care how many people read their paper—radio is the only medium that allows itself to be sold based on the time users spend with the medium rather than circulation."

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Billboard's coverage of the National Assn. of Broadcasters' convention in Las Vegas April 10-13 was provided by Rollye Bornstein, Billboard's radio editor, and Thomas Arnold, San Diego correspondent.

(Continued on page 63)

**KFI L.A., Tom Bigby Part Company**

LOS ANGELES—Persistent rumors about the parting of the ways between Tom Bigby and KFI here have been confirmed. Jhani Kay, PD of Cox's Los Angeles FM KOST, has been elevated to the position of operations manager/PD of both facilities.

KOST, which rose in the winter Arbitrons from a 2.4 to a 2.8, is consulted by Mary Catherine Sneed and has been programmed by Kay since its switch from the "FM 100" beautiful music format to Sneed's "Soft Hits" last fall. KFI, which fell this sweep from a 2.3 to a 1.6, 12 plus, has been programmed by Bigby, who exited Tuesday (12), since John Rook resigned in September, 1981.

In addition to Kay, consultant Kent Burkhart will be in residence for the next month at the facility. GM Don Dalton says he hopes to alleviate the station's longterm internal conflicts with these moves.

**Vox Jox****WCFL Wakes Up To Bill Berg**

By ROLLYE BORNSTEIN

Mark Edwards, who's been hosting the show since the first of the year. Edwards sleeps a bit later but remains with the station, handling afternoon drive, while Berg also continues his current position as sportscaster for the USFL's Chicago Blitz, heard on Super 'CFL.

Some changes at the Satellite Music Network: John Tyler, a founding partner, now devotes his full attention to its management. With that announcement comes word that former SMN president Ivan Braiker has decided to pursue other ventures, to be announced later.

★ ★ ★

Happy 10th anniversary to WHN New York. The station, which was once WMGM, one of New York's earliest Top 40 outlets in the '50s, is now New York's oldest country outlet. They made the switch a decade ago, on April 18, 1973.

A couple of new consultancies formed. Atlanta broadcaster Dain Schult has joined forces with fellow Georgian Kevin O'Connell in reactivating Schult's Radioactivity Broadcast Consultation. You can reach the dynamic duo—who, among other things, do jingles, seminars, and an all-oldies format—at (404) 266-0020. Also hanging out his shingle is former WOKY Milwaukee PD Jim Brown. His firm, Broadcast Services, which will specialize in contemporary formats, can be reached at (414) 242-4709 ... WDJX Dayton is now magic, WYMJ.

★ ★ ★

San Francisco's KQAK erupts into a full-fledged earthquake as the

station moves from old-line AOR (did you ever expect that adjective to appear in front of that format?) to Rick Carroll's "Rock Of The '80s." Alan Edwards is upped to operations manager at WNDE/WFBQ Indianapolis. He'll retain his WNDE PD title. ... Dave Luczak moves from Group One to LIN. He had been PD at Dayton's AOR outlet, WTUE, and will now hold the same title at similarly programmed WMJQ Rochester. Continuing the subject of AOR, Ted Utz's replacement at WPYX has been found (Billboard, April 9). He's Tim Smith, who moves to Albany, N.Y. from WLWQ Columbus, where he was music director.

★ ★ ★

Albert Moll is upped to station manager at WLZZ Milwaukee while continuing at GSM for Malrite's WLZZ/WZUU. ... Robert O. Smith says so long to KIXI-FM Seattle and hello to CFMI Vancouver, where he'll still have to be at work at 6 a.m. to do the morning show. ... Susan Shimmin is upped to director of marketing and research for Chicago's WBBM-FM. ... Leslie Juceam is named manager of advertising and promotion for New York's WYNY, and word is a new PD will be named there soon. She defects to radio from NBC-TV there. ... Meanwhile, Jack Varney joins country-formatted WHTN Huntington as afternoon drive jock and music director.

Condolences to the family and friends of WCII/WKJJ GM Dick Ferry, 44, who died last week of a massive stroke. He's survived by his wife and two children. This kind of

(Continued on page 61)

## Fritts Calls For Stepped-Up Federal Lobbying Effort

LAS VEGAS—The formation of more political action groups to continue working closely with the federal government in matters pertaining to the broadcast industry is one of the prime goals of the National Association of Broadcasters (NAB) this year, according to newly installed president Edward O. Fritts.

### NAB Report

Addressing the opening session of the NAB's 61st annual Convention & International Exposition at the Las Vegas Convention Center on April 10, Fritts said that gains made recently in areas of deregulation and fees were made possible largely by NAB lobbying efforts and member support. "This year's theme is 'Productivity: Let's Work Together.'" Fritts told representatives of the NAB's 4,500 member radio stations and 700 television stations in the luxurious Hilton Pavillion. "Obviously, teamwork is the key to progress. Our future success and prosperity depends quite simply on taking advantage of this environment and working together."

Of prime importance to the NAB in the coming year, Fritts said, is making sure that "the federal regulatory door stays open." Substantial regulatory relief has already been achieved, he said. Through the NAB's lobbying efforts, the FCC has been persuaded to eliminate ascertainment, log-keeping requirements, and AM/FM cross-ownership restrictions.

"We have achieved extended license terms, postcard renewal, and format freedom," Fritts said. "We have made serious inroads down the path of easing government regulation, but we still have further to go. Yet additional regulatory steps must be taken carefully. A headlong rush to deregulate everything will lead only to trouble."

As an example, Fritts pointed to the FCC's decision to allow standards for AM stereo to be determined by the market instead of employing its own technical expertise to come up with guidelines. "Now, 13 months after the marketplace ruling, a standard for AM stereo is nowhere in sight and the marketplace has not reacted."

Other problems, such as spectrum allocation, must be dealt with in the near future, Fritts said. "The FCC has proposed a wholly new allocations plan for FM which would squeeze approximately 1,500 new stations into an already congested band. But there is hope on Capitol Hill. We have already seen the Senate unanimously pass a major broadcast deregulation bill, S-55. The speed with which this bill passed ... is a tribute to you who have so eloquently pressed our case with your Senators. It is a tribute to our fine NAB lobbying operation. And it is clear proof that our cause is just."

Future NAB efforts, Fritts said, will be directed toward passage of a similar deregulatory bill in the House of Representatives. HR-2382, introduced toward the end of March, codifies the FCC radio deregulation already in effect and eliminates the comparative renewal process for both radio and television.

"It is obvious the government is reassessing its role as caretaker of the communications sector," Fritts said. "Broadcasters are in a unique position to guide them. We must work with those in government to devise a plan to address the communications needs of the next century. We have

seen what we can accomplish when we make a concerted effort. If we continue to face the changing future united as an industry through this

NAB, the synergism created will remain far stronger than the sum of the parts."

Following his remarks, Vincent

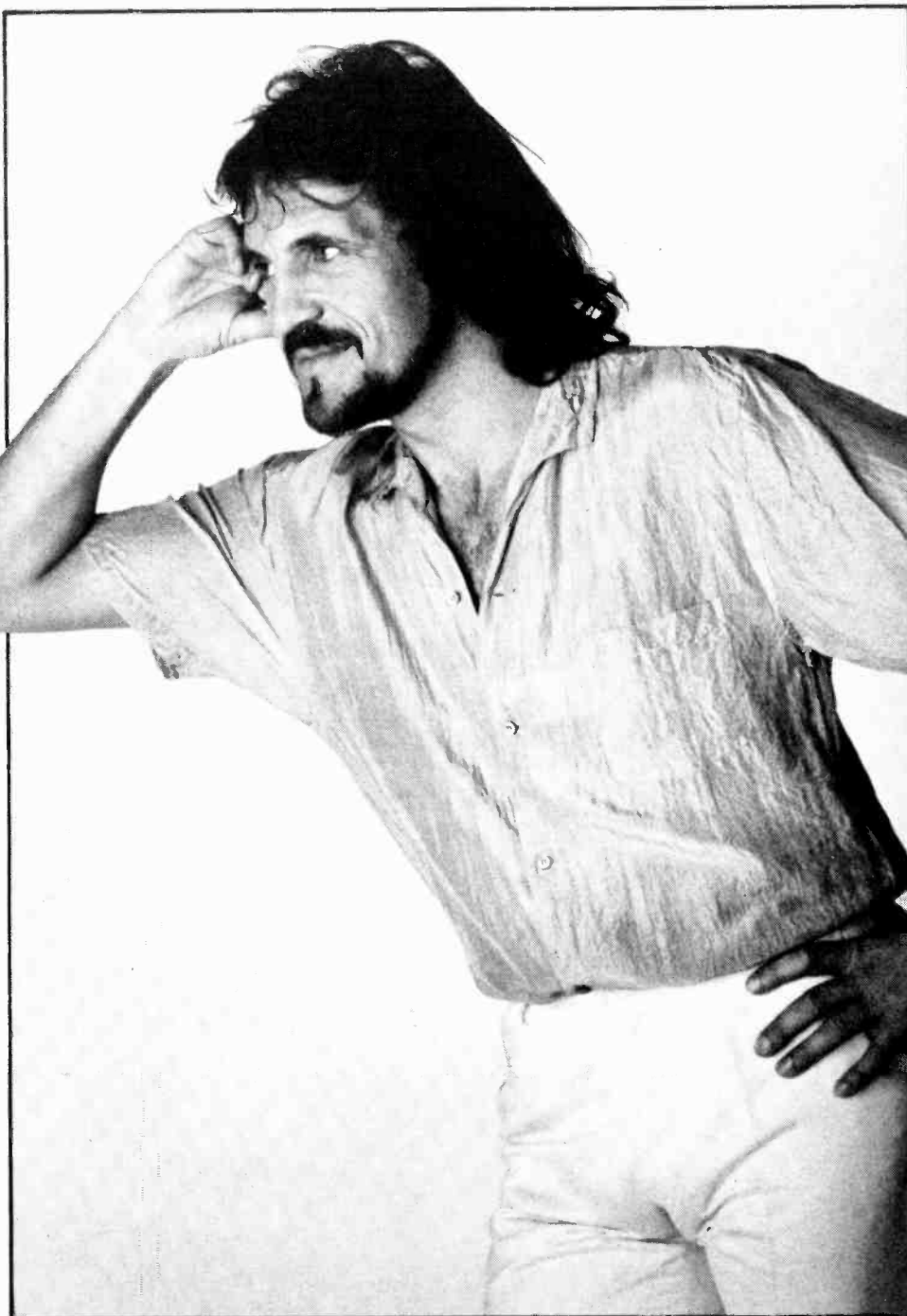
Wasilewski, president of the NAB for 17 years before Fritts' installation seven months ago, was presented with the NAB's Distinguished Service Award. The two-hour opening session concluded with a performance by the Oak Ridge Boys.



# JIM CAPALDI WITH STEVE WINWOOD

**J**im Capaldi. Backbone of the legendary Traffic. Reunited in a rare interview with Steve Winwood in a 90-minute special. Exclusively on The Source. Jim and Steve talk about their history together. From the origin of Traffic and its music to jamming in their Berkshire Downs cottage. From things unknown to the ultimate break-up of Traffic and their new musical venture together, Jim's latest solo album "Fierce Heart" on Atlantic Records. Hear music from the new LP. "That's Love," "Bad Breaks," "Tonight You're Mine," and "Living On The Edge." Plus such Traffic classics as "John Barleycorn," "Dear Mr. Fantasy," and "The Low Spark of High-Heeled Boys." Produced by Denny Somach Productions.

**The weekend of April 22, 23, & 24.**  
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# *Ringo's Yellow Submarine*

A voyage through Beatles magic!

abc

Photo by Homer Sykes/ABC

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**ABC FM RADIO NETWORK** 

## AUDIENCE'S LIFESTYLE STRESSED

# Prizm Called Latest In Research

LAS VEGAS—A new research procedure that stresses lifestyle rather than traditional demographics may prove to be the most revealing yet of a radio station's audience—present, future, or potential—according to Bill Livek, vice president of sales and marketing for Arbitron. At an NAB convention clinic held Tuesday (12) titled "Prizm: The Amazing New Qualitative Research," Livek told the crowd of broadcasters that Prizm categorizes audiences into geographic lifestyle cluster groups rather than by age, sex, or other traditional characteristics.

"Radio, by virtue of its number of formats, can deal with market segmentation fairly well," Livek said. "People who listen to news stations and talk stations are somewhat different from those who listen to beautiful music. But even within formats, people are different, even though their demographics may be identical."

The basic concept behind Prizm research, Livek said, is that people have different lifestyles depending on where they live. "Birds of a feather have a tendency to flock together," he said. "We move into neighborhoods and environments that have a tendency to fit our needs. And once we are there, we really do as the Joneses do. Once we are there, product consumption is fairly predictable by neighborhoods."

The Prizm research method divides the nearly 37,000 zip codes in

the United States by 535 different census variables, such as housing, rural or urban, ethnic makeup, and income. The resulting information then enables these 37,000 zip code areas to be grouped together into 40 cluster groups with such names as Blue Blood Estates, white suburban areas where the super-educated with old money live, and Blue Chip Blues, the heavy industrial areas of the Great Lakes and New England populated mostly by affluent blue-collar workers with a large number of children. The 40 cluster groups are then themselves grouped into 10 major categories: three suburban, three within towns, two urban, and two rural.

"If you perceive a marketplace in the traditional sense, the number of counties are grouped together,"

## Kirtland Resigning As Chairman Of Cox

LOS ANGELES—Clifford M. Kirtland Jr., chairman of Cox Communications, will step down from that position on June 1. He will continue as a director and will be involved in company affairs until the end of the year.

Replacing him as president and chief executive officer is William A. Schwartz, who is currently president and chief operating officer. No other management changes are contemplated, according to Kirtland.

Among Cox's vast holdings are 18 broadcasting stations; 58 cable systems in 23 states, including the nation's largest in San Diego.

Livek said. "But if we move away from the concept of purely marketing our radio stations with age and sex and other traditional demographics, the counties go away and there are cluster groups in their place with different geo-demos."



**MUSIC TELEVISION™**

This 24-hour video music channel's playlist appears weekly in Billboard, with details of heavy, medium and light rotations, adds and weekend specials. Page 30.

# Ways Suggested To Better Lot Of Minority Stations

LAS VEGAS—The plight of minority owned and operated radio stations, both in broadening their listenership and in obtaining wider advertiser support, can be alleviated through a proper mix of programming, promotion and public relations. Addressing a sparsely attended seminar April 11 at the NAB in Las Vegas, panelists Tim Watts, Ed Romero, and Robert Cambridge gave their views as to what minority stations can do to overcome the prejudice that, they said, still guides the buying philosophies of many advertisers.

"What they (advertisers) have to realize is that minorities aren't the only ones listening to minority radio," said Watts, who's with urban/contemporary station WXYV-FM in Baltimore, Maryland. "Our format programs popular music by popular black artists, and right now I don't know of anyone more popular, period, than Michael Jackson

and Lionel Richie." Watts added that to convey this message to advertisers, minority stations must avoid the pitfalls of "sounding black" and becoming involved in those promotions geared only toward minorities. "I don't think you need an announcer who obviously sounds black to sell to a black person," he said. "And a lot of those commercials are offensive to whites—and one of the most important things you can do is keep those non-blacks listening."

"Also, you can't take dollars out of a community without putting something back in. That's where a lot of minority stations miss the boat—they don't get involved in the community. You need varied promotions to get the station familiar to blacks as well as whites."

Ed Romero, president and general manager of Spanish-language station KBNO-AM in Denver, Colorado, agreed. But he added that, often, that is not enough.

"Minority stations, simply be-  
(Continued on page 68)

APRIL 23, 1983, BILLBOARD

# Out Of The Box

## HOT 100/AC

CHARLOTTE AMLIE, St. Thomas—WSTA is a very different kind of pop station, explains music director David Raimer. "Locale aside, we play just about any sort of uptempo music, excluding rock and country," he says, "which gives us a lot of room in which to work." WSTA's adds this week epitomize what Raimer calls "moderately high energy dance music": D Train's "Music" (Prelude), Ellie Hope's "Lucky," Sweet Ecstasy's "Pull Your Love Together" (Quality), David Joseph's "You Can't Hide" (Mango), C-Bank's "One More Shot" (Next Plateau) and Eddie Grant's "Electric Avenue" (Portrait).

## AOR

RALEIGH—WQDR-FM music director Bob Walton hears at least six programmable cuts on the new R.E.M. LP, "Murmur" (IRS). One song called "Laughing" reminds him of "Roger McGuinn on Valium." Joan Armatrading's new album, "The Key" (A&M), produced by Steve Lillywhite and Val Garay, has a harder rock edge than her previous efforts, Walton opines; he likes "I Love It When You Call Me Names." The record, in his view, "keeps pace with today's AOR sound without sacrificing her artistry." The success of Prince's "Little Red Corvette" has led him to add "1999" from the Warner Bros. album of the same name. Also new is "Modern Love," a cut from David Bowie's new "Let's Dance" LP (EMI America), which Walton calls "money in the bank."

## BLACK/URBAN

ATLANTA—Now that the seasons are changing, says Althea Buchanan of WVEE-FM, the station's programming thrust is evolving, too. "Winter and ballads seem to go together, but now we're picking the pace up," says the assistant music director, who is playing "Candy Man" by the Mary Jane Girls (Motown), "Electric Avenue" by Eddie Grant (Portrait), "Physical Attraction" by Madonna (Sire) and "Do What You Feel" by Deniece Williams (Columbia). The cuts are good "spring songs," she feels, because "they're good for sitting in the park and dancing to."

## COUNTRY

LIMA, Ohio—There's a thematic continuity to WIMT-FM's adds this week, according to program-music director Steve Lewis. The Statler Brothers' "Oh Baby Mine" (Mercury), Don Williams' "Love Is On A Roll," and Lee Greenwood's "I.O.Y." (MCA) all feature the sort of lively orchestration that makes "the modern country sound go," says Lewis, who adds that these uptempo tunes "are generating good response for us. We need more like them."

LEO SACKS

# Most Added Records

The week's five most added singles at Billboard's reporting stations in each of four formats.

Title, Artist, Label	% of Billboard's radio panel adding record this week	% of Billboard's radio panel now reporting record	Key stations adding title this week include
<b>HOT 100</b>			
1 "Faithfully," Journey, Columbia	38%	67%	KFI-AM, KFRC-AM, WLS-AM, WHYT-FM, WKRQ-FM, WTIH-AM
2 "Time," Culture Club, Virgin/Epic	29%	65%	KIMN-AM, WBZZ-FM, WEZB-FM, KBEQ-FM, WBEN-FM, WIFI-FM
3 "Affair Of The Heart," Rick Springfield, RCA	27%	67%	WHYT-FM, KFI-AM, KIQQ-FM, WLS-AM, WXKS-FM, WRQX-FM
4 "Looking For A Stranger," Pat Benatar, Chrysalis	23%	31%	KFI-AM, WLLOL-FM, WCAU-FM, WBCY-FM, WBEN-FM, WPHD-FM
5 "My Love," Lionel Richie, Motown	18%	18%	WXKS-FM, KRSP-AM, KZZP-FM, WHTX-FM, KHTR-FM, KSTP-FM
<b>BLACK</b>			
1 "Do What You Feel," Deniece Williams, Columbia	53%	53%	KDAY-AM, KGFJ-AM, KRNB-FM, WVEE-FM, WDAO-FM, WJPC-AM
2 "Love Is The Key," Maze featuring Frankie Beverly, Capitol	40%	40%	WJMO-AM, WBMX-FM, WPLZ-FM, KRNB-FM, WLOK-AM, WAMO-FM
3 "My Love," Lionel Richie, Motown	30%	59%	WGIV-AM, WDMT-FM, WLOK-AM, WPLZ-FM, WBMX-FM, WJMO-AM
4 "Style," Cameo, Chocolate City	30%	45%	KAPE-AM, WJPC-AM, WPLZ-FM, WMJQ-FM, WJMO-AM, WWIN-AM
5 "Side By Side," Earth, Wind & Fire, Columbia	24%	70%	WJMO-AM, KRNB-FM, KDIA-AM, WANT-AM, KPOP-FM, WPAL-AM
<b>COUNTRY</b>			
1 "In Times Like These," Barbara Mandrell, MCA	54%	56%	KLZ-AM, KMPS-AM, WIRE-AM, WMAQ-AM, WMC-AM, WPLO-AM
2 "The Love She Found In Me," Gary Morris, Warner Bros.	34%	67%	WIRE-AM, WDGY-AM, WSOB-FM, KVEG-AM, WTSO-AM, WSLC-AM
3 "Oh Baby Mine (I Get So Lonely)," Statler Brothers, Mercury	31%	66%	WPLO-AM, WIRE-AM, KVEG-AM, KWJJ-AM, KSO-AM, WSLC-AM
4 "Love Is On A Roll," Don Williams, MCA	29%	79%	WIRE-AM, WDGY-AM, KVEG-AM, KRMD-FM, WSLC-AM, WIRK-FM
5 "Fly Into Love," Charly McClain, Epic	21%	64%	KYNN-AM, WIL-AM, WDOD-AM, WQYK-AM, KCUB-AM, KKBC-FM
<b>ADULT CONTEMPORARY</b>			
1 "My Love," Lionel Richie, Motown	30%	83%	WGAR-AM, WENS-FM, WKRC-AM, WZZP-FM, KEYI-FM, WYNY-FM
2 "Time," Culture Club, Virgin/Epic	23%	45%	KMBZ-AM, WCLR-FM, WLAD-AM, WQUE-FM, WRVA-AM, WBT-AM
3 "Never Gonna Let You Go," Sergio Mendes, A&M	20%	46%	KIXI-FM, WASH-FM, WHIO-FM, WGY-AM, WAIA-AM, KHOW-AM
4 "What You Do To Me," Carl Wilson, Caribou	19%	39%	KHOW-AM, KPPL-FM, KMGC-FM, WYEN-FM, WLTA-FM, WSB-AM
5 "Front Page Story," Neil Diamond, Columbia	19%	25%	KIXI-FM, WSB-AM, KEX-AM, WHIO-FM, WGY-AM, WSLI-AM



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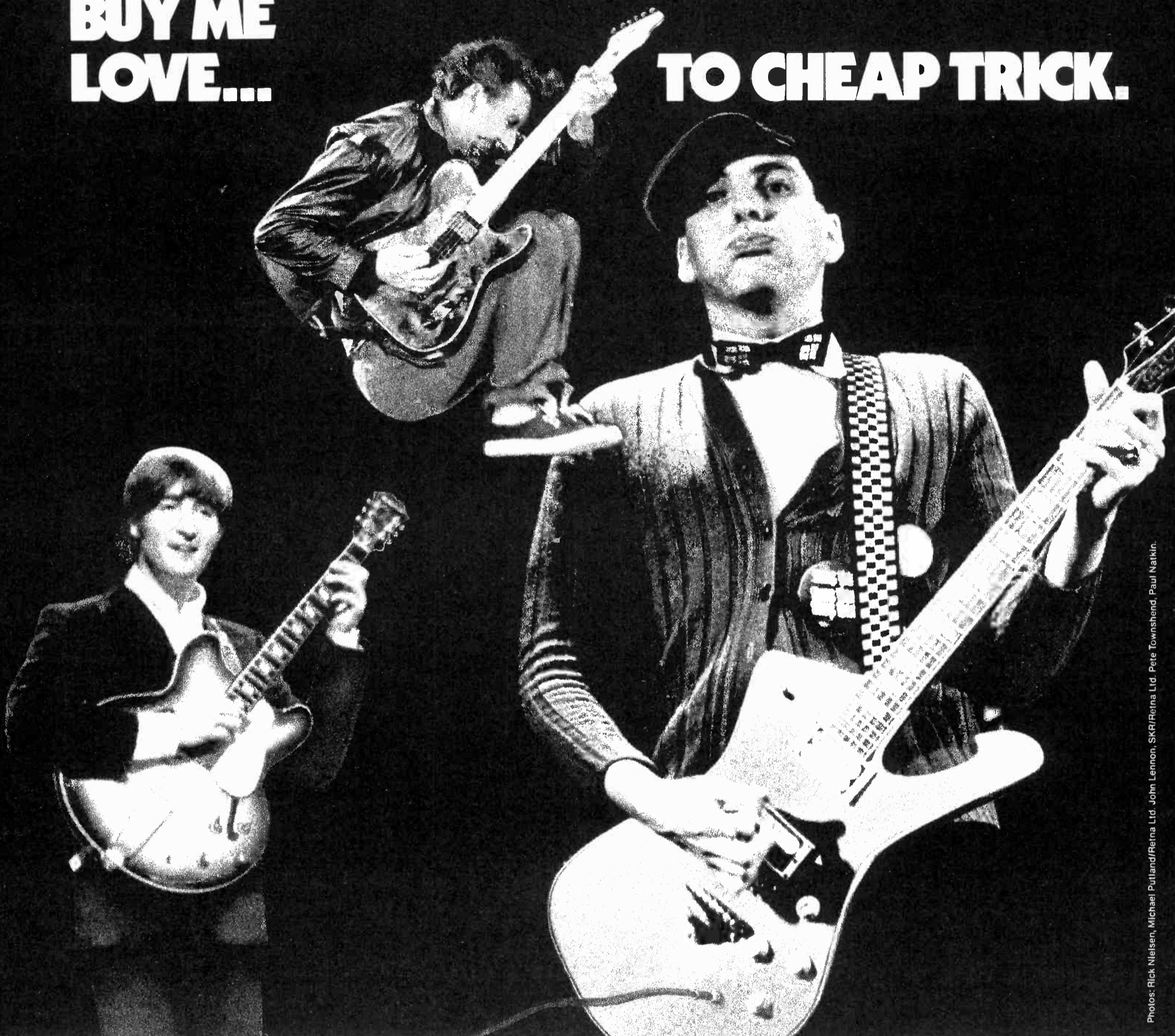
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LOVE...**

**TO CHEAP TRICK.**



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No program builds your station's rock credibility like Rolling Stone's "Continuous History." From profiles of greats like the Beatles and Stones to programs like the British Invasion, Rock's Greatest Guitarists, and Music In The Eighties, "Continuous History" is the last word on where rock's been and where it's going. And the first in making you the rock authority in your market. Contact Louise Callahan (212) 887-5218.

**abc rock radio network** 



## Wirth: Washington 'Irrelevant' Congressman Says He's In Favor Of Deregulation

LAS VEGAS—Promising his full support for deregulation, providing that a spectrum fee be imposed and accepted by broadcasters, and his unqualified opposition to a proposed government radio station

### NAB Report

broadcasting to Cuba, Rep. Tim Wirth (D-III.) clearly surprised many NAB broadcasters who had previously considered him to be in favor of more government regulation.

"Nothing could be further from the truth," Wirth, who chairs the House Subcommittee on Telecommunications, Consumer Protection and Finance, told conventioners at a radio luncheon here Tuesday (12). "I believe Washington is

rapidly becoming largely irrelevant to your industry. I believe the radio market is effectively competitive, and I am prepared to fully deregulate it.

"That means I support total elimination of comparative renewals. That means I support long-term license stability, not just seven-year, 10-year or 15-year terms. That means I am prepared to statutorily abolish requirements that radio stations maintain logs, conduct ascertainment studies, and not sell more than a certain number of advertising minutes.

"That means I am ready to relax multiple ownership rules so that we can have more efficiently run, productive chains of stations. That means I am prepared to repeal the equal time rules and the fairness

doctrine, in all but the very smallest markets. And that means I am prepared to do all this today, not sometime in the future."

Wirth added, however, that he favors spectrum fees because the broadcast spectrum is a valuable public resource and "those who are licensed to use it to the exclusion of others must compensate the public in some way for its use."

Hi. remarks about Radio Marti, the proposed government radio station that would broadcast directly to Cuba in the middle of the AM band, were well received by conventioners. "One of my colleagues who helped lead last year's fight against (it) offered some amendments to change the name of the Radio Marti bill that really put it into the right perspective," Wirth said. "My favorite, underlining Cuba's promised retaliation, was the 'Hello, Honolulu, this is Havana broadcasting act.'"

"While I have treated the subject somewhat lightly—only because I believe it is basically absurd to conduct foreign policy at the expense of American broadcasters—I hope you are aware of how deadly serious this administration is about bringing Radio Marti to life, and how unwilling it is to make the compromises I believe are necessary to protect American broadcasters.

"As written, Radio Marti is bad legislation. More than 200 radio stations are threatened by Cuban interference, and all of you must make your voices heard if the legislation is to be appropriately amended. It's a choice of your interest to amend this bill, or Cuban interference, and all of you must make your voices heard if the legislation is to be appropriately amended. It's a choice of your interest to amend this bill, or Cuban interference with American broadcasting."

## Lively Debate Rages Over Extending Daytimer Hours

LAS VEGAS—Proponents and opponents of the expansion of hours for daytime-only AM radio stations clashed during a lively debate during the NAB convention's daytimers forum, held Monday (11) and attended by a near-capacity crowd of mostly rural AM broadcasters with tiny-signal stations.

Proponents urged the FCC to allow daytime broadcasters to extend their operating hours to two hours before sunrise until two hours after sunrise and called on it to accept applications for full-time AM radio stations where technically possible.

"The question is one of service and how best to serve the listeners of the United States," said Greg Skall, spokesman for the Daytime Broadcasters Association. "I think the best way is with local service provided by extending the hours of daytime stations."

Opponents of such broadcasting extensions, however, argued that expanding daytimer on-air hours would cause increased interference to Class I, II and III full-time stations, thereby enlarging the underserved areas of the country which currently receive nighttime service only from clear-channel stations.

"The issue is whether listeners in one area where there is already a lot of service should get more service at the expense of listeners who do not," said Clear Channel Broadcasting Service (CCBS) spokesman R. Russell Eagen.

## Confab Offers Clinics On Law

LAS VEGAS—Ways of successfully dealing with the FCC, how to hire and fire legally, and how to make the most of music licensing were among the 13 "legal answer workshops" sponsored by the NAB's legal department during its 61st annual convention here. Hosting the Tuesday (12) evening seminars were 40 of the nation's top communications lawyers.

Other topics covered were how to succeed with low-power television, how to conduct contests and lotteries, how to participate in radio and tv satellite networking, how to pass an FCC FOB inspection, and how to make money with a subcarrier.

Also, how to file applications and receive speedy FCC approval, how to do business with cable, how to maintain an effective EEO program, how to avoid problems with the Fairness Doctrine, and how to buy and sell stations.

William Potts, speaking for the more neutral Association of Broadcast Engineering Standards, said his organization supports daytime expansion to a point. He agreed with a current FCC proposal to expand pre-sunrise authority, and institute post-sunset authority with regard to daytimers on Class I channels, but he differed with the FCC on its plan to allow daytimers to broadcast after sunset on regional channels, which he said would cause a substantial amount of interference to local groundwave service.

"I think this is essentially an engineering issue," Potts said. "However, the problem the FCC faces is ultimately one of service to the public, and that is a question of definition. Any change that upgrades the AM service is an important consideration for the FCC."

## YesterHits

HITS FROM BILLBOARD 10 AND 20 YEARS AGO THIS WEEK.

### POP SINGLES—10 Years Ago

1. Tie A Yellow Ribbon Around The Oak Tree, Dawn, Bell
2. The Night The Lights Went Out In Georgia, Vicki Lawrence, Bell
3. Sing, Carpenters, A&M
4. The Cisco Kid, War, United Artists
5. Ain't No Woman, Four Tops, Dunhill
6. Neither One Of Us, Gladys Knight & The Pips, Soul
7. Little Willy, The Sweet, Bell
8. Masterpiece, Temptations, Gordy
9. Danny's Song, Anne Murray, Capitol
10. The Twelfth Of Never, Donny Osmond, MGM

### POP SINGLES—20 Years Ago

1. He's So Fine, Chiffons, Laurie
2. Can't Get Used To Losing You, Andy Williams, Columbia
3. I Will Follow Him, Little Peggy March, RCA
4. Puff (The Magic Dragon), Peter, Paul & Mary, Warner Bros.
5. Baby Workout, Jackie Wilson, Brunswick
6. Young Lovers, Paul & Paula, Philips
7. South Street, Orleans, Cameo
8. Don't Say Nothin' Bad About My Baby, Cookies, Dimension
9. Pipeline, Chantays, Dot
10. Do The Bird, Dee Dee Sharp, Cameo

### TOP LPs 10 Years Ago

1. Billion Dollar Babies, Alice Cooper, Warner Bros.
2. Lady Sings The Blues, Diana Ross/Sountrack, Motown
3. The Dark Side Of The Moon, Pink Floyd, Harvest
4. Aloha From Hawaii Via Satellite, Elvis Presley, RCA
5. The World Is A Ghetto, War, United Artists
6. The Best Of, Bread, Elektra
7. Masterpiece, Temptations, Gordy
8. Don't Shoot Me I'm Only The Piano Player, Elton John, MCA
9. Deliverance, Soundtrack, Warner Bros.
10. Houses Of The Holy, Led Zeppelin, Atlantic

### TOP LPs—20 Years Ago

1. West Side Story, Soundtrack, Columbia
2. Songs I Sing On The Jackie Gleason Show, Frank Fontaine, ABC-Paramount
3. Moving, Peter, Paul & Mary, Warner Bros.
4. Moon River & Other Great Movie Themes, Andy Williams, Columbia
5. Richard Chamberlain Sings, MGM
6. Peter, Paul & Mary, Warner Bros.
7. I Left My Heart In San Francisco, Tony Bennett, Columbia
8. Kingston Trio #16, Capitol
9. Jazz Samba, Stan Getz & Charlie Byrd, Verve
10. Paul & Paula Sing For Young Lovers, Philips

### COUNTRY SINGLES—10 Years Ago

1. Superman, Donna Fargo, Dot
2. A Shoulder To Cry On, Charley Pride, RCA
3. Behind Closed Doors, Charlie Rich, Epic
4. I Love You More And More Everyday, Sonny James, Columbia
5. If You Can Live With It, Bill Anderson, MCA
6. Come Live With Me, Roy Clark, Dot
7. You Can Have Her, Waylon Jennings, RCA
8. Super Kind Of Woman, Freddy Hart, Capitol
9. The Emptiest Arms In The World, Merle Haggard, Capitol
10. Something About You I Love, Johnny Paycheck, Epic

### SOUL SINGLES—10 Years Ago

1. Masterpiece, Temptations, Gordy
2. Ain't No Woman, Four Tops, Dunhill
3. Pillow Talk, Sylvia, Vibration
4. Oh La De Da, Staple Singers, Stax
5. Neither One Of Us, Gladys Knight & The Pips, Soul
6. Step By Step, Joe Simon, Spring
7. Call Me, Al Green, Hi
8. Funky Worm, Ohio Players, Westbound
9. Cisco Kid, War, United Artists
10. You Are The Sunshine Of My Life, Stevie Wonder, Tamla

# Singles Radio Action

Continued from opposite page

### WAXY-FM—Ft. Lauderdale

- (Rick Shaw—MD)
- ★ MICHAEL JACKSON—Billie Jean 1-1
- ★ MICHAEL JACKSON—Beat It 4-2
- ★ DEKYS MIDNIGHT RUNNERS—Come On Eileen 12-4
- ★ TOTO—I Won't Hold You Back 11-6
- ★ STEPHEN BISHOP—It Might Be You 13-7
- CULTURE CLUB—Time
- IRENE CARA—Flashdance, What A Feeling
- LIONEL RICHIE—My Love B
- MEN AT WORK—Overkill B

### WBBQ-FM—Augusta

- (Bruce Stevens—MD)
- ★ THE GREG KINN BAND—Jeopardy 8-3
- ★ BOB SEGER AND THE SILVER BULLET BAND—Even Now 12-8
- ★ TOTO—I Won't Hold You Back 16-9
- ★ MEN AT WORK—Overkill 21-15
- ★ WALL OF VOODOO—Mexican Radio 26-22
- THE TUBES—She's A Beauty
- WALTER EGAN—Fool Moon Fire
- INXS—The One Thing B
- THE BELLE STARS—Sign Of The Times A
- KA JA GOOD GOOD—Too Shy A
- NAKED EYES—Always Something There To Remind Me X
- JOURNEY—Faithfully X
- Z.Z. TOP—Gimme All Your Lovin' X
- IRENE CARA—Flashdance, What A Feeling X
- ROBERT ELLIS ORRAL WITH CARLENE CARTER—Couldn't Say No X
- DURAN DURAN—Rio X
- RONNIE MILSAP—Stranger In My House X
- JIM CAPALDI—That's Love X
- CHAMPAIGN—Try Again X
- RICK SPRINGFIELD—Affair Of The Heart X
- CULTURE CLUB—Time X

### WBCY-FM—Charlotte

- (Bob Kagan—MD)
- ★ THOMAS DOLBY—She Blinded Me With Science 4-7
- ★ AFTER THE FIRE—Der Kommissar 7-4
- ★ TOTO—I Won't Hold You Back 10-5
- ★ PRINCE—Little Red Corvette 15-10
- ★ MEN AT WORK—Overkill 29-19
- AL JARREAU—Mornin' B
- DEF LEPPARD—Photograph B
- PATRICK SIMMONS—So Wrong B
- RICK SPRINGFIELD—Affair Of The Heart A
- ROBERT ELLIS ORRAL WITH CARLENE CARTER—I Couldn't Say No A
- INXS—The One Thing A
- PAT BENATAR—Looking For A Stranger A
- DEBARGE—I Like It X
- RONNIE MILSAP—Stranger In My House X
- IRENE CARA—Flashdance, What A Feeling X
- CULTURE CLUB—Time X
- THE TUBES—She's A Beauty X
- LIONEL RICHIE—My Love X
- JOURNEY—Faithfully X

### WBGW-FM—Tallahassee

- (Al Brock, PD/Jack Morris—MD)
- ★ THE GREG KINN BAND—Jeopardy 3-1
- ★ DEKYS MIDNIGHT RUNNERS—Come On Eileen 4-3
- ★ BOB SEGER AND THE SILVER BULLET BAND—Even Now 14-8
- ★ TOTO—I Won't Hold You Back 21-9
- ★ DAVID BOWIE—Let's Dance 25-15
- EDDY GRANT—Electric Avenue
- U2—New Year's Day
- RICK SPRINGFIELD—Affair Of The Heart B
- CULTURE CLUB—Time B
- IRENE CARA—Flashdance, What A Feeling B
- ROBERT ELLIS ORRAL WITH CARLENE CARTER—I Couldn't Say No B
- THE TUBES—She's A Beauty B
- ALEX CALI—Just Another Saturday Night A
- PAT BENATAR—Looking For A Stranger A
- CHAMPAIGN—Try Again A
- ROBBIE PATTON—Smiling Islands X
- WALTER EGAN—Fool Moon Fire X
- JOURNEY—Faithfully X
- Z.Z. TOP—Gimme All Your Lovin' X
- AL JARREAU—Mornin' X
- INXS—The One Thing X
- LOU RAWLS—Wind Beneath My Wings X

### WKXX-FM—Birmingham

- (Steve Davis—MD)
- ★ THE GREG KINN BAND—Jeopardy 12-5
- ★ PRINCE—Little Red Corvette 18-9
- ★ KENNY LOGGINS—Welcome To Heartlight 17-10
- ★ MEN AT WORK—Overkill 24-20
- ★ BOB SEGER AND THE SILVER BULLET BAND—Even Now 27-23
- JOURNEY—Faithfully B
- ROBERT ELLIS ORRAL WITH CARLENE CARTER—I Couldn't Say No B
- CULTURE CLUB—Time B
- EDDIE RABBITT—You Can't Run From Love X
- AL JARREAU—Mornin' X
- RICK SPRINGFIELD—Affair Of The Heart A

### WCGQ-FM—Columbus

- (Bob Raleigh—MD)
- ★ MEN AT WORK—Overkill 27-20
- ★ IRENE CARA—Flashdance, What A Feeling 30-22
- ★ DAVID BOWIE—Let's Dance 20-12
- ★ THOMAS DOLBY—She Blinded Me With Science 23-14
- ★ LAURA BRAMIGAN—Solitaire 24-17
- JIM CAPALDI—That's Love
- JOURNEY—Faithfully
- AL JARREAU—Mornin' B
- RONNIE MILSAP—Stranger In My House B
- DURAN DURAN—Rio B
- RICK SPRINGFIELD—Affair Of The Heart B
- INXS—The One Thing A
- THE TUBES—She's A Beauty A
- Z.Z. TOP—Gimme All Your Lovin' X
- ROBERT ELLIS ORRAL WITH CARLENE CARTER—I Couldn't Say No X
- LIONEL RICHIE—My Love X
- CHAMPAIGN—Try Again X
- CULTURE CLUB—Time X
- PLANET P—Why Me X
- NAKED EYES—Always Something There To Remind Me X

### WEZB-FM—New Orleans

- (Jerry Lousteau—MD)
- ★ DEBARGE—I Like It 3-2
- ★ PRINCE—Little Red Corvette 4-3
- ★ YAZ—Only You 13-9
- ★ LAURA BRAMIGAN—Solitaire 23-16
- ★ MEN AT WORK—Overkill 28-18
- CULTURE CLUB—Time
- BARRY MANILOW—Some Kind Of Friend
- CHAMPAIGN—Try Again B
- ROBBIE PATTON—Smiling Islands B
- LIONEL RICHIE—My Love B
- IRENE CARA—Flashdance, What A Feeling B
- BRYAN ADAMS—Straight From The Heart A
- DEF LEPPARD—Photograph A

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APRIL 23, 1983, BILLBOARD

# Rock Albums & Top Tracks

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## Rock Albums

## Top Tracks

Week	Last Week	Weeks On Chart	ARTIST—Title, Label	Week	Last Week	Weeks On Chart	ARTIST—Title, Label
1	1	13	DEF LEPPARD—Pyromania, Mercury	1	1	11	DEF LEPPARD—Photograph, Mercury
2	2	7	U2—War, Island	2	2	12	JOURNEY—Separate Ways, Columbia
3	7	12	BRYAN ADAMS—Cuts Like A Knife, A&M	3	3	3	MEN AT WORK—Overkill, Columbia
4	5	3	MEN AT WORK—Overkill, Columbia (45)	4	5	4	PLANET P—Why Me?, Geffen
5	4	11	JOURNEY—Frontiers, Columbia	5	9	2	Z.Z. TOP—Gimme All Your Lovin', Warner Bros.
6	6	5	THE TUBES—Outside/Inside, Capitol	6	4	3	THE TUBES—She's A Beauty, Capitol
7	10	3	Z.Z. TOP—Eliminator, Warner Bros.	7	7	6	INXS—The One Thing, Atco
8	3	4	PINK FLOYD—The Final Cut, Columbia	8	12	11	BRYAN ADAMS—Cuts Like A Knife, A&M
9	9	7	PLANET P—Planet P, Geffen	9	18	4	BILLY IDOL—White Wedding, Chrysalis
10	12	8	INXS—Shaboo, Shooabah, Atco	10	16	13	TRIUMPH—A World Of Fantasy, RCA
11	8	8	STYX—Kilroy Was Here, A&M	11	NEW ENTRY		DEF LEPPARD—Rock Of Ages, Mercury
12	14	5	DAVID BOWIE—Let's Dance, EMI/America	12	6	7	U2—New Year's Day, Island
13	15	15	TRIUMPH—Never Surrender, RCA	13	8	8	AFTER THE FIRE—Der Kommissar, Epic
14	17	7	MICHAEL BOLTON—Michael Bolton, Columbia	14	34	5	MODERN ENGLISH—I Melt With You, Sire/Warner Bros.
15	11	10	THE GREG KIHN BAND—Kihnsspiracy, Beserkley	15	20	5	DAVID BOWIE—Let's Dance, EMI/America
16	19	7	CHRIS DE BURGH—The Getaway, A&M	16	50	3	DAVID BOWIE—Cat People, EMI/America
17	16	5	MODERN ENGLISH—After The Snow, Sire	17	13	10	THE FIXX—Red Skies, MCA
18	13	12	THOMAS DOLBY—The Golden Age Of Wireless, Capitol	18	21	15	BOB SEGER AND THE SILVER BULLET BAND—Even Now, Capitol
19	20	7	THE JOHN BUTCHER AXIS—The John Butcher Axis, Polydor	19	22	11	RED RIDER—Human Race, Capitol
20	23	7	THE CALL—The Walls Came Down, Mercury (45)	20	15	4	PINK FLOYD—Your Possible Past, Columbia
21	32	2	KROKUS—Headhunter, Arista	21	19	4	PINK FLOYD—Not Now John, Columbia
22	18	14	RED RIDER—Neruda, Capitol	22	28	13	RIC OCASEK—Something To Grab For, Geffen
23	27	21	SCANDAL—Scandal, Columbia	23	10	12	THE GREG KIHN BAND—Jeopardy, Beserkley
24	21	20	DURAN DURAN—Rio, Capitol	24	31	7	BRYAN ADAMS—I'M Ready, A&M
25	22	13	TONY CAREY—I Won't Be Home Tonight, Rocshire (12 inch)	25	32	6	FALCO—Der Kommissar (The Commissioner), A&M
26	26	8	ULTRAVOX—Quartet, Chrysalis	26	NEW ENTRY		JON BUTCHER AXIS—Life Takes A Life, Polygram
27	30	2	PATRICK SIMMONS—So Wrong, Elektra (12 inch)	27	NEW ENTRY		QUIET RIOT—C'mon Feel The Noise, Pasha
28	24	5	GARY MOORE—Corridors Of Power, Mirage	28	29	11	STYX—Mr. Roboto, A&M
29	37	3	MARTIN BRILEY—One Night With A Stranger, Mercury	29	54	5	CHRIS DEBURGH—Don't Pay The Ferry Man, A&M
30	38	2	BILLY IDOL—Billy Idol, Chrysalis	30	36	3	DURAN DURAN—Girls On Film, Capitol
31	25	21	SAMMY HAGAR—3 LocF Box, Geffen	31	41	2	NAKED EYES—Always Something There To Remind Me, EMI/America
32	33	7	MOLLY HATCHET—No Guts, No Glory, Epic	32	NEW ENTRY		HEAVEN 17—Let Me Go, Arista
33	50	3	DIVINYLS—Boys In Town, Chrysalis	33	NEW ENTRY		THE CALL—The Walls Came Down, Polydor
34	31	31	THE FIXX—Shattered Room, MCA	34	37	12	TRIUMPH—Never Surrender, RCA
35	36	22	NIGHT RANGER—Dawn Patrol, Boardwalk	35	38	12	FRIDA—I Know There's Something Going On, Atlantic
36	29	9	AFTER THE FIRE—Der Kommissar, Epic (12 inch)	36	23	11	DURAN DURAN—Rio, Capitol
37	34	24	TOM PETTY AND THE HEARTBREAKERS—Long After Dark, Backstreet	37	14	10	TONY CAREY—I Won't Be Home Tonight, Rocshire
38	35	18	BOB SEGER—The Distance, Capitol	38	39	6	PHIL COLLINS—Through These Walls, Atlantic
39	42	23	PHIL COLLINS—Hello, I Must Be Going!, Atlantic	39	40	5	ART IN AMERICA—Art In America, Pavillion
40	28	11	BERLIN—Pleasure Victim, Geffen	40	NEW ENTRY		MICHAEL BOLTON—Fool's Game, Columbia
41	NEW ENTRY		RICK SPRINGFIELD—Living In Oz, RCA	41	26	23	GOLDEN EARRING—Twilight Zone, 21 Records
42	39	22	GOLDEN EARRING—Cut, 21 Records	42	43	18	SAGA—Wind Him Up, Portrait
43	40	15	RIC OCASEK—Beatitude, Geffen	43	44	15	VANDEMBERG—Burning Heart, Atco
44	43	10	ART IN AMERICA—Art In America, Pavillion	44	17	10	THOMAS DOLBY—One Of Our Submarines Is Missing, Capitol
45	NEW ENTRY		CARLOS SANTANA—Havana Moon, Columbia	45	24	10	BRYAN ADAMS—Take Me Back, A&M
46	NEW ENTRY		MICHAEL JACKSON—Thriller, Epic	46	30	9	TOM PETTY AND THE HEARTBREAKERS—Change Of Heart, Backstreet
47	NEW ENTRY		PRINCE—1999, Warner Bros.	47	11	8	THOMAS DOLBY—She Blinded Me With Science, Capitol
48	47	2	NAKED EYES—Always Something There To Remind Me, EMI/America (12 inch)	48	48	5	ORCHESTRAL MANOEUVRES IN THE DARK—Telegraph, Polydor
49	45	3	NICK LOWE—The Abominable Showman, Columbia	49	35	5	ULTRAVOX—Reap The Wild Wind, Chrysalis
50	49	2	THOMPSON TWINS—Side Kick, Arista	50	33	2	Z.Z. TOP—Got Me Under Pressure, Warner Bros.
				51	27	19	DEXY'S MIDNIGHT RUNNERS—Come On Eileen, Mercury
				52	53	12	ERIC CLAPTON—I've Got A Rock N' Roll Heart, Warner Brothers/Duck
				53	49	4	ORCHESTRAL MANOEUVRES IN THE DARK—Genetic Engineering, Virgin
				54	52	19	SCANDAL—Go, dbye To You, Columbia
				55	55	28	THE PRETENDERS—Back On The Chain Gang, Sire
				56	42	19	DURAN DURAN—Hungry Like The Wolf, Capitol
				57	25	2	U2—Sunday, Bloody Sunday, Island
				58	45	8	PAT BENATAR—Little Too Late, Chrysalis
				59	46	7	BERLIN—Sex, Geffen
				60	47	5	BOB SEGER AND THE SILVER BULLET BAND—Boomtown Blues, Capitol

## Top Adds

1	DAVID BOWIE—Let's Dance, EMI/America
2	RICK SPRINGFIELD—Living in Oz, RCA
3	DURAN DURAN—Duran Duran, Capitol
4	GOANNA—Solid Rock, Atco (12 inch)
5	JIM CAPALDI—That's Love, Atlantic
6	PATRICK SIMMONS—So, Wrong, Elektra (12 inch)
7	PRINCE—1999, Warner Bros.
8	DIVINYLS—Boys In Town, Chrysalis
9	Z.Z. TOP—Eliminator, Warner Bros.
10	JOAN ARMATRADING—Drop The Pilot, A&M

A compilation of Rock Radio Airplay as indicated by the nations leading Album oriented and Top Track stations.

# Radio

## New On The Charts

This weekly feature is designed to spotlight new artists on Billboard's pop, country and black music charts.



**TOTAL COELO**

The tribal rock beat and girl group vocals that drive "I Eat Cannibals" by the British singers known as Total Coelo suggest a meeting of the Go-Go's in Africa. The concept can't be that far-fetched, however, because the playful novelty song on Chrysalis climbs to a starred 74 on this week's Hot 100.

Ros Holness, a member of the quintet, along with Anita Mahadervan, Lindsey Danvers, Lacey Bond and Sheen Doran, says the song is full of poetic fancy. "Sometimes you're so in love that you want to consume your mate," she says. "After all, eating is a sexual act, so the song is a metaphor, in that respect."

A summer tour of the States is planned to promote their debut album, "Man Of War," which Holness says explores a variety of musical styles. "Cannibals" is a formula that can't be repeated," she says. "Hopefully, the record will sound a little more advanced."

For further information, contact Rhonda Shore, Chrysalis Records, 645 Madison Ave., New York, N.Y. 10022; (212) 758-3555.



**C-BANK**

The age of electronic funk has opened the door for people like John Robie, the multi-instrumentalist from New York who wrote, arranged and produced "One More Shot" as C-Bank for the Next Plateau label. The tune, which features vocalist Jenny Burton, jumps to 87 on this week's Black Singles chart.

"One More Shot" is a strong showcase for Robie's synthesizer playing and drum machine programming. "Most people attempt to capitalize on what was previously successful for them," says Robie, who has had a hand in the making of such records as "Planet Rock" and "Looking For The Perfect Beat" by the Soul Sonic Force and "Play At Your Own Risk" by Planet Patrol. "I make a constant effort to go further with each record I do."

He feels that "One More Shot" differs from most electronic funk tunes in that "there's a real song there. It's not just an arrangement, or a chant with exploitative lyrics. It's meaty, and the melody is memorable."

For further information, contact Eddie O'Loughlin, Next Plateau Records, 1650 Broadway, New York, N.Y. 10019; (212) 541-7640.



**INDEEP**

Michael Cleveland of the Sound Of New York group Indeep prides himself on his sensitivity to the woman's point of view. The group's first single, "Last Night A D.J. Saved My Life," told the story of a woman who seeks consolation from her favorite air personality. True to expectation, their new single, "When Boys Talk," which debuts on the Black Singles chart at a starred 85, adheres closely to its predecessor with its minimal electronic arrangement and pointed perspective.

"Boys Talk" is about men who are less than discreet about their affairs," says Cleveland, who wrote and produced the track with Indeep manager Reggie Thompson. "The message is that you can talk about a relationship all you want, but that if it comes back to you, you're going to look bad in the end."

Cleveland and Indeep vocalists Reggie Megliore and Rose Marie Ramsey embark on a six-week European jaunt next month. "We're calling it the 'lipstick-politics' tour," he says. "I write the songs, but my sensibility is rooted in what women tell me."

For further information, contact Black Rock Productions, 425 Central Park West, New York, N.Y. 10025; (212) 749-1296.



# Billboard®

Survey For Week Ending 4/23/83

# TOP 50 Adult Contemporary

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These are best selling middle-of-the-road singles compiled from radio station air play listed in rank order.

This Week	Last Week	Weeks on Chart	TITLE, Artist, Label & Number (Dist. Label) (Publisher, Licensee)	WEEKS AT #1
1	1	14	<b>IT MIGHT BE YOU</b> Stephen Bishop, Warner Bros. 7-29791 (Gold Horizon, BMI/Golden Torch, ASCAP)	2
3	6		<b>I WON'T HOLD YOU BACK</b> Toto, Columbia 38-03597 (Rehtakul Veets, ASCAP)	
10	7		<b>MORNIN'</b> Al Jarreau, Warner Bros. 7-29720 (Aljarreau/Garden Rake/Foster Frees, BMI)	
4	4	12	<b>ONE ON ONE</b> Daryl Hall & John Oates, RCA 13421 (Hot Cha/Unichappell, BMI)	
5	5	9	<b>TAKE THE SHORT WAY HOME</b> Dionne Warwick, Arista 1040, Gibb Bros./Unichappell (BMI)	
8	9		<b>SOME KIND OF FRIEND</b> Barry Manilow, Arista 1046 (Townsway/Angela, BMI)	
7	2	12	<b>MAKE LOVE STAY</b> Dan Fogelberg, Full Moon/Epic 34-03525 (Hickory Grove/April, ASCAP)	
8	7	11	<b>I'VE GOT A ROCK 'N' ROLL HEART</b> Eric Clapton, Warner Bros./Duck 7-29780 (WB/Warner-Tamerlane/Diamond Mine/Face The Music, ASCAP/BMI)	
9	6	15	<b>YOU ARE</b> Lionel Richie, Motown 1657 (Brockman, ASCAP)	
15	7		<b>MINIMUM LOVE</b> Mac McAnally, Geffen 7-29736 (Warner Bros.) (I've Got The Music/Songs Tailors, ASCAP/BMI)	
11	9	11	<b>BILLIE JEAN</b> Michael Jackson, Epic 34-03509 (Mijac/Warner-Tamerlane, BMI)	
17	4		<b>YOU CAN'T RUN FROM LOVE</b> Eddie Rabbitt, Warner Bros. 7-29712 (Debdave/Briarpatch, BMI)	
13	8		<b>WHAT EVER HAPPENED TO OLD FASHIONED LOVE</b> B.J. Thomas, Cleveland International 38-03492 (CBS) (Old Friends, BMI)	
14	6		<b>WIND BENEATH MY WINGS</b> Lou Rawls, Epic 34-03758 (Warner-Tamerlane, BMI/WB, ASCAP)	
18	5		<b>EASY FOR YOU TO SAY</b> Linda Ronstadt, Asylum 7-69838 (Elektra) (White Oak Songs, ASCAP)	
26	2		<b>MY LOVE</b> Lionel Richie, Motown 1677 (Brockman, ASCAP)	
19	6		<b>WELCOME TO HEARTLIGHT</b> Kenny Loggins, Columbia 38-03555 (Milk Money, ASCAP)	
18	11	13	<b>WE'VE GOT TONIGHT</b> Kenny Rogers And Sheena Easton, Liberty 1942 (Gear, ASCAP)	
22	4		<b>STRANGER IN MY HOUSE</b> Ronnie Milsap, RCA 13470 (Lodge Hall, ASCAP)	
23	4		<b>YOU HAVEN'T HEARD THE LAST OF ME</b> Peter Allen Arista 1052 (Snow, BMI/Kaz April, ASCAP)	
21	21	8	<b>OLD AND WISE</b> Alan Parson Project, Arista 1048 (Woolfongs/Careers, BMI)	
28	3		<b>OVERKILL</b> Men At Work, Columbia 38-03795 (April, ASCAP)	
25	6		<b>SMILING ISLANDS</b> Robbie Patton, Atlantic 7-89955 (Red Snapper/Adel, ASCAP)	
24	5		<b>EVERY HOME SHOULD HAVE ONE</b> Patti Austin, Qwest 7-29727 (Warner Bros.) (Blackwood, BMI)	
33	2		<b>NEVER GONNA LET YOU GO</b> Sergio Mendes, A&M 2540 (ATV/Mann & Weil, BMI)	
29	4		<b>SOLITAIRE</b> Laura Branigan, Atlantic 7-89868 (Youngster Musikverlag GmbH, GEMA)	
27	12	10	<b>DON'T RUN</b> K.C. & The Sunshine Band, Epic 34-03556 (Harrick, BMI)	
28	16	14	<b>ALL RIGHT</b> Christopher Cross, Warner Bros. 7-29843 (Another Page, ASCAP)	
32	4		<b>WHERE EVERYBODY KNOWS YOUR NAME</b> Gary Portnoy, Applause 106 (Addax, ASCAP)	
30	38	2	<b>WHAT YOU DO TO ME</b> Carl Wilson, Caribou 4-03590 (Epic) (Siren BMI)	
34	3		<b>COME ON EILEEN</b> Dexy's Midnight Runners, Mercury 76189 (Polygram) (Colgems-EMI, ASCAP)	
32	20	12	<b>BREAKING US IN TWO</b> Joe Jackson, A&M 2510 (Albion/Almo, ASCAP)	
36	2		<b>TIME</b> Culture Club, Virgin/Epic 34-03796 (Virgin/Chappell ASCAP)	
34	27	9	<b>EENIE MEENIE</b> Jeffrey Osborne, A&M 2530 (WB/Gravity Raincoat/Crystal, ASCAP)	
35	35	3	<b>OH DIANE</b> Fleetwood Mac, Warner Bros. 7-29698 (Fleetwood Mac/Now Sounds/Putz Tunes, BMI)	
36	NEW ENTRY		<b>DO IT FOR LOVE</b> Marty Balin, EMI-America 8160 (Great Pyramid/Mercury Shoes, BMI)	
37	NEW ENTRY		<b>FRONT PAGE STORY</b> Neil Diamond, Columbia 38-03801 (Stonebridge/New Hidden Valley, ASCAP/Carole Bayer Sager, BMI)	
38	30	10	<b>SO CLOSE</b> Diana Ross, RCA 13424, (Rossville, BMI/Mel-Day, ASCAP)	
39	31	11	<b>MY KIND OF LADY</b> Supertramo, A&M 2517 (Delicate/Almo, ASCAP)	
40	NEW ENTRY		<b>AMOR</b> Julio Iglesias, Columbia 38-03805 (International Corp., BMI)	
41	37	18	<b>SHAME ON THE MOON</b> Bob Seger & The Silver Bullet Band, Capitol 5187 (Coolwell/ Granite, ASCAP)	
42	39	8	<b>NICE GIRLS</b> Melissa Manchester, Arista 1045 (House Of Gold/Pullman/Daticabo/Warner-Tamerlane, BMI)	
43	41	15	<b>I'M ALIVE</b> Neil Diamond, Columbia 38-03503 (Stonebridge, ASCAP/Foster Frees, BMI)	
44	43	18	<b>DO YOU REALLY WANT TO HURT ME</b> Culture Club, Virgin/Epic 34-03368 (Virgin/Chappell, ASCAP)	
45	40	9	<b>INNOCENT EYES</b> Michel Berger, Atlantic 477 (Editions Musicales Colline, SACEM)	
46	42	19	<b>SHOOT FOR THE MOON</b> Poco, Atlantic, 7-89919 (Pirooting, ASCAP)	
47	44	15	<b>THE WOMAN IN ME</b> Donna Summer, Geffen 7-29805 (Warner Bros.) (Warner-Tamerlane/Rashida/Flying Dutchman, BMI/Sweet Harmony/WB, ASCAP)	
48	46	23	<b>BABY COME TO ME</b> Patti Austin, Qwest 50036 (Warner Bros.) (Rodsongs/Almo, ASCAP)	
49	45	7	<b>ONE OF US</b> Abba, Atlantic 7-89881 (Artwork, ASCAP)	
50	49	28	<b>YOU AND I</b> Eddie Rabbitt With Crystal Gayle, Elektra 7-69936 (Four Way, ASCAP)	

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# Radio

## Featured Programming

The Golden Age Radio Theatre of Grosse Pointe Park, Mich., a Detroit suburb, is offering "original programs with the original stars" on a barter basis, beginning May 2. Broadcasts of such shows as "The Life Of Riley," "The Aldrich Family," "You Bet Your Life," "Duffy's Tavern" and "The Man Called X" are exclusive to each market and shipped on disk.

Mutual Sports has arranged with the National Football League to broadcast a doubleheader each Sunday afternoon during the 1983-84 professional season. The season kicks off Sept. 4.

### WRVR Listeners Lose Appeal

WASHINGTON—New York jazz fans lost their appeal case and perhaps their last hopes of a return to a jazz format on WKHK-FM—formerly WRVR-FM—in an FCC license renewal proceeding April 8. The Commission denied the opposition to the renewal filed by Citizens For Jazz On WRVR, and granted a license renewal to Riverside Broadcasting Company, Inc. It noted that the group's complaint of "misrepresentation" to the Commission by Riverside's owner, Viacom International, was "pure speculation," finding that the citizens' group's charges "did not show, much less prove, that Viacom was getting ready to change the station's format."

day afternoon during the 1983-84 professional season. The season kicks off Sept. 4.


"The Larry King Show" has won the 1982 George Foster Peabody Award, the "Pulitzer Prize of the Fifth Estate," for distinguished achievement and meritorious service for a radio network. . . . Also at Mutual, Sue Swenson has been promoted to manager of western sales from account executive in Los Angeles. . . . Jim Ladd of KMET Los Angeles, host of the AOR show "Inner-View," has returned from London, where he conducted an exclusive interview with Roger Waters of Pink Floyd to air in late May. . . . "Inner-View" has also made two new appointments. Chris Applegate has taken over as producer/engineer, and Steve Lehman has been named national sales manager. . . . Jo Moring is upped to general manager, affiliate news service, for NBC News.

Suzanne Barron has been appointed international sales director, a new post, for Watermark/ABC. . . . The National Black Network has added Oscar Wesley Warren to its New York regional sales staff. . . . CBS-FM National Sales has signed country-formatted WCXI-AM-FM Detroit to its team. . . . And Blair Radio has picked up WANM/WGLF Tallahassee and KRLB-AM-FM Lubbock. . . . WNCT Greenville, N.C., has added Satellite Music Network's country format. LEO SACKS

Below is a weekly calendar of upcoming network and syndicated music specials. Shows with multiple dates indicate local stations have option of broadcast time and dates.

- April 17-23, Bow Wow Wow, Newsweek FM, Thirsty Ear Productions, thirty minutes.
- April 18, Martin Chambers of the Pretenders, Guest D.J., Rolling Stone Productions, one hour.
- April 22-24, Don Williams, Weekly Country Music Countdown, United Stations, three hours.
- April 22-24, Steve Winwood, Off The Record, Westwood One, one hour.
- April 22-24, Bob Crosby & the Bob Cats, Great Sounds, United Stations, four hours.
- April 22-24, Lesley Gore, Dick Clark's Rock Roll And Remember, United Stations, four hours.
- April 22-24, Jim Capaldi, Steve Winwood, The Source, NBC, 90 minutes.
- April 22-24, Lights, Lasers & Rock 'N Roll, Rock Chronicles, Westwood One, one hour.
- April 22-24, Def Leppard, Journey, Rock Album Countdown, Westwood One, one hour.
- April 22-24, Kashif, Dazz Band, The Countdown, Westwood One, one hour.
- April 22-24, Jacksons, Pop Concerts, Westwood One, two hours.
- April 23, The Bellamy Bros., Silver Eagle, ABC Entertainment Network, 90 minutes.
- April 23, The Hollies, Solid Gold Saturday Night, RKO Radioshows, five hours.
- April 23, George McCorkle of Marshall Tucker Band, James Young of Styx, Jonathan Cain of Journey, Bryan Adams and James Bolton, Rock USA, Mutual, three hours.
- April 23-24, Fleetwood Mac, Pop Music Specials, Creative Factor, two hours.
- April 23-24, Ronnie Milsap, Country Music Specials, Creative Factor, two hours.
- April 23-24, Darlene Love, Soundtrack Of The 60s, Watermark, three hours.
- April 23-24, Wanda Richert, "42nd Street," Musical, Watermark, three hours.
- April 24, Golden Earring, the Bees, King Biscuit Flower Hour, ABC Rock Radio Network, one hour.
- April 24, Producer Profile: Felix Pappilardi, Jimmy Iovine, Rolling Stone's Continuous History Of Rock And Roll, ABC Rock Radio Network, one hour.
- April 24-30, Thompson Twins, Dr. Demento, Newsweek FM, Thirsty Ear Productions, 30 minutes.
- April 25, Boy George of Culture Club, Guest D.J., Rolling Stone Productions, one hour.
- April 29-May 1, Con Funk Shun, Budweiser Concert Hour, Westwood One, one hour.
- April 29-May 1, Pete Townshend, Off The Record, Westwood One, one hour.
- April 29-May 1, Live Metal At Its Best, The Source, NBC, 90 minutes.
- April 29-May 1, Greg Kihn, In Concert, Westwood One, one hour.
- April 29-May 1, Atlantic Starr, Budweiser Concert Hour, Westwood One, one hour.
- April 30, Diana Ross & the Supremes, Solid Gold Saturday Night, RKO Radioshows, one hour.
- April 29-May 2, Danny & the Juniors, Joey Dee, Chubby Checker, Don & Deanna On Blecker Street, Continuum Network, one hour.
- April 29-May 5, Golden Earring, Bryan Adams, Westwood One, one hour.
- April 30, Razy Bailey, Silver Eagle, ABC Entertainment Network, 90 minutes.
- April 30-May 1, Michael Murphy, Weekly Country Music Countdown, United Stations, three hours.
- April 30-May 1, Helen O'Connell, Great Sounds, United Stations, four hours.
- April 30-May 1, The Lovin' Spoonful, Dick Clark's Rock Roll And Remember, United Stations, four hours.
- April 30-May 1, Santana, The B'zz, The Jam live, Concert Magazine, Creative Factor, two hours.
- May 1-7, Grandmaster Flash, Newsweek FM, Thirsty Ear Productions, 30 minutes.
- May 2, Patrick Simmons, Guest D.J., Rolling Stone Productions, one hour.
- May 2-30, Simon Kirke & Paul Rogers, profile of Bad Company, Free & Wildlife, The Source, NBC, two hours.
- May 6-8, Manhattans, Special Edition, Westwood One, one hour.
- May 6-8, Everly Bros., Smothers Bros., Don & Deanna On Blecker Street, Continuum Network, one hour.
- May 9, Bob Welch, Guest D.J., Rolling Stone Productions, one hour.

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# RADIO, RETAILER GET HEAD START Compact Disc Spins On

By IS HOROWITZ  
NEW YORK—Sony has supplied Compact Disc players to 28 AOR and classical radio stations in key markets across the country as part of its development campaign to promote the new technology.  
The gratis distribution of digital playback equipment, plus the promise of a year's supply of free CD disks, comes as Sony and CBS Records are preparing their U.S. marketing launch of the system. Players and disks are scheduled to go on sale in Sony audio outlets this month.  
Stations accepting the players, valued at \$1,000 at retail, have signed agreements to credit Sony whenever they are used for broadcast. The agreement also calls for them to air a two-hour special on digital sound during the month in which Sony will supply some time during the year.  
Delivery of CD disks to stations is expected to begin in June.

# PolyGram & Magnavox Speeding U.S. CD Bow

Continued from page 1  
Their sale during the test program will be through selected stores carrying Magnavox hardware, primarily department stores. Conventional record retailers are not expected to figure in the program until the post-CES phase. At that time PolyGram is expected to have a digital catalog of more than 100 titles.  
Thus, the program will parallel the early marketing posture of Sony also due to offer players through department stores.

# Europe CD Launch: Demand Exceeding Player, Title Supply

By IRV LICHTMAN  
NEW YORK—It may be early in the Compact Disc game in the U.S., but a Hartford, Conn. dealer is attempting to establish a CD presence with software for sale.  
Capitol Record Shop has imported CD titles from Japan and Europe, which are being offered for sale at \$24.95 each, according to Gary Clark, one of three partners in the operation. For demonstration purposes, Capitol acquired a Hi-Fi tach player, for which he keeps only PolyGram titles.

# SALES MOUNT IN JAPAN Toshiba Pushes Up CD Production Bow

By SHIG FUJITA  
TOKYO—Toshiba-EMI has advanced its manufacturing schedule for Compact Discs by six months, as sales of the new configuration in Japan continue to mount. Anticipated consumer purchases of CD software this year are now placed at about 2.5 million units.  
The major, one of the country's largest companies, has now become president of CBS/Sony here, has claimed that 350,000 CD players will be sold in Japan this year, of which 100,000 will be exported.  
With each purchaser of a hardware unit projected to buy 10 disks, Saïda sees Toshiba-EMI competing for the biggest possible share of the market, likely to reach 2.5 million units.

# Compact Disc Launched In U.K. PolyGram, Sony Formally Present System In London

By MIKE HENNESSEY  
LONDON—"The sooner the Compact Disc replaces the conventional black vinyl LP, the better, as far as I am concerned." So said Hans Wright, however, admitted that he had made a cassette copy of a recording at home, had a cassette recorder with an integrated circuit and a cassette recorder.  
Response to the CD launch in the U.K. has been predominantly enthusiastic, although there have been observations about the piracy problem of recycling analog recordings.

# PolyGram Advances CD Bow; WEA Enters

By IS HOROWITZ  
formal commitment to the new technology last week via a statement from Steven Ross, WCI chairman and chief executive officer, and the heads of all the company's recording operations.  
There will be 35 titles in the initial batch of PolyGram recordings, comprising both classical and contemporary music.

# AUDIO DEALER STAGES EVENT 1,000 Hear CD At Demo In Denver

By IS HOROWITZ  
DENVER—More than 1,000 people witnessed a demonstration of digital playback systems at Rainbow Music Hall here Sunday (13) mounted by Listen Up, operators of free high-end sound equipment stores in the Denver area.  
While no attempt was made to sell compact disc players at the event, which mixed live music with digital playback, promotional feedback and strong media coverage helped underline the retail chain's growing identification with the new technology.  
Walt Stinson, Listen Up president, says the live concert/demonstration capped recent promotional forays into digital, which have included cooperation with three radio stations here, KBKO, KVOD and KBPI. The latter two are among those chosen to participate in a year-long demonstration program by Sony (Billboard, March 12).

# Sony Prices Set On CD Players & Titles

By IS HOROWITZ  
NEW YORK—Sony has set a retail price of \$1,000 for its compact disc player, and \$16.98 for the first CD titles initially in the market.  
The introduction of the new system is expected to be a major factor in Sony's summer sales drive, according to a spokesman here.  
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# FIRST DOMESTIC DEAL Windham Hill Pacts For CD Pressing

By SAM SUTHERLAND  
LOS ANGELES—The Compact Disc race may be dominated by a field of major conglomerates, but the first domestically pressed digital recording using the Sony/Philips laser-read format will likely be on a small independent label.  
Windham Hill Records, a tiny but prosperous Palo Alto, Calif., label, has reached an agreement with Digital Images, a Los Angeles-based manufacturing unit of Philips, to produce a CD recording of Dave Dinklage's "The Piano" in March.

# STATE LABEL IS ACTIVE Digital Pushed By Czechs

By LUBOMIR DORUZKA  
PRAGUE—At a time when Western record companies are putting their efforts into the launch of Compact Disc software, Czech state-owned Supraphon must expand its production program.  
The effort by Socialist Czechoslovakia, the chances of which are being watched closely by Nippon Columbia, for instance, will be co-producing a program of chamber works with the Kocian Smetana Quartet and the Kocian Quartet, while CBS/Sony in Japan has ordered another custom recording to follow up Dvorak's Cello Concerto by Tsuyoshi Tsutsumi.  
"EMI in Britain, which already has 10 Supraphon co-productions in its catalog featuring international artists, has decided to sponsor the workshops. Among them are:  
• A solidifying of interest in digital audio mastering around the Compact Disc introduction.  
• Mixdown to digital, both for new releases and for archival preservation at many major labels.  
• Approximately 50 Sony models (PCM-1600 and PCM-1610) in use in the Czech Republic."

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# European CD Launch

Continued from page 3  
A planned European CD entry this month until next. National Panasonic, originally set for June, is now waiting until August.  
Toshiba started deliveries to German dealers last week, although the firm's Karl Guenter Kirchner concedes the number of players available is less than expected due to much greater demand in Japan.  
Sony has shipped a few units, but is still waiting for the bulk of its order from Japan.  
At Sony in Cologne, Gusti Arendt is "very satisfied" with the CD launch so far and says she now expects as many as 150,000 players to be sold throughout Europe this year.  
But she agrees that demand "is about 10 times greater than we can handle," though dealers earlier thought consumers would be put off by the high retail price of the Sony unit, which is approximately \$930 wholesale, and by the expected retail price of \$1,000.  
Arendt says the current market conditions will hurt the firm's chances in order a Merit, too," she says.

# Houston Gets Digital Recorder

NEW YORK—A check with distributors will be a long process for all of Bavaria. The digital audio disk system, scheduled for delivery before June, according to Nick Morris, general manager of Sony's Professional Audio Products Division. Digital Services president John Moran says the machine has already been booked for projects by Nashville (for a Neil Young project) and for a Frank Zappa project in Los Angeles.  
The PCM-3324 records 24 channels in addition to separate internal channels.

# French Award London CD

NEW YORK—The first of the Prix du Disque to be awarded for a Compact Disc is to the London recording of Dmitri Shostakovich's "Rite of Spring," performed by Antal Dorati and the Detroit Symphony Orchestra. The prestigious French award, established in a category for compact disc recordings, was presented to the recording by the RIAA.

# Digital Is The Word At AES Meet Holland Confab Focuses On Compact Disc Software

EINDHOVEN, Holland—When the 73rd Audio Engineering Society (AES) convention opens here Tuesday (15), its focus will be on digital audio technology.  
The convention, which is the largest of Sony CD players in the U.S. this month, and is part of a long-range marketing and promotional strategy aimed at creating consumer awareness of the system.

# Denon Hits CD Rush To Market

By IS HOROWITZ  
NEW YORK—Denon America has put a brake to its Compact Disc marketing schedule to await the arrival this fall of improved second-generation playback machines and a more copious supply of software.  
In a sharply worded denial of its network of sales outlets, Denon declares that its digital playback system is not yet available for sale in the U.S. because of quality control problems. And in any case, there are too few CD disks in the pipeline to support a reasonable market effort at this time.  
This charge is rejected by Sony and Magnavox, both of whom are launching their product lines as well as their own CD titles.

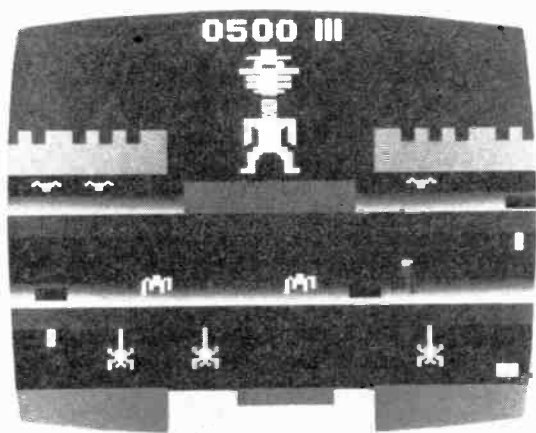
# PolyGram Mulls Long CD Box 'Augmented' Package Is Showcased At RIAA Meets

By IRV LICHTMAN  
NEW YORK—PolyGram Records is sounding out the trade on an "augmented" package for the Compact Disc, which it may offer when launching its first releases in the U.S. This would include a CD player, a CD disk, and a CD software package.

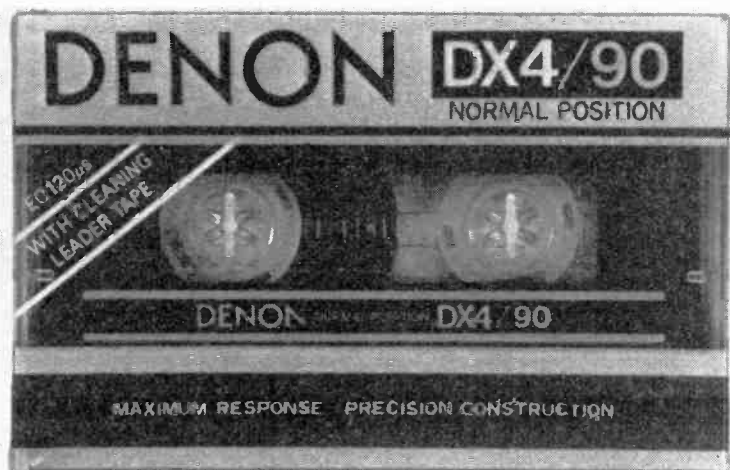
# Competitors Preparing As CD Takes Center Stage

By RADCLIFFE JOE  
LAS VEGAS—The Winter CES promises to be a hub of Compact Disc activity, with companies such as Sony, CBS, Philips, Denon, RCA, Matsushita and others showing their wares.  
PolyGram is just one of a fast-growing number of companies that are already committed to the Compact Disc software format. Others include Philips, EMI, and Nippon Columbia.

## New Products



"Frankenstein's Monster" is Data Age's new video games release for Atari 2600 with suggested \$31.95 list. There's plenty of characterization—ghosts, tarantulae, spiders, vampire bats, acid pools and Mary Shelley's 1816-created monster himself.



Bold new blue and silver packaging with large view window characterize Fuji's packaging for its DX4 product.



Akai has brought out Sport Mate II at \$149.95 list featuring AM/FM tuner cartridge, ear plug headphones, auto-reverse stereo cassette playback and tote bag.

**FEATURES OF THE WEEK**

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# Retailing

## Vibrations Finding Alternatives

### Three Miami Stores Quick To Try New Merchandise

By EARL PAIGE

MIAMI—One of these days, Larry Schaffer may hold some of NARM's sessions in one of his stores. The way it is, whenever the trade group meets here, dozens of delegates drop by his three-store Vibrations operation. This year, he says, even more dropped by.

As Schaffer shows visitors through his stores, the unmistakable impression is that the retailer is swift to jump into something new, but never forgets old and proven products or merchandise ideas. He pauses amid an array of alternative merchandise near the front end and spreads his hands expansively. "Take blank tape and needles. We're going to have a complete section for those two items, with someone there all the time. Retailers forget how profitable needles are.

"We have a young person do nothing when we get in new carryout bags but stuff a circular inside." One side plugs needle care with a 15% off coupon. The other side offers 15% off on record care (Discwasher, Allsop).

Schaffer says he was into alternative merchandise years ago in his New York stores before "retiring" here, where he now operates three units, with more on the drawing board. "Our wildest item may have been 5,000 tadpoles. That's right. They came packed in plastic water bags with the water chemically

## Vid Connection Teaches Dealers At 'University'

LOS ANGELES—While most video specialty store franchisers emphasize various levels of training, Video Connection promotes its retail instruction program as a "university." The term may seem somewhat overblown, but the intent of the Syosett, N.Y.-based franchising firm is dead serious, says Bert Tenzer, president.

Just underway with a nationally based, consumer contest traffic builder (Billboard, April 16), Tenzer gets to the point of how seriously he regards training when asked about store conversions. Franchisers of video stores, of course, add new units via two methods: by totally new franchise sales or by converting existing stores to the network. The latter plan often involves far less initial investment.

*Second of two parts*

"We are not into taking front money and giving someone a sign to hang up" says Tenzer. "We have a 25-page contract. We want store owners who are in this for the total commitment."

In fact, Tenzer says one of the firm's mottos points up the necessity of training: "The knowledge goes in before the sign goes up." He has another way of characterizing Video Connection's emphasis on training: "We refer to our logo as the 'sign of knowledge'."

Tenzer says he believes Video Connection offers its dealer trainees two "edges." He first emphasizes "the importance of learning to communicate with the consumer. It's the only way we're going to take the business away from the discounters, the mass merchandisers and the

(Continued on page 30)

treated so they could survive 30 days on the shelf."

Typical of Schaffer's philosophy of entering into things first and going all the way are Vibrations' video departments. Schaffer claims that his stores were the first here to sell prerecorded videocassettes when they became available in 1979. Eddie Aronowitz, video manager, further extended the chain's national visibility in that area when he appeared on a panel last August at the first convention of the Video Software Dealers Assn.

In video as elsewhere, there are some original touches. Schaffer does not have a rental club per se, but establishes membership when a customer makes an \$80 videocassette purchase. The store arrived at that price as a sort of average but may soon have to lower it as a result of recent reductions in movie prices.

Schaffer's scheme has over 7,000 members. The program is \$4 for a

24-hour exchange, \$6 for 48 hours and \$10 for 10 days. The 24-hour period is the most popular one, he says, and a lot of customers rent two movies in a given day (Vibrations is open 9:30 a.m.-1 a.m. six days and 10 a.m.-10 p.m. Sundays).

Videodisks, both CED and laser, are handled the same as cassettes, but a variation exists with the stores' video game club. Here a more formal \$35 annual club fee is charged. The \$2 per day rental is 100% applicable toward sale.

In terms of the interior look of Schaffer's stores, two factors stand out. First, the selection of alternative merchandise is positioned so that customers have to move through it to get to records and tapes. Second, an entire wall in each store is devoted to the display of cassettes (a considerable area in the main store, which has 5,500 square feet of sales space).

Music is still the heart of Schaf-

(Continued on page 30)

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FUJI T-120	\$9.79	ATARI 400	\$204.00
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# Retailing

## Market Growing For Surveillance Systems

By EARL PAIGE

LOS ANGELES—Articles surveillance system marketers, long involved in selling anti-shoplifting devices to apparel stores, are looking increasingly to record/tape outlets and, more recently, video stores. A dramatic example is 3M's experiment with a Tower Records unit (Billboard, April 9), indicating increased competition among surveillance system firms.

With system marketers vying more aggressively, and with prices moving correspondingly downward, retailers are becoming more open to trying anti-shoplifting units. This is especially so in terms of open display of prerecorded cassettes, video games and personal computer software—high ticket, theft-prone merchandise. But all this is not to say that record/tape retailers are rushing to place orders for anti-shoplifting units. Many report various reasons for caution and skepticism.

Interestingly, some retailers have worked with one or another system for years, and to a great extent, as a lab for the manufacturer. Thus, some retail firms have a vast familiarity with anti-shoplifting devices, while others have never seriously considered installations.

Making it difficult for surveillance systems makers to make inroads in the record/tape business is the long evolving philosophy of how to merchandise prerecorded cassettes. Retailers already investing in spaghetti boxes, long Lieberman boxes and other existing or evolving packages are loath to invest further.

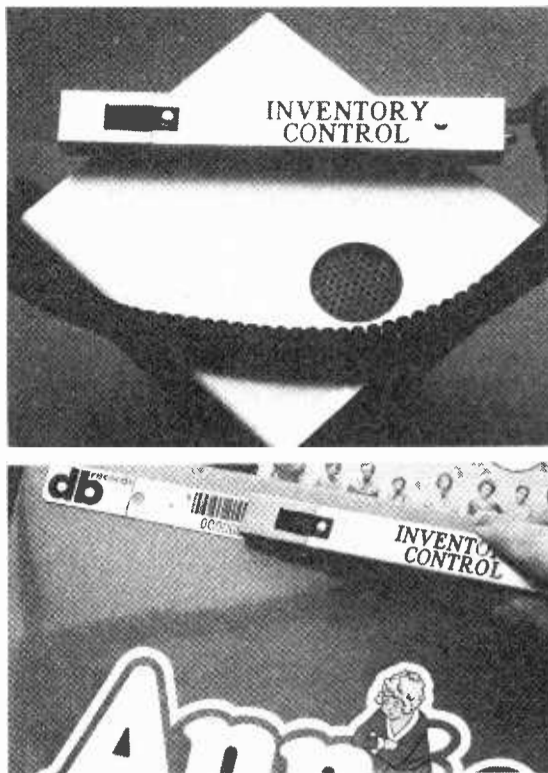
Equally significant is the increasing popularity of prerecorded cassettes, in or out of locked display. As cassettes continue to eclipse LPs, more and more retailers are taking a second look at open display and at surveillance systems.

No better example of the long look exists, possibly, than Western Merchandising, where executive vice president Walter McNeer says the firm has worked for five years with Check Point Systems, based in Thorofare, N.J. The 103-unit chain has Check Point in just three stores. At the same time, Western recently acquired 15 Flipside stores, which already have systems made by Sensormatic, the long-established brand leader in record/tape antishoplifting systems.

While not caring to reveal too many "expensive lessons" to the competition, McNeer does indicate some advantages and disadvantages for both systems. Overall, Check Point gets high marks because its radio frequency technology virtually eliminates the phenomenon called "false alarm." Sensormatic Electronics Corp., the Deerfield, Fla.-based pioneer, earns respect from McNeer for its improved exit door detection design.

If there is a marketing battlefield developing, it could be between the radio frequency firms and the electromagnetic technology represented by Sensormatic, Knogo and 3M, though the latter also offers a radio unit used in the apparel business. This is the belief of Roy Edwardson, director of marketing, Check Point Systems, a leading radio frequency system marketer.

Discussing what he feels is his firm's chief advantage, Edwardson points out the basic problem he sees with magnetic systems. Just as at an airport one person's set of keys may trigger the alarm while the next one in line walks through with no problem, there are numerous items at retail that can trigger false alarms.



Three components of Sensormatic's anti-shoplifting mechanisms: right, the new Shopkeeper for smaller stores; top left, the desensitizing module; bottom left, the wand desensitizing an LP.

"Baby carriages, three-ring notebooks, a lot of commonly carried items can trigger magnetic systems." A result, claims Edwardson, is that systems are thus turned down in magnitude to the point where they are "perhaps only 50% efficient."

Newer companies entering the articles surveillance field are bringing correspondingly new technology, says Boyd Garbutt, formerly with Sensormatic and now director of D/tech, Nashua, N.H.

D/tech, Sekurtag and Check Mate Systems are all involved in apparel stores, though their systems could be adapted for record/tape outlets. A spokesman for Sekurtag, however, says the firm cannot currently fill orders outside the apparel field.

The D/tech system involves the transmission of two ultra-high frequencies and a modular store design detection unit that avoids pedestals or the more obvious entrance blocking designs. Garbutt points out, D/tech also has a radio frequency system.

The D/tech dual ultra-high frequency system sells for around \$7,000, with appropriate volume discounts applying. The tag, an inch and a quarter wide with metal inside it, is reusable and washable and comes in beige and gray. "If you look at a lot of the reusable white tags, they are dirty and look shopworn," says Garbutt. D/tech also eliminates the need for dedicated AC electrical lines.

Evidence that record/tape stores are increasingly more interested in anti-shoplifting devices comes from Peter Berlin, whose Report On Shrinkage is subscribed to by numerous chains ("We go to all Record Bar stores"). Berlin says shoplifting is at about 2% of store gross in the U.S., though it may be creeping upward in some types of outlet.

Check Point's basic unit is \$3,800 for one system. Tags, an inch and a half square, run from five cents down. Multiple units, of course, command various levels of price discount.

If there is one oft-mentioned handicap for the Check Point and 3M radio frequency system it is the large tag required. At an inch and a half, the tag tends to dominate a cassette package. Still, the larger tag is

necessary, say engineering-minded retailers like McNeer, because of the radio tuning.

Large tags have been no special handicap in apparel retailing because garments are routinely festooned with various tags. In fact, 3M's Helen Wagner points out that the radio frequency system utilizes a very conspicuous red tag that signals the security application.

Also, as one 3M representative notes, the psychology for retailers is to enhance the perception of the customers that "everything in the store is tagged." In fact, not everything need be tagged.

While retailers debate various applications and requirements, Check Point is stressing its intention to target record/tape retailers—but with reservations.

"The record/tape business has been soft recently and we have had credit problems with some chains," says Edwardson. "But I just came from a month-long sales seminar, and I beat up our sales force to go out after the record stores—solvent ones."

Check Point is also optimistic about the video specialty store market. With movies coming down in price and more emphasis being placed on sales, Edwardson says he feels that video stores will go to more unlocked and open display, necessitating security systems.

Most retailer reluctance to install anti-shoplifting devices stems from the perception the dealers have of their shrinkage problem, says Brad Kane, director of marketing administration for Sensormatic, which claims a 75%-80% market share in Surveillance Systems for record/tape stores. "They either think shrinkage comes from paper control or internal theft," Kane says. "With so many stores now going to computers, the loss by errors in paperwork doesn't stand up anymore. Nor does internal theft seem to approach shoplifting."

"Price Waterhouse's Peter Berlin report cites a vivid example of what shoplifting means as opposed to internal theft. If 20% of a store's 1,000 employees stole \$1,000 a year, the to-

tal shrinkage would be \$200,000. But if only 1% of the store's customers stole just \$50 a year and there were two million customers, the loss would be \$1 million."

Kane, with the zeal of a salesman, says the cost factor should not deter retailers. Sensormatic has recently introduced its least expensive system, the Shopkeeper, at around \$2,650. Other systems run in the \$5,000 area but are available on rental plans for as little as \$100-\$200 a month. "We are very flexible" in terms of rental or lease applicable to purchase, he notes.

Sensormatic is by no means married to the keeper box system. In fact, it has another system, long successful in supermarkets, that it is now testing in video stores. Kane notes that the lack of standardization in videocassette packaging has limited keeper box design for use in video specialty stores.

Kane believes that the question of how conspicuous anti-shoplifting devices should be depends on the stores' environment. "A store in a high crime area wants a very obvious detection pillar installation. On the other hand, a store in an affluent mall will want to be understated and let the tickets or keeper boxes be the deterrent."

Sensormatic's recent introduction of the "Sensormat," a configuration that fits out of sight under rugs or tiles or can be built into the store by the contractor, is aimed at the understated philosophy. The firm now has four configurations: the pedestal detection pillar system, an overhead detector system, the mat unit and the Shopkeeper.

The 3M test installation offers another contrast. Here, the detection exit is at the entrance to the internal cassette department, not at a main door. Customers are cautioned that they must pay for items before leaving the department.

Although still in the testing stage at Tower's Broadway store in Sacramento, 3M's model 1750, adapted for record/tape/video outlets, offers many benefits, according to area representative Armando Cota. A chief one is cost.

According to Cota, a one-panel detection system for a single doorway installation would run around \$1,695. The 3M DS 1 tags for prerecorded cassettes, three inches by an eighth of an inch, run six to 14 carts depending on quantity. A one-panel installation, Cota estimates, would give a store three feet of surveillance area on both sides of a panel. The panel would be 18 inches in width and extend to a foot below the top of the door.

Tests at the Tower unit have revealed that 3M needs what Cota calls a "more aggressive" tape in terms of adhesive power. It is readily available. 3M is also working on a dispenser gun to facilitate tagging.

Perhaps the most ingenious point of the 3M system is the twin plane sensitizing technique. Cota explains that, typically, shoplifters will conceal a tape in a vertical position. Were the cassettes tagged in only one position, a "dead area" could theoretically exist that might escape the exit detection. However, by tagging both vertically and horizontally, 3M has eliminated any chance of nondetection, Cato claims.

The alarm beep 3M utilizes is somewhat "softer" than those at airports—the use of which, Cato points out, has aided greatly in conditioning the consumer. The idea is to deter theft, not to make people believe they are under arrest, Coto points out.

Western Merchandising's Jamey Rose notes that the Sensormatic system used in the acquired Flipside stores, and now in Western's Austin "superstore," has five different sound alarms.

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## Game Monitor

### List Prices Hovering Around The \$30 Mark

By TIM BASKERVILLE

Tentative release schedules from the major video game cartridge manufacturers show initial list prices holding around the \$30 level, with several Atari entries reaching as high as \$39.95 and selected Imagic and Parker games to be out at a low of \$24.95.

Nine companies providing release calendars to Video Marketing Game Letter for analysis mention a total of 83 specific new titles (including some duplications upon release in a variety of formats). Of these, more than one-quarter are licensed from other non-game media. The increasing emphasis on children's games first noted at the last CES is represented by three Sesame Street games due from Atari in August, a Coleco VCS "Smurf Rescue," and Parker's

"Strawberry Shortcake," due out in July.

Generally, the rate of release per company is slowing, the exception being Atari, with eight games on tap for August. Pre-testing is also taking a far bigger role than before, as evidenced by Imagic's decision to withdraw its previously announced "Sky Patrol" before it even hit the market.

Films will continue to be a major source for new game titles, with a "Rocky" game coming for the ColecoVision system in June, James Bond and Popeye games due from Parker in various formats throughout the summer, and "M\*A\*S\*H" and "Porky's" among the Fox Video Games releases.

Arcade spinoffs are weakening  
(Continued on page 53)

## Vid Connection Teaches Dealers

• Continued from page 27

amateurs. Credibility begins at the point of sale."

The other edge is the value of training "beyond the store location." This gets into the image of the logo and store. Often using the McDonald's idea as a model, he points out that all 150 of the chain's units have a great degree of continuity.

Two refinements of the school, in North Dartmouth, Mass., set for roll-out soon are workshops on the road, or taking the school to the dealers; and dealer councils, already launched. "These councils in various markets have a board, rules, minutes kept of meetings, funding with the chair people regularly reporting into Syosett," Tenzer says.

In addition to drawing on academic experts and professional people in the field for instructors—a CPA, an attorney, advertising people, an interior designer, factory sales reps and other video store owners—the school's director anchors the whole program. Frank R. Lucca comes from a background of federal training projects for teachers in Massachusetts. He was also on the teaching staff of the Attleboro school system. But most providently, he is also a former Video Connection store owner.

In an important sense, Video Connection's marketing thrust is double-barreled. Its one aim is to target the 93% of the population that's not now into video, leaving the other video specialty stores to shoot at the same 5% of customers who own VCRs, Tenzer says. Thus the eight-page, full-color brochure direct mail campaign and national advertising.

However, Video Connection is not as yet totally national. Therefore, the brochure and ad copy includes the message that new franchises are available. The pitch is not dominant in the copy, but comes across.

While the national ad concept is designed to drive consumers into the chain's established stores, Tenzer points out, it also creates the groundwork for territories where the franchising firm is building. Not tipping his whole hand, Tenzer indicates that Video Connection is targeting the West.

## Alternatives At Vibrations Chain

• Continued from page 27

fer's business, and "Tape Heaven" is promoted as consisting of more than 20,000 titles. The display is at once his pride and pain.

The pride comes from having figured out how to have both "open" display and ultimate security. The answer: the popular "monkey hand hole" plexiglass front and a conveyor belt along the bottom that sends the selected cassette to a locked receptacle bin. Schaffer says several refinements were made before the larcenous ingenuity of some of his young customers was finally overcome.

These custom-designed fixtures are in two of Schaffer's three stores. He has tried Sensormatic's system in the third, but even there, he is now about to totally switch to the custom monkey hole display.

Because alternative merchandise is so dominant, representing close to 20% of the action, it always works its way into Schaffer's conversation. Just one item, greeting cards, pays the rent nut, he discloses.

www.americanradiohistory.com

## Video Music Programming

As of 4/13/83

### MTV Adds & Rotation

This report does not include those videos in recurrent or oldie rotations. For further information, contact Buzz Brindle, director of music/programming, MTV (212) 944-5399.

#### MTV NEW VIDEOS ADDED:

**Martin Briley**, "Salt In My Tears," Mercury  
**Goanna Band**, "Solid Ground," Atco  
**Tom Petty**, "Change Of Heart," Backstreet  
**Red Rockers**, "China," 415/Columbia  
**Rick Springfield**, "Affair Of The Heart," RCA  
**Pete Shelley**, "Telephone Operator," Arista

★ ★ ★

#### MTV HEAVY ROTATION (3-4 plays a day):

**Brian Adams**, "Cuts Like A Knife," A&M  
**After The Fire**, "Der Kommissar," Epic  
**Def Leppard**, "Photograph," Mercury  
**Falco**, "Der Kommissar," A&M  
**Fixx**, "Red Skies," A&M  
**Inxs**, "The One Thing," Atco  
**Michael Jackson**, "Beat It," Epic  
**Michael Jackson**, "Billie Jean," Epic  
**Journey**, "Separate Ways," Columbia  
**Men At Work**, "Overkill," Columbia  
**Modern English**, "I Melt With You," Warner Bros.  
**Planet P**, "Why Me," Geffen  
**Triumph**, "A World Of Fantasy," RCA  
**U2**, "New Years Day," Island

★ ★ ★

#### MTV MEDIUM ROTATION (2-3 plays a day):

**Berlin**, "The Metro," Geffen  
**Michael Bolton**, "Fools Game," Columbia  
**David Bowie**, "Let's Dance," EMI America  
**Jon Butcher Axis**, "Life Takes A Life," PolyGram  
**The Call**, "When The Wall Came Down," PolyGram  
**Chris DeBurgh**, "Don't Pay Ferryman," A&M  
**Divinyls**, "Boys In Town," Chrysalis  
**Thomas Dolby**, "She Blinded Me With Science," Capitol  
**Duran Duran**, "Girls On Film," Capitol  
**Duran Duran**, "Save A Prayer," Capitol  
**The Flirts**, "Jukebox," O  
**Eddie Grant**, "Electric Avenue," Portrait  
**Heaven 17**, "Let Me Go," Arista  
**Billy Idol**, "White Wedding," Chrysalis  
**Madness**, "Our House," Geffen  
**Naked Eyes**, "Always Something There To Remind Me," EMI America  
**Prince**, "Little Red Corvette," Warner Bros.  
**Patrick Simmons**, "So Wrong," Elektra  
**Stray Cats**, "Runaway Boys," EMI America  
**Styx**, "Heavy Metal Poisoning," A&M  
**Thompson Twins**, "Love On Your Side," Arista  
**Ultravox**, "Reap The Wild Wind," Chrysalis

★ ★ ★

#### MTV LIGHT ROTATION (1-2 plays a day):

**ABC**, "All Of My Heart," Mercury  
**A Flock Of Seagulls**, "Wishing," Arista  
**Joan Armatrading**, "Drop The Pilot," A&M  
**Bananarama**, "Na Na Hey Hey," PolyGram  
**Blanket Of Secrecy**, "Say You Will," Warner Bros.  
**The B'zz**, "Get Up Get Angry," Epic  
**Culture Club**, "Time," Virgin/Epic  
**Drivers**, "Stolen Treasures," No Label  
**Echo & the Bunnymen**, "The Cutter," Sire  
**English Beat**, "I Confess," IRS  
**Golden Earring**, "The Devil Made Me Do It," 21/PolyGram  
**Peter Godwin**, "Images Of Heaven," PolyGram  
**Molly Hatchet**, "What's It Gonna Take," Epic  
**Robert Hazard**, "Escalator Of Life," RCA  
**Garland Jeffreys**, "El Salvador," Epic  
**Garland Jeffreys**, "What Does It Take," Epic  
**Duke Jupiter**, "I'm Available," Coast To Coast  
**Kajagoogoo**, "Too Shy," EMI America  
**Kinks**, "Come Dancin'," Arista  
**Nick Lowe**, "Raging Eyes," Columbia  
**Gary Moore**, "Always Going To Love You," Atco  
**Neeva**, "Blue Star," MSI Quality  
**Night Ranger**, "Sing Me Away," Boardwalk  
**Ric Ocasek**, "Jimmy Jimmy," Geffen  
**OMD**, "Telegraph," RCA  
**Robert Palmer**, "Pride," Island  
**Saga**, "Wind Him Up," Portrait  
**Scandal**, "Love Has Got A Line On You," Columbia  
**Simple Minds**, "Someone, Somewhere In Summertime," A&M  
**The Stranglers**, "European Female," Epic  
**Suburbs**, "Waiting," PolyGram  
**Sylvester**, "Hard Up," Megatone  
**Takanaka**, "Thunderstorm," Amherst  
**Toyah**, "Thunder In The Mountain," Safari

★ ★ ★

#### MTV WEEKEND EVENTS:

**SATURDAY CONCERTS:** Kansas, April 23  
**SUNDAY SPECIALS:** Men At Work, Divinyls, Inxs, April 24

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# Video

## Japanese Software Companies Launching Rental-Only Program

By SHIG FUJITA

TOKYO—Thirteen of Japan's leading video software firms are taking part in a new rental scheme devised by the Japan Video Assn. (JVA) and set to be introduced April 21 in an initial 70-80 stores nationwide.

According to Saburo Kusoniki, JVA secretary general, the outlets include bookstores and hardware outlets as well as software specialists. Their number is expected to grow to around 800 by the end of this year.

The JVA member companies in the scheme—Toho, Shochiku, Daiei, Nikkatsu, Kodansha, Dentsu Movies, Nippon TV Video, Recruit, Pack

work out an effective rental system in response to the chaos existing in the audio record field, where the rental trade exploded too fast for effective steps to be taken to control or restrict it.

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**FILM NOIR**—The Call, on Mercury/PolyGram, have completed a video clip for "When The Walls Came Down," directed by Patrick Kriwanek and produced by Juanita Diana and Michael Feeney, the three principals in San Francisco's Video Caroline.

## British Distributor Using New Anticounterfeit Paper

LONDON—Video Programme Distributors here is using a new form of security paper for the outer packaging of cassettes, claiming it "cannot be counterfeited." The security device is in the form of a metal strip which is incorporated within the paper sleeve, and the process is the same as that used in Britain in the manufacture of bank notes.

Brian Payne, managing director, says: "We've been researching various anticounterfeit methods for some time, but now we've hit on something that can't be reproduced. This paper is available only to security-cleared printers, and its usage is carefully monitored from the manu-

facturing stages right through to delivery of the printed sleeve."

Apart from offering a means for trading standards officers to identify the difference between counterfeit and genuine product, Payne says: "We're sure the measure will be a really effective deterrent because the strip is clearly visible, so a dealer can tell at a glance whether the software is legitimate. And if there's any minor doubt, he needs only to tear the edge of the paper to reveal the metal strip."

Payne says the video industry in Britain is delighted with the results achieved by the trading standards officers, officials empowered to take action over any range of goods which purport to be something they are not. They operate under the provisions of the Trades Description Act.

Says Payne: "We're hopeful that government legislation increasing the penalties for copyright theft will soon come into force. But over all that, it's still the responsibility of the distributor to use every means at his disposal to protect his product."

Video Programme Distributors is starting use of its metal strip device with the release of "Gone In 60 Seconds," for which the company is reported to have paid an advance guarantee of \$150,000.

## CBS/Fox Introduces New 'Classics' Series

NEW YORK—Following the lead of other manufacturers, CBS/Fox Video is identifying a special group of its titles as "classics" and promoting them separately from other titles.

The "CBS/Fox Video Collection" label applies to three titles released this month: "Marty," "Inherit The Wind" and "Witness For The Prosecution." Suggested retail price for all three is \$49.98. The titles will be identified with a silver and black label.

## Pirates Fueling Boom In Africa Rental Business Seen Cutting Into Movie Attendance

By RON ANDREWS

NAIROBI—The advent of video is proving a boon for the better-off residents of countries in independent Africa, where television is often of a very low standard. Easy access to pirate video software is causing a serious drop in cinema attendance, too.

In Nairobi, the Indian movie trade has been particularly hard hit by the emergence of video product. Where once there were at least four cinemas showing Indian films, there are now just two, and most of the other movies shown are of the low-budget "kung fu/cowboy" category. Video, meanwhile, has taken the leisure marketplace by storm. Behind the boom is the mushrooming home video library business, nefarious though most of it is.

Films reach Kenya concurrently with their release in India and, in the case of U.S. movies, generally before release in Britain. The massively successful feature "Gandhi" appeared in video format in local gro-

cery store libraries only a few days after its London premiere, as did "E.T." before it. And "An Officer And A Gentleman" was rushed with similar speed into the Kenyan video market. These major features are all openly available for rent for just \$1.50 a night in Nairobi, and for half that fee in some libraries in Mombasa.

The quality is generally poor, and there are often tape breaks, but the fact is that the video library business is flourishing and, despite the low prices, making big money. One local newspaper here has even ditched its film critic in favor of allocating the space to a rundown of video features.

Apart from major feature films, the video business has been soaking up top television series in pirate tape form. Among them have been "Shogun," "Brideshead Revisited" and "Dallas," the latter provoking as much controversy in Kenya as it has in the U.S. or Britain.

Right now, video piracy continues virtually unchecked, despite what is

## Three Firms Get March RIAA Awards

NEW YORK—The video division of the RIAA certified five gold and two platinum awards last month, including the first awards to Karl Video Corp. and Vestron Video. Karl Video received simultaneous gold and platinum certification for "Jane Fonda's Workout" videocassette. Vestron's "Fort Apache: The Bronx" and "The Cannonball Run" achieved gold status.

Other gold awards went to MCA Videocassette/Videodisc for combined sales of "The Best Little Whorehouse In Texas" and "Olivia: Physical." The RIAA certified "National Lampoon's Animal House" platinum.

By comparison, in March, 1982, 14 gold and two platinum certifications were awarded. Year-to-date gold total for 1983 is 10, compared with 20 in 1982.

A gold award represents the sale and/or rental of at least 25,000 videocassette and/or videodisk units with a value of at least \$1 million. The figures for a platinum award are twice as high.

generally regarded as a strong local copyright act and despite the fact that imports of films in any form are banned except through the official Kenya Film Corporation.

Entertainment and record industry executives here are now keeping tabs on progress in the threatened legal antipiracy moves by the BBC in South Africa (Billboard, Mar. 5). The possibility of such action arose following a case brought by Paramount Pictures in Johannesburg against a video library in which the judge ruled that distributing, renting or exposing for sale or rent any film imported to South Africa is an offense in terms of Copyright Act regulations.

The BBC's head of copyright, Stephen Edwards, said then: "We're aware of the severity of the problem in South Africa and we'd certainly not experience difficulty in finding people to prosecute." Copyright authorities here now wonder if the BBC, once started on antipiracy litigation there, would move on to areas further north in independent Africa.

## Production Is Stepped Up At Monarch Entertainment

By LORI FOTI

NEW YORK—John Scher's Monarch Entertainment has a nine-year history of video involvement. But it wasn't until this January that a full-time video department head was installed, signaling an even stronger commitment to the medium.

Pat Weatherford, director of Monarch's video division, is developing new properties for video production, supervising location shoots at the Capitol Theatre in Passaic, N.J. and other venues, and licensing programs. Her background is in commercial production and video, including a year with RKO/Nederland.

"There are a lot of outlets for these shows," says Weatherford, "especially with the start-up of the Nashville Network, the Video Music Channel and so on. Still, with every show we do we have to figure out if the total cost of production makes it worth it for the ways a show can be marketed. It's a real tricky area, trying to determine sales potential."

Monarch tries to have pre-sales on every project. A current development deal with RCA VideoDiscs covers such shows as "Blues Alive," a blues special featuring John Mayall's Original Blues Breakers, to be

released on CED videodisk in June and as a 60-minute cable special.

"Monarch traditionally has been innovative about working hard to portray a musician in the best way and in recognizing that the audience needs more than just a straight-on look at an artist. 'Blues Alive' is a straight concert, but has the added attraction of great guest artists, so there's a lot of activity on the stage. We try to do 'events,' and often include a backstage look at the artist." A Grateful Dead videodisk project featured backstage footage and comedy by Franken & Davis.

The Capitol Theatre features a projection television system with two large screens, three cameras and a switcher. For years, Scher has made black-and-white tapes of acts performing there.

Upcoming projects include a folk music show Monarch is putting together as part of the deal with RCA, and "Rock Justice," a rock opera by Marty Balin to which Monarch acquired the rights. "Rock Justice" will be shot on tape and transferred to film for possible theatrical release.

"There are a couple of other projects in the works," says Weatherford. "We're looking at different avenues other than straight concerts."



**MEN WORKING OUT**—Greg Ham, sax player for Men At Work, "works out" for Videowest Productions as part of a profile for MTV.

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# Videocassette Top 40

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## SALES

## RENTAL

SALES				RENTAL			
This Week	Last Position	Weeks on Chart	TITLE Copyright Owner, Distributor, Catalog Number	This Week	Last Position	Weeks on Chart	TITLE Copyright Owner, Distributor, Catalog Number
1	1	9	<b>AN OFFICER AND A GENTLEMAN</b> Paramount Pictures, Paramount Home Video 1467	1	1	9	<b>AN OFFICER AND A GENTLEMAN</b> Paramount Pictures, Paramount Home Video 1467
			WEEKS AT #1: 5				WEEKS AT #1: 7
2	2	7	<b>BLADE RUNNER</b> ▲ Embassy Home Entertainment 1380	2	3	9	<b>ROAD WARRIOR</b> Warner Brothers Pictures, Warner Home Video 11181
3	3	49	<b>JANE FONDA'S WORKOUT</b> ▲ (ITA) KVC-RCA, Karl Video Corporation 042	3	2	7	<b>BLADERUNNER</b> ▲ Embassy Home Entertainment 1380
4	4	22	<b>STAR TREK II-THE WRATH OF KHAN</b> (ITA) Paramount Pictures, Paramount Home Video 1180	4	7	4	<b>CREEPSHOW</b> Laurel Show Inc./Warner Brothers Pictures, Warner Home Video 11306
5	5	4	<b>CREEPSHOW</b> Laurel Show Inc./Warner Brothers Pictures, Warner Home Video 11306	5	5	16	<b>POLTERGEIST</b> ▲ MGM/UA Home Video 800165
6	6	9	<b>ROAD WARRIOR</b> Warner Brothers Pictures, Warner Home Video 11181	6	4	13	<b>THE BOAT (DAS BOOT)</b> RCA/Columbia Pictures Home Video 10149
7	8	18	<b>ROCKY III</b> ● (ITA) CBS-Fox Video 4708	7	8	18	<b>ROCKY III</b> ● (ITA) CBS-Fox Video 4708
8	7	16	<b>POLTERGEIST</b> ▲ (ITA) MGM/UA Home Video 800165	8	17	2	<b>THE SECRET OF NIMH</b> MGM/UA Home Video 800211
9	9	13	<b>THE BOAT (DAS BOOT)</b> RCA/Columbia Pictures Home Video 10149	9	11	13	<b>THE WORLD ACCORDING TO GARP</b> Warner Brothers Pictures, Warner Home Video 11261
10	13	3	<b>THE LAST UNICORN</b> CBS-Fox Video 9054	10	12	22	<b>STAR TREK II-THE WRATH OF KHAN</b> (ITA) Paramount Pictures, Paramount Home Video 1180
11	18	2	<b>THE SECRET OF NIMH</b> MGM/UA Home Video 800211	11	16	3	<b>HONKY TONK MAN</b> Warner Brothers Pictures, Warner Home Video 11305
12	11	10	<b>STRAWBERRY SHORTCAKE IN BIG APPLE CITY</b> Family Home Entertainment, MGM/UA Home Video 338	12	10	13	<b>FAST TIMES AT RIDGEMONT HIGH</b> Universal City Studios Inc., MCA Dist. Corp. 77015
13	10	21	<b>PLAYBOY</b> ● CBS-Fox Video 6201	13	15	4	<b>HALLOWEEN III</b> Universal City Studios Inc., MCA Distributing Corp. 71011
14	20	2	<b>MIDNIGHT COWBOY</b> MGM/UA Home Video 700193	14	6	6	<b>MONSIGNOR</b> CBS-Fox Video 1108
15	<b>NEW ENTRY</b>		<b>PLAYBOY VIDEO VOLUME 2</b> CBS-Fox Video 6202	15	14	3	<b>THE LAST UNICORN</b> CBS-Fox Video 9054
16	14	7	<b>YOUNG DOCTORS IN LOVE</b> Vestron VA-5012	16	9	12	<b>NIGHT SHIFT</b> The Ladd Co., Warner Home Video 20006
17	21	22	<b>THE THING</b> Universal City Studios Inc., MCA Distributing Corp. 77009	17	19	16	<b>MISSING</b> Universal City Studios Inc., MCA Distributing Corp. 71009
18	16	6	<b>MAN WITH THE GOLDEN GUN</b> CBS-Fox Video 4606	18	25	2	<b>AMITYVILLE II: THE POSSESSION</b> Embassy Home Entertainment 1709
19	26	2	<b>COME BACK TO THE 5 &amp; DIME JIMMY DEAN, JIMMY DEAN</b> Embassy Home Entertainment 1333	19	26	18	<b>ANNIE</b> (ITA) RCA/Columbia Pictures Home Video 10008
20	12	19	<b>ANNIE</b> (ITA) RCA/Columbia Pictures Home Video 10008	20	21	23	<b>VICTOR/VICTORIA</b> ● MGM/UA Home Video 800151
21	15	5	<b>MONSIGNOR</b> CBS-Fox Video 1108	21	13	8	<b>YOUNG DOCTORS IN LOVE</b> Vestron VA-5012
22	22	22	<b>FIREFOX</b> Warner Brothers Pictures, Warner Home Video 11219	22	22	22	<b>FIREFOX</b> Warner Brothers Pictures, Warner Home Video 11219
23	24	3	<b>HONKY TONK MAN</b> Warner Brothers Pictures, Warner Home Video 11305	23	18	18	<b>TRON</b> (ITA) Walt Disney Home Video 122
24	23	4	<b>HALLOWEEN III</b> Universal City Studios Inc., MCA Distributing Corp. 71011	24	20	18	<b>THE BEST LITTLE WHOREHOUSE IN TEXAS</b> ● (ITA) Universal City Studios Inc., MCA Distributing Corp. 77014
25	<b>NEW ENTRY</b>		<b>BUGS BUNNY'S 3rd MOVIE: 1001 RABBIT TALES</b> Warner Brothers Pictures, Warner Home Video 11303	25	<b>NEW ENTRY</b>		<b>COME BACK TO THE 5 &amp; DIME JIMMY DEAN, JIMMY DEAN</b> Embassy Home Entertainment 1333
26	17	25	<b>THE COMPLEAT BEATLES</b> ● MGM/UA Home Video 700166	26	24	11	<b>THE SOLDIER</b> Embassy Home Entertainment 2001
27	30	13	<b>THE WORLD ACCORDING TO GARP</b> Warner Brothers Pictures, Warner Home Video 11261	27	28	5	<b>VICE SQUAD</b> Embassy Home Entertainment 2015
28	32	13	<b>FAST TIMES AT RIDGEMONT HIGH</b> Universal City Studios Inc., MCA Dist. Corp. 77015	28	32	11	<b>ZAPPED</b> Embassy Home Entertainment 1604
29	36	23	<b>VICTOR/VICTORIA</b> ● MGM/UA Home Video 800151	29	27	10	<b>FRIDAY THE 13TH-PART 3</b> Paramount Pictures, Paramount Home Video 1539
30	29	3	<b>DR. STRANGELOVE</b> RCA/Columbia Pictures, Home Video 10182	30	33	20	<b>DINER</b> MGM/UA Home Video 800164
31	28	18	<b>TRON</b> (ITA) Walt Disney Home Video 122	31	<b>NEW ENTRY</b>		<b>MIDNIGHT COWBOY</b> MGM/UA Home Video 700193
32	25	21	<b>RICHARD PRYOR LIVE ON THE SUNSET STRIP</b> RCA/Columbia Pictures Home Video 10469	32	37	9	<b>STRAWBERRY SHORTCAKE IN BIG APPLE CITY</b> Family Home Entertainment, MGM/UA Home Video 338
33	19	10	<b>MOONRAKER</b> CBS-Fox Video 4636	33	30	22	<b>THE THING</b> Universal City Studios Inc., MCA Distributing Corp. 77009
34	<b>NEW ENTRY</b>		<b>AMITYVILLE II: THE POSSESSION</b> Embassy Home Entertainment 1709	34	31	20	<b>PLAYBOY</b> CBS-Fox Video 6201
35	38	26	<b>DUMBO</b> (ITA) Walt Disney Home Video 24	35	23	10	<b>DIVA</b> MGM/UA Home Video 800183
36	31	16	<b>ALICE IN WONDERLAND</b> Walt Disney Home Video 36	36	39	21	<b>RICHARD PRYOR LIVE ON THE SUNSET STRIP</b> RCA/Columbia Pictures Home Video 10469
37	27	15	<b>MISSING</b> Universal City Studios Inc., MCA Distributing Corp. 71009	37	29	16	<b>REDS</b> (ITA) Paramount Pictures, Paramount Home Video 1331
38	39	18	<b>THE BEST LITTLE WHOREHOUSE IN TEXAS</b> ● (ITA) Universal City Studios Inc., MCA Distributing Corp. 77014	38	35	8	<b>THE EXTERMINATOR</b> Embassy Home Entertainment 2002
39	34	34	<b>CASABLANCA</b> (ITA) CBS-Fox Video 4514	39	36	10	<b>MOONRAKER</b> CBS-Fox Video 4636
40	33	8	<b>DIVA</b> MGM/UA Home Video 800183	40	34	5	<b>MAN WITH THE GOLDEN GUN</b> CBS-Fox Video 4606

APRIL 23, 1983, BILLBOARD

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# Video

BY U.K. RETAIL CHAIN

## Duran Duran 'Restricted'

LONDON—The first music video package from Duran Duran, currently one of Britain's biggest teen-market bands, has been placed on the "restricted" list by the W.H. Smith retail chain. The move means it is not to be displayed in any of the group's nationwide stores, nor sold to children or teenagers.

The package, distributed by EMI Music Video, includes full-frontal nude scenes and shots of near-nude women wrestling and kissing each other. It's a compilation based on the first 11 video productions by the band, which has won virtually all national popularity polls in the past few months. Duran Duran had its first No. 1 single, "Is There Something That I Should Know?," a few weeks ago until the top spot was taken over by David Bowie's first single for EMI America.

The Duran Duran videocassette runs for 55 minutes and retails here at roughly \$30. Strongly featured is lead singer Simon Le Bon, who has built an enormous personal following here. It includes two tracks, "Lonely In Your Nightmare" and "The Chauffeur," never shown before.

The Smith chain's ban is said to have come after two young sisters, Duran Duran fans in the Midlands, complained to their mother, who had bought the cassette as a birthday present for the 14-year-old girl, about some of the contents.

EMI Music Video is now putting warning labels on the cassettes, pointing out that some of the video "action" may give offense. And Smith chain checkout operators have been instructed not to let anyone who "seems too young" buy the video—which, anyway, is not on open display in the stores.

## Australian Firm Gets Into Computer Games

LOS ANGELES—Australia's Video Classics, an independent video software company, has expanded into computer games. The company distributes Commodore's VIC-20 home computer and accompanying software via 2,500 distributors throughout Australia.

According to Gerry Gerlach, a marketing consultant responsible for the new division, "The successful and dramatic rise of the VIC-20 home computer/video games indicates that this market is going to explode."

Expansion plans include a distribution deal for the Data Age line. "We are also looking to other video software manufacturers for distribution rights," says Gerlach.

## Music Monitor

● **Animated AI:** The forthcoming video to AI Jarreau's current Warner Bros. single, "Mornin'," will combine live action and cartoon animation. **Gus Jekel**, who worked on such Disney classics as "Song Of The South," is the live action director; **Frank Terry** is director of animation. The clip is being produced by Film Fair, and may be released theatrically.

● **New Frontiers:** Positive Video of Orinda, Calif. has completed post-production on a video animation project for Journey's current "Frontiers" album 1983 world tour. The piece combines digital video effects with animation and live shots. It will be projected at the close of each Journey concert. **Jim Welch** of Artists & Friends Inc. of San Francisco produced, with **Paul Becher**.

LAURA FOTI

## New On The Charts



"PLAYBOY VIDEO VOL. 2" CBS/Fox Video—15

## Court Dismisses Lorimar Claims Vs. CBS/Fox

NEW YORK—The New York Supreme Court has dismissed most of the claims in a suit filed by Lorimar Films against CBS/Fox Video. Lorimar had been attempting to obtain the home video rights to its motion picture catalog, which had been granted to CBS in 1980 and 1981.

Lorimar alleged in the suit that CBS had no right to assign the contracts to CBS/Fox, but the court ruled that the contract in question provides "in unequivocal terms that the agreements are clearly assignable." The court also held that, contrary to Lorimar's complaint, the agreements were not personal service contracts, and that no fiduciary relationship existed between the parties. The court characterized the Lorimar complaint as "a hodge-podge of claims."

The lawsuit is being continued solely on the issue of whether a conflict of interest exists between Lorimar and 20th Century-Fox that would interfere with the effective marketing of Lorimar's product by the autonomous CBS/Fox joint venture.

This feature is designed to spotlight titles making their debut on Billboard's Videocassette Top 40.



# Pro Equipment & Services



**MASSEY MEDITATES**—MCA artist Wayne Massey, right, listens to a playback of his recent session at Doc's Studio in Hendersonville, Tenn., with co-producers Jim Dowell, standing, and Mike Daniel.

## BOWS EIGHT-INPUT MIXER

### Shure Marketing New Line Of Microphone Products

EVANSTON, Ill.—Shure Bros. has begun marketing a new line of professional products that includes a microphone mixer and several microphones. The microphone mixer, model M268, has been specially designed for optimum effectiveness as a sub-mixer for rock, jazz and country music groups, according to Michael Pettersen, Shure's assistant marketing manager, circuitry products.

He explains that by providing up to eight additional microphone inputs, the model M268 allows musicians to inexpensively expand the capabilities of their mixing boards. He adds that the system can solve the problem of the drummer who needs multiple microphone setups but does not have enough inputs on his mixing board to accommodate them.

Pettersen claims that the model M268 is also an ideal mixer for electronic keyboard players, since it provides a high impedance output for the onstage amplifier, plus a low impedance output to feed the main board. For maximum flexibility, the M268 is designed to accommodate both low-impedance and high-impedance microphones. Each of the unit's four microphone/instrument channels features two jacks, a quarter-inch phone jack, and a standard professional three-socket jack. The M268 also includes an auxiliary input channel for tape recorders and other high level accessories.

Other features of the model M268 include individual feedback-type gain controls for all five input channels, a master volume control, simplex power for condenser microphones, a mix-bus for simple mixer interconnection, and an automatic muting circuit that prevents speaker damage during turn-on and turn-off, according to Pettersen.

Adding to the system's versatility is a complement of outputs, including a high-impedance, quarter-inch phone jack, a low-impedance professional three-socket jack, an auxiliary phono pin jack, and an auxiliary quarter-inch phone jack. The unit is priced at \$257.

Shure's new Sound Bridge Cardioid Dynamic Microphone model SP19 is designed to provide a high level of performance for \$48. The unit is suitable for general purpose sound reinforcement in schools, churches, hospitals, by musical groups, and in home open reel and cassette recording, according to Robert Mataya, Shure's group mar-

keting manager.

The model SP19 features a specially tailored frequency response that provides clear, professional sound. Mataya adds that it is the only microphone at its price point that includes a high quality internal rubber shock-mount to reduce handling noise. Also featured in the SP19 are a pop-resistant, multi-stage steel-mesh grille assembly, an on-off switch, a 15-foot permanently-attached cable, and a professional accessory swivel adapter.

The SP19 features a silver Armordur handle, and is available in two versions. The SP19H-C is a high impedance unit with a quarter-inch phone plug at the cable's equipment end. The SP19L-CN is a low impedance system with a professional three-pin connector at the cable's

(Continued on page 34)

## Altec Adds New Speaker System

ANAHEIM, Calif.—Altec Lansing has, for the first time in more than a decade, added a new loudspeaker system to its Voice Of The Theatre series. According to Chris Schoon of the Altec Lansing Co., the new speaker, model A6A, matches a compact, optimally-tuned dual woofer enclosure with Altec's newly-developed, midsize Mantaray II constant directivity horns.

Schoon adds that the Thiele/Small tuned cabinet was designed in conjunction with its high-efficiency 16-inch woofers for powerful bass, and "the realism in voice reproduction that made the Voice Of The Theatre series popular."

The patented technology of the Mantaray horns, combined with Altec's model 288 high compression driver, delivers the same mid- and high-frequency sound to listeners both directly in front and to the sides of the loudspeaker, according to Schoon.

Schoon explains that through extensive comparative measurements, and listening tests between the model A5A and A4 systems, Altec engineers were able to design the new system to produce essentially the same body, punch and volume levels in the theatre as found in the A4. He adds that the A6A actually provides a slightly better bass response from a cabinet less than one-tenth the cubic volume of the A4.

## 3M Arm Funding Research Center

ST. PAUL, Minn.—The Memory Technologies Group of the 3M Co. will spend \$12 million on the development of an academic center for magnetic recording research, according to George Hegg, group vice president, 3M Memory Technologies.

The facility, which will be located at the University of California, San Diego, is said to be the first of its kind in this country.

Funding for the project will come from a number of sources, including Univ. of California, which is committed to contributing \$1 million, the land on which the center will be built, and four new faculty members whose specialty is magnetic recording research.

Additional funding for the 23,000 square foot building, laboratory equipment, four endowed chairs, and other support will come from the 3M Co., IBM, Control Data Corp., Eastman Kodak, Data Electronics, Pfizer, Inc., and the Verbatim Corp.

According to Hegg, the center is being designed for basic research in magnetic recording, and is "critically important in helping to maintain U.S. leadership in memory technology."

Richard Atkinson, chancellor at the Univ. of California, San Diego, adds that "there is a clear need for academic research support for the industry."

## Ampex Gives Equipment To MIT Film/Video Wing

REDWOOD CITY, Calif.—The Ampex Corp. has donated more than \$275,000 worth of video recording equipment to the research department of the film/video section at the Massachusetts Institute of Technology (MIT). The package includes three one-inch professional videotape recorder systems, model VPR2B; three time base correctors, model TBC 2B; a remote editing system, model STC 100, plus associated consoles, racks, monitoring and switching systems, tapes and cables.

According to film-maker Richard Leacock, professor of cinema at MIT, the new Ampex equipment will be an important component as the institute's film/video section moves into its new space, now under construction, at the Arts & Media Technology facility. The new building, scheduled for completion by August, is designed for extensive collaboration among arts, media

and other computational research groups at MIT, according to Leacock.

Gloriana Davenport, of the Institute's film/video staff, says she feels that the Ampex equipment "will greatly expand our potential for exploring new movie forms, and new expressive possibilities for computer/video systems to be used interactively with humans on multimedia performances." She adds, "The Ampex gift provides us with some of the tools necessary to our participation in the video revolution." The equipment will be based in an Interactive Video Library to be co-directed by Davenport, Mark Abbate and Benjamin Bergery, all of whom are lecturers in MIT's Department of Architecture.

Davenport says that the Ampex recorders have the variable speed tape motion in record and playback, still frame and still field operation, and computer interface that are critical to projects planned in the new video lab. She adds, "An additional benefit to both MIT and Ampex derives from Ampex's commitment to the continuing merger of computing and video technologies, which will allow for closer interaction as our work progresses."

Davenport further notes that the editing with existing three-quarter-inch videotape is very linear, and that a growing concern in videodisk preparation is how images and sequences can be best assembled.

## Membership Up In Florida SPARS

MIAMI—Membership in the Florida chapter of the society of Professional Audio Recording Studios (SPARS) has increased to 10 studio members and two associate members from just three regular members six months ago. A recent SPARS regional luncheon held at the Coconuts Recording Co. here attracted 23 regional members.



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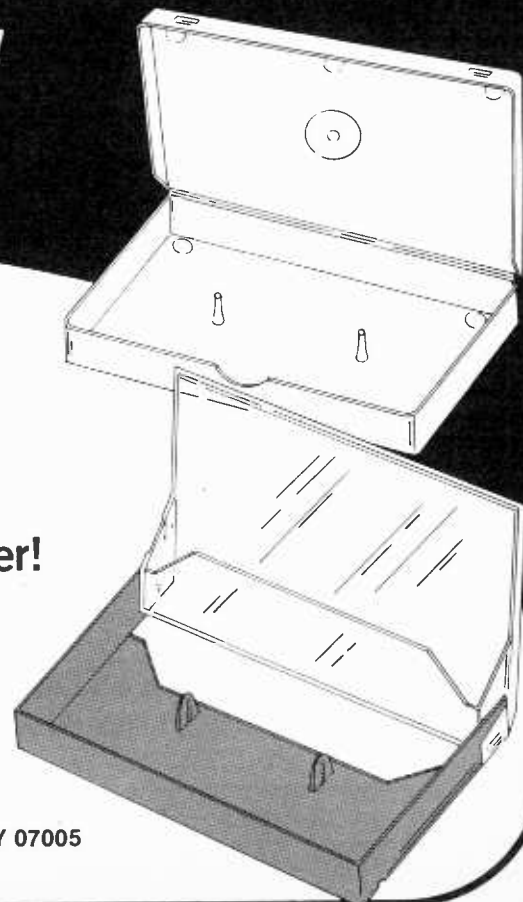
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## MICROPROCESSOR SYSTEM

### Technics Bows Receiver

SECAUCUS, N.J.—Technics has begun marketing a 45-watt digital/analog computer-drive receiver for professional applications. The unit, model SA-410, employs microprocessor technology to monitor signal conditions, and heat sink temperature changes on a dynamic basis as well as to instantly adjust the bias to optimum levels.

The new microprocessor application in the SA-410 is said to minimize crossover distortion, one of the most audible types of distortion in amplifiers, according to Technics engineers. They point out that most conventional stereo amplifiers utilize thermistors to monitor temperature changes, and to alter the bias voltage level to control signal distortion. However, they claim that thermistors do not work instantaneously, due to thermal resistance between the power transistor and thermistor.

They say that the microprocessor drive system utilized in the model SA-410 responds instantaneously to minimize crossover distortion. The firm claims, "With a power output of 45 watts per channel, and frequency response of 20Hz to 20KHz, the model SA-410 boasts a THD of only 0.007%." Computer drives are incorporated in the receiver control Class A push-pull output circuitry and the synthesizer digital tuner circuit.

Technics' advanced synthesizer computer receiver features 16-station random preset, auto memory, and two-way digital/analog display

of tuning frequency. The unit also incorporates a newly developed, precise analog scale meter, driven by a direct digital-to-analog converter. Also featured are a quartz-lock indicator, FM muting switch, two tape monitors, subsonic filter switch, slide volume control with back-illuminated level indicator, and computer-drive indicator display.

### Harvey's Adds Sony Controller

NEW YORK—Harvey's Place has added a Sony model BVE-3000 VTR editing controller to its inventory of state-of-the-art film and video editing/post-production equipment. The company, based here, is also adding videotape editing facilities to Harvey's Other Place, its Detroit subsidiary.

According to Harvey Schlags, founder and owner of Harvey's Place, the Sony model BVE-3000 was selected because of its design, which maximizes the production versatility of Sony VTRs while providing editors "with clear and logical entry and display event data."

The model BVE-3000 features VTR editing with A/B roll capability, and plug compatibility with all BVH and BVU series VTRs. It also features SMPTE/EBU Time Code and full preview capabilities, as well as exclusive "back-timing" and "cross-cue" functions.

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## Studio Track

By ERIN MORRIS

In New York City at Sigma Sound Studios, Elektra recording artists Queen and the Greg Kihn Band mixing projects with producer John Luongo. Jay Mark is behind the board with Linda Randazzo and Glenn Rosenstein assisting. ... Talking Heads finishing their latest effort with producer/engineer Alex Sadkin. ... Geffen artist Ric Ocasek mixing with Francois Kevorkian producing and Mike Hutchinson engineering. Elisa Gura is assisting. ... Producer/engineer Gerry Block completing an album with CBS artist Michael Bolton. Engineering the project are John Convertino and Carla Bandini. ... Island act U2 remixing cuts from upcoming album with Kevorkina producing and John Potoker engineering. ... EMI artists Naked Eyes and Peter Tosh in with John "Jelly Bean" Benitez producing and Mark engineering. ... Madonna finishing the cutting and mixing of new Sire release with Reggie Lucas producing. James Dougherty engineered the project. ... Planet P remixing with producer Kevorkian and engineer Potoker. ... The Thompson Twins mixing upcoming Arista release with Sadkin producing and Potoker behind the board.

At Secret Sound Studio, Person To Person laying tracks for Blue Sky Records. Producing is David Hale, with Scott Noll engineering and Warren Bruleigh assisting. ... Joe Salvo in with producer Jimmy Biondolillo. Noll is at the controls.

Jovin Montanaro producing his own debut album at The Ranch, with David Ruffo engineering and Robert Norris assisting.

Albert Bouchard laying CBS tracks at Boogie Hotel with co-producer Sandy Pearlman and engineer Paul Mandl. Assisting is Jim Sparling.

In Pittsburgh, rock group Buster laying tracks for their debut album at Evergreen Recording Studios with producer George W. Annesley and engineer Harry Coleman.

At Syncro Sound in Boston, Civilian cutting with Sibby Sabella producing and Thom Moore engineering. Assisting is Brian Sklarz. ... The Dark laying tracks for Ambiguous Records. Walter Turbitt is producing and engineering the project. ... Hypertension laying tracks with producer Blackie and engineer Turbitt. ... Sarah Burrill and Ken Leray recording an EP with Ric Ocasek producing and Ian Taylor engineering. ... Duke Robillard mixing his upcoming Rounder LP, with Scott Billington producing and Turbitt engineering.

A.J. Sparks at Studio A in Dearborn Heights, Mich. working on a self-produced project with Eric Morgeson at the console.

In Phoenix, Md. at Sheffield Recording Studio, the Softones working on new album release with producer Melvin Miles and engineer Victor Giodano.

At Air Studios Ltd. in Montserrat, West Indies, James Taylor working on project with producer Peter Asher.

In Los Angeles at Sound Image Studios, George Faber & Stronghold cutting debut tracks with co-producer/engineer Lenise Bent, along with engineers Patrick von Wiegandt and Mike Paradisco. ... The Secrets producing their own LP, with Randy Burns at the board. ... producers Bob and Larson Paine are in the studio with Josie Cotton working on her upcoming Elektra project, with von Wiegandt behind the board.

### Shure Bows New Microphone Products

Continued from page 33  
equipment end. For a limited time the SP19 will be marketed in a promotional package that includes a special bonus 60-minute Maxell UD 60 cassette tape.

Shure's model PE5, with a \$49.50 price tag, incorporates a cardioid pickup pattern and a specially tailored frequency response. Mataya says that this unit produces a vibrant penetrating sound for clarity and distinction in instrumental and vocal pickup.

Each microphone in this model comes equipped with an attached 15-foot cable, on-off switch, and a professional accessory swivel adapter. It also includes many of the features found in the SP19. Like the SP19, the PE5 is available in two versions, the PE5H-C and the PE5L-CN.

Erskine Atkin and Jim Mackey producing Keno Exchange with engineer Norman Whitfield Jr.

At Group IV Recording, Rev. James Cleveland and the Gospel Messengers laying tracks for Savoy with engineer Andy D'Addario and assistant Steve Burger. ... Dizzy Gillespie cutting tracks for Pablo with producer Norman Granz. D'Addario is behind the board.

At the Village, Rufus & Chaka in with producer Russ Titleman and engineer Cliff Jones for Warner Bros. ... Stanley Clarke producing Natalie Cole for Epic with Eric Zolber behind the board. Robin Laine is assisting. ... Tommy Tutone working on project with producer/engineer Ed Thacker.

At Cherokee Recording Studios, producer Roy Thomas Baker working with Espionage for A&M. Engineering is Gordon Fordice. ... Randy Vanwarmer producing Tony Wilson, with Brad Gilderma behind the console. ... Jean-Luc Ponty working on self-produced effort for Atlantic with Peter Kelsey engineering. ... Jeff Baxter producing new CBS album for Carl Wilson. Baxter also producing RCA project for Bob Welch. ... A&M act Los Illegals working with producer Mick Ronson and engineer Bev Jones.

In Berkeley at Fantasy Studios, Shooting Star

mixing tracks for their upcoming fourth LP. Kevin Elson is producing and engineering, with Wally Buck assisting. ... Frankie Beverly & Maze completing tracks for new Capitol release, with Beverly producing and David Cole engineering. ... Tom Coster, formerly of Santana, cutting a solo LP for Fantasy Records. Tom Coster and Phil Kaffel co-produced the effort, with Kaffel engineering. ... Albert King working on self-produced project, with Danny Kopelson engineering. ... George Horn mastering Santana's upcoming album.

In Nashville at SoundShop Recording Studios, Dave Hall producing Missing McClain with Mike Bradley engineering. ... Jerry Crutchfield in the studio mixing Lee Greenwood material, with Ernie Winfrey behind the board. ... Intuition in with producer Alan Steinberger and engineer Travis Turk. ... Salty Miller working on new beach music LP with engineer Michael Black.

At Woodland Sound Studios, Razy Bailey laying RCA tracks. The self-produced project is engineered by David McKinley, with Ken Criblez assisting.

Editor's Note: All material for the Studio Track column should be directed to Erin Morris in Billboard's Nashville office.

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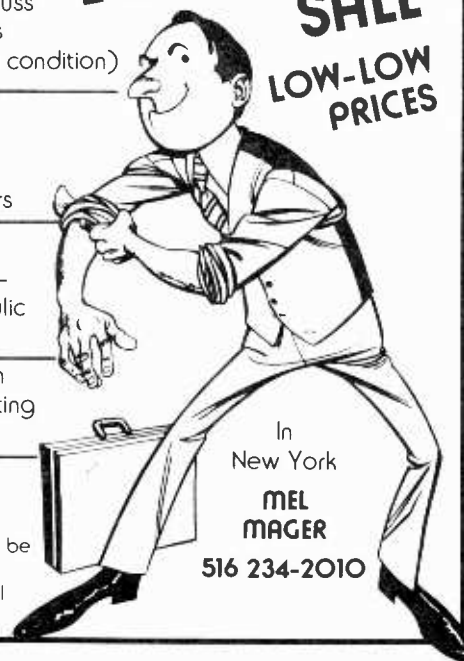
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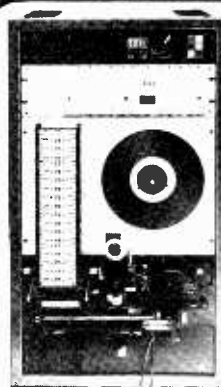
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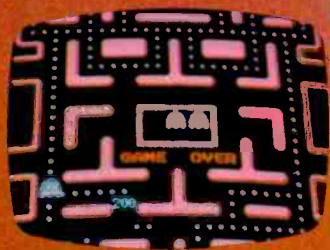
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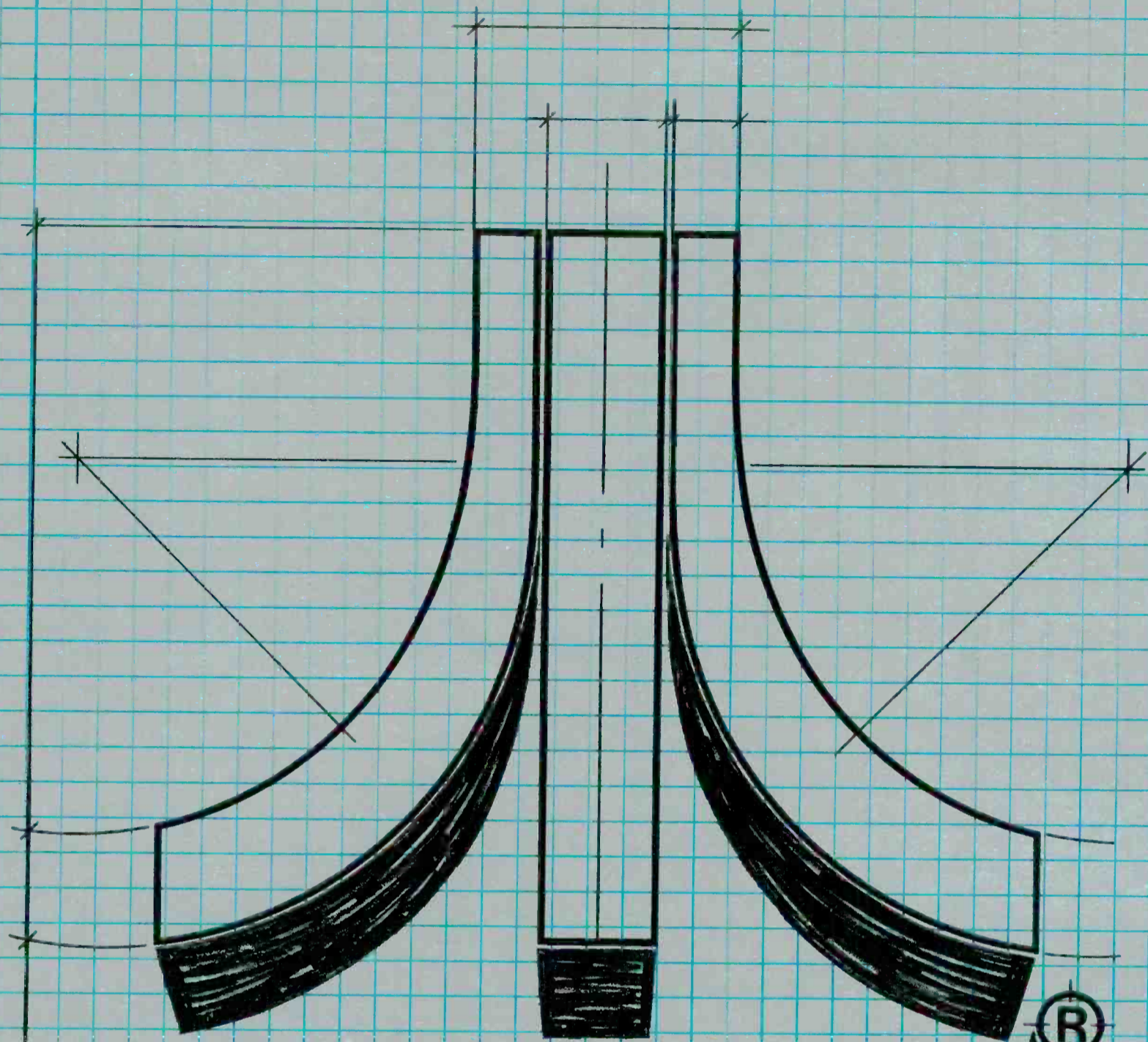
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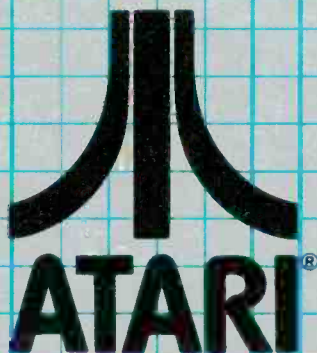
**DEFINITIVE DESIGNS.** We built ATARI on quality and value. We sold computer technology into more homes than any other company with the ATARI VCS.<sup>™</sup> Our new XL line of home computers and the largest software library of all will bring ATARI computer technology to even *more* families the world over.

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Lead Keystone Kelly on a comical chase through a chaotic department store, in pursuit of the notorious Harry Hooligan.

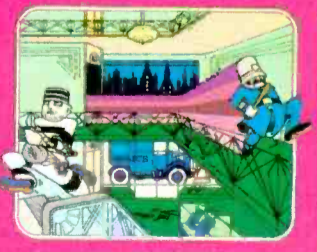
With feet flying and baton swinging, you'll have to jump over and

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the law and bring that evil-doer to justice! Keystone Kapers™ designed by Garry Kitchen. This game is so funny, it's a crime!

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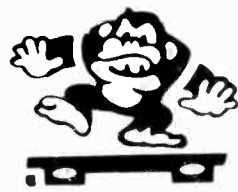


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**ACTIVISION**  
We put you in the game.

**MOVIES INTO GAMES:** Atari licensed "Raiders of the Lost Ark" and "E.T." with mixed results. Licensing continues to mean more rapid recognition, but the game itself has got to be conceptually sound and highly playable.



Record Outlets  
Play Major Role As . . .



A RETAILER'S GUIDE TO  
**VIDEO GAME**  
MERCHANDISING

A Billboard Spotlight

By LAURA FOTI

**I**n every industry change is a constant—but nowhere more than the video game industry—which seems to live through years in every month.

Because the two-year-old video game market swelled so rapidly, it was considered prime for bullish forecasts by the usual self-proclaimed prophets and experts. All have since revised their predictions. The fact is, steady growth (nothing to sneeze at in any business) is still anticipated throughout this decade, although the field has considerably more players fighting to stay alive.

In spite of the overall health of the game industry, the market can only be considered in a "tremendous state of flux," as Al Pepper, vice president marketing for Fox Games, puts it. He explains the issues: "The heavy supply—there are 10 times the number of titles coming out as a year ago. Manufacturers are trying to compete and dealers are just trying to cope. The big problem a year ago was shipping product fast enough; now it's getting the dealer to take the product."

#### Steady Growth Predicted Through '80s

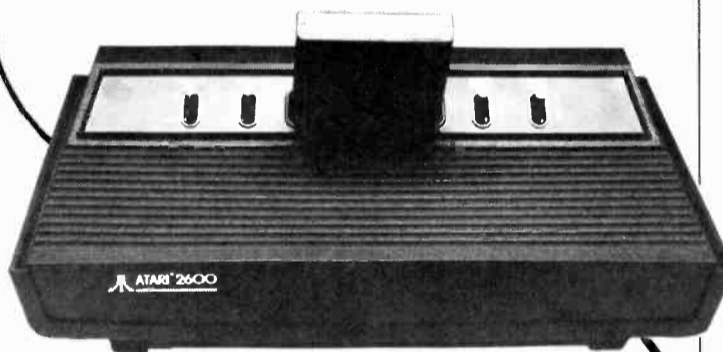
In addition, says Pepper, it is becoming more and more important to make sure titles are available in a multitude of formats, for both game machines and computers. "There is no clear winner yet, so we have to be flexible and sensitive to the installed base as it grows. All the key companies are emphasizing getting their successful titles spread across other systems to amortize their marketing costs and get the incremental sales that come off a success."

Other issues include the importance of licensing, higher capacity hardware, and software, and merchandising for games for computer software. By some estimates, computers will be an \$8 billion business five years from now, almost equally divided between hardware and software sales. And the bulk of that software will be "entertainment-oriented."

Laura Foti is Billboard Video Editor in New York.



# BIG GAME HUNTERS HIT HIGH MARKS ON THE CHARTS



**ACTION CENTRAL:** Priced under \$90, the Atari 2600 VCS videogame player is the best-selling game console in the U.S., with an estimated 10 million installed. Competing hardware/software manufacturers produce Atari-compatible cartridges and adaptors. Atari, Mattel and Coleco introduce computer-keyboard attachments for their game machines later this year. By the end of 1983, the total number of game units in the U.S. is expected to hit 21 million.

In a survey of manufacturers, licensing is cited as an important marketing tool for games, but the "E.T." experience has taught everyone a lesson: "Merely sticking a title on the front of a game doesn't mean anything. A license gives you a good name and a story line, but you still have to take it from there," says one supplier.

Adds Dick Baumbusch of CBS Video Games, "A license is not the be-all and the end-all. What's important is an excellent product, because the consumer will spend more time learning about games before buying. That makes word of mouth, in-store demonstration and consumer advertising all more important."

#### More Players Fight To Stay Alive

In-store activity especially will become more prevalent, Baumbusch believes, since "unlike the record industry we don't have radio airplay." Arcades provide promotion only for certain licensed games, and many people with home consoles do not frequent arcades.

CBS Games has a deal with Bally-Midway giving the former exclusive rights to games the latter offers in coin-op versions. Forthcoming titles from that agreement include Solar Fox, Blueprint and Omega Race. Although CBS currently does not offer ColecoVision-compatible software, Baumbusch says, "We do plan to develop Coleco-compatible software; we have no reason to release product for one system and not others. In fact, the more formats you have available, the more opportunity there is to promote once and reach all potential customers."

Hardware manufacturers are helping out by offering adaptors for their machines that allow software of different formats to be played—witness the Atari-VCS-compatible "Gemini" console from Coleco and Mattel's System Changer. Gary Moskowitz, director of marketing for Intellivision new products

**STAYING POWER:** Flashy packaging has little or nothing to do with actual screen graphics of games, but in the case of Activision's Pitfall, the game's concept and playability surpass the poster glamour of most package art. Pitfall topped the charts for months and has become a video-gaming classic.

and peripherals, says, "Branching out into new peripherals allows branching out in the software area."

Mattel's peripherals include a word synthesis module ("Intellivoice"), a program expander and a music synthesizer, allowing Mattel to offer software in diverse areas. Moskowitz believes, "Entertainment will be the driving force in software, with games an important factor within that. We also see learning-to-program and educational software as very important across the board."

## TOP 25 VIDEO GAMES

Research based on chart performance during eligibility period. September 11, 1982 to March 31, 1983.

- 1 DONKEY KONG (Coleco)
- 2 PITFALL (Activision)
- 3 FROGGER (Parker Brothers)
- 4 PAC-MAN (Atari)
- 5 BERZERK (Atari)
- 6 DEMON ATTACK (Imagic)
- 7 DEFENDER (Atari)
- 8 MEGAMANIA (Activision)
- 9 RIVER RAID (Activision)
- 10 THE EMPIRE STRIKES BACK (Parker Brothers)
- 11 E.T.: THE EXTRA-TERRESTRIAL (Atari)
- 12 VANGUARD (Atari)
- 13 STAR RAIDERS (Atari)
- 14 REAL SPORT-BASEBALL (Atari)
- 15 CHOPPER COMMAND (Activision)
- 16 STAR MASTER (Activision)
- 17 RAIDERS OF THE LOST ARK (Atari)
- 18 VENTURE (Coleco)
- 19 EARTHWORD (SWORDQUEST) (Atari)
- 20 YAR'S REVENGE (Atari)
- 21 ADVANCED DUNGEONS AND DRAGONS (Mattel Intellivision)
- 22 MS. PAC-MAN (Atari)
- 23 DRAGONFIRE (Imagic)
- 24 LOCK 'N' CHASE (Mattel Intellivision)
- 25 ATLANTIS (Imagic)

Billboard's Video Games chart was introduced Sept. 11, 1982 and is compiled every other week. Approximately 50 retailers/mass merchandisers are called and asked to list their top 10 best-selling cartridges for the period in question. Since mass merchandisers are estimated to garner a higher percentage of the game market than retailers, their answers are weighted more heavily. All responses are weighted and inverted, then tallied for the final listing.



While most in the video game industry look to "hot" titles and licenses as the prime movers, Moskowitz points out that the computer market is much more diverse. "The hoopla over the personal computer will lead to a broadening out from the hot titles," he says. "Hot titles will be the majority of the games business—because dealers pick and choose, a licensed product has a better chance of success. But for computers, things are different. It makes the job hard on the retailers because they have to keep their finger on the pulse of the industry, but it's also more exciting."

Datasoft, a two-and-a-half-year-old computer software firm located in Los Angeles, makes its product available for five different systems, from Atari, Apple, Commodore, to Texas Instruments and Tandy. "Our philosophy is that to advertise soft-

(Continued on page VGM-11)

APRIL 23, 1983 BILLBOARD

Top left: Activision senior designers, from left, Alan Miller, David Crane, Steve Cartwright, Bob Whitehead. Top right: Pat Ketchum, president, Datasoft, Inc. Bottom: The Intellivoice voice synthesis module offers game play with voice for certain Intellivision systems and games.

# VIDEO GAME HALL OF FAME

By MARCIA GOLDEN

**I**n 10 short years, video games have captured the hearts and minds of one generation (the kids) and ruptured the pocketbooks of a second (their parents). Like other technological or sociological breakthroughs, this one too has generated its share of controversy, from local laws banning minors in pinball alleys to inadvertently paying the way for the public acceptance of a piece of machinery as Time magazine's "Man of the Year."

As part of an industry that thrives on publicity, a number of participants deserve a special round of applause. Not just the founding fathers and mothers, but the game designers and marketing people as well.

Billboard has targeted seven-and-one-half to highlight in its first Video Games Hall of Fame to receive special congratulations.

**Jerry Michaelson, N.A.P. Odyssey vice president of marketing:**

"I've been with N.A.P. for 27 years and involved with video games in various capacities since 1972, when I first read Video Game Manual #3. We were previewing the first home video game that we were bringing to market with on-screen overlays.

"I think the future will bring us more sophistication. I'm talking about the advent of games with more player involvement and perhaps a more educational kind of outlook.

"The game-playing teenager is most interested in developing his or her ability to be interactive with a game. Initially they'll play a game for the challenge and rewards of a high score. But as they spend more time with their equipment, they want to have more effect on the action.

"One of the bigger changes I've noticed among kids today is that it is now every young boy's dream, not to be president, but to be a video game designer."

**Bill Grubb, Imagic president:**

"I was an old fogie in video games, having joined Atari in June of 1979. I was vice president of marketing and sales of the video game division until February 1981.

"As one of the first East Coast pros that Raymond Kassar, chairman of Atari's board, brought in, I really got to be a part of the explosive growth period. What was a \$50 million company when I came, was a \$400 million company when I left, and I wrote the marketing plan.

"I left the company because I wanted to get my own marketing/consulting business going. I started New West Marketing and worked as a manufacturer's rep. And one of the companies I represented was Activision. And that was February 1981.

"Through them, I saw the vast potential of what a third-party software company could achieve. Talking with Dennis Koble, formerly Atari's manager of software development, now our vice president of software, and Jim Goldberger from the marketing department at Mattel, now our vice president of marketing, and Brian Dougherty, our vice president of engineering, we decided we wanted to be the second third-party software supplier and the first to distribute for both Atari and Intellivision.

"We are a very creative, innovative software producer with no allegiance to any hardware system. We take originally created product and program it on Commodore's VIC, Coleco, Atari or Odyssey.

"Our first game was Demon Attack, which became game of the year and was the first title to be available on five systems. For a company that on March 17, 1982 shipped three products and had a business plan that called for \$11 million in sales in 1982, this St. Patrick's Day, we'll have 18 products on five different systems and do far in excess of that \$11 million.

"And what about the future? I think that action games are still the most popular games for now, but I see strategy combined with action becoming more popular. To my thinking, man's ability to design new and innovative games is limited

only by his own mind and imagination. That's how we got our name, by coupling imagination and magic—Imagic."

**Richard Stearns, Parker Brothers vice president of consumer electronics marketing:**

"I've been with Parker Brothers for six years, since 1977. My first assignment was to work on the marketing system for hand-held games—that's where I cut my teeth.

"1981 was the first good video game year, when General Foods started talking about entering the market. Because we were so involved with hand-held games, we got into the market a little later than most and had to play catch-up ball.

"In a one-day session, we presented our strategy to General Foods and soon after formed a 'Swat Team' within Parker Brothers. It included me and one other marketing person, two programmers, and two game designers from the traditional game design department.

"Our strategy was designed for implementation in 1981 for 1983. My experience in hand-held games was ideal, because we predicted the video game business would be a parallel. We knew back in 1981 that by 1983, this industry would be glutted with product—more software and hardware than it could handle.

"So we developed a three-point stand. First, we'd have to have the highest quality product. Second, we assumed we'd have a difficult time in the marketplace due to our late start. So the big question was how to get ourselves noticed. We decided on the heavy use of licensing to give us some headway. Our first game came from the arcade; the second, a movie.

"Starting with 'Star Wars' and 'James Bond,' we added other licenses from comic books and Strawberry Shortcake; as well as from books like Lord of the Rings.

"Our third point was to invest in advertising. I noticed that Atari and Mattel weren't advertising their games, but their hardware. So we took Frogger and spent \$6 million to back it. We plan to do the same with other software.

"For me, the opportunity in video games has been exciting, although not easy. It was overwhelming because it was the first time I had to operate in an entrepreneurial mode. I bought copies of Replay and Playmeter, magazines of the arcade, to get the names of various companies and their presidents. And through persistence, I got through. I'd say, 'I'd like to talk with you about licensing your product,' and they'd say, 'Thanks, but we're with Atari.' I went all over the country and to Japan until I got Frogger. I kept telling people that I could offer them distribution on multiple formats and I could get them into personal computers. 'At Atari, you'll be just one of 52 products,' I'd tell them. 'With us, you'll be one of two.'

"That was around August 1, 1981. By February 1, we made our first introduction to the trade.

"I think that the computer is the future of video games. From a game hardware manufacturer that's troublesome, because companies like Atari or Coleco don't want to lose their lead in video games and they are not number one in personal computers."

"We want to be known as a major software publisher, not for the high-end computer, like IBM or Apple, but the under-\$300 systems. I think this year video game sales will be off 40%, while personal computer sales will be up wildly. Personal computers should be outselling video games two or three to one."

**Jim Wickstead, James Wickstead Associates:**

"My background is in engineering and design. I got involved with video games because it seemed like a challenge.

"Six years ago, when hand-held games took off, a friend said I should get involved. But I considered it too low-end, then. Then he took me to meet the people at Parker Brothers and I got

hooked.

"We have designed and developed Space Jockey, Word Zapper, Commando Raid, Squeeze Box, Eggomania, Gopher Attack and several other games for the Atari systems, including working on Guardians of Treasure (a.k.a. the untitled game).

"We implemented Mousetrap and the Smurf Rescue Game for the Coleco system. And we've invented games for U.S. Games.

"At Parker Brothers, we invented Bankshot and implemented Wildfire hand-held games. Generally, we deal with

outside inventors, who bring their ideas and games to us and we act as 'editors.'

"I think there will be a tendency to consolidate among hardware manufacturers in the future. We'll see more games of the ColecoVision type, combining the personal computer with game software.

"And while Coleco, Parker Brothers, Mattel and Atari are grabbing up coin-op titles, I think there is now a crying need for new games. I see a strong trend towards new marketing and game ideas. Games are not being developed for the women's market and there are not enough other kinds of games available to give the market broad appeal."

**Tohru Iwatani, Namco engineer:**

As background, Namco is responsible for the following games in arcades: Galaxion in 1979, Pac-Man in 1980, Galaga in 1981, Dig Dug in 1982 and most recently, Xevious.

All Namco games are licensed to other game manufacturers for the U.S., either Bally or Warner.

As video game legend goes, Tohru Iwatani, a Namco engineer in Tokyo, was having lunch with his co-workers who began making fun of him for gobbling up his lunch. The word for gobble in Japanese is "paku-paku." Hence Pac Man, the dot that gobbles.

Iwatani took the idea back to his engineering group where he and a number of designers and engineers worked on the idea, until its 1980 introduction.

**Nolan Bushnell**

Nolan Bushnell is probably the one person who doesn't need a company name or title after his name. The Henry Ford of video games, Bushnell left the Univ. of Utah to take a job in Amex's advanced technology division. In his spare time, he designed a system for the arcades called Computer Space, a stand-alone version of the computer game Space War. That was 1970.

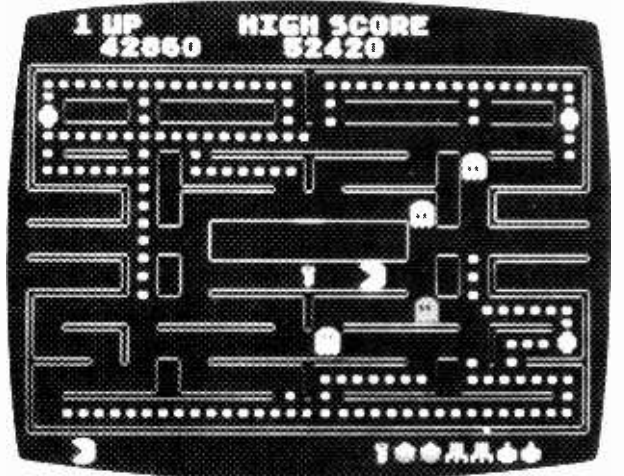
In 1972, after rejection from both Midway and Bill Nutting Associates, a major arcade game manufacturer, Nolan took the \$500 in royalties he had made from Computer Space and started Atari and introduced Pong. Space Race followed, as did Pong Doubles, up to the original video game maze, Gotcha.

In 1976, strapped for cash, Bushnell arranged to merge with Warner, following that venture with the introduction of the Video Computer System. Code named "Stella," the VCS debuted at the Consumer Electronics Show in 1977. Sales were soft and by 1978, Bushnell was eased into an Atari directorship.

Shortly after, Bushnell and former Atari president Joe Keenan left the company, bought back a fast-food/video game chain concept called Pizza Time Theater from Warner and temporarily dropped out of the video-game spotlight.

Bushnell resurfaced at the 1983 January CES with a new company called Androbot, and plans to manufacture a line of personal robots.

In interviews, Bushnell still takes potshots at his former company, indicating he still harbors a reservoir of resentment against the Warner operatives. Shrugging off questions regarding possible plans to re-enter the video game market and give Atari a run for its money, Bushnell constantly refers to his non-compete agreement with Atari. However, that agreement expires in the fall of this year. And after that, it's anybody's ballgame or video game.



Eat or be eaten!

**Pac-Man & Bally-Midway**

If all the good video games once originated in the arcades, Bally deserves honorable mention as the company to introduce Pac-Man to the video screen.

Since then, the company has increased and multiplied Pac-Man spin-offs. The most popular is Ms. Pac-Man, which is expected to rack up over 10,000 more in arcade sales.

The company, which also markets Space Invaders, reports that even after three years, the three titles still rack up big sales compared to their competition.

Pac-Man alone has been licensed to over 100 companies who produce over 600 Pac-Man products, generating extraordinary revenues for Bally-Midway and legitimizing video games. "The Pac-Man Fever" song won a gold single and gold album and Baby Pac-Man, a combination video game and pinball system, have increased that exposure; as has Super Pac-Man.

Bally even introduced a new game concept, Professor Pac-Man, in late March, which the company says will address the question that consumers raise about arcade and video games being mere exercises in hand-eye coordination. **Billboard**

A Billboard Spotlight

APRIL 23, 1983 BILLBOARD



**Gerald A. Michaelson, vice president of marketing Odyssey-N.A.P. Consumer Electronics Corp.**



**Richard Stearns, vice president, consumer electronics, Parker Brothers.**



**William F. X. Grubb, founder and president of Imagic.**



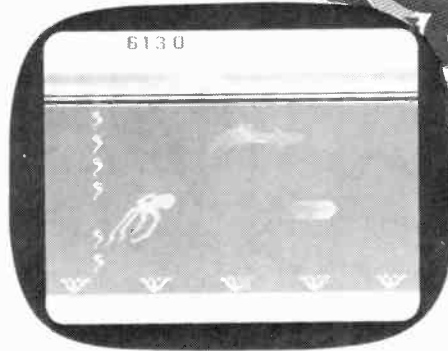
**James Wickstead, James Wickstead Associates.**



**W**ith the advent of voice synthesis, RAM cartridges, and more memory, the line between video games and computer games is starting to blur. This summer Coleco will release Gemini Sound I, a module which when used with specially-designed cartridges and tapes, adds sound effects, human and character voices to video games. Berenstain Bears, a cartridge with three voice cassettes, comes packed with the Gemini I. The Intellivision III, a new game system to be introduced by Mattel later in 1983, will also have built-in voice synthesis capabilities, featuring a stereo system with six channels of sound effects and music. Mattel "plans to have over 50 software titles available for the unit by the end of the year," comments Peter Pirner, senior vice president of marketing.

To increase memory, Coleco has introduced the Super Game Module No. 3. Plugging into the expansion port on the Coleco video game system, the module increases memory up to 128K, allowing complete game screens, increased action and more play variations and detail. Rather than cartridges, Coleco will manufacture games for this module on new credit

Activision's Dolphin requires the player to use ear-hand coordination based on high, medium and low-pitched sounds.



# Top Systems Enhance Capabilities SOFTWARE SURGE

## MULTIPLE FORMATS HELP REACH ALL POTENTIAL CUSTOMERS

card-size wafers. Included with the module is the Super Donkey Kong wafer. Super prefaces the rest of the wafer titles; later in 1983 Coleco will release Super Donkey Kong Jr., Super Zaxxon, Super Buck Rogers on the Planet of Zoom, Super Sub Roc, Super Time Pilot, Super Turbo and Super Smurf Rescue in Gargamel's Castle, all for use with the Super Game Module No. 3.

**CBS Video Games** in New York has come up with a Ram + Plus chip that triples the capacity of the Atari VCS, making a significant increase in the graphic detail of the TV screen image, and improving game control. Two games using the new chip were introduced at the Winter Consumer Electronics Show, Wings and Tunnel Runner. Wings, a flight simulation game, puts the player in the cockpit of a jet fighter where he or she must control three different types of armaments, read all standard aircraft instruments and use radar to detect enemy missiles.

### Entertainment Will Be Driving Force In Software

**Starpath**, a manufacturer in Santa Clara, Calif. has released the first Multi Load home video games. The Multi Load concept combines a series of games with the same theme, on one cassette, like chapters of a book. The Super Charger is inserted into the cartridge slot to upgrade the system's hardware. Games are then fed into the Super Charger's memory via a tape recorder. Each game, or load, adds new characters, scoring and objectives, and increasing levels of difficulty. Scores from successive games are added together for one final score. Multi Load games released by Starpath include Mindmaster and Dragonstomper. All Starpath Multi Load games come on cassettes, less expensive than cartridges, and more compact.

**Amiga**, a new company in Santa Clara, has come up with interesting innovations. They have devised the first "machine interactive video game," Depth-Charge, which allows participants in different locations to play the game together, via modem. They have also produced Ghost Attack, a 3-D game, glasses included, in which the player is confronted with a two-story haunted house and has to search out the ghosts.

Patterning game titles and characters after TV shows, movies and names well-established in consumers' minds are an integral part of 1983 game releases. In January, **Data Age**, a Campbell, Calif., company released the first rock 'n roll video game, Journey Escape, featuring the rock group Journey. In the game, the player must safely escort Journey to their vehicle before time and money run out, despite photograph-seeking fans, love-crazed teenagers, sneaky photographers, and shifty promoters. Other titles from Data Age include Bermuda Triangle, Frankenstein's Monster and Mr. Bill's Neighborhood, all compatible with the Atari 2600 VCS.

**Parker Brothers** will continue to pursue licensing agreements for leading movie, arcade and comic book properties, says Randolph Barton, the firm's president. Under development is James Bond Agent 007, scheduled for release this summer, concurrently with the release of the two Bond films. Other summer releases from Parker Brothers will include Lord of the Rings, based on Tolkien's novel, Tutankham, related to the King Tut legend, The Incredible Hulk and Popeye. All Parker Brothers cartridges are currently compatible with the Atari 2600 and Sears Video Arcade.

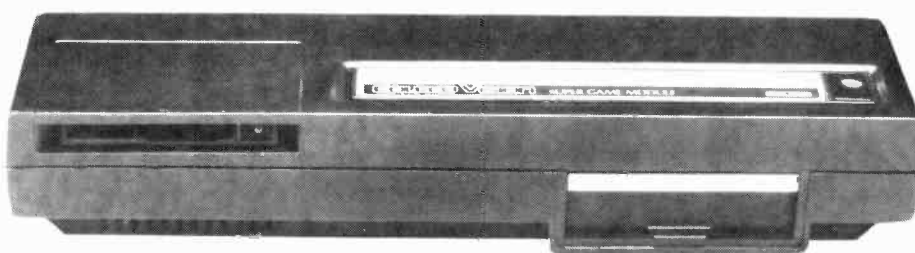


By **KAREN KLEINER**

**MASH** has found its way from the movie to TV series to Fox Video game. **Data Age's Journey Escape** game brings the top-selling rock group to the little screen. **Q-bert** from Parker Brothers should follow the arcade game to home success.

This month **Fox Video Games** will release MASH, based on the hit TV series. Other Fox upcoming releases include 9 to 5 in May, and Voyage to the Bottom of the Sea, in June. Towering Inferno has been released by U.S. Games, a subsidiary of the Quaker Oats Company. The company has also signed an exclusive licensing agreement with MGM to create video games using the Pink Panther and Inspector Clouseau characters. A Pink Panther game, entitled Trail of the Pink Panther, will be introduced in Spring 1983, as part of the U.S. Games Family Fun Series.

Many educational games, particularly those for young children have made their debut this year. "The word 'education' by itself, is the kiss of death to a game," says Bill Kunkel, editor of Electronic Games magazine. However, when education is couched in entertainment using cartoon forms, pretty colors or a familiar entertainment symbol, in other words when the entertainment is well-integrated, the kids will like it, he adds.



Coleco's Super Game Module No. 3 plugs into the expansion port on the Coleco video-game system, increasing memory, action, play variations and detail. Rather than cartridges, Coleco will manufacture games for this module on new credit-card size wafers.

Billboard®		Survey For Week Ending 4/23/83										
Top 25 Video Games™												
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This Week	Last Position	Weeks on Chart	These are the best selling home video games compiled from retail outlets by the Billboard research department.			Atari 2600	Atari 5200	Coleco Vision	Intellivision	Odyssey	TITLE Copyright Owner/Manufacturer, Catalog Number	
1	2	8	MS. PAC-MAN	Atari CX 2675	WEEKS AT #1 2	•						
2	1	4	CENTIPEDE	Atari CX 2676		•						
3	3	14	RIVER RAID	Activision AX-018		•						
4	4	8	PHOENIX	Atari CX-2673		•						
5	5	30	PITFALL	Activision AX-108		•			•			
6	6	32	FROGGER	Parker Bros. 5300		•						
7	7	14	VANGUARD	Atari CX-2669		•						
8	8	6	DONKEY KONG JR.	Coleco 2601				•				
9	10	32	DONKEY KONG	Coleco 2451		•		•	•			
10	12	10	SPIDER FIGHTER	Activision AX-021		•						
11	13	2	SEAQUEST	Activision AX-022		•						
12	9	12	DRAGONFIRE	Imagic IA 3611		•			•			
13	15	6	ZAXXON	Coleco 2435		•		•				
14	11	32	PAC-MAN	Atari CX 2646		•	•					
15	NEW ENTRY		KABOOM	Activision AX-010		•						
16	NEW ENTRY		MEGAMANIA	Activision AX-017		•						
17	NEW ENTRY		REAL SPORTS	Football CX-2640		•						
18	14	2	SWORDS & SERPENTS	Imagic IM 7602					•			
19	NEW ENTRY		TRON DEADLY DISCS	Intellivision 5391					•			
20	NEW ENTRY		MOUSE TRAP	Coleco 2419		•		•	•			
21	NEW ENTRY		BOWLING	Atari 2628		•						
22	NEW ENTRY		DEMON ATTACK	Imagic IA 3200		•			•			
23	NEW ENTRY		SPACE FURY	Coleco 2415					•			
24	NEW ENTRY		ESCAPE	Data Age 116-006		•						
25	NEW ENTRY		JEDI ARENA	Parker Bros. 5000		•						

\*Denotes cartridge availability for play on hardware configuration.

A RETAILER'S GUIDE TO  
**VIDEO GAME**  
MERCHANDISING

As part of their Family Fun Series, U.S. Games has recently released Gopher, Squeeze Box, Eggomania, Picnic, Bakery, Raft Rider and Entombed. Atari is coming out with a whole line of educational fun games, specifically for children three-to-seven years old. It's called the Kids' Library and is designed in cooperation with the Children's Computer Workshop, an activity of Children's Television Workshop. Titles to be released in July feature the Sesame Street Muppets and include Cookie Monster Munch which develops mapping skills, Oscar's Trash Race, which reinforces counting and numeral rec-

(Continued on page VGM-12)

# COMPUTER GAMES

## BROADENING OUT FROM HOT TITLES

**R**ecord retailers can be major dealers of computer software, says Barbara Isgur, an industry analyst for Paine, Webber in New York City. In California, Nickelodeon, a few Big Ben's, and The Record Factory are currently testing the waters, and the tide is running from coast to coast. The market potential seems very promising. Here's why:

- By 1986 the installed base of home personal computers is expected to meet and then dramatically beat that of home video games, according to the forecasts of the Yankee Group, a Boston-based research firm.

- The Yankee Group forecasts that there will be 20 million installed home personal computer units by 1986, and by the end of the decade the potential market will be in the area of 35-50 million units.

of machine and if it sells well will be marketed for others. Computer games come in three media: cassette, cartridge and disk, to meet the capabilities of various personal computers.

A year ago, game software for the Apple II was selling best according to Egil Juliussen, chairman of the board of **Future Computing**. Now he says, as the installed base of personal computers increased, game software sales for the VIC 20

## Record Retailers Getting Early Jump

Texas Instrument, Atari and Timex Sinclair are growing at a rapid rate.

According to Future Computing, Arcade games are fast sellers in entertainment software. Robert Silverman, owner of four Computer Center stores in New York City agrees. He says that arcade games are well out in front of anything else, yet they are very popular for only a short period of time. "The adventure games, on the other hand," he says, "have a strong continuous audience." Generally, arcade games sell well and peak early. They are like a record which hits the charts and then moves out of the limelight. Strategy and adventure games remain slower, but steadier sellers.

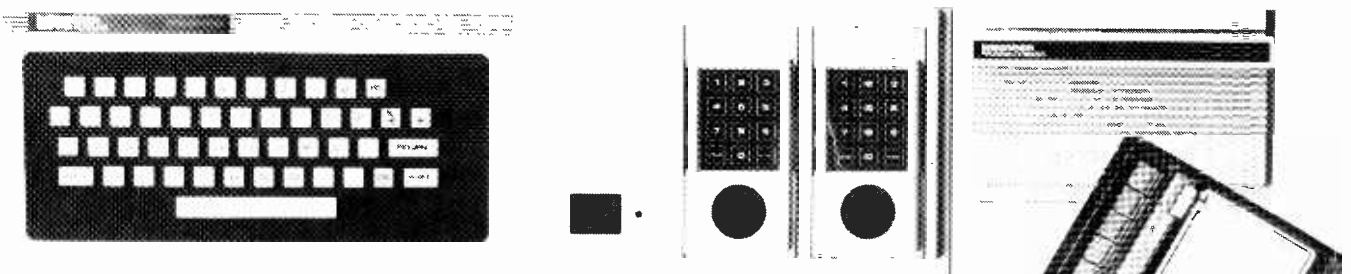
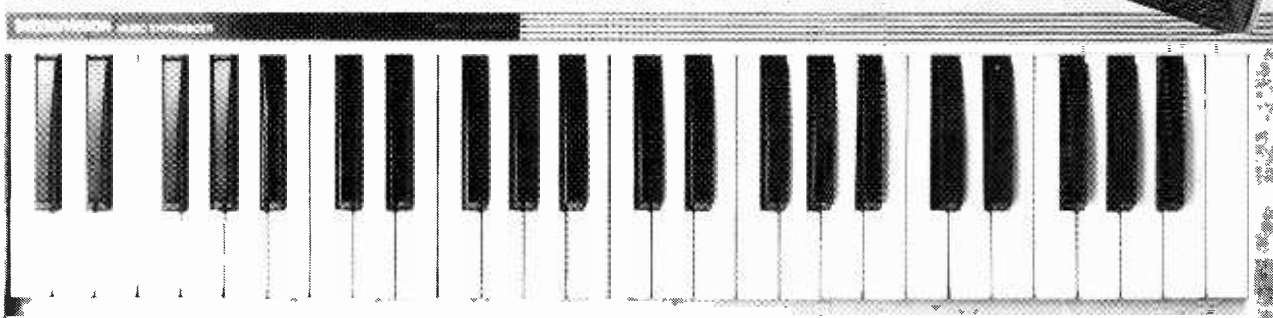
In the next few years record stores will probably carry the Top 40 "hit" entertainment computer game packages. Chris Daily, vice president of marketing at **Software Distributors**, predicts that certain categories of software will be more successful than others in record retail stores. He says that action games with very strong graphics, interactive arcade-type games, and those that are colorful and fast-moving will leave the shelves quickly. He adds that adventure and strategy games "won't move" through the record retailer. The purchaser of these games will want to sit down and try them on

Computer games display rack, Automated Simulations, Inc./EPYX.

### Computer Games Thinkers Play



The Atari 2600 computer-keyboard unit turns the 2600 game machine in a home computer for under \$90, bridging the gap between video-game machines and low-cost personal computers. The clip-on keyboard will be available in September.



The Intellivision Entertainment Computer System is compatible with Intellivision and Intellivision II master components and consists of the Computer Adaptor, Program Expander, Computer Keyboard and Music Synthesizer. The system works with two additional hand controllers and most audio cassette recorders.

A RETAILER'S GUIDE TO  
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selling computer games since September of 1982. They sell hardware as well as software, stock computer games in 29 of their 32 stores, and plan eventually to sell it in all their stores. According to Leslie Tervit, computer consultant for the Record Factory, "arcade games are the fastest sellers, because their names are well-known." Pete Yungen, district manager for the stores, says the games have been selling quite well. "We have sold six games at a time when demonstrating them," Yungen says. "People are interested in how they work because they're new."

(Continued on page VGM-13)



Mattel's Entertainment Computer System incorporates a 49-key musical keyboard, which plugs into a computer adaptor, becoming a six-note polyphonic synthesizer. Melody Maker software allows player to compose melodies and watch notes appear on TV screen. Music and notes can be stored on cassette.

- Consumers are used to buying stereo equipment, and then coming to the record stores for aftermarket products, i.e. records. Software, too, is an aftermarket product which will fit well with the aftermarket image the record stores already have.

- In the home computer software market, entertainment software, a natural for record retailers, is currently selling better than any other category. By 1987 its sales are expected to increase from 130 million to 2.2 billion dollars, according to Future Computing Inc., a Texas-based research firm.

- Distribution channels for computer software are not currently as widespread as for video games. Those who come on board now have a good opportunity.

Of the record retailers who have already gotten into the market, most are focusing on entertainment software. Computer games break down into the following categories:

### Games Machines Are Turning Into Computers Before Our Eyes

**Arcade**—Games which resemble the style of play or actual games found in coin arcades. They have high-resolution color graphics and fast-play action. The player's goal is simply to get the highest possible score.

**Action**—Games which have an arcade feel to them, but rather than simply trying to get the highest point score, the player's objective is to achieve a goal through skill and reflex. e.g. Choplifter (Broderbund).

**Adventure**—Quest games in which the player travels on a journey or ventures through many twists and turns to perform a task. Player can invent characters or at least ascribe specific skills and attributes to them. Game can involve multiple disks and many days, weeks or even months of play, e.g. Temple or Apschai (Automated Simulations).

**Fantasy**—These games employ the classic elements of fantasy, i.e. sword and sorcerer, magic, goblins, etc. Many times role-playing is involved. This category sometimes blends into Adventure when the fantasy elements are present and the game is also a quest, e.g. Odyssey (Synergistic).

**Strategy**—Players uses strategy and wits to play the games. Many are board games translated to the computer screen, e.g. Microgammon II (Softape).

**Sports**—Games simulating sports such as football, baseball or golf, e.g. Computer Baseball (Strategic Simulations).

**Educational Games**—Games which are both educational and fun. They entertain while building vocabulary, analytical, writing, math, music and other skills, e.g. Snooper Troops (Spinnaker).

Manufacturers are making games for various personal computers, including **Apple, Atari, Radio Shack, IBM, Commodore VIC 20, Texas Instruments** and the **Timex Sinclair**. In addition to software made by computer manufacturers, there are many third-party vendors who create games for each machine. Whether a game is available for many machines, depends, as you might expect, on economic factors. Many times a game will enter the marketplace able to be used on one type

If the Bible were rewritten in consumer electronicsese, no doubt it would read like this:  
 "And the sins of the hardware market shall be visited upon generations to come."  
 "So it went in video. So it goes in video games. And so it shall come to pass in personal computers. The errors committed by the video hardware merchant shall be repeated by the game dealer and inherited by the computer clerk. And the consumer shall inherit the Earth." Amen.

When profits fell out of video hardware sales, retailers turned to software to save the day. And when rental plans and door-to-door competition cut the margins in movies, a number of retailers simply gave up the ghost. But the smart ones turned their customers onto accessories in an effort to pick up extra cash.

The same story is repeating itself in video games—and in computers, too, if vendors don't watch out.

It's still not too late for games merchants to profit from their predecessors' mistakes. So Billboard polled accessory manufacturers across the country to bring you the following tips to boost video game profits:

**Dale Berlau, Discwasher marketing director:**

"If you're carrying different kinds of controllers and joysticks, as well as a number of game systems, set them up together, so people can walk right up and try it themselves. If they can see it, they'll use it. Use the controller yourself when demonstrating a game."

**Gary Blondfield, Atari:**

"I think it's good to offer consumers a choice. Stock a num-

ber of different accessories in each category—not just what comes with the system.

Offer your customers value."

**Millie Szerman, Pusher Products, vice president of marketing:**

"In order to sell accessories, you have to mention them to your customers. Unfortunately, most salespeople are more concerned about selling the video game software and forget about selling the accessories to go with them.

"How about asking that customer, who just bought a game, 'How are you going to store this?' or, 'Do you have a storage unit?'"

"With accessories, it's important for the consumer to physically touch it. They are no longer buying everything they see, they want to check it out first. If a dealer takes a product and literally shows it to the consumer, that person will buy it. Better yet, don't just show it to them, have it positioned by a game system or displayed in a way a consumer might do it at home. For example, a dealer can store video games and accessories in a storage piece.

"In general, accessories could make up over 50% of a video game retailer's business. Accessories can also account for as much as 70% of that dealer's profit margin."

**Bob Hill, Videobase Inc., president:**

"Accessories, particularly storage units, have to be displayed with product in them. You can even have an accessory sitting right next to a game, and the customer won't make a tie-in unless he or she can actually see how it should be used.

"It's even true for retailers. We experienced a similar situation at the Consumer Electronics Show in



Hope W. Neiman, director of marketing, General Consumer Electronics Inc.



Super action controllers from Coleco.

ACCESSORIES:

# Profit Margins Makes Business Out of Games



Top: Lap-Mate by Pusher Sales, Inc., slotted for the Atari joystick, helps reduce arm and hand fatigue by providing a firm base of operations. Suggested list: \$9.95. Bottom: Videogame player enjoys improved graphics and extra challenge of Starpath's Supercharger and video games on her Atari VCS.



January. Retailers, who had seen a picture in our catalog of our storage units, couldn't make the correlation between the picture and the product on the floor. They told us our pictures were misleading, so we changed our photo format to show our storage units in home-like settings."

**John Theissen, Blackburn Inc., retail accounts manager:**

"Put those accessories right out in the front counter. And suggest them to your customer. Every time you sell a game, ask that person if he or she has a unit to store it in."

**Jay Kahn, Arista Enterprises, national sales manager:**

"Sell accessories at the time you sell the hardware and make your salespeople aware of the importance and profitability of video game accessories.

"I also think dealers should display their accessory lines. Many come in blister packaging and make nice pegboard displays.

"There's no money in hardware. But margins in accessories? If a retailer can buy something for \$2 and sell it for \$6, he or she can even discount and make over 200%."

Joysticks, Controllers, Storage

**Hope Neiman, General Consumer Electronics director of marketing:**

"As difficult as the situation is with pilferage, get those accessories displayed. Most of them will then sell themselves. But it's hard for someone to understand the advantage of one joystick over another, or

over the one they already have at home if they can't try it out for themselves.

"Also, educating salespeople is important. Get them to meet the needs of your customers. Most don't know what a specific accessory can bring to a consumer in terms of benefits. And if they don't know, what can they tell your customer?"

MARCIA GOLDEN **Billboard**

New controllers for the Atari VCS system. From left: Remote Control Joystick System, Pro-line Joystick and Trak-ball.



Discwasher's PointMaster Competition Joystick and constant-fire circuit, right. The joystick also features suction feet that allow the player to control the stick and fire button with one hand. Suggested list: \$27.95. The constant-fire circuit lists for \$10 and is VCS-compatible.

# VIDEO GAME SOFTWARE

The following is a list of video game software manufacturers. The format of the listings is as follows: Name of company, address, telephone number, key personnel, type of software, and brand names of units with which the software is compatible.

**MARDVARK TECHNICAL SERVS. LTD.**, 2352 S Commerce, Walled Lake, Mich 48088 Tel (313) 669-3110 Pres. Rodger Olsen Supervisor Judith L Kovach.  
Software: Computer Program  
Compatibility: Commodore VIC 20, 64, Radio Shack TRS 80, Texas Instruments TI 99/4, Timex/Sinclair

**ACTIVISION INC.**, Drawer No 7286, Mountain View, Calif 94042 Tel (415) 960 0410 Pres. Jim Levy. Nat'l Acct Mgr. Ed Bestvina  
Software: Cartridge  
Compatibility: Atari 2600, Mattel Intellivision

**ADVENTURE INT'L**, Box 3435, Longwood, Fla 32750 Tel (305) 862 6917  
Software: Computer Program  
Compatibility: Commodore VIC 20

**AFFINE INC.**, PO Box 2026, Aston Pa 19014 Tel (215) 485 1968 Pres. Mark G. Kuzky: Sales & Mktg. Dir. Tanya Wa kula.  
Software: Computer Program  
Compatibility: Atari

**AMERICAN MULTIPLE INDS. INC.**, 18911 Nordhoff St. North ridge, Calif 91326 Tel (213) 885 7100 Pres. Stuart Kes ten: Sales Co ord. Michele Baum  
Software: Cartridge

**AMERICAN PERIPHERALS**, 122 Bangor St., Lindenhurst, N Y 11757  
Software: Computer Program  
Compatibility: Commodore VIC 20

**AMIGA CORP.**, 3350 Boulevard, Santa Clara, Calif 95051 Tel (408) 748-0222

**ANALOG SOFTWARE**, 565 Main St. Cherry Valley Mass 01611 Pres & Sales Contact Lee Pappas  
Software: Computer Program  
Compatibility: Atari 400, 800, 1200XL

**APOLLO INC.**, see Games By Apollo

**ASTROCADE**, 6460 Busch Blvd. No 215, Columbus, Ohio 43229 Tel (614) 885 0130  
Software: Cartridge, Computer Program  
Compatibility: Atari 400, 800, Commodore VIC 20, 64, IBM PC

**ATARI INC.**, 1399 Moffett Park Dr., Sunnyvale, Calif 94086 Tel (408) 743 4124 Pres. Michael Moore  
Software: Cartridge  
Compatibility: Atari: Coleco: Mattel Intellivision

**AVALON HILL CO.**, 4517 Harford Rd., Baltimore, Md. 21204 Tel: (301) 254 5300  
Software: Computer Program

**BIG FIVE SOFTWARE**, PO Box 9078 185, Van Nuys, Calif 91409 Tel: (213) 782 6861  
Software: Computer Program  
Compatibility: Atari 400 800, Radio Shack TRS 80

**BRODERBUND SOFTWARE INC.**, 1938 Fourth St. San Rafael, Calif 94901 Tel (415) 456-6424 Pres. Doug Carlston, Sales Mgr. Stuart Berman  
Software: Computer Program  
Compatibility: Apple II, Iie, II+, Atari 400, 800, Commodore VIC 20, 64, IBM PC

**C B S VIDEO GAMES**, 41 Madison Ave. New York N Y 10010 Tel (212) 481 6409 VP. Robert L Hunter  
Software: Cartridge  
Compatibility: Atari 2600, 5200, Mattel Intellivision

**CABALLERO CONTROL CORP.**, 7920 Alabama Ave., Canoga Park, Calif 91304 Tel (213) 888 3040  
Software: Cartridge

**COLECO INOS. INC.**, 945 Asylum Ave. Hartford, Conn 06119 Tel: (203) 278 0280 Pres. Arnold Greenberg, Sr VP Philip Cohen  
Software: Cartridge  
Compatibility: Coleco ColecoVision, Gemini Video Game Sys tems, Super Game Module Wafers, Atari 2600, Mattel Intellivision, Sears Super Video Arcade, Video Arcade

**COMMAVID INC.**, Box 3308, Fox Valley Center, Aurora, Ill 60505 Tel (312) 851 3190  
Software: Cartridge  
Compatibility: Atari VCS

**COMM-DATA COMPUTER HOUSE**, 320 Summit Ave., Milford, Mich 48042 Tel (313) 685 0113 Pres. Larry Jones, Sales Contacts, Larry Jones, Beverly Rue  
Software: Computer Program  
Compatibility: Commodore PET, VIC 20, 64

**COMMODORE BUSINESS MACHINES INC.**, 1200 Wilson Dr., West Chester, Pa 19380 Pres. Robert Lane  
Software: Cartridge, Computer Program  
Compatibility: Commodore VIC 20, 64

**COMPUTER MAGIC LTD.**, 40 Wakefield Ave., Port Washington N Y 11050 Tel (516) 883 0094  
Software: Computer Program

**CREATIVE SOFTWARE**, 230 E. Caribbean Dr., Sunnyvale Calif 94086 Tel (408) 745 1655 Pres. Paul Zuzelo Mktg Dir.

Elliott Dahan  
Software: Computer Program  
Compatibility: Atari 400, 800, Commodore VIC 20 64 Texas Instruments TI 99/4A, Timex 2000

**DATA AGE**, 62 S San Tomas Aquino Rd., Campbell Calif 95008 Tel (408) 370 9100 VP Mktg. Robert Rice  
Software: Cartridge  
Compatibility: Atari VCS, Sears Video Arcade

**DATAMOST**, 9748 Cozycroft Ave., Chatsworth, Calif 91311 Tel (213) 709 1202  
Software: Computer Program  
Compatibility: Apple II

**DATASOFT INC.**, 9421 Winnetka Ave., Chatsworth, Calif 91311 Tel (213) 701 5161 Pres. Patrick Ketchum Nat'l Sales Mgr. Dennis E. Wallin  
Software: Computer Program  
Compatibility: Apple II, Iie, Atari 400, 800, 1200XL, Commo dore 64, Radio Shack Color Computer, Texas Instruments TI 99/4

**EDUCATIONAL SOFTWARE INC.**, Soquel, Calif 95073 Tel (408) 476 4901  
Software: Computer Program

**EDUFUN (div. of Milliken Publ'g)**, 1100 Research Blvd., St Louis, Mo. 63132 Tel (314) 991 4220  
Software: Computer Program

**EMERSON RADII CORP.**, 1 Emerson Ln. Secaucus, N J 07094 Tel (201) 865 4343

**ENGLISH SOFTWARE CO.**, PO Box 3185 Redondo Beach, Calif 90277 Tel (213) 372 3440  
Software: Computer Program  
Compatibility: Atari 400, 800

**ENTEX INDS. INC.**, 303 W Artesia Blvd. Compton, Calif 90220 Tel (213) 637 6174

**EPYX/AUTOMATED SIMULATIONS INC.**, 1043 Kiel Court, Sunny vale, Calif 94086 Tel (408) 745 0700 Pres. Michael Katz  
Software: Computer Program  
Compatibility: Apple, Atari 400, 800, Commodore VIC 20, IBM PC, Radio Shack TRS 80

**FIDELITY ELECTRONICS**, 8800 NW 36 St., Miami, Fla 33178 Tel (305) 888 1000 Pres. Sidney Samole: Mktg. Dir. Terri Everett  
Software: Self-contained units

**FIRST STAR SOFTWARE INC.**, 22 E 41 St., New York, N Y 10017 Tel (212) 532 4666 Pres. Richard M. Spitalny, VP Bus. Af fairs Marc Jaffe  
Software: Cartridge, Computer Program  
Compatibility: Apple, Atari 400, 800, Commodore, Texas In struments

**FOX VIDEO GAMES**, 4701 Patrick Henry Dr., Santa Clara, Calif 95050 Tel (408) 988-6666  
Software: Cartridge, Computer Program  
Compatibility: Atari VCS, 400, 800, ColecoVision, Commodore VIC 20, Mattel Intellivision, Texas Instruments TI 99/4A

**GAMES BY APOLLO (APOLLO INC.)**, 1300 E. Arapaho Rd., Rich ardson, Tex 75081 Tel. (214) 690 8366  
Software: Cartridge

**GAMESTAR INC.**, 1302 State St., Santa Barbara Calif 93101 Tel (805) 963 3487  
Software: Computer Program  
Compatibility: Atari 400, 800

**GEBELLI SOFTWARE INC.**, 1787 Tribute Rd. Suite G, Sacra mento, Calif 95815, Tel: (916) 925 1432 Pres. Nasir Ge belli, Sales Contact: Nancy Nieradka.  
Software: Cartridge, Computer Program  
Compatibility: Apple II, II+, Atari 400, 800

**GENERAL CONSUMER ELECTRONICS INC.**, 233 Wilshire Blvd., Suite 220, Santa Monica, Calif 90401 Tel (213) 458 1730  
Software: Cartridge

**IMAGIC**, 981 University Ave., Los Gatos, Calif 95030 Tel (408) 399 2200 Pres.: William F X Grubb VP Sales: Mark Bradlee.  
Software: Computer Program  
Compatibility: Atari VCS, 400, 800, ColecoVision, Commodore VIC 20, Mattel Intellivision, Odyssey, Texas Instruments TI 99/4A

**INFOCOM**, 55 Wheeler St., Cambridge Mass 02138 Tel (617) 492-1031  
Software: Computer Program

**INHOME SOFTWARE INC.**, 2485 Dunwin Dr., No 8, Mississauga, Ont., Canada L5L 1T1 Tel (416) 828 0775, Pres.: Louis Solomon: Sales Mgr. Mike Seaborne  
Software: Computer Program  
Compatibility: Atari 400, 800, 1200XL

**INTERESTING SOFTWARE**, 21101 S. Harvard Blvd., Torrance, Calif 90501 Tel. (213) 328 9422 Pres. Jim Lin  
Software: Computer Program  
Compatibility: Commodore VIC 20

**J V SOFTWARE INC.**, 888 Saratoga Ave., San Jose, Calif 95129 Tel (408) 985 8629 Pres. Jack Verson  
Software: Computer Program  
Compatibility: Atari 400 800

**K-BYTE**, 1705 Austin, Troy, Mich 48084, Tel (313) 524-9878.  
Software: Computer Program.

**M C A VIDEO GAMES**, 70 Universal City Plaza, Universal City, Calif. 91608 Tel (213) 508 4300  
Software: Cartridge

**M M G MICRO SOFTWARE**, PO Box 131, Marlboro, N J 07746 Tel: (201) 431 3472 Pres. Greg Pfremmer, VP Mktg. Mark Chasin  
Software: Computer Program  
Compatibility: Apple, Atari 400, 800

**M T I**, see Magnetic Tape Int'l

**MAGNETIC TAPE INT'L (MTI)** (sub of InterMagnetics Corp.) 14600 S Broadway, Gardena, Calif 90248 Tel (213) 217 0077 Pres. Russ Greene  
Software: ZIMAG Cartridge, Computer Program

**MARK 56 VIDEO**, PO Box 1, Anaheim, Calif. 92805 Tel (714) 772 4791

**MATTEL ELECTRONICS**, 5150 Rosecrans Ave., Hawthorne Calif 90250, Tel (213) 416 9169 Pres. Joshua Denham, VP Sales, Richard Hoag, Field Sales Dirs., (Eastern) Buddy Paris (212) 244-4550 (Southern) Steven Bernstein (404) 953 8765, (Midwest) Dave Combs (312) 773-1711, (Western) Pe ter Maccarrone (213) 978-5150  
Software: Cartridge, Computer Program, Hand Held  
Compatibility: Mattel Aquarius, Intellivision Apple II, Atari 2600, IBM PC

**MILTON BRADLEY CO.**, 111 Maple St., Springfield, Mass 01101, Tel (413) 525 6411

**MUSE SOFTWARE**, 347 N. Charles St., Baltimore, Md 21201 Tel (301) 659-7212/7217  
Software: Computer Program

**NINTENDO OF AMERICA**, 4820 150 Ave. NE, Redmond, Wash 98052 Tel (206) 882 2040

**NUFEKOP**, PO Box 156, 21255 Hwy 62, Shady Cove, Ore 97539, Tel (503) 878 2246 Pres. Gary Elder, Sales Contact: Tim Engberg  
Software: Computer Program  
Compatibility: Commodore VIC 20, 64

**ODESTA CORP.**, 930 Pitner Ave., Evanston, Ill 60202 Tel (312) 328-7101  
Software: Computer Program

**ODYSSEY**, PO Box 6950, Knoxville, Tenn 37902 Tel (615) 521 4316 Nat'l Sales Mgr.: Bob Strickland  
Software: Cartridge,  
Compatibility: Odyssey?

**OPTIMUM RESOURCE INC.**, c/o Xerox Education Publ'ns/ Weekly Reader Computer Software Div., 245 Long Hill Rd., Middletown Conn 06457 Tel (203) 347 7251  
Software: Computer Program  
Compatibility: Apple II, II+

**PALMTEX**, 1167 Chess Dr., Foster City, Calif 94404 Tel: (415) 341 3366  
Software: Hand Held

**PARKER BROTHERS**, 50 Dunham Rd., Beverly, Mass 01915 Tel (617) 927 7600  
Software: Cartridge, Computer Program

**QUALITY SOFTWARE**, 6660 Reseda Blvd., Suite 105, Reseda, Calif 91335 Tel (213) 344 6599  
Software: Computer Program  
Compatibility: Atari 400, 800

**ROKLAN CORP.**, 3335 N. Arlington Heights Rd., Arlington Heights, Ill. 60004, Tel: (312) 392 2525  
S S I, see Strategic Simulations Inc

**SEGA ENTS.** (div. of Paramount), 2029 Century Park E., Los An geles, Calif. 90067 Tel (213) 557 1700 Pres., David Rosen.  
Software: Cartridge

**SIERRA ON-LINE SOFTWARE**, Oakhurst, Calif 93644 Tel (209) 683 6858  
Software: Computer Program

**SINCLAIR RESEARCH LTD.**, 1 Sinclair Plaza, Nashua N H 03061 Tel (603) 882 9534.  
Software: Computer Program  
Compatibility: Timex/Sinclair

**SIRIUS SOFTWARE INC.**, 10364 Rockingham Dr., Sacramento, Calif. 95827 Tel (916) 366-1195, Pres. Jerry Jewell, Prod Mgr. Ernie Brock  
Software: Cartridge, Computer Program  
Compatibility: Apple II, Iie, II+, Atari 400, 800, 2600, 5200, Commodore VIC 20, 64 IBM PC Texas Instruments TI 99/4

**SPECTRA VIDEO INC.**, 39 W 37 St., New York, N Y 10018 Tel (212) 869 7911  
Software: Spectravision Cartridge  
Compatibility: Atari VCS: Sears Video Arcade

**SPECTRAVISION**, see Spectra Video

**SPINNAKER SOFTWARE CORP.**, 215 First St., Cambridge, Mass 02142 Tel: (617) 868 4700 Pres. C. David Seuss, Sales Mgr. Priscilla Seuss  
Software: Computer Program  
Compatibility: Apple II, Iie, II+, III Atari 400, 800, 1200, Commodore 64, IBM PC

**STARPATH CORP.**, 2005 De La Cruz Blvd., Santa Clara, Calif. 95050 Tel (408) 970 0200 Pres. Alan Bayley, Adv & Crea tive Supervisor Bonnie Pettengill.  
Software: Cassette  
Compatibility: Atari VCS, Sears Video Arcade



United Microwave Industries, Inc. is a major supplier of games, software and expansion memory products for the VIC-20 and Commodore 64 computers.

**STRATEGIC SIMULATIONS INC. (SSI)**, 465 Fairchild Dr., Suite 108, Mountain View, Calif. 94043, Tel: (415) 964 1353  
Software: Computer Program  
Compatibility: Apple, Atari 400, 800

**SUBLOGIC CORP.**, 713 Edgebrook Dr Champaign Ill. 61820 Tel (217) 359 8482 Pres. Bruce Artwick, Dist'n Mgr. Julie Newman  
Software: Computer Program  
Compatibility: Apple II, Atari 400, 800, IBM PC, Radio Shack TRS 80 Models I & III

**SWIFTY SOFTWARE INC.**, 64 Broadhollow Rd. Melville, N Y 11747, Tel (516) 549-9141 Pres. Lee Jacknow, VP Mktg. Rick Portes  
Software: Computer Program  
Compatibility: Atari 400, 800, 1200

**SYNAPSE SOFTWARE**, 5221 Central Ave., Richmond, Calif. 94804, Tel: (415) 527 7751 Pres. I Wolosenko, VP Mktg. Jon Loveless  
Software: Cartridge, Computer Program  
Compatibility: Apple, Atari 400 800, 1200, 5200 Commo dore VIC 20, 64, IBM PC, Texas Instruments TI 99/4

**SYNERGISTIC SOFTWARE**, 830 N. Riverside Dr., Suite 201, Ren ton, Wash. 98055, Tel (206) 226-3216  
Software: Computer Program  
Compatibility: Atari 400, 800

**SYNTAX SOFTWARE INC.**, 33 Elmurst Ave., Suite 502, Willow dale, Ont., Canada M2N 6G8 Tel (416) 221 8008 Pres. R A Lyons, VP Mktg.: G.A. Rennie  
Software: Computer Program  
Compatibility: Commodore VIC 20, 64

**TELESYS INC.**, 4334 Bryant St., Fremont, Calif. 94539 Tel (415) 651-2970 Pres.: Rich Taylor: VP Sales Herb Hershfield  
Software: Cartridge  
Compatibility: Atari 2600

**THORN EMI VIDEO**, 1370 Ave. of the Americas, New York, N Y 10019 Tel (212) 977-8990  
Software: Computer Program  
Compatibility: Atari 400, 800, Commodore VIC 20

**TIGERVISION** (div of Tiger Electronic Toys Inc.) 909 Orchard Mundelein, Ill 60060 Tel (312) 949 8100  
Software: Cartridge  
Compatibility: Atari VCS

**TOMY CORP.**, PO Box 6252, Carson, Calif 90749 Tel (213) 549 2721  
Software: Cartridge

**TRONIX PUBL'G INC.**, 701 W Manchester Blvd., Inglewood, Calif. 90301 Tel: (213) 671 8440 Pres. John Reese, Sales Mgr. Nancy Berman  
Software: Computer Program  
Compatibility: Atari 400, 800, Commodore VIC 20

**U S GAMES CORP.** (sub. of The Quaker Oats Co.), 1515 Wyatt Dr., Santa Clara, Calif. 95054 Tel (408) 748 9800  
Software: Cartridge  
Compatibility: Atari 2600, Sears Video Arcade

**ULTRAVISION INC.**, 7790 NW 32 St., Miami, Fla. 33122 Tel (305) 592-0878, Pres. Jorge Azel-Salomo: Exec. VP Albert J Orosa  
Software: Cartridge, Computer Program  
Compatibility: Apple II, Atari VCS, CP/M, Sears Video Arcade, Ultravision Computer Video System

**UNITED MICROWAVE INOS. INC.**, 3503 Temple Ave., Suite C, Po mona, Calif 91768 Tel: (714) 594-1351, Pres. Russ Bedford, In House Sales: Christine Gastelum.  
Software: Cartridge, Computer Program  
Compatibility: Commodore VIC 20, 64

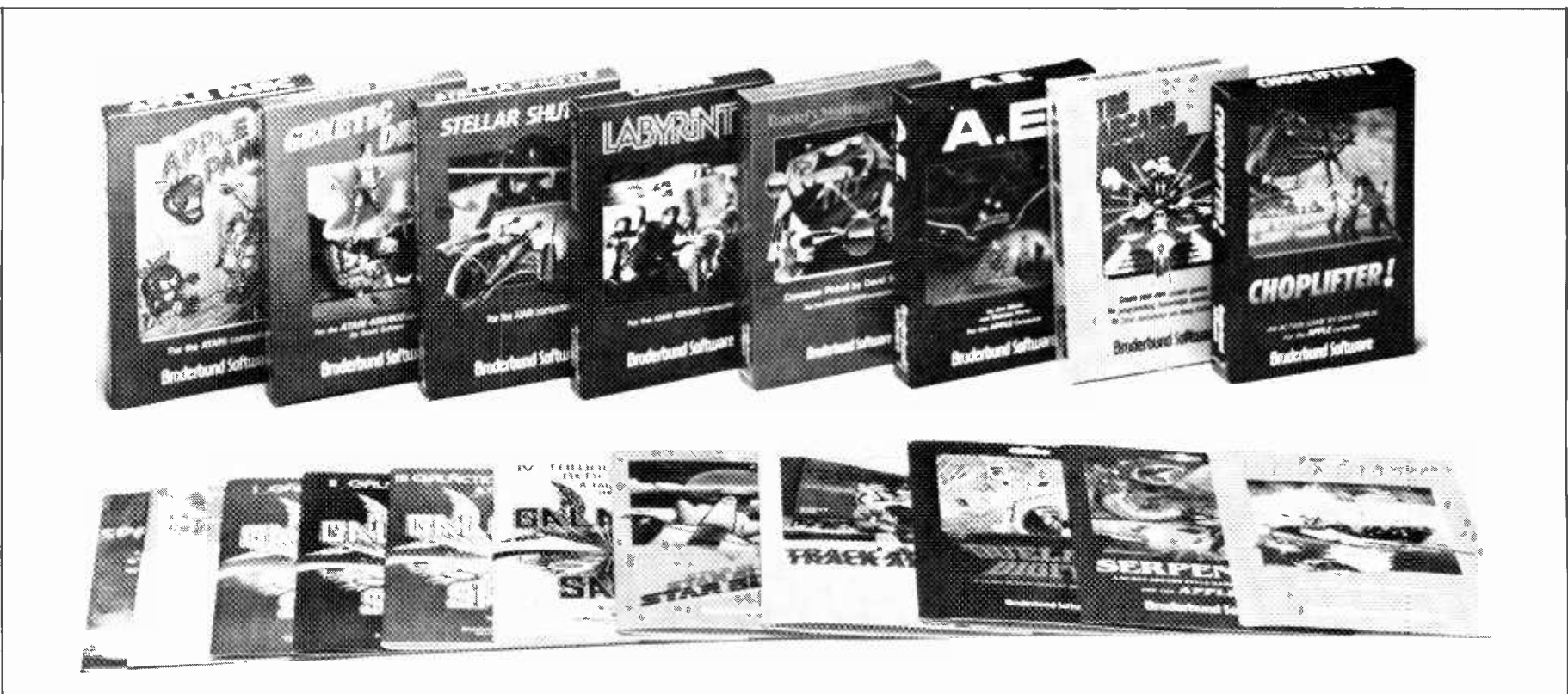
**VENTUREVISION INC.**, 2100 N. Hwy. 360, Grand Prairie, Tex 75050 Tel (214) 641 5606  
Software: Cartridge

**VICTORY SOFTWARE CORP.**, 7 Valley Brook Rd., Paoli, Pa 19301 WATS Tel (800) 243-1515, Pres. Bruce Robinson, Nat'l Rep.: David Liebenthal (816) 763 7000  
Software: Computer Program  
Compatibility: Commodore VIC 20, 64, Radio Shack color Computer, Texas Instruments TI 99/4A

**WIZARD VIDEO GAMES**, 948 N Fairfax Ave., Los Angeles, Calif. 90046 Tel (213) 859 0035 Telex 181149 WESTLSA.  
Software: Cartridge, Computer Program  
Compatibility: Atari VCS, 400, 800, 1200

**WUNDERWARE**, PO Box 1287, Jacksonville, Ore 97530 Tel (503) 899-7549  
Software: Computer Program  
Compatibility: Commodore VIC 20, 64

**ZIMAG**, see Magnetic Tape Int'l



Broderbund Software's computer games.

# Record Outlets Play Major Role

•Continued from page VGM-5

ware availability for five formats is better than just one, because the market is that much larger," says Pat Ketchum, president of the firm.

Atari, naturally, releases video games only for its own systems (although competing formats have Atari-compatible adapters). Says Dave Ruckert, senior vice president marketing, "The VCS is still dominant in the market, the standard of excellence."

As for licenses, Ketchum predicts, "The hot product will be licensed." He feels the mere licensing of a title or character is 50% of a game's success; the concept and

"playability" are the other 50%. "Licensing helps both the dealer and the consumer because it means quick recognition. But the game itself has got to be good."

Ketchum foresees a day when dealers will not even buy unlicensed titles. "Activision and Imagic are exceptions because they've been around and have proved themselves. And the computer software market is different than video games because it will be more difficult for the manufacturer to survive without licenses." Datasoft's licenses give it the right to home versions of such arcade games as Zaxxon and Moon Shuttle and such characters as J.R. Ewing and the rest of the "Dallas" cast, Mighty Mouse, Heathcliff the Cat and Bruce Lee.

Atari's Ruckert adds, "There's a lot of competition from a lot of companies, but the top five or six continue to be dominant in the industry. Many new companies haven't had a hit game yet, and I don't see that changing. In an environment where there's a lot of competition, it's obviously useful to have something extraordinary about the product you're selling. We've introduced a blitz of arcade games for home use so far this year and they're all doing well.

"But," he adds, "Activision doesn't license and they're also doing well, so there's no hard and fast rule."

For some companies without licenses, or with only a few, the going has been hard in this competitive marketplace. U.S. Games, a division of Quaker Oats, had to institute severe cutbacks when sales did not meet expectations. "It's very com-

petitive," says a spokesman, "and it's difficult for a small firm to go head to head with the giants. That's the big reason for the trouble. We couldn't match the promotional dollars or the R&D budgets." And he concedes, "A license certainly doesn't guarantee success. There couldn't be a stronger license than 'E.T.'"

## A Top 10 Title Biz or Tip of the Iceberg?

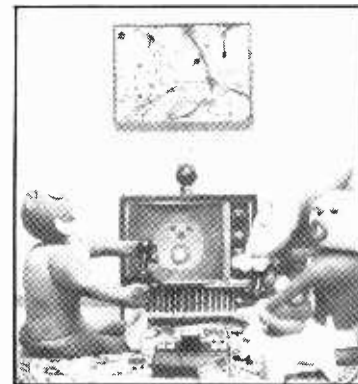
What type of retailer will carry video games and computer software? According to most manufacturers, computer specialty stores, proliferating rapidly, will provide the bulk of the business systems, rather than focusing on the smaller-margin home market. This means mass merchandisers, discount stores, bookstores and record outlets will play a major role in the marketing of software.

The mass merchandisers, according to Datasoft's Ketchum, will

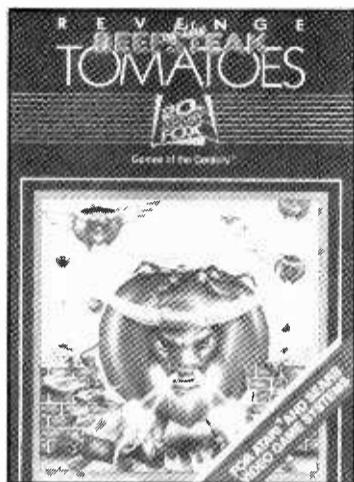
A RETAILER'S GUIDE TO  
**VIDEO  
GAME  
MERCHANDISING**

sell software at the time of a hardware sale, but probably will not attract the return software customer. He feels book and record stores will have a larger part of that market. And Atari's Ruckert adds, "I don't foresee any big change in who carries the product. The key outlets are department stores, discount stores, toy stores and, to a lesser extent, drug chains. Record stores are in there now to some extent, and I don't see that growing now."

With a number of major record rack jobbers entering the video game/computer software fray, however, the outlook for record stores is positive. Handelman, Lieberman and Pickwick have all instituted programs designed primarily for mass merchandisers, but probably destined to end up in the record stores as well. With 300 to 400 new titles a month for a dozen different game and computer systems, neophytes need all the guidance they can get. **Billboard**



Mr. Bill, right, the clay doll made famous for losing battles with Sluggo, left, and Mr. Hands on TV's "Saturday Night Live," takes a crack at his new video game, Mr. Bill's Neighborhood, due from Data Age in June.



Imagine being smashed by giant beefsteak tomatoes. Programmer John Russell may be spending too much time in the tomato patch, but the touch of humor, creative packaging and Russell's playable programming add up to fun and profit for Fox Video Games.

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## Movies Into Games

AIRPLANE (Sega)  
ALIEN (Fox Video Games)  
BRUCE LEE (Datasoft)  
CONAN THE BARBARIAN (Astrocade)  
DRAGONSLAYER (Sega)  
E.T.—THE EXTRA-TERRESTRIAL (Atari)  
FANTASTIC VOYAGE (Fox Video Games)  
FLASH GORDON (Fox Video Games)  
48 HOURS (Sega)  
FRANKENSTEIN (Data Age)  
FRIDAY THE 13TH (Sega)  
G.I. JOE (Parker Brothers)  
HALLOWEEN (Wizard Video)  
JAMES BOND 007 (Parker Brothers)  
KING KONG (Tigervision)  
LORD OF THE RINGS (Parker Brothers)  
MARATHON MAN (Sega)  
MEGAFORCE (Fox Video Games)  
MISTER T. (Data Age)  
9 TO 5 (Fox Video Games)  
RAIDERS OF THE LOST ARK (Atari)  
ROCKY (Coleco)  
STAR TREK: THE MOTION PICTURE (Vectrex)  
STAR TREK: THE WRATH OF KHAN (Sega)  
STAR TREK: IN SEARCH OF SPOCK (Sega)  
STAR WARS (Parker Brothers)  
STAR WARS: THE EMPIRE STRIKES BACK (Parker Brothers)  
STAR WARS: RETURN OF THE JEDI (Parker Brothers)  
TARZAN (Coleco)  
THE DARK CRYSTAL (Sierra On-Line)  
THE PINK PANTHER (U.S. Games)  
THE TEXAS CHAINSAW MASSACRE (Wizard Video)  
TOWERING INFERNO (U.S. Games)  
TRON—series (Mattel)  
VOYAGE TO THE BOTTOM OF THE SEA (Fox Video Games)  
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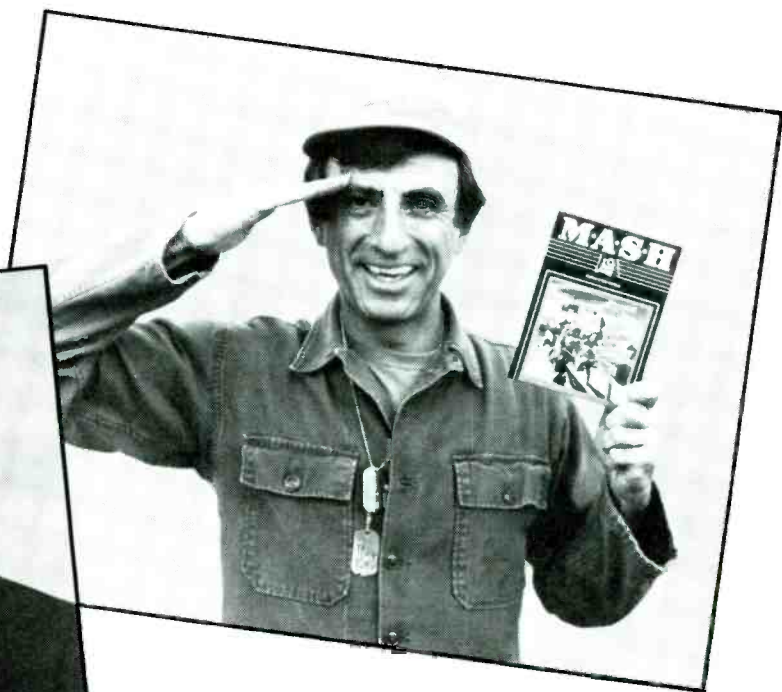
# Top Systems Enhance Capabilities

Continued from page VGM-7

ognition, Big Bird's Egg Catch which helps develop a sense of timing and direction while using lively sound effects, Alpha Beam which helps improve a child's ability to recognize letters, and Grover's Music Maker which encourages children to develop creative music skills. The games will be available for the VCS 2600 in July. Atari will also make available a special keypad, simple enough for pre-schoolers. This summer Atari will release games for pre-teens that feature

verse, Rocky and Bullwinkle and Kool-Aid. Parker Brothers will market a game designed expressly for four to eight year-old girls. Called Strawberry Shortcake Musical Match-ups, the characters include Strawberry Shortcake, Lime Chif-

fon, Blueberry Muffin and Huckleberry Pie. The game develops color and tune, character and name recognition. Strawberry Shortcake Musical Match-ups is compatible with the Atari VCS and Sears Video Arcade, and by late summer will also



**CELEBRITY ENDORSEMENTS:** Sports caster John Madden for CBS Video Games, Jamie Farr for MASH, Jonathan Winters for U.S. Games at Winter CES in Las Vegas. Ad spokesmen spread the commercial message, but can Madden really play Gorf or just talk a good game?

**"It Is Now Every Young Boy's Dream, Not To Be President, But To Be A Video Game Designer."**

Mickey Mouse and other Disney characters. The fall releases for pre-teens will feature the well-known Peanuts characters.

Mattel will release a line of four games designed for children ages four through nine, available for play on the Atari 2600. Titles include Scooby Doo, Masters of the Uni-



be compatible with the Intellivision game system.

The new video games seem to involve more senses, not just eye-hand coordination, says Dan Gutman, editor of Video Games Player. He mentions an Activision game, Dolphin, which requires the player to use ear-hand coordination based

**Licensing Means Quick Recognition, But The Game Has To Be Good.**

on high, medium and low-pitched sounds. The Joyboard, a product made by Amiga, transfers the control of the video game to the player's entire body. The Joyboard is 18" by 12" and looks like a bathroom scale. The player stands on the Joyboard while it is attached to the VCS. As the player shifts his or her weight, the screen produces the illusion of skiing, in MogulManic, or of surfing in Surf's Up.

Titles associated with movies, films and well-known images, preponderance of educational games for young children and games involving senses other than eye-hand coordination, are some of the trends in the 1983 videogame market. Sophistication and improved game play are its watchwords.

Billboard

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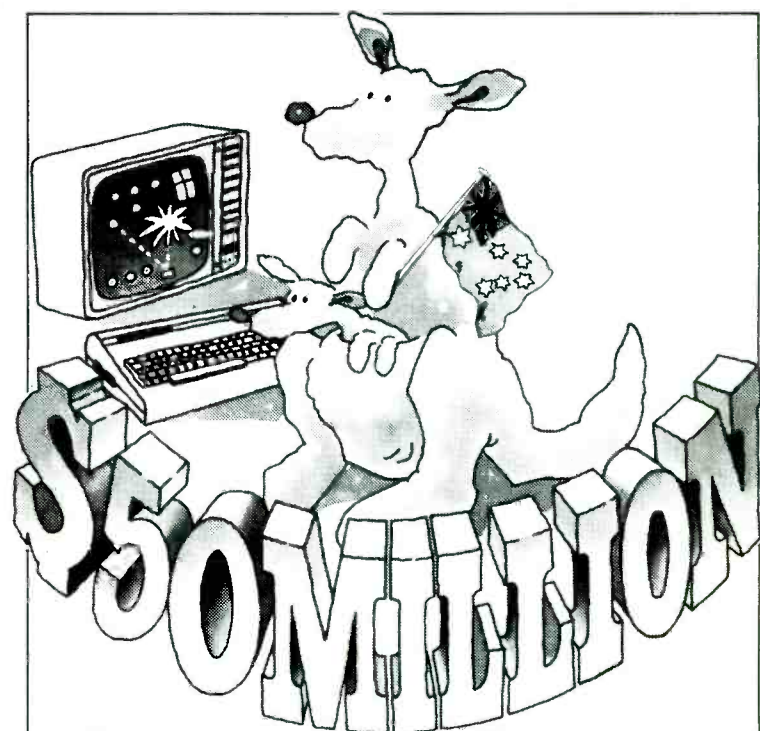
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# Broadening Out From Hot Titles

Continued from page VGM-8

According to distributors, the markup on computer games is in the area of 30 to 45%. The sale of a computer game is about 25% more profitable than a video game, says Chris Daily, vice president of mar-

proach. They discount both computer games and video games, and mark up their products 10%, according to Jeff Lester. Because

games, hire a knowledgeable person for sales and support, he says. "Don't discount," Daily advises. "You don't need to due to the demand and growth of this industry. Demographically, the people buying software are not affected by the

recession." "Don't apply recession strategy to attain maximum sell-through," he adds. "Even without discounting, you can make a lot of money." Lianetti, Mitchrich, and Daily agree that the trend is for record retailers to move into the computer game business, and most analysts think it's a sensible thing to do. **KAREN KLEINER**  
Billboard

A RETAILER'S GUIDE TO  
**VIDEO GAME**  
MERCHANDISING

VGM-13

## TV Into Games

DALLAS (Datasoft)  
J.R. EWING (Datasoft)  
MASH (Fox Video Games)  
MISSION IMPOSSIBLE (Sega)  
MR. BILL'S NEIGHBORHOOD (Data Age)  
PEANUTS (Atari)  
POPEYE (Parker Brothers)  
ROCKY & BULLWINKLE (Mattel)  
SMURF (Coleco)  
SPIDER-MAN (Parker Brothers)  
TERRYTOONS (Datasoft)  
THE INCREDIBLE HULK (Parker Brothers)  
THE FLINTSTONES (Mattel)  
THE MUPPETS (Atari)  
WALT DISNEY (Atari)

A Billboard Spotlight



Journey's tie-in with Data Age indicates that not only is there room in the music business for video games, but they can also work together when the product is carefully crafted for playability. Exciting sound effects are provided by musical introduction to Journey hit, "Don't Stop Believing."

keting at Software Distributors. A reason the markup on computer games is higher is because there are fewer channels of distribution for computer games and therefore less competition in selling, eliminating the necessity to discount.

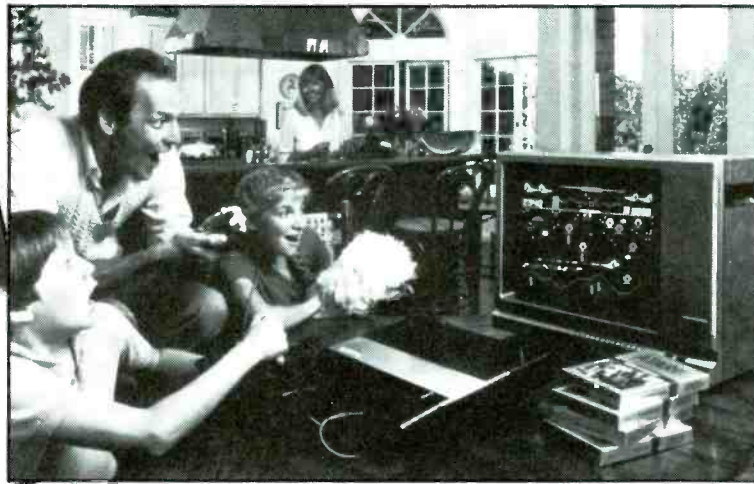
The volatility of computer games is also less than video games, which generally peak and fall quickly. Arcade-type computer games tend to resemble the volatility of video games, but generally even these sell for a longer period of time than video. Today the total volume of sales of video games is greater than computer games due to the fact that the installed base of video games is in the area of 12-20 million, compared with two million home computers. "But with Commodore, Texas Instruments, and other personal computer manufacturers shipping, soon the computer marketplace will surpass VCS (a video game system)," says Chris Daily.

Nickelodeon sells computer games for full list, a 40% markup. Jeremy Kennedy, the manager, says that although he sells a lesser quantity of computer games than video games, he doesn't have to discount them as he does video games. Leslie Tervit, computer consultant for the Record Factory, says their markup on computer games is 30 to 40%. They discount occasionally, but not much. Big Ben's in Torrance is taking the discount ap-

they've only been selling the games for a short time, it's hard to tell how profitable the discount approach is.

If you plan to stock computer games, you can expect to receive specific support from distributors. All invest time in keeping abreast of the hundreds of available products. Most offer advice on how to roll out, including what products to carry. They have various co-op advertising and return policies, some offering 100% return for credit on all stock. Most have sales aids from posters to displays. Softsel, a very large distributor, currently has a retailer training program under development. The company also publishes a weekly "Hot List" ranking software on sales "this week," "last week," and "weeks on chart." Chris Daily of Software Distributors says their company is going through tremendous expansion and is gearing up to be able to ship orders within 24 hours of receiving them. Micro D, another distributor, has a Dallas-based affiliate, Service Software, a rack servicer who will actually come in, take inventory and monitor sales.

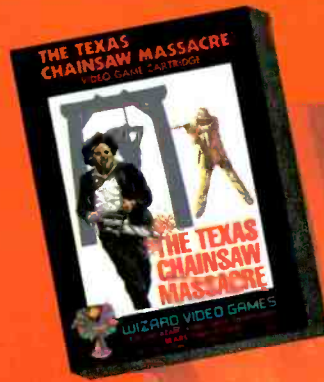
Rich Lianetti, a senior vice president at Softsel, recommends that before selling computer games, you identify within your organization or hire, someone familiar with computers. "Consumers ask many questions," says Lianetti and the dealer has got to be able to answer them. Bill Mitchrich, president of Service Software in Dallas, recommends "going wide variety." "Do not try to sell just a few titles, sell a lot of titles." He also advocates the use of a rack servicer. Chris Daily of Software Distributors advises to "roll out in a sensible fashion." He says to not stock products that require a lot of support until you're ready. If you eventually carry other higher-end software in addition to



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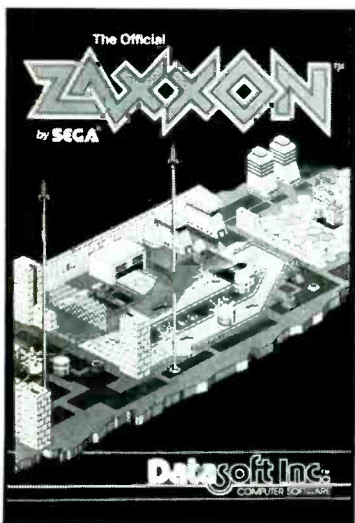
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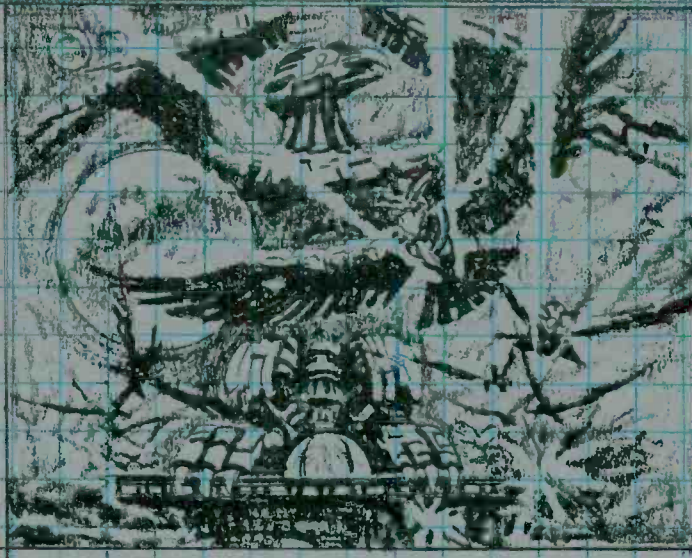
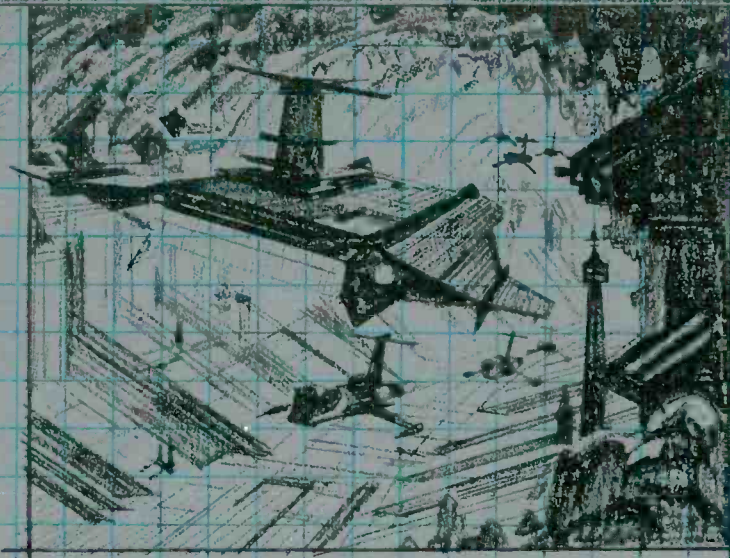


Zaxxon, with its 3-D graphics and space battle theme, has successfully made the flight from arcade to home.

APRIL 23, 1983 BILLBOARD

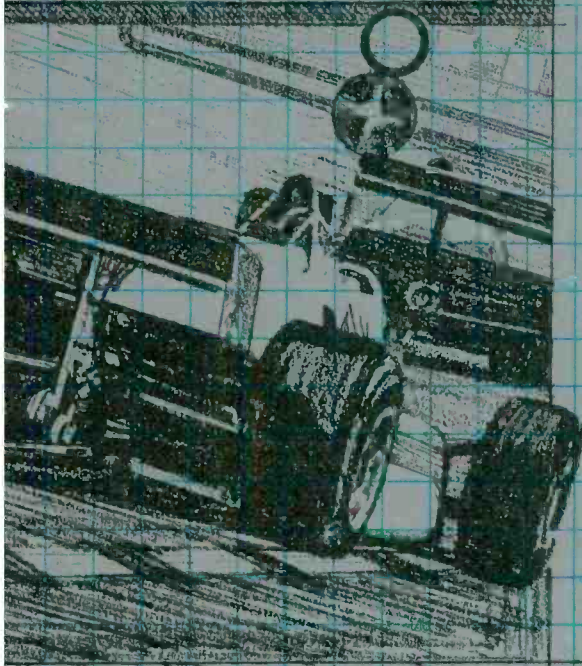
VANGUARD

PHOENIX



ATARI 2600

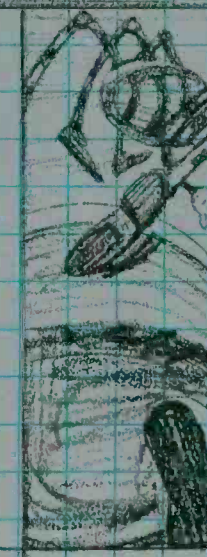
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ATARI 2600



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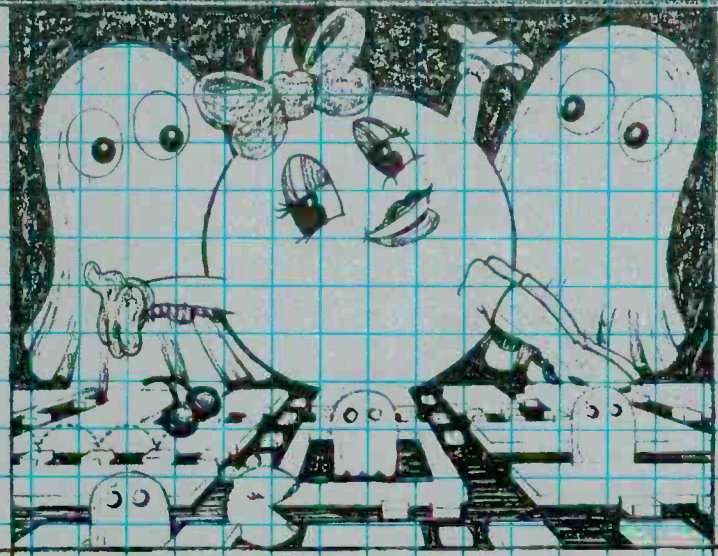
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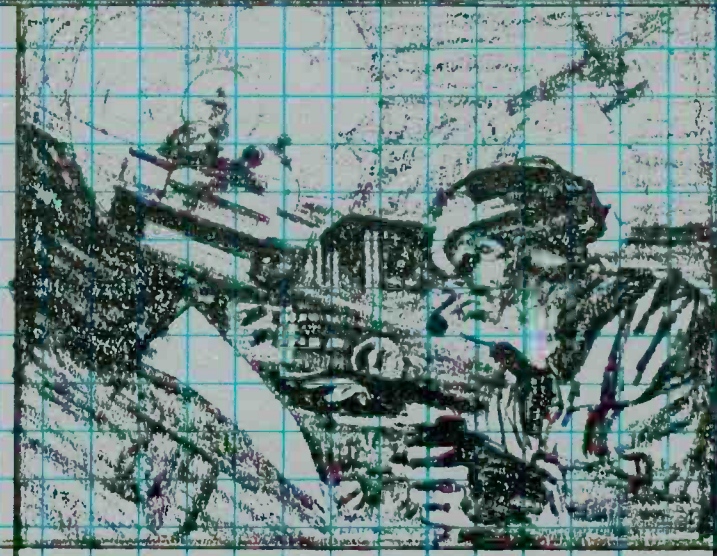




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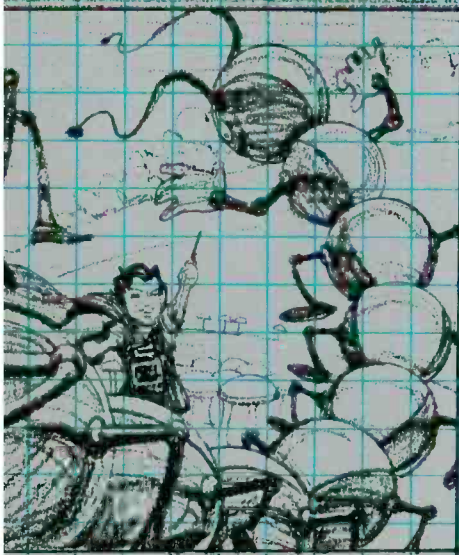
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# Overcoming Computer Fear?

All across America, more and more people are watching television with the TV off. Have they pulled out the plug? No, they're just not watching TV, they're overcoming computer fear—they're playing video games.

Now that you know the cure, what's the problem? Here's a brief test to determine your high-tech adaptability quotient and get to the root of your own deep-seated computer fear:

- Do you cringe at the mere mention of computers?

- Are you one of those people who don't care how a computer works and never want to know?

- Do you see robots rounding corners in your sleep, heading straight for your desk at the office?

- Do you know how TV works? How electricity works??

If you answer "yes" or "no" to any of these questions, then you need a day off from your job at the information desk in Tomorrowland, because you are suffering from *frightus futura redundum*—common computer fear run amok. Overcoming computer fear is the

first giant step towards joining the Computer Age (better late than never), and for those still grappling with electric garage door openers and digital alarm clocks, there is little time to lose!

Video games may seem like one of the least dignified uses of small home computers, but they are also one of the most popular. It's easy to understand why. Who ever thought five years ago that American youth could watch any more TV than they already do? Who ever thought the TV set could again provide fresh programming for the whole family—without having to sift through this season's banal sitcoms?

And is that laughter? Television hasn't made people laugh, like video games do, in years. What program coming over the air from Hollywood could be half as funny as Frogger?

Not only are video games fun to play at home, but considering the \$3,500 in quarters it cost you to learn to play Pac-Man standing up, you can save a small fortune by playing at home sitting down—where you only have to press the button to play again. No shame. No charge. More importantly, once past the under-\$200 start-up costs for the system of your choice and a selection of games, you are merrily on your way to breaking the back of computer fear.

It is at the joystick controller of your video-game console that you first begin to gain the confidence necessary to keep that game spirit alive, as you gradually replace computer fear with a fresher phobia; now that you've finally played a video game, you're afraid you like it! You want to wear a Zaxxon hat to dinner with friends. You've submitted your score on Gorf for the Space Cadet badge. This, however, is a much less complex problem to deal with than runaway computer fear.

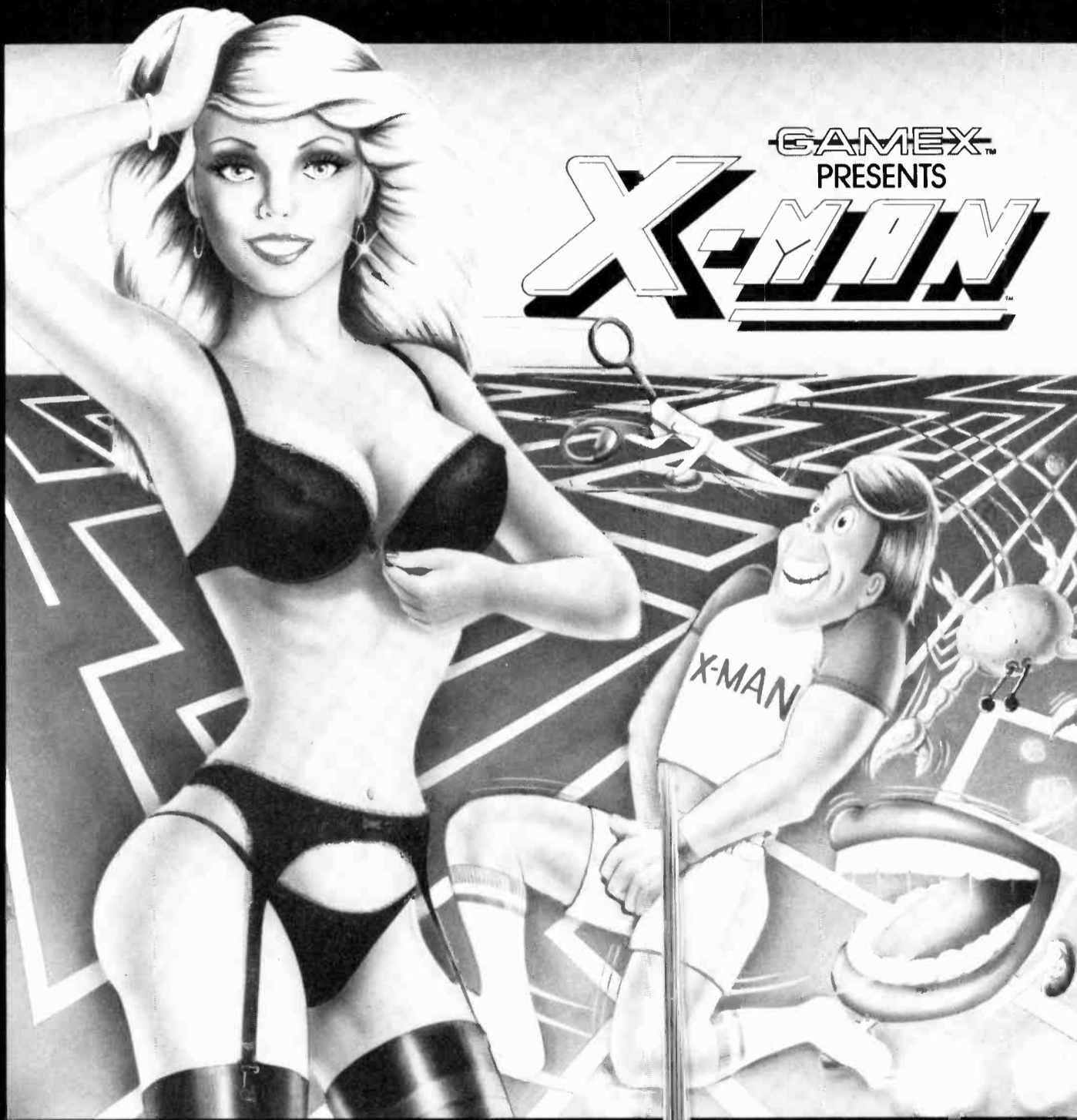
Because video games are fun, they can easily lead to game-inspired applications of game-machines-turned-personal-computers. What began as a game to dispel the Dark Age can grow into a positive, productive avocation—or more—pursued with the same joyous gamesmanship with which you gobbled up dots in Pac-Man.

But if playing video games becomes more of a problem than the computer fear you played so hard to overcome, and you would prefer the problem to the solution, there is very little that high-tech refugees can do to reverse the trend. As of this report there is no known cure for *videogamus interminitis* (dentated palm disease), except total deprivation of monitor, or cold turkey, which is not easy when you consider the alternatives, "Bare Essence," or "Dance Fever."

It won't be long now before those shows become games, too, so put away your quarters, press the button, and play ball! You have just enlisted in the computer generation.

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## ATTORNEY PROFILE

### Allen Lenard Sees His Role Expanding

By SAM SUTHERLAND

LOS ANGELES—Long central to the legal and financial development of an act, music industry attorneys are increasingly taking a major role in the creative packaging for artists as well.

So claims veteran lawyer Allen Lenard, who sees his own role and that of his peers as extending into sectors of creative matchmaking once governed by agents and managers. "I don't mean to say we can do it all," observes Lenard. "The right manager and agency are absolutely critical to an act's success."

"But negotiating a successful label deal today is more and more a case of getting as much of the finished package together as you can before signing, in terms of marrying up manager, producer, artist and label support even before you sit down to deal."

That trend is but one of several Lenard outlines in assessing how the industry's legal community has extended its influence and diversified the array of services offered by music-oriented legal practices.

Lenard's own clientele mirrors the latter growth, in that he repre-



Allen Lenard

sents managers, label executives, music video production houses, film/tv personalities and executives, and even a toy industry corporation as well as an impressive list of performing musical acts. The last area finds him spanning country, fusion, r&b, rock and post-punk, with clients including Supertramp, Tom Petty, Al Jarreau, Ronnie Milsap, Teddy Pen-dergrass, the Blasters, the Gang Of

Four, the Plimsouls and Lita Ford.

The still central realm of artists' legal affairs does represent recent shifts in the business, but Lenard is quick to note that the oft-discussed new fiscal austerity isn't necessarily felt in terms of fewer talent dollars.

"I think there are two changes, from a philosophical standpoint," says Lenard. "The larger companies continue to consolidate, which reduces the numbers of negotiating avenues open. That, in turn, tends to reduce your options in making the right deal, although not necessarily in terms of the dollars available."

"For a top act, you can still make the same quality of deal, economically, that you could before the recession. What has changed are the ancillary considerations offered: tour support in the old sense is virtually gone, while video has become a major issue instead."

Thus, Lenard argues that initial deals for new acts signed to a major label can still approach the total financial packages offered in the trade's boom years during the mid-'70s, but such deals now carry

(Continued on page 40)

## Rock'n'Rolling

### Ears Are Opening To Berlin Wall Of Sound

By ROMAN KOZAK

When you look the members of Berlin in the eye and accuse them of being "the next big thing," nobody blinks. Because you may just be right.

Since it was released in the beginning of the year by Geffen Records, the label says, "Pleasure Victim," the group's debut seven-song EP, has sold 250,000 copies, while the single "Sex (I'm A)," which is number 8 on Billboard's Disco/Dance chart, has sold 100,000 units.

And, say the band members, it's all the same demo that was made for under \$3,000, and was released last year on the small Enigma Records label, selling an estimated 25,000 copies before the band was picked up by Geffen, which rereleased the "Pleasure Victim" EP virtually unchanged.

Berlin itself was formed in the summer of 1979 in Los Angeles by composer/synthesizer player John Crawford with singer Terri Nunn. Nothing much happened, and Berlin fell apart before Crawford and Nunn re-formed it in 1981 with fellow core member and keyboardist/guitarist David Diamond. In the spring of 1982 they recorded the "Pleasure Victim" EP and added three supporting members: guitarist Rick Olsen, drummer Rod Learned and keyboardist Matt Reid.

"We went to all the record companies in L.A., and they all said that there was no market for this in America," remembers manager Perry Watts-Russell. "They said it was too European sounding. I was told this by every label, including Geffen."

"So we released the single ("Tell

Me Why"/"The Metro") by ourselves, using many different distributors around the country, but it was a hassle getting payment on it, so I decided to use a single distributor on the EP, which was Enigma. Almost as soon as it came out, we got airplay on KROQ and KNEC and a couple of other stations, and sales took off right away," he continues.

"Actually it took us a month of very hard work to get on KROQ," says Alan Niven, who at the time was a partner in Enigma Records, and whom Nunn credits as the unsung hero in getting Berlin's career off the ground. "It was only Perry and I working the record, and we did get it on KNEC early on. But KNEC doesn't have the clout of a KROQ, and once we got it on there, I knew it was game, set and match. The rest after that was history," adds Niven.

"It was emotionally satisfying to make a record like that," says Nunn, "to have complete creative control,

(Continued on page 40)

## Post Pavilion Summer Series On Despite Fire

WASHINGTON—Despite a quarter-million-dollar fire this month, the Merriweather Post Pavilion, the largest producer of concerts in the metropolitan area, still plans to present a complete summer series of at least 35 concerts.

The Pavilion, located in nearby Howard County, Md., was the victim of a backstage dressing room fire on April 5. According to fire marshals, fire-retardant wood kept the blaze from spreading. Last week, Pavilion officials announced a tentative summer pop music schedule that will run, as usual, through Labor Day. The big, outdoor facility has 5,000 covered seats, and lawn seating for an additional 5,000.

The fire, which was labeled "of suspicious origin," took place on the first anniversary of the fire which destroyed the Filene Center at Wolf Trap Farm in Vienna, Va. Efforts from both the government and the private sector continue to rebuild the center; the federal government has authorized half the \$18 million in reconstruction costs, and private gifts now total \$3.5 million. Wolf Trap's

(Continued on page 40)



Billboard photo by Chuck Pulin  
BERLIN DEBUT—Terri Nunn and John Crawford, two of the principals in Geffen Records' Berlin, at the Savoy in New York during the band's first appearance in the area.

We're looking forward to "touring with the best" in 1983.

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Survey For Week Ending 7/10/82

# Boxscore

The following are among the top concert grosses nationwide reported through the survey week. Included are act(s), gross, attendance, capacity of facility, ticket prices, promoter, facility, city, number of shows, number of sellouts and dates(s).

- **JOURNEY, BRYAN ADAMS**—\$376,944, 28,597 (36,000 capacity), \$12.50, \$11.50 & \$10.50, Feyline Presents, McNichols Arena, Denver, April 3-4.
- **SAMMY HAGAR, NIGHT RANGER**—\$364,250, 29,000, \$14 & \$12.50, Bill Graham Presents Cow Palace, San Francisco, two sellouts, April 8-9.
- **ALABAMA, JUICE NEWTON, THRASHER BROTHERS**—\$261,222, 18,203, \$15 & \$12.50, Century II Promotions, Birmingham (Ala.)—Jefferson Civic Center, "Salem Spirit Concert Series," sellout, house gross record, April 9.
- **SAMMY HAGAR, NIGHT RANGER**—\$224,486, 18,454, \$12.50 & \$11, John Bauer Concerts, Portland (Ore.) Memorial Coliseum, two sellouts, March 31-April 1.
- **JOURNEY, BRYAN ADAMS**—\$210,000, 15,000, \$14, John Bauer Concerts, Seattle Coliseum, sellout, March 28.
- **JOURNEY, BRYAN ADAMS**—\$201,007, 17,118, \$12.50 & \$10, Contemporary Prods., Checkerdome, St. Louis, sellout, April 11.
- **BILLY SQUIER, DEF LEPPARD**—\$179,665, 16,767, \$11 & \$10, Jam Prods., Met Center, Minneapolis, sellout, April 8.
- **SAMMY HAGAR, NIGHT RANGER**—\$179,328, 15,000, \$12, John Bauer Concerts, Seattle Center Coliseum, sellout, March 29.
- **TRIUMPH, FOGHAT**—\$175,766, 15,491 (19,000 capacity), \$11.50, Pace Concerts, Reunion Arena, Dallas, April 10.
- **JOURNEY, BRYAN ADAMS**—\$170,865, 13,918, \$13.50, \$12.50 & \$11.50, Jam Prods., Devany Sports Center, Lincoln, Neb., sellout, April 6.
- **BEACH BOYS, GREG KIHN BAND**—\$158,857, 14,701 (16,773), \$12.50 & \$10.50, Monarch Entertainment Bureau/Concerts West, Brendan Byrne Meadowlands Arena, E. Rutherford, N.J., April 8.
- **JOURNEY, BRYAN ADAMS**—\$135,835, 11,282, \$12.50 & \$11.50, Jam Prods., Veterans Memorial Auditorium, Des Moines, sellout, April 7.
- **PRINCE, THE TIME VANITY "6"**—\$130,913, 10,638, \$13.50 & \$12.50, Chicago Jam Concerts/Quintin Perry/Talent Coordinators of Amer., The Pavilion, Chicago, sellout, April 10.
- **JOURNEY, BRYAN ADAMS**—\$129,953, 10,816, \$13.50 & \$11.50, Jam Prods., S. Ill. Univ. Arena, Carbondale, sellout, April 10.
- **DARYL HALL & JOHN OATES, OXO**—\$126,924, 11,063 (19,000), \$12, Beaver Prods., Reunion Arena, Dallas, April 9.
- **BILLY SQUIER, DEF LEPPARD**—\$116,097, 11,663 (13,000), \$10.50 & \$9.50, Sunshine Promotions, Rupp Arena, Lexington, Ky., April 6.
- **KINKS, THE SHOES**—\$115,055, 10,638, \$12.50 & \$11.50, Jam Prods., The Pavilion, Chicago, sellout, April 9.
- **BILLY SQUIER, DEF LEPPARD**—\$113,014, 10,040, \$11.50 & \$10.50, Contemporary Prods./New West Presentations, Municipal Auditorium, Kansas City, sellout, April 9.
- **JOURNEY, BRYAN ADAMS**—\$110,812, 10,464, \$12 & \$11, Jam Prods., Hulman Center, Terre Haute, Ind., sellout, April 9.
- **BILLY SQUIER, DEF LEPPARD**—\$107,049, 10,255, \$10.50 & \$8.50, Electric Factory Concerts, Cincinnati Gardens, sellout, April 5.
- **JULIO IGLESIAS**—\$103,815, 6,246 (10,712), \$17.50, \$15 & \$12.50, Barry Mendelson Presents/JAM Prods., Hemisphere Arena, San Antonio, April 11.
- **WILLIE NELSON**—\$102,936, 9,138, \$11.50, Pace Concerts, Mississippi Coliseum, Jackson, sellout, April 2.
- **DAN FOGELBERG**—\$97,487, 8,125 (10,900), \$12.50 & \$11.50, Barry Mendelson Presents, La. State Univ. Assembly Center, Baton Rouge, April 12.
- **TRIUMPH, FOGHAT**—\$93,758, 8,334 (12,000), \$11.25, Feyline Presents/Jam Prods., Lloyd Noble Center, Norman, Okla., April 9.
- **DARYL HALL & JOHN OATES, OXO**—\$87,607, 7,618 (8,992), \$11.50, Little Wing Prods., Tulsa (Okla.) Assembly Center, April 10.
- **DAN FOGELBERG**—\$86,018, 7,199 (9,219), \$12.50 & \$10.50, Cumberland Concerts, Univ. of Tenn. at Chattanooga Roundhouse Arena, April 9.
- **SAMMY HAGAR, NIGHT RANGER**—\$84,960, 8,500, \$10, John Bauer Concerts, Spokane (Wash.) Coliseum, sellout, April 2.
- **MILLIE JACKSON**—\$80,261, 9,700, \$9.75 & \$7, Turning Point Prods., Mississippi Coliseum, Jackson, sellout, April 1.
- **BEACH BOYS, WINDOWS**—\$79,973, 7,240 (9,138), \$25, \$10 & \$8, Dream/Concerts West Mississippi Coliseum, Jackson, March 30.
- **TRIUMPH, FOGHAT**—\$78,929, 7,719, \$10.50 & \$9.50, Mid-South Concerts/Contemporary Presentations, Mid-South Coliseum, Memphis, sellout, April 8.
- **KISS**—\$65,832, 4,702 (7,500), \$14, Evening Star Prods./Jam Prods./Schivo Presents, Aladdin Hotel, Las Vegas, April 1.
- **PRINCE, THE TIME VANITY "6"**—\$65,695, 5,790, \$11, \$10 & \$9, Feyline Presents/Lu Vason/Talent Coordinators of Amer./Quintin Perry, Auditorium Arena, Denver, sellout, April 5.
- **BARBARA MANDRELL**—\$63,413, 6,299 (9,219), \$10.50 & \$9.50, Varnell Enterprises, Univ. of Tenn. at Chattanooga Roundhouse Arena, April 8.
- **DAN FOGELBERG**—\$62,362, 4,989 (9,138), \$12.50, Beach Club Promotions, Mississippi Coliseum, Jackson, April 5.
- **P-FUNK ALL STARS, BOOTSY**—\$61,427, 6,295, \$10.50 & \$8.50, Contemporary Prods., Kiel Auditorium, St. Louis, sellout, April 10.
- **TOM JONES, GEORGE WALLACE**—\$61,356, 4,063 (8,992), \$15.50 & \$11.50, Southwest Concerts, Tulsa (Okla.) Assembly Center, April 6.
- **PEABO BRYSON, DIONNE WARWICK**—\$48,730, 3,094 (3,985), \$15.75, Concert Consultants, Fox Theater, Atlanta, April 2.
- **RETURN TO FOREVER**—\$48,072, 4,085, \$12.75 & \$10.75, Alex Cooley Prods., Fox Theater, Atlanta, sellout, April 5.
- **JOE JACKSON**—\$46,378, 4,025 (4,713), \$11.75, Cellar Door Prods., James L. Knight International Center, Miami, April 1.
- **JIMMY BUFFETT**—\$43,260, 3,758 (4,600), \$12, Contemporary Prods., Fox Theater, St. Louis, April 5.
- **KAREN AKERS**—\$43,060, 2,800, \$17.50-\$10, Jack Globenfelt, Carnegie Hall, New York City, sellout, April 1.
- **GEORGE CARLIN, JESSI COLIN YOUNG**—\$40,383, 3,205 (3,985), \$12.75 & \$10.25, Westwood Prods., Fox Theater, Atlanta, April 1.
- **P-FUNK ALL STARS, STARFIRE LTD.**—\$37,000, 3,054, \$12.50, CNE Enterprises, Tarrant County Convention Center, Ft. Worth, sellout, March 20.
- **RETURN TO FOREVER**—\$35,285, 2,486, \$15 & \$12.50, Lu-Matt Prods., Majestic Performing Arts Theatre, San Antonio, sellout, March 18.

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# Talent & Venues

## Talent In Action

### MUSICAL YOUTH

The Ritz, New York  
Admission: \$2

Musical Youth's matinee concert here April 10 was the sort of show that veteran New York club-goers yearn for. Unlike the previous evening, when they performed lethargically on "Saturday Night Live," the boys from Birmingham, England romped through a 60-minute set of tunes culled from their debut album, "Youth Of Today," with the commitment one associates with professionals three times their age.

These "men of tomorrow" demonstrated a breezy cool and a reggae-roots consciousness before a biracial crowd composed largely of youngsters under 16, who shrieked with an intensity associated with the Beatles' stateside shows when Musical Youth launched into their international hit, "Pass The Dutchie."

But people who think that lead singer Dennis Seaton, 16, drummer Junior Waite, 15, bassist Patrick Waite, 14, keyboardist Michael Grant, 13, and guitarist/vocalist Kelvin Grant, 11, are either puppets or one-hit wonders are dead wrong. These cats can play. Seaton, a substantive vocalist, evinced an easy rapport with the crowd, bounding across the stage to shake hands on the group's new MCA single, "Never Gonna Give You Up," while the elder Grant reeled off several impressive solos on "Rockers" and "Heartbreakers." And the Waites showed a musical empathy for their heroes, Sly Dunbar and Robbie Shakespeare, that would make those Compass Point all-stars proud.

Evidently, it's "child's play" when you're top of the pops. The industry should delight in watching them grow. **LEO SACKS**

### RETURN TO FOREVER

Palladium, New York  
Tickets: \$15.50, \$13.50, \$11.50

When Chick Corea, Stanley Clarke, Al DiMeola and Lenny White joined forces almost a decade ago in what went on to become the best known of the various versions of Return To Forever, the notion of combining the high energy and electric instrumentation of rock with the harmonic sophistication and improvisational freedom of jazz held a great deal of promise. When this quartet, which has reunited for a tour, appeared here April 1 for the first of three sold-out shows, they managed to rekindle much of the excitement of those heady early days of fusion. They also managed to suggest why the jazz-rock synthesis has never quite fulfilled its promise.

Keyboardist Corea, the group's main composer, is capable of playing and writing with extreme subtlety and lyricism, and the others are capable of following his lead, as they did on the only two acoustic numbers of the concert. "No Mystery" and "Romantic Warrior." But with the volume turned up—and with an unceasingly enthusiastic audience whooping with delight whenever drummer White banged a gong or bassist Clarke popped a string—it would have been difficult to be subtle and lyrical even if they had wanted to. And for most of the evening, it was clear, they didn't want to.

Of course, there's no reason why subtlety and lyricism should be the only options open to creative musicians; that was one of the ideas behind fusion in the first place. And in 1983, just as in the mid '70s, Return To Forever does more than just turn up the amps and bash away. They are four extremely gifted musicians, and they play together with truly impressive facility and precision. The ensemble passages, some of them written with great complexity, were executed with both accuracy and verve. But too much of the music had an ominous, portentous sound to it, and too many of the solos left the lingering impression that something was missing.

To the young audience's delight, everybody played a lot of notes—especially DiMeola, whose articulation at high speeds is probably unsurpassed by any electric guitarist in either rock or jazz—and in small doses, such bravura displays of virtuosity can be dazzling. But over the course of slightly more than two hours, it can get a little wearying, and more than a little monotonous. A touch more restraint and discipline among the improvisational flash would have been welcome.

Corea's compositions at their most self-indulgent can be stifflingly grandiose, but at their best—especially when he slips into a lilting Latin groove—they can be inspiring. There was a little of both on display at the Palladium; happily, some of the best writing to be heard was on three new, as yet untitled compositions by the keyboardist, which also brought out some of the best playing of the night from all four musicians.



Billboard photo by Chuck Pulin

**YOUTH MATINEE**—MCA's Musical Youth does an afternoon show for the younger crowd at the Ritz in New York.

Maybe the promise of fusion—and of this particular band, if it decides to stay together—hasn't entirely dissipated after all. **PETER KEEPNEWS**

### THE CHIEFTAINS

Westbury Music Fair, Long Island  
Tickets: \$11

Although they missed St. Patrick's Day by a scant 24 hours, Ireland's Chieftains more than made up for it on March 18 with a stunning performance here. Led by the "Chief Chieftain," Paddy Moloney, on uilleann pipes, the Gaelic sextet convincingly demonstrated why they have been acclaimed throughout the world as "the greatest exponents of traditional Irish music."

The Chieftains—Moloney, Derek Bell on harp, fiddlers Sean Keane and Martin Fay, flutist Matt Malloy and Kevin Conneff on vocals and bodhran (a goatskin drum played with a wooden mallet)—divided the evening into two parts and played extensive selections from their vast repertoire in both.

True, the music is subtle and does take a bit of getting used to. But Moloney and Co. play with such verve and technical brilliance that it's only a matter of time before the listener is completely engaged.

At Westbury, the Chieftains' set included "Drowsy Maggie," "Lord Inchiquin," "O'Neill's March," "Kiss Me Kate" and a thoroughly enjoyable version of "Ellen Brown" sung as they did in the old days, by percussionist Conneff. The tune, which dates from Dublin circa the 1800s, is about "a lady who must be avoided at all costs," in Conneff's words.

The poor Irish lad who didn't heed the warning awake in the morning to find his clothes and his money (not to mention Miss Brown) all gone. Conneff's high tenor voice seemed particularly well-suited for the song, and his evocative phrasing was highly effective.

During the second half, the Chieftains performed the theme from "Barry Lyndon," "The Women Of Ireland (which won an Oscar)," "Gold Ring," and "Bonaparte's Retreat," as well as "Boil The Breakfast Early" and a toe-tapping, finger-snapping version of "Cotton-Eyed Joe."

In this day and age of overnight sensations,

it's comforting to observe how the Chieftains have improved with age like vintage wine. It's no wonder such pop luminaries as Van Morrison, Eric Clapton, Paul McCartney, Jackson Browne and Don Henley have all requested the Chieftains' aid and assistance in the studio. The Chieftains are consummate musicians whose trademark is quality music. What more can one ask for? **LOU O'NEILL JR.**

### LIZA MINNELLI

Universal Amphitheatre, Los Angeles  
Tickets: \$25, \$20

The highlights of Minnelli's opening night show here April 7 overshadowed the flaws, and enabled Minnelli to showcase her various talents as singer, dancer and actress.

The show got off to a rather slow start, with Minnelli favoring eclectic, arty material that made her seem somewhat cool and aloof. But she later worked with, rather than against, her endearing personal warmth on a marvelously staged rendition of Jule Styne's "All I Need Now Is The Boy." The dance sequence, in which Minnelli was torn between two potential suitors, combined great humor and heart.

That selection led into a medley of classic songs from musicals directed by Liza's father, Vincente Minnelli. While these selections lacked the spark of wit and imagination that made "All I Need Now" so winning, they were nonetheless effective. When all is said and done, Minnelli's exuberant, dramatic style is best suited to theatrical pieces. Among the highlights: "The Trolley Song" and "The Boy Next Door," both from "Meet Me In St. Louis," which starred Minnelli's mother, Judy Garland.

Minnelli's experience as a dramatic actress comes across when she sings ballads; her style on these songs is conversational and very natural. This was most evident on Charles Aznavour's "And I In My Chair," which details a wife's reactions to her husband's open indiscretions at a party. The observations ease from comic to dramatic as the story unfolds; Minnelli handled both the humor and the hurt brilliantly.

Later in the second half, Minnelli captured the deep contentment of "Looking Through The  
(Continued on opposite page)

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Billboard Dance/Disco Top 80

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Table with 4 columns: This Week, Last Week, Weeks on Chart, and Title(s), Artist, Label. Lists top 80 dance/disco songs.

Compiled by the Music Popularity Chart Dept. of Billboard from a nationwide club survey of the most requested dance songs.

EXPLOSIVE NEW SURE SHOT Mix B. BEAT GIRLS "FOR THE SAME MAN" on WEST RECORDS. Distributed by Stratford Distributors, Inc.

Talent & Venues Dance Trax

By BRIAN CHIN

Notes from all over: Cargo's much-admired import, "Holding On For Love," has been signed for domestic release by Relativity Records...

Other imports: I-Level's "Minefield" is a lively, Caribbean-flavored followup to the distinctively draggy "Give Me"...

\*\*\*

Now you see it... Duran Duran's "Is There Something I Should Know," a massive British hit already, was not set for U.S. release at presstime...

Marvin Gaye's controversial treatment of the National Anthem will be released as the B-side of the next single from "Midnight Love..."

Can you scratch-cue a video? Telegenics, a new video distribution service for dance clubs, has been formed by Stephanie Shepherd, Tom Defeso and Chris Russo...

\*\*\*

The excess of news forces us to leave the listening to the reader this week, with our usual advice to listen carefully. Mtume's stunning "Juicy Fruit"...

Other local hits are charting nationally this week: Carol Hahn's "Do Your Best," from the independently-issued "Portraits" album...

Talent In Action

Continued from opposite page

Eyes Of Love," the vibrance and wit of "Cabaret," and the grit and energy of "New York, New York."

But the other second-half sequences should be scrapped. A "rock n'roll" dance spot was synthetic and soulless...

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European 12"

- Honey Puppy Is My Name—Dance Reaction Fake—Donna Rouge Lover Lover—Joe Yellow Sybernetic Love—Casco Can We Go—Electric Minds Gimme Your Love—Gongs Gang On Don—Evo Men Hungry—Maxine Dee Too Busy Thinkin Bout My Baby—Bill Fredericks I'm Hungry—Stopp A Dog In The Night—Mr. Master Get Down (On Love)—S.P. Clan My Boy Friends Back—Bon Bon Love Stars—Caelestium Take A Chance—Mr. Falgio Hey D.J.—B. Rose Electricity—Ashaye Some Girls—Michael Heart She Will Come Running—Susan Morgan Cocktail = 1 Medley (Bobby O. etc.) similar to Hot Plate Vous le Vous Couché—La Mama You Don't Know What You've Got—Karen Young Baby Love—The Cerrone Orchestra

- Maybe This Time—Norma Lewis I.C. Love Affair—Gaz Nevada Super Rhythm Tracks (similar to "Mix Your Own Stars") I Just Don't Know What To Do—Cheri Lewis Magical Baby—L.A.T.F. Revelation Day—First Vision No Toys—Bagarre Dance Forever—Gaucho Macaroni Radio—E. Traubo Madly In Love—Reportage I Want You Back—Celina Duncan Come On—Jules Tropicana I'm Alive—American Fade Safety Dance—Men w/o Hats Another Life—Kano Waves—Blancmange Dancing In Outer Space—Contact U Pulstar—Hypnosis Freak Connection (Standing In The Shadows of Love)—Cerrone The Night—Azul Y Negro Putting On The Ritz—Taco

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## Industry Attorney Lenard

• Continued from page 37

new insurance.

"Up until 1979, many labels were paying really big dollar sums unconditionally," explains Lenard. "Now they're trying to cut back on that trend, and sign deals where they'll still pay you well going in, but after that they want the deal to go up or down based on the success of the act." New contractual devices may thus address delivery date on finished product, chart or sales thresholds that may trigger prearranged royalty increases or other monies, and even product content.

Lenard suggests such safeguards haven't relaxed label negotiators, however. "I think everyone is very insecure at the big labels," he asserts. "They're not picking up options as regularly, so they're not staying with acts as long as they used to."

That reticence, he indicates, has helped the rebirth of smaller, personalized rock independent labels, which Lenard is an evident admirer. "What you do when signing to a Slash or a Bomp is to trade off the

amount of money that's readily available to finance more personalized attention," he says.

"To me, that may be the future of the record business. The major labels don't really develop the artist to the extent they once did, and that's where these labels become so important." Lenard credits the feistier young rock indies with affording a more flexible approach to sharing both risks and potential benefits in a recording deal.

Video has meanwhile become a focal point in new signings and established acts' deals alike. "I see video as an industry groping for a cure to a problem," says Lenard. "Acts can get to a lot more people through a video than they can on the road, but that's becoming too much of a fixed idea. Not every artist makes transition well. And I think there are still specific acts that can really have a potent impact on the concert trail, generating better sales, that they might not achieve with video."

Most contracts, however, are now looking to the comparatively smaller outlay needed for a promotional video or film clip, before awarding any tour support whatsoever, he notes.

For Lenard himself, who's partnered with the Beverly Hills-based Ervin, Cohen & Jessup, a particular "sub-specialty" is his list of label executives, among them MCA's Bob Siner, CBS' Larkin Arnold, EMI America's Gary Gersh and Dick Williams, and A&M's Jordan Harris and Jeff Ayeroff.

## Post Pavilion

• Continued from page 37

season, to be held in the Meadow Center, opens June 28.

The most recent pledge comes from Mobil Oil Corp., which has pledged \$200,000 toward the rebuilding effort. Last Summer, 76 performances took place in the temporary tent facility in the nearby Meadow Center.

## Act-ivities

Kenny Rogers and his wife Marianne are again sponsoring the Second Annual World Hunger Media Awards, at which \$100,000 in prizes will be awarded in eight media categories. The prizes will be announced at the UN during Thanksgiving week. Entries are currently being solicited.

The purpose of the awards is to "encourage, honor and reward those members of the media who have made significant contributions in

bringing public attention to the crucial issues of world hunger." The eight awards given out are: newspapers, periodicals, college publications, film, tv, radio, photo-journalism and books. Submissions should be made to World Hunger Year Inc., 350 Broadway, New York, N.Y. 10013.

The Tudors, who used to be Tenpole Tudor until Eddie Tenpole left the Stiff Records band in the U.K., are going to Japan to be the backup

band for U.S. singer Pearl Harbour. ... Is it more odd that some church group has accused Kiss' Gene Simmons of cannibalism, or that his PR agency should choose to publicize the fact that such an accusation was made? For the record, Simmons denies ever eating human flesh. ... Meanwhile, another press release tells us that "broken furniture in hotel rooms is nothing new during Aerosmith tours, but the last tour set new records."

Johnny Koonce, front man for the Distractions, is going solo, with his debut album produced by Al Kooper for release by A&M. ... The last time Johnny Cougar played in London, Ontario, he did a brief and unhappy set opening for the Beach Boys. But before he stalked off stage he promised to return, and sure enough, he's coming back on May 18 to play two free shows at the 500 capacity Picadilly Palace. Radio station CJBK is giving away the tickets.

The Ritz Theatre in Elizabeth, N.J., which usually does rock shows, scheduled "An Afternoon Of Classical Music" for Sunday (17) featuring music by Chopin, Mendelssohn, Brahms and Verdi. Admission was \$5. ... Roberta Flack, Steve Gadd, Richard Tee, Eric Gale, Grady Tate and Marcus Miller are among those appearing on the new LP by saxophonist Sadao Watanabe, produced by Ralph MacDonald, which will be released by Warner-Pioneer around the world and by Elektra/Musician in the U.S.

## Rock'n'Rolling

• Continued from page 37

and to get such a response with or without record company interest. It was great that we could just do it ourselves, and we didn't need a producer telling us what to do, or having some record company telling us we really didn't know how to write."

But with Berlin on heavy rotation on KROQ, the major labels soon began to have second thoughts, and at the end 11 different labels put in bids for a band they had so recently rejected. Berlin chose Geffen because of its small size and their rapport with David Geffen and his six-man crew. "I don't deal with the Warners machine, I deal with the Geffen people," says Nunn.

The first single released by Geffen was, of course, "Sex," which is also the most controversial song in Berlin's repertoire. In it Nunn describes herself, in turn, as a "goddess, virgin, blue movie, bitch, geisha, little girl, boy, your mother, one-night stand, bi-sexual, your slave, a teaser, a drug, a dream divine, a hooker, a slut, and your babe."

"The reason we first came with 'Sex' is that it gave the band an identity with the lyric content behind it," says John Barbis, who runs promotion for Geffen Records. "We knew that single would be a fight, but all of a sudden everybody knows who Berlin is because of 'Sex.' So the single has been a vehicle to establish the band. That's the way it always is, but this way it's much more controversial because of the lyrics."

Barbis says that many of the AOR radio stations who did originally go on "Sex" have switched either to the "Pleasure Victim" title track or to "Metro," which is going to be the next single. MTV, which never played the "Sex" video, is playing the one for "Metro."

Meanwhile, "Sex" remains a favorite in dance clubs and discos, and Geffen has released a remixed 12-inch version of the song for the clubs. Barbis says that is part of an effort to break Berlin on all levels.

Berlin remains most popular in the Los Angeles area, where, says Barbis, it has sold some 90,000 records, and to a lesser extent along the entire West Coast. "Now we are beginning to hit hot pockets," says Barbis. "Miami, Boston and Detroit are all becoming hot pockets, and it's just like the old record business. You find the hot pockets, and spread the act."

Helping the cause is Berlin itself, which is currently on tour, booked by Regency Artists, visiting record stores and radio stations along the way. The group also has a dazzling stage show; recently, when the band performed at the Savoy in New York, the audience was enthralled with their young, decadent look and techno sound.

However, says Crawford, Berlin is not a techno-pop band. Though at times there are as many as four syn-

thesizers being played at one time, the band, especially on its newer material, does use more guitar. "I like the combination of the guitar and the synthesizer working together creating a really powerful sound. If there is any band we've been influenced by, it's Ultravox," says Crawford.

\*\*\*

U.S. and Canadian bands who have released their own singles or EPs since 1977 have another crack at recognition via a joint effort by Reach Out International Records and Trouser Press magazine.

The two are combining to release an "America Underground" cassette LP featuring the best of the privately released music from the last six years. And they are looking for material. Write to either Trouser Press or ROIR for details.

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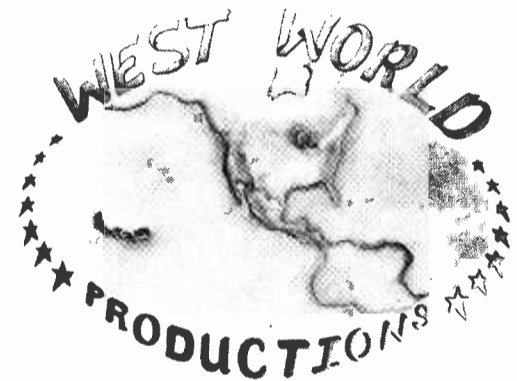
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Billboard photo by Chuck Pulin

**SUPERSIGNINGS**—Leontyne Price greets a fan at Sam Goody's flagship store in New York City during autograph ceremonies she shares with James Levine and Marilyn Horne to promote their recent double LP Met concert album on RCA Records.

## First Titles Set For Denon's CD Launch

By IS HOROWITZ

NEW YORK—Denon has selected seven of the most acclaimed digital recordings in its classical catalog to spearhead its Compact Disc launch next month. By mid-May the company will have CD players and software packages in the hands of 75 "demonstration" dealers across the country.

Thrust of the Denon campaign is to plug what it contends is the technical and artistic superiority of its classical CD product, and so demonstrate the quality potential of the digital disk system, says a spokesman. The titles have been chosen from recent recordings in the pool of some 600 digital recordings Denon has been producing since 1972.

Otmar Suitner and the Berlin Staatskapelle are featured in three recordings, Beethoven's Third, Fifth and Seventh Symphonies; the Smetana Quartet in pairs of string quartets by Mozart and Beethoven; Vivaldi's "Four Seasons," performed by the Festival Strings of Lucerne; and a program of Bach organ works

played on the Freiberg Cathedral organ by Hans Otto.

The CD disks will sell at about \$20 suggested list and titles will be added periodically. By the end of six months, some 30 titles should be available, says the spokesman.

Current plans are to restrict initial distribution of the players and disks to Denon outlets among high-end audio specialist stores. Traditional record dealers will have access to the CD software at a later time. Price of the current Denon player, manufactured for it by Hitachi, is \$995. It will be replaced in the fall by a second generation player built in Denon's own plant. It also manufactures the new digital disks.

In June, at the Consumer Electronics Show, Denon will display a professional CD player, primarily for use by radio stations. It will feature a heavy-duty transport, more rapid access to selected cuts and the ability to cue upcoming selections with great flexibility while other cuts are being played.

## Sefel Records Maps Expansion Plans

NEW YORK—A stepped-up recording program and expansion of distribution facilities here and abroad are being planned by Sefel Records. Sessions have been scheduled by the Canadian-based company in Amsterdam, Budapest and London, says Harold Lawrence, recently engaged as consultant and producer, and additions will be made to the label's artist roster.

Two weeks ago Lawrence was producer of a live recording for Sefel of the newly established New York Pops Orchestra conducted by Skitch Henderson during a concert at Carnegie Hall. Other recordings by the orchestra are under discussion with

Gurtman & Murtha Associates, which presented the attraction.

Lawrence says sessions will be held in May for a recording of the Brahms Concerto for Violin and Cello, performed by Janos Starker and Emmy Verhey, with the Amsterdam Philharmonic under Arpad Joo. Other sessions will be held in Europe during the summer months.

Discussions will be held shortly with Robert Herrington, Sefel international rep, aimed at broadening the label's distribution reach, says Lawrence. Five albums devoted to works by Kodaly are due for early release.

## Classical Notes

The complete cycle of Beethoven Piano Concertos will be recorded live late this spring by Alfred Brendel and the Chicago Symphony conducted by James Levine. Brendel and Levine have performed the cycle on at least two previous occasions, and the recording is a pet project for both. The disks will be released by Philips. Meanwhile rumors circulate that Levine will lead a Metropolitan performance of "Les Troyens" to be recorded live by Deutsche Grammophon. If the taping of the Berlioz opera comes to pass, it may shape up as one of the most expensive recording projects ever undertaken domestically.

Jack Benner and Bob Woods of Telarc in Boston this week to lecture about and demonstrate

Compact Disc technology before the board of trustees of the Boston Symphony. Stravinsky and Respighi albums are on Telarc's May recording schedule with the Atlanta Symphony. Last month they taped "Nuits d'été" by Berlioz in Atlanta with Ely Ameling as soloist.

Sine Qua Non has added product by Crystal Clear, Sound Environment and Northeastern to material issued under its Seven Star "chrome-to-chrome" cassette series. Twenty new titles have just been released, bringing the number in the \$6.98 audiophile line to an even 50. . . . Angel is being plugged by Record Bar in its current Classical News, and winners of drawings will receive autographed copies of the complete catalogs of flutist Ranson Wilson and guitarist Christopher Parkening. That's 13 LPs in all.

## Taper Offers Royalty \$\$

NEW YORK—An offer by a home taper to pay the artist royalty due on a disk he duplicated has industry executives searching the record books for a precedent.

In a postcard to Moss Music Group, Bob Williams of Fairfield, Iowa, confesses to taping the company's LP of Bach and Telemann Suites for Flute and Orchestra, performed by Julius Baker and Anthony Newman, on "my Pioneer CT9-R home tape deck."

Adds Williams: "I don't intend to resell it. However, I think I still, legally, owe the artist something. Your help would be most appreciated." Moss, which apparently feels confession is payment enough—in this case, at least—is not asking any more.

## Holschneider Of DG Discusses Label Repertoire

Continued from page 9

where his "Four Seasons" was recorded.

The multi-microphone techniques of the 1970s might soon be replaced by the twin-mike sound of the 1950s. Says Holschneider: "A recording technology which tries to reproduce the music as simply and naturally as possible is the best." He points to Guenther Breest's two-mike production of Verdi's "Falstaff" under Giulini as a good example.

Some critics cite DG's twin productions of "Falstaff" (the Herbert von Karajan set appeared on the Philips label) and "Tristan and Isolde" (Kleiber on DG; Bernstein on Philips) as proof that major companies let their repertoire decisions be dictated by exclusive artists. Holschneider concedes that the desires of certain conductors must be respected: "At DG, the 'a' in 'a&r' is more important than the 'r'."

To a great extent, however, he says it is the record dealers who influence what will be recorded through their ordering and display preferences. The dealer reflects the buyer, says Holschneider, and the buyer specifically wants famous names on famous works.

He says: "In the 19th century, people wanted to hear pieces they didn't know. Today, people buy what they already know." Personally, he adds, he would like to produce much more Liszt, more Zelenka (currently regarded as a very fashionable composer in Europe) and Le Clair's unrecorded opera "Scylla Et Glaucus."

But he insists: "Unfortunately, I'm not our audience. We produce what people want."

Right now, Holschneider observes, record buyers want more pre-Romantic music and less contemporary production. DG's Archiv Produktion, which resurged in the 1970s under Holschneider's leadership after several years of neglect, is enjoying increasing sales, especially in the U.S. and U.K. Here in Germany, the loss of Karl Richter, with his more traditional performing style, continues to be felt.

In the contemporary field, DG has a commitment to record all new works by Stockhausen, and it has released numerous albums by Henze. But as Holschneider observes: "What is the point in recording more and more modern music when there is less demand from record dealers?"

## Billboard® Best Selling Classical LPs™

Survey For Week Ending 4/23/83  
(Published Once A Month)

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This Week	Last Report	Weeks on Chart	TITLE, Artist, Label & Number
1	1	25	BACH: Goldberg Variations Glenn Gould, CBS IM 37779
2	10	5	IN CONCERT AT THE MET Price, Horne (Levine), RCA CRC 2-4069
3	8	5	BEETHOVEN: Symphonies #s 5 & 6 Philharmonia Orch. (Ashkenazy) London LDR 72015
4	3	175	PACHELBEL: Canon Paillard Chamber Orchestra, RCA FRL 1-5468
5	2	21	VIVALDI: The Four Seasons (Pinnock), DG 2534 003
6	NEW ENTRY		BACH: The Brandenburg Concertos English Concert (Pinnock), DG 2742 003
7	4	61	PACHELBEL: Canon Academy Of Ancient Music (Hogwood), L'Oiseau Lyre DSLO 594
8	NEW ENTRY		PAVAROTTI AT ALBERT HALL Pavarotti, London LDR 71082
9	NEW ENTRY		MOZART ARIAS Te Kanawa (Davis), Philips 6514 319
10	19	5	BRAHMS: Hungarian Dances Vienna Philh. (Abbado), DG 2560 100
11	12	12	PERHAPS LOVE Placido Domingo, CBS FM 37243
12	7	375	JEAN-PIERRE RAMPAL & CLAUDE BOLLING: Suite for Flute & Jazz Piano CBS Masterworks M 33233
13	NEW ENTRY		MY LIFE FOR A SONG Domingo, CBS 37799
14	NEW ENTRY		HIGH, BRIGHT, LIGHT & CLEAR Canadian Brass, RCA ARC1-4574
15	NEW ENTRY		VERDI: Falstaff Brunson, Ricciarelli, L.A. Philh. (Giulini), DG 2741 020
16	26	5	BOLLING: Suite for Chamber Orchestra and Jazz Piano Trio English Chamber Orch., Bolling (Rampal), CBS FM 37798
17	6	45	THE TANGO PROJECT Schimmel, Sahl, Kurtis, Nonesuch Digital D-79030
18	5	17	AISLE SEAT The Boston Pops (Williams), Philips 6514 328
19	18	9	SHOSTAKOVICH: Symphony #5 Concertgebouw Orch. (Haitink), London LDR 71051
20	20	5	SOAP OPERA The Cambridge Buskers, DG 2532 072
21	NEW ENTRY		MAHLER: 7th Symphony Chicago Symphony Orch. (Levine), RCA ATC2-4245
22	21	12	SACRED MUSIC FOR THE GUITAR Parkening, Angel DS 37335
23	17	5	VIVALDI: The Four Seasons I Music, Philips 6514 372
24	13	5	HOROWITZ IN LONDON Horowitz, RCA ARC 1-4572
25	NEW ENTRY		GLASS: The Photographer Glass, CBS FM 37849
26	9	9	REICH, GLASS & BECKER Wilson—Angel DS 37340
27	16	12	STRAUSS: Four Last Songs Popp (Tennstedt), Angel DS 37887
28	14	17	AFTER HOURS Elly Ameling, Philips 6514 284
29	25	29	SOLITUDE Zamfir, Philips 6312238
30	30	5	BRAHMS: Symphony #1 (Giulini), DG 2532 056
31	NEW ENTRY		MUSSORGSKY: Pictures At An Exhibition London Symphony Orch. (Abbado), DG 2532 057
32	11	17	GLASSWORKS The Philip Glass Ensemble, CBS FM 37265
33	NEW ENTRY		BRAHMS: Piano Concerto #1 Ashkenazy, London Philh. (Haitink), London LDR 71052
34	34	9	REICH: Tehillim Reich, ECM 1-1215
35	29	12	MOZART: The Marriage of Figaro (Solti), London LDR 74001
36	15	9	BEETHOVEN: "Archduke" Trio Ashkenazy, Perlman, Harrell, Angel DS 37818
37	33	5	DEL TREDICI: In Memory of a Summer Day St. Louis Symphony Orch. (Slatkin), Nonesuch 79043
38	28	9	JANACEK: Cunning Little Vixen Popp, Vienna Philharmonic Orch., London LDR 72010
39	24	9	BEETHOVEN: Piano Concerto #5 Michelangeli (Giulini), DG 2531 385
40	22	17	VERDI: Aida Domingo, Ricciarelli (Abbado), DG 2471 014



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**June 25, 1983**

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# RCA Minis Off To Good Start Although Few Stores Plug Them

By EDWARD MORRIS

NASHVILLE—The jury is still out on the sales success of RCA's country music mini-LPs, but most distributors and retailers surveyed by Billboard approve of the marketing ploy. Few stores, however, have been going out of their way to draw attention to the six-song albums in spite of the profusion of point-of-purchase material the label has made available.

Released in late January with a \$6.98 list, the first three minis were Louise Mandrell's "Close Up," Leon Everette's "Leon Everette" and Gary Stewart & Dean Dillon's "Those Were The Days." All three albums are on Billboard's Hot Country LP chart: Mandrell at 33; Everette at 40; and Stewart and Dillon at 74. On the singles chart, Mandrell's album excerpt, "Save Me," is

at superstar 12; Everette's "My Lady Loves Me (Just As I Am)" is at starred 37; and Stewart & Dillon's "Smokin' In The Rockies" stands at starred 75.

While contending that the product hasn't been out long enough to judge its impact, RCA's Nashville division vice president Joe Galante says the label is readying other country albums in this format. "We launched this series for two reasons," says Galante. "The first was in response to retailers who told us, 'We want good music at lower prices,' and the second was based on our consumer focus group research which showed us people were afraid to pay \$8.98 for one familiar hit and nine other songs they'd never heard of."

Early action has been encouraging, Galante reports: "We're certainly seeing more movement with

these artists than we would have if we were selling them at \$8.98. Leon Everette is doing much better at \$6.98 than he's ever done before; Louise Mandrell's current single is her best yet. And overall, the sales numbers are stronger at \$6.98 than at \$8.98."

Don Jensen, LP buyer for Roundup Music Distributors, Seattle, says his stores are "doing pretty well with all the albums," with Mandrell's being the top seller. But he adds that he's not convinced that the lower price is a factor in the sales. "How do you know what they would have done at the regular price? To me, a real test would have been if we had priced them at \$6.98 at one store and \$8.98 at another."

Jensen speculates that the mini-LP concept could become the wave of the future. "Customers don't need 10 songs on a record. Maybe we're past the idea of having five songs to a side and 30 minutes to a record." Roundup's stores sell the albums at \$5.99. At no point, according to Jensen, have the albums been spotlighted in the stores. "We put them in the regular bins. But the same is true of our EPs and 12-inch singles. We have no particular reason to spotlight them."

Not surprisingly, the albums seem to have done better when there has been some additional push from the stores. "Initially they did real well for us," says Harold Guilfoil, LP buyer for Wax Works, Owensboro, Ky., which distributes to its Disc Jockey chain. As new releases, the albums were displayed on step-racks and were featured in sale ads. Stores also used some posters.

Everette was the top seller from the outset, Guilfoil notes. He says Wax Works' first order was for about 300 Everette albums, 150 Mandrells and 120 Stewart-Dillons. These sold out quickly, he says, and he had to reorder. "But except for Everette now, there's very little action." Approximately 500 Everette albums have been sold to date, Guilfoil estimates.

Western Merchandisers, Amarillo, Tex., spotlighted the albums as \$4.99 specials when they came out. For its Hastings chain, Mandrell is racking up the highest number. Steve Marmaduke, who buys LPs

(Continued on page 50)



NEW RELEASE—Merle Haggard, center, chats with producer Ray Baker, left, and manager Tex Whitson, before going into the studio to work on his upcoming Epic album. The project is being recorded at 1111 Sound in Nashville.

## 'Illustrated Almanac' Is A Fascinating Overview

The Illustrated Country Music Almanac: A Day By Day History Of Country Music, by Richard Wootton. The Dial Press, New York, 192 pp. \$9.95.

It's hard to imagine a more engrossing introduction to country music than this book provides. Events large and small, characters seminal and ephemeral are covered

in such readable and succinct entries that by the time one has read from Jan. 1

(the date of Hank Williams' death in 1953) to Dec. 31 (Roy Rogers and Dale Evans' wedding anniversary)

### Book Review

## Headliners Set For Bud Fest

DETROIT—Hank Williams Jr. and Tanya Tucker will headline the three-day Budweiser "Downtown Hoedown," a first-time event scheduled for May 6-8 that is projected by its sponsor to be one of the largest free celebrations of country music in the U.S.

The event will take place in Detroit's Hart Plaza, which has 11 acres of space for concert viewing. Besides a Friday night show by Williams and a Saturday concert by Tucker, Budweiser is booking local and regional country and bluegrass acts for the festival.

Deano Day of WCXI Radio will MC the weekend with giveaways.

one has absorbed enough material to become a minor scholar in the field—or at least a formidable quiz-show contestant.

The book is liberally illustrated with black-and-white photos, and the large date headings allow for quick access. Besides covering country music history, Wootton also drops in bits about American folklore and pop culture which have had significant bearing on the music. Rounding out the collection's many attributes is an index of names that is vital to cross-referencing.

While anyone interested in the subject will enjoy and learn from this book, it should be especially helpful to those country music DJs whose knowledge of the genre covers only that period since their station last switched formats.

Not surprisingly for a volume that has so many facts to deal with, this one suffers from several factual errors. Most are typographical; some are oversights. Normally, typos are self-evident, but they are much less so when dates are involved as they are here. Thus, 1974 pops up as the founding date for Ernest Tubb's influential record store and "Midnight Jamboree" instead of 1947. A. P. Carter is said to have been born in 1918 instead of 1891.

Jud Strunk, admittedly a minor figure in country music, emerges as Jed Strunk. John Denver's birthplace is given as Rosewall, N.M.; Janie Fricke's as South Whitney, (Continued on page 50)

## CMA Radio Survey Shows More Growth

NASHVILLE—Results of a new Country Music Assn. survey show a total of 2,266 U.S. and Canadian radio stations currently program country music full-time. This is a 7% increase over the 2,114 full-time country stations surveyed in 1982, and a 48% jump since 1980, when 1,534 stations aired total country programming.

The just-compiled 1983 CMA radio survey also shows that FM stations now account for 34% of the country market, with 1,088 programming it. This is a 73% increase since 1980, when only 630 FM stations aired country music.

This year's survey for the first time logs the number of radio stations capable of receiving satellite transmissions: 1,028 now have this capacity. The survey shows 251 FM stations broadcasting at over 50,000 watts, 171 FMers broadcasting at over 10,000 watts, and 54 AM stations with 50,000 watts. Syndicated and/or satellite music programming services are now used by 326 stations.

Geographically, country ap-

pears to be continuing its penetration on the airwaves. In New England, 61 stations presently broadcast country music, which is a 69% increase over the 36 stations there in 1980. In the Mid-Atlantic region, the total of 157 country stations is 59% higher than 1980's total of 99; the 400 stations in the West North Central region of the U.S. represent a 55% jump over that area's 258 stations three years earlier.

The CMA survey, done annually as a service by the trade organization, also shows that there are 3,187 stations airing some form of country music today. Besides the 2,266 full-time country stations, 158 broadcast between 12 and 15 hours daily, 255 broadcast between eight and 11 hours daily, and 508 air under eight hours a day.

This year's survey lists 12 AM stereo stations in country out of 2,087 AMers. The 1,088 FM stations include 868 which are in stereo.

Complete details of this survey are available at no charge to CMA members upon request.

APRIL 23, 1983, BILLBOARD



MONUMENTAL COORDINATION—MCA national vice president of country promotion Erv Woolsey, second from left, shakes hands with Tex Davis, national director of promotion for Monument Records, as they prepare to launch a promotional blitz behind Monument's new single, "You're Gonna Love Yourself In The Morning." The single features MCA artist Brenda Lee and Columbia's Willie Nelson and is from Monument's "The Winning Hand" LP. Looking on are Johnny McRae, vice president of Combine Music, publisher of the tune, and Monument's publicity vice president Mike Hyland.

## NEW STUDIO TO OPEN SOON

# A.M.I. Label Looks To Expand

NASHVILLE—With a new 24-track recording studio scheduled to open in early May, plus the current release of a four-song Vern Gosdin mini-LP available by mail order, A.M.I. Records is hoping to expand its roster and boost its market penetration.

A.M.I. is an independently distributed label jointly owned by Michael Radford and Ken Bridger. The company was formed by Radford in 1981 after Ovation Records declared bankruptcy; through court proceedings, A.M.I. was able to purchase some of Gosdin's masters. The label released an album entitled "Today My World Slipped Away" earlier this year (the title track was a recent top 10 chart single for Gosdin), as well as the new 45 r.p.m. mini-LP, available in cassette or disk form for \$2.98, with four Gosdin hits: "Dream Of Me," "Your Bedroom Eyes," "Don't Ever Leave Me

Again" and "Today My World Slipped Away."

A.M.I.'s roster now includes Rich Landers, Margo Smith, Terry Aden, Shannon Leigh and Tommy Overstreet. The label is in negotiation with several other acts whom Radford hopes to sign in the next two months.

"We've been holding off on signings until our new studios are finished," Radford says. "Once we can use our own facility to record artists, it will cut down substantially on expenses and give us more flexibility in our scheduling."

The building, which Radford says is valued at \$350,000, will house both the studio and A.M.I.'s new office headquarters. Robert Austin Bealmear designed the recording facility, which will use an MCI 636 console, 40 inputs-24 outputs, with 813 Urei time-aligned studio monitors. Label artists will be given prior-

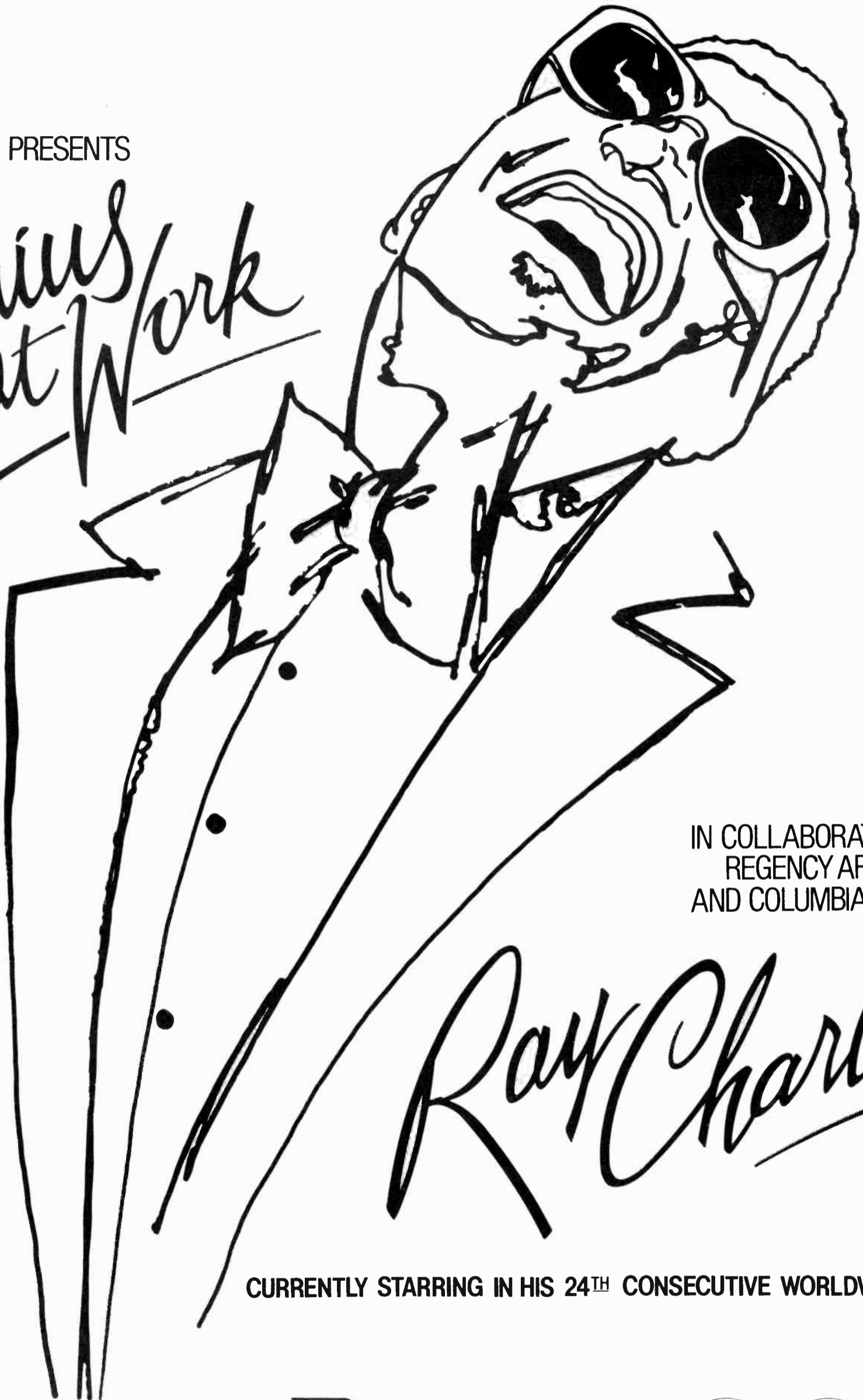
ity in studio time allocation, though outside clients may also book time.

Radford remains hopeful about the future of independent labels, although he recognizes the difficulty of competing without major distribution advantages. (Gosdin left A.M.I. last fall to sign with PolyGram-distributed Compeat Records.) He says he plans to concentrate on developing new talent while, at the same time, signing a name artist or two who may not currently have a major deal in the offing. "With the major labels dropping artists and rosters being trimmed or merged, it gives independents more opportunity to sign known names," he says.

Distribution for A.M.I. product is coordinated through Joe Gibson of Nationwide Sound. Director of national promotion for the label is Jim Sales. Skip Stevens oversees indie promotion.

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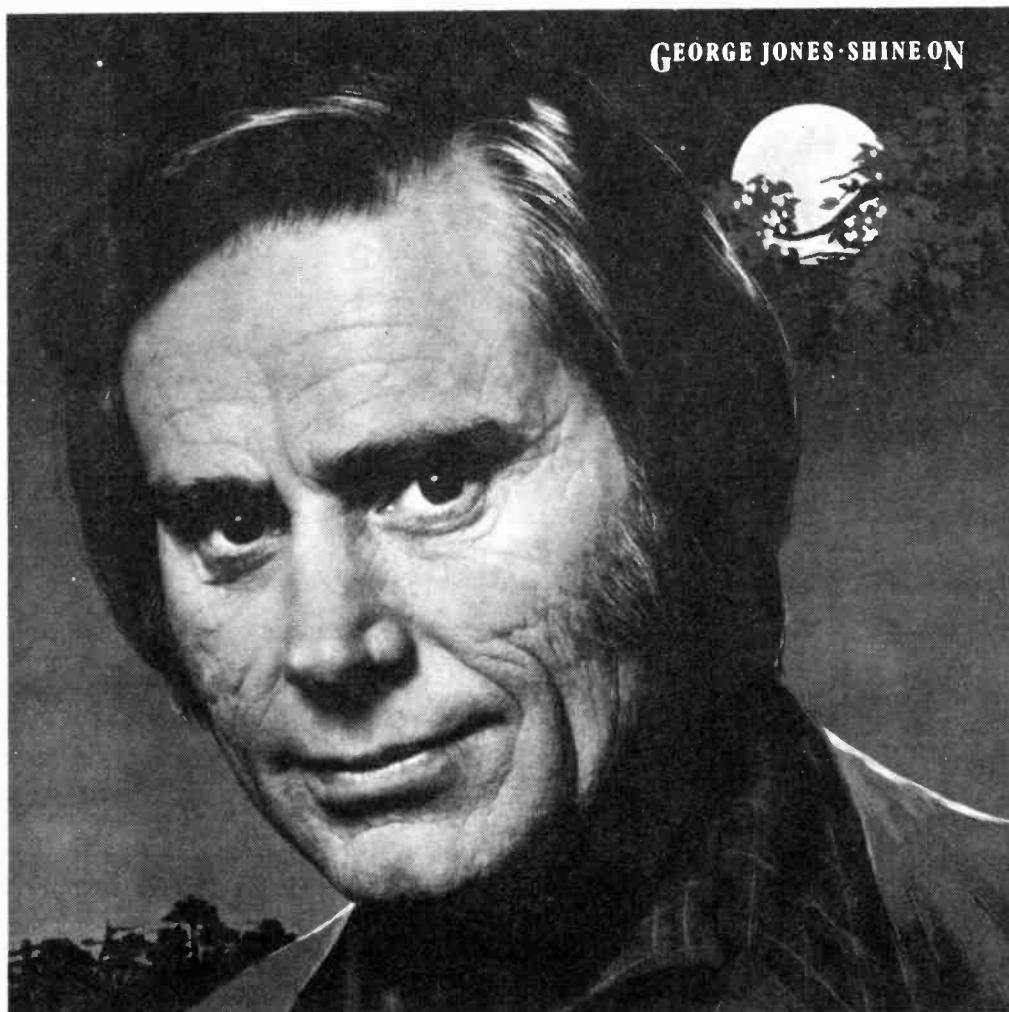
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## FEW STORES PLUG THEM

## RCA Minis Off To Good Start

• Continued from page 44

for the chain, estimates that "around 3,000" Mandrells have been sold.

San Francisco-based Record Factory is the only distributor surveyed that has had success with the Stewart-Dillon offering. Says LP buyer Ron Sampiere. "We did fairly well with them—nothing at all with the others." No in-store push was given to the series, he adds.

"They seem to have slowed down some for us," concludes Karen Carlock, a buyer for Music City Distributors, Nashville, which owns seven Cat's Records & Tapes stores. "I went through 60 on Mandrell, 60 on Everette and a few on Stewart & Dillon." Scott Perkins, manager of one of the Cat's stores, says he is doing no special promotion or display of the albums. Still, he adds, "They're selling pretty good, especially Mandrell." His price is \$6.87.

Cheryl DeFranceschi, country buyer for the Record City store in

Chicago, reports virtually no movement of the albums, although she says she has them all in stock. "The only ones I've sold are Leon Everette—about three." She adds that the product has been in the store bins for "about a month" priced at \$5.89 each.

A similarly dismal note is sounded by Jack Farthing, manager of the Coconuts store in Atlanta: "We usually do well with country music, but these are not doing well." He says a "couple" of the Everettes have sold. Coconuts' price is \$6.96. According to Farthing, the design of his store prevents him from spotlighting any album. "We've got all windows on three sides, and the fourth wall is filled with tapes. We don't do any kind of display."

In spite of the label's ads in trade and consumer magazines, several store managers said they were unfamiliar with the series.

RCA's Galante asserts that the ex-

perimental albums do more than just boost sales: "The mini-LP series is giving us latitude in working with new artists that we might not otherwise be able to sign. It's too expensive now to sign artists for album deals, but a mini-LP allows us to have something to establish them in the marketplace."

Upcoming minis will feature Gus Hardin and Bobby Braddock. Hardin is already on a concert and tv tour to spark consumer interest. Galante emphasizes that it will be "at least fall" before RCA pronounces a judgment on the series.



**SWINGIN' SINGLE**—John Anderson, center, receives congratulations on his No. 1 single "Swingin'" from Warner Bros. regional promotion director Murray Nagel, left, and senior vice president Bob Regehr.

## Conn Plans More Europe Shows

• Continued from page 9

6,500 tickets sold in Frankfurt, a Zurich show sold out two weeks in advance, and receipts from the three Wembley Arena shows in the U.K. up 30% on 1982 figures.

He says that in 1984 Munich might become the festival's second German venue. Vienna or Dublin will join Gothenburg (Sweden), Rotterdam (Holland), Belfast, London, Zurich and Frankfurt on the festival itinerary.

Conn, here to plan for 1984, promoted a program here this year similar to its predecessors, showcasing several international country acts, such as Australia (from Australia), Teddy Nelson (Norway), Western Union (West Germany) and the U.K.'s Free Spirit, alongside established American artists, among them Tammy Wynette, Ed Bruce, Boxcar Willie, Jerry Lee Lewis and Bobby Bare.

He says he believes country music has the potential to appeal to a much wider audience than it now gets in Europe, particularly in Germany. "There should have been a much stronger commitment from record companies here. There was a notable lack of record company pres-

ence at the German festivals," Conn says.

On hand in Frankfurt, though, were Jochen Leuschner, label director, and Jorgen Larsen, managing director, from CBS. The latter noted his company's support for promotional visits in recent years by the Gatlin Brothers, Bobby Bare and others. But, he says, the visits did not parlay into sales, adding: "It seems to be primarily a language problem in Germany when it comes to getting country music across."

Conn, meanwhile, claims one aspect of his festivals in Germany and elsewhere is forgotten by many U.S. music industry people: "That's the

good face they give the United States abroad, for country music truly crosses all frontiers."

And he notes the role his festivals have played in building up country performers in Europe. "All of today's biggest country names in Europe were helped tremendously by these shows. Boxcar Willie, for example, broke big in Britain long before his current U.S. success."

Despite the "setback" of Essen, Conn says he plans to shoot once again for the biggest available artists in his 1984 series. But he adds ruefully: "So many of these big acts are still asking completely outrageous fees."

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'Almanac'  
Offers A  
Fine Overview

• Continued from page 44

Ind.; and Charlie McCoy's as Oak Hill, Va.—instead of Roswell, N.M., South Whitley, Ind. and Oak Hill, W. Va., respectively.

Wootton also has some difficulties with song content. He calls Ronnie Milsap's "A Legend In My Time" an "up" number—which it is only if one is singing from the point of view of the dead or the damned. In discussing Johnny Lee's career, Wootton makes no mention of the several mid and late '70s top 40 country hits Lee had before "Looking For Love" catapulted him to wide celebrity.

Most of these faults are trivial. But to the degree they cause one to question other data, they should be eradicated. EDWARD MORRIS

Hosts Announced  
For ACM Awards

NASHVILLE — Jerry Reed, Tammy Wynette and John Schneider will host the 18th annual Academy of Country Music Awards May 9 at Knotts Berry Farm in Buena Park, Calif. The two-hour show will be telecast live via NBC as a Dick Clark production.



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# Publishing

## Japanese, U.S. Groups Meet Talks May Lead To New Record Rental Legislation

By SHIG FUJITA

TOKYO—Legislation aimed at combatting record rental, and tailored to comply with American wishes, may be the most important outcome of the week-long talks between U.S. and Japanese publishing and copyright organizations recently held here (Billboard, Feb. 12). It was the first time publishing groups from the two countries had met together.

During meetings with members of the Japanese parliament, National Music Publishers' Assn. president Leonard Feist and his fellow board members stressed America's strong interest in the legislation planned and, according to Shoo Kusano, chief of the Music Publishers Assn. of Japan, were given official assurances that the member-sponsored bill would be corrected in accordance with the wishes of the MPAJ—or, in effect, those of the NMPA.

Afterwards, Feist described the meetings as "productive and very rewarding." Though he was unwilling to give details, he said he was confident Japan's record rental bill in its final form would include disks of any origin, and not only those produced in Japan, as it currently does. He added that, through its visit, the NMPA had acquired a better understanding of the record rental problem which, though serious in Japan, has only recently arisen in the U.S. He also said he was studying Japanese copyright law again, since there were some differences in legislation between Japan and America.

Some 15 top NMPA names, including company presidents Irwin Robinson (Chappell/Intersong), Al Berman (Harry Fox Agency), Mike Stewart (CBS Songs), Sam Trust (ATV Music), and Ralph Peer II (Peer Southern) made the trip, along with Hal David, president of ASCAP, and the society's managing director, Gloria Messenger. All were among the speakers at a one-day seminar conducted by the NMPA March 28, and attended by some 700

executives from the Japanese music business.

Organized around four main themes, this international symposium dealt with the past, present and future of the U.S. publishing business and its relationship with the record industry. Topics covered included the relationship between music and those who produce it, the form prerecorded software will take in the next century, and the ways in which copyright and publishing practices may be expected to change.

Talks involving the NMPA and ASCAP and Japanese copyright organization JASRAC were also held, aimed at closing the gap between the two rights societies. An NMPA meeting with culture agency director general Fumichiro Sano is expected to prove beneficial for future MPAJ

appeals to the agency.

Detailing the overall benefits of the visit, both Feist and Kusano emphasized the opportunity it offered for their two groups to make personal contact and discuss in some depth the problems facing their two countries, which are the two biggest record markets in the world.

Kusano noted that the MPAJ had worked since last fall to prepare for the interchange, and he praised the cooperation and supportive action of the NMPA members who made the trip to Japan. Feist's summary, prior to his departure for the U.S., was: "We had very instructive meetings not only with the Japanese publishers' association, but also with members of Japanese parliament and culture agency officials, so we're leaving with a very substantial sense of achievement."



**CULTURAL EXCHANGE**—Members of the NMPA delegation meet with Culture Agency director-general Fumichiro Sano (left) during their recent trip to Japan. Pictured with Sano are, from left: Leonard Feist, Tats Nagashima (president, Tokyo Music), Misa Watanabe (president, Watanabe Music publishing), Michael Stewart, Hal David, Albert Berman and Irwin Robinson.

APRIL 23, 1983, BILLBOARD

## Voigt Denies Chappell Sale Rumors

NEW YORK—A denial of rumors that Chappell Music is on the selling block has been issued by Heinz T. Voigt, president of the parent worldwide PolyGram publishing division.

"There have been many rumors circulating in the trade press regarding the possible sale of Chappell Music by PolyGram," Voigt states out of New York. "In that regard, I can state that these rumors are unfounded and that Chappell Music is not for sale."

Before Voigt's statement, Irwin Robinson, president of Chappell, said that while aware of such rumors, he didn't know of "any such activities" in this regard. "The U.S. operation of Chappell would certainly be an important part of such a sale. However, no one is sending in a team to look at our books, records and other documents."

Chappell was acquired by PolyGram a decade ago at a then record music publishing buy-out price of about \$40 million, a figure almost doubled last January with CBS' cash buy of United Artists Music for almost \$70 million. Chappell could command as much as \$150 million in today's marketplace, members of the publishing community estimate.

## Cedarwood Offered For Sale

NASHVILLE—Cedarwood Publishing Co., one of Nashville's oldest and most successful independents, is up for sale—and has been for the past three months—a company source confirms. The date the company went on the block coincides with president J. William Denny's departure from the firm to assume the top post at the Nashville Gas Co.

Although no official asking price has been stated, estimates are that the hit-laden Cedarwood catalog is valued in the \$3 to \$4 million range. Principal owners are Denny, his stepmother, Dolly Denny, and his brother, John Denny.

Country standards in the Cedar-

wood catalog include "Detroit City," "Ruby Don't Take Your Love To Town," "All The Time," "Are You Sincere," "Before I Met You," "Daddy Sang Bass," "Hello Out There," "I Ain't Never," "I Don't Care," "Long Black Veil," "Slowly," "Teddy Bear" and "Waterloo."

If Cedarwood is sold to a larger publisher, it will be another step in the general decline of Nashville's traditionally vigorous independents. In recent months, Warner Bros. has bought House of Gold and Welk Music Group has taken over Steve Gibb Music, Baron Music and Pi-Gem Chess. EDWARD MORRIS

## THEME RELEASED AS SINGLE

### Song May Aid TV's 'Cheers'

NEW YORK—Lots of folks are pulling for "Cheers" to make it as a weekly NBC Show. While renewed for next season, it hasn't lived up to its critical reception in first-season ratings. Now the show, named after its setting in a Boston tavern, may be getting a big assist from a song performed during the opening credits.

The song, "Where Everybody Knows Your Name," is performed by Gary Portnoy, who wrote it with lyricist Judy Hart. It's the first single from Artie Mogull's Applause label and has just started a climb up Billboard's Adult Contemporary Chart.

Although performed in another version by Portnoy on the show, the song became a recording thanks to the efforts of Marvin Cane, president and chief executive officer of Famous Music, whose ASCAP affiliate, Addax, is its publisher.

"Gary agreed to produce the record after a record producer

dropped out of the project," says Cane. "I called Artie on the phone and he said he would release it without even hearing it. I thought I could get a Jack Jones version on Applause, but Artie agreed to release Gary's version. In fact, I told Gary, 'Artie is turning Jack Jones down for you.'" Cane credits Mike Eisner, president of Paramount Pictures Corp., with urging him to come up with a single.

## Merit Music Is Formed From Music Corp. Assets

NASHVILLE—Assets from the acquisition of Music Publishing Corp. have been structured to form a new management/production/publishing venture here under the parent firm of Merit Music Corp.

Publishing companies housed by

Merit will include Singletree Music, Doubletree, Lariat, Barnwood, Joiner and Harken, along with three newly formed publishing operations: Tapadero, Cavesson and Young Beau. Merit will continue to administer Hank Williams Jr.'s Bocephus catalog and Chet Atkins' co-owned Sage And Sand Music.

Staff songwriters include Tom Grant, Dennis Knutson, Doodle Owens, Buck Moore, Bill Nash, Eddie Burton, Dave Burgess, Roger Allen Wade and Ed Hunnicutt. Latter recently signed an artist's deal with MCA Records.

Merit will also oversee Progressive Artists Management, which handles Tom Grant, Bill Nash and Ed Hunnicutt. Dave Burgess, executive vice president/general manager for the Merit Corp., will produce Hunnicutt, Nash and groups Sis and Bacchus.

Virginia businessmen Guy Beatty and Herbert Morgan purchased Music Publishing Corp. and are establishing Merit to encompass several elements of the industry, according to Burgess. The firm will be located at 815 18th Ave. South in Nashville on property recently bought by Beatty and Morgan.



**FLOWER CHILD**—Amanda McBroom, writer of "The Rose," presents one to Conway Twitty, who recently had a No. 1 hit with the song. Del Bryant (left) of BMI introduced the pair during McBroom's visit to Nashville.

## Print On Print

There always seems to be room for "how to" songbooks. Latest entries are *Cherry Lane's "Breakin' In To The Music Business"* by entertainment lawyer Alan H. Siegel (trade paperback, \$8.95; hardcover, \$14.95) and songwriter Roy C. Bennett's "The Song Writer's Guide To Writing & Selling Hit Songs" (*Spectrum*, \$6.95). Siegel naturally leans toward the business side, with interviews included with both publisher and label executives. Bennett, composer of such hits as "Red Roses For A Blue Lady," "Puppet On A String" and "Kewpie Doll," focuses on the creative end, but doesn't neglect the important business side, too.

Promotion-minded *Columbia Pictures Publications* has a "yellowpages" campaign for its WATS customers. Most of its print catalog is available at an extra 10% discount under the following qualifications: the account preselects his order from a provided "Yellowpages Music Checklist" and calls in the order through his WATS sales representative. Newcomers from the firm include "The Barbara Mandrell Songbook" (\$9.95) and "Five Pieces By Edvard Grieg" (\$4.95).

Newcomers from *Warner Bros. Publications* are Bob Seger & the Silver Bullet Band's "The Distance" (\$8.95); "Nostalgic Songs, Book 4" (\$4.95), a Read-Ease edition; "Platinum '83—Songbook Of The Superstars" (\$12.95); and two \$5.98 "midlines," "The Best Of REO

Speedwagon" and "The Best Of George Gershwin."

*Hansen House* has marketed "The Pirates Of Penzance," and easy piano and vocal folio tying in with the movie version of the Broadway version of the Gilbert & Sullivan work. The firm also has the jazz anthologies "Rock-Fusion" and "Jazz Piano Chords," both by Warren Nunes & Associates. Hansen also reports that "The Years Of Rock, Vol. 1," is now in its third printing.

IRV LICHMAN

## ASCAP Picks New Directors

NEW YORK—ASCAP has reported the results of elections for its board of directors, members of which began a two-year term April 1.

The writer members in the pop field are Hal David, Stanley Adams, Sammy Cahn, Cy Coleman, George Duning, Sammy Fain, John Green, Arthur Hamilton and Arthur Schwartz. The writer members in the concert field are Morton Gould, Elie Siegmeister and Jacob Druckman.

Pop publisher members are Leon Brettler, Sal Chiantia, Sid Herman, Chuck Kaye, Buddy Killen, Irwin Robinson, Wesley Rose, Lester Sill and Mike Stewart. Killen replaces Larry Shayne. Concert publisher members are Arnold Broido, Ernest Farmer and Ed Murphy. Farmer returns to the board, replacing Stuart Pope.

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• Continued from page 28

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LP DG digital 2741 018 (6)... \$47.88  
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Images; Afternoon Of A Faun  
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## Arista Bands Get LP Promo Boost

NEW YORK—Six new rock acts on Arista and Arista-distributed labels are being given a marketing boost by the release of a promotional sampler album, "Current Events." A number of in-store events are being set up around the disk, which features such acts as the Thompson Twins, Heaven 17, Ministry, Alex Call, Q-Feel and the Members.

Among the chains participating in "Current Events" promotions are Record Bar, Camelot, Musicland, National Record Mart, Turtles and Recordland. The stores guarantee extensive in-store play and prominently display the albums from which the tracks were culled.

The album, pressed in limited quantity, is being made available as a consumer bonus in some promotions, but otherwise is being used primarily as a vehicle to insure optimum in-store exposure for the new artists. It will be tied in to various MTV promotions and has been serviced to radio stations.

Last year, Arista released a similar sampler, "Hot Tracks," with such artists as A Flock Of Seagulls, Haircut 100 and the Thompson Twins.

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MAY 7th ISSUE—APR. 25th  
MAY 14th ISSUE—MAY 2nd  
MAY 21st ISSUE—MAY 9th  
MAY 28th ISSUE—MAY 16th  
JUNE 4th ISSUE—MAY 23rd  
JUNE 11th ISSUE—MAY 27th

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Brendel  
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Defunte  
Detroit Symph., Paray  
CA Mercury Golden Imports MRI 75033... \$6.98  
Bohler; Tchaikovsky's Capriccio Italien;  
Glinka; Jota Aragonese; Chabrier:  
Espana  
Dresden State Orch., Marriner  
LP Philips digital 6514 235... \$12.98  
CA 7337 235... \$12.98

**RESPIGHI, OTTORINO**

The Birds; Brazilian Impressions  
London Symph., Dorati  
CA Mercury Golden Imports MRI 75023... \$6.98

**RIMSKY-KORSAKOV, NIKOLAI**

Suites 'Tsar Saltan' & 'Le Coq D'Or'  
Rotterdam Phil., Zinman  
LP Philips digital 6514 163... \$12.98  
CA 7337 163... \$12.98

**SAINT-SAENS, CAMILLE**

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**SCHUBERT, FRANZ**

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Minor  
Arrau, Concertgebouw Orch., Von  
Dohnanyi  
LP Philips 6768 353 (10)... \$49.80

**TCHAIKOVSKY, PETER ILYITCH**

Romeo & Juliet; Francesca Da Rimini  
Chicago Symph., Barenboim  
LP DG digital 2532 069... \$12.98  
CA 3302 069... \$12.98  
17 Lieder  
Fischer-Dieskau, Reimann  
LP Philips 6514 116... \$10.98  
CA 7337 116... \$10.98

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CA 3378 143 (2)... \$15.96

**EASTMAN WIND ENSEMBLE & FREDERICK FENNELL**

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CA Mercury Golden Imports MRI 75087... \$6.98  
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CA Mercury Golden Imports MRI 75047... \$6.98  
Sousa On Review  
CA Mercury Golden Imports MRI 75064... \$6.98

**FENNELL, FREDERICK**, see Eastman  
Wind Ensemble

**KARAJAN, HERBERT VON**

Diamond Jubilee Album (Contains  
Digital Recording Of Tchaikovsky's  
Romeo & Juliet & Nutcracker Suite;  
With Photo Album)  
LP DG digital 2561 408... \$43.92

**ROMEROS**

Play Vivaldi  
CA Mercury Golden Imports MRI 75054... \$6.98  
The Royal Family Of The Spanish Guitar  
CA Mercury Golden Imports MRI 75027... \$6.98

To get your company's new album and tape releases listed, either send release sheets or else type the information in the above format on your letterhead. Send to Bob Hudoba, Billboard, 2160 Patterson St., Cincinnati, Ohio 45214.

## Game Monitor

• Continued from page 30

slightly in terms of sheer numbers, although Atari will have its hugely successful "Pole Position" out as a cartridge by August, accompanied by a crowd of arcade adaptations for the 5200 machine, including "Dig Dug," "Kangaroo," "Joust," "Vanguard" and "Pengo," while Parker will release the heavily licensed "Q\*bert" for VCS in June, Intellivision in August and ColecoVision in September.

Several new arcade games seen at the recent Arcade Operators Expo in Chicago are already lined up for release once their initial coin-op life has peaked—generally, as previously mentioned in these pages, six to eight months following introduction. In a coin-op first, Atari will mount a three-week campaign in support of "Xevious," stressing that it is "the game you can't play at home"—although the spots, scheduled for 12 major markets, will have obvious pre-sell benefit for the eventual cartridge release.

Expected toward the end of the year, though not listed on current release schedules: "Mad Planets,"

with Parker holding right of first refusal: "Congo Bongo" from Sega; "Xevious" and "Food Fight," marketed in arcade versions by Atari; and "Sinistar," likely to be part of a general licensing agreement between arcade manufacturer Williams and Atari. Atari has already enjoyed success with Williams' "Defender."

Another potentially rich source of cartridge games is the more arcade-like software format hits, which, unfortunately, carry with them a translation problem because of the far greater memory capability of diskette and cassette. Example: Big Five's "Miner 2049er," whose 10-screen computer version had to be scaled down to three screens for Tigervision's VCS cartridge. However, more powerful cartridge ROMs have been developed, resulting in better color and sound as well as greater graphic capability—as in the case of the four-screen (with introductory dance passage) "Ms. Pac-Man" and CBS Video Games' randomly generating maze game, "Tunnel Runner."



**SOUND OF THE STREET**—Producer Russell Simmons, seated, of Rush Productions, shakes hands with Cory Robbins, president of the Profile label, which has just shipped "It's Like That" by the group Run-D.M.C. They're pictured with Run, right; Manny Bella, left, Profile's national promotion manager; and D.M.C.

## Miami Dealers Report Sales Drop Recession Blamed; Ballads Seen Outstripping Salsa

By HILDA HINCLAN

MIAMI—Romantic ballads have won over last year's salsa craze in Latin record sales, according to Miami's Latin retailers. And although the shops' managers and owners feel optimistic about the future, they all report a drop in sales of between 15% and 50% due to the economic recession. Area retailers also see a new market developing in the field of youth-oriented music.

Despite a host of new young balladeers, established artists like Julio

Iglesias, Jose Luis Rodriguez and Jose Luis Perales are seen as leading in sales. New top sellers are Jose Feliciano and the local group Miami Sound Machine, with traditional sellers like Roberto Carlos, Jose Jose and Raphael reported as holding their own in the market. Soft dancing and listening music by Rolando Ojeda, Santos Morales and Fantasia are also doing well.

Among female balladeers, the most popular are those singing sexual and love topics, especially the ones in which women deliver brazen, uninhibited messages to a husband or lover. In this category, Lupita D'Alessio, Rocio Durcal, Rocio Jurado, Ednita Nazario, Suzy Lemans and Lisette are seen as leading in sales. Miami's Latin retailers report that romantic ballads are women's favorite music and that women are the biggest consumers of records in Spanish.

According to Ricky's Records owner Jorge Diaz, salsa sales have subsided in favor of the ballads. Diaz' brothers own two other Ricky's Records, one in downtown Miami and another in the southwest area near Westchester. Rolando Rivero, owner of Do-Re-Mi Music Center in the heart of "Little Havana," the Cuban section of Miami, says his sales of romantic music and salsa-style dance music are about even. "Today the ballads are selling more because there are more records now by top ballad singers," he says, "but a few months ago I was selling more salsa than ballads."

The retailers surveyed agreed that radio play has a direct influence on dance music sales, particularly the salsa and merengue hits played by radio station WQBA-FM. Top sellers in this genre include Roberto Torres, Milly Y Los Vecinos, Johnny Ventura, Wilfrido Vargas, Chirino, El Gran Combo, Andy Montañez,

Tommy Olivencia, Chicas del Pais, and Celia Cruz with La Sonora Matancera.

The drop in retail sales seems to have affected downtown and Little Havana shops most severely, shops that cater mostly to Latin American tourists. Those located in the suburbs, which rely on local customers, report signs of a slow recovery in sales.

Ernesto Suarez, manager of ERE Records in a northwest Miami shopping center, explains that his customers are more cautious with their money these days, no longer buying an album because it contains one hit cut. "Now they want to find out if the whole album is worthwhile," he says, "and they want you to start ringing up the price as they select records."

Joaquin Sanchez, of Capitol Records in downtown Miami, reports a drop in sales of about 30% due to a drop in tourism from Latin America. El Palacio del Disco, with three stores in Miami that cater both to local residents and tourists, reports a 25% drop, while Suarez of ERE reports a 20% drop. Rolando Rivero of Do-Re-Mi Music Center in the heart of Little Havana blames his nearly 50% drop on the economic situation, but he also blames the rising competition of video games and the failure of some local Spanish-language radio stations to cooperate with record shops. "Sometimes the radio stations play a new hit before it is available for sale," he explains, "and by the time we get it everybody has heard it too much."

On the new youth market Diaz of Ricky's Records sees "teens between 12 and 15 who used to only buy American hits but now for the first time are buying records in Spanish." Retailers point to Menudo from Puerto Rico and Chamos from Venezuela as leaders in the youth market.



**SMOKIN'**—Miami Sound Machine jams it up at this year's Viña del Mar Festival. The annual Chilean affair is one of the most prestigious music festivals in the Latin world.

## Alpert Wins Top Herald Award

MEXICO CITY — Seven-time Grammy winner Herb Alpert has been named top international artist of the year at the prestigious Herald Awards for the album "Fandango," which he co-produced for A&M with Latin producer Jose Quintana.

Alpert, whose Mexican-flavored "Lonely Bull" was the first hit for his Tijuana Brass 20 years ago, says "Fandango" is his tribute to Latin America. Two cuts from "Fandango," "Route 101" and "Quiereme Tal Como Soy," have been hit singles in Mexico.

The Herald Awards will be televised via Univision to over 150 million viewers in 26 Latin American countries.

APRIL 23, 1983, BILLBOARD

Survey For Week Ending 4/23/83

### Puerto Rico Top LPs™

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This Week	Last Report	ARTIST—Title, Label & Number (Distributing Label)
1	1	<b>WILFRIDO VARGAS Y SANDY REYES</b> Karen 71
2	10	<b>MENUDO</b> Una aventura llamada Menudo, Padosa 1018
3	12	<b>JOHNNY VENTURA</b> El sueño, Combo 2028
4	—	<b>BONNY CEPEDA</b> Arrasando con todo, Algar 33
5	5	<b>JULIO ANGEL Y LOS CONDES</b> Romance para recordar, Music Stamp 001
6	4	<b>VICENTICO VALDES Y BOBBY VALENTIN</b> La lejanía, Bronco 125
7	15	<b>JOSE JOSE</b> Mi vida, Pronto 0705
8	9	<b>VIARIOS ARTISTAS</b> Todo el amor del mundo, CBS 10334
9	6	<b>MILLIE Y SUS VECINOS</b> Acabando, Algar 32
10	—	<b>LILY Y SU GRAN TRIO</b> Por ser tan bobo, Global 920
11	14	<b>JULIO IGLESIAS</b> Momentos, CBS 50329
12	3	<b>BOBBY VALENTIN</b> Presenta al Cano Estremera, Bronco 124
13	—	<b>CAMILO SESTO</b> Con ganas, Pronto 0704
14	—	<b>TRIO SAN JUAN</b> 15 éxitos, Verne 1
15	2	<b>ORQUESTA MULENZE</b> Otra vez, Production DC 072

## Notas Perciavalle's Humor Hits Home

By ENRIQUE FERNANDEZ

Carlos Perciavalle is an Argentine comic whose humor, though based on the quirks of his own culture, transcends national barriers. With his outrageous platinum mane, made-up face and sequined outfits, this artist projects a taboo-breaking image that is quite refreshing in the world of Latin entertainment. "Let's talk about sex," he tells his audience in his live performance LP "Perciavalle Solo" (RCA AVSS-4988), evoking Joan Rivers' famous "Can we talk?" schtick, and then goes on to deliver a hilarious monologue on what love-making would be like if our bodies had flowers in place of sexual organs.

On disk, Perciavalle's rapid-fire

### Chicano Song Fest Planned For Texas

CORPUS CHRISTI—The first annual Chicano Song Festival is being planned for this summer in San Antonio, according to Luis Sylva of Cara Records. A composition showcase for writers in the "onca chicana" vein, the festival is intended to do for Mexican-American songwriting what similar efforts in Mexico have done for the ranchero song.

wit comes across brilliantly. He improvises asides, breaks into verse or song, and plays with his audience (after suggesting the sex/flower change, he starts asking members of the audience what flower they'd prefer). It's all very, very fast, and very hip. If there's a Spanish-language comic working in the razor-edge style of the late Lenny Bruce or the very much alive Richard Pryor, Perciavalle is it.

Unfortunately, the Argentine comic is not distributed in the U.S., nor are there any plans for him to tour this country's Spanish-speaking communities. It's feared that his material is too Argentine—though his sendup of Miami-based Cuban singer Olga Guillot cannot fail to engage U.S. Latins—and that his humor is too sophisticated for this country's largely working-class Latin public. Perhaps. Only a few years ago, common wisdom in the record industry had it that this country's Latin youngsters would never buy youth-oriented music in Spanish. Boy, were they wrong. Could it be that there's a market here for hip, irreverent, mind-blowing humor in Spanish? Aren't there enough of us who want our fancy tickled in our own language?

Survey For Week Ending 4/23/83

### Billboard® Hot Latin LPs™

Special Survey

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NEW YORK			CALIFORNIA		
This Week	Last Report	ARTIST—Title, Label & Number (Distributing Label)	This Week	Last Report	ARTIST—Title, Label & Number (Distributing Label)
1	1	<b>MENUDO</b> Una aventura llamada Menudo, Profono 9094	1	4	<b>MENUDO</b> Una aventura llamada Menudo, Raff 9094
2	—	<b>ANIBAL BRAVO</b> El gatico, Kubaney 40013	2	3	<b>LOS CAMINANTES</b> Supe perder, Luna 1088
3	3	<b>WILFRIDO VARGAS Y SANDY REYES</b> Karen 71	3	8	<b>EDNITA NAZARIO</b> Raff 9092
4	—	<b>MUSIQUITO</b> Cometela ripia, Sonomax 214	4	6	<b>CAMILO SESTO</b> Con ganas, Pronto 0704
5	9	<b>FERNANDITO VILLALONA</b> Mayimbe, Kubaney 40006	5	5	<b>LOS BUKIS</b> Yo te necesito, Profono 3090
6	2	<b>CAMILO SESTO</b> Con ganas, Pronto 0704	6	2	<b>JULIO IGLESIAS</b> Momentos, CBS 50329
7	8	<b>JOSE LUIS PERALES</b> Entre el agua y el fuego, CBS 80357	7	1	<b>ROCIO DURCAL</b> Canta lo romantico de Juan Gabriel, Profno 0703
8	—	<b>LILY Y SU GRAN TRIO</b> Global 919	8	7	<b>JULIO IGLESIAS</b> Julio, Columbia 38640
9	15	<b>MACHITO</b> Salsa 1982, Timeless 161	9	9	<b>JOSE LUIS PERALES</b> Entre el agua y el fuego, CBS 80357
10	—	<b>JACQUELINE ESTEVES</b> Borinquen 1450	10	11	<b>JUAN GABRIEL</b> Cosas de enamorado, Pronto 0702
11	7	<b>MENUDO</b> Por amor, Profono 9087	11	15	<b>EMMANUEL</b> En la soledad, RCA 0403
12	—	<b>JULIO IGLESIAS</b> Julio, CBS 50333	12	—	<b>MENUDO</b> Presenta a Fernando, Profono 3099
13	14	<b>TOMMY OLIVENCIA</b> TH 2222	13	—	<b>AMANDA MIGUEL</b> El sonido vol. 2, Profono 3093
14	5	<b>EL GRAN COMBO</b> Nuestro aniversario, Combo 2026	14	—	<b>SONIA RIVAS</b> Profono 3097
15	—	<b>MILLIE Y LOS VECINOS</b> Acabando, Algar 32	15	—	<b>VIARIOS ARTISTAS</b> Festival bailable, Ambar 5005
FLORIDA			TEXAS		
This Week	Last Report	ARTIST—Title, Label & Number (Distributing Label)	This Week	Last Report	ARTIST—Title, Label & Number (Distributing Label)
1	1	<b>TOMMY OLIVENCIA</b> TH 2222	1	3	<b>JULIO IGLESIAS</b> Momentos, CBS 50329
2	—	<b>ROBERTO CARLOS</b> CBS 12320	2	1	<b>RAMON AYALA</b> Una carta, Freddie 1250
3	10	<b>JULIO IGLESIAS</b> Julio, CBS 50333	3	4	<b>ROCIO DURCAL</b> Canta lo romantico de Juan Gabriel, Pronto 0703
4	9	<b>JOSE FELICIANO</b> Escenas de amor, Motown Latino 6018	4	7	<b>MENUDO</b> Una aventura llamada Menudo, Raff 9094
5	2	<b>JOSE LUIS PERALES</b> Entre el agua y el fuego, CBS 80357	5	2	<b>JANIE C. RAMIREZ</b> Mi vida la causa luiste, Hacienda 6993
6	6	<b>GUSTAVO ROJAS</b> URI 1001	6	—	<b>GRUPO MAZZ</b> Pesado, Cara 045
7	8	<b>CRYSTAL</b> Suavemente, Musart 1837	7	—	<b>LAURA CANALES</b> Esta sed que tengo, Freddie 1253
8	3	<b>ROBERTO TORRES</b> Charanga Vallenato vol. 3, SAR 1034	8	—	<b>AMANDA MIGUEL</b> El sonido vol. 2, Profono 3093
9	—	<b>LUPITA D'ALESSIO</b> De parte de quien, Orfeon 005	9	11	<b>DUETO FRONTERA</b> Al dolar y el peso, Musart 14528
10	—	<b>ALBERTO VASQUEZ</b> Brindando por ella, Musart 1001	10	9	<b>VIARIOS ARTISTAS</b> Lo mejor del 82, Caytronics 2001
11	—	<b>PERET</b> El jilguero, Belter 330012	11	8	<b>RAMON AYALA</b> Mi golondrina, Freddie 1240
12	—	<b>EDNITA NAZARIO</b> Raff 9092	12	—	<b>LOS INVASORES DE NUEVO LEON</b> Mi casa nueva, TH 2226
13	—	<b>ANDY MONTANEZ</b> Hoy y ayer, LAD 374	13	13	<b>JUAN VALENTIN</b> Voy a morder esta copa, Musart 10904
14	11	<b>EL GRAN COMBO</b> 20 años, Combo 2029/30	14	12	<b>JUAN GABRIEL</b> Sus 15 éxitos originales, Caytronics 2000
15	12	<b>BONNY CEPEDA</b> Arrasando con todo, Algar 33	15	14	<b>LA MAFIA</b> Carino, Cara 043



**IT'S RAINING AGAIN**—Australian music tv personality Ian "Molly" Meldrum hams it up with Mark Knopfler of Dire Straits during the band's recent Melbourne concert. The host of the highly rated "Countdown" show presented triple platinum awards to each member of Dire Straits for sales of their "Love Over Gold" album.

## RUNNING CANDIDATE FOR PARLIAMENT

# British Synthesists Fight Back

LONDON—Opponents of the Musicians' Union's attempt to restrict the use of synthesizers are taking their argument to the political hustings. A candidate from the Union of Sound Synthesists "ginger" group plans to run for Parliament in next month's Cardiff Northwest by-election under the slogan "Keep Synthesizers Live"—a move designed less to secure admission to the House of Commons than to publicize the pro-synth case.

Says USS spokesman David Tuffnell: "We want to get rid of the MU policy against synths, and we'll be using this controversial by-election to ram home our point of view."

The union line, first developed last summer, aims at a ban on synthesizers to reproduce the sounds of conventional instruments. It has al-

ready led to agreements with recording studios and theatres restricting electronic gadgetry.

But the USS sees this attitude as an unfair restriction that discriminates against certain MU members, hinders the development of new instrumentation, attempts to dictate to public taste, and undermines the union's own claim to be "advancing today's music," according to Tuffnell.

One synthesizer-playing MU member, writing in the house journal *Musician*, puts it more strongly: "It is bordering on musical fascism to be refused the means of realizing what one is hearing in one's head."

The Musicians' Union has been surprised by the energy and organization of the pro-synth lobby. The USS now claims 1,000 members, despite the reported reaction of MU

## RADIO SHOW STIRS INTEREST

# Country On The Rise In Poland

By ROMAN WASCHKO

WARSAW—The membership of Poland's Country Music Society, set up here only last year, is rising steadily as interest in the music grows. Following Czechoslovakia and Hungary, Poland is the third Socialist state where a country music market has developed—despite the absence of any recorded product.

The upsurge is due largely to the efforts of one man, 39-year-old Korneliusz "Mr. Country" Pacuda, who for the past dozen years has hosted a radio program called "All Roads Lead To Nashville." Country music's most active promoter here, Pacuda recently launched a country

advertising campaign on television, and it was through his efforts that the CMS was established, with himself as president and a membership now estimated at 700.

Johnny Cash, Kris Kristofferson and Jim Reeves are the most popular male country music singers here, according to the popularity polls. On the distaff side, Emmylou Harris gets the top rating, principally through television exposure, followed by Tammy Wynette, Dolly Parton and, lately, Barbara Mandrell. But interest in these artists and in the genre has had to survive with virtually no prerecorded software available.

It's estimated here that a licensed recording by any of the most popular U.S. country singers would easily sell 500,000 copies. But instead, because of currency and economic problems, fans have to make do with records by a handful of local Polish country groups. The LP "Clementine" by the Country Family, for instance, sold 130,000 units here, qualifying for gold disk status.

First of the professional Polish singers to display an interest in country music was Urszula Sipinska, while pop big name Maryla Rodowicz, whose style was always reminiscent of country, actually performed at a U.S. country music festival in Independence, Kan. three years ago and carried off the third prize.

Foreign country artists are beginning to tour in Poland, despite the territory's political problems. The McLaine Family bluegrass act was a trailblazer some years ago. Later, Irish country singer Frankie McBride proved a welcome import.

The appearance of the ubiquitous George Hamilton IV led to a tele-

vision program screened here on New Year's Day. Now Polish country enthusiasts are looking for visits from other U.S. practitioners of this music.

## Dire Straits Sets Crowd Record In New Zealand

AUCKLAND—British rock act Dire Straits set a new attendance record for New Zealand's prime outdoor venue, Western Springs, when a crowd of over 50,000 attended its March 26 concert here.

The figure comfortably outstrips the previous records set in November, 1980 by David Bowie (42,000) and this February by Simon & Garfunkel (44,000). Dire Straits also drew a record crowd of 35,000 to Athletic Park in Wellington during their latest visit.

New Zealand audiences have not lacked for top talent touring the major population centers this year. Over the past three months, Joni Mitchell, the Hollies, the Little River Band, George Thorogood & the Destroyers, Icehouse and Siouxsie & the Banshees have all played sellout dates, while the annual three-day outdoor festival at Sweetwaters attracted 30,000 for a bill topped by local favorites Split Enz and such overseas acts as Toots & the Maytals, UB40, John Martyn, the Church, Midnight Oil and the Psychedelic Furs. The latter act also received its first New Zealand gold disk during its tour.

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## International Viewpoint

• Continued from page 9

Says Stewart: "I have always taken the view that, because copyright needs constant legislation, not in just one country but in all, the owners of copyright must hang together or all hang separately. That means authors, composers, publishers and record producers, all those who are either copyright owners or, like broadcasters, both owners and users.

"The internecine strife which has gone on for so long and is sometimes very bitter has, in my view, just got to stop if this concept is to flourish. This has been my theme song ever since I became involved in the phonogram industry. I have always tried to make the peace between record producers and music publishers, between record producers and broadcasters, and, I think, increasingly, this is coming about at last.

"Although I recognize that the copyright lobby, publishers, artists, authors, composers, record companies and broadcasters, have a great deal of sex appeal in that they are media people and know how to put their case over, they are very much lacking in clout, in the political sense. This is not the case when it comes to the other owners of intellectual property, such as patents and trademarks.

"If you make a survey of the areas of commerce and industry which are dependent on intellectual property protection to the extent that they

would be ruined without it, you are looking at a very large chunk of the country's industrial base. The captains of industry have a vested interest in the whole concept of intellectual property, so if the entertainment industry can associate itself with the big boys of industry and hitch their wagon to their powerful engine, so much the better."

Stewart says that CLIP has started life on a deliberately modest basis and will grow in strength and status as those for whose benefit it was conceived are persuaded to give it material and moral support.

"It already has the support of the legal profession and the judiciary, and we have promises of support from some major industrialists who were present at our first conference," he says.

That conference, on "Piracy And Counterfeiting Of Industrial Property And Copyright," encompassed the organization's terms of reference and attracted some impressive names. Held at the Waldorf Hotel in London last January, it brought together such distinguished persons as judges Lord Scarman and Lord Denning; Ian Thomas, director general of the IFPI; Professor Gerald Dworkin, dean of the faculty of law at the Univ. of Southampton; Peter Nolan, senior counsel copyright and character merchandise for Walt Disney Productions, and a member of the executive of the International Anticounterfeiting Coalition Inc.; and Bryan Harris, head

of the Intellectual Property Division in the Commission of the European Economic Community.

Stewart says that the concept of copyright is under increasingly heavy attack and that it is the aim of CLIPs to do the homework that the individual industries and organizations find difficult to do, "because even if they have skilled staff, they don't have the time. We can do the thinking in a detached and calm way, but not in too academic a way. We must be practical."

And the practicalities of the situation are that copyright everywhere is very seriously threatened indeed. Says Stewart: "It is being attacked by the antitrust brigade because it is, by definition, a monopoly right. It is being attacked by the developing countries because it costs money to honor copyright, and precious foreign currency at that. So, since developing countries are predominantly importers of copyright material, they prefer not to pay.

"But perhaps the most dangerous attack of all comes from the consumer lobby which, misguidedly I think, believes that the consumer should have it all for nothing, and gives no thought to the fact that unless we enable the writer, composer, publisher, record producer and broadcaster to live, there will ultimately be nothing to read, listen to, publish or broadcast. This is a very difficult lesson to put over, but it is essential for the cultural development of any civilized society."

www.americanradiohistory.com

## The Animals Reunite For World Tour, Album, Film

LONDON—The Animals, who hit the charts in 1964 at the height of Beatlemania and produced the classic rock single "House Of The Rising Sun," have re-formed with the original lineup and a comeback campaign which includes a worldwide tour, records and possibly a movie about the band's up-and-down history.

Singer Eric Burdon, after the group broke up in 1966, went on to front three different lineups of New Animals. Later, with War, he scored

## Bowie A Sellout In U.K. Market

LONDON—Postal ticket applications for David Bowie's five planned concert appearances in the U.K. topped the 250,000 mark, according to promoter Harvey Goldsmith. That's more than five times the number of seats available.

Bowie is now to play three successive nights at the 50,000-capacity Milton Keynes Bowl, July 1-3, with special priority given to fans disappointed in the original ticket allocation.

Bowie was initially to have played just three concerts at the Wembley Arena, followed by two at the massive National Exhibition Center in Birmingham. His first EMI America single, "Let's Dance," has topped the U.K. chart. The LP of the same name was released here April 14.

Ticket price for the three open-air Bowl shows is a standard \$15.50.

a U.S. No. 1 hit with "Spill The Wine."

Bassist Chas Chandler, after the original group split, "discovered" Jimi Hendrix in a Greenwich Village club and became his manager and mentor. After the death of Hendrix, Chandler produced and managed Slade.

Drummer John Steel worked with Chandler's various companies for some years and now has his own non-music business in Newcastle. Guitarist Hilton Valentine lived and worked in California for several years and now plays virtually anonymously in a local group in Newcastle.

Keyboard player Alan Price, first to quit the original lineup, had a series of solo hits, notably "Simon Smith And His Amazing Dancing Bear" and "Don't Stop The Carnival." He also had a successful duo act with Georgie Fame.

No record deal has been finalized, but the group hopes to have an album and single out this fall. The tour is set to start in mid-July in the U.S., and two major London gigs are being set for mid-fall, linked with the release of the LP.

## CBS Chile Names Jorge Undurraga

NEW YORK—Jorge Undurraga is appointed managing director of CBS Records Chile. Prior to joining the company, he was managing director of Philips' music division in that country for 14 years.

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BRITAIN

(Courtesy of Music & Video Week) As of 4/16/83 SINGLES

Table with 3 columns: This Week, Last Week, Song Title. Lists top singles in Britain.

Table with 3 columns: This Week, Last Week, Song Title. Lists other singles in Britain.

WEST GERMANY

(Courtesy Der Musikmarkt) As of 4/13/83 SINGLES

Table with 3 columns: This Week, Last Week, Song Title. Lists top singles in West Germany.

JAPAN

(Courtesy Music Labo) As of 4/11/83 SINGLES

Table with 3 columns: This Week, Last Week, Song Title. Lists top singles in Japan.

ALBUMS

Table with 3 columns: This Week, Last Week, Album Title. Lists top albums in Japan.

AUSTRALIA

(Courtesy Kent Music Report) As of 4/18/83 SINGLES

Table with 3 columns: This Week, Last Week, Song Title. Lists top singles in Australia.

Table with 3 columns: This Week, Last Week, Song Title. Lists other singles in Japan.

ALBUMS

Table with 3 columns: This Week, Last Week, Album Title. Lists top albums in Japan.

ITALY

(Courtesy Germano Ruscitto) As of 4/23/83 SINGLES

Table with 3 columns: This Week, Last Week, Song Title. Lists top singles in Italy.

DENMARK

(Courtesy BT/IFPI) As of 4/12/83 SINGLES

Table with 3 columns: This Week, Last Week, Song Title. Lists top singles in Denmark.

NETHERLANDS

(Courtesy Stichting Nederlandse Top 40) As of 4/16/83 SINGLES

Table with 3 columns: This Week, Last Week, Song Title. Lists top singles in Netherlands.

ALBUMS

Table with 3 columns: This Week, Last Week, Album Title. Lists top albums in Netherlands.

SWEDEN

(Courtesy GLF) As of 4/12/83 SINGLES

Table with 3 columns: This Week, Last Week, Song Title. Lists top singles in Sweden.

ALBUMS

Table with 3 columns: This Week, Last Week, Album Title. Lists top albums in Sweden.

BUMA Targets Folio Copying

AMSTERDAM—Dutch authors' rights organization BUMA will soon submit to the government here the results of an investigation into the growing problem of music folio copying.

It was undertaken in collaboration with the Dutch Assn. of Music Dealers & Music Publishers, following estimates that upwards of 500,000 photocopies of sheet music are being made here annually.

Says a BUMA executive: "We get the impression that photocopying of sheet music has assumed enormous proportions in recent years. Some groups, particularly amateur music ensembles, seem to be absolutely hooked on copying machines."

## Students Of U.K. Trade Do Their Own Show, LP

LONDON—Groups taking part in a new kind of education course held in South London earlier this year under the title "The Music Biz" have lost no time putting its lessons into practice. In an enterprising bid to capture record industry attention, they have promoted their own concert, called Showcase '83, and are now releasing a live album of the performance on their own newly created independent label, Showcase Records.

Teachers for the six-week course, sponsored by the Inner London Education Authority, included Island Records executive Trevor Wyatt, performers Linda Neville of Pigbag and Vi Subversa of Poison Girls, and a one-time manager of local group the Beat. The event was staged in an adult education institute, and topics covered included

how to put a band together, how to get a manager and how to project an image.

Rock veterans, including Marty Wilde, who since his own chart heyday has guided his daughter Kim to stardom, have been quick to praise the initiative. Says Wilde: "There are a lot of sharks waiting to take advantage of youngsters wanting to get into the music business, so it's as well for them to have a broad outline of the likely problems."

Cost of mounting the promotional concert, at the Fridge in Brixton, South London, was around \$1,200. Ten acts were featured, ranging from the electronic music of Dependent Relatives to the commercial pop of the Cainers and the reggae of Talkover. Financing for the album recording came from independent company Illuminated Records.

## Dutch Market Drops Sharply

Continued from page 9

bums, of which 22 were international.

- Last year, a special gold award went to an album which contained sound reproduction of Queen Juliana's abdication from the throne of the Netherlands, plus the inauguration ceremony of her daughter Beatrix as Holland's new queen.

- Just six pop albums went platinum here last year (for sales of 100,000 units). This tally was split evenly between national and international product. The 1981 platinum tally showed 18 LPs, 11 of them from foreign sources.

- On the classical side last year, one album, from abroad, achieved platinum status for sales of 25,000 units, one more than the blank registered in 1981.

## Lamborghini In Deal With PRT

LONDON—PRT Records here will handle U.K. pressing and distribution for the new Lamborghini Records label as it launches its first product. In France and the Benelux countries, Vogue will handle the label's catalog, and further deals covering Italy, Spain and Japan are close to being finalized.

The label's managing director, Nick Heiman, himself a prolific writer of hit songs, jingles and movie and tv scores, says company lawyer Alan Arrow is currently in Japan negotiating for representation there. But an offer from the United States to handle the label has been turned down, he adds. "We felt we wanted to sort ourselves out a bit first: get some product out, get a bit of criticism, both internally and from outside, and have a chance to settle down."

## New Law Seen Boosting Record Prices In Greece

ATHENS—Recent legislation compelling record companies to pay a 14% share of artist/songwriter royalties to a compulsory social security

fund is likely to force retail prices to rise in Greece. Observers fear the outcome may be the collapse of domestic repertoire, which the Socialist government has publicly pledged to support.

Production costs have soared in recent months, mainly due to the new tax on Greek records and it's predicted that tapes could soon be more expensive than locally pressed international product. Sales of the latter would almost certainly be boosted, even at the expense of imports, which have been harmed by the recent depreciation of the Greek drachma. And according to at least one pundit, "Greek labels which are now concerned with prestige domestic productions will have to curtail their activities, perhaps to the point of extinction."

One label threatened is Lyra, which has consistently been in the forefront of quality domestic repertoire. Says Alexander Patsifas, managing director: "Greek music now needs backing and strengthening. Otherwise it will be eclipsed, along with all those who have worked in the successful Greek music industry for the last 25 years."

Others point to the irony of a Greek government that has widely publicized its preference for domestic material over the airwaves unwittingly delivering a blow to that same material.

## Eurovision Song Contest

Continued from page 9

Italy, "Per Lucia," Riccardo Fogli (Paradiso/CGD); Turkey, "Opera," Cetin Alp & the Short Wave; Spain, "Quien Maneja Mi Barca," Remedios Amaya (Discorama); Switzerland, "Io Così Non Ci Sto," Mariella Farre (CBS); Finland, "Fantasiaa," Ami Aspelund (Polarvox).

Greece, "Moy Les," Christie Stasinopoulos & Group (PolyGram); Netherlands, "Sing Me A Song," Bernadette (Polydor); Yugoslavia, "Djuli," Danijel Popovich (Jugoton/Zagreb); Cyprus, "I Agapi Ahoma Zi," Stavros & Constantina (PolyGram).

West Germany, "Ruecksicht," Hoffmann & Hoffmann (Global); Denmark, "Kloden Drejer," Gry Johansen (CBS); Israel, "Hi," Ofra Haza (Hed Arzi); Portugal, "Esta Balada Que Te Dou," Armando Gama (Radio Triunfo); Austria, "Hurricane," Westend (GIG); Belgium, "Rendez-Vous," Pas De Deux (Parsley); Luxembourg, "Si La Vie Est Cadeau," Saban.

## First Trade Meet Draws Praise Abrams Keynotes Tipsheet-Sponsored Conference

By KIRK LAPOINTE

TORONTO — Near-unanimous praise greeted the organization and professional tone of the first annual music industry conference April 4-5 sponsored by the tipsheet *The Record*. It was an indication that there may be enough financial resource and cooperation among the divergent factions within the Canadian industry to sustain a yearly gathering at Juno time.

Tight scheduling made it virtually impossible for panel participants to make their points and organizers to keep the conference on time. But many of the nearly 300 record executives, programmers, retailers and journalists say they came away enlightened.

Radio consultant Lee Abrams, keynote speaker on the conference's first day, shed little light on his recent pronouncements in favor of new music policies for AOR, even though he did succeed in insulting *Men At Work* as being "about as new wave as Journey" and the Police as being the group that pulled "the ultimate scam" in pretending to be among the vanguard.

Abrams reiterated that new music today has triggered a new love-hate relationship with listeners. Admitting he had "missed the boat" by not advising some of the 80 stations he consults to play more new music until only a few months ago, he implored the conference to pay more attention to such groups as *A Flock Of Seagulls*, *Missing Persons* and *The Clash*.

The cycle of intense and languid periods of music is now intense again, he said, due to certain political pressures. But he repeated his old slogan that programmers must "bal-

ance emotion with science" in choosing which records to play. Consultants play a role, but "now would be the time to sell the old bands" and take a few chances, he said.

Although Abrams drew a warm response, the informational highlight came in later sessions on radio and new technology.

Jim Waters, program director at CHUM-AM in Toronto, told the radio panel his station could not wait for its strong new music emphasis to take hold over three or four ratings

periods and had to revert to implementing more tried and true material. "The economic times are not great," he said.

Doug Chappell, vice president of promotion for A&M Records of Canada, told the panel that Canadian content regulations have in effect reduced the role of outside consultants because trends elsewhere weren't as important. "The ears took precedent over what the eyes were seeing" in trade magazines and foreign sales figures, Chappell said.

Although the Canadian Radio-Television & Telecommunications Commission took a lot of abuse at the gathering from all sides of the radio industry, Gary Slight, vice president and general manager of CILQ-FM, said regulation "has forced us to program intelligent talk programming." Steve Smith of The Album Network in Los Angeles said deregulation brought on "kneejerk" reactions to dump public affairs programming in the U.S.

While American programmers "have a bit more respect" for Canadian stations than they used to, they still don't have the presence of mind to sense Canadian breakouts and act on them, Smith said. "I think they're frankly ignorant" of Canada, he maintained.

The new technology session featured demonstrations of Telidon technology using the Canadian Independent Record Production Assn.'s Canadian Record Catalog, a video jukebox, several electronic instruments and a Sony of Canada demonstration of Compact Discs.

Sony executives predict Canadian sales of 4,000 CD units this year in Canada. An initial April 1 shipment of a few hundred sold out the first day. Market projections call for 15,000 units next year and a doubling each year after that. A lower-priced unit—and competition from other manufacturers—will follow soon.

Bernard DiMatteo, president of CBS Records Canada, said the costs of software will come down quickly as North American manufacturers spring up within the next year.

## Awards Sweep For Chilliwack

VANCOUVER—Chilliwack won the outstanding group, album, producers, songwriters, guitarist and bassist awards in a virtual sweep of the third annual West Coast Music Awards March 27. The Vancouver band took honors for "Opus X," while band members Brian MacLeod and Bill Henderson were named producers and songwriters of the year. MacLeod and Ab Bryant were also named guitarist and bassist of the year respectively.

## Nederlander Set To Enter Toronto Concert Market

TORONTO—James Nederlander Associates of New York and Los Angeles will go into direct competition this summer with Concert Productions International with a 70-date concert series at the new Kingswood Music Theatre, 35 miles north of here.

The 10,000-seat amphitheatre will open June 4 with Anne Murray. Attractions already signed for the series include Donna Summer, Barry Manilow, Asia, Bob Seger, Paul Anka, Wayne Newton, Bette Midler and Santana. Patrons can buy series tickets, based on MOR-style, soft and hard rock artists, and individual ticket prices will average roughly \$13.

Although management at Canada's Wonderland, the massive amusement park in which the new theatre is situated, downplayed the competitive aspect of the ambitious concert series, the addition of Nederlander in the market will mean that there will be a major concert attraction virtually every night in the Toronto area this summer.

While there are few indoor shows at Maple Leaf Gardens and only a handful of large outdoor shows at the Canadian National Exhibition, Kingswood Music Theatre will be vying for the consumer dollar with Ontario Place, the government-owned recreation complex on a man-made island in the Toronto lakeshore. Ticket prices there are part of the admission, which is less than \$4.

The entrance of Nederlander into

the once-closed Toronto market had been rumored for some months. It is expected he will also conduct some projects with Gary Topp and Gary Cormier, the two new music promoters responsible for helping to break such acts as the Police into the Canadian and North American markets.

Meanwhile, CPI, the largest Canadian promoter, announced a major reunion project for the Guess Who. Burton Cummings, Randy Bachman, Jim Kale and Gary Peterson will reform at the renovated Canadian National Exhibition bandshell, an amphitheatre with a capacity of 20,000 seats that has scheduled a number of shows this summer.

The Guess Who will perform June 28 and 29. A double-live disk and a film, possibly for pay-tv, will result.



FRIENDS, ROMANS, BOW WOW WOW—J.D. Roberts, right, host of Toronto's CITY-TV "New Music" show, chats with members of the RCA group Bow Wow Wow, dressed in toga attire during a promotional appearance in support of their current LP, "When The Going Gets Tough The Tough Get Going."

# Retailers Tell Of Experiences In The World Of Video Games

By EARL PAIGE

MIAMI BEACH—The record/tape retailer is learning how to play with video games. This came out in one of the longest (and most rambling) sessions at NARM Wednesday (13), which found industry veteran

## NARM Report

retailers.

"Be cautious," the longtime recording industry leader told the audience as he identified his current business in coin-operated games. "We see the arcade games business slipping. We're looking for games that can't be copied on television. The hottest game right now is Checks, which is like a football game that can't be converted to video. The arcade manufacturers release a game, and then the bastards are out on the street in a week pushing everyone to go home and play the game."

Declaring that his heart is still with the music business, Heilicher went on. "We have seen the record business bottom out. It's on the way back if everybody works together."

Earlier in the session, panelist Alan Levenson, Turtles Records & Tapes, had said that advertising video games is not as vital in retail because video game manufacturers advertise to aggressively. "They're on the World Series," he pointed out.

Panelists Ned Berndt of three-unit Q Records & Tapes in Florida; Mary Ann Levitt of 24-unit The Record Shop, Edina, Minn.; Mitch Perliss of 28-unit Music Plus, Los Angeles, with one video specialty store and another opening soon; and Levenson of 26-unit Turtles all offered myriad hints on how to approach games.

Moderator Jim McCullaugh, editor of Software Merchandising, set the stage with growth projections, noting video games' growth from 400,000 machines in 1979 to an esti-

mated eight million this year "and maybe 15-20 million, depending on who you talk to." He said he sees software approaching \$2 billion soon with 300 extant titles—a volume of inventory that seemed to concern many delegates.

Panelists referred frequently to advertising allowances. All four retailer speakers indicated that many distributors service retailers who do not use up the ad allowance dollars, which end up with record/tape stores.

All four retailers on the panel revealed different approaches to games. On accessories, for example, Levitt has just started stocking joysticks in the past two weeks. Levenson, on the other hand, noted that accessories do so well for him that Discwasher presented an award this year to Camelot Enterprises. "That may be where the profit is," said Berndt, but Perliss mentioned that store clerks must be encouraged to push for purchases.

Opinions on renting games were also divergent. Tom Keenan of Everybody's Records, Tapes & Video, Portland, Ore., said from the audience that 60% of those who rent games wind up purchasing. But Berndt said his stores had tried renting prerecorded video and found the logistics "impossible." Levenson added, "The paperwork, the keeping up, just finds us not interested." Perliss and Levitt both nixed rental, with Levitt noting that her chain is mall-oriented anyway.

As for the volume for video games, three estimates were fairly close: 4% for Levitt, 5% for Berndt, 7%-8% for Perliss. Levenson was unable to offer a figure.

Positioning against competition was characterized by Perliss as primarily the desire "not to compete with price, having the product early and offering some kind of service. Our clerks know the games. It's not like at Toys R Us." Levenson stressed spread: "We have the inventory whereas Kmart is out of titles so often. But we discount. We have the image of offering a nice price."

Varied opinions were given on carrying hardware. Berndt noted that while discounters "were blasting out games at \$79," Q stores stuck to \$169 and \$179 all through the Christmas season. Perliss indicated that Music Plus basically gave away games, but that the motive was to stimulate software sales.

On the subject of in-store demonstration, Levenson remarked that while Russ Solomon of Tower Records wanted kids to hang around playing games, he didn't. "We unwrap it, and then the customers say they want a wrapped copy, and we end up saying we just opened this to demonstrate it."

All panelists said they liked print advertising, though Berndt said a flyer in the fourth quarter "produced phenomenal results. I went by the store at 9 a.m. and saw the line. We open at 10. I said to myself, I'll be out of stock. I saw the flyers in their hands."

Where to display? This question ignited long and varied responses. Berndt tickled many in the audience by saying that, prior to Christmas, one game cartridge accidentally fell off a shelf into a greeting card rack. "This gave us an idea. We're using Sensomatic soft tags. We have the hot titles behind the counter but the older ones in a spin rack where they can be examined."

Perliss said that, in four stores where open display was initiated, volume doubled. "We shrink wrap, so there's no empties found around the place with the cartridge going out the door in peoples' pockets. We find no greater shrinkage in these stores."

Age demographics are changing sometimes radically, as stores move more into non-music home entertainment. "We find down from 18 years old decreasing and up from 34 increasing," Berndt said.

Levenson, who noted how games have changed Turtle's logo identity, harked back to the company's beginnings two years ago at CES: "I saw this Atari exhibit and people begging to be sold. You couldn't get near the exhibit."



PROMOTING PIRATES AND POETS—Tony Martell, right, vice president and general manager of the CBS Associated Labels, reviews promotional photographs with Bertie Higgins, whose new LP, "Pirates And Poets," is the Kat Family label's latest release. Kat Family proxy Joel Katz and Don Dempsey, E/P/A's senior vice president and general manager, provide additional input.

## Gortikov Has A Word For Record Rental

MIAMI BEACH—Stan Gortikov, president of the Recording Industry Assn. of America (RIAA), launched a hard-hitting attack on record rental at NARM here Tuesday (12). Responding to earlier remarks that it serves a benefit as a consumer preview, Gortikov said he had one word for that notion. He used the same expletive a few minutes later: "Home taping seemed to be described here yesterday as a minor annoyance. I say that's bullshit, too."

## NARM Report

Some of Gortikov's spark related to a previous description by Tower Records' Russ Solomon. Solomon had said, "Blank tape is a lot like 'Hamburger Helper'."

In urging record retailers to be assertive and creative in lobbying for House bill H.R. 1027 and Senate bill S.32, Gortikov cataloged what he called a "parasitic practice." He claimed that the ratio of home taping is now "one to one" for every piece of product sold. Noting that 1,600 rental stores are known of in Japan, affecting 20% of prerecorded music volume, he described rental as a "ticking time bomb." He said RIAA has identified 248 U.S. shops that rent records "and our data is incomplete."

Even if contacting local Congressmen might be "embarrassing, awkward, inconvenient, intimidating," Gortikov said, "So what? There are no ifs, maybes or mananas. There is no Santa Claus or tooth fairy to help you this time."

In conjunction with NARM, he said, RIAA has prepared two pamphlets to assist dealers in lobbying for rental prohibition. One describes the threat, the other tells how to take action.

Letters to representatives and Senators are not enough, Gortikov said, urging retailers to "go en masse" to visit representatives' local offices. "We need a massive phalanx attacking this problem," he concluded.

# Classical Sales Seen Rising, But Dealer Caution Urged

By IRV LIGHTMAN

MIAMI BEACH—Although classical recordings are on the sales up-beat, led by the surge of budget cassettes, a warning has been sounded to retailers that trouble lies ahead if front-line product is neglected.

## NARM Report

Such a good news—bad news view was expressed by label executives at a classical meeting here Tuesday (13), helmed by Ira Moss, president of Moss Music Group, whose company came in for high praise for its successful line of Allegro budget cassettes. Other panelists included John Harper, vice president of sales and marketing at PolyGram Classics; Irwin Katz, director of marketing for RCA Red Seal; Stu Schwartz, president of Harmony Hut; Lou Garrett, record/tape buyer at the 138-store Camelot/Grapevine chain; and Stan Gorman, sales chief of the 32-store Tower.

Moss started the meet attired in a tuxedo, but to indicate that classical music was really the "most popular music of all" he shed his coat, bow-tie and shirt to reveal a Moss

Music Group T-shirt.

"There's been a total change by everybody," Moss stated, noting that 1982 was a vital growth year for the classical business. He predicted that in four years classical music sales in the U.S. would approach 10%-14% of sales, the current level in foreign markets. He said retail handling of inventory would increase from about 1,500 stores today to 10,000-15,000.

But RCA's Katz touched off comment on the need for retailers to pay attention to full-line product, citing this inventory as the "life blood of the business," which is "extra important to us."

PolyGram's Harper added a more fearful note: that unit sales of front-line goods at PolyGram have "fallen considerably on top price. You (the retailer) must be aware that you must position this type of product so you can achieve the right mix and look."

Harper questioned just-released RIAA figures showing a 6% share of the market for classical music in 1982, suggesting that the increase from 1981's 4½% was inflated by the success of RCA's "Hooked On Classics" series. "This," he said, "distorts

the figures somewhat. Overall unit sales are down. We have some serious problems. We need to see more stores dedicated to classical product from low-end to top-end and to take a hard look at how it's merchandised and displayed."

All the retail representatives make classical product a strong feature of their outlets. Harmony Hut's Schwartz noted that in stores where knowledgeable sales help had been recruited, classical sales reached levels of 14% of volume, compared to 4% in other outlets. "We'll be expanding this expertise and look for a 15% to 20% share in the coming year," he said.

Camelot/Grapevine's Garrett, noting that the chain feels that merchandising techniques that work in pop can similarly impact on classical, agreed with Schwartz' view that "serious classical buyers have developed from the budget field."

Tower's Gorman suggested that retailers "make sure your customer sees his selections in the store. Show you can open-display budget tape." Gorman also called for greater standardization of multiple classical tape releases.

On the issue of packaging of the

forthcoming Compact Disc, Harper said: "Let's offer standardized packaging for CD. If there's a 60% to 70% consensus, let's do it." Harper said that there was an opportunity to "take the problems in other configuration packaging and correct them with CD."

In breaking down sales of cassettes vs. LPs, both Harper and Moss offered statistics for their own operations. PolyGram's 1982 patterns were: top-price, 20/80 LP over cassette; medium price, 35/65; budget, 60/40. Overall, LPs led by 70/30. Moss gave an overall figure of 70% in favor of cassettes over LP.

In a section addressed to comments from the floor, semi-retired Martin Spector of the Spec's chain, long involved in classical sales, took RCA Red Seal to task for its "cycle"-purchase policy on catalog. Katz said the policy is undergoing a change to a daily order procedure, later hinting that many catalog titles are to be reduced to \$5.98 list.

Gianfranco Ruballe, president of PolyGram Classics, returned to the front-line theme by declaring that "budget growth could be the kiss of death if we don't sell top-price."

Harmony Hut's Clyde McElverne said that, in order to sell front-line, "I need terms. Manufacturers should look into it. Front-line is one hell of an investment, especially when the product just sits there."

Merchandiser Art Gellis termed one of the biggest label mistakes the selling of classical music as "classical." "It's music. Merchandise music as music and you'll sell more classics. If you separate them, you'll never grow," he said.

Spector said he "learned something this morning" about a pop-oriented view of classical product.

Jim Rose of Rose Records said that "a good part of what we sell is catalog, in ones and twos throughout the year. It's important to know what kind of programs we can get for catalog sales." PolyGram's Harper replied that "we give a lot of things—discounts, generous ones at that—and dating." Moss added, "Price and terms are not the only consideration."

Moss, one of the backers of the recently formed Classical Music Assn., reported that a one-hour program of recent classical Grammy winners is envisioned for exposure on National Public Radio.



## MTV Reports Latest Research Video Music Channel's Consumer Influence Reinforced

By ADAM WHITE

MIAMI BEACH—Further evidence of MTV's influence on consumer record and tape purchases was presented to NARM delegates Monday (11) by John Sykes, director of programming for the Warner

### NARM Report

Amex 24-hour video music channel. He presented a summary of findings from the most recent audience research conducted on MTV's behalf by the Nielsen company drawn from telephone interviews Feb 11-18 among 1,296 channel subscribers age 12-plus in San Antonio, Tex., Charleston, S.C. and Arapahoe Country, Colo.

• Almost four out of every 10 MTV viewers age 12-34 said that the service is a "very important" influence in their record-buying decisions, according to Nielsen. MTV leads all other sources, including radio (32% to MTV's 38%), concerts (31%) and broadcast tv (20%).

• About two-thirds (63%) of MTV viewers age 12-34 said that watching

MTV has already played a role in their record purchase decisions.

• While a majority (88%) of MTV viewers age 12-34 reportedly purchased at least one album during the past year, almost three-quarters of these buyers (70%) said that MTV exposure influenced some of their purchases.

• More than one-third (41%) of those surveyed who have bought an LP during the past 12 months said that they buy more albums now than before they had MTV.

• Eighty-one percent of those polled cited MTV as a provider of their first exposure to new music.

Sykes did not address the subject of MTV's specific programming approach or format, nor did he offer details of ongoing viewer reaction to that programming. He did, however, suggest that "much of radio and some of the other television sources that are now dabbling in music video" are primarily concerned with their own needs rather than those of the music industry, with which he said MTV shared common goals. "We have felt from the start that we

could experience our strongest growth working together," Sykes stated. "We believe that if the music industry in general thrives, then so will its components."

As evidence of that unity and goal sharing, the executive referenced the cross-promotions that are part of MTV's approach: contests involving artists whose labels have distributed entry blanks through retail, plus related posters and ad slicks; label experiments with "as seen on MTV" graphics on specific record releases; in-store point-of-purchase drives, involving labels and merchandisers; the use of NARM "Gift Of Music" promotion spots; and a "world premiere" ploy with new releases, to create consumer anticipation and excitement.

Sykes noted, "We must continue to cross-promote both nationally and with your local MTV cable affiliates." His concluding remarks to the NARM delegates: "You've put MTV into the record outlets and encouraged artists to step up to video—and we've helped bring the excitement back into rock'n'roll music. Let's keep it going."

## NARM Briefs

Los Angeles is targeted as the next "Gift Of Music" test city this summer, delegates heard. "It's a hotbed of retailers who merchandise," said John Marmaduke, who made the announcement. ... For NARM's second "Discover Grammy Music" push next year, a national sweepstakes contest was suggested by Lou Fogelman, with retail store tie-ins. Also in the works is a joint CBS/NARM/NARAS logo. And expect a Country Music Assn. push by NARM this fall.

Although the Monday morning business sessions made use of a full-penny motif, manufacturers have yet to OK such a contribution (based on per album shipped net) to "Gift Of Music." Before entering the session, delegates were given a card with a shiny penny to participate in a raffle—of a gold penny. Get the hint? In the same association kickoff presentation, Musicland's Jack Eugster voted in favor of 6- by 6-inch packaging of the Compact Disc, while John Marmaduke favored the same for cassettes.

Advance word from CBS and WEA execs of good first quarter financial reports was a concrete tonic to formal NARM speaker statements that business was on the mend. ... On the CD front: conventioners wondered about that

somewhat somber-sounding chamber music group at Monday's (11) opening business session until PolyGram's Hans Gout gave a CD update and the audience learned when he spoke that music they thought was coming from the musicians was actually a CD recording. ... The PolyGram CD suite demonstration was a lure in itself, and the company raffled off a CD player for those who came up with an invitation card. Incoming NARM president Lou Fogelman received the millionth pressing of a CD disk from PolyGram's John Harper. Luciano Pavarotti's "Arias" album, it was autographed by Pavarotti himself with the notation: "To Lou, The President: You're One In A Million." A Dutch company, Bertus, was offering CDs to importers at \$9.07 for pop material, \$10.50 for classical. Delivery within a month was promised.

One liners: "You can tell we're suing, since I have nothing to say about it," said one prominent indie distributor after a question was posed about whether his company was going to sue over the loss of Arista Records. ... Lou Dennis, Warner Bros. sales VP, suggests an industry slogan: "Buy Tapes With Music." ... RCA's Joe Mansfield on a retailer's low-balling of front-line product: "He figures it'll be a cutout in 15 years,

so he's price averaging." ... After Harold Okinow noted that keynoter Russ Solomon had started in the business as a racker, Solomon replied: "He didn't tell you I went broke in the rackjobbing business." ... Martin Spector of Spec's Records in sharp criticism of classical label policies: "I'm not on hold, so they can't bother me."

Album Graphics' Gary Mankoff helms the introduction next month of a new Chu-Bops series: 11 Rolling Stones albums. Also due is a mate for the Pop Folio series called Pop Notebooks. ... David Geffen opened the convention floor to questions after his keynote address. The first poser: how to get four tickets to "Cats." ... John Sykes of MTV had programming piped into the Fountainebleau for awhile on Sunday, but said "non-NARM" guests objected because they could not view "60 Minutes." MTV was back on Monday. ... For the second year in a row, the Academy Awards competed with a NARM function. This year it was the Scholarship Awards dinner; last year, the big banquet final suffered.

### Labels Sued By Schwartz Bros.

• Continued from page 1

implies, however, that RCA could be subject to a claim if the company does not reverse its dictum that Arista returns flow through the label's former independent distributors.

The suit asserts that RCA has placed itself in a position of "substantial domination and control" over Arista by purchasing a half interest in the label from its German parent company, Bertelsmann. Should the court conclude that Arista terminated the contract lawfully, Schwartz Bros. has asked the court to rule that RCA assume responsibility for the return of Arista merchandise.

The complaint, prepared by Arent, Fox, Kintner, Plotkin & Kahn in Washington, also seeks court costs, attorneys fees and interest on money lost since the time of the alleged breach.

Arista attorney Robert Sugarman of Weil, Gotshal & Manges in New York says that the suit is "without merit." "Arista vigorously disputes the allegation that there was a formal contract as alleged by Schwartz," he maintains. An RCA Records spokesman declined to comment.

## Moran Concedes Pickwick Getting Out Of Distribution

• Continued from page 1

of its facilities would take place.

Moran said that a letter had already gone out to labels served by the Minneapolis-based firm, advising them to secure alternative independent distribution for their product in those areas served by Pickwick. The letter, he said, stressed Pickwick's willingness to work with them in quickly transferring inventory to the new distributor and to amiably work out credit balances due either to Pickwick or to the label.

A similar type of letter, he stated, will go out before the end of the week, assuring Pickwick customers of the same willingness to work out final settlements.

Starting Tuesday (12), Moran said Pickwick closed his Atlanta, Dallas, Minneapolis and Los Angeles stocking warehouses and the satellite Miami sales office over the course of last week. Jack Bernstein, vice president of the distribution area, will remain with Pickwick indefinitely to oversee proper execution of the shutdown, Moran added.

At presstime, it appeared that MS Distributing's Johnny Salstone and Tony Dalesandro were certain to open as quickly as possible in Atlanta. The longtime Chicago distribution pair said they had not as yet secured an Atlanta warehousing location, but that such a lease would be negotiated quickly. They emphasized that, as Pickwick did in Atlanta, they will serve Miami with a sales office. Dalesandro stated that

### Important Pact

NEW YORK—The "Antarctica—New Music From Antarctica, Vol. 1" album featuring avant garde New York artists such as Peter Gordon, Love Of Life Orchestra, Jill Kroesen, Ned Sublette and Rhys Chatham will be available exclusively through Important Record Distributors of Jamaica, N.Y. List is \$8.98.

he had Motown and Boardwalk in his pocket for the two areas and would have a more complete list of additional labels over the next 10 days.

Dick Sherman of Motown said calls to label president Jay Lasker indicated that Motown will also be distributing other indie labels via its newly-established branch operation in Los Angeles (Billboard, April 19). Motown is reviving the name of its one-time branch setup—Together—for the Los Angeles unit.

Neither MS nor the Motown branch has made any definite executive appointments for key posts in the areas.

## MCA Distrib, Rocshire Pact

LOS ANGELES—MCA Distributing and Rocshire Records, the Southern California label combine headed by Gary Davis, have entered into a distribution pact for the U.S. and Canada. The deal brings product from Rocshire itself and two subsidiary lines, X and High Velocity, under the MCA umbrella.

Although the agreement covers all sales and distribution for the three labels, Davis will continue to operate an independent marketing and promotion team on an in-house basis. The MCA tie is thus not structured along the same joint label lines as those in effect for new rock labels Slash and 415 in their respective affiliations with Warner Bros. and Columbia.

Acts signed to Rocshire include Michael Wynn, Maxine Watta, Caryo and Abrupt Edge. On the X label, headed by Peter Hauke, are Suzi Andrews, Yellow Power and Tony Carey. Lost Cause, Din and Norm Norman are among the acts signed to High Velocity, run by Bob Heinlein and Kenny Kaine.

### MERCHANDISER OF THE YEAR

## Elroy Enterprises Honored

MIAMI BEACH—Elroy Enterprises, parent of the Record World/TSS chain, has won NARM's 1982 merchandiser of the year award.

Voted by members of NARM's manufacturer's advisory committee, the award recognized the chain's involvement with artist development and awareness of new releases; cooperation with manufacturers' and distributors' merchandising programs; fiscal responsibility; training and quality of personnel; and tie-ins with national music television shows and concert tours.

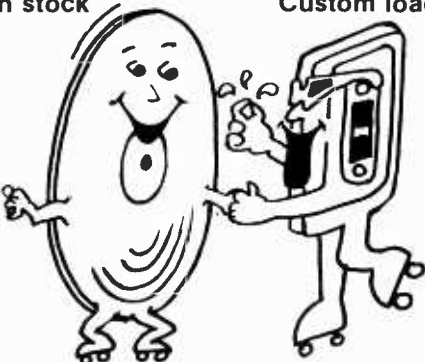
Camelot Music, which won the award in 1980 and 1981, was not entered in this year's competition. The advisory committee ruled this year that a company that wins the award two consecutive times is eligible for a third straight title.

The fourth annual "Gift Of Music" advertising awards were also presented at the convention. Bad Records of Detroit won for best individual television ad; the Sam Goody chain won for best overall "Gift Giving" television campaign; Venture Stores, racked by Lieberman Enterprises, won for best television commercial among racks; and Spec's Music of Miami was recognized for the most creative radio spot incorporating the "Gift" slogan.

The award for the best radio advertising promoting the campaign went to Camelot Music. Kmart, racked by Pickwick Distribution, won for best rack radio spots; Record Bar in Durham, N.C. was cited as the outstanding single newspaper ad; Budget Records & Tapes, Denver, won for its series of newspaper ads; and Sound/Video Unlimited, Skokie, Ill., was cited for best one-stop newspaper advertising award.

The Great American Music and Wax Museum stores in Minneapolis were also recognized for their consistent emphasis of the "Gift" campaign in television, radio and print ads during 1982.

# DISMAKERS

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Apex label printing on cassette

## Bright Future Predicted For CD PolyGram's Gout Cites Figures On European Launch

• Continued from page 3

While he said a "first class digital recording is the best possible proposition," he added that it had become "quite clear that a perfect analog recording can give a better

end result on Compact Disc than a mediocre digital one. Which is very positive, because we shall be able to use tens of thousands of fine analog recordings from our back catalogs." As for the upcoming U.S. launch,



**SUGAR BABIES**—PolyGram promotion executives George Meier, left, Jim Sotet and Bob Edson convene at Sugar Bush in Vermont, where honchos from the label gathered to map promotion plans for new product.

Gout said demand would also outstrip supply because "we could not construct a Compact Disc factory on dreams. We shall have the choice between a negative attitude, seeing only the problems, or a positive one: accepting the challenge to think out and organize the best possible introduction strategy." Gout predicted success in the U.S. similar to that in Japan—where CD was launched last October—and Europe.

Gout, who reported that in Japan 35,000 players and about 300,000 CDs had been purchased from October through December, said that one million CDs were manufactured in PolyGram's factory in Hanover, Germany, in a period of less than nine months, a yield far ahead of projection. This was accomplished, he added, with a return rate of defective CDs of .3%.

Gout concluded his talk with perhaps the first humorous CD tale to make the rounds: In The Hague in Holland, a leading hardware and software dealer was broken into a few days after the CD launch. The burglar did not help himself to anything other than the dealer's one CD player and all the available Compact Discs. **IRV LICHTMAN**

## New Opportunities Stressed At Sessions

• Continued from page 3

group as a consumer category was up 5%, in the 1980-82 summary, while under-25 slipped 4%.

Although there are more female buyers, males are the "heavy users," purchasing over half of all prerecorded music. Whites as another demographic segment account for 90% of purchases. The South accounts for one in every three music purchases. One in every four recordings purchased now is a gift item, with LPs favored 55% by gift buyers compared to 28% for cassettes.

The theme of cassettes was highlighted again in the presentation by Mickey Kapp of Warner Special Products and Dr. Susan Middlestadt of the Univ. of Illinois. The configuration's role as a catalyst, both "bad guy" and "good guy," was focused on in a review of home taping.

Noting that retailers sell significant amounts of blank tape, Kapp presented a formula summarizing a 1981-82 home taping study. "The manufacturing took a bath of \$5,955,000, as the figures show, but with blank tape sales subtracted, you retailers lost \$3,750,000 at the cash register, too," he stated.

"Dollars are up, units are down and the number of buyers are down," Middlestadt said. "We're losing the light and occasional buyer."

Still another part of the cassette challenge is the healthy percentage of sales enjoyed by direct marketers. As a comparison, Middlestadt offered 84% as the LP's share at retail (16% via direct) and 68% for cassette (32% direct). Why does tape take a larger share of the direct business? "It's relatively easy when marking in a catalog that you want a cassette," she stated.

Another statistic, equally challenging, that Middlestadt offered: cassette purchasers in the store tend to buy fewer of other items.

Middlestadt and Kapp pointed to the problem of cassette merchandising. Middlestadt warned that cassettes are "being overshipped" in terms of sell-through.

A presentation by the retail advisory committee of tape-recorded remarks on various subjects indicated a difference of opinion on the best size for cassette packaging. But there was agreement indicated on the need to have cassettes displayed where people can examine and buy them more readily.

NARM's retail advisory committee expressed opinions on a gamut of new product and merchandising opportunities. The hottest item may be yet to come, it was suggested: the Compact Disc. "It's going to blow the consumer off his seat," noted Russ Solomon of Tower Records, although he admitted that the industry doesn't know the con-

sumer response yet. "It's about time we had a product that is tingly and exciting. Compact Discs sound so real it's scary."

More guarded opinions ranged from a statement by Musicland's Jack Eugster that CD represents the opportunity of a "replacement library" to the consumer, to a prediction by Harold Schwartz of Harmony Hut that the initial CD market may be the audiophile stores, "but in time they will be popularly priced."

Of all non-music product reviewed, video recordings provoked the most guarded opinions. Ann Levitte of Spec's (based locally) stressed the need for knowledgeable store personnel. Fred Traub of Musicland emphasized that video specialty stores succeed "because they have spread." Jim Greenwood of Licorice Pizza said his chain has made a commitment to recorded video.

Video games came in for a wider range of opinion. "Very promising," said Bonk in predicting a 1983 peak and a 1984 "leveling off." Eugster said, "We're rather optimistic." Levitte predicted that games would stay in the record and tape store longer than anywhere else, and Marmaduke said record and tape retailers understand the "high velocity" nature of video games that have a peak popularity life on "only about five to eight weeks. It's the same demographics. Games bring people into our stores."

Rated totally healthy was blank tape, with Al Levinson of Turtles, Atlanta, stating that the category enjoys 7.5%-8% of total store volume. Tom Keenan of Everybody's Records, Portland, put the figure between 5%-10%. Jim Golden of Record Bar rated blank tape as "very important." Greenwood indicated that the real growth is to come as VCR penetration increases. "The gross dollars on a \$10 sale amounts to a lot of money."

Typical of the upbeat predictions was that of Jerry Adams of Harmony House, who spoke of larger radio playlists and the impact of MTV, and also joined others in extolling alternative merchandise.

Alternative merchandise, whether it's called "lifestyle," "botique," "gift merchandise" or other phrases used to grapple with the diversity, seemed as dominant a topic as any merchandise category.

But Solomon noted, "You can't just dabble in alternative merchandise." Greenwood emphasized the diversity of demographics for which alternative merchandise can be targeted. Levitte expressed the hope that more items can relate more directly to music, and Keenan drove home the point about higher gross margins. That was what the majority in the audience found most optimistic.

## Solomon's Wisdom: Music Power

• Continued from page 3

as well. "That's called effective merchandising," he emphasized. "No matter how large or small the record store or record label is, we all have the capacity and responsibility to upsell . . . to sell the customer more than the hit . . . more than just what they came in to buy." Solomon said that the methods by which this can be achieved were price, displays, playing the "right kind of music" in the store and having the "right records and having informed clerks behind the counter."

Solomon termed home taping and record rentals among "some of the excuses that record executives and media mavens have offered to describe our long-rumored demise."

"Are people buying blank tape? Sure they are. Let 'em. Blank tape is a lot like 'Hamburger Helper.' With a cassette player in every car these days, music lovers have another mouth to feed. Blank gives the average customer a little help in keeping up with music. Would you rather see someone buy a record and a cassette of the same title or two different records and a blank tape that enables them to play both of them in their car or their Walkman? I think the

two different records is a better deal, quite frankly."

On record rental, Solomon said the "so-called" problem could never hold up in becoming a "truly big thing," unless "the price of records got to be so high it would be worth it to tape. At this time, if you figure \$1.50 for a rental record and \$3 or \$4 bucks for a decent quality 90-minute tape, two trips to the store—you've got to bring it back—and the time it takes to record the thing, you don't save much. How many people really will continue to do that for very long? Right now, it's simply not worth the time and effort."

Solomon lauded manufacturers for their marketing of the 12-inch single and "mini" LP and for having the "courage" to market \$5.98 and \$6.98 catalog. As for the 12-inch single and "mini" LP, Solomon said that the former responded to a need for a dance music with "high dynamics and reasonable price," while the latter represented "an economical way to get the customer acquainted with new music."

The digital Compact Disc came in for high praise from Solomon: "It's going to revolutionize our entire industry. Within a few years, we're not going to have any 12 inch vinyl to worry about. We're going to have a record that has a sound on it that is so alive . . . and so real that people are going to think they are in the

same room with the artist that's playing the music. That's going to be something else."

Solomon concluded by declaring: "The best news of all is that the consumer's love affair with music is alive."

## Two Sessions On Management

• Continued from page 12

anything on behavior more than anything else.

The eight steps to successful interaction, Burns said, are as follows: Make friends, ask "What are you doing?" ask "How is it working?," make a plan, get a commitment to follow that plan, accept no excuses, allow reasonable consequences, and never give up.

Klemm, resembling a Southern preacher with his yellow tie, matching rose in his lapel, and high-fired speaking technique, told attendees at his motivation seminar that "Our biggest obstacle is our fear of praising people." In order to properly motivate people, he said, they must be provided with an environment that encourages training and self-motivation by setting goals, but also giving in to what they want most from their jobs.

"We can't control the other factors—other stations, the weather, our signal—so why worry about it? The only thing we can control is ourselves."

In a nutshell, Klemm said, motivation is influencing the behavior of others, and influencing behavior can be accomplished through a variety of means: contest money, praise, and letting them participate, to a degree, in the management process.

Klemm thus espoused a management theory that was developed years ago in Japan and has recently taken other industries by storm. Basically, it incorporates circular decision-making groups in which everyone has a certain amount of input, and also stresses job flexibility and even interchangeability to relieve tedium and make even the duller jobs more interesting.

## Bubbling Under The HOT 100

- 101—ATOMIC DOG, George Clinton, Capitol 5201
- 102—TONIGHT, The Whispers, Solar 7-69842 (Elektra)
- 103—CANDY GIRL, New Edition, Streetwise 2208
- 104—I JUST GOTTA HAVE YOU, Kashif, Arista 1042
- 105—I CONFESS, The English Beat, I.R.S. 70032 (A&M)
- 106—TWISTING BY THE POOL, Dire Straits, Warner Bros. 7-29706
- 107—OUR HOUSE, Madness, Geffen 7-29668 (Warner Bros.)
- 108—DON'T RUN, K.C. and the Sunshine Band, Epic 34-03688
- 109—WHERE EVERYBODY KNOWS YOUR NAME, Gary Portnoy, Applause 106
- 110—I LOVE L.A., Randy Newman, Warner Bros. 7-29687

## Bubbling Under The Top LPs

- 201—SPARKS, In Outer Space, Atlantic 80055
- 202—NILE RODGERS, Adventures in the Land of the Good Groove, Mirage 90073 (Atco)
- 203—B.J. THOMAS, New Looks, Columbia FC 38561
- 204—KIX, Cool Kids, Atlantic 80056
- 205—THE MEMBERS, Uprhythm Downbeat, Arista AL 6605
- 206—MICHAEL BOLTON, Michael Bolton, Columbia BFM 38587
- 207—DIVINYLS, Desperate, Epic BFV 41404
- 208—LE ROUX, So Fired Up, RCA AFL1-4510
- 209—SOUNTRACK, Gandhi, RCA ABL1-4557
- 210—OZONE, Glasses, Motown 6037 ML

## Executive Turntable

• Continued from page 4

### Marketing

**Marc Eisman** has joined Win Records & Video, Long Island City, N.Y., as a 12-inch buyer. He held a similar post for MJS Entertainment there.

### Related Fields

**Harvey Cohen** has been promoted to director of management information systems for Warner Amex Satellite Entertainment Company in New York. . . . Warner Amex Cable Communications in New York has named **Bruce Randall** director of research. . . . **Sam Schroeder** has been appointed vice president of Prism Productions, Bala Cynwyd, Pa. . . . Buddy Lee Attractions in Nashville has hired **Keith Hinton** and **Jay Bell**. . . . Sundance Productions, Dallas, has named **Nan Langdon** director of communications services. . . . Dr. William Hipp has been named dean of the School of Music at the Univ. of Miami.



# Billboard

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INTERNATIONAL MUSIC INDUSTRY CONFERENCE

## Agenda

### TUESDAY, MAY 3rd

10:00am- 6:30pm Registration...Foyer of Amphitheatre  
7:00pm- 8:30pm Welcoming Reception.....Poolside

### WEDNESDAY, MAY 4

8:30am- 9:00am Cont. Breakfast  
.....Foyer of Amphitheatre  
9:00am- 9:30am Welcoming Remarks...Amphitheatre  
9:30am-10:00am Keynote Address.....Amphitheatre  
10:00am-11:30am **"THE CHALLENGE OF THE COMPACT DISC"**  
Its Promises & Its Problems.....Amphitheatre  
11:30am- 1:00pm **"THE RENTAL DILEMMA"**  
Disc & Videograms.....Amphitheatre  
1:00pm- 2:30pm Luncheon.....Library  
2:00pm- 3:00pm **"ARTIST TALK BACK"**.....Library  
ALL DAY SPOUSE TOUR

### THURSDAY, MAY 5

8:30am- 9:00am Cont. Breakfast.....Foyer of Library  
9:00am-10:00am **IFPI PRESENTATIONS**  
"The First 50 Years" & "The Next 50 Years".....Library  
10:00am-11:30am **ROUNDTABLE DISCUSSIONS PART I**.....Library  
Discussions will include:  
"HITS BREAKING THE LANGUAGE BARRIER"  
"MUSIC INDUSTRY EVOLVING INTO MULTI-MEDIA PROGRAMMING FORCE"  
"HARNESSING TECHNOLOGY TO BEAT THE PIRATES"

"NEW MUSIC'S (Punk, Street Music, New Wave) ROLE INTERNATIONALLY"  
"THE MIDLINE CONCEPT OF MAXIMIZING POTENTIAL OF VIABLE CATALOG"  
"VIDEO AS MUSIC PRODUCT NOT PROMOTION"  
"FUTURE OF MUSIC PUBLISHING"  
"HOME TAPING—ARE RIGHTS OWNERS LOSING THE BATTLE?"  
"ARTIST TOURS—A GOOD INVESTMENT?"  
"MECHANICAL ROYALTY CONFLICT"

11:30am-11:45am Coffee Break.....Library  
11:45am- 1:30pm **ROUNDTABLE DISCUSSIONS PART II**.....Library  
1:30pm- 6:00pm Free Time  
6:00pm- 7:30pm **FIRST TIMERS RECEPTION**.....Library Terrace  
8:00pm-10:00pm **TRENDSETTER AWARDS BANQUET**.....Library

### FRIDAY, MAY 6

8:30am- 9:00am Cont. Breakfast  
.....Foyer of Amphitheatre  
9:00am- 9:30am Keynote Address  
"IS THIS THE BEST OF YEARS?".....Amphitheatre  
9:30am-11:00am **"THE IMPACT OF NEW TECHNOLOGY ON RIGHTS"**.....Amphitheatre  
11:00am-11:15am Coffee Break..Foyer of Amphitheatre  
11:15am-12:30pm **"BLACK AFRICA—THE EMERGING MARKET AND MORE"** Amphitheatre  
12:30pm- 1:45pm **"TELEVISION—FRIEND OR FOE?"**  
Promoter Or The Unwanted Partner? Role Of TV And Cable—The Music Give-Away?.....Amphitheatre  
1:45pm- 2:00pm **IMIC '83 Wrap-Up**.....Amphitheatre

### IMIC PARTICIPANTS INCLUDE:

**STIG ANDERSON**  
Polar Music International, Sweden  
**EMILIO AZCARRAGA**  
Televisa, S. A., Mexico  
**CHI COLTRAIN**  
PolyGram Artist, West Germany  
**EDWARD M. CRAMER**  
Broadcast Music Inc., United States  
**DANIEL M. J. CUXAC**  
African Music Industries Association  
Disco Stock International, Ivory Coast, Africa  
**HAL DAVID**  
ASCAP, United States  
**GILLIAN DAVIES**  
IFPI, United Kingdom  
**DANIELE DOGLIO**  
CGD Messaggerie Musicali SpA, Italy  
**NESUHI ERTEGUN**  
WEA International, United States  
**BENT FABRICAS-BJARRE**  
Metronome Records A/S, Denmark  
**ADELFO FORNI**  
GCD Messaggerie Musicali SpA, Italy  
**DAG HAEGGQVIST**  
Sonet Grammofon AB, Sweden  
**H.R. HAMILTON**  
African Music Industries Association  
Pan-African Entertainment Industries Ltd., United States  
**PATRICK HURLEY**  
CBS International SA, France  
**DENIS KNOWLES**  
Tellydisc, United Kingdom  
**ROBERT MONTGOMERY**  
Mechanical Copyright Protection Soc., United Kingdom  
**ROBERT OEGES**  
Decca (West Africa) Ltd., Nigeria  
**H. COLIN OVERBURY**  
European Economic Communities, Belgium  
**BERNARD POSNER**  
European Economic Communities, Belgium  
**DR. HANS SIKORSKI**  
GEMA, West Germany  
**ROY TEMPEST**  
Peer Southern Organization, United Kingdom  
**IAN THOMAS**  
IFPI, United Kingdom  
**JAN TIMMER**  
PolyGram GmbH/BV, West Germany  
**CHRIET TITULAER**  
Teleac Company, The Netherlands  
**UMBERTO TOZZI**  
CGD Artist, Italy

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P.S. See you again soon.

## Racks Look To Join Retailers In Plea On Pricing

• Continued from page 1  
 "God bless CBS," stated Jim Moran, president of Pickwick's wholesaling division. Then the entire breakfast session, at which about 18

of the remaining two dozen U.S. racks were represented, came alive. The session worked out a program whereby, over the next 30 days, it is hoped that leading executives in ev-

ery rack operation will contact all record/tape vendors who serve them. Either by letter or in person, the firms' brass would attempt to induce the labels to adopt the CBS

plan. "If it doesn't happen in 30 days, it could be dangerous," commented a member of the audience. Sid Silverman of United Record & Tape here said that, if necessary,

the group could meet at United's headquarters after the convention officially closed, but his suggestion was not acted upon.

It was suggested that retailers like Lou Fogelman, NARM president, and Paul David of Camelot Enterprises be invited to participate in the "task force" because they had shown interest in the CBS pricing policy. U.S. specialty retailers should be interested in joining the move to get all labels to adopt the CBS premise because they, too, will be squeezed out of business by direct-buying accounts, the meeting delegates agreed.

Target and others who buy direct, it was argued, use records and tape as loss leaders, because such product is no more than 2% of their total gross and they feel such lowballing prices are a traffic builder. "If they have to pay the extra percent, as they do with CBS," Moran said, "it makes it impossible."

To counteract the mass opening of the Target stores last weekend in greater Los Angeles, Zody's instructed Pickwick's rack division to ticket all its \$8.98 albums at \$4.99. "This is significantly under the price they pay," Moran added.

This elicited cries of "extinction" from many of those at the breakfast session. Herb Dorfman of Pickwick's Eastern rack wing charged that once an account goes direct, racks can never successfully wean them back: "When they fail after they go direct, they'll never be back."

Okinow, Moran, Paulson and Dick Greenwald of Interstate Record Distributors, Hagerstown, Md. held that major accounts like Venture and K-mart will never be embarrassed by letting a competitor buying direct undersell them. "They'll drop records," was the universal plaint.

Racks present also argued that retail record/tape chains have much to fear from the direct-buying chain which lowballs. So does the industry, they added. The gist of the argument: the chains today break the records, but they won't be doing that if they are underpriced by the Targets of this world. Eventually, the Music Pluses will be forced out of business and who will break the new releases then?

Paulson precipitated another heated discussion near the end of the 90-minute meet. He recalled the NARM convention's opening session Monday morning, at which racks had received two mentions. He termed it a "retail specialty store presentation." Others noted that Okinow was rack's only voice on the NARM board, which is dominated by retail. The general membership meeting Sunday (10) was also dominated by retail attendance on the dais and the floor, Paulson added.

Okinow at one point also complained that manufacturers who had not joined CBS' two-tiered pricing move were laying all the blame for criticism on David Lieberman. He asked others to write and talk with label reps about their dissatisfaction. An audience member noted that, in the industry, "only Russ Solomon feels invincible" against the direct-buying discount stores. "But his general managers don't," an unidentified voice cried. JOHN SIPPEL

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 including: Who Can It Be Now?/Down Under, People Just Love To Play With Words, Be Good Johnny/Down By The Sea

MEN AT WORK—Business As Usual—Col. 37978 5.05

**CHAMPAIGN**  
 MODERN HEART  
 including: Let Your Body Rock/Try Again/Party Line, Cool Running/Love Games

CHAMPAIGN—Modern Heart—Col. 38284 4.93

**LOU RAWLS**  
 WHEN THE NIGHT COMES  
 including: The Wind Beneath My Wings/Upside Down, When The Night Comes, The One I Sing My Love Songs To

LOU RAWLS—When The Night Comes—Col. 38553 5.05

**EARTH, WIND & FIRE**  
 POWERLIGHT  
 including: Fall In Love With Me/Spread Your Love Side By Side/The Speed Of Love

EARTH, WIND & FIRE—Powerlight—Col. 38367 5.05

**MARVIN GAYE**  
 MIDNIGHT LOVE  
 including: Sexual Healing/Turn On Some Music/Joy, I'll Tomorrow/My Love Is Waiting

MARVIN GAYE—Midnight Love—Col. 38197 5.05

**BARBRA STREISAND**  
 MEMORIES  
 including: Memory, Comin' In And Out Of Your Life, You Don't Bring Me Flowers (Duet With Neil Diamond), The Way We Were, Evergreen (Love Theme From "A Star Is Born")

BARBRA STREISAND—Memories—Col. 37678 5.05

**JULIO IGLESIAS**  
 JULIO  
 including: Begin The Beguine/Hey/Amor, Du Est Passee Ma Boheme?, De Niña A Mujer

JULIO IGLESIAS—Julio—Col. 38640 4.95

**MICHAEL JACKSON**  
 THRILLER  
 including: The Girl Is Mine (With Paul McCartney), Thriller/Baby Be Mine/Billie Jean, Wanna Be Startin' Somethin'

MICHAEL JACKSON—Thriller—Col. 38112 5.05

**PINK FLOYD**  
 THE FINAL CUT  
 including: Your Possible Past/The Gunners Dream, The Fletcher Memorial Home, Not Now John/The Final Cut

PINK FLOYD—The Final Cut—Col. 38243 5.05

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TOTO—Toto IV—Col. 37728 5.05

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PLACIDO DOMINGO—My Life For A Song—Col. 37799 4.93

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## Appeal Briefs Due In Blanket License Case

By IS HOROWITZ

NEW YORK—Briefs supporting the appeal by ASCAP and BMI of a federal district court decision here last August declaring the blanket license illegal as a method for collecting performance royalties from independent television stations were due to be filed Friday (15) with the Court of Appeals for the Second Circuit.

The lower court decision, which puts at risk royalties totalling almost \$80 million a year, threatens to recast the entire approach to performance rights collections, in the view of publishers and writers. Tv stations have argued that the blanket license restrains trade illegally, and that royalties should more properly be paid at the production source rather than by local broadcasters.

In addition to briefs by ASCAP, BMI, and a separate brief by BMI

affiliates, "friend of the court" papers were also due to be filed by the American Guild of Composers, Authors & Publishers; the U.K. and French rights groups, PRS and SACEM; a number of ASCAP writers, a group of motion picture producers and tv syndicators, and Chappell Music.

It's understood that their main thrust will be that the blanket license has existed and worked well for decades, and has been affirmed in the case of network tv, local radio, nightclubs and bars, and is acknowledged in the Copyright Act of 1976 as proper for public broadcasting.

The television station plaintiffs must respond to the briefs by June 15. Argument in the appeals court is scheduled to be heard the second week of August.

## Men At Work Get Merchandisers' Nod

By PAUL GREIN

LOS ANGELES—NARM members have finally resolved the heated controversy between PolyGram and Geffen Records as to which was the biggest album of 1982, John Cougar's "American Fool" or Asia's "Asia." The NARM voters' choice: Men At Work's "Business As Usual."

The Australian group thus becomes the first act from outside the U.S. or U.K. to win NARM's best-selling album award. And "Business" is the first debut album to take the top prize since the '60s, when "Peter, Paul & Mary," "Meet The Beatles" and "The Monkees" were cited.

Men At Work also won NARM awards for best-selling album by a group and best-selling album by a new artist. Arch-rival Asia had to content itself with one of the latter awards, Cougar with the award for best-selling album by a male artist.

NARM voters confirmed that Survivor's "Eye Of The Tiger" from "Rocky III" was the best-selling single of '82. It's the fourth time in the past six years that a film theme has won the top singles award. Debby Boone's "You Light Up My Life" was the champ in '77, the Bee Gees' "Stayin' Alive" in '78 and Diana Ross & Lionel Richie's "Endless Love" last year.

Men At Work and Survivor helped make CBS the leading corporation in this year's NARM Awards, with six. PolyGram also did well, with three key awards: Cougar's "American Fool" as best-selling album by a male artist; "Gap Band IV" as best-selling black music album by a group; and "Chariots Of Fire" as best-selling movie soundtrack.

Among individual labels, Geffen was the only label besides Columbia to win more than one award. Besides Asia's new artist citation, "Dreamgirls" won as best-selling cast album. This ends a four-year lock on the latter award by Columbia's "Annie" cast album. The label's "Annie" soundtrack lost to "Chariots" in the movie soundtrack competition, but did manage a win as best-selling children's album.

Willie Nelson won his third award for best-selling country album by a male artist, breaking a three-year

hold on the award by Kenny Rogers. And Juice Newton and Alabama were winners for the second year in a row as country's best-selling female artist and group.

Stevie Nicks won for best-selling album by a female artist for the second straight year, even though she didn't have a new album release in '82. Her repeat winner, "Bella Donna," first hit the charts in August, 1981. And Lionel Richie's win for best-selling black music album by a male artist follows three best-selling black group citations to the Commodores, in '77, '78 and '79.

Here's the complete list of NARM winners:

**Best selling album**—"Business As Usual," Men At Work, Columbia; **single**—"Eye Of The Tiger," Survivor, Scotti Bros.; **album by a new artist**—"Asia," Geffen; "Built For Speed," Stray Cats, EMI America; "Business As Usual," Men At Work, Columbia; "I Love Rock'n'Roll," Joan Jett & the Blackhearts, Boardwalk.

**Album by a group**—"Business As Usual," Men At Work, Columbia; **album by a male artist**—"American Fool," John Cougar, Riva/PolyGram; **album by a female artist**—"Bella Donna," Stevie Nicks, Modern/Atlantic.

**Black music album by a group**—"Gap Band IV," Total Experience/PolyGram; **black music album by a male artist**—"Lionel Richie," Motown; **black music album by a female artist**—"Jump To It," Aretha Franklin, Arista.

**Country album by a group**—"Mountain Music," Alabama, RCA; **country album by a male artist**—"Always On My Mind," Willie Nelson, Columbia; **country album by a female artist**—"Quiet Lies," Juice Newton, Capitol.

**Jazz album**—"Breakin' Away," Al Jarreau, Warner Bros.; **classical album**—"Luciano," Luciano Pavarotti, London; **gospel spiritual album**—"Precious Lord," Al Green, Myrrh; **movie soundtrack**—"Chariots Of Fire," Polydor; **original cast album**—"Dreamgirls," Geffen; **children's album**—"Annie" soundtrack, Columbia.

A special award was also presented to Ira Moss of the Moss Music Group for the Allegro budget classical cassette line.

Even as NARM attendees dispersed, that group's sister video organization, VSDA, was launching its own round of meetings for convention planning geared to its regional chapter buildup. VSDA director **Bob Skidmore** of **Video Corner** helmed the meetings Thursday and Friday (14-15) on his own Tampa-St. Petersburg turf, with VSDA president **Frank Barnako** of Washington's **The Video Place** linking up via phone.

Radio Helps The Video Star: Indirectly, at least, in the latest twist on video promotions applying classic radio promotional ploys. **A&M**, **Record Bar** and Atlanta's **Video Music Channel** are teaming in a push for label act **Simple Minds** that again utilizes a contest—in this case, a quiz on the band's current video clip—to keep viewers tuned in. Winners get to see the band's Big Apple show at the **Ritz**, May 16, while label and channel help plug their local **Agora** stand on April 29. That much may resemble other narrowcast music plugs, but the icing here comes with VMC's official sponsorship of the Atlanta date, as well as its role in producing its own local spots such as MTV underwrites its own contests. **A&M's Martin Kirkup** and **VMC's Luanne Stehno** coordinated.

**Big Bird**: The Entertainment Company's overseas success with their multi-media "Kids From Fame" package gets a sky-high plug Monday (18) when the troupe behind the series and its subsequent audio, video and live spinoffs flies to Israel on a specially painted jetliner. That flourish to El Al's **Heathrow/Tel Aviv flight K-16** underscores official honors as guests of the state's 35th anniversary bash. The ensemble will tape its second tv special there as well, doubtless to underscore their No. 1 tv niche there. . . . If You Can't Beat 'Em: **KLOS-FM** Los Angeles is set to plug "Rock'n'Roll Tonight," the new syndicated tv series, via one of the station's familiar rainbow stickers, previously reserved for top bands' names. Show, which emanates from Perkins Palace in nearby Pasadena, will be first such media beneficiary.

Double Talk: If Federal Express needs a new hyper-speed pitchman, they might want to check with **Robin Williams**. The comedian and actor managed to tape 200 individual radio plugs in one hour at San Francisco's Automatt, in support of his new Casablanca/PolyGram album. . . . Equally busy at retail is **Joan Rivers**, last week's NARM Awards Banquet hostess, who's now in the midst of an imposing schedule built around her new Geffen album. She recently broke the attendance for an in-store promotion at **Sam Goody's** in New York, which she touted as so well organized she "hopes they let him out of jail." More on Rivers' album push in next week's Billboard. . . . Media mavens and vintage rockers alike should track down a recent issue of the **Beaumont, Tex. Enterprise**, featuring a two-page interview with **Mama Meaux**, mother of the inimitable **Huey Meaux**, scion of **Crazy Cajun Enterprises**. Meaux Mere comes across as an equally lively personality.

### GROWTH SLOWER THAN EXPECTED

## Meet Eyes Gospel's Problems

• Continued from page 3

shows the upscale financial and educational nature of American Christians. Judd Jackson, who works with the Word Of Faith ministry, discussed a project of that organization which involves local churches buying big-screen tv receiving equipment to present concerts and educational programs. He said the project recently reached 534 churches. Payment for the Word Of Faith programming is by freewill offering.

Speaking on the publishing panel, Roger Sovine, vice president of Tree International, told gospel writers and publishers of a new source of potential revenue: the British Broadcasting Corp.'s "no needle time" provision. It allows recorded music not made or distributed in Britain to be eligible for radio airplay there. Sovine said that a total of 64 hours a week is available on the BBC for this kind of programming, but that at present only two hours is allotted to gospel music. Music offerings are made through BBC producers, he added.

The retail panel offered several success stories. Gerald Blalock of Spring Arbor Distributors said that his company is projecting sales growth of 25%-30% next year and that returns now amount to less than

## Inside Track

**Eyes Have It: Is Show Industries readying a second Video specialty unit?** That hint was dropped in Miami Beach at NARM, where members' involvement in video retailing still ranges from tentative to innovative. Right now, hybrid stores combining traditional record/tape product with other sections handling newer technologies, as typified by Miami's three-unit Vibrations stores, soon to have a fourth outlet, appear to be the most enticing. Chain president **Larry Schaffer** sees record/tape accounts as offering "an edge" in terms of traffic: "We have 6,000 people coming through our one unit each week, where video occupies 17% of the space compared to 55% for LPs and cassettes, but the dollar volume is equal." Meanwhile, even the mall outlets who've shied from video software in the past now appear more interested. **Musicland's Fred Traub** indicated the chain is now testing videodisks in two outlets.

Settlement of a copyright infringement suit last week brought by a number of book publishers against **New York Univ.** is expected to add precedential weight to longtime efforts by music publishers to enforce "fair use" guidelines for print photocopying by educators. The agreement stipulates when written permission must be sought from publishers and, most importantly, will no longer provide university defense for faculty violators. Representing the publishers was **Jon Baumgarten**, former chief counsel of the Copyright Office, and a noted advocate for music rights enforcement.

Edited by SAM SUTHERLAND

## Back Track

*30 years ago this week:* ASCAP was shelling out solid advances to its writers to thwart the inroads of **BMI**. . . . Forty-five-year old **Stanley Adams** loomed as the next ASCAP prexy. . . . **RIAA promotion chief Joe Martin** returned to **Billboard**. . . . **Jim Denny**, head of the **WSM Artists Bureau**, launched **Cedarwood Music**. . . . **Paul Cohen** transferred **Owen Bradley** from **Coral to Decca Records**.

*20 years ago this week:* **Nevins and Kirshner** sold out their record and publishing interests to **Columbia Pictures-Screen Gems** for a reported \$2 million. . . . **Norm Weiser** named vice president in charge of operations at **20th-Fox Records**.

*10 years ago this week:* **London Records** announced its **Teldec** vidisk system would start selling in the U.S. in January 1974. . . . **Danny Cleary** was made a vice president at **CMA**, overseeing the music and nationally. . . . **Sister Sledge** signed with **Atlantic Records**. . . . **Ron Granter** opened his own promotion firm. . . . **Lester Sill** names **Paul Tanner** manager of the **Columbia Pictures Nashville** music division branch.

3%. Sales of Southern gospel are up, he said, while those of classical and black gospel are down. **Greg Skipper**, who is with the Baptist Book Store chain, said that MOR and southern gospel "picked up a tremendous amount" in 1982-83.

Complaints among the panel were of the irregular music programming

## Adem Records Bows In Gotham

NEW YORK—Adem Records, a new label formed here by **Richard de Marigny**, has set its network of independent distributors. The label's first album is **Americade's "American Metal"**.

The distributor lineup, arranged by **Mel Fuhrman's Musical Mergers Ltd.**, includes: **AMI**, Michigan; **Sugarplum**, Ohio, Syracuse, Rochester, Buffalo and Pittsburgh; **Schwartz Bros.**, Philadelphia, Washington, Virginia; **Alpha**, New York and New England; and **M.S.**, Illinois, Indiana, Wisconsin, Kansas and Missouri.

A videotape of two cuts from the album, "We're An American Band" and "California Rhythm," is currently being shot.

on gospel radio, the failure of gospel DJs to identify artists whose records they are playing and the lack of promotional enterprise and imagination, especially among smaller Christian bookstores. Record companies were also scored for not providing more point-of-purchase material and more information on artists. Panel moderator **Jay Griffith** of **Priority Records** concluded, "What we're basically talking about is an undercapitalized industry."

In her president's report at the general membership meeting, **Frances Preston** pronounced the GMA and the gospel industry in good health and predicted that there will be substantial growth ahead. She also announced that the GMA is planning to hold its own three-day version next year of the enormously successful country music **Fan Fair**, which runs for a week each June in Nashville. At this year's **Fan Fair**, she noted, a gospel music show will be featured.

Preston also introduced a 15-minute promotional film on gospel music the GMA commissioned to show to such potential secular users as ad agencies and television producers. Gospel music is presented as "good news" music in the film, and its specifically Christian and evangelical overtones are played down.



83. These men are \_\_\_\_\_.

- (A) working
- (B) playing
- (C) smiling
- (D) all of the above.



**Answer: D) ALL OF THE ABOVE.** These men are MEN AT WORK, the group that made quadruple platinum look like child's PLAY. Their debut album, "Business As Usual," became the first album in 15 years to spend 15 weeks at the top of the U.S. album charts...as it produced two singles, "Who Can It Be Now?" and "Down Under." They are seen here SMILING, shortly after winning a Grammy for Best New Artist, and smash hit, "OVERKILL." On Columbia Records and Cassettes.

Produced and Engineered by Peter Mehan. Management: Russell Deppeler. Cover Artwork © 1982 Men At Work. Columbia are trademarks of CBS Inc. © 1983 CBS Inc.

# NOW PLAYING NEAR YOU

## RANK and FILE

in  
**SUNDOWN**

1/4-23833

When The Sun Goes Down,  
The Boys Go Wild

Starring  
Chip Kinman, Tony Kinman,  
Slim Evans and Alejandro Escovedo

Featuring  
"Amanda Ruth," "Rank and File"



Produced by David Kahne for Slash/Warner Bros. Records

## THE BLASTERS



## NON FICTION

Truth Is Stranger Than Fiction

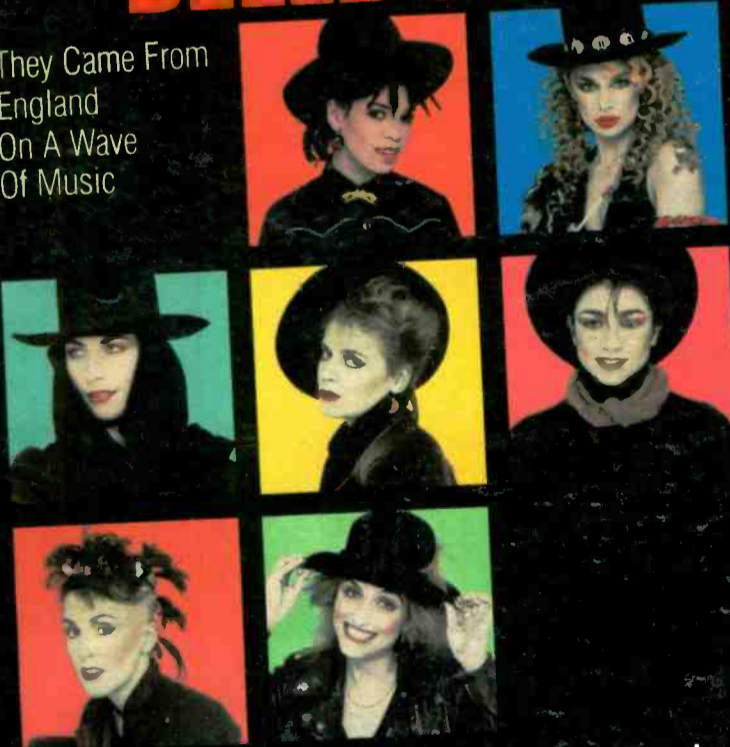
Starring Phil Alvin, John Bazz, Dave Alvin, Lee  
Allen, Gene Taylor, Bill Bateman and Steve Berlin

Featuring "Barefoot Rock" 7-29678 and  
10 New Blasters Originals

Produced by The Blasters for Slash/Warner Bros. Records

## THE BELLE STARS

They Came From  
England  
On A Wave  
Of Music



Starring Sarah-Jane Owen, Jennie McKeown, Miranda  
Joyce, Clare Hirst, Stella Barker, Lesley Shone and  
Judy Parsons

Featuring "Sign Of The Times" 7-29672 and Seven  
Women with A Look And Sound You Won't Forget

Produced by Pete Collins, Brian Tench and Pete Wingfield



## MADNESS

GHS/M5G 4003

They Thought  
Madness Was A Virtue

Starring G. "Suggs"  
McPherson, Carl  
Smyth, Mike Barson,  
Mark Bedford, C.J.  
Foreman, Lee  
Thompson and D.M.  
"Woody" Woodgate

Featuring Remixed  
Versions of the U.K.  
Hits "Our House"  
7-29668, "It Must Be  
Love," "Tomorrow's  
Just Another Day,"  
"Night Boat To Cairo"  
and Many More

Produced by Clive Langer and Alan Winslanley for Geffen Records



Cassettes And Records Now Opening Nationwide