

# Billboard

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## HARDWARE PRICES DROP Retail Horizons Broaden For CD

By JOHN SIPPEL

LOS ANGELES—Lower prices and a wider array of available hardware are helping broaden retail horizons for the Compact Disc, according to a survey of audio specialty chains and mass merchandisers. Underscoring CD's spread to the mass marketplace is planned CD stocking for JC Penney, Target and Montgomery Ward.

JC Penney will add a Compact Disc unit to its MCS component line around August, according to a spokesman for the chain, which has more than 2,000 stores. No price has been firmed. In the beginning, only full-line stores, of which there are 560 nationwide, will be handling the CD player.

"We are test-marketing a CD player right now," an executive of the Target stores says of an established brand unit. Target will handle only such players, notes the executive, adding, "It's entirely possible we'll be going with CD in some of our 205 stores by the end of the year." Target's record/tape departments are not yet stocking CD software.

Montgomery Ward is testing a Sony CD player, a chain spokesman states. "We see price points dropping on both the hardware and the software. As that price decreases, both records and playback will become more available. Going by expected market trends, Montgomery Ward will then move into CD aggressively," the Chicago-based executive predicts.

Sears, believed to be the CD front-runner nationally, having offered a private label player in its last two seasonal catalogs, would not comment on the status of CD in its stores cross-country or through mail order.

(Continued on page 74)



## REVENUE PERCENTAGE SOUGHT

# MTV, Labels Talk Payments

By LAURA FOTI

NEW YORK—As MTV is said to approach the financial break-even point, negotiations with labels for video clip payment have begun in earnest. No deals have yet been signed, but it's anticipated that details will be worked out in the next month or two.

According to several sources, the labels are seeking a percentage of MTV's advertising revenues in exchange for the video clip programming they now supply free, once MTV becomes profitable. A window

of exclusivity ranging from two days to a week would also be part of the agreement.

*Assistance in preparing this story provided by Leo Sacks in New York.*

Leading industry executives who decline to discuss the issue include Bob Pittman, senior vice president and chief operating officer of Warner Amex; Walter Yetnikoff, president of CBS/Records Group; Don Dempsy, senior vice president and general manager of Epic/Portrait/Associat-

ed labels; Jim Mazza, president of Capitol-EMI; and Jack Craig, president of Chrysalis Records.

A source at MTV remarks, "Since day one there have been conversations regarding the ways the labels would be paid. It's a sticky area, since MTV has obvious promotional benefits. But there have been discussions about the arrangements that might take place."

Label sources indicate that MTV presented a formal proposal regarding payment last summer, but that

(Continued on page 74)

## RIAA Certifications Post Big Jump In January

By PAUL GREIN

LOS ANGELES—Nineteen eighty-four is off to a strong start in terms of gold and platinum album certifications. The Recording Industry Assn. of America (RIAA) certified 20 gold albums in January, one of the four greatest monthly totals since the industry's peak year of 1978.

January's tally of 20 gold albums

compares with 12 in January, 1983. The RIAA also certified seven platinum albums in January, up from five in the same month a year ago.

Those seven platinum albums include five holiday superstar releases that went gold and platinum simultaneously: hit studio albums by the Rolling Stones, Duran Duran and Yes, plus the soundtracks to "Yentl" and "Two Of A Kind." The month's

two other platinum albums are the Fixx's "Reach The Beach," which went gold last August, and Robert Plant's "The Principle Of Moments," which went gold in October.

The platinum certification of Plant's second solo album is noteworthy because his 1982 debut, "Pictures At Eleven," stopped at gold. Yes' "90125" is the veteran group's

(Continued on page 74)



Get a lift from "I'm Not That Tough" (B-5310), the stunning new ballad on Ashford and Simpson's **High Rise** LP (ST-12282). Destined to join the other Ashford and Simpson classics in the annals of R&B music, "I'm Not That Tough" features the hallmark vocal and melodic interplay that has gained them international acclaim and respect. On records and XDR/HX cassettes from Capitol. (Advertisement)

## —Inside Billboard—

• **THE JUKEBOX INDUSTRY** has stepped up its drive to get Congress to turn back a Copyright Royalty Tribunal decision requiring operators to pay copyright owners performance royalties that now amount to \$50 per box. The Amusement & Music Operators Assn. is drumming up support for a bill that would set a one-time fee of \$50 on new jukeboxes. Page 3.

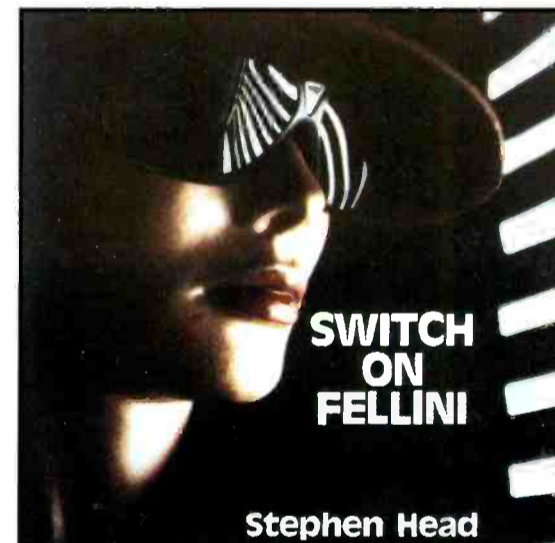
• **CANADIAN MUSIC VIDEO CHANNEL** hearings continued last week, with the four applicants for a license outlining the details of their proposals. The two leading candidates for the coveted license are CHUM Ltd. and Rogers Radio Broadcasting. Page 3.

• **WZUU MILWAUKEE** has switched from adult contemporary to top 40, and while that's the most dramatic recent format change in that market, it's not the only one. WZUU's AM sister station WLZZ has gone from oldies to country, and so has WMKE. Radio, page 12.

• **NEW YORK'S WHTZ** is being sued by two veterans of the city's one-time top 40 giant, WABC. Dan Ingram and Ron Lundy charge that the Malrite station, New York's new ratings leader, used their names, voices and styles as part of a promotion without their consent. Radio, page 12.

• **PERSONAL STEREO** has become a hot new product category for a number of leading record/tape chains, who say they are expecting strong spring and summer sales after an encouraging holiday season. Retailing, page 28.

• **PIRATES AND COUNTERFEITERS** of U.S. recordings have a market of at least \$250 million in unauthorized sales in developing countries, according to the RIAA. That figure was offered by RIAA president Stan Gortikov during hearings on the re-authorization of the special trade status bill. Page 4.



Fellini + Rota + Stephen Head = **SWITCH ON FELLINI**. This is the formula that was such a success at MIDEM 1984. Many thanks to the International Music Industry for its warm reception to this Italian project soon to be released worldwide (for details of other projects see page 8). (Advertisement)

(Advertisement)

## MENUDO IN ENGLISH-A FIRST!

**Reaching Out**  
AFL1-4993

The songs that helped sell 1 silver, 3 gold, and 4 platinum albums worldwide are now on one album for the first time in English, plus a new song.

Produced by Edgardo Diaz for Padosa America

RCA Records and Cassettes



**Robert Hazard**

1981  
"A ROCK 'N ROLL EVENT WAITING TO HAPPEN."  
— ROLLING STONE MAGAZINE

1984  
IT'S HAPPENED!

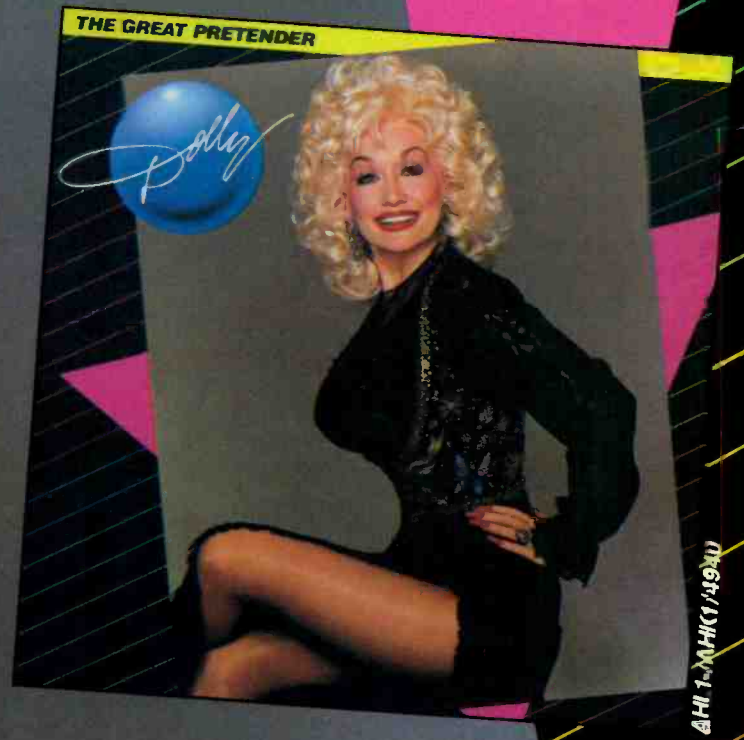
**Wing of Fire**

AFL1-4866  
Produced by David Kerstenbaum

RCA Records and Cassettes



**SAVE THE LAST DANCE FOR...**



HOT ON THE HEELS OF HER SMASH HIT-DUET "ISLANDS IN THE STREAM" COMES

**"THE GREAT PRETENDER"**

DOLLY'S NEW ALBUM THAT TRANSCENDS TIME AND FORMATS

PRODUCED BY VAL GARAY...

"THE GREAT PRETENDER" FEATURES TEN OF THE GREATEST HITS OF THE 60'S INCLUDING HER CURRENT MULTI-FORMAT HIT "SAVE THE LAST DANCE FOR ME" ... "DOWNTOWN" AND "TURN! TURN! TURN!"

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# News

## ONE-TIME FEE BILL SUPPORTED

# Jukebox Lobbying Drive

By BILL HOLLAND

WASHINGTON—The nation's jukebox operators, distributors and manufacturers, having been thwarted by unsuccessful judicial reviews of their grievances, have mounted a new legislative drive asking Congress to turn back a Copyright Royalty Tribunal (CRT) decision requiring operators to pay copyright owners performance royalties that now amount to \$50 per box.

The 2,500-member Amusement & Music Operators Assn (AMOA), in a full-court press on the legislature, has sent out copies of a new economic report to its members and to the Congress. The organization has also enclosed a sample form letter for members to send to their Congressmen asking them to support a similar bill in both the Senate and House that would set a one-time \$50 fee on new jukeboxes, and another lower fee on jukeboxes already in operation. The bills would strip the CRT of its au-

thority, mandated by present law, to set jukebox rates.

AMOA stresses that the new \$50 per box rate is 525% above the initial 1978 interim fee of \$8 per box, and the percentage figures prominently in its lobbying literature. Critics say the figure misrepresents the facts in the on-going battle to abolish current rates (separate story, page 80).

The jukebox owners and operators are now pointing to a new 1983 Cost Of Doing Business Survey, conducted by Dr. James F. Gaertner, chairman of the Department of Accountancy at Notre Dame. Findings in the new survey show that there will be fewer than half as many jukeboxes in operation by 1988 as there were 10 years ago. Part of the reason for the decrease, according to the report, is escalating royalty rates.

Other conclusions in the report:

- The average profit for each operator is \$77 per year, per jukebox (up from \$72.58 in 1981); however, 25% of operators responding experienced a loss from jukebox operations, and one-third broke even or lost money.

- The royalty fee "may force some operators out of business" and others "toward video games."

- The 1983 survey, and a previous survey in 1981, showed that no single operator surveyed had only jukeboxes, but rather various combinations of jukeboxes, amusement (video and other) games and vending machines.

- In the machines-per-operator survey, jukebox numbers declined from 18.1% to 12.1% in 1982.

The survey also cites Copyright Office figures on jukebox registrations, 1978 through 1983. From 145,535 in 1978, the number has fall-

en steadily to 125,000 in 1982. Dr. Gaertner writes that the figures "tend to support the proposition that the industry is declining."

Figures provided by AMOA show that approximately 1,800 of the organization's 2,500 members handled jukeboxes.

The AMOA legislative drive has caused the performing rights organizations to band together to oppose the proposed one-time-only-fee jukebox bills pending in the House and Senate, and the formation of a panarts committee of more than 50 groups including ASCAP, BMI, SESAC, AGAC, NMPA and other mu-

(Continued on page 80)

## Jovan Chief In New Chicago Label Venture

By MOIRA McCORMICK

CHICAGO—Red Label Records has been formed here under the aegis of a number of veteran music industry executives, with initial product due this week.

The independently distributed company is headed by president Richard E. Meyer, chairman of parent Red Entertainment Inc. Although Meyer also serves as president and chief operating officer for Beecham Cosmetics, parent company of Jovan, label officials insist that neither Beecham or Jovan has a financial stake in Red Label.

Other executives at the label include Richard Tufo, vice president

(Continued on page 74)



THE GIBBS GO BIG—Robin, left, and Barry Gibb discuss their role as Grand Marshals at the 1984 Big Orange Festival in Miami with the event's co-producer Steve Parsons, right, and the festival's producer Rod Glauben, second from left. The month-long festival ends Feb. 19 and began with a weekend of musical programs, Jan. 28-29, including performances by Vassar Clements, John Hartford and Firefall.

## Beatles' Invasion Remembered

By PAUL GREIN

LOS ANGELES—The radio and retail communities have planned a variety of remembrances to mark the 20th anniversary of the Beatles' invasion of the U.S. (a separate four-page salute begins on page 23).

The most ambitious events being planned include a six-day Beatles Expo, which begins Tuesday (7) at Miami's OMNI International complex, and the 10th annual Beatlefest, which will be held at the Meadowlands Hilton in New Jersey, Feb. 17-19.

In addition, Capitol Records plans a variety of promotions to boost sales of the Beatles' catalog. The label has run off 5,000 copies of each of eight posters. Seven depict the cover of a key album in the Beatles catalog; the eighth is a blow-up of the current issue of Rolling Stone, which salutes the group.

And next Monday (13), Capitol plans to reissue its first Beatles single, "I Want To Hold Your Hand." The single will feature the original catalog number and black-and-white artwork on the sleeve. A video to "I Want To Hold Your Hand" is also being readied.

Capitol's merchandising campaign includes 2,500 T-shirts and a like number of metal pins bearing the slogan "Twenty Years Ago Today."

Capitol isn't the only company hoping to benefit from a renewed interest in the Beatles. MGM/UA

Home Video is releasing the two-hour program "The Compleat Beatles" theatrically in 20 major markets.

It's the first time a production that was made for home video has been released theatrically. New York-based Teleculture Inc. is the distributor.

The Beatles anniversary is also expected to result in a sales surge for the group's 1964 film "A Hard Day's Night," which has been released for the home video market by Maljack Productions.

The anniversary was also to be the

subject of numerous radio remembrances. "Meet The Beatles, Again," a four-hour radio special hosted by veteran New York DJ Scott Muni, will be presented over the weekend of Feb. 17-19 on the more than 200 radio stations affiliated with NBC's The Source Radio Network.

And "Earth News" for the week beginning Feb. 13 will feature record historian Dr. Demento and Fred Martin, Capitol Records' national press director at the time of the Beatles invasion. "Earth News" is heard on 250 U.S. stations.

(Continued on page 80)

## Canada 'MTV' Plans Presented Commission Hears Proposals For New Music Channel

By KIRK LaPOINTE

HULL, Quebec—Federal hearings to license a Canadian music video channel got down to the nitty-gritty last week, as programming and marketing details were laid before the Canadian Radio-Television & Telecommunications Commission (CRTC) for scrutiny by the four applicants.

By week's end, only one thing seemed assured: The two leading bids, by CHUM Ltd. and Rogers Radio Broadcasting, remained the front-runners. But the commission faces some difficult questions as it decides whom to license.

Among them: Should it license

CHUM on the basis of an excellent track record, but despite a bid which would essentially recycle its CITY-TV music programming? Or should it let Rogers, untested in music video circles, try its hand at a more ambitious proposal?

The bid by Rogers Radio Broadcasting was the most optimistic of the two feasible bids. Rogers predicts cable penetration of 350,000 subscribers within a year, compared to the 150,000 CHUM estimates will subscribe.

And Rogers plans to pour substantially more money into Canadian video production—a total of \$5.25 million over five years, including \$4 million to an independent fund administered by the Canadian Independent Record Production Assn. (CIRPA).

CHUM, which has been programming music video full-steam through CITY-TV, plans to contribute only \$100,000, or 2.4% of gross revenues, whichever is more.

Rogers also touched an emotional chord within the commission when it offered at the hearings last Tuesday (31) to establish a five-person advisory board to screen videos for excessive sex and violence.

CHUM has said it will deal with any such problems in-house. And because CITY-TV is an over-the-air broadcaster, it has to fulfill guidelines under the Broadcasting Act. Pay tv firms now have no such guidelines.

CHUM's Canadian content pledge is greater than Rogers'—10% to begin, growing to 20% by year three, compared to an 8%-15% sliding

scale for Rogers.

As the hearings progressed, the issue of experience became increasingly important. CHUM chairman Allan Waters said his group was the only one that "could show you what we can do, not promise you what we can do." But CRTC chairman Andre Bureau said new entrepreneurs are always "welcomed."

Rogers has reached agreement with The Molson Companies, best known for its breweries, to enter its Music Channel network as a partner. It is likely that the commission would call a separate hearing on the proposed deal if Rogers is given a license and Molson assumes majority control.

While the behind-the-scenes action threatened to dominate the proceedings, the hearings themselves went as planned. Far from the idealism which pervaded pay tv hearings three years ago, last week's sessions were sober, even somber, by comparison.

In its bid, CHUM projected accumulated losses of \$9 million in the first five years, but said its MuchMusic Network would begin to profit shortly thereafter.

CITY-TV president Moses Znaimer, the feisty former pay tv applicant, said there will be "showmanship . . . or there will be death" in the specialty services field. "No one is asking for this (channel)," he told the commission, adding that prudence will be the watchword for the burgeoning industry.

The joint CHUM-CITY bid has substantial industry backing, includ-

(Continued on page 80)

### COMMITTEE AGREES

## IMIC To Focus On Indies

CANNES—The role of independent labels in the international music business, and their vitality in developing new artists and repertoire trends, will get significant emphasis at this year's International Music Industry Conference (IMIC), sponsored by Billboard. The event runs May 13-17 at the Hotel Europe in Killarney, Ireland.

This emphasis on the independents was agreed on during an IMIC advisory committee meeting held here during Midem last month. Also confirmed for the conference agenda: panels on the contraction of the multinational record companies, payment to labels by tv broadcasters for use of videoclip programming, and the Compact Disc.

Advisory committee members, who participated were: Nesuhi Ertegun (WEA International), Dag Haeggqvist (Sonet), Michael Karnstedt (Peer Southern), Siegfried Loch (WEA International), Robert Oeges (Southern Music), Ralph Peer (Peer Southern), Karen Sherry (ASCAP), Irwin Steinberg (Compleat Entertainment) and Mike Stewart (CBS Songs). Also involved were U.S. attorneys Fred Gaines and Michael Sukin, and the Irish Export Board's Mal Donnelly.

Representing Billboard were Jerry Hobbs, Lee Zhito, Marty Feely, Mike Hennessey and Patrick Campbell.

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# RIAA Asks Int'l Piracy Reprisals

## Calls For Strong Language In Trade Status Legislation

By BILL HOLLAND

WASHINGTON—The Recording Industry Assn. of America (RIAA) has testified to the Senate subcommittee on international trade that pirates and counterfeiters of American recordings have at least a \$250 million market in unauthorized sales in developing countries given special trade status by the U.S., and that the Congress must include express statutory requirements in the upcoming re-authorization of the special trade status bill.

The re-authorization bill, known as the Generalized System of Preference Act, S. 1718, is usually called GSP. The RIAA met along with the Assn. of American Publishers and the International Anti-Counterfeiting Coalition to persuade Congress to underline the Administration's intention to consider the level of protection afforded to U.S. intellectual property as one factor in GSP eligibility decisions.

Stan Gortikov, president of the RIAA, said at hearings here on Jan. 27 that the bill should incorporate the same tough language as contained in the recent Caribbean Basin Initiative, an economic recovery law signed by President Reagan Aug. 5.

He said the RIAA wants "an express statutory requirement that the President consider the protection afforded by foreign nations to intellectual property in making his GSP eligibility determinations."

Gortikov said the law "should also require periodic reports to the Con-

gress on the process of GSP beneficiary nations" in stopping piracy and counterfeiting. He warned that "non-binding interpretations of statutory language by the executive branch—however well-intentioned—will not suffice for this purpose."

Gortikov brought to the hearing copies of pirated and counterfeited cassette tapes of U.S. recordings, and ended his testimony by holding up tapes by such artists as Willie Nelson and Johnny Cash and saying, "I have the problems right here before me." They were passed around for the senators to inspect.

Sources say that Sen. John Danforth (R-Mo.), who is holding the re-authorization proceedings, told Gortikov afterwards that showing the tapes had "brought it (the problem) home," and suggested that the RIAA and the others who testified put examples of pirated and counterfeited U.S. intellectual property, as well as examples of such items as bogus medical equipment and airplane parts, on display in rooms in the Capitol building.

"Sen. Danforth's response was very encouraging," said one RIAA source.

As an example of offending countries, most of which he said sell pirated and counterfeited U.S. recordings that represent more than half the total sales in the countries, Gortikov first chose Singapore to illustrate the enormity and scope of the problem.

"In Singapore," he testified, "approximately 90% of all sound record-

ings manufactured or sold in 1982 were pirated or counterfeit."

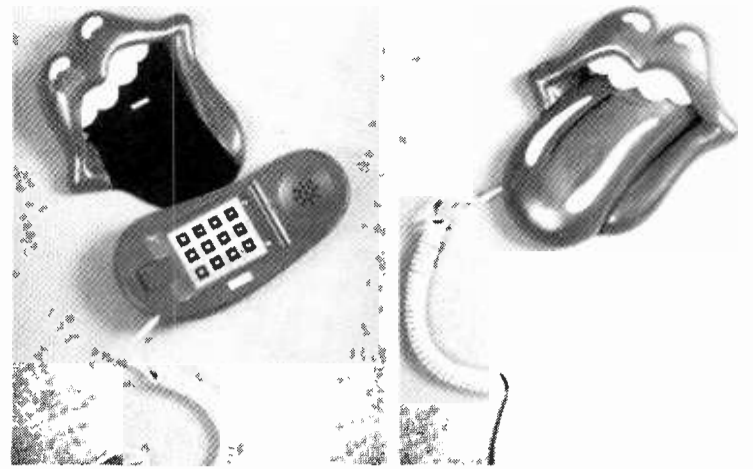
Other nations cited by Gortikov were Taiwan (65% of the tape market), Peru (70%), Portugal (70%), India (95%) and six other countries where the pirate share of the market, according to government data sources, is between 10% to 40%.

## Sony Readies New Walkman

TOKYO—The 21st model of Sony's Walkman series is set for sale in the U.S. and Europe in April. It features auto reverse mechanism, incorporates Dolby NR/B to cut tape hiss noise and has a two-position tape selector for metal and normal tapes.

The new line, to be marketed here as of Feb. 21 (at a retail price of roughly \$90) as the WM-17, will be known as the WM-16 in the U.S. and WM-6 in Europe. Sony is now producing 50,000 units. The latest model can be powered by battery, car battery or in-home current.

Of the 21 models released by Sony since the first Walkman went on sale in July, 1979, 11 are still on the market. Total sales at the end of 1983 had hit the nine million unit mark, and the company expects sales of at least a million worldwide this year.



OFF THE HOOK—The Rolling Stones have licensed the New York-based firm of TriStar International to manufacture the "Stone-Phone". Available for \$39.95 list, the instrument was on display at the recent Consumer Electronics Show in Las Vegas. A deluxe version is priced at \$99.95.

## Executive Turntable

Record Companies

Chrysalis Records, New York, promotes **Ken Baumstein** to national director of merchandising. He will be responsible for all East and West Coast advertising direction, product management and publicity. He joined the label last year . . . **Mitchell Krasnow** is named representative for international a&r for Elektra/Asylum, based in New York. He is the label's domestic a&r representative.

WEA has made several appointments in its various branches. In Burbank, **John T. O'Connell** is upped to senior vice president of finance. He was director of financial planning. **Jack Klotz** is appointed sales manager in WEA's Atlanta branch. He was marketing coordinator, a post now filled by **Pat Boatenreiter** who was special projects coordinator and singles action specialist. **Van James** moves up to Atlantic r&b promotion person and **Nolan Brown** is appointed r&b field merchandiser, both for Detroit. James was Detroit's pop and r&b field merchandiser. Brown was with the Record Outlet. **Louis Heidelmeier** is named Elektra/Asylum promotion person for Detroit and Cincinnati. He was a promotion manager for Capitol Records. **Michael Alhadeff** is appointed Atlantic Records promotion representative in Seattle. He was national West Coast promotion manager for Epic. Finally, **Tim Alston** is named field merchandiser for WEA in the Baltimore/Washington area. He was a singles buyer for the Record Theater.

Publishing

**David Johnson** is upped to vice president of business affairs for CBS Songs in New York. He was director of business affairs for CBS Cable . . . MCA Music, Los Angeles, promotes **Scott James** to manager of motion picture and television music. He was coordinator of the department. In the company's New York office, **Lynda Riheldaffer** joins as coordinator of copyright and information services . . . Warner Bros. Publications adds two to its New York staff. **William Ajar** is named print traffic coordinator, and **Richard Mintzer** is appointed production editor. Ajar held a similar post at a management firm. Mintzer was associate chart editor at Record World.

Video/Pro Equipment

**Diane Moy** joins Paramount Pictures Corp. in Hollywood as promotion manager. She was advertising and promotion coordinator for KNBC-TV. Also at Paramount, four regional sales managers are appointed. **Susan Hatfield** joins for the Western region in Los Angeles, **Jack Kanne** for the Southern region, based in Dallas, **Jeri Elster** for the Midwest and Canada, based in Chicago, and **Linda Rosser** for the Eastern region, based in New York. Hatfield was Western regional sales manager for RCA VideoDiscs. Kanne was national sales manager for Commtron. Elster was key accounts West Coast manager for Sound Video Unlimited. Rosser is a co-founder of Entertainment Systems of America.

**Joanie Lehman** joins Ingram Video in Nashville as vice president and general manager. She was assistant vice president for home video. Also at Ingram, **John Fowler** is upped to vice president and general manager of the company's software division. He was director of software.

CBS/Fox Video, New York, makes a series of staff changes. **Todd Leavitt** is upped to senior vice president from vice president of legal and business affairs. **Frederick Jaworski Jr.** is promoted to director of operations for the company's international division. He was director of divisional affairs. **Lisa Judson** is appointed program research and development manager. She was marketing services manager for Hearst/ABC Services. **Dick Davi** joins the firm as director of advertising and creative services. He was vice president and creative director, advertising and public relations, for Fletcher-Walker-Gessel. And **Lisa Alter** is upped to director of legal and business affairs. She was one of the company's attorneys.

Worldvision names **Tim Newman** director of domestic sales administration in New York. He was assistant to the firm's vice president of finance . . . **Phil Balsam** is appointed general manager of Star Video Entertainment in West Conshohocken.

(Continued on page 73)

## AID IN GETTING CARDS

# New Firm Offers Artists Credit

WASHINGTON—What do many musicians, artists, writers, dancers, students and many women have in common?

Well, what they *don't* have in common is a credit card. And Timesaver Inc. is out to change all that.

Statistics show that 80 million credit card applications are filed each year in the U.S.—and 40 million are rejected. And if you're in the performing arts, especially if you're not yet prominent or financially secure, chances are you've been turned down. Sometimes the reasons have nothing to do with credit-worthiness, but rather reflect a bank computer's

opinion of your length of time on a job, income, zip code and even that Catch 22, "insufficient credit history."

Timesaver founder and chairman H. David Meyers explains that it is not Visa or MasterCard's fault. "They're service associations, and they license financial institutions a charter. It's the licensees who grant the credit, after conducting their own background check," he says. "We became the exclusive marketer of Visa and Mastercard credit cards for Key Federal Savings & Loan in Baltimore in 1981, and we decided to take a different approach."

Timesaver's approach, through Key Federal's credit card-issuing subsidiary, Key Financial Services of Newark, N.J., is to have a credit check just "to ensure the accuracy and truthfulness of the statements on the applications, and to confirm that applicants have no previous history of credit fraud," Meyers explains.

Meyers is particularly sympathetic to musicians without credit—he's a professional oboist, and appears regularly with leading symphony orchestras and chamber groups. He's also a lawyer and a veteran consumer activist.

Meyers says that 90% of Timesaver applicants are issued credit cards, and that having just completed a test market card membership drive which netted 70,000 new cardholders, the company is gearing up for one million members in 1984—and five million by 1988.

Meyers says that the company's "target customers" are those who fall into the high risk category of more conservative financial institutions—not only women, musicians and others in the performing arts, but also part-time workers, divorcees, students and those with low-income jobs.

Applicants (over 18) pay Timesaver a \$25 processing fee, which is refunded if the application is not accepted. Applicants then deposit anywhere from \$300 to \$2,000 for each card requested in a Key Federal Savings & Loan savings account as collateral for the cards. Their money earns 5 1/4% annual interest. The credit limit is initially determined by the amount of money on deposit. But if a cardholder has maintained a good credit standing—and Meyers says most do—the credit limit is increased.

BILL HOLLAND

# PolyGram Taking Steps To Widen CD Penetration

By IS HOROWITZ

NEW YORK—PolyGram Records has eliminated all prepack restrictions on the sale of Compact Discs and opened their availability to all company accounts. These moves, which went into effect this month, are among a number of steps being taken to widen market penetration of the new configuration.

The company has also revised its ordering procedures to speed product to retailers. PolyGram salesmen may now relay orders for CDs directly to the company's Indianapolis depot, rather than processing them through New York headquarters. Marketing executive John Harper estimates that this will cut up to three days from present delivery schedules.

Also in the works is a stock balancing program which, it is understood, will provide for a 10% exchange on CDs separate from the company's regular returns mechanism.

On the promotional front, PolyGram is in the final stages of refining a plan to make available "not-for-sale" copies of CD releases to press and radio at low cost. While principals are reluctant to disclose the actual price that will be asked, it is expected that the figure may be as low as \$9 a disk, well below the company's dealer price of \$11.75 and \$12.75 respectively, for pop and classical CDs.

Details on the stock balancing and promotional programs should be made known shortly, says Harper. He adds that there is special concern that proper controls be imposed on the promotional plan to ensure that such product is not diverted into the retail sales chain pipeline.

Current CD catalog at PolyGram comprises about 200 titles, with about 25 new records issued each month.

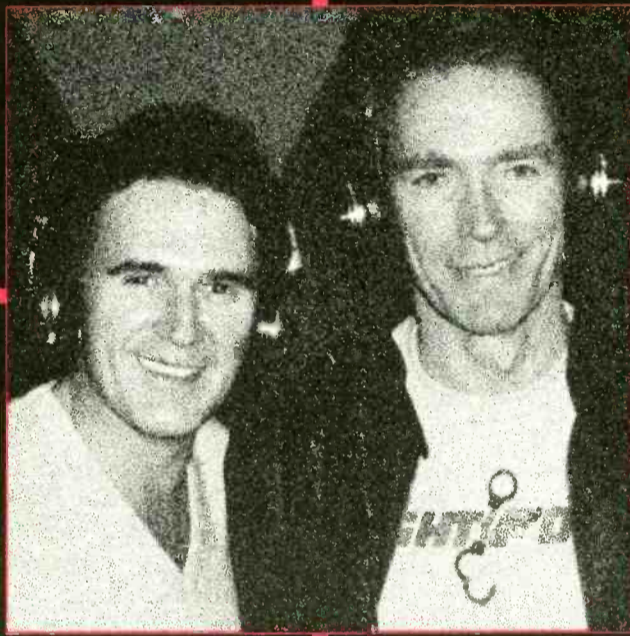
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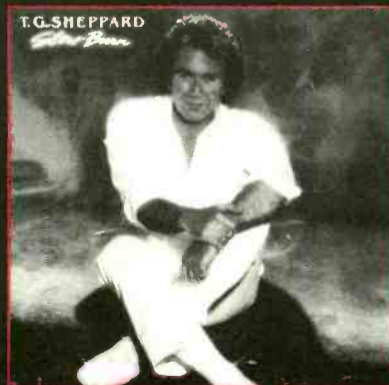
Produced by Jim Ed Norman for JEN Productions



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## YOUNG INDIE LABEL

# Black Music Keying Allegiance's Success

By SAM SUTHERLAND

LOS ANGELES—A thrust into the black music market is paying off for Allegiance Records, the young independent label headed here by veteran Bill Valenziano. With the label's first top 10 black single hit, J. Blackfoot's "Taxi," vindicating Allegiance's distribution tie with Memphis-based Sound Town Records, Valenziano reports four other distributed label ties that could help Allegiance make its first major splash in that market sector.

In addition to Sound Town, headed by Reggie Jenkins, Homer Banks and Chuck Brooks, Allegiance now distributes Wayne Henderson's Street City, Wally Roker's new RBR label, the Harvey Lynch-directed Houston Connection Recording Corp., and Rare Bullet, a new label formed by veteran producer, performer and songwriter Jerry "Swamp Dogg" Williams here.

Allegiance also has distribution ties to rock and jazz, with other distributed lines including Kim Fowley's Mystery Records and Michael Dion's ITI label, the latter expected to broaden its base in jazz and fusion by branching into classical. Valenziano is also reportedly negotiating with Artie Mogull for his Applause catalog.

For the young label, launched in the fall of 1982 and based in a single story house on Hollywood's Fountain Ave., the present involvement in black product is an acknowledged surprise. Valenziano volunteers that his company's original intended base in AOR and pop has yet to yield a dramatic success, "but we have seven artists we feel are fine acts in that area, and will come through."

Right now, however, the Blackfoot record, bulleted at nine on this week's Black Singles chart, is per-

ceived as a sign of a potential wedge into chart and sales notoriety. "I wouldn't want to call it a major trend yet, but there's definitely a regional resurgence for older, classic soul styles," Valenziano says of the Sound Town roster's potential. Other acts include Shirley Brown, Carla Thomas and Michael Smith.

Valenziano notes that he's still eyeing other possible label partners. "We had considered handling other labels originally because we needed to expand our own ability to distribute," he says.

"When the independents lost Arista, Motown and Chrysalis, we saw a niche for a company that could distribute a wide array of product." Allegiance also purchased the Takoma catalog, spanning folk, ethnic and rock, from Chrysalis. About 75 Takoma titles have already been issued.

Allegiance is shipping an average of 15 releases each month. The normal pattern is to offer one major Allegiance title, two Takoma albums, from five to eight midline numbers and five or six titles from distributed labels.

Acts on Allegiance itself include Cindy Landis, City Of Glass, World Affairs, Mighty Flyers, Lady Killer, Thomas Anderson, Lewis Brown and Osamu Kitajima, with recent name signings including Patrick Williams and Spencer Davis, who also directs the company's a&r effort. Executive staff includes other industry veterans, among them general manager Marty Goldrod, marketing director Jack Bernstein, national sales director Dick Fitzsimmons, national promotion chief Michael Matthews, promotion specialist Bob Gaiters, artist development director Scott Bergstein and Howard Zelener, director of business affairs.

## Gold For Eddie Murphy No Joke, Says Columbia

NEW YORK—Persistence and ingenuity, Columbia Records believes, were the keys to surmounting the obstacles faced in the marketing of Eddie Murphy's two comedy albums, which were both certified gold last month.

Overcoming scant airplay and the artist's unavailability for promotional purposes were the biggest challenges confronting Jack Rovner, Columbia's director of marketing. "The language on either album is strong, and until recently, Eddie couldn't make appearances or perform live," he explains.

Those realities, Rovner says, compelled his department to capitalize on Murphy's "household image" as a featured performer on "Saturday Night Live" and as the star of the Paramount boxoffice hits "48 Hours" and "Trading Places."

Released in the summer of 1982, "Eddie Murphy" attracted modest airplay with the rap-oriented single "Boogie In Your Butt." The company "killed" for in-store displays using film posters stickered with album information, Rovner says, and tickets to screenings were made available to the label's entire field operation. As a result, steady sell-through had pushed the album past the 300,000-unit mark by the first half of 1983, according to Rovner.

"Eddie Murphy: Comedian," issued last fall, was accompanied by a major merchandising campaign, highlighted by a full-sized standup of the comic. Album flats from the de-

but album were also resericed. At the same time, in-store appearances and radio station interviews for Murphy in New York and Washington—the company's "target" cities—were mapped, while the label's AOR and urban contemporary promotion reps were serviced with picture disks for listener giveaways.

Murphy's two-day blitz in New York featured stops at WHYZ, WBLS, WNBC and WKTU, with a curtain call at Crazy Eddie's outlet in Greenwich Village. In Washington, the comic visited WKYS, WRQX and the Kemp Mills store in Georgetown. And he conducted a telephone interview with the all-comedy station WJOK.

The label also took advantage of Murphy's HBO comedy special in October by securing a video clip that ran on MTV, and jointly advertising the program in key entertainment magazines. Rovner is now preparing for a new wave of in-store merchandising at retail accounts in college markets, a move he feels could push the second album past the platinum plateau.

The concept of Columbia's "marketing genius" is a source of amusement to Robert Wachs, who manages Murphy with his partner, Richard Tienken, for Entertainment Management Associates here. "We delivered a superstar to them," he says. "He's the biggest media star in the country, at 22 years old. All they had to do was sell the damn records."

LEO SACKS

## BEST NEW ARTIST NOMINEE

# Musical Youth: More Than A Kiddie Act

By LEO SACKS

This is the third in a five-part series on the Grammy nominees for best new artist.

NEW YORK—"You're No. 1." Michael Grant, the diminutive keyboardist for Musical Youth, savored the words. A representative from the group's record company, MCA, was on the phone, informing him that their irresistibly buoyant single, "Pass The Dutchie," had reached the top spot on the British pop chart. Michael swallowed hard. "If you're lying," he remembers thinking, "I'm gonna beat you..."

The news was no joke. Taken from their debut album, "Youth Of Today," the single (a remake of the Mighty Diamonds' "Pass The Kouchie") quickly established the Birmingham-based band as more than a kiddie act. There was nothing packaged or precocious about these men of tomorrow, as their special matinee show at the Ritz here demonstrated last spring. Ranging in age from 12 to 16, Musical Youth played with a commitment and reggae-roots consciousness one associates with professionals three times their years.

The success of the single certainly took them by surprise. "It was the best thing to have ever happened to us, but I hope it's just the beginning," says Michael, who is 14. Noting that their first single, "Political Generals," on the local

021 label, failed to chart, Michael says that he was pessimistic about the prognosis for "Pass The Dutchie."

Peter Collins, who produced the record, was equally unsure about its international chances. "I'd almost written America off," he says. "People in England said, 'Forget about America,' even before the single was released. Ultimately, it was a pleasure to learn how accessible commercial reggae can be."

Working with a reggae-oriented group was a new experience for Collins, whose credits include productions for the Belle Stars, Tracy Ullman and Roman Holliday. "If left to their own," he notes, "they'd

be heavily into raw reggae. But there was obvious pressure to make them into more of a pop act, and I have to produce records that sell."

That pressure led Collins and the group to Los Angeles, where Musical Youth's new album, "Different Style!," was recorded. While its slick pop sound is a far cry from the rootsy feel of their debut release, it has spawned a top 25 single on the

black chart called "She's Trouble." To give the group "a more modern sound," Collins says that songs by such artists as Stevie Wonder, Boy George and Lamont Dozier were solicited since "the reggae

(Continued on page 67)



## Chartbeat

### Ten Years Of Transatlantic Toppers

By PAUL GREIN

It's somehow fitting on this 20th anniversary of the Beatles' invasion of the U.S. that a former No. 1 British hit sits atop the American singles chart. Culture Club's "Karma Chameleon" is No. 1 Stateside for the second week, after having spent six weeks at No. 1 in the U.K. last fall.

"Karma" is one of 34 singles in the past 10 years to top the charts in both the U.S. and Britain. Seven of these smashes have come in the past year alone, pointing up the increased interaction between the two countries.

Here's a complete list of the past decade's transatlantic toppers, in reverse chronological order. In those cases involving different labels in the two countries, the British company is listed first.

1. "Karma Chameleon," Culture Club, Virgin/Epic.
2. "Every Breath You Take," the Police, A&M.
3. "Let's Dance," David Bowie, EMI.
4. "Total Eclipse Of The Heart," Bonnie Tyler, CBS.
5. "Billie Jean," Michael Jackson, Epic.
6. "Down Under," Men At Work, CBS.
7. "Eye Of The Tiger," Survivor, Scotti Bros./Epic.
8. "Come On Eileen," Dexys Midnight Runners, Mercury.
9. "Ebony And Ivory," Paul McCartney & Stevie Wonder, Parlophone/Columbia.
10. "Don't You Want Me," the Human League, Virgin/A&M.
11. "Starting Over," John Lennon, Geffen.
12. "The Tide Is High," Blondie, Chrysalis.
13. "Woman In Love," Barbra

14. "Call Me," Blondie, Chrysalis.
15. "Another Brick In The Wall," Pink Floyd, Harvest/Columbia.
16. "Ring My Bell," Anita Ward, TK.
17. "I Will Survive," Gloria Gaynor, Polydor.
18. "Tragedy," Bee Gees, RSO.
19. "Heart Of Glass," Blondie, Chrysalis.
20. "Do Ya Think I'm Sexy," Rod Stewart, Riva/Warner.
21. "Three Times A Lady," Commodores, Motown.
22. "You're The One That I Want," John Travolta & Olivia Newton-John, RSO.
23. "Night Fever," Bee Gees, RSO.
24. "When I Need You," Leo Sayer, Chrysalis/Warner Bros.
25. "Don't Give Up On Us," David Soul, Private Stock.
26. "If You Leave Me Now," Chicago, CBS.

27. "Dancing Queen," Abba, Epic/Atlantic.
28. "Don't Go Breaking My Heart," Elton John & Kiki Dee, Rocket.
29. "December, 1963," Four Seasons, Warner/Curb.
30. "Annie's Song," John Denver, RCA.
31. "Kung Fu Fighting," Carl Douglas, Pye/20th Century-Fox.
32. "Rock Your Baby," George McCrae, Jayboy/TK.
33. "The Streak," Ray Stevens, Westbound/Barnaby.
34. "Seasons In The Sun," Terry Jacks, Bell.

★ ★ ★

A Dreamer: The title track to Michael Jackson's "Thriller" crashes on to the Hot 100 this week at number 20. This ties the mark set by John Lennon's "Imagine" in October, 1971 as the highest any single has de-

(Continued on page 80)

## List Of P&E Creditors Revised

LOS ANGELES—A revised and corrected list of creditors of P&E Enterprises, the Stan Lewis mini-conglomerate in Shreveport, La., has been presented to U.S. Bankruptcy Court there. P&E filed voluntarily in September for reorganization under Chapter XI.

Industry firms, all unsecured creditors, owed more than \$5,000 on the new schedule include: Beverly Glen, \$12,298; Capitol, \$40,328; CBS, \$251,829; Malaco, \$101,694; Montage, \$10,890; Motown, \$563,862; Palo Alto, \$8,267; Pearl, \$9,182; PolyGram, \$33,996; Prelude, \$17,726; Profile, \$10,045; Quality of Canada, \$19,025; RCA, \$129,625; Streetwise,

\$49,072; Sunnyview, \$11,725; Tommy Boy, \$21,866; Word, \$12,204; Arista, \$382,910; CTI, \$7,291; Enjo, \$9,655; Highrise Entertainment, \$17,729; Houston Connection, \$7,174; Republic, \$6,521; Savoy, \$44,016; Fantasy/Galaxy/Prestige, \$76,350; MCA, \$11,374; RCA RA Account, \$185,084; WEA, \$27,614; and DELT Ltd., \$12,181. Also Lexicon Music, \$15,809; National Distribution Network, \$10,356; WEA Video, \$17,744; KEEL Radio, \$6,646; LoBo Products, \$5,673; Mattel Electronics, \$25,999; National Sound Distributing, \$9,211; Parker Bros., \$66,065; R&L Distributing, \$23,577; and Stanley J. Lewis, \$1,334,000.

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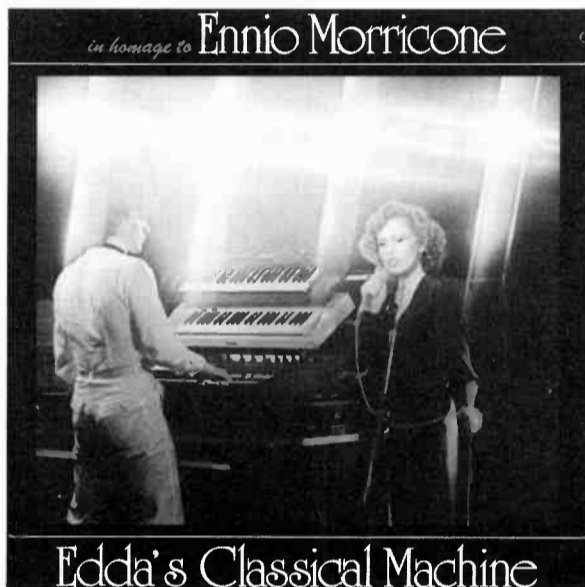
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FROM SEVERAL COUNTRIES  
**BIN Service Sparks Interest**

CANNES—Demonstrations of the Billboard Information Network (BIN) by sales director Sally Stanton attracted substantial numbers of interested parties to the Billboard stand during Midem here.

The BIN service enables subscribers to check the performance of records in the U.S. market, region by region, with details of radio play and retail sales. It can also make Billboard's charts available to subscribers equipped with a personal computer terminal up to five days before publication.

Said Billboard's director of research, Marty Feely: "This has been a highly successful week for BIN, and the international interest shown in the system is a good augury for its potential in territories outside the U.S." During the week, there were inquiries from music industry people from the U.S., France, West Germany, Spain, Australia, New Zealand and the U.K.

Another BIN service which is being developed will offer European subscribers up-to-the-minute information on territories around the world for which hot U.S. product is still available in terms of licensing.

As well as providing all of Billboard's regular charts, BIN can make electronic delivery of the U.S. radio airplay data and retail reports collected each week by Billboard's research department.

Subscribers can tap directly into the Billboard computer by means of a personal computer, small terminal or even, if it's a current model, a telex machine. The information is transmitted via telephone lines.

**Cannes Clippings**

CANNES—Final attendance figures from Bernard Chevry's Midem Organization show a total of 7,271 participants this year, compared with 7,238 in 1982, with 1,432 companies, against 1,418 last year.

With Midem Classique added last year and the radio program sector this time round, Chevry now plans a video clip market showcase in 1985, which triggers widespread industry conjecture that Midem and Vidcom could be getting that much closer to one entity. Certainly video was a key ingredient here this year, with MTV one of the most noticeable visiting firms. The 1985 Midem is set to begin Monday, Jan. 28, and run through Friday, Feb. 1.

Overall, this was a professionally intense Midem, with fewer flashy launch-pad receptions, only one on-yacht freebie, rather more wordy industry meetings (publishers, lawyers, CISAC)...Rumors, too, not least the guesswork about a Chappell Music sale, mostly centered on Coca-Cola or a Chappell management consortium.

Tom Rounds, president of U.S. program supplier ABC Watermark, a Midem first-timer: "It would have taken 15 years to make this many contacts without the structure of the radio program market"...The International Federation of Musical Youth, meeting for the first time at Midem, announced its 1985 Congress for Canada, July 20-Aug. 6, as part of International Youth Year...Jim Halsey of the Halsey Co. elected new president of FIDOF, the international confederation of music festivals here.

Pickwick Records of the U.K. scored points for organizing the first Midem rock'n'roll dance championship on its stand...German television series "Rockpalast" broke new ground by transmitting a program away from home, one of a series of impressive galas in which a wide range of music was showcased, mostly in short, sharp acts tailored to meet television requirements.

Awards Records of the U.S. was here to set up international deals for the Ventures, the veteran instrumental group now with the label...Substantial interest was evinced in the "live, never before released" recordings of Elvis Presley being touted on the Je'n Records stand, where Marty Scott, president, was also acquiring classical and ethnic material for his new One World label.

Polaroid interested visitors in its

Polaproof "self-sticking, indestructible, reflective, anticounterfeiting" device...A red Lamborghini car was an eye-catcher on the Lamborghini Records stand...There were a record 32 companies represented at the Australian music industry stand, first sponsored by the Australian Federal Government in 1973 when there were only 15 companies here and virtually no international chart placings.

Brian Ross, president of Starbourn Records International of the U.S., announced the formation of International Music Commission, a non-profit corporation based on the concept of cultural music exchange between the U.S. and elsewhere. "We have plans for next Midem to integrate a number of U.S. record and music firms for exhibition and exploitation of their wares," he said.

Sid Bernstein, veteran U.S. promoter who presented the Beatles at Shea Stadium two decades ago, was in Cannes promoting female singer Nora...Probably the oldest Midem participant was Ted Scrase, at 82 embarking on a new career as a songwriter, with his song "Don't Say Goodbye To Rhodesia" recorded by Johnny Neal on Teal Records in South Africa...Blind black singer Steve Kekana voted South African "artist of 1983," out front in substantial exposure for various black African music styles.

(Continued on page 71)



**PHONOGRAM GETS MELLOW**—Phonogram International president Aart Dalhuisen poses with Olivia Newton-John after signing the singer to an exclusive recording contract for all territories outside North America, Australia and New Zealand.

**Advice On European Royalties**  
*MCPS Chief Montgomery Says Publishers Losing Out*

CANNES—Publishers in the U.S. and U.K. are losing out substantially on the exploitation of their repertoire in Europe, according to Robert Montgomery, managing director of the U.K.'s Mechanical Copyright Protection Society (MCPS)

At a meeting of the International Federation of Popular Music Publishers during Midem here, Montgomery said: "Whereas continental European composers and publishers work almost entirely through societies for the collection of mechanical income, U.S. and U.K. composers have always chosen to collect mechanical revenue from publishers, who themselves collect much of their record royalties direct."

The increasing inability of music publishers to police all mechanical uses of their copyrights means that a substantial amount of mechanical income is held in suspense accounts by some of the BIEM societies, Montgomery said. He added that MCPS had recently examined some of these accounts and had thus been able to increase the flow of mechanical royalties to British copyright holders.

It is the policy of the BEIM societies to apply the "Warsaw rule" under which mechanical royalties in respect of works whose publishers are not known are paid to the mechanical society to which the composer belongs. In some cases, however, the rule is exercised in such a way that little or no effort is made to trace the copyright owners and the money is held in suspense accounts or even in some cases returned to the user.

In the case of U.S. repertoire, Montgomery said, it is not possible

for BIEM societies to transfer mechanical royalties relating to inadequately identified copyrights to a U.S. society, because American composers do not belong to a mechanical society. "Any income identified in that way will therefore either stay in the society's suspense account or perhaps be returned to the industry from which it came."

He added that there is an increasing need for publishers to be able to demonstrate that they own mechanical rights in compositions, particularly for the areas of exploitation opened up by new technology.

He stressed that societies are increasingly identifying income by title and composer and it is therefore also essential that composers either join a mechanical rights society or ensure they are on the CAE list (an international list of composers, authors and publishers).

He continued: "The business is changing. I know that U.S. publishers will say that they rely on their European subpublishers for registration and control of their works, but I think this is to miss the point.

"Not all mechanical income comes from record sales. There's an increasing amount from non-record sales, even though a commercial record may be the source of a recording."

He noted that broadcasting organizations pay blanket fees, and cable operators will also do so. "In England we have increasing income

from such operations as Dial-A-Disc, the phone-in for your own record service. These uses can only be monitored by societies, and uses are increasingly reported on computer printouts.

"There are many reasons for not recognizing a piece of music," Montgomery went on. He cited translation of a title from English to French and then back to English, transposition of letters, or a title incorrectly stated (for instance, with only one word out of three). "And we all know the difficulty of making user organizations report accurately," he noted.

"Anglo-American music publishers have paid a price for their independence vis-a-vis Europe in that documentation is often lacking. I wouldn't like to enlarge on the instances where the PCPS has backed off litigation because a publisher can't prove title.

"And it's not only the small publishers. We find that in the new technology industries the users are tending to query ownership, which is not a problem in the performing field, as composer and publisher assign rights."

Montgomery emphasized that Anglo-American repertoire is very valuable in the European context: "I urge all publishers to review whether they're getting their share of royalties through the societies and what they can do to increase the safety net to ensure that they do get their full due."

**Official Outlines EEC Position On C'right Assignment**

CANNES—The conflict between restrictions imposed by exclusive assignment of music copyrights and the principle of free flow of goods and services among Common Market countries was the subject of an address by H. Colin Overbury, principal administrator of the competition section of the directorate-general of the European Economic Community, at the Midem meeting of the International Federation of Popular Music Publishers (IFPMP).

(Continued on page 71)

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Vol. 96 No. 6

## EDITORIAL

# Four Charmers From England

U.S. Rocks & Reels From Beatles' Invasion. LBJ Ignored As N.Y. Crowds Chase Beatles. Chicago Flips Its Wig. Beatles Be-guile East Coast. Chart Crawls With Beatles. British Beatles Hottest Capitol Single Ever.

These headlines from the past summon up the excitement and the exuberance, the chaos and the craziness, which characterized the Beatles' arrival in America 20 years ago this week for television appearances ("The Ed Sullivan Show") and concerts.

Elsewhere in this issue, Billboard celebrates the anniversary by reproducing some of the magazine's original news coverage of Beatlemania. Perhaps even more than retrospectives written from today's vantage point, it recalls the honest and unpretentious style that was the Beatles' own.

One reporter, writing in February '64, suggests that all the hysteria may amount to nothing more than "a teenager's hair fetish." That's a thought which the Four Charmers From En-

gland (as someone else tagged them) might themselves have considered—or certainly been amused by—at the time.

Another Billboard dispatch of the day documents a Beatles boycott by the Chicago radio station owned by the Chess brothers. Considering the Liverpudlians' freely acknowledged debt to black music, they probably understood that reaction, too.

Also evocative are reports of the Scott Muni Beatles Fan Club at WABC New York, which yielded an average 2,000 to 3,000 pieces of mail daily; the "Beatles Dance" at a Midwest record hop in which tv sets were placed around the hall so that "the kids" could see the group appear on the Sullivan show; and the storming by students of the Notre Dame Univ. station after it aired "I Want To Hold Your Hand" for one hour straight.

Thus, with these and other flashbacks, we remember how John, Paul, Ringo and George breathed new life into the music business 20 years ago—and changed its rules forever.

# Straddling The Digital Fence

By JOHN WORAM

Ever since SPARS (the Society of Professional Audio Recording Studios) and the Univ. of Miami announced their joint Conference on digital audio, we've been taking a lot of flak because of the SPARS "position" on the subject. Some SPARS-watchers have said they won't be attending because of our pro-digital bias. Others won't be there because of our anti-digital bias. Fortunately, still others will be there, for the same reason(s).

Well, it's kind of nice to be all things to all people, but it would be even nicer to be supported by the folks who believe in our real position, once we have one. Although we haven't conducted a poll, we suspect the position of most SPARS member studios is: Let's try to stay in business a bit longer. We're even prepared to go out on a limb, and bet a few non-members might take the same position.

## 'Until it knows precisely where it's going, we're not quite ready to follow'

Staying in business means staying in touch with technology. It means accepting the good and rejecting the bad. Now the trick is to figure out which is which.

And that brings up digital audio. We've all been hearing a lot lately about how good/bad it is. Some authorities proclaim that digital gives us the sound but not the music (which confuses the hell out of a lot of engineering types). Others say you can't whistle along to digital disks. Still others tell us it's the greatest thing since (you name it).

To paraphrase something that was once said about quad sound: Of all the rival digital audio systems, it has recently been proven that each one is definitely superior to all the others. Furthermore, although future improvements in the state of the digital art are inconceivable, they will be announced shortly.

In an effort to replace this sort of Gilbert & Sullivan logic with something a little more down to earth, the SPARS/Univ. of Miami conference is being held. If SPARS and/or the university already had a position, there wouldn't be any need for this conference. Instead, there could be one in which the truth about dig-

ital is loudly proclaimed. However, there still seem to be two truths: It's great, and it's wretched (depending on which truth-teller you read).

Unfortunately, SPARS doesn't have any inside information about which one of these truths is the real one. In the absence of a little divine light on the subject, we're inclined to go along with something Richard Elen wrote in Studio Sound: "... digital to-

day is in the Emil Berliner stage—second generation or thereabouts" (November, 1983).

Digital audio has (so far) managed to survive its own birth pains, and the smothering attentions of some of those who had a hand in the delivery room. Who knows, it might even live through adolescence. But until it knows precisely where it's going, we're not quite ready to follow it with blinders (or earmuffs) on.

Instead, we'd like to know a little more about what it's all about. How come some love it, while others hate it? As the new kid on the block, is it fair to compare it with senior-citizen analog? If it still needs time to mature, can its limbs be cast in standards today? Is the CD really the answer to the LP?

Those are questions, not answers. We've asked a few authorities to join us in March to help sort out the claims and the counter-claims, and put digital audio in its proper perspective. After we've heard from them, we may be in a better position from which to take a position. When we do, we'll let you know what it is. Or you can join us and take your own position.

John Woram, recording engineer and studio systems consultant based in Rockville Centre, N.Y., formerly held editorial positions with *db* and *Modern Recording* magazines. He is also a technical consultant for SPARS.



Woram: "How come some love it, while others hate it?"

# Letters To The Editor

## Victim Of Exchange Rates

Thank you for publishing the commentary by Michael Sukin (Jan. 21). As a publishing company in the Netherlands, we face the problems he mentions almost daily.

The currency problem is a hot issue in Europe. The value of the U.S. dollar here has increased more than 20% in the past year, and it has increased more than 60% over the past four years. And during the last few weeks the rate of exchange has been so unstable that we don't know what is coming. In real terms, advances for American material have increased since 1978, although our market hasn't grown.

It would be reasonable if U.S. record and publishing firms asked for smaller advances in 1984 than in 1980. Maybe it would be more realistic to pay advances in local currencies instead of in the unstable U.S. dollar. Because of this instability we are losing money every year.

The other problems mentioned in Mr. Sukin's article were very interesting. I learned much from it and am looking forward to more articles about legal and contractual matters (internationally and

nationally).

Most important of all, there is more to the music industry than financial matters. Music also means creating something. Record and publishing companies should work harder on new talent, promoting their material and coming up with new trends, instead of talking about "conditions and terms" all the time.

Walther Ploos van Amstel  
Jonker Publishing  
Hilversum, Holland

## Cutting Things Too Short

Your record reviewers have the ability to describe new releases more concisely than any reviewers I know of. Their reviews have always been to the point even though they have had to restrict their comments to a few short lines.

Recent changes, however, have resulted in regrettable cuts in the length of reviews for all records except those expected to do very well on the charts. This is most unfortunate as it is now no longer possible for even your reviewers to convey adequately to readers sufficient information about

these records to enable them to make purchase decisions.

Please give us record reviews which are long enough to be meaningful and useful in our record ordering. It is the less well known artists we need to know more about.

Simon E. Bonython  
Raimon Co., Ltd.  
Bangkok, Thailand

## One's Born Every Minute

With reference to recent stories on Compact Disc lowballing, I can't believe that record dealers who finally get a chance to make a legitimate profit just don't jump at it. Instead they push headlong into the profitless prosperity that has always plagued our industry.

I've been in this crazy business for 25 years. When will they learn that you don't have to give things away in order to sell them? Well, we remember what P.T. Barnum said.

Jayson Cutler  
Cutler's Record Shop  
New Haven, Conn.

Articles and letters appearing on this page serve as a forum for the expression of views of general interest. Contributions should be submitted to Is Horowitz, Commentary Editor, Billboard, 1515 Broadway, New York, N.Y. 10036.

# ASCAP MEMBERS CAPTURE 63.3% OF THE GRAMMY NOMINATIONS FOR SONGWRITING

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Hawk Wolinski

ALL NIGHT LONG (ALL NIGHT)  
Lionel Richie

BABY I LIED  
Rory Bourke

DREAM HUNTER  
Michael Sembello,  
Dan Sembello

ELECTRIC AVENUE  
Eddy Grant (PRS)

FLASHDANCE  
Giorgio Moroder (SUISA),  
Keith Forsey (GEMA),  
Irene Cara, Phil Ramone,  
Michael Sembello, Duane  
Hitchings, Dennis Matkosky

GANDHI  
George Fenton (PRS),  
Ravi Shankar

I.O.U.  
Austin Roberts

LA CAGE AUX FOLLES  
Jerry Herman

A LITTLE GOOD MUSIC  
Tommy Rocco, Charlie Black,  
Rory Bourke

LITTLE SHOP OF HORRORS  
Howard Ashman

LOVE THEME FROM  
FLASHDANCE  
Giorgio Moroder (SUISA)

MANIAC  
Michael Sembello,  
Dennis Matkosky

ON YOUR TOES  
Richard Rodgers,  
Lorenz Hart

P.Y.T. (PRETTY YOUNG THING)  
Quincy Jones

STAYIN' ALIVE  
Frank Stallone, Vince DiCola,  
Tom Marolda

STRANGER IN MY HOUSE  
Mike Reid

THE THORNBIRDS THEME  
Henry Mancini

TOOTSIE  
Marilyn Bergman,  
Alan Bergman



## WE'VE GOT THE SONGS

## Three Make Switch In Milwaukee

### WZUU Goes Top 40; WLZZ, WMKE Go Country

MILWAUKEE—"As general manager I'm paid to say this," admits Al Moll, GM of Malrite's WLZZ/WZUU here. "But honestly, it's the truth. The reaction to the switch has been phenomenal. WZUU is sold out. I just hung up from taking an order on a national buy I would have never received before."

The switch Moll is referring to is the return of WZUU to top 40 from the adult contemporary approach it began moving towards in 1975. Additionally, WZUU's AM, WLZZ, has dropped its oldies format in favor of country, while ironically, the city's only other all-oldies outlet, WMKE, also switched to that format on Jan. 28, giving the city some four country outlets including WMKE's FM, WBCS, and WMIL-FM.

WLZZ is "an adult station playing country music," says Moll. Referred to on the air as "the greatest music in the country," the station's slant is toward modern crossover material, including "the Everly Brothers, Elvis, Willie Nelson, Alabama, Linda Ronstadt." The emphasis is on personality, and to that end, well-known WZUU morning man "Larry the Legend," who joined the FM outlet when it first began to target older demos about nine years ago, has been shifted to WLZZ.

According to Moll, Larry's audience sharing occurred primarily with WTMJ and WISN, the remaining two AC outlets, both on the AM band. He sees this move as strengthening both Larry's and WLZZ's position in the market.

Mornings, too, are integral to WMKE's success, according to WMKE/WBCS program director

Cliff Blake, who joined the outlets last September after Pat Martin's departure. Until January, 1983, the stations had both been country.

"The company made a little mistake," admits Blake. "When morning drive was simulcast, Dick and Ellen (Stout, the married a.m. drive team) were No. 1." Reverting to that approach, Blake hopes to see a return to those numbers.

Under the slogan "Ail-Star Country," WMKE, which is reverting to WBCS-AM, will rely on country oldies outside of morning drive. Core artists include "Kitty Wells, Hank Williams Sr., Hank Snow, Chet Atkins, Mel Tillis. We will play recurrences for flavor," says Blake, "but no currents." WBCS-FM, which has consistently come out strong in the numbers, will not alter its approach.

In its new approach, WZUU will feel FM competition for the first time from similarly programmed WKTI, urban WLUM and AOR 93Q FM. But the switch to top 40 on WZUU was natural, according to Moll, who becomes the first client of Malrite New York PD Scott Shannon's newly formed Penguaria consultancy. And just as Shannon's Z-100 (WHTZ) is not a clone of Tampa's WRBQ (which he programmed prior to joining Malrite), neither will WZUU be.

Identifying the station as "Z95", "we're using the same logo (as Z-100), the same jingle package, but we do not play some of the same music," says Moll, who admits the speculation is that a morning "zoo team" might emerge but adds, "There really has been no decision on that as yet. The only person we've hired is 'Wild

Child' Hampton who'll do 7 to midnight. His brother works for Scott at WHTZ.

"There'll be elements of WHTZ, elements of WMMS in Cleveland. We'll take the best of everything, just as WLZZ will be influenced by KEEY (K-102 in Minneapolis), KSAN, KNEW (San Francisco), WNYR (Rochester) and WHK (Cleveland). Malrite has had great success in both top 40 and country in other markets, and they're behind us 100% to make it work here.

"It's not that WZUU as an adult contemporary outlet did poorly. It's just that we believe we can build the station into the powerhouse it can be, and the company is giving us all the tools we need to do that."



PACKAGE DEAL—WILD Boston staff receives an urban contemporary ID package compiled for them by Continental Recordings, Boston, that is currently in syndication to urban stations in other markets. Pictured from left at the WILD studio are the station's production manager Jim Julian, program director Elroy R.C. Smith and president/general manager Kendall Nash, and Continental's Dan Flynn.

## Vox Jox

### SMN's 'Stardust' On KYXI Portland

By ROLLYE BORNSTEIN

The changes continue in Portland; in fact, the only thing more frequent than the changes are the rumors. Getting the hard facts out of the way first: KYXI, the area's only all-news outlet, modifies its format Feb. 20, picking up Satellite Music Network's "Stardust" nostalgia programming, which will run in all but morning drive, where news and information will remain. That leaves KXL as the only major full-time news/talk outlet, and puts KYXI in competition with KYTE, which will air Al Ham's "Music Of Your Life" programming.

As for rumors from the Rose City, KKRZ, soon to be owned by Taft, will not be picking up Bonneville, and will remain with FairWest's AC format. The big Bonneville rumor now is that KXL-FM will make the switch from Schulze. And KKCW isn't even on the air yet, and already we've got rumors about that outlet. Slated originally for country, the talk now is that it will go "love songs."

Buffalo has had its moments this week as well, as "three in a row" applies to PDs at Taft's WGRQ. Coming in as the third PD in a year's time is Taft's Tim Smith. Smith, who most recently programmed Albany's WPYX, is the former music director at Taft's WLWQ Columbus. He comes on board Monday (6), replacing Brian Krysz. Krysz, you'll remember, replaced Paul Heine, who remained as MD. All this is leading up to us telling you that J.C. Corcoran is available. The former morning talent was released just after Krysz, and can be reached at (716) 692-0403. Prior to GRQ, Corcoran called DC-101 (WWDC Washington) home.

Speaking of the Taft "PD du jour" plan, Greg Gillespie replaces Howie Castle at Pittsburgh's WDVE. He comes from Omaha's KEZO.

★ ★ ★

WGCL Cleveland is now armed with "The G Team" in morning drive. As morning personality Jim King exits (he can be reached at (216) 281-9775), he's replaced by a cast of characters including the returning Phil Gardner. Gardner, who left 'GCL four years ago to return to college, migrating later to the Norfolk-based CBN (Christian Broadcasting Network) radio division, returns to morning along with former 'GCL midday man Tom Jeffreys, PD Bob Travis and news anchor Diane Burr. Replacing Jeffries in middays is late-nighter Les Gillette, who is replaced by Diane's husband, Max Heywood. The couple also owns Cleveland-based Heywood Formatics & Syndicators, which is pretty much self-explanatory. Dancin' Danny Wright continues in afternoons and Joe Bohannon goes 6 to 10 p.m., with Rick Cramer going from production director to overnights.

Changes at Baltimore's "Hot Hits!" outlet WMAR-FM have GM Michael Vince vacating that post to accept a corporate position, with GSM Don Kelly now warming the general manager's chair. Music director Jim Payne adds "assistant PD" to his calling cards, with Scott Jantzen leaving Ocean City, Md.'s OC104 (WOCQ) to do overnights replacing Chris Stevens, who returns to Duluth's WEBC. While we're on the subject of Abell and "Hot Hits!" we hear that Steve Kelly has left his WNVZ Norfolk PD post and been replaced in the interim by Jeff Morgan, a one-time WRVQ Richmond PD.

★ ★ ★

Higher altitude moves have KAIR/KJYK Tucson PD John Stevens upped to the national PD post at Surrey. If you'll turn to page A-50 in your Broadcasting Yearbook, you'll note that Surrey also owns Oklahoma City's KATT-AM-FM. (It also says they own KCBQ and KIOI, but they don't anymore. It doesn't say they own St. Louis' KYKY, and they do. Just trying to keep you up to date.)

Anyhow, Sherman Cohen of Tucson's 13 KHYT called to tell us the real Tucson news that KNDE (Candy Country) under its new KCUB ownership is now "Kim—The Coun-

try FM." Cohen predicts the three-in-a-row, Continuous Country approach will make them No.1, a position currently held by KCUB. KIIM PD Dave Nicholson says it's all done in-house, and the station at P.O. Box 50006, Tucson 85703, could use some record service. He also tells us that Jack Stevens, who departed WSIX Nashville for Tucson with no forwarding call letters (Vox Jox, Jan. 14), is alive and well at "Kim."

Changes in Philly have WWDB's Wynn Moore defecting to video. Wynn, who joined the station as PD in its transition to all-talk in 1975 (a bold move for an FM back then), more recently has been doing weekends and fill-ins on the station. Now he'll spend all his time at the video store he recently opened... Speaking of talk, WIP is going more and more in that direction, with the word that the overnight "Dawn Patrol"—the city's first all-night record program, introduced over four decades ago—has been dropped. Hosted for the last 15 years by Nat Wright, who leaves the Metromedia outlet after 22 years, "Dawn Patrol" will be replaced by rock jock turned talk show host Steve Martorano. Last year Michele Iaia replaced the longtime oldies feature heard from 8 to midnight with "WIPeople Talk." With Martorano's hiring, the station now features 10 hours of talk a night, in addition to a heavy news and sports commitment.

★ ★ ★

Now that Emmis owns Los Angeles' KMGW, the word is that the AC outlet may soon be strengthened with some new personalities... And in St. Louis, where Emmis is taking over KSHE, longtime Century vet Bob Burch is said to be making the move across town to KWK-AM-FM as station manager when Robinson acquired the Doubleday outlets.

Back in L.A., at KHJ, changes in personalities have already taken place—at least in morning drive, as "Sweet" Dick Whittington exits the shift.

Seen on a billboard in San Francisco touting KGO's play-by-play of the USFL's Invaders: "Listen... Or We'll Break Your Face"... On a quieter note, WSSX Charleston PD Bill Martin makes a move upward—literally. He'll be the new PD at Lansing's WVIC, replacing Jay Stevens.

(Continued on page 19)

## Ingram, Lundy Sue WHTZ Over Use Of Their Voices

NEW YORK—Dan Ingram and Ron Lundy, long associated with WABC here when the station was a top 40 giant, have hit Malrite of North Carolina Inc., parent of WHTZ here, with a \$5 million civil suit in Manhattan Federal Court for using their names, voices and styles in the context of a promotional endorsement for the outlet.

The broadcast, which was heard on the station (known as Z-100) at least six times a day for a week in November, excerpted comments made by the air personalities during their farewell performances on WABC, which switched to the talk format in 1981. The sequence, spliced with bits of Don McLean's "American Pie," was produced by Z-100 program director Scott Shannon and producer J.R. Nelson.

The broadcasts "willfully defrauded, misled, deceived and confused the general public" in an effort to in-

crease "the value of the advertising time" on WHTZ, according to the suit, which seeks \$1 million in compensatory damages and \$1.5 million in punitive damages for each defendant.

As commercial spokesmen for nationally advertised products on radio and television, the broadcasts have caused "irreparable injury and damages" in excess of \$1 million to each defendant, the suit states, since their tradenames and musical trademarks were infringed.

Richard Blumenthal, who is representing the personalities for the firm of Blumenthal & Lynne here, is asking for a jury trial. He had not received an answer to the complaint at presstime.

Shannon says that the spot was not conceived to "harm or malign." The commercial, he says, exemplified "how great radio once sounded, and how it sounds now." LEO SACKS

## Plough Chicago Outlets For Sale

MEMPHIS—Plough Broadcasting has confirmed that its Chicago radio stations WJJD and WJEZ are on the sale block. Additionally, its other 10 stations are the target of a commissioned feasibility study through Merrill-Lynch to determine buyer interest in them as a package.

Asking price for WJJD ("Music Of Your Life") and WJEZ country-formatted is estimated at \$14.5 million. Handling the sale are the brokering firms of Bob Mahlman, N.Y., and Cincinnati-based Ted Hepburn Co. and Dick Crisler.

Plough intends to try to sell the remaining 10 stations as a group. They include country AM WCAO and urban WXYV in Baltimore; country WPLO and urban WVEE in Atlanta; nostalgia WMLX and country WUBE in Cincinnati; black-oriented WKDJ (formerly WMPS) and urban WHRK in Memphis; and Tampa/St. Petersburg's country WSUN and top 40 WZNE.

A Plough spokesperson says the decision to unload the stations is the result of a "long-range plan to focus more heavily on the company's re-

search pharmaceutical business and consumer trade."

Plough Broadcasting Co. of Memphis is a subsidiary of parent conglomerate Schering-Plough Corp. Schering-Plough's net sales in 1983 were estimated at \$1.8 billion, with a net income for the year of \$190.1 million. A company spokesperson indicates that only a fractional 5% or so of this total came from its broadcasting activities; the remaining 95% was reaped through pharmaceuticals and consumer brand growth.

KIP KIRBY

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## GALA BENEFIT CONCERT

**Stellar Show For WNEW's 50th**

NEW YORK—Melody—and history—linger on at WNEW here, where the station with the “great American sound” is celebrating its 50th anniversary this month.

To mark the event, general manager Jack Thayer, a Metromedia Radio vice president, has packaged a major showcase at the Felt Forum here for the stars whose music has weathered every musical storm since Elvis Presley changed the face of American popular music in 1954.

Among the artists who will perform at the Feb. 13 fund-raiser for the Kidney Foundation of New York and New Jersey are Tony Bennett, Mel Torme, Rosemary Clooney, Margret Whiting, Vic Damone, George Shearing, Les Paul, Jerry Or-

bach, Carol Channing, Joe Williams, the Woody Herman band, “and a few surprise guests,” Thayer adds with a laugh.

Tickets for the show, whose hosts will be jocks Jonathan Schwartz, Jim Lowe, Bob Jones, Ted Brown and William B. Williams, are priced at \$45, \$75, \$150 and \$250. The latter price includes entry to a black tie gala at the Hilton Hotel.

Reviewing the station's growth, Thayer says he believes that the Metromedia outlet has made “a fantastic contribution” to radio broadcasting. “There are a lot of firsts,” says Thayer, who joined the operation in 1979 and is a past president of NBC Radio. “Martin Block was the first DJ in 1934. The station was the first

in the country to broadcast 24 hours a day. We launched the first two-man morning team, as an independent in a field dominated by networks like Mutual, CBS and NBC. And, with the onset of World War II, we were the first station to broadcast news on the hour and the half-hour.” Eighteen staff writers from the Daily News, which publishes adjacent to the station's current site on Third Ave., contributed the copy, he recalls.

By 1960, however, rock'n'roll was sweeping America; big bands and singer/personalities were on the wane. “The station lost its impetus,” Thayer acknowledges. “A middle ground between rock and beautiful music was tried, but it didn't work.” As the decade progressed, the executive notes that “the great American sound lost its mark. The record industry was now rock-oriented, and standard singers had nowhere to go.” The burgeoning of FM outlets compounded the situation. Suddenly, says Thayer, “We were no longer fish or fowl.”

WNEW's fortunes began to change in 1979, in his view, when the music of the station's halcyon days was installed. “Being in New York,” he says, “most of the great singers and songwriters—Julie Styne, Sammy Cahn—lived here, and we drew on their support. We drew on Broadway's biggest names. It helped us, and it probably saved a few careers.”

LEO SACKS

**Count B.J. Out Of Work As WXFM Abandons Jazz**

By MOIRA McCORMICK

CHICAGO—When Cox Communications takes over WXFM here March 1, Chicago will be losing not only its sole full-time jazz outlet, but its longest-standing jazz DJ. And Count B.J., who describes himself as “part of the furniture” at WFM for 16 years, says, “That's gonna hurt.”

The Count, along with fellow announcers Dick Buckley, Frank Lee and Daddy-O-Daylie, will continue his jazz program until Cox takes the reins from current owner Robert C. Victor. But he says nothing enticing in the way of a new gig has presented itself yet.

“I've had some offers, but I've accepted nothing,” he says. “I don't need a handout.”

The 53-year-old Count B.J. was a jazz trumpeter in Chicago between 1948 and 1960, performing with local notables the Blue Notes, Jimmy Nuzzo, Bobby Roberts and others. He began brokering a jazz program at WXRT in 1968, which lasted about half a year, and then switched to WXFM under the same arrangement.

“I turned it into a jazz station,” says the Count. “I did it piecemeal—I'd been doing a show by myself, and then I started bringing in one jock after another.”

B.J.'s “Journey In Music,” which airs from 9 a.m. to 1 p.m. daily, features “straight-ahead, mainstream jazz” from the likes of Stan Kenton, Duke Ellington, Count Basie, Woody Herman and their ilk. “I won't play

bad music,” says the Count enigmatically.

B.J. may not be sure of where he's going after March 1, but he knows what he wants. “After 16 years of brokering, I've paid my dues,” he says. “I don't want to sell any more radio ads. I don't want to work for a station that's less than 50,000 watts, and I will only take a time slot between 6 a.m. and 6 p.m. I won't compete with television.”

Wherever the Count goes, he will undoubtedly be taking his \$250,000 record library with him, which he says encompasses 150,000 titles, including 78s, 45s and LPs. “I've been collecting it since 1941,” he remarks.

A quick way to increase a collection, he notes, is to buy up jazz libraries of stations which change formats, which he did with WXRT and WAAF here.

Count B.J. still gives his chops a weekly workout at a suburban Franklin Park club, when the “Count B.J. All-Stars” host an open jazz jam Wednesdays at 8 p.m. But his future in radio, he believes, relies on the willingness of the larger stations to see that “jazz is in, that there are people and sponsors who will support it.” And that, he says, is when you'll hear Count B.J. back on the air.

Meanwhile, Marc W. Morgan, appointed by Cox to serve as general manager of WXFM, is said to be searching for a program director from the ranks of contemporary hit radio.

**Receiver Named For WGNS, WHLP**

NASHVILLE—The Chancery Court for Davidson County here has appointed a receiver for radio stations WGNS Murfreesboro and WHLP-AM-FM Centerville, at the request of the Cheatham State Bank.

Receiver Larry G. Womack has been empowered to “perform and authorize all duties” necessary to keep the stations operating and to transfer their FCC licenses and authorizations into his name.

Davidson Broadcasting Corp. and its agents and employees have also been enjoined from interfering with the running of the stations and from collecting or interfering with the col-

lection of accounts receivable.

The appointment, made Jan. 31, followed an action filed Jan. 20 in Chancery Court by Cheatham State Bank which said that the stations' owner, E.J. Preston, had defaulted on a \$967,000 loan from the bank that was due Sept. 4, 1982. The bank further contended that principal and interests on the loan had accumulated to a debt of more than \$1 million as of the time of the Jan. 20 filing.

Value of the stations, by the bank's estimate, was \$650,000—an amount it argued would be diminished if the operation of the stations was interrupted. EDWARD MORRIS

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8:30 am	Daily Nonstop 747	4:40 pm
11:00 am	Daily Nonstop 747SP	7:05 pm
<u>Leave New York</u>	<b>TO CALIFORNIA</b>	<u>Arrive Los Angeles</u>
9:30 am	Daily Nonstop 747SP	12:15 pm
4:30 pm	Daily Nonstop 747	7:18 pm
<u>Leave New York</u>		<u>Arrive San Francisco</u>
10:00 am	Daily Nonstop 747SP	12:52 pm
4:30 pm	Daily Nonstop 747	7:22 pm



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# Radio

## Malrite AM/FM Country Duo Plays Well In Bay Area

By JACK McDONOUGH

OAKLAND—Though the common perception still may hold the San Francisco area as an unlikely country market, the truth is that Malrite's double-holster attack here, with long-established KNEW on the AM side and two-year-old KSAN on FM, is consistently racking up between a 6 to 7 share.

Indeed, KSAN, with a 3.6 in the fall Arbitron, continues to be among the top-ranked music stations here (KNEW shows a 2.9 for the same period), and KSAN PD J.D. Spangler notes that his outlet has been the No. 1 FM in its 25-54 age target over the last nine books combined. Says KNEW PD Bobby Guerra, who recently inherited the programming chores from Malrite's national PD Jim Wood. "I think you'll see us at a combined 6 and 7 for a long time to come."

Both programmers agree that the secret to the Malrite success here has

been an approach whereby the two stations will play much of the same music—particularly in the 35 to 40 selections drawn from the current hit lists—but will otherwise present completely different listening experiences to the audience.

"The bottom line is that you can make the sound of the stations very different," says Spangler. "AM, by design, has to send off flares and have those fireworks. You have to do that to keep people listening to the AM band. So they are high profile, high personality, lots of gimmicks and giveaways."

As for the FM outlet, he says, "We're music and more music, and we're personality of a different kind in that we're music enhancers."

Unlike most combos, where the AM side will reach further back into oldies and rely on more traditional country material while the FM tends to take a more modern stance, KNEW and KSAN reverse that approach, featuring more hard-core material on FM while KNEW remains more contemporary. The philosophy is based on the fact that KSAN has more time to devote to music, hence can afford to broaden its scope.

"The differences between the stations is really a matter of marketing perception," says Guerra. "We've proven country to be a good, strong format for adults who want to listen to stereo radio. The FM plays basically the same as we play but they will play a lot more music and they will play a good deal more traditional country music and a wider range of

older materials. We won't even try to compete with them in terms of music. We're an AC full-service AM station with news and traffic and high-profile personalities. FM has very little news, no traffic, and while the jocks are very competent they certainly are not high profile."

In selecting the currents Guerra says, "We pay a good deal of attention to the Billboard list. I don't think there's any proven method of determining early on what songs will go in a particular local market."

Spangler emphasizes that "there are no conscious decisions to try something on FM before it goes on AM. Neither of us responds competitively to what the other is doing. Bobby adds his songs by his methodology and I add mine by mine."

In terms of "enhancing" the music on FM, Spangler says, "We're not musicologists but we're in touch with what the artists are doing and we're consistent in the type of information we give about a singer or a writer. We don't get in the way of the song. If we talk when a song is still on, we do it because we will talk only about that song. All research will show that people think djs talk too much. But if you take that a step further, you'll find that it's not that djs talk too much, it's that they say the wrong things."

Both programmers will draw from an oldies library ranging up to 1,000 titles but FM will tend to draw deeper into the well.

"Anything before 1974 would have to be a real blockbuster for us to still play it," says Guerra. "Even any-

thing before 1978 would have to be." Spangler, however, will play "the most powerful oldies every day to day-and-a-half" and will add "artists like Hank Snow and Jim Reeves for flavoring," as well as doing an "Ancient Oldies" feature weekly.

KSAN also "keeps the request lines open 24 hours a day. We don't necessarily play all the requests but the lines are there and we do focus on the requests nightly from 10 to midnight. I don't think any other major-market station still does that."

The stations also mark some territorial differences. "With the demise of KFAT," notes Guerra, "KSAN

has been doing very well in the South Bay because there is no other FM country station there. KNEW has been very strong in the North Bay, out toward Santa Rosa and Vacaville." He adds that both stations have experienced problems in garnering the fast-growing population packets in Contra Costa County (Concord, Walnut Creek, Pleasant Hill, etc.) but "we're both taking steps to remedy that," KSAN with a new booster and KNEW with adjustment of directionality.

Both stations now operate from the same Jack London Square offices in Oakland.

### NEW HOUSTON STATION

## Management Named At KZRQ

HOUSTON—Finding office space for his staff is the current goal of Roy Henderson, the new owner and president of KZRQ here, which will debut next month as "Z-92" with Transtar's satellite-delivered adult contemporary format.

Henderson, as president of KZRQ Radio, says that the station will broadcast at 92.1 and fill the frequency left when KKBQ Houston switched to 92.9 from 92.5 late last year. KZRQ will transmit from a 510-foot tower in the Houston suburb of Pasadena and expects to reach as far as Galveston, he says.

Henderson, who sold Houston's KYST to Vel Communications there in October, has hired the management team which ran the all-Beatles

music outlet until November, when Vel installed a Spanish-language format. Clay Gish is the new executive vice president and director of operations. He was program director of KRBE Houston and consulted KYST. Jan Larson, one-time KYST general sales manager, has been named vice president and general manager, and Michael Curry, who programmed KYST and directed its operations as "Cat Simon," takes over as program director and operations manager.

Curry is currently interviewing air personalities whose live shifts will supplement Transtar's programming, according to Henderson. He says that the firm will actively seek new properties.

Billboard



### RADIO PROGRAMMING CONVENTION

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## Incident At WXTU Philly: Was It Real Or Staged?

By MAURIE H. ORODENKER

PHILADELPHIA—The action of WXTU morning jock Steve Ross on Jan. 11 was seemingly "not real," according to Ennis Coleman, engineer in charge of the FCC's Philadelphia district office. But station manager Dennis Dougherty claims that it was "for real," and not a publicity stunt to attract attention to a station that scraped the bottom of the barrel in the most recent Arbitrons.

In an on-the-air dispute between the station manager and the disk jockey, Ross barricaded himself in the studio for six hours after being fired on the air. The fuss started when Dougherty phoned Ross over some phone calls Ross made to Tokyo, Japan. In an open-mike argument, Dougherty fired Ross. Ross locked himself in the studio and urged listeners to call the station to support him. Many did, and shortly

before 4 p.m., Ross and Dougherty made up on the air. The drama had begun at 10 a.m.

Dougherty expresses shock at the suggestion that the incident was a publicity stunt. Coleman says the FCC is investigating, but he is not sure if the station violated any federal regulations.

The station, formerly WIF1, was taken over last August by the North Carolina-based Beasley Broadcasting Group. The new owners changed the call letters and switched the format from new wave, which made no waves among listeners, to urban contemporary.

However, the fall book showed that the station's ratings are still abysmal; hence the question whether the hassle on the air was for real or for ratings.

## Washington Roundup

By BILL HOLLAND

The National Radio Broadcasters Assn. (NRBA) has bid goodbye to its well-liked publications editor Joe Tiernan, who left at the end of January to become editor of the Communicator, the monthly Radio-Television News Directors Assn. (RTNDA) magazine.

Tiernan, who was with NRBA for three years, says working for the organization was like "working on a Ph.D. in radio" and says he hopes he will be able to stay in touch with his friends in radio.

When we asked NRBA if there's going to be a "new Joe," they said no—"We're looking for a new publications director, but there'll never be another Joe."

Tiernan will also be starting up a newsletter at RTNDA similar to NRBA's chatty and informative Monday Morning Memo (MMM). It'll be called Intercom.

★ ★ ★

Newspaper publishers and editors gave testimony in favor of legislation supporting broadcaster rights last week at the first day of hearings in the Senate Commerce Committee on Sen. Bob Packwood's (R-Ore.) Freedom of Expression Act, S. 1917.

The Jan. 30 hearing focused on First Amendment rights, whether the Constitution protects all forms of communications, and whether the "scarcity" of frequencies premise is still valid. Said Society of Professional Journalists, Sigma Delta Chi national secretary Robert Lewis: "The basic premise underlying governmental regulation of broadcasting—the scarcity of available broadcast frequencies—is no longer valid." Hearings are continuing this week.

★ ★ ★

Yet more activity on the Hill—this time on the House side, where there appears to be movement on deregulation, according to sources. Meetings between House Commerce Committee members continued last week to hammer out a bill that will please legislators and broadcasters. Radio seems to be in the clear, but Rep. Tim Wirth (D-Colo.) continues to want some sort of stricter quantification

### WUSS Gets Reprieve From Auction Block

ATLANTIC CITY—WUSS was spared from the sheriff's auction block until gaining a second reprieve to pay off \$26,000 in debts owed to the Associated Press, according to the county's Sheriff's Office. The station had been ordered by a Superior Court judge here to auction its transmitter and tower facility along with its studio property to pay off the debts.

The sale was postponed for a second time on Jan. 5 over questions of ownership on these properties. The questions came from attorneys for Abraham Grunwald, who claims to have purchased the grounds under clear title. Deed records show that Grunwald purchased both lots for \$1,004,186. A title company insured the transaction against any unknown liens.

The radio wire news service debt stems from unpaid bills of \$15,999 in 1975, plus interest. Sheriff's sales are the result of Superior Court judgments establishing a debt's validity. Last month, a radiothon for WUSS, spearheaded by the Mainland NAACP chapter here, generated about \$15,000 in pledges, which is still short of what the station needs to pay off its debts.

standards for television. (Radio would face FCC intervention only if there are petitions from the public over non-entertainment programming complaints.) Sources say that if there is no agreement, legislators might try to take the pro-broadcaster Tauke-Tauzin bill, H.R. 2382, on an end-run around subcommittee. Sources also say that if NAB can't get a radio-tv dereg package, it might join NRBA in support of a radio-only bill that would codify FCC dereg rules and strike the comparative renewal process. The meetings continue behind closed doors.

★ ★ ★

And speaking of broadcast dereg (one more time), the NAB announced last week that it now has 227 co-sponsors for the Tauke-Tauzin bill. That's up by six from last October's announcement that more than half the House had signed on as co-sponsors. Included in the total are 19 members of the 42-member House Commerce Committee. The 227 total means that if the deregulation bill continues to be stalled in subcommittee, it could be taken right to the House floor for passage, perhaps attached as an amendment to another bill.

★ ★ ★

Heeere's Marvin! Not exactly a regular Vox Jox item is the news that former Maryland governor Marvin Mandel, the still-popular State figure who also served 19 months for political misdoings, spent his first week as morning host on Annapolis station WNAV, answering call-in questions and receiving fan messages.

★ ★ ★

The FCC broke bad last week and sent letters of "apparent liability for forfeiture" to 44 radio stations across the country for repeated violation of FCC rules ranging from failure to file an annual report to not maintaining authorized operating power. Fines ranged from \$200 to a stiff \$7,500 for KAVV Benson, Ariz., which evidently didn't do *anything* right, it seems. It went on the air before program test authority, then broadcast from an unauthorized location, and used an antenna height not okayed by the Commission.

★ ★ ★

The NAB struck oil this week with the announcement that Andrew Vitali Jr., former lobbyist for the American Petroleum Institute, will become NAB Vice President for government relations, effective Tuesday (7). Vitali, who also has experience with Senators John Glenn and Ted Kennedy in campaign and liaison capacities, succeeds Carol Randles, who is leaving NAB.



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 34.

## YesterHits

HITS FROM BILLBOARD 10 AND 20 YEARS AGO THIS WEEK

### POP SINGLES—10 Years Ago

1. Love's Theme, Love Unlimited Orchestra, 20th Century
2. The Way We Were, Barbra Streisand, Columbia
3. You're Sixteen, Ringo Starr, Apple
4. Americans, Byron MacGregor, Westbound
5. Until You Come Back To Me, Aretha Franklin, Atlantic
6. Let Me Be There, Olivia Newton-John, MCA
7. Spiders And Snakes, Jim Stafford, MGM
8. Show And Tell, Al Wilson, Rocky Road
9. I've Got To Use My Imagination, Gladys Knight & the Pips, Buddah
10. Jungle Boogie, Kool & the Gang, De-Lite

### POP SINGLES—20 Years Ago

1. I Want To Hold Your Hand, Beatles, Capitol
2. You Don't Own Me, Lesley Gore, Mercury
3. Out Of Limits, Marketts, Warner Bros.
4. Hey Little Cobra, Rip Chords, Columbia
5. Um, Um, Um, Um, Um, Um, Major Lance, Okeh
6. Surfin' Bird, Trashmen, Garrett
7. She Loves You, Beatles, Capitol
8. For You, Rick Nelson, Decca
9. Anyone Who Had A Heart, Dionne Warwick, Scepter
10. There! I've Said It Again, Bobby Vinton, Epic

### TOP LPs—10 Years Ago

1. You Don't Mess Around With Jim, Jim Croce, ABC
2. Greatest Hits, John Denver, RCA
3. I Got A Name, Jim Croce, ABC
4. Under The Influence Of, Love Unlimited, 20th Century
5. Goodbye Yellow Brick Road, Elton John, MCA
6. The Joker, Steve Miller Band, Capitol
7. The Singles, 1969-1973, Carpenters, A&M
8. Behind Closed Doors, Charlie Rich, Epic
9. Band On The Run, Paul McCartney & Wings, Apple
10. American Graffiti, Soundtrack, MCA

### TOP LPs—20 Years Ago

1. The Singing Nun, Philips
2. In The Wind, Peter, Paul & Mary, Warner Bros.
3. Meet The Beatles, Capitol
4. Little Deuce Coupe, Beach Boys, Capitol
5. That Was The Week That Was, Various Artists, Decca
6. Peter, Paul & Mary, Warner Bros.
7. Fun In Acapulco, Elvis Presley, RCA Victor
8. John F. Kennedy—The Presidential Years 1960-1963, 20th Century
9. West Side Story, Soundtrack, Columbia
10. The Second Barbra Streisand Album, Columbia

### COUNTRY SINGLES—10 Years Ago

1. World Of Make Believe, Bill Anderson, MCA
2. That's The Way Love Goes, Johnny Rodriguez, Mercury
3. Jolene, Dolly Parton, RCA
4. I'm Still Loving You, Joe Stampley, Dot
5. Another Lonely Song, Tammy Wynette, Epic
6. A Love Song, Anne Murray, Capitol
7. There Won't Be Anymore, Charlie Rich, RCA
8. Daddy, What If, Bobby Bare, RCA
9. Once You've Had The Best, George Jones, Epic
10. Sometime Sunshine, Jim Ed Brown, RCA

### SOUL SINGLES—10 Years Ago

1. Boogie Down, Eddie Kendricks, Tamla
2. Put Your Hands Together, O'Jays, Philadelphia International
3. Jungle Boogie, Kool & the Gang, De-Lite
4. Trying To Hold On To My Woman, Lamont Dozier, ABC
5. Let Your Hair Down, Temptations, Gordy
6. Sexy Mama, Moments, Stang
7. Livin' For You, Al Green, Hi
8. Joy, Isaac Hayes, Enterprise
9. I Like To Live The Love, B.B. King, ABC
10. Can This Be Real, Natural Four, Curtom

## 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 stations adding record this week	# of Billboard's stations now reporting record
<b>HOT 100 (184 Stations)</b>		
1 "The Language Of Love," Dan Fogelberg, Full Moon/Epic	64	121
2 "Back Where You Belong," .38 Special, A&M	54	91
3 "Automatic," the Pointer Sisters, Planet	49	105
4 "Somebody's Watching Me," Rockwell, Motown	48	113
5 "Desperate Times," Olivia Newton-John, MCA	42	42
<b>BLACK (94 Stations)</b>		
1 "Love Has Finally Come At Last," Bobby Womack and Patti LaBelle, Beverly Glen	32	32
2 "Automatic," the Pointer Sisters, Planet	24	69
3 "It's Gonna Be Special," Patti Ausin, Qwest	24	46
4 "Somebody's Watching Me," Rockwell, Motown	23	72
5 "You Just Can't Walk Away," The Dells, Private I	21	57
<b>COUNTRY (125 Stations)</b>		
1 "Right Or Wrong," George Strait, MCA	63	65
2 "Silent Partners," David Frizzell and Shelly West, Viva	37	63
3 "The Yellow Rose/Say When," Johnny Lee with Lane Brody, Full Moon/Warner Bros.	36	85
4 "Brown Eyed Girl," Joe Stampley, Epic	32	51
5 "I Could 'A Had You," Leon Everette, RCA	31	87
<b>ADULT CONTEMPORARY (84 Stations)</b>		
1 "Got A Hold On Me," Christine McVie, Warner Bros.	18	46
2 "Brown Eyed Girl," Joe Stampley, Epic	15	16
3 "The Language Of Love," Dan Fogelberg, Full Moon/Epic	14	21
4 "Thriller," Michael Jackson, Epic	9	16
5 "Here Comes The Rain Again," Eurythmics, RCA	8	16







# Vox Jox

Continued from page 12

Leaving his KOGO San Diego all-news afternoon slot to return to a format he's more familiar with is **Larry Knight**. Larry will once again team up with **George Johns**, this time in programming KLZZ, San Diego's "Class" outlet, formerly KPRI.

★ ★ ★

When WSIX-FM Nashville promised some major changes, they weren't kidding. New to afternoon drive is **Scotty Brink**. (Just after we located him, doing mornings across town at the easy listening outlet, he took off.) In addition to the personality he'll bring to afternoons, **Jerry House** will be doing mornings. Now those of you who've kept the Cliff Notes version of the WSIX story will remember that PD Jerry also does mornings on the AM. He still will; it's your basic simulcast. What's not so basic is that the FM is country and the AM is somewhere between AC and top 40. Well, music isn't the major emphasis in WSIX's mornings anyway.

Doing middays is former Y-107 (Lebanon) weekend **Liz Cavanaugh**, who will serve as music director as well. Now doing music on the AM side is afternoon host **Chuck McCartney**. Former AM overnigher **Fran Morley** does 6 to midnight on the FM, followed by **Glenn Edwards**... Doing overnights on WZEE is **Gary Moss**, who wrote to tell us that his midnight to one hour is now No. 1, jumping from a 5.0 to a 12.6.

WSIX isn't the only station in town going through a change or two. WSM-AM bids farewell to **Tony Lyons**. Lyons, who is only the fifth host of "The Waking Crew" (the show which features a live studio audience and live orchestra was originally

hosted by **Dave Overton**, followed by **Ralph Emery** and **Teddy Bart**), is replaced by **Charlie Chase**, who in addition to handling the 7:45 to 9 a.m. segment will continue doing afternoon drive.

★ ★ ★

**Carol Miller** is back on the air full-time in New York. The former top-rated night personality on WPLJ, who has been doing weekends on WNEW-FM for the past few months, moves into the 5 p.m. to 9 p.m. slot, replacing **Meg Griffin**.

Providence's WPRO now has **King Arthur Knight** doing afternoons. Knight, who has been doing weekends at the AM powerhouse for the past three years, spent most of his career at Boston's WMEX and Providence's WICE. About the only guy in town with a longer New England radio history is WPRO-AM morning man **Salty Brine**.

**Bill Flynn** gets something to play with on the WMAG High Point morning show. That "something" is a news team anchored by **Frank LaSeter** (wasn't he at WFUN in Miami the Mike E. Harvey days using another name?) and **Jim Johnson**... **Barry Kilgore** moves from part-time to 9-noon on Houston's KRBE. The former KHFI Austin PD also owns a local production company there.

Carolina AOR personality **Tom Gongaware**, most recently with Charlotte's oldies and beach music station WGSP, has defected to television, serving as promotion coordinator for Charlotte's PBS outlet WTVI (Channel 42).

Former KGB San Diego personality **Ron Garrett** joins San Francisco's "Rocker" (KRQR) as afternoon drive personality and music director.

The Rocker, by the way, is now two years old. The switch from KCBS-FM to KRQR took place Jan. 25, 1982... Meanwhile, down in Los Angeles, a few more changes have taken place at KRLA. **Johnny Hayes** moves back to middays, where he continues to host his noon "Count-down" hour—without a doubt the station's best feature (although we've got to admit **Huggy Boy** is growing on us). Filling Johnny's former afternoon slot is **Michele Ross**, who has been doing weekends. Returning to the station as music coordinator after a year's absence is **David Schwartz**.

★ ★ ★

Love 94 (WWWL-Miami) has signed **Pete Salant** to a long-term consulting agreement... WSTA-FM Spartanburg, S.C. signs **Schulke**. The station had been Bonneville/FM 100... WMUM Marathon, Fla. picks up **KalaMusic's** easy listening service.

Some changes at Ft. Lauderdale's Kiss (WKQS): PD **Mac Allen** vacates his afternoon slot, moving to 10-noon, while WIL St. Louis' **Tom Kennedy** now does afternoons. Prior to WIL, where he did mornings, Kennedy was at Memphis' WMP5 and Columbus' WCOL. The lineup now features **Collins-in-the-Morning** followed by **Allen**, **Jim Richards**, **Kennedy**, **Rosemary Vincent** and **Greg James**.

While **Mac Allen** is shortening his on-air hours, **WGNA Albany PD Chris Warren** is lengthening his. He returns to morning drive, thus shortening the rest of the dayparts a bit... On the subject of lineups, 13Q (WQUE) New Orleans has sent us their listen line number and an update of what they're up to. Simulcast in morning drive (with WQUE-FM, Q-93) is "The Q Morning Krewe," followed by PD **Chris Bryan**, former B-97er **Ted Kelly** in afternoons, **Bumper Morgan** from B-94 Pittsburgh doing evenings and former "Dance Fever" tv host "**Jennifer**" on overnights. Weekenders include **WRNO New Orleans' Don Manale** and **WQID Biloxi's Dan McKay**. According to **GM Phil Zachary**, they sound great. And if they increase the volume on their listen-line we might find out for ourselves.

★ ★ ★

Got a call from **Richard Lorenzo**, the producer of **Bob Shannon's** "Hall of Fame" show heard nightly from 9 to 10 p.m. on WCBS-FM New York. He wanted to set the record straight: "CBS-FM was the first station in New York to play the American Comedy Network's "Breaking Up Is Hard On You." In fact, they played a whole hour of telephone songs, over 20 of 'em (we're wondering if they play them at the wrong speed, play no spots, or do no talking to get 20 records into an hour). The list included everything from "Beachwood 4-5789" to "867-5309."

Wanna Be a "Boss Jock?" Join the army. According to the latest "Army Information Radio Service" press release, they've got a staff of them. Included in the lineup are operations manager **Ed Caputo**, broadcast supervisor **Ed Tooma**, **Andy "Q" Windfelder**, **Sarah Jane Rodman** and **Steve "Country" Malnar**. Additionally, **Clark Taylor** serves as news director, with **Robb Chastain** as an anchor. Among the services AIRS provides is "Soldier Salutes"—taped messages, jingles, etc. from stateside stations to be broadcast overseas. So if you'd like to dramatically increase your coverage, give Ed Tooma a call at (202) 433-2404.

Former WTOP Washington sports marketing director **Scott Savage** joins **WCBM Baltimore** as **GSM**... Moving up to national sales manager at **WPEN/WMGK Philadelphia** is **Bob Bush**... **Cathy Carson** moves to promotions director at

las Park's talk outlet WPLP... Meanwhile, at Gannett in Tampa, **Chris Miller** is upped to PD at **WIQI** reporting to **Bob DeCarlo**, vice president of operations at 101.

★ ★ ★

Looking for a morning gig in Rochester? Call **Jay Stevens** at Lansing's **WVIC**, (517) 487-5987. He's the new PD at Rochester's **WHFM**, and has an opening to fill immediately.

**WINZ Miami** owner **Guy Gannett Broadcasting** has purchased an **AM** in Tampa to complement a growing fold that includes **Cocoa Beach's WRKT-FM**, **KSTT/WXLP Davenport/Maine** and **KOFM Oklahoma**—and, they've still got some tv properties in their home state of **Maine**. What they're buying is **Pinel-**

las Park's talk outlet WPLP... Meanwhile, at Gannett in Tampa, **Chris Miller** is upped to PD at **WIQI** reporting to **Bob DeCarlo**, vice president of operations at 101.

Moving up to PD at **WRMM Atlanta** is **George Montiel**, while former **Warm 100 PD Allen Saudners** takes a corporate post within **Susquehanna**... Moving up to PD at **Buffalo's WNYS** is midday personality **Bill Tod**. He replaces **Ray St. James**, who exited last week. Coming in as a consultant replacing **Bob Harper** is **Tom Mitchell**, who programs co-owned **WPKY-AM-FM Rochester**... Upped to station manager at **Infinity's New York Spanish outlet WJIT** is sales manager **Frank Flores**.

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Billboard®

## Rock Albums &amp; Top Tracks

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## Rock Albums

## Top Tracks

This Week	Last Week	Weeks On Chart	ARTIST—Title, Label	WEEKS AT #1	This Week	Last Week	Weeks On Chart	ARTIST—Title, Label	WEEKS AT #1
1	1	5	VAN HALEN—1984, Warner Bros.	2	1	1	5	VAN HALEN—Jump, Warner Bros.	4
2	5	9	THE PRETENDERS—Learning to Crawl, Sire		2	2	8	THE PRETENDERS—Middle Of The Road, Sire	
3	2	15	YES—90125, Atco		3	3	4	JOHN LENNON—Nobody Told Me, Polydor	
4	6	4	JOHN LENNON—Milk & Honey, Polydor		4	6	4	DURAN DURAN—New Moon On Monday, Capitol	
5	3	17	GENESIS—Genesis, Atlantic		5	16	11	YES—It Can Happen To You, Atco	
6	4	14	38 SPECIAL—Tour De Force, A&M		6	14	4	VAN HALEN—Panama, Warner Bros.	
7	8	17	JOHN COUGAR MELLENCAMP—Uh-Huh, Riva/Mercury		7	7	16	JOHN COUGAR MELLENCAMP—Pink Houses, Riva/Mercury	
8	7	21	HUEY LEWIS AND THE NEWS—Sports, Chrysalis		8	5	15	GENESIS—That's All, Atlantic	
9	9	14	THE ROLLING STONES—Undercover, Rolling Stones		9	15	9	38 SPECIAL—Back Where You Belong, A&M	
10	14	11	MANFRED MANN—Somewhere In Afrika, Arista		10	4	13	THE ROLLING STONES—She Was Hot, Rolling Stones	
11	10	15	DURAN DURAN—Seven And The Ragged Tiger, Capitol		11	11	12	YES—Changes, Atco	
12	21	3	CHRISTINE McVIE—Christine McVie, Warner Bros.		12	9	11	SOUNDTRACK—Ask The Lonely, MCA	
13	15	17	MOTLEY CRUE—Shout At The Devil, Elektra		13	32	3	SOUNDTRACK—Heaven, MCA	
14	13	11	OZZY OSBOURNE—Bark At The Moon, CBS Associated		14	29	2	MANFRED MANN'S EARTH BAND—Runner, Arista	
15	38	2	SOUNDTRACK—Footloose, Columbia		15	13	12	BILLY IDOL—Rebel Yell, Chrysalis	
16	11	14	BILLY IDOL—Rebel Yell, Chrysalis		16	33	2	CHRISTINE McVIE—Got A Hold On Me, Warner Bros.	
17	18	4	JUDAS PRIEST—Defenders Of The Faith, Columbia		17	17	17	HUEY LEWIS AND THE NEWS—I Want A New Drug, Chrysalis	
18	20	8	REAL LIFE—Heartland, MCA/Curb		18	10	14	YES—Owner Of A Lonely Heart, Atco	
19	16	15	NIGHT RANGER—Midnight Madness, MCA		19	18	9	MOTLEY CRUE—If Looks Could Kill, Elektra	
20	39	2	DWIGHT TWILLEY—Jungle, EMI/America		20	27	4	EURYTHMICS—Here Comes The Rain Again, RCA	
21	35	2	BON JOVI—Bon Jovi, Mercury		21	NEW ENTRY		YES—Leave It, Atco	
22	34	2	TED NUGENT—Penetrator, Atlantic		22	25	11	BLUE OYSTER CULT—Shooting Shark, Columbia	
23	12	12	SOUNDTRACK—Two Of A Kind, MCA		23	22	3	ELTON JOHN—I Guess That's Why They Call It The Blues, Geffen	
24	22	3	EURYTHMICS—Touch, RCA		24	40	3	VAN HALEN—Hot For Teacher, Warner Bros.	
25	19	21	THE ROMANTICS—In Heat, Nemperor		25	NEW ENTRY		BON JOVI—Runaway, Mercury	
26	NEW ENTRY		DAN FOGELBERG—Windows and Walls, Full Moon/Epic		26	31	12	BLUE OYSTER CULT—Take Me Away, Columbia	
27	24	3	UTOPIA—Oblivion, Passport		27	12	4	THE MOTELS—Remember The Night, Capitol	
28	17	15	BLUE OYSTER CULT—The Revolution By Night, Columbia		28	19	2	VAN HALEN—I'll Wait, Warner Bros.	
29	27	3	SOUNDTRACK—A Night In Heaven, A&M		29	20	2	THE PRETENDERS—Time, The Avenger, Sire	
30	29	3	ACCEPT—Balls To The Wall, Portrait		30	NEW ENTRY		UTOPIA—Cry Baby, Passport	
31	31	9	CYNDI LAUPER—She's So Unusual, Portrait		31	NEW ENTRY		DWIGHT TWILLEY—Girls, EMI-America	
32	25	10	RE-FLEX—The Politics Of Dancing, Capitol		32	NEW ENTRY		STEVIE NICKS—Night Birds, Modern	
33	NEW ENTRY		APRIL WINE—Animal Grace, Capitol		33	NEW ENTRY		QUIET RIOT—Don't Wanna Let You Go, Pasha	
34	32	13	THE ALAN PARSONS PROJECT—The Best Of The Alan Parsons Project, Arista		34	NEW ENTRY		JOHN LENNON—I'm Steppin' Out, Polydor	
35	26	5	QUIET RIOT—Metal Health, Pasha/CBS		35	37	10	OZZY OSBOURNE—Bark At The Moon, CBS Associated	
36	44	2	HYTS—Hyts, Gold Mountain		36	57	5	REAL LIFE—Send Me An Angel, MCA/Curb	
37	45	34	THE POLICE—Synchronicity, A&M		37	38	4	THE POLICE—Wrapped Around Your Finger, A&M	
38	30	10	HEADPINS—Line Of Fire, MCA		38	34	2	JOHN COUGAR MELLENCAMP—Play Guitar, Riva/Mercury	
39	23	23	THE MOTELS—Little Robbers, Capitol		39	23	16	GENESIS—Just A Job To Do, Atlantic	
40	47	11	ALCATRAZZ—No Parole From Rock 'N' Roll, Rocshire		40	26	4	CYNDI LAUPER—Girls Just Want To Have Fun, Portrait	
41	28	9	ABC—Beauty Stab, Mercury		41	8	14	38 SPECIAL—If I'd Been The One, A&M	
42	NEW ENTRY		HOWARD JONES—Humans Lib, Elektra		42	21	4	THE FIXX—The Sign Of Fire, MCA	
43	36	15	STREETS—1st, Atlantic		43	39	3	JOHN COUGAR MELLENCAMP—Serious Business, Riva/Mercury	
44	NEW ENTRY		WANG CHUNG—Points On A Curve, Geffen		44	41	2	SOUNDTRACK—Footloose, Columbia	
45	NEW ENTRY		Z. Z. TOP—Eliminator, Warner Bros.		45	46	11	THE ALAN PARSONS PROJECT—You Don't Believe, Arista	
46	33	8	THE FIXX—Reach The Beach, MCA		46	28	3	NENA—99 Luftballons, Epic	
47	NEW ENTRY		STEVIE NICKS—The Wild Heart, Modern		47	42	2	MICHAEL JACKSON—Thriller, Epic	
48	NEW ENTRY		ELTON JOHN—Too Low For Zero, Geffen		48	NEW ENTRY		HYTS—Backstabber, A&M	
49	46	30	ROBERT PLANT—The Principle Of Moments, EsParanza/Atlantic		49	NEW ENTRY		OZZY OSBOURNE—Rock 'N' Roll Rebel, CBS Associated	
50	50	2	PREVIEW—Preview, Geffen		50	48	18	JOHN COUGAR MELLENCAMP—Crumblin' Down, Riva/Mercury	
<b>Top Adds</b>									
1			CHRISTINE McVIE—Christine McVie, Warner Bros.		51	49	13	NIGHT RANGER—(You Can Still) Rock In America, Capitol	
2			SOUNDTRACK—Footloose, Columbia		52	47	5	RE-FLEX—The Politics Of Dancing, Capitol	
3			APRIL WINE—This Could Be The Right One, Capitol (12 Inch)		53	30	19	GENESIS—It's Gonna Get Better, Atlantic	
4			DAN FOGELBERG—Windows And Walls, Full Moon/Epic		54	51	13	DARYL HALL AND JOHN OATES—Say It Isn't So, RCA	
5			GOLDEN EARRING—When The Lady Smiles, 21 Records (Polydor) (12 Inch)		55	53	9	THE ROLLING STONES—Too Much Blood, Rolling Stones	
6			DWIGHT TWILLEY—Jungle, EMI/America		56	54	5	ROBERT PLANT—In The Mood, EsParanza/Atlantic	
7			GREAT WHITE—Stick It, EMI-America		57	24	2	GENESIS—Home By The Sea, Atlantic	
8			BON JOVI—Bon Jovi, Mercury		58	35	2	ABC—That Was Then, But This Is Now, Mercury	
9			THOMPSON TWINS—Hold Me Now, Arista (12 Inch)		59	43	31	THE POLICE—Synchronicity II, A&M	
10			TED NUGENT—Penetrator, Atlantic		60	36	14	THE ROLLING STONES—Undercover Of The Night, Rolling Stones	

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

## Radio



**BUZZING WITH BUSINESS**—Jan Jacques, left, and Buzz Bennett, right, of the newly formed audio-video production and marketing firm Buzzjacque Productions in Los Angeles, review plans for their first project. The company has teamed up with Frank Leonetti, center, of the production firm, the Frank Leonetti Organization, for their debut effort, a video of Willie Dee's Rocshire single "Call Me Next Week."

## Pro-Motions

**Station:** WLUP Chicago (AOR)

**Contact:** Sandy Stahl

**Concept:** Three-Day Weekends

**Execution:** Figuring that everyone who wakes up early enough to catch morning drive on a regular basis lysts after the luxury of a three-day weekend, WLUP morning personality Jonathon Brandmeier invites his listeners to write him explaining why a friend, relative or co-worker deserves a day off with pay.

Each Thursday, after arranging the details with the employer affected, Brandmeier calls the surprised worker on the air to explain the prize, which is the following day off. Additionally, the weekly winners' names are put into a barrel, and every two months a name is drawn, with the winner receiving a week-long paid vacation including such goodies as a ski trip, cruise, airline tickets and Club Med vacations.

**Station:** WMJI Cleveland (AC)

**Contact:** John Bowler, promotion director

**Concept:** The Great Escape Suitcase Party

**Execution:** Actually, KUBE Seattle's Michael O'Shea first called this idea to our attention, so it seems that several stations are using a variation of the same basic theme. In Cleveland, WMJI announced that all listeners were invited to a Friday night party at both of the local Marriott hotels. All that was needed for admittance was a packed suitcase. Registration was held at the door, and at the end of the evening, a winner was selected who was given a free night at the hotel, limousine service to the airport the next morning, round trip tickets to New York, a night at the Marriott there, and limousine service back to their cars on Sunday night.

While most of this can be handled on a trade-out basis, and the basic prize is not terribly major (except in

O'Shea's case, where the trip was to Tampa and included in the deal were Superbowl tickets), the real fun is the anticipation and surprise at a last-minute getaway.

**Station:** WCVS/WFMS Springfield, Ill. (AC/country)

**Contact:** Geoffrey Neuhoff, GM

**Concept:** Cabbage Patch Doll Auction

**Execution:** We promise this will be the last mention in this column of Cabbage Patch Dolls, but this idea works with any prize in great demand and limited quantity. WCVS managed to round up 15 new Cabbage Patch Dolls, just before the holidays. While giving them away would have created some excitement, WCVS came up with the idea of auctioning them off, on the air, with the proceeds going to a local charity.

In addition to the dolls, other items of interest were also auctioned, netting the station several hours of enticing programming as well as a great deal of publicity, in that \$10,000 was raised for the local charity. As for what the Cabbage Patch dolls brought: up to \$300 each.

**Station:** WCUZ Grand Rapids (country)

**Contact:** Kevin Reynolds

**Concept:** The City Of Grand Rapids Gift Catalog

**Execution:** The catalog is a 16-page booklet printed by WCUZ containing a unique listing of items that individuals or corporations can purchase as tax deductible gifts to the city. Without the donations, the items will go wanting, due to budget cuts.

Many of the ideas are quite enticing. Besides the good the community receives, many are great ego boosters for the recipient. For example, giving the residents of Grand Rapids a free day at the zoo in your honor will run you \$1,000. For those less lavish, you can feed a porcupine for \$5 a month (a cow will run you \$90). The booklet is both promoted and distributed by the station, and provides a great vehicle to further instill the thought that WCUZ is Grand Rapids.

**Station:** WRQX (Q 107) Washington (contemporary)

**Contact:** Marty Wall

**Concept:** Shuttle to another world

**Execution:** In conjunction with NASA's latest shuttle launch, Q 107 offered listeners two seats on another shuttle, to another world. The excitement built on the Elliott & Woodside morning show as the correct caller was informed she'd won. And so it was that a local resident received two seats on the Eastern shuttle to New York and a ringside seat for the taping of NBC-TV's "Another World."

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# Radio

## Featured Programming

ABC Watermark has cancelled "Soundtrack Of The '60s." Watermark's Tom Rounds was in London last week when we heard the news and was unavailable for comment, so we called John Axton, vice president of the ABC Adult Network, which fed "Soundtrack" through its Entertainment Network, but he was in "meetings." We'll get the scoop next week. In the interim, look for host Gary Owens to announce his involvement in another syndicated venture shortly (remember that Murray the K was its original host when the show started in the summer of 1980).

If you want London Wavelength's 10-hour "Motown 25th Anniversary Radio Special," you'll have to broadcast it twice between July 4 and Sept. 3, according to president Dick Eberle—once during either holiday weekend and as a 10-week series spotlighting one-hour segments. The syndicator recently picked Jon Sargent of Jon Sargent Productions in Hollywood to head its new office there (6427 Sunset Blvd., Suite 12) in a move to broaden its program offerings. Eberle wants to capitalize on the growth of urban and contemporary hit stations with shows that appeal to those formats. One idea is a weekly magazine with an "international flavor" hosted by Stevie Wonder's favorite rapper, Mr. Gary Byrd.

Sorry We Missed It: Jaelyn Smith's Feb. 3 segment of "Alive And Fit" on the ABC Direction Network: "How to avoid dry skin when swimming this winter." We hope to be luckier Feb. 10, when the network's Dr. Laura Schlessinger, host of "Let's Cope," addresses "How do you deal with a difficult boss?"

United Airlines, in an effort to make the friendly skies even friendlier has signed "The Sounds Of Sinatra" show, hosted by Sid Mark... Drake-Chenault has picked up WNBC New York and WFYR Chicago for its "History of Rock & Roll" series... The Oak Ridge Boys appear on the Feb. 27 installment of Narwood's "Country Closeup"... Debbie Fradin is The United Stations' newest station clearance rep in New York... Audio Stimulation, syndicator of the Wolfman Jack shows, has opened new offices at 1680 North Vine St. in Hollywood... "The House Party" and "Country Cuts," produced by D.I.R. Broadcasting, have a new producer, Scott Kushner... Thom Ferro is upped to vice president and director of station sales for Westwood One in Los Angeles... Listen to the AP Network News for a 10-part series on tax tips beginning Feb. 20.

And Now A Word From Your Local Station: It took them a few minutes to realize it, but the folks at WLPA Lancaster, Pa., finally figured out that they may have scored a first during their broadcast of the 1983 World Series between the Phillies and the Orioles. Operations manager David Radcliff points out that the Hall Communications outlet not only carried the Phils' entire regular season but also two-thirds of the Orioles' schedule. Geographically, Lancaster falls between the two cities, so the double coverage was truly "a coup."

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.

- Feb. 6, Christine McVie, Kiss, Rockline, Global Satellite Network, 90 minutes.
- Feb. 6-12, Terri Gibbs, Live From Gilley's, Westwood One, one hour.
- Feb. 6-12, Maynard Ferguson, Chris Connor, Music Makers, Narwood Productions, one hour.
- Feb. 6-12, Anne Murray, Country Closeup, Narwood Productions, one hour.
- Feb. 6-12, .38 Special, Off The Record Special, Westwood One, one hour.
- Feb. 6-12, Kool & The Gang, Pop Concert, Westwood One, one hour.
- Feb. 6-12, Ray Parker Jr., Special Edition, Westwood One, one hour.
- Feb. 10-12, Steve Wariner, Weekly Country Music Countdown, United Stations, three hours.
- Feb. 10-12, John Conlee, Solid Gold Country, United Stations, three hours.
- Feb. 10-12, Mitzi Gaynor, Great Sounds, United Stations, four hours.
- Feb. 10-12, The Producers, part two, Rock Chronicles, Westwood One, one hour.
- Feb. 10-12, Valentine's Day Songs, Dr. Demento, Westwood One, two hours.
- Feb. 10-12, J. Blackfoot, Patti LaBelle, The Countdown, Westwood One, two hours.
- Feb. 10-12, Christopher Cross, Rick Dees' Top 40 Countdown, United Stations, four hours.
- Feb. 10-12, Carly Simon, Dick Clark's Rock Roll & Remember, United Stations, four hours.
- Feb. 10-14, Heart, The Source, NBC, 90 minutes.
- Feb. 11-12, Bobby Sherman, Music & Memories, Strand Broadcast Services, three hours.
- Feb. 12-18, Heart, BBC Rock Hour, London Wavelength, one hour.
- Feb. 12-18, A Flock Of Seagulls, Rock Over London, London Wavelength, one hour.
- Feb. 13, Quiet Riot, David Gilmour, Rockline, Global Satellite Network, 90 minutes.
- Feb. 13-19, Woody Herman, part one, Music Makers, Narwood Productions, one hour.
- Feb. 13-19, Michael Murphey, Country Closeup, Narwood Productions, one hour.
- Feb. 13-19, Blue Oyster Cult, Off The Record Special, Westwood One, one hour.
- Feb. 13-19, Bryan Adams, Graham Parker, In Concert, Westwood One, 90 minutes.
- Feb. 13-19, Culture Club, Star Trak, Westwood One, one hour.
- Feb. 13-19, Charley Pride, Live From Gilley's, Westwood One, one hour.
- Feb. 13-19, Chaka Khan, Budweiser Concert Hour, Westwood One, one hour.
- Feb. 13-19, Atlantic Starr, Special Edition, Westwood One, one hour.
- Feb. 17-19, Fixx, Rick Dees' Top 40 Countdown, United Stations, four hours.
- Feb. 17-19, Association, Dick Clark's Rock, Roll & Remember, United Stations, four hours.
- Feb. 17-19, Buddy Morrow, Great Sounds, United Stations, four hours.
- Feb. 17-19, Jessi Colter, Solid Gold Country, United Stations, three hours.
- Feb. 17-19, Shelly West, Weekly Country Music Countdown, United Stations, three hours.
- Feb. 17-19, Fixx, Kansas, Superstars Rock Concert, Westwood One, 90 minutes.
- Feb. 17-20, "Meet The Beatles Again," 20th Anniversary Show, The Source, NBC, four hours.
- Feb. 19-25, Judas Priest, Best Of The BBC Rock Hour, London Wavelength, one hour.
- Feb. 19-25, Fiat Lux, Rock Over London, London Wavelength, one hour.
- Feb. 20, Van Halen, Rockline, Global Satellite Network, 90 minutes.
- Feb. 20-26, Janie Fricke, Country Closeup, Narwood Productions, one hour.
- Feb. 20-26, Woody Herman, part two, Music Makers, Narwood Productions, one hour.
- Feb. 20-26, ZZ Top, Off The Record Special, Westwood One, one hour.
- Feb. 20-26, Supertramp, Star Trak, Westwood One, one hour.
- Feb. 20-26, Vern Gosdin, Live From Gilley's, Westwood One, one hour.
- Feb. 20-26, Melba Moore, Special Edition, Westwood One, one hour.

# Billboard® TOP 50 Adult Contemporary

Survey For Week Ending 2/11/84  
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This Week	Last Week	Weeks on Chart	TITLE, Artist, Label & Number (Dist. Label) (Publisher, Licensee)
1	1	9	THINK OF LAURA Christopher Cross, Warner Bros. 7-29658 (Another Page, ASCAP)
2	2	13	JOANNA Kool And The Gang, De-Lite 829 (Delightful, BMI)
3	5	8	AN INNOCENT MAN Billy Joel, Columbia 38-04259 (Joel, BMI)
4	11	6	SO BAD Paul McCartney, Columbia 38-04296 (MPL Communications, ASCAP)
5	3	10	KARMA CHAMELEON Culture Club, Virgin/Epic 34-04221 (Virgin/Pendulum, BMI)
6	6	11	RUNNING WITH THE NIGHT Lionel Richie, Motown 1710 (Brockman, ASCAP/Dyad, BMI)
7	9	10	ALMOST OVER YOU Sheena Easton, EMI-America 8186 (Michael H. Goldsen/Carload Of Us/Sweet Angel/Atlantic, ASCAP/BMI)
8	8	15	I GUESS THAT'S WHY THEY CALL IT THE BLUES Elton John, Geffen 7-29460 (Warner Bros.) (Intersong, ASCAP)
9	12	4	THIS WOMAN Kenny Rogers, RCA 13710 (Gibb Brothers/Unichappell, BMI)
10	13	9	THAT'S ALL Genesis, Atlantic 7-89724 (Pun/Warner Bros., ASCAP)
11	4	13	READ 'EM AND WEEP Barry Manilow, Arista AS1-9101 (Edward B. Marks/Neverland/Peg, BMI)
12	14	8	SAVE THE LAST DANCE FOR ME Dolly Parton, RCA 13703 (Rightsong, BMI)
13	10	12	I STILL CAN'T GET OVER LOVING YOU Ray Parker, Jr., Arista 1-9116 (Raydiola, ASCAP)
14	19	6	YOU'RE LOOKING LIKE LOVE TO ME Peabo Bryson/Roberta Flack, Capitol 5307 (All Seasons/Corbett Music Plus/Hearts Delight, ASCAP)
15	16	11	YOUR PRECIOUS LOVE Neil Sedaka With Dara Sedaka, MCA/Curb 52307 (Jobete, ASCAP)
16	28	2	GOT A HOLD ON ME Christine McVie, Warner Bros. 7-29372 (Aimomy, BMI/Cement Chicken, ASCAP)
17	17	10	SHOW HER Ronnie Milsap, RCA 13658 (Lodge Hall, ASCAP)
18	24	4	I'M NEVER GONNA GIVE YOU UP Frank Stallone/Cynthia Rhodes, RSO 815882-7 (Polygram) (Stigwood International/Famous/Robert Stigwood/Ensign, ASCAP/BMI)
19	23	6	YAH MO B THERE James Ingram With Michael McDonald, Qwest 7-29394 (Warner Bros.) (Eiseman/Hen-Ai/Kings Road, BMI/Genevieve/Rodsongs PRS/Yellow Brick Road)
20	20	10	WHISTLE DOWN THE WIND Nick Heyward, Arista 1-9072 (Bryan Morrison, ASCAP)
21	30	3	WRAPPED AROUND YOUR FINGER The Police, A&M 2614 (Magnetic/Regatta/Illegal Songs, BMI)
22	25	4	SEND IN THE CLOWNS Lani Hall, A&M 2616 (Revelation/Rilting, ASCAP)
23	7	12	TAKE A CHANCE Olivia Newton-John And John Travolta, MCA 52284 (Foster Frees/Rehtakul/Zargon/BMI/ASCAP)
24	15	19	BREAK MY STRIDE Matthew Wilder, Private I (Epic) 4-04113 (Streetwise/Big Ears/No Ears, BMI)
25	21	18	SAY SAY SAY Paul McCartney And Michael Jackson, Columbia 38-04168 (MPL Communications, ASCAP/Mijac, BMI)
26	31	3	NOBODY TOLD ME John Lennon, Polydor 817254-7 (Polygram) (Ono, BMI)
27	32	3	LOVE HAS A MIND OF ITS OWN Donna Summer, Mercury 814922-7 (Polygram) (Sweet Summer Night/Sudano Songs/See This House, ASCAP/BMI)
28	22	13	GOLD Spandau Ballet, Chrysalis 42740 (Reformation, ASCAP)
29	33	2	THAT'S NOT THE WAY (IT'S SPOSED TO BE) Anne Murray, Capitol 53 (Nonpareil/Kazzoom, ASCAP)
30	NEW ENTRY		THE LANGUAGE OF LOVE Dan Fogelberg, Full Moon/Epic 34-04314 (Hickory Grove/April, ASCAP)
31	NEW ENTRY		YOUR BABY DOESN'T LOVE YOU ANYMORE Carpenters, A&M 2620 (Music Corp. Of America, BMI)
32	37	2	TALK Michael Sembello, Warner Bros. 7-29381 (WB/Gravity Raincoat/On Backstreet/No Pain No Gain, ASCAP)
33	18	17	THE WAY HE MAKES ME FEEL Barbra Streisand, Columbia 38-04177 (Ennes/Emanuel/Threesome, ASCAP)
34	NEW ENTRY		THRILLER Michael Jackson, Epic 34-04364 (Rodsongs, PRS/Almo, ASCAP)
35	35	4	EBONY EYES Rick James And Smokey Robinson, Gordy 1714 (Motown) (Stone City, ASCAP)
36	26	15	THE SOUND OF GOODBYE Crystal Gayle, Warner Bros. 7-29452 (Parquet/Lawyers Daughter, BMI)
37	NEW ENTRY		HERE COMES THE RAIN AGAIN Eurythmics, RCA 13725 (Blue Network, ASCAP)
38	NEW ENTRY		BROWN EYED GIRL Jimmy Buffett, MCA 52333 (Web IV, BMI)
39	27	14	ONE PARTICULAR HARBOUR Jimmy Buffett, MCA 52298 (Coral Reefer, BMI)
40	NEW ENTRY		NIGHTBIRD Stevie Nicks, Modern 7-99799 (Atco) (Welsh Witch, BMI/Sweet Talk/Three Hearts, ASCAP)
41	34	11	HERO Gladys Knight & The Pips, Columbia 38-04219 (Warner House Of Music/BMI/WB Gold, ASCAP)
42	36	16	WHAT'S NEW Linda Ronstadt, Asylum 7-69780 (Elektra) (Marke/Warner Brothers/Limerick/Reaganesque/Trim-Co, ASCAP)
43	29	15	SAY IT ISN'T SO Daryl Hall & John Oates, RCA 13564 (Hot-Cha/Unichappell, BMI)
44	43	20	BABY I LIED Deborah Allen, RCA 13600 (Posey/Unichappell/Van Hoy, BMI)
45	39	21	ALL NIGHT LONG (ALL NIGHT) Lionel Richie, Motown 1698 (Brockman, ASCAP)
46	NEW ENTRY		BOGGIE PIANO MAN George Fishoff, Reward 4-04354 (CBS) (George Fishoff/Reward, ASCAP)
47	38	18	TIME WILL REVEAL DeBarge, Gordy 1705 (Motown) (Jobete, ASCAP)
48	41	17	MAKE BELIEVE IT'S YOUR FIRST TIME Carpenters, A&M 2586 (Music City, ASCAP)
49	42	13	ALL THE RIGHT MOVES Jennifer Warnes/Chris Thompson, Casablanca 814603 (Polygram) (Warner Tamerlane/Sprocket/WB/Rewind, BMI, ASCAP)
50	40	5	NOTHING LIKE FALLING IN LOVE Eddie Rabbitt, Warner Bros. 7-29431 (DebDave/Briarpatch, BMI/Maliven/Cottonpatch, ASCAP)

● Bullets are awarded to those products demonstrating the greatest airplay gains this week (Prime Movers). ● Recording Industry Assn. of America seal for sales of 1,000,000 units (seal indicated by dot). ▲ Recording Industry Assn. of America seal for sales of 2,000,000 units (seal indicated by triangle).




**Billboard**  
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July 5-8, 1984  
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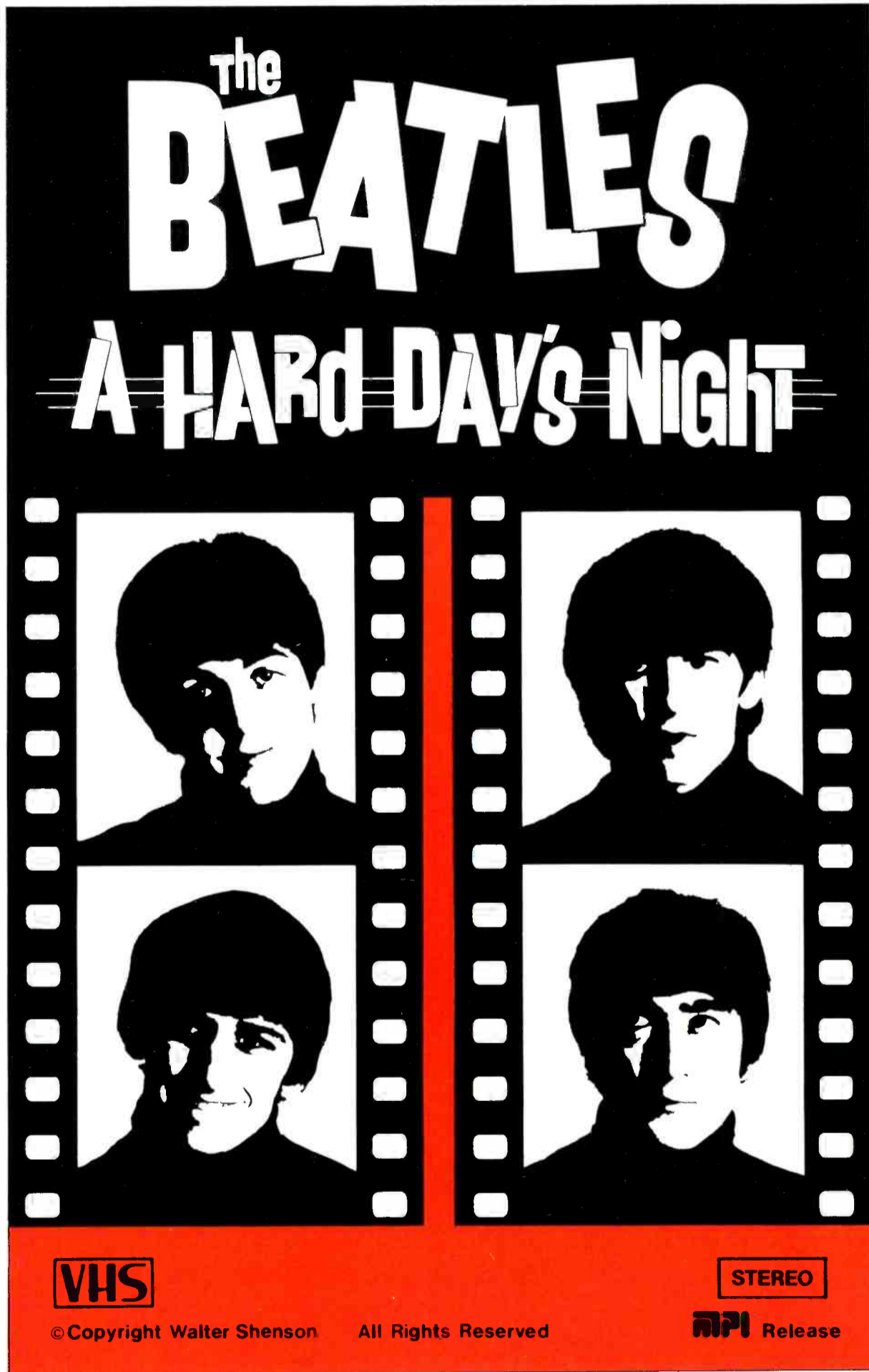
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# U. S. Rocks & Reels From Beatles' Invasion

## Chicago Flips Wig; Beatles And Otherwise

CHICAGO—The usually staid and conservative Midwest has virtually flipped its wig over the mop-headed Beatles from Liverpool.

Dealers describe Beatlemania as the most virulent form of record fever since the heyday of such artists as Elvis Presley and the Everly Brothers.

Even then, neither Presley nor the Everlys had more than one record going for them at a time. Currently, the Beatles have no less than four singles and three albums.

Record stores are filled with different forms of Beatles promotion  
*(Continued on page 24)*

The Beatles arrived in America for the first time on Feb. 7, 1964, and the music business was never the same again.

Billboard celebrates the anniversary with this special, four-page section, and reproduces the magazine's original news coverage of Beatlemania from 20 years ago.

The reports and features are culled from issues published between January and April of 1964, to offer as full a picture as possible of the news, excitement and pandemonium generated in the industry by John,

Paul, George and Ringo.

This material also includes the Billboard review panel's opinion of "I Want To Hold Your Hand" (shouldn't it have been "surf on the Mersey?") and the full Hot 100 when the Beatles occupied the entire top five—as well as seven other lower positions.

So it is that we invite Billboard's readers to remember the music and the four young musicians that rocked the world all those years ago.

ADAM WHITE, Editor

## New York City Crawling With Beatlemania

By GIL FAGGEN

NEW YORK—In the New York City and New Jersey areas record dealers and one-stops are reporting sales in large volume on the Beatles.

New York's Colony Record store reports that Beatles sales are "real big" on the Capitol, Swan and Vee Jay versions. The store also noted increasing sales on these records throughout the weeks.

Stedman 1-Stop, Mount Vernon, N.J., said that sales on the Beatles "started out like an explosion, settled down to consistent and steady sales." The outlet is expecting "another big blast" this week as a result of the group's New York visit and appearance on "The Ed Sullivan Show" Sunday night. The Capitol and Swan diskings have been selling "almost in equal volume" at the Mount Vernon outlet, with little or no sales on the Vee Jay or MGM disks.  
*(Continued on page 24)*

# British Beatles Hottest Capitol Singles Ever

By ELIOT TIEGEL

HOLLYWOOD—The Beatles' Capitol single, "I Want To Hold Your Hand," this week jumps aboard Billboard's Hot 100 chart for the first time, landing in the

No. 45 spot 10 days after the record hit the market, thus becoming the fastest-breaking disk in the labels history.

According to Capitol, dealer orders passed the million mark at press time with the New York City

market alone responsible for 294,000. Billboard learned that Capitol called for a Record Industry Association of America audit of sales. The label hopes to get RIAA certification in time so that Capitol President Alan Livingston will be able to present Britain's Beatles with a gold record award when they arrive here February 7.

Capitol's artist and repertoire Vice-President Voyle Gilmore told Billboard his company had shipped 640,000 copies during the first week of the disk's release. This surpasses the label's all-time fast-breaking singles, Tennessee Ernie Ford's "Sixteen Tons," and the Kingston Trio's "Tom Dooley."

To keep pace with the demand, Capitol has had its plants in Scranton, Pa., and Los Angeles on 24-hour production schedules, and found it necessary to farm out 200,000 Beatle pressings to RCA Victor.

At weeks end, Capitol's Livingston ordered the immediate release of its "Meet the Beatles" album, which had been scheduled for issue January 20. This stepped up pace, Livingston said, resulted from "pressure too great for us to hold back any longer."  
*(Continued on page 24)*

# Beatles Beguile East Coast

## Beatles Bring Love to N. Y.

By MIKE GROSS

NEW YORK—This was the week that was the Beatles'. First in the platter polls, first in the press, first in police protection and first in the hearts of New York teen-agers who upset the mechanics of John F. Kennedy Airport, The Plaza, a CBS-TV studio, Penn Station and Carnegie Hall ever since the foursome arrived from London a week ago Friday (7).

The Beatles' invasion of Gotham, which received frontpage coverage in most of the New York press, culminated in a two-concert engagement at Carnegie Hall last  
*(Continued on page 25)*

## BEATLES DISK CHI MYSTERY

By NICK BIRO

CHICAGO—As if four Beatles singles weren't enough, Chicago last week got a fifth—on an unknown label yet.

A dub of "Roll Over Beethoven," by the Beatles, was circulating the city, but no one really knew what it was all about. Nor were dealers able to figure out where they could buy a copy.

Gene Taylor, program director of powerful WLS, liked it well enough to immediately put it on the air. "We're going to continue  
*(Continued on page 25)*

## Beatles Breathe On Washington

By MILDRED HALL

WASHINGTON—The Beatles brought a touch of much-needed fun to a Capital embroiled in civil rights and tax battles, worries about big cold wars and small hot ones. They sang and played for over 8,000 noisy but enthralled fans at the Washington Coliseum February 11, and even the 24-hour snowfall stopped in time for the show.

Newspapers, radio and TV were Beatle-oriented, from special features and photos to regular news reports, all media reporters were irresistibly drawn to the topic, and  
*(Continued on page 25)*

# Chart Crawls With Beatles

By JACK MAHER and TOM NOONAN

NEW YORK—Just about everyone is tired of the Beatles. Disk jockeys are tired of playing the hit group; the writers of trade and consumer publication articles are tired of writing about them and the manufacturers of product other than the Beatles are tired of hearing about them. Everyone's tired of the Beatles—except the listening and

buying public.

Two more Beatles singles popped onto the Hot 100 this week, "You Can't Do That" on Capitol and "Thank You Girl," Vee Jay. This ups last week's total of Beatles records on the chart to 12. "Can't Do That" is the flip side of "Can't Buy Me Love" which broke in at No. 27 last week and went to No. 1 this week.

Canada Source

The mass of Beatles material be-

**THE BEATLES**  
**20<sup>th</sup>**  
**ANNIVERSARY**  
**IN AMERICA!**

ing supplied to American radio stations and stores is being increased again by product from Canada. Latest is "Love Me Do" which is getting hot air play across the country. Now that U.S. retailers and subdistributors have set up air corridor channels of supply with Canadian subdistributors, "Love Me Do," like the previous "All My Loving," can be expected to funnel into the country at a much quicker  
*(Continued on page 25)*

FEBRUARY 11, 1964, BILLBOARD

# Nobody Loves the Beatles 'Cept Mother, Capitol, Etc.

By JACK MAHER

NEW YORK—Record manufacturers are asking when will it end? One man's Beatle is another man's poison, according to disk makers. With the wide variety of Beatle product on four labels, and the unprecedented air play this one

act has been getting over the past month, disk sales on other than Beatles product has gone soft as a grape. (First indications of such feelings were carried in a Chicago story February 22.)

The heaviest impact has been felt in the singles field, but pop albums which cater to teen and pre-teen

buyers have also felt the pinch.

In the past three weeks the Beatles have absorbed more than 60 per cent of all singles sales. Only the 4 Seasons, Elvis Presley and a few other disks have come fairly close to the sensational sales racked up by the British act on four different labels. One label with a very hot record prior to the Beatles invasion had sold 300,000 copies in a short period of time. The label was sure it was on its way to a really big one. Since the Beatle phenom exploded on the scene, however, it has sold only a bit more than 100,000 copies of its hit in the past three weeks.

## True Reverence

Dealers talk about the Beatles in the same reverential tones they used for the "First Family" LP in the winter of 1962. They have told Billboard's Research division that over the past three weeks, kids come into the store with a \$10 bill and spend it exclusively on Beatles records, singles and LP's. Parents, too, are under continual badgering from their children for Beatles records.

The air play situation has abated a bit in some areas of the country, but a huge number of stations still program the Beatles two an hour, three an hour or four an hour. The saturation has also reached a 50 per cent of total program time on some stations, while others are playing even more Beatles music. Bill Gavin, in his midweek report, recommended certain time periods when a station should play nothing but Beatles records to fill the demand for the British group's product.

New ammunition for such sales and radio saturation is being readied by labels. Capitol has a new single ready for the market March 16 called "You Can't Do That" b-w "You Can't Buy Me Love." A new Vee Jay subsidiary label, Tollie, has "Twist and Shout" which hit No. 55 on the Hot 100. Vee Jay also issued another album by the group. On top of this, "Roll Over Beethoven," which is being imported from Canada, has been reported enough to put it into the "Bubbling Under" category of the Billboard Hot 100.

## British Beatles Hottest Capitol Singles Ever

• Continued from page 23

England's hit act is scheduled for three appearances on the Ed Sullivan show immediately after its arrival here, the first to be telecast February 9, the second on February 16, and the final one to be pre-taped in Miami for a March show. The group appeared on the Jack Paar show on a film clip several weeks ago.

**THE BEATLES**  
**20<sup>th</sup>**  
**ANNIVERSARY**  
**IN AMERICA!**

## New York City Crawls With 'Beatlemania'

• Continued from page 23

E. J. Korvette in downtown Manhattan completely sold out all of its Beatles product by the end of last week. The large discount store is gearing for a rush on Monday as a result of activities over the weekend.

The Al Levine Record store in New York City reports the Beatles' offering on Swan as their leading seller with the Capitol version trailing not far behind. The store reports no sales for the group on Vee Jay or MGM.

A somewhat different picture is painted by the Record Shack here, which described the sales of Beatles records as steady throughout the weeks with the Capitol Record "far in the lead" and followed by the Swan outing. The outlet also reported no sales response to the Vee Jay or MGM waxings. The store is also preparing for an onslaught of Beatles record buyers this week as a direct result of their appearance on the "Ed Sullivan Show."

WWDC-Radio has proclaimed February 11 as "Beatles Day" in the Nation's Capital and in honor of the special occasion deejay Carroll James will do his afternoon show from the site of the Beatles' first "live" appearance in the United States—The Washington Coliseum.

When the now famous Beatles arrive in Washington an unusual "art" exhibit demonstrating a facet of U.S. culture will greet the vocal group. The station, believing the Beatles have had a profound influence on our culture, has asked its listeners to send any picture from magazines, newspapers or whatever, with a Beatle haircut drawn on the subject.

The grand winner; that is, the entrant judged to be most original, will receive \$100, with all others judged unusual enough to display, \$12.60 each. WWDC will display the winners' "art" at the Coliseum

tomorrow (11), the night of the concert.

New York's WINS is pulsating with Beatlemania. The station reports that for the first time Beatles recording occupy first, second, and third place on their musical play list. In first place is their Capitol recording of "Let Me Hold Your Hand," followed closely by "She Loves You" on Swan, and, finally, the Vee Jay waxing, "Please Please Me."

The Group W station has up-staged CBS-TV by taping exclusive interviews with the Beatles which were aired once an hour on Thursday (6) and Friday (7). On Sunday, at 7 p.m., one hour before their scheduled debut on the "Ed Sullivan Show," the Beatles were heard on WINS in a 30-minute special.

The in-person interviews were obtained for WINS through the action of the station's European correspondents Rod MacLeish and Jim Anderson in London and Bernard Redmont in Paris. The bureau also provided its New York outlet with Beatle wigs which have been awarded to listeners via an on-the-air contest. Also awarded were tickets to the Beatles' February 12 Carnegie Hall concert.

Brad Philips revived his old 1956 program "Battle of the Baritones" Sunday (9) from 8 a.m. to p.m. on WINS. This time, however, Philips is labeling the action "Battle of the Groups." The winner, to be determined by votes sent in by listeners, will battle it out again next Sunday and in ensuing weeks.

WMCA, New York, has been running a Beatles wig contest. The "Good Guys" are seeking listeners to take photos of their friends or from newspapers and paint Beatles wigs on them. The station is awarding \$57 to the first two most original entries, with another 998 winners receiving a 45-r.p.m. disk featuring photos of the group and the "Good Guys" on specially made record jackets.



## ARTISTS' BIOGRAPHIES

For your programming use here are pertinent facts about hot disk artists. If clipped and pasted on 3 by 5 cards these biographies will help you build a convenient file of such data.



**THE BEATLES.**  
(Capitol-Swan-Vee Jay-BMI)  
PM: Brian Epstein

**NAMES:** John Lennon, George Harrison, Paul McCartney, Ringo Starr. **AGES:** Early 20's. **HOME TOWN:** Liverpool, England. **BACKGROUND:** Rewrite an old adage to read: "There's no business like the record business." These four youngsters have created an international stir with "beatlemania," and have hit our shores with unprecedented impact. In less

than a month their brand of music—the Liverpool (or Mersey) sound—has put them on the Hot 100 with three single disks, and one album, recreating a pattern established first in England. The irony is that they have been working together since 1958 in various cellar clubs in Liverpool. After an engagement in Germany, they were brought to the attention of their manager, Brian Epstein, who signed them with EMI's Parlophone label, and their success from that point on has continued to break records. They will personally visit the U. S. this month for television appearances on the Ed Sullivan show.

**LATEST SINGLES:** Positions on Billboard's Hot 100 this week are: "I Want to Hold Your Hand" (Capitol), No. 1; "She Loves You" (Swan), No. 21; "Please Please Me" (Vee Jay), No. 68. Bubbling in position 117 is the flip of their No. 1 record on Capitol, "I Saw Her Standing There."

**LATEST ALBUM:** "Meet the Beatles" (Capitol) is No. 92 on this week's Top LP's.

## LATE SINGLE SPOTLIGHTS

**MEET THE BEATLES—Capitol T 2047 (M); ST 2047 (S)** — The Beatles, Britain's prize group with the Liverpool sound, have created a great stir here. Their initial single is already well up the charts and this album, rushed out to cash in on the publicity splurge, should move out rapidly. For full review and cover reproduction see next week's Billboard.

## Chicago Flips Wig

• Continued from page 23

material that often defy the imagination. Even the discount houses, traditionally slow to use point-of-sale material from any one diskery, have gotten on the bandwagon.

### Radio Promotions

Radio stations likewise are running promotions, and in all cases, playing the records like mad.

WLS, the big singles-selling powerhouse, has had a pair of promos by its two evening deejays, Art Roberts and Ron Riley, and is in the throes of starting a Beatles' fan club.

WYNR, the big McLendon Corporation rocker, has been pushing Beatles' records despite a recent station policy switch to an otherwise r.&b. format.

Even WIND, the middle-of-the-road Westinghouse outlet, last Friday (7) decided to add a Beatles' record to its list ("She Loves You" on Swan).

The university radio station at nearby Notre Dame played "I Want To Hold Your Hand" (Capitol) for one hour straight last week and students responded by storming the studio en masse (though whether in approval or protest, no one was able to figure out).

Jim Lounsberry, king of the teen-age hop specialists here, planned a Beatles Dance for his Sunday (9) hop in Elgin, Ill., and was placing television sets around the hall so the kids could see the Beatles during their history-making appearance on the Ed Sullivan show.

Only the so-called "good music" stations were turning a deaf ear to the Four Charmers From England but with the way the Beatles' records were selling, nobody really seemed to care.

Capitol branch manager Tom Beckwith said he had moved over 100,000 Beatles' LP's and over 150,000 Beatles' singles. He said in the 10 years he's been in the record business, the Beatles are the hottest recording artists he's ever seen.

## Beatles Suit in State of Limbo, City of Chicago

By NICK BIRO

**CHICAGO** — The Capitol-Vee Jay lawsuit over Beatles product was in what one attorney described as a "state of limbo," with counsel for both sides due in Appellate Court last Friday (7) afternoon for further hearings.

Last Wednesday (5), the Appellate Court granted Vee Jay a stay on Capitol's injunction prohibiting Vee Jay from selling Beatles records.

The stay was issued pending Vee Jay's appeal and on the condition that Vee Jay post a \$30,000 bond. The bond was posted, but, meanwhile, Capitol attorneys filed a petition for rehearing.

The rehearing was scheduled for Friday (7), and the court held off approval of the Vee Jay bond pending the outcome of the hearing. Vee Jay thus continued to be prohibited from shipping or manufacturing Beatles records, though the situation could conceivably be different as this issue comes off the press.







**john lennon  
ringo starr  
paul mccartney  
george harrison**

**...the beatles**

**abkco**

**allen klein**

# Retailing

## Personal Stereo Boom At Chains Strong Sales Predicted After Successful Holiday Tests

By EARL PAIGE

LOS ANGELES—Record/tape chains are looking for strong spring and summer sales from what for many is a new category: personal stereo. Many chains surveyed tested the category this past Christmas hoping to offset expected low grosses from video games.

Among those pleasantly surprised is Record Bar, where buyer Bruce Levy sees personal stereo—principal-

ly carry-around radio/cassette players—as natural for spring/summer promotions. "The big difference," he says, "is now we understand how to sell it."

Christmas 1983 was the first in which personal stereo was in all 150 Record Bar units. The category now accounts for 2% of total sales and is the chain's top accessory item.

Personal stereo is so important at 450-unit Musicland that the chain

now markets some models under the private Trax logo, says Jack Eugster, president. Musicland has been in the category longer than most chains but is expanding rapidly, buying from several vendors and importing directly from Asia, Eugster adds.

More than one chain representative indicates that Musicland, with its store saturation around the country, has passed the industry in this product category. "We saw what Musicland was doing," says Larry Rosenbaum of 10-unit Flip Side in Chicago. "It's (personal stereo) now a record store item."

Musicland is in deeper than most chains, with 10 models in the "Walkman-type radio/cassette configuration and 10 in the larger "boom box" model, where the chain goes up to \$200, well above the average top price point at other chains.

Like many chains, Flip Side tiptoed into personal stereo, entering the product category in October with just six models and one brand, Sanyo. The chain now has 12 models and next month expects to add the Unitec and Toshiba lines, though sticking with 12 models, with a price range of \$24.95-\$129.95 in radio/cassette players and \$79.95-\$129.95 in boom boxes.

Most chains overcame whatever trepidation they felt about competing with audio chains that were fellow mall and strip tenants. A big consideration in brand choice was reliable supply, says Mort Gerber of 24-unit Record Shop in Edina, Minn., who sought out Sanyo, noting that it was not "bounced around" in price. Record Shop is staying with six models.

A high impulse and promotionally priced category, personal stereo tends to stand out in the record/tape store environment and benefits from chains' aggressive merchandising. Record Shop uses a counter display unit that allows demonstration, though Gerber says the chain nevertheless has all models "nailed down."

"It's becoming a true mass merchandiser item," says Mike Stephenson of 150-unit Camelot Enterprises. "It displays well. You can even pegboard it." Camelot has plugged its Grand Prix line in chainwide promotions in one offering a cassette player free with purchase of 10 prerecorded cassettes, Stephenson notes.

## Print On Print

This column offers dealers a sampling of major new folio releases.

Following a year-long marketing survey of serious works most often requested by the active pianist and general music hobbyist, Carl Fischer says its new "All-Time Favorites" collection of \$7.95 list folios better reflects "current playing tastes." The project, also boasting an "All Time Favorites" marketing presentation kit for major music jobbers and dealers, includes three piano books, a collection of simplified classics for piano and an edition of flute solos. Further support from Carl Fischer includes selected trade advertising, in-store posters, and customized promotional pieces for jobbers and dealers.

Columbia Pictures Publications notes 1984's "leap year day" with 50% plus 10% discounts through Feb. 29—on purchases of \$100 minimum, retail value—on many folios, including personality releases by Car-

(Continued on page 34)

## Record Bar's Entry Shows An Uncommon Commitment

DURHAM, N.C.—Record Bar's entry into personal stereo was similar to that of a number of other record/tape chains. But it also reveals an uncommon commitment to the product category.

Like several other chains (separate story, this page), Record Bar tested the area cautiously at first, according to accessories buyer Bruce Levy. And like other chains, the 150-unit Record Bar concentrated on one line—in this case, Sanyo. Of the initial trial run, Levy says, "We experimented a little prior to Christmas 1982, in selected units, with selected models."

Early last year, Record Bar management conceived a three-tiered marketing strategy. The first tier involved building consumer credibility, the second introducing staff to the product category, and the third adopting a merchandising philosophy.

"We always sent people down the road for this type of product, to Radio Shack and so on. We realized that we had to build credibility with our customers that gave them confidence in buying personal stereo in a record store," says Levy.

"We also had to educate our sales staff. We used two primary methods, a spiff of from \$2-\$5 for a period of time and also sales contests. We also had Dean Cooper, from the Sanyo

Atlanta rep firm, speak to our managers at our convention.

"In the merchandising area, we invited other people to take the creativity they had learned in records and tape merchandising and apply it. We were astounded. The product was placed in windows, there was special signing, there were displays."

In another departure from what many other chains are doing in personal stereo, Record Bar has been deliberately price competitive in the line and models it carries. "It looks good in the ads to be in line and competitive with the audio stores," Levy explains. "We have been able to get this kind of margin protection."

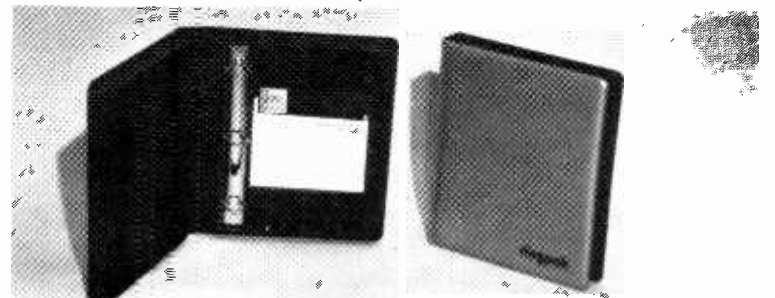
Relating competitive pricing and purchases to the commitment, Levy says Record Bar "was very aggressive in laying in for the past Christmas season. There was some trepidation among some of our management. Again, the product category was new for us. But we set sales goals. As it turned out, we nearly emptied our warehouse."

In fact, Levy indicates, demand was such that it strained the supply line in terms of certain models. While Record Bar is completely satisfied with Sanyo, the supply guarantee is so important that Levy and his buying staff are shopping other lines.

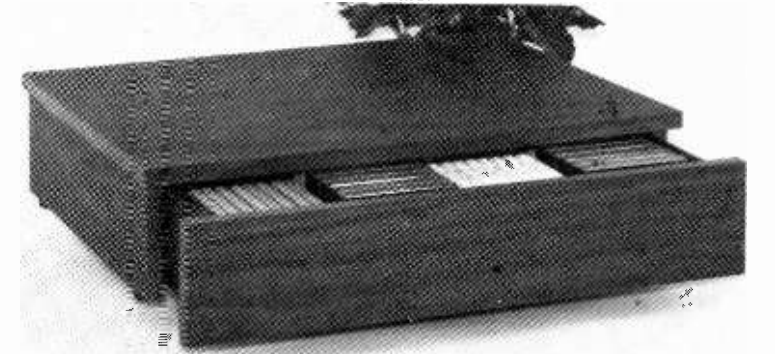
## New Products



The Spikemaster is a safeguarding device from Discwasher designed to protect hardware and software from damaging surges in electrical currents. It features multi-mode protection, RFI filtering and four widely spaced sockets with a 6½-foot heavy duty cord and carries a \$79.95 retail price.




An album designed for packaging business and professional computer software is now available from Blackburn Inc. of Eden Prairie, Minn. The Ringpak is dustproof and has protective compartments for five 5 ¼-inch diskettes, with an internal three-ring metal for easy access to program materials.




This 96-slot cassette holder is one of several album and tape storage products from The Rack Factory in San Antonio. The wood unit has a walnut grain finish and a \$44.95 retail price.


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## IT'S WORTH IT.

# Retailing

## Miami's Vibrations Chain Expanding—Into Pennsylvania

By EARL PAIGE

LOS ANGELES—Anyone who knows Larry Schaffer and his four Vibrations record/tape stores in Miami will not be surprised to hear he's

just opened his newest store 1,500 miles away in Pennsylvania's Poconos. Schaffer is on a real expansion kick.

Crediting the economy's turn-

around with bolstering Vibrations' best year yet, Schaffer hints at further expansion. He's not saying where, but he does say, "We're looking at several unsaturated areas."

As for the Pocono unit in Stroudsburg, Schaffer is forthright. "They're hoping to legalize gambling up there. We wanted to establish a foothold if it happens."

The Poconos are old stomping grounds for Schaffer, who "retired" to Florida after years in New York only to jump right back into the business with Vibrations. Schaffer says the Pocono unit is only 3,000 square feet, and more basic than the four Miami units. "I get up there (to Stroudsburg) once a month," he adds.

As for the general business upturn and Vibrations' expansion in Miami, Schaffer interrupted a recent phone interview to make repeated references to a computer printout for 1983. "Cassettes (prerecorded) are up 46%. We've doubled our inventory of titles (now 43,000). Our gift business is up 58%. Video is up 27%" (the lower figure is due to video's gradual addition in all four Miami units, he indicates). Vibrations' most sensational product category growth area is greeting cards, which Schaffer claims is up 210%.

Schaffer says he understands why many retailers visiting Miami during the National Assn. of Recording Merchandisers (NARM) conventions have problems identifying with Vibrations' merchandising style, especially the attention given to alternative items. But Schaffer has always been into offering vast arrays of accessories and far out items. He once stocked 5,000 tadpoles, which came in plastic water-filled bags with the water chemically treated to prolong shelf life.

Vibrations also had the space for alternative merchandise, especially in the free-standing main store at 14700 Biscayne, which he shows off to NARM delegates. It's 5,500 square feet. Schaffer deliberately positions racks and counters of every conceivable type of gift and novelty in the front. What's more, Vibrations adds drama to alternative merchandise by constantly moving displays around making it appear "new" or "just in stock," Schaffer adds.

Schaffer's newest non-music love is personal electronics. He says the category can't be described as personal stereo because it's expanding. "We're bringing in 100 Sony Watchmans at \$189. We're stocking four times what we started with. It's tremendous."

Schaffer says cassette/radio combinations and boom boxes are still hot items, but he is selectively expanding. "We'll stay under \$200," he adds, noting that he doesn't want to go head-on with the consumer electronics stores.

If anyone thinks Schaffer forgets music, he can point to the walls of prerecorded cassettes and the unique security system. He uses "monkey hand hold" cutouts, a throwback to the earliest 8-track cartridge days.

Customers drop selections they can examine but not pocket onto a conveyor belt that takes the cassette near the checkout counter. "It's virtually eliminated all shrinkage except internal theft," claims Schaffer.

If any non-music category seems lower on the growth curve, it appears to be video. Schaffer says rental continues to be "very important." He acknowledges the growing competition seen everywhere in Florida. Where rental was \$4 for 24 hours, it's now \$3, as Vibrations adjusts to the volatile marketplace.

Schaffer isn't panicking about any one product category plateauing, though the computer analysis offers a course correction map. Vibrations' philosophy is to offer an enormous product spread. Compact Disc, he notes, is now in all four Miami units and represents another new direction.



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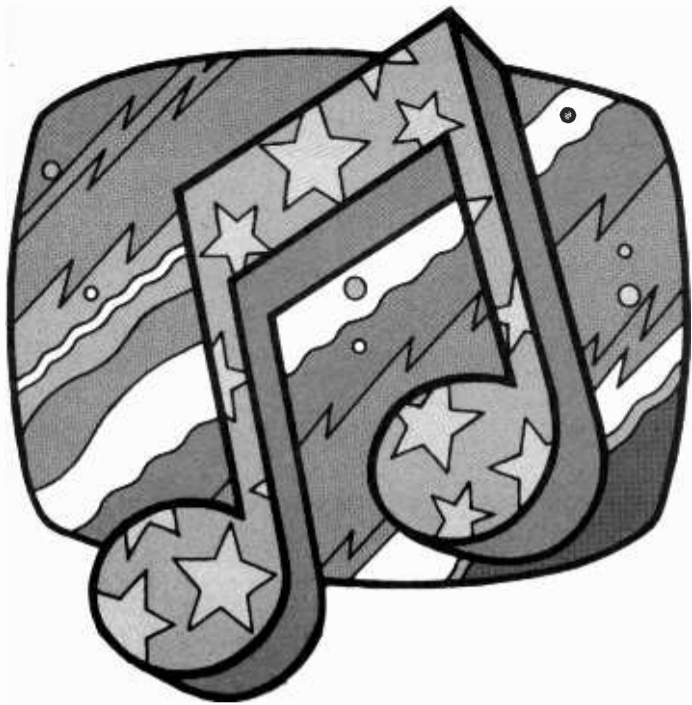
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- Scholarship Foundation Dinner
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# Billboard Computer Software

Survey for Week Ending 2/11/84

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## ENTERTAINMENT TOP 20

●—Disk ◆—Cartridge ★—Cassette

This Week	Last Week	Weeks on Chart	Title	Manufacturer	Remarks	Systems	Apple	Atari	Commodore	IBM	Texas Instruments	TRS	CP/M	Other
1	2	4	FLIGHT SIMULATOR II	Sublogic	Simulation Package		•		•					
2	1	19	LODE RUNNER	Broderbund	Arcade-Style Game		•	◆◆		•				
3	3	19	ZORK I	Infocom	Text Adventure Game		•	•	•	•	•	•	•	•
4	4	19	BLUE MAX	Synapse	Diagonal Scrolling Arcade Game			◆★	◆★					
5	8	19	WIZARDRY	Sir-Tech	Fantasy Role-Playing Game		•							
6	6	19	CHOPLIFTER	Broderbund	Arcade-Style Game		•	◆◆	◆					
7	7	18	EXODUS:ULTIMA III	Origins Systems Inc.	Fantasy Role-Playing Game		•							
8	5	19	PINBALL CONSTRUCTION SET	Electronic Arts	Educational Arcade Game		•	•	•					
9	9	5	JULIUS ERVING AND LARRY BIRD GO ONE-ON-ONE	Electronic Arts	Arcade Style Sports Game		•							
10	16	10	Q*BERT	Parker Bros.	Arcade-Style Game			◆	◆		◆			
11	12	3	BEACH-HEAD	Access	Strategy Arcade Game				•					
12	14	18	ZAXXON	Datasoft	Arcade-Style Game		•	◆★				◆★		
13	11	9	PITSTOP	Epyx	Action Strategy Game			•	•				•	
14	15	15	ARCHON	Electronic Arts	Strategy Arcade Game			•	•					
15	18	2	DONKEY KONG	Atari	Arcade Style Game		•	◆	◆	•	◆			
16	19	4	DEADLINE	Infocom	Text Adventure Game		•	•	•	•	•	•	•	•
17	<b>NEW ENTRY</b>		POLE POSITION	Atari	Arcade Style Game			◆						
18	10	19	JUMPMAN	Epyx	Action Strategy Game		•	◆★	◆★	•				
19	13	12	FLIGHT SIMULATOR	Microsoft	Simulation Package					•				
20	17	15	CASTLE WOLFENSTEIN	Muse	Arcade Adventure Game		•	•						

## EDUCATION TOP 10

1	1	19	MASTERTYPE	Scarborough	Educational program that teaches touch typing to ages 7 to adult in an exciting video game format in 18 different lessons.		•	•	•	•				
2	2	19	FACEMAKER	Spinnaker	3 part learning game designed to teach very young children (age 4-12) the computer keyboard & memory skills by asking them to work with a human face.		•	◆◆	◆◆	•				
3	3	19	KINDERCOMP	Spinnaker	Collection of 6 fun learning games designed to prepare young children age 3-8 to read, spell & count while also familiarizing them with the keyboard.		•	◆◆	◆◆	•				
4	4	19	IN SEARCH OF THE MOST AMAZING THING	Spinnaker	Learning adventure that encourages problem-solving & sharpens the mind of the player (age 10 to adult) who searches for the most amazing thing.		•	•	•	•				
5	5	10	SNOOPER TROOPS I	Spinnaker	Learning Adventure that teaches ages 10 to adult an organizational approach to deductive reasoning by role-playing as a detective to solve the mystery.		•	•	•	•				
6	6	19	EARLY GAMES	Counterpoint Software, Inc.	No adult supervision & friendly interactive package composed of 9 educational, entertaining games designed for children age 2½ to 6.		•	◆★	◆★	•		◆★		
7	<b>NEW ENTRY</b>		MUSIC CONSTRUCTION SET	Electronic Arts	Interactive music composition and learning tool enables user to work with a library of music or compose own.		•		•					
8	9	11	COMPUTER SAT	Harcourt, Brace & Jovanovich	Educational program designed to prepare high school students and adults for the SAT (Scholastic Aptitude Test).		•	•		•		•		
9	10	2	ALPHABET ZOO	Spinnaker	A combination of Maze games for ages 3-8, that teaches the relationship between sounds and letters, and sharpens recognition and spelling skills.		•	◆◆	◆◆	•				
10	<b>NEW ENTRY</b>		KIDS ON KEYS	Spinnaker	Familiarizes children (ages 3-9) with the computer keyboard and strengthens typing, spelling and letter recognition skills.			◆◆	◆◆					

## HOME MANAGEMENT TOP 10

1	1	19	THE HOME ACCOUNTANT	Continental	Home & Small Business Financial Management Program		•	•	•	•	•	•	•	•
2	2	19	BANK STREET WRITER	Broderbund	Word Processing Package		•	•						
3	4	9	HOMEWORD	Sierra On-Line	Word Processing Package		•		•					
4	5	8	THE TAX ADVANTAGE	Continental	Tax Preparation Program		•	•	•	•	•			•
5	3	11	DOLLARS AND SENSE	Monogram	Home Financial Package		•			•				
6	6	19	PFS:FILE	Software Publishing	Information Management System		•			•	•			
7	7	10	MULTIPLAN	HesWare	Electronic Spreadsheet				•					
8	8	4	EAST SCRIPT	Commodore	Word Processing Package				◆					
9	<b>NEW ENTRY</b>		F.C.M. (Filing, Cataloging, and Mailing)	Continental	Mailing List System		•		•	•	•			
10	10	10	QUICK BROWN FOX	Quick Brown Fox Co.	Word Processing Package				◆◆					

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# HOT 100®

○ Bulliets are awarded to those products demonstrating the greatest airplay and sales gains this week (Prime Movers). ● Recording Industry Assn. of America seal for sales of 1,000,000 units (seal indicated by dot). ▲ Recording Industry Assn. of America seal for sales of 2,000,000 units (seal indicated by triangle).

THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)	THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)
1	1	11	<b>KARMA CHAMELEON</b> —Culture Club (Steve Levine), O'Dowd, Moss, Hay, Craig, Pickett; Virgin/Epic 34-04221	34	33	9	<b>NIGHTBIRD</b> —Stevie Nicks (Jimmy Iovine), S. Nicks, S. Stewart; Modern 7-99799(ATco)
2	4	15	<b>JOANNA</b> —Kool & The Gang (R. Bell, J. Bonetford, Kool & The Gang), C. Smith, J. Taylor, Kool & The Gang; De-Lite 829(Polygram)	35	37	8	<b>GIVE IT UP—K.C.</b> H.W. Casey, R. Finch; H.W. Casey, D. Carter; Meca/Alpha Dist. 51001
3	3	19	<b>TALKING IN YOUR SLEEP</b> —The Romantics (Pete Solley) Marnos, Palmar, Skill, Canler, Solley, Nempeter 4-04135(Epic)	36	41	3	<b>FOOTLOOSE</b> —Kenny Loggins (Kenny Loggins, Lee DeCarlo), K. Loggins, D. Pitchford; Columbia 38-04310
4	2	15	<b>OWNER OF A LONELY HEART</b> —Yes (Trevor Horn), Rabin, Anderson, Squire Horn; Atco7-99817	37	38	10	<b>THE DREAM</b> —Irene Cara (Giorgio Moroder), Moroder, Cara, Bellotte; Geffen/Network 7-29396(Warner Bros.)
5	11	5	<b>JUMP</b> —Van Halen (Ted Templeman), E. Van Halen, A. Van Halen, M. Anthony, D.L. Roth; Warner Bros. 7-29384	38	42	10	<b>ALMOST OVER YOU</b> —Sheena Easton (Greg Mathieson), J. Kimball, C. Richardson; EMI-America 8186
6	8	12	<b>THAT'S ALL</b> —Genesis (Genesis, Hugh Padgham) Genesis; Atlantic 7-89724	39	59	2	<b>THE LANGUAGE OF LOVE</b> —Dan Fogelberg (Dan Fogelberg, Marty Lewis), D. Fogelberg; Full Moon/Epic 34-04314
7	7	12	<b>RUNNING WITH THE NIGHT</b> —Lionel Richie (Lionel Richie, James Anthony Carmichael) L. Richie, C. Weil; Motown 1710	40	63	3	<b>AUTOMATIC</b> —Pointer Sisters (Richard Perry), B. Walsh, M. Goldenberg; Planet 13730(RCA)
8	10	10	<b>PINK HOUSES</b> —John Cougar Mellencamp (Little Bastard, Don Gehman), J.C. Mellencamp; Riva 215(Polygram)	41	26	18	<b>BABY I LIED</b> —Deborah Allen (C. Calello) D. Allen, R. Bourke, R. Van Hoy; RCA 13600
9	9	10	<b>THINK OF LAURA</b> —Christopher Cross (Michael Omartian), C. Cross; Warner Bros. 7-29658	42	44	12	<b>THE POLITICS OF DANCING—Re-Flex</b> (John Punter) Fishman; Capitol 5301
10	6	16	<b>I GUESS THAT'S WHY THEY CALL IT THE BLUES</b> —Elton John (Chris Thomas) E. John, B. Taupin, D. Johnstone Geffen 7-29460(Warner Bros.)	43	46	4	<b>LET'S STAY TOGETHER</b> —Tina Turner (Marty Ware, Greg Walsh), Green, Mitchell, Jackson; Capitol 5322
11	5	22	<b>BREAK MY STRIDE</b> —Matthew Wilder (Peter Bunetta, Rick Chudacoff, Bill Elliott), M. Wilder, G. Prestopino; Private 1-4-04113(Epic)	44	34	18	<b>TIME WILL REVEAL—DeBarge</b> (Eldra DeBarge) B. DeBarge, E. DeBarge; Gordy 1705(Motown)
12	18	10	<b>99 LUFTBALLONS</b> —Nena (Reinhold Heil, Manne Praeger), J.U. Fahrenkrog-Petersen, C. Karges; Epic 34-04108	45	54	4	<b>RUNNER</b> —Manfred Mann's Earth Band (Manfred Mann), Ian Thomas Arista 1-9143
13	14	14	<b>LET THE MUSIC PLAY</b> —Shannon (M. Liggett, C. Barbosa, R. Hui), C. Barbosa, E. Chisolm; Mirage 7-99810(ATco)	46	27	11	<b>THE CURLY SHUFFLE</b> —Jump 'N The Saddle (T.C. Furlong, B. Schwartz, M. Rasfeld), P. Quinn; Atlantic 7-89718
14	15	9	<b>AN INNOCENT MAN</b> —Billy Joel (Phil Ramone), B. Joel; Columbia 38-04259	47	66	2	<b>BACK WHERE YOU BELONG</b> —38 Special (Rodney Mills), G. O'Connor, A&M 2615
15	21	9	<b>GIRLS JUST WANT TO HAVE FUN</b> —Cyndi Lauper (Rick Chertoff), R. Hazard; Portrait 37-04120(Epic)	48	28	16	<b>SAY IT ISN'T SO</b> —Daryl Hall & John Oates (Daryl Hall, John Oates) D. Hall RCA 13654
16	12	14	<b>I STILL CAN'T GET OVER LOVING YOU</b> —Ray Parker, Jr. (R. Parker, Jr.), R. Parker, Jr.; Arista 1-9116	49	25	15	<b>UNION OF THE SNAKE</b> —Duran Duran (Alex Sadkin, Ian Little, Duran Duran) Duran Duran; Capitol 5290
				50	56	4	<b>NEW SONG</b> —Howard Jones (Colin Thurston), H. Jones; Elektra 7-69766
				51	82	3	<b>LOOK AT THAT CADILLAC</b> —Stray Cats (Dave Edmunds), B. Setzer; EMI-America 8194
				52	62	21	<b>LOVE IS A BATTLEFIELD</b> —Pat Benatar (Neil Geraldo, Peter Coleman) M. Chapman, H. Knight; Chrysalis 4-42732
				53	89	2	<b>HOLD ME NOW</b> —Thompson Twins (Alex Sadkin, Tom Bailey), T. Bailey, A. Currie, J. Leeway, Arista 1-9164
				54	70	8	<b>(YOU CAN STILL) ROCK IN AMERICA</b> —Night Ranger (Pat Glasser), J. Blades, B. Gillis; Camel/MCA 52305
				55	75	8	<b>JUST ONE MORE TIME</b> —Headpins (Brian Macleod), Macleod, Mills; Solid Gold/MCA 90001
				56	50	12	<b>THE SIGN OF FIRE</b> —The Fixx (Rupert Hine) Curmin, Woods, West-Oram, Greenall, Agies; MCA 52316
				57	90	2	<b>LOOKS THAT KILL</b> —Mötley Crüe (Tom Werman), N. Sixx; Elektra 7-69756
				58	84	3	<b>VITAMIN L</b> —B.E. Taylor Group (Joe Macre, Rick Witkowski), R. Witkowski, D. Witkowski; MCA/Sweet City 52311
				59	80	4	<b>BODY TALK</b> —Deele (R. Calloway), M. Gentry, A. Reid, S. Burke, C. Greene; Solar 7-69785(Elektra)
				60	92	2	<b>STRIP</b> —Adam Ant (Phil Collins, Hugh Padgham), A. Ant, M. Pirroni; Epic 34-04337
				61	88	3	<b>THIS COULD BE THE RIGHT ONE</b> —April Wine (Myles Goodwyn, Mike Stone), M. Goodwyn; Capitol 5319
				62	85	4	<b>TENDER YEARS</b> —John Cafferty & Beaver Brown Band (John Cafferty), K. Vance; Scotti Bros. 404327
				63	85	4	<b>OVER MY HEAD</b> —Toni Basil (Richie Zito), F. Golde, S. Shifrin; Chrysalis 4-42753
				64	75	6	<b>ACTION</b> —Evelyn "Chamaene" King



# Billboard<sup>®</sup> TOP LPS & TAPES<sup>®</sup>

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THIS WEEK	LAST WEEK	WEEKS ON CHART	Artist-TITLE-Label	RIAA Symbols	Suggested List Prices LP Cassettes, 8 Track	Black LP/ Country LP Chart	THIS WEEK	LAST WEEK	WEEKS ON CHART	Artist-TITLE-Label	RIAA Symbols	Suggested List Prices LP Cassettes, 8 Track	Black LP/ Country LP Chart	THIS WEEK	LAST WEEK	WEEKS ON CHART
1	1	60	MICHAEL JACKSON Thriller Epic QC 38112	▲		BLP 2	36	26	11	JOHN TRAVOLTA/OLIVIA NEWTON-JOHN Two Of A Kind - Soundtrack MCA 6127	▲	9.98		72	66	34
2	2	15	CULTURE CLUB Colour By Numbers Virgin/Epic QC 39107	▲		BLP 57	37	38	17	DEBARGE In A Special Way Gordy 6061GL (Motown)	▲	8.98		73	77	71
3	3	14	LIONEL RICHELIE Can't Slow Down Motown 6059 ML	▲	8.98	BLP 1	38	31	42	SOUNDTRACK Flashdance Casablanca 8114921 (Polygram)	▲	9.98	BLP 7	74	78	90
4	4	3	VAN HALEN 1984 Warner Bros. 1-23985	▲	8.98		39	NEW ENTRY	11	JOHN LENNON/YOKO ONO Milk And Honey Polydor 817160-1Y-1 (Polygram)	▲	8.98	BLP 62	75	100	11
5	5	11	YES 90125 Atco 90125	▲	9.98		40	32	12	ROLLING STONES Undercover Rolling Stones 90120 (Atco)	▲	9.98		76	74	18
6	6	33	THE POLICE Synchronicity A&M SP3735	▲	8.98		41	34	21	BIG COUNTRY The Crossing Mercury 812870-1 (Polygram)	●	8.98		77	81	6
7	8	26	BILLY JOEL An Innocent Man Columbia QC 38837	▲			42	40	14	KENNY ROGERS Twenty Greatest Hits Liberty LV-51152	▲	9.98	CLP 23	78	79	48
8	10	10	DURAN DURAN Seven And The Ragged Tiger Capitol ST-12310	▲	8.98		43	44	11	BILLY IDOL Rebel Yell Chrysalis FV 41450	▲	9.98		79	68	13
9	7	13	DARYL HALL & JOHN OATES Rock 'N' Soul, Part 1 RCA CPL1-4858	▲	9.98		44	47	24	MADONNA Sire 1-23867 (Warner Bros.)	▲	8.98	BLP 33	80	82	9
10	25	2	THE PRETENDERS Learning To Crawl Sire 1-23980 (Warner Bros.)	▲	8.98		45	46	12	RAY PARKER, JR. Woman Out Of Control Arista AL8-8083	▲	8.98	BLP 23	81	83	12
11	11	15	JOHN COUGAR MELLENCAMP Uh-Huh Riva RVL 7504 (Polygram)	▲	9.98		46	37	18	PAT BENATAR Live From Earth Chrysalis FV41444	▲	8.98		82	85	9
12	9	20	LINDA RONSTADT What's New Asylum 60260 (Elektra)	▲	8.98		47	43	65	PRINCE 1999 Warner Bros. 1-23720	▲	10.98	BLP 39	83	86	10
13	12	43	QUIET RIOT Metal Health Pasha/CBS BFZ 38443	▲	8.98		48	39	52	JOURNEY Frontiers Columbia QC 38504	▲			84	67	11
14	14	16	GENESIS Genesis Atlantic 80116	▲	9.98		49	45	11	BARRY MANILOW Greatest Hits - Vol. II Arista AL8-8102	●	8.98		85	88	135
15	15	17	THE ROMANTICS In Heat Nemperor BEZ 3880 (Epic)	●			50	41	13	EDDIE MURPHY Comedian Columbia FC-39005	●		BLP 11	86	76	33
16	13	43	ZZ TOP Eliminator Warner Bros. 1-23774	▲	8.98		51	53	6	PATTI LABELLE I'm In Love Again Philadelphia International FZ-38539 (Epic)	▲		BLP 4	87	135	2
17	18	19	HUEY LEWIS & THE NEWS Sports	▲			52	54	14	JAMES INGRAM It's Your Night Q. West 1-23076 (Warner Bros.)	▲	9.98		88	69	9



# Billboard Computer Software

FOR WEEK ENDING FEBRUARY 11, 1984

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## ENTERTAINMENT TOP 20

●—Disk ◆—Cartridge ★—Cassette

Weeks on Chart	This Week	Last Week	Title	Manufacturer	Remarks	Systems	Apple	Atari	Commodore	IBM	Texas Instruments	TRS	CP/M	Other
4	1	2	FLIGHT SIMULATOR II	Sublogic	Simulation Package		●		●					
19	2	1	LODE RUNNER	Broderbund	Arcade-Style Game		●	◆		●				
19	3	3	ZORK I	Infocom	Text Adventure Game		●	●	●	●	●	●	●	●
19	4	4	BLUE MAX	Synapse	Diagonal Scrolling Arcade Game			◆	◆					
19	5	8	WIZARDRY	Sir-Tech	Fantasy Role-Playing Game		●							
19	6	6	CHOPLIFTER	Broderbund	Arcade-Style Game		●	◆	◆					
18	7	7	EXODUS:ULTIMA III	Origins Systems Inc.	Fantasy Role-Playing Game		●							
19	8	5	PINBALL CONSTRUCTION SET	Electronic Arts	Educational Arcade Game		●	●	●					
5	9	9	JULIUS ERVING AND LARRY BIRD GO ONE-ON-ONE	Electronic Arts	Arcade Style Sports Game		●							
10	10	16	Q*BERT	Parker Bros.	Arcade-Style Game			◆	◆		◆			
3	11	12	BEACH-HEAD	Access	Strategy Arcade Game				●					
18	12	14	ZAXXON	Datasoft	Arcade-Style Game		●	◆				●		
9	13	11	PITSTOP	Epyx	Action Strategy Game			●	●				●	
15	14	15	ARCHON	Electronic Arts	Strategy Arcade Game			●	●					
2	15	18	DONKEY KONG	Atari	Arcade Style Game		●	◆	◆	●	◆			
4	16	19	DEADLINE	Infocom	Text Adventure Game		●	●	●	●	●	●	●	●
	17		POLE POSITION	Atari	Arcade Style Game			◆						
19	18	10	JUMPMAN	Epyx	Action Strategy Game		●	◆	◆	●	◆			
12	19	13	FLIGHT SIMULATOR	Microsoft	Simulation Package				●					
15	20	17	CASTLE WOLFENSTEIN	Muse	Arcade Adventure Game		●	●						

## EDUCATION TOP 10

1	1	19	MASTERTYPE	Scarborough	Educational program that teaches touch typing to ages 7 to adult in an exciting video game format in 18 different lessons.		●	●	●	●				
2	2	19	FACEMAKER	Spinnaker	3 part learning game designed to teach very young children (age 4-12) the computer keyboard & memory skills by asking them to work with a human face		●	◆	◆	◆				

Collection of 6 fun learning games designed to prepare



4	4	19	IN SEARCH OF THE MOST AMAZING THING	Spinnaker	Learning adventure that encourages problem-solving & sharpens the mind of the player (age 10 to adult) who searches for the most amazing thing.	•	•	•	•	•	•	•	•					
5	5	10	SNOOPER TROOPS I	Spinnaker	Learning Adventure that teaches ages 10 to adult an organizational approach to deductive reasoning by role-playing as a detective to solve the mystery.	•	•	•	•	•	•	•	•					
6	6	19	EARLY GAMES	Counterpoint Software, Inc.	No adult supervision & friendly interactive package composed of 9 educational, entertaining games designed for children age 2½ to 6.	•	•	•	•	•	•	•	•	•	•	•	•	•
7	<b>NEW ENTRY</b>		MUSIC CONSTRUCTION SET	Electronic Arts	Interactive music composition and learning tool enables user to work with a library of music or compose own.	•												
8	9	11	COMPUTER SAT	Harcourt, Brace & Jovanovich	Educational program designed to prepare high school students and adults for the SAT (Scholastic Aptitude Test).	•	•	•	•	•	•	•	•					•
9	10	2	ALPHABET ZOO	Spinnaker	A combination of Maze games for ages 3-8, that teaches the relationship between sounds and letters, and sharpens recognition and spelling skills.	•	•	•	•	•	•	•	•	•	•	•	•	•
10	<b>NEW ENTRY</b>		KIDS ON KEYS	Spinnaker	Familiarizes children (ages 3-9) with the computer keyboard and strengthens typing, spelling and letter recognition skills.	•	•	•	•	•	•	•	•	•	•	•	•	•

### HOME MANAGEMENT TOP 10

1	1	19	THE HOME ACCOUNTANT	Continental	Home & Small Business Financial Management Program	•	•	•	•	•	•	•	•	•	•	•	•	•
2	2	19	BANK STREET WRITER	Broderbund	Word Processing Package	•	•											
3	4	9	HOMEWORD	Sierra On-Line	Word Processing Package	•	•											
4	5	8	THE TAX ADVANTAGE	Continental	Tax Preparation Program	•	•	•	•	•	•	•	•	•	•	•	•	•
5	3	11	DOLLARS AND SENSE	Monogram	Home Financial Package	•												
6	6	19	PFS:FILE	Software Publishing	Information Management System	•												
7	7	10	MULTIPLAN	HesWare	Electronic Spreadsheet													
8	8	4	EAST SCRIPT	Commodore	Word Processing Package													
9	<b>NEW ENTRY</b>		F.C.M. (Filing, Cataloging, and Mailing)	Continental	Mailing List System	•												
10	10	10	QUICK BROWN FOX	Quick Brown Fox Co.	Word Processing Package													

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# New LP/Tape Releases

Continued from page 3

**MACAW**  
Live At Reggae Sunsplash  
LP Sunsplash RS 8922 ..... \$8.95

**MATHIS, JOHNNY**  
A Special Part Of Me  
LP Columbia FC 38718 (CBS).....no list  
CA FCT 38718.....no list

**MC CARTNEY, PAUL**

**Pipes Of Peace**  
CD Columbia CK 39194 (CBS).....no list

**MC CARTNEY, PAUL, & WINGS**  
Band On The Run  
CD Columbia CK 36482 (CBS).....no list

**NYRO, LAURA**  
Mother's Spiritual  
LP Columbia FC 39125 (CBS).....no list  
CA FCT 39125.....no list

**PRESLEY, ELVIS**

**Elvis**  
LP The Music Works PB 3601 (Jem) \$6.98  
CA PBC 3601.....\$8.98

**ROCKWELL**  
Somebody's Watching Me  
LP Motown 6052ML (MCA).....\$8.98  
CA 6052GC.....\$8.98

**TAYLOR, JAMES**  
Dad Loves His Work  
CD Columbia CK 37009 (CBS).....no list

**THE THE**  
Soul Mining  
LP Epic BFE 39266 (CBS).....no list  
CA BET 39266.....no list

**JAZZ**

**ASMUSSEN, SVEND**  
June Night

LP Doctor Jazz FW 39150 (CBS).....no list  
CD FWT 39150.....no list

**BARBIERI, GATO**  
Gato... Para Los Amigos  
LP Doctor Jazz W2X 39204 (CBS).....no list  
CA WTX 39204.....no list

**BREWER, TERESA, & COUNT BASIE**  
The Songs of Bessie Smith  
LP Doctor Jazz FW 38836 (CBS).....no list  
CD FWT 38836.....no list

## CLASSICAL

**BOLLING, CLAUDE**  
Suite for Cello and Jazz Piano Trio  
Yo-Yo Ma, Cello; Claude Bolling,  
Piano  
LP CBS Masterworks FM 39059  
(CBS).....no list  
CA FMT 39059.....no list

To get your company's new album and tape releases listed, either send release sheets or type the information in the above format on your letterhead. Send to Kim Freeman, Billboard, 1515 Broadway, New York, N.Y. 10036.

## Now Playing

Continued from page 3

software package, as an April entry for the new machine. "Squire," a financial planning simulator, will be out in July.

Look for Scarborough Systems' top-selling "MasterType" and its "Run For The Money" to be made available on Macintosh. "Run For The Money" is a new action-arcade style game in which players must scheme to escape from some faraway planet. It will cost \$49.95.

"Wizardry," an adventure game by Robert Woodhead and Andrew Greenberg, will be converted to work on the new Apple computer by April reports Sir-Tech, the title's publisher. "Wizardry" has maintained top positions on Billboard's chart, and has sold an estimated 150,000 plus.

Software Publishing's PFS software packages which have sold well to both the home and business market communities will also be made available on the Macintosh.

Additionally, Simon And Schuster's "Typing Tutor III" is slated for Apple's new entry. Also look for BPI of Austin, Tex. to roll out its home management, education and business products.

★ ★ ★

As for books: Dillithium Press of Beaverton, Ore. has introduced two books on the Macintosh: "Presenting The Macintosh," by Merl K. Miller, and "How To Use The Macintosh," by Jerry Willis. The first book, to be out this spring, will focus on how to use the new computer's icon system and word processing section. A section of the book explains Macintosh's "mouse," a cursor controller that performs some of the same functions found on a keyboard.

A fall entry is slated for the second book, which will take a more technical tack than the first book. A description of the computer's basic components will appear.

Finally, Steve Ditlea, a veteran writer of the music trade, published a "Home Computer Software Guide" through Osborne/McGraw-Hill, based in Berkeley, Calif. This nearly 200-page book describes the various types of software being made available today.

The Ditlea book describes and reviews several entertainment, home management, communications and educational software packages. A helpful portion of the book explains the differences among today's popular computer systems, and outlines each computer's software offering.

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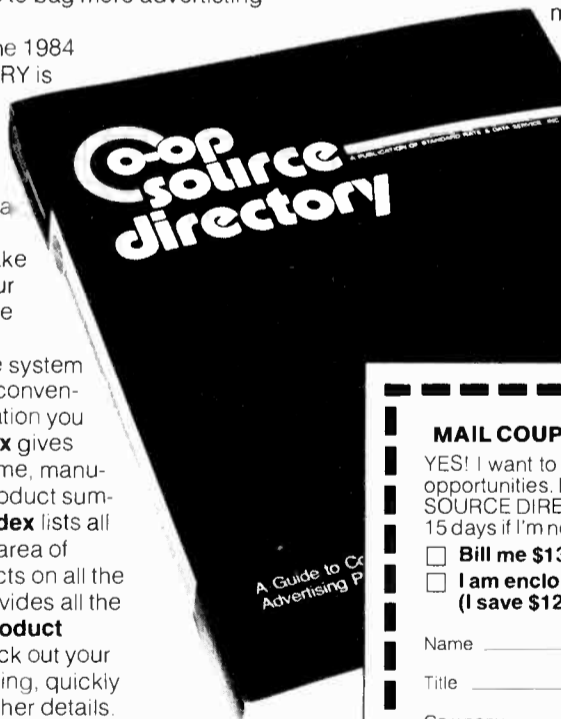
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# Video

## Visual Music Steps Into The Spotlight At '84 Midem

CANNES—The most striking difference between Midem this year and last was the invasion of video. Practically every stand showed non-stop clips, MTV aired in bar areas, and some deal-makers seemed more intent on an act's visual image than its musical abilities.

### Matsushita Readies New Compact VCR

TOKYO—Beginning in mid-March, Matsushita Electric Industrial here will market a new compact VHS-format portable VCR which it claims is the lightest in the world with eight-hour recording capacity.

The new machine, Action Maclord NV-180, differs from most other units in that it uses an oil film in the cylinder instead of ball bearings. Some 20% lighter and thinner than other compact VCRs, according to Matsushita, the new model weighs 4.8 pounds, is under three inches thick and is set to retail here at just over \$800.

The music and video industries are converging, and some anticipate the time when a combined audio/video industry will lead to a merging of Bernard Chevry's Vidcom with Midem.

Says former Phonogram U.K. chief Ken Maliphant, who now runs Thames Video: "I think it's inevitable. There were plenty of music people at Vidcom and plenty of video people at Midem. There's a very real fusion taking place, though I'm not sure how long the whole process will take."

David Stoughton, managing director of cable supplier Music Vision, takes a similar view of Midem '84: "There was much more music video product than last year, and the importance of video as a tool was very evident, with all the stands using it."

But Stoughton adds, "A great deal of the material was promotional, sometimes only demo standard, whereas what people are looking for is long-form. And there's another problem: Nobody is yet quite clear on video rights. Are clips strictly for

promotional use or not?"

How much marketable video material was actually available at Midem is unclear. Maliphant says, "We have been offered some good stuff, but a lot of it would need post-production work, not so much visually as with the audio. With stereo hi fi on the way, people are going to expect good sound as well as good pictures."

Archive material originally shot for broadcast and theatrical purposes dominates the offerings, much of it concert footage. This genre seems likely to remain a staple format.

Video director Keith McMillan of Keefco remarks, "The language developed in video promos doesn't sustain easily over the longer form. And of course a video that tries to maintain promo production values over an hour is going to be a very expensive beast."

"So there's currently more interest in live concert situations rather than any rush to make mini-movies. We just finished a live concert shoot for Culture Club, for instance, with 11 cameras at Hammersmith Odeon, and it's already profitable thanks to

pre-sales to cable." That project is set to air on Home Box Office this spring.

"The other approach, where perhaps you try to integrate visuals and music, requires a kind of financial and mental approach that the record companies aren't used to, and a strong pre-production commitment. It will be interesting to see who puts the money behind long-form music videos."

McMillan expresses disappointment with the major record companies' video representation at Midem. "I would have thought the big companies would send someone from their video divisions if only to see what's going on," he says.

Independent companies, mainly British, were in evidence. Kace International expects to be producing within six months and cites the increasing difficulty of acquiring suitable material ready-made. With record companies now tying down video rights to the acts they sign, independents will have little alternative but to produce their own programs.

Artists and their managers are in

some cases reserving video rights with a view to getting involved in production. The annual Midem lawyers' meeting dealt with changes taking place in the U.S. in the ownership and payment of videos, now that promo costs are skyrocketing and a sale market is opening up.

Record companies now seek to recoup clip-making costs against royalties, after formerly writing them off as promotional. In reply, artists may share costs and retain co-ownership.

McMillan notes: "The upward pressure on budgets is coming from the artists. They are the ones who want Michael Jackson or Paul McCartney-type videos every time. The answer for the music industry, which is being dragged into the video age, is to find ways to recoup their costs and not give the material away free so that operators like MTV can make a lot of money."

### Ardent Puts Meat Into 'TV Dinners'

By ROSE CLAYTON

MEMPHIS—In its first year of operation, Ardent Teleproductions has completed video clips for, among others, ZZ Top. The company is the video arm of Arden Recording Inc., where ZZ Top also cut its top 20, double platinum album "Eliminator" for Warner Bros.

With Ardent's video production facilities located in the same plant as its three state-of-the-art recording studios, ZZ Top simply had to travel down the hall of the triangular complex to supervise the production of the "TV Dinners" video.

"Because the music video is intended as an interpretation of the song itself, input from the band's members was invaluable," says Marius Penczner, Ardent's in-house producer.

Penczner's video features a science-fiction fantasy creature that resembles a reptile, created by former Memphis animator Bob Friedstand, who now resides in Los Angeles. Friedstand describes his foot-high, rubber foam and latex creature as "a fan of the band's," whom he captured by using stop-motion animation. It was a meticulous effort, requiring 21 shots just to show the creature blinking its eyes.

Rick Dupree, Ardent's director of photography, rented a warehouse in downtown Memphis on the bluff of the Mississippi River to create his eerie setting in a future world, emphasized by the use of lighting and colored smoke.

Live concert footage of the band, which was mixed into the "TV Dinners" video via projections on a futuristic tv set, was taped on ZZ Top's tour dates in Nashville, Little Rock, Memphis and Evansville, Ind.

### MGM/UA Offering Fassbinder's 'Berlin'

NEW YORK—Most home video suppliers are touting new lower prices for their releases, but MGM/UA Home Video has taken a different route with Rainer Werner Fassbinder's "Berlin Alexanderplatz." The 1½-hour movie will be offered in a limited edition for \$400.

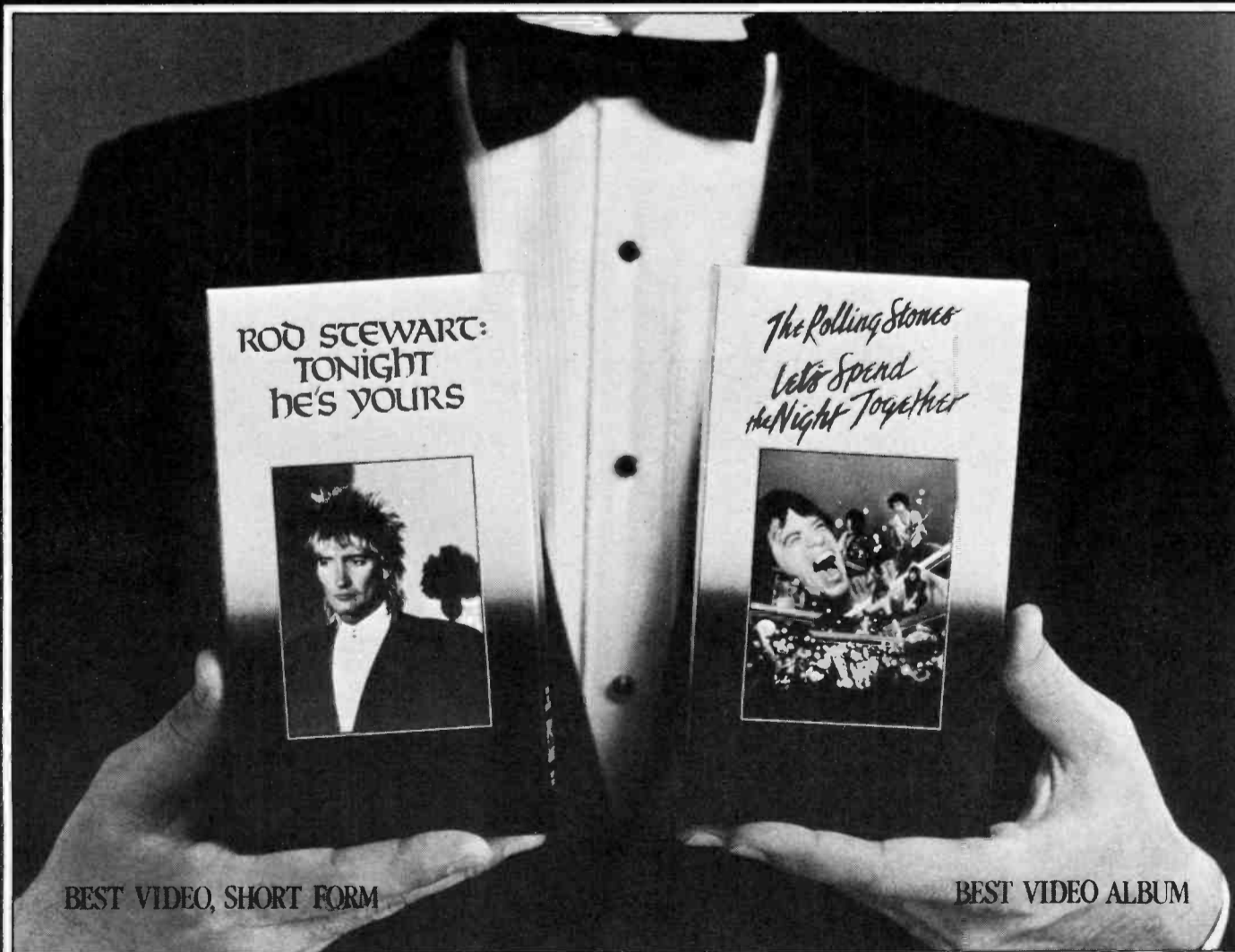
Contained on eight videocassettes, "Berlin Alexanderplatz" is available through direct mail, and will be sold through retail outlets later this year.

The epic German movie stars Hanna Schygulla and Gunter Lamprecht. It is packaged for home video as a collector's set, in a box with program notes.



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## Fast Forward

### A New Dream Machine For 1984

By KEN WINSLOW

The real home entertainment marriage of audio and video is still stuck at the courtship stage. A fully functionally integrated audio/video product has yet to hit the market.

The bandwidth, dynamic range, signal to noise, head and transport specifications of tape devices for recording audio or playback of video and/or audio continue to improve. At the same time, half-inch Beta and VHS tapes are steadily creeping down in price.

The time has come to look at the design philosophy that forces tape technology buyers starting out in audio and in video into separate cassette formats—particularly the high end buyer.

There is plenty of evidence that the broadband signal handling capabilities of half-inch videotape systems can offer fantastic audio, as Beta Hi-Fi and PCM digital decks now demonstrate. It's time to start to package together these top-grade audio capabilities into a single video and/or audio-only recorder/player using half-inch videocassette.

In order to offer high quality, audio signal routing will continue through the rotating video head drum assembly, as Beta Hi-Fi and VHS Hi-Fi now on the market in Japan have shown to work so well.

We are not proposing a new format, but rather a new packaging concept that would take the final steps in bringing audio and video together for the consumer who wants this capability.

To be sure, there are and will always be cost and configuration reasons to preserve current separately dedicated audiocassette and videocassette recording and/or playback formats.

As cheap as half-inch Beta and VHS blank cassettes are becoming (now retailing for under \$10), C-60 and microcassettes are always going to cost less. Audio-only users, because of the smaller dimensions of the C-60 and microcassette plastics and transports, have a pocket-sized utility, as Sony's Walkman illustrates, that today's half-inch video formats would have trouble beating. Home console and shelf applications, a market that both the video and audio companies are after, have no such size or portability constraints.

We think it is time for manufacturers to begin to introduce an all-purpose combined video and/or audio half-inch format-based recorder/player as a centerpiece for consumer home entertainment systems.

Beta Hi-Fi decks have brought good audio to video but have so far omitted the kind of audio input monitoring, metering and control capabilities that the audio manufacturers have so well refined for a consumer whose current prime interest lies in hi-fi audio recording and playback, and who can be expected to develop similar recording and playback interests in video if given the appropriate equipment.

Our concept of a thoroughly integrated recorder/player design would be a half-inch Beta or VHS transport offering the consumer the capabilities of a television broadcast or cable tv channel RF recorder; a video/audio recorder able to handle split signals from the same source (the separate audio and video outputs of a tv tuner) or different sources (a tv tuner for video, an AM/FM tuner for audio); or just broadband, audio-only recording of an FM or digital nature.

But in keeping with the audio-only recording capability described for the

unit, along with the VHF, UHF and all the cable tv channels, the dream unit would also be able to tune the FM and AM radio bands and offer synthesized station presets, loudness, frequency filtering/emphasis plus supporting metering, monitoring and mixing capabilities.

By keeping the high speed search, multiple event/station preset recording capability and indexing features of today's VCRs, we would have the basis of an ultimate 24-hour time

shifter by which to intermix tv and radio programs.

Although such a capability could present the user with a monstrous amount of confusing choices, the self-prompting, touch-screen control displays now becoming available could remove all user confusion.

Ken Winslow is publisher of the *Videoplay Report*, a newsletter analyzing developments in video hardware and software. He is based in Washington, D.C.



THE RCA TEAM—RCA's new video production unit discusses future projects. Shown from left are the unit's vice president Tom Kuhn, division vice president of business affairs and program distribution Arnie Holland, and Chuck Mitchell, division vice president of program distribution.

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# Video

## Promo Clips Are Big Business In Australian Market

By GLENN A. BAKER

SYDNEY—An estimated \$1.5 million was spent in Australia during 1983 for the production of promotional video/film clips, with record companies providing around 80% of the total budget. This outlay is believed to be almost twice that of 1982.

Rock videos have been big business in Australia for almost a decade, and a thriving, sophisticated clip industry was producing internationally acclaimed work well in advance of the MTV-spurred U.S. clip boom of recent years.

By far the most active clip originator is Mushroom Records, which spent \$500,000 in 1983 and expects to up that by \$250,000 this year. Label boss Michael Gudinski sees clips as the key to continuing success outside the home market for his acts.

Currently in production is an A&M/Sony release in the U.S. of a video version of the A&M/Oz label compilation LP "Maiden Australia," as 10 of the 12 songs included have accompanying videos.

Mushroom can be legitimately viewed as a video pioneer in this country as a result of its financing of extravagant and imaginative Split Enz visual productions in the late '70s. Most other companies, including CBS, EMI, Wheatley, RCA and WEA, spent around \$100,000 on clip production last year and claim that their 1984 budgets will be far in excess of this. None consider the money ill-spent.

It's generally conceded that MTV exposure broke Men At Work in the U.S., and 1983 saw extensive exposure on the network for INXS, the Divinyls, Mental As Anything, Tim Finn, Goanna and others. Australian videos have a strong international reputation for imaginative quality, which stretches back to the days when Russell Mulcahy began his stylized productions.

Budgets for clips rose markedly during the year, from an average \$5,000-\$8,000 to \$10,000-\$15,000. In fact, almost every act here now spends more money making the video for a single than it does making the single itself.

However, these budgets are almost minuscule compared with the going rates in the U.S. The only U.S.-level budgets outlayed down under are for clips by international artists who choose to use Australian settings, such as Duran Duran, Elton John and David Bowie.

In 1983, clips for "Union Of The Snake" (Duran Duran), "I Guess That's Why They Call It The Blues" (Elton John) and both "China Girl" and "Let's Dance" (David Bowie) were made in Australia. Budget on the two Bowie clips is estimated at \$125,000, which would buy a dozen quality clips for most local bands.

This year, many more international artists are expected to take advantage of the spectacular settings and low costs and make videos beneath the Southern Cross.

Australian video music production is also extending beyond single clips. The band Angel City and Sydney FM station 2MMM are jointly marketing a one-hour video of the act's performance at the 1983 Narara Festival. Mushroom Records' "Evolution Concert" celebrating the label's 10th anniversary, staged in Melbourne in 1982, was simulcast nationally and is to be released in Australia and the U.S. as a videocassette.

The "Last Stand" farewell concerts by Cold Chisel in Sydney last December were filmed for a 35mm cinema release feature later in the

year. A Melbourne benefit concert, "Stop The Drop," organized by Midnight Oil, which received a United Nations media prize, is to be market-

ed internationally on video. But perhaps the biggest production of all is Russell Mulcahy's move into full-length features with "Razorback,"

which is being scored by Icehouse leader Iva Davies.

In addition, Australia's acclaimed rock movie musical "Starstruck" is

available on videocassette. And that film's director, Gillian Armstrong, recently knocked off a rock video for the "Bop Girl" hit by Pat Wilson.

## 19 THE YEAR VIDEO BECOMES

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# Video Reviews

**THE POLICE**—"The Synchronicity Concert," Showtime premiere Feb. 11. Produced by Lexi Godfrey for Medialab, directed by Godley & Creme. 58 minutes.

Leave it to Godley & Creme to redefine the concert video format. The directing team, who breathed new life into clips with Herbie Hancock's "Rockit" and "Autodrive," have done what this jaded reviewer didn't think possible.

made concert footage exciting.

The primary colors of the "Synchronicity" album graphics have been used in a unique way, as have video devices from the Police's Godley & Creme-directed video clips (most specifically the use of black and white). Taken together, along with a powerful concert performance, the elements create a unified vision of the group.

One of the main strengths of this program is the audience-generated excitement that is captured so well. Frequent scenes of the entire audience are overwhelming; closeups provide a personal touch.

Audience members are shown singing along, dancing, yelling. Occasionally a single fan is outlined in electric white.

Primary colors are flashed between individ-

ual shots of the three group members, even between drum beats, for a riveting effect. During "Hole In My Life," shots of the audience and backup singers shouting "Yeah!" serve as punctuation.

The Police concert, while less staged and less theatrical than David Bowie's Home Box Office concert, is nonetheless more repeatable. Did Godley & Creme shoot their wad on

this project? It's hard to imagine any additional ways of making a concert visually exciting. Their creativity, combined with the Police's music and performance, is simply without comparison in the field.

"The Synchronicity Concert" will be released for sale on the home video market in a few months by A&M/IRS Video. It is a strong followup to "Police Around The World." Any Police fan owning the first would certainly want the second, rather than being repetitive, it shows the group's development—and the state of the art in production.

Three of the 10 songs in this concert are also included on "Police Around The World": "Message In A Bottle," "Walking On The Moon" and "Can't Stand Losing You." But the seven additional numbers, particularly "King Of Pain," "Walking In Your Footsteps" and "Every Breath You Take," would on their own be reason for rejoicing.

Lighting director Mike Sutcliffe, audio engineer Eddie Offord and editors Roo Aiken and Godley & Creme all deserve special praise for their contributions.

Laura Foti



**DAVID BOWIE**—"Serious Moonlight," Home Box Office premiere Feb. 12. Produced by Anthony Eaton, directed by David Mallet. 60 minutes.

David Bowie's 1983 "Serious Moonlight" tour has been captured faithfully, and with a few special touches that add to repeatability. Each song is introduced with a picture of Bowie, its title and the year of its original release. At the beginning of the show, scenes of Vancouver, where the concert was taped, are used effectively, although too briefly, in an introductory segment.

Everything about Bowie is stylish and theatrical, from his clothes to his lyrics to his stage sets and gestures. All these aspects are effectively showcased in a fascinating set.

Of special note is "China Girl," during which band members act out some of the visuals of the video clip: smoking, playing cards and so on. Bowie himself stands with his back to the audience and his arms around himself suggestively.

The artist seems born to be photographed. He plays well to the camera and is aware of the visual elements of his songs and how to portray himself to his best advantage. Add to this a beautiful set, with columns of light, and spectacular lighting, designed by Alan Branton, and this concert by an artist at the peak of his career becomes an even more effective tribute.

The lighting is, at times, tied to special visual effects added in the editing room. All is perfectly controlled and operates smoothly. Audience shots, although infrequent, show a crowd enjoying itself.

During "Space Oddity," Bowie throws a giant balloon-globe into the audience, where it is tossed around for awhile. It's striking to see a long shot of the arena with the world being batted around by thousands of hands.

Laura Foti



FEBRUARY 11, 1984, BILLBOARD

**34.**  
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# Video

## Grammy Nominations Reflect Diversity Of Programming

• Continued from page 53  
 sive to compete with the movie look, with videos being shot on film, in a number of different locations.  
 "Video revived the record industry, which had been faltering because

budgets were getting so big on album production. Now the same thing is happening with video.  
 "My goal is to keep being able to experiment, and it's hard to go your own way with a small budget," she

says, pointing out that labels are willing to invest only a certain amount of money in a video production, leaving the artist to take up the slack.  
 "Word Of Mouth" will be released in March through Pacific Arts Video

Records. "I thought no one would ever see these videos, that maybe they would be shown in Europe or somewhere," Basil says. "But it's really exciting to see the project nominated for a Grammy."

Alice Cooper's "Welcome To My Nightmare" was produced in 1975 and released for sale by Warner Home Video in September, 1983. Cooper, too, is excited about the Grammy nomination, particularly because of his own comeback plans.

Cooper's recording contract with Warner Bros. recently expired, and the artist says he is glad to be free of that relationship. "Welcome To My Nightmare" was done as a video movie, and it was in my contract that the soundtrack could go to any label," Cooper relates. When the decision was made to allow Atlantic to release the album, Cooper says Warner Bros. ceased support of his albums.

Now he is looking forward to getting back into the music business, and especially into video production. He is at work on what he calls "the first rock sequel: 'Nightmare II.'"

"It would be Alice waking up after seven years, after the last nightmare," he says. "It would be tied to a stage show and album, a total concept. When we did the original 'Nightmare' there was a whole show with 36 people, special effects and so on. It would have worked on Broadway. I'd like to do that kind of thing again."

Cooper says his image will always be "gothic"—"I want to be the Basil Rathbone of this generation." He adds, "The best thing that could have happened to us in the '70s was to get banned. Ever since Christ's time there's been a morbid curiosity about sensationalism. I don't know if it's possible to do anything shocking anymore, but it's all in how you do it. It can be done with class."

Cooper says he owns 21 television sets and has always been a believer in the marriage of music and video. "The thinking used to be that if you did video you weren't capable of performing music. Now things have come full circle. I was ready to hang up my leather, but now I won't have to."

Cooper will attend the Grammys with Vincent Price, who narrates "Nightmare."

Scott Millaney, producer of "Duran Duran" and "Olivia In Concert," says that today's video budgets may be higher than ever, but there are also increased "creative pressures." Millaney's London-based production firm MGMM (Millaney Grant Mallet Mulcahy) is one of the largest creators of video clips, and has a growing list of long-form projects under its belt as well.

"In our experience, the pressures are the same for long- and short-form projects," Millaney says. "There are always budgets to meet, and always last-minute changes. 'Duran Duran,' for example, was constantly being fine-tuned." The collection of video clips from the group's "Rio" album was put together over an 18-month period.

"With a live concert, there's more of a production angle. You have to have everyone there and working to capture the excitement of what was going on. There's a big difference creatively."

Promoting the artist, says Millaney, is equally important with video clips and long-form programs. "You can't ever lose sight of the artist. The economic side at least makes you put the artist to the fore because you have to sell the program worldwide, or get worldwide exposure, to recoup the money spent. This makes you more aware of making a piece of entertainment, and far more serious in your approach to developing ideas and putting them into production."

Creative representatives for the Rolling Stones and "Let's Spend The Night Together" director Hal Ashby

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# Talent & Venues

BLUESMAN BUSIER THAN EVER

## Hooker Boogies On At Age 66

By JACK McDONOUGH

SAN FRANCISCO—Mick Jagger and other '60s veterans may ponder the proprieties of rocking after age 40. But for 66-year-old John Lee Hooker—whose granite-grounded boogie blues so greatly influenced the British-invasion bands—the question is academic.

"Nineteen eighty-three was my busiest year yet," says Hooker, "for touring, for publicity and money-wise. I can't put my finger on exactly why it got so big over the past year. All I know is that a lot of the established stars have been into me for a long time, and the movie I did ('The Blues Brothers') triggered off something with young people who didn't know me."

Indeed, Hooker's recent accomplishments would be the envy of many a younger player. In 1983 he headlined a long series of major festivals, including the Detroit Blues Festival, Houston's Juneteenth Festival, Montreaux Jazz (where he sold out in advance), the London Blues Festival and the Delta Blues Festival in Mississippi. He also headlined Carnegie Hall, toured Europe twice and received a national folk heritage award from the Smithsonian, coupled with a citation from President Reagan.

This year shows no slack on the calendar. In May he returns to Europe ("He's much bigger in Europe than he is in the U.S.," says his booker, Mike Kappus of the Rosebud Agency) for a six-country tour through mostly 2,000-seat halls. In June he will participate in the New York Kool Jazz Festival's "Tribute To Muddy Waters," and in July he'll make his first foray to Japan, where Kappus says he will probably play both club and concert dates in eight to 10 cities.

Kappus says there is continued strong interest in Hooker in Australia and he may go there as well, but most likely not on the Japan trip. "At John's age, we don't want the international touring to become too heavy. He gets tired after two or two and a half weeks, and we like to bring him home for rest periods."

Like any other savvy contemporary act, Hooker is fully tuned in to video. His most important video exposure thus far came last year with a Christmas video with George Thorogood & the Destroyers, shot at MTV's Manhattan studios, in which Hooker played a dancing Santa Claus passing out Chuck Berry albums to kids. During that same period Hooker and Bo Diddley appeared as special guests at Thorogood's sold-out Dec. 17 concert at Philadelphia's Spectrum.

Hooker was also featured twice on CBS's "Nightwatch," and a Nash-

ville performance was taped by "Entertainment Tonight."

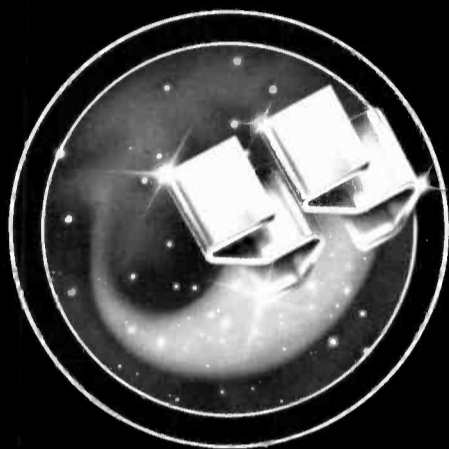
One reason for maintaining a video focus, notes Kappus, is the difficulty in establishing a distinctive image in the market for a new John Lee Hooker album. Hooker does have a new self-produced LP in the can, and there are also live recordings from Montreux that could make an album. But, says Kappus, "There are already more than 100 John Lee Hooker albums that have been marketed over the years, and there are two to four rereleases every year. It's hard to

compete with them." The last new Hooker album was a 1978 double-record set titled "The Cream" on the now-defunct Tomato label.

Hooker also wants to be careful about what labels he deals with, since, like many older blues artists, he has historically had problems in collecting royalties. His attorney, Jeff Graubart, reached an out-of-court settlement with Vee Jay in 1983 on suits filed in 1979, and several other suits are still pending versus earlier Hooker marketers and managers.



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# Talent & Venues

## New On The Charts



**ACCEPT**

Heavy metal seems to be here to stay, and the members of Accept have every right to say "I told you so" as their fifth album and Portrait debut, "Balls To The Wall" climbs to

103 on the Top LPs and Tape chart. The German quintet practiced their craft for seven years with a fair amount of fame in their homeland and Britain before cracking the U.S. market.

Singer/songwriter Udo Dirkschneider founded Accept in 1977 and recorded the group's debut album for a small local label. Two years later, Accept had covered their country, Holland and Belgium with live gigs, but their big break came in 1981 with a support slot on Judas Priest's U.K. tour. This captured the attention of the European press and, eventually, Portrait. Accept's signing was followed by a headlining European tour, with plans for a tour of the States in the near future.

The group's manager is Gaby Hauke, (49) 2238-2004.

### LANCE WEBB

Lance Webb has made a potentially awkward transition with apparent grace as his Beantown Music solo debut "Life's Charade" moves up the Black Singles chart to 83.

He steps into his career as a balladeer after nine years fronting the funk group Hypertension, which he formed while attending the Berklee College of Music in Boston.

The single was produced by Onaje Allan Gumbs and Frank Wilkins, known for their work with Jeffrey Osborne and Angela Bofill respectively.

Webb's label contact is Tessil Collins, Beantown Music, 100 Massachusetts Ave., Mass. 02115; (617) 262-5660.



## Musical Youth Is More Than Just A Kiddie Act

• Continued from page 6

market isn't big enough to make them a world-class group." Yet Michael isn't necessarily pleased with the results.

"The songs were all right, but the atmosphere put pressure on me," he says. "We should have been in a more familiar place, like Birmingham. A lot of people like it, and when they tell me I say, 'Thank you very much.' But it's not like us, really. It's not Musical Youth."

Collins is hopeful that a third record will "center the band a bit more between pop and roots music." Michael, though, has a different idea. "I give Peter credit for making reggae sound commercial, and he's a nice guy and everything, but I wouldn't mind working with Eddy Grant or Steve Levine," he says. "They can give us first-class advice, and we can measure how good Peter really is."

Michael, whose taste for Panama and Trilby hats complements the berets favored by his brother, the peanut-sized Kelvin, age 12, hopes to put his sartorial finery on display later this month when the Grant boys and their musical mates—singer Dennis Seaton, 16, drummer Junior Waite, 16, and his brother, bassist Patrick, 15—attend the Grammy Awards ceremony in Los Angeles.

They've come a long way from the Saltley Music Workshop in Birmingham, where Freddie Waite introduced his sons Junior and Patrick to the Grant boys months before their signing to MCA in the spring of 1982. The addition of Dennis, a sub-

stantive vocalist with a deep register, lent strong credibility to Michael and Kelvin's high-end vocal harmonies and the rhythmic foundation supplied by the Waites. Now practicing four days a week, and as many hours a day, the elder Grant says that the band has matured considerably. "We play more together," he explains.

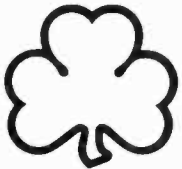
Not that fame has gone to his head. Michael, who studies physics, computer science, woodworking and history at the Duddleston Manor School in Birmingham, where the band members still live with their parents, says that such teachers as "Mr. Cook, Mr. Amos and Miss Taylor are as nice to me as they were before I joined the group."

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**THE RIGHT TRACKS**—Noted studio musicians Sly Dunbar and Robbie Shakespeare pose after appearing on a segment of tv's "Entertainment Tonight." Shown from left at the Rite Track studio are the studio's main engineer Frank Filipetti; the segment's producer Todd Kessler; Dunbar and Shakespeare.



**FLESHY RE-MIX**—Billy Idol, center, makes a suggestion while John "Jellybean" Benitez, left, finishes the dance remix of Idol's "Flesh for Fantasy" track off his current Chrysalis album "Rebel Yell." Sigma Sound engineer Michael Hutchinson looks on.

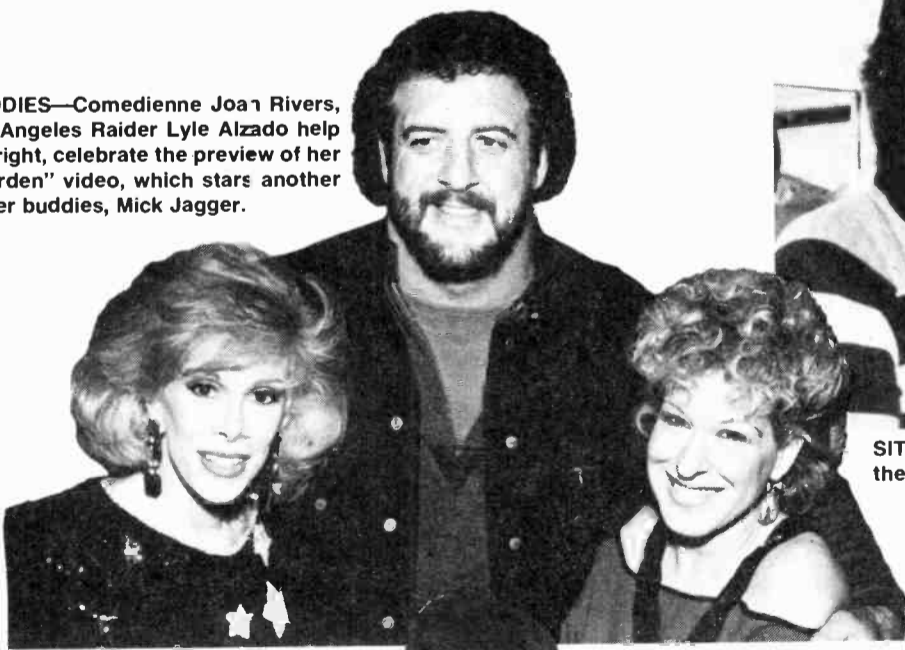


**VIDEO KIDS**—A child at Chicago's Rehabilitation Institute learns to work a videodisk player donated by RCA to the Institute. Pictured from left are the Institute's president Ed Stein; chief pediatrician Dr. Paulette Harar; and David Pierce, MGM/UA Home Video's regional sales manager. MGM/UA donated their children's catalog to the institute.



**ALL IN THE FAMILY**—RCA artists and executives appear in full force at the NAACP Images Award Gala in Los Angeles. Pictured from left are singer Alfie Silas; Shirley, Brenda and Valerie of the Jones Girls; director of black music product management Basil Marshall; and Leroy Little, national director, black music promotion.

**BETTE'S BUDDIES**—Comedienne Joan Rivers, left, and Los Angeles Raider Lyle Alzado help Bette Midler, right, celebrate the preview of her "Beast Of Burden" video, which stars another of her buddies, Mick Jagger.



**SITTING OVATION**—Al Di Meola, center, presents an Ovation guitar to Jay Smith, left, one of the winners in the company's "All Texas Al Di Meola Guitar Giveaway" contest while Ovation's artist relations manager David Bergstrom watches.

**FONDA STEPS AHEAD**—Jane Fonda discusses her new exercise program, "Prime Time," with the Elektra/Musician group Steps Ahead, who are making the show's soundtrack. Shown from left are group members Warren Bernhart, Eddie Gomez and Michael Brecker; Fonda; Steps Ahead's Mike Mainieri; and label president Bruce Lundvall.















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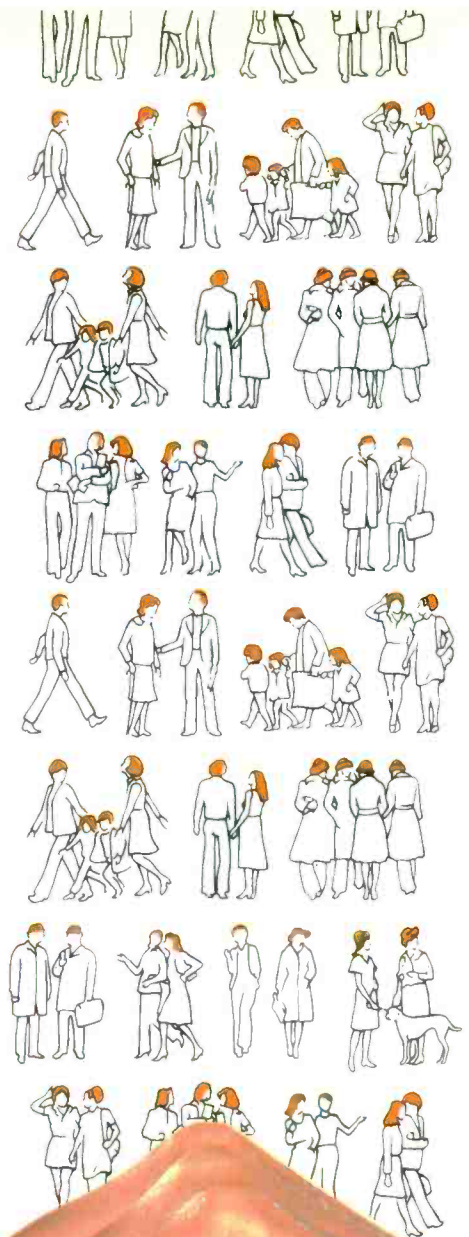
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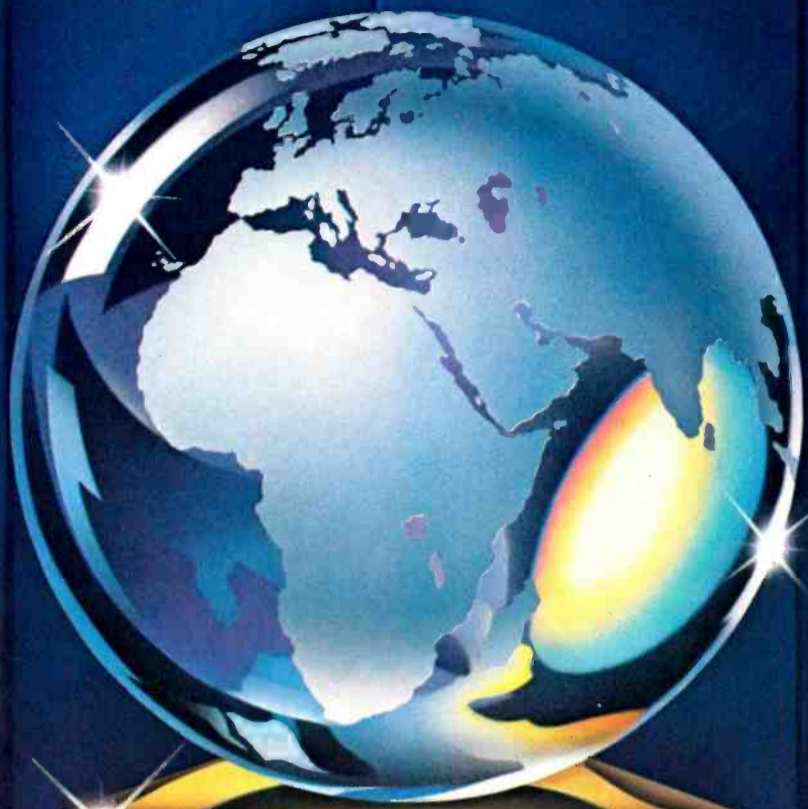
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**NEW ISLANDERS**—Island Records staff celebrate the singing of the Earons, whose debut album "Hear On Earth" is slated for March release, with a single due later this month. Seated from left are the label's North American president Ron Goldstein; Earon .69; black music promotion vice president Ruben Rodriguez; and group members .22 and .28. Standing from left are Earons .18 and .33, group manager Vernon Gibbs and Island founder Chris Blackwell.

## Copyright Tribunal Rejects Jukebox Industry's Claims

By BILL HOLLAND

WASHINGTON—The chairman of the Copyright Royalty Tribunal (CRT) ridiculed the recently publicized statements of the Amusement & Music Operators Assn. (AMOA) that the present annual \$50 per jukebox royalty fee to copyright owners is a 525% increase over the fee set by Congress in 1978.

"The Tribunal totally rejects the 525% figure in terms of a percentage over the \$8 interim fee," Thomas C. Brennan, chairman of the CRT, told Billboard last week. "Congress made it clear that the \$8 rate was a political compromise not based on economic evidence. The Tribunal in 1980 looked at the record, weighed the evidence, and established the new rates."

Brennan also pointed out that the \$8 figure was first mentioned 16 years ago in a Congressional proposal, and that a Senate Committee Report in 1958 had mentioned \$19.70 as a "reasonable fee." He said that if that figure was adjusted now "just for inflation," the resulting figure "would be considerably higher" than the present \$50 per box.

Brennan, who has been chairman and a commissioner on the Tribunal since its inception, said that the use of the 525% figure misrepresents the Tribunal's rate determinations. "We found the \$50 fee to be a reasonable fee, but despite that we phased it in over three years." In 1980, the CRT set the fees beginning with \$8, then with \$25 for 1982-83, \$50 for 1984-86, and \$50 plus an inflation adjustment through 1990.

He said that throughout the long legal fight, the jukebox owners had not shown adequate proof of economic hardship.

"As far as hardship is concerned, we could only vote on the case presented here." He added that "the appeals court agreed."

Brennan was alluding to 1982 Seventh Circuit Court of Appeals ruling that affirmed the CRT's determinations. AMOA also lost its final legal bid when the Supreme Court declined to review the case last October.

The AMOA fight over royalties goes back to 1978, when the new copyright law went into effect. The federal law required jukebox operators, for the first time, to pay performance royalties to songwriter copyright owners. In the decades prior to the new law, jukebox operators were exempt from royalty provisions.

The AMOA then launched a fundraising drive for a legal fund to fight a Tribunal decision requiring them to file not only the initial \$8 fee as registration with the Copyright Office, but location lists of their jukeboxes.

The AMOA, a month before the Tribunal decision to increase the royalty rate, also released the results of a survey—which Brennan now calls "limited"—that claimed that jukebox numbers had dwindled by nearly 100,000 units.

## Plans Presented For Canadian Music Channel

• Continued from page 3

ing promoters Concert Productions International, The Agency booking firm, retailers Records On Wheels and Music World, and managers Sam Feldman, Bernie Fiedler and Bernie Finkelstein. Finkelstein has agreed to serve as chairman of a MuchMusic board to decide how to allocate video production funds the network intends to channel into independent production.

MuchMusic would pay CITY-TV \$850,000 in the first year of license to buy programming. Essentially, it would involve CITY bolstering its twice-weekly six-hour "City Limits" show to a nightly format. That six-hour block would then be repeated three more times in the week to round out a 24-hour schedule.

CHUM believes it can succeed only because of the "leverage" CITY provides, both as a programming source and as an advertising allure in its over-the-air capacity.

CITY's award-winning music programming has been among the independent station's highest-rated since

• Continued from page 66

buted since the Beatles' "Let It Be" bowed at number six in March, 1970.

"Thriller" would have debuted considerably higher if the Hot 100 were based only on airplay. But it also factors in single sales, where, because of its newness, "Thriller" wasn't able to fully reflect its strength last week.

er" is virtually assured of becoming the seventh (gulp) top 10 hit from the album of the same name, which is now in its 28th week at No. 1.

★ ★ ★

Warner Recovery: It's no secret

## Ronstadt, Riddle To Perform At NARM Dinner

NEW YORK—Linda Ronstadt will team up again with Nelson Riddle and his orchestra for the NARM Scholarship Foundation Dinner March 24 at the Diplomat Hotel in Hollywood, Fla. during the annual NARM convention.

At the dinner, eight scholarships will be awarded to employees, children and spouses of employees of NARM member companies, including the Harry Chapin, David Kapp, Theodore Izenstark and the Joel Friedman memorial scholarships. Since the Foundation's inception in 1966, over 200 scholarships have been awarded, representing close to \$1 million in financial aid.

## Jukebox Lobby Launches Drive

• Continued from page 3

sic-related organizations as well as book, theatre and dance representatives.

ASCAP, BMI and SESAC were invited to meet Friday (3) with Rep. Robert Kastenmeier, chairman of the House subcommittee on courts, civil liberties and the administration of justice, to discuss specific problems in the bill. AMOA has also been invited (Billboard, Jan. 21).

The one-time-fee bills are H.R. 3858, introduced last fall by Rep. John Breaux (D-La.), and S. 1734, introduced by Sen. Edward Zorinsky (D-Neb.).

it began six years ago. It includes four shows: "City Limits," "The New Music," "Toronto Rocks" and a CHUM top 30 countdown

CHUM and CITY want to expand the service's music format somewhat, although specifics weren't revealed last week. They are willing to do so, it appears, in exchange for the commission not licensing such services as The Nashville Network as an additional cable service. The CRTC has said it will allow U.S. satellite channels onto cable once it decides which U.S. ones to license.

A Gallup poll partly commissioned by CHUM and released last week shows that about 9.8% of those surveyed—or 100 out of 1,026 polled—would pay more than \$7 each month for a package of specialty services. CHUM says it can offer MuchMusic to cable firms at 90 cents per subscriber.

Earlier in the hearings, the Canadian Recording Industry Assn. (CRIA) warned that the widest possible distribution should be accorded the new service, or else record firms may not find it an attractive enough

## Chartbeat

that 1983 was a year which Warner Bros. would just as soon forget. But '84 seems to be bringing a marked change in the label's fortunes. Warner has two bulleted albums in this week's top 10: Van Halen's "1984" holds at number four and the Pretenders' "Learning To Crawl" (on Sire) leaps to number 10 in its second chart week.

"Crawl" is the Pretenders' third album in a row to crack the top 10. The band's self-titled debut album peaked at nine in June, 1980; the followup, "Pretenders II," reached 10 in September, 1981.

And on the Hot 100, Van Halen notches its first top 10 single as "Jump" jumps six notches to number

five. The band's previous biggest hit, "(Oh) Pretty Woman," peaked at 12.

Billboard.



INTERNATIONAL  
MUSIC INDUSTRY  
CONFERENCE

May 13-17, 1984  
Killarney, Ireland

## Radio, Retail Celebrating Beatles' 20th Anniversary

• Continued from page 3

As the anniversary date approached, it was attracting a great deal of general media interest. The Beatles were on the cover of such disparate publications as Rolling Stone and Life, and were also the subject of inside features in several other publications.

Many retailers nationwide also planned special sales on Beatles catalog. The 150-store Record Bar chain planned a two-week promotion beginning Feb. 9 offering discounts on all Beatles albums. Several Record Bar stores also planned to tie in locally with movie theatres running Beatles films.

The Beatles catalog was also the subject of an aggressive campaign by the Licorice Pizza chain, which planned a two-week promotion beginning Feb. 13. All 29 Beatles singles were being sale-priced at \$1.29 each.

While most of the anniversary remembrances are targeted at the general consumer, some are aimed at hardcore Beatlemaniacs. Beatlefan, a fanzine which claims a readership of 6,600 in 29 countries, is publishing a special issue on the anniversary in late February.

Die-hard Beatles fans are also expected at Beatlefest, the annual event founded 10 years ago by Mark and Carol Lapidus. This year's Beatlefest kicks off Feb. 17 with a benefit dinner featuring guest performer Richie

Havens. The proceeds from the benefit are to be split equally between the Spirit Foundation, the National Coalition To Ban Handguns and UCLA's Friends Of Handicapped Children.

Beatles Expo, meanwhile, will be open to the public without charge under the joint sponsorship of radio station WAXY, Liverpool Productions and OMNI International.

While Capitol is aggressively pushing its Beatles catalog, it decided against issuing a new Beatles compilation to commemorate the anniversary. The reason may be a steadily declining market for such compilations.

The two-record sets, "1962-66" and "1967-70," were instant best-sellers when they were released in April, 1973. And the subsequent "Rock 'N' Roll Music" (1976) and "The Beatles At The Hollywood Bowl" (1977) also sold well, both peaking at number two.

But none of Capitol's four subsequent Beatles repackages has hit the top 10. The 1977 "Love Songs" peaked at number 24, 1980's "Rarities" at 21, 1982's "Real Music" at 19 and "Twenty Greatest Hits," released the same year, only reached 50.

The point is not that interest in the Beatles is waning, but that repackages are viewed with increasing cynicism—which doubtless influenced Capitol's decision.

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TOP LPs & TAPE

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Main chart table with columns for THIS WEEK, LAST WEEK, Weeks on Chart, ARTIST Title, Label, No. (Dist. Label), Dist Co, RIAA Symbols, Suggested List Prices LP, Cassettes, 8 Track, Black LP/Country LP Chart, and a 'THIS WEEK' section with similar columns.

FEBRUARY 11, 1984, BILLBOARD

TOP LPs & TAPE A-Z (LISTED BY ARTISTS)

Artist index table listing artists and their corresponding page numbers in the main chart.

Every care for the accuracy of suggested list prices has been taken. Billboard does not assume responsibility for errors or omissions.

## 'CABBAGE PATCH' PRODUCT

## Parker Brothers Set To Enter Kidisk Field

By FAYE ZUCKERMAN

LOS ANGELES—Parker Brothers, the huge game company, will enter the children's record/tape industry Feb. 9 with the rollout of its first music recordings themed around the Cabbage Patch Dolls.

The Beverly, Mass.-based operation is hoping that the popularity of the Coleco-manufactured dolls, unmasked during last year's holiday selling season, will transfer to its record and tapes, entitled "Cabbage Patch Kids." Parker Brothers will spend some \$1.5 million on advertising for its new music product, says R. Bruce Jones, vice president of marketing.

The first album, which Jones says contains minimal dialog, will be targeted at ages four to 10. "My guess is that it will sell to an older age range. It contains songs that can stand alone, and be heard over and over," he says.

The company is planning to sell the records and tapes through its long-established retailer network, which includes most major record/tape stores and chains that sell its video game titles. Many of Parker Brothers' major accounts have already reviewed the new products, and Jones reports that initial response is "healthy."

In recent years, Parker Brothers has aggressively and successfully entered several new industries. Its consumer electronics division has seen repeated success in the video game area, and the company's newly formed book section has reported the sale of nearly 3.5 million copies of its six children's titles.

The first of the "Cabbage Patch Kids" recordings was put together at Mastermind Recording Studios in New York by two separate groups: Robert and Richard Sherman, and Tom and Stephen Chapin. It took about four months to make the record, Jones adds.

Although it is Parker Brothers policy not to suggest a retail price, Jones estimates that the album will sell for about \$8. Another album themed around the Cabbage Patch characters is planned.

## MCA/Curb Inks Wheatley Deal

LOS ANGELES—MCA/Curb Records' current breakthrough with the Australian rock band Real Life is the first venture under an ongoing deal with Australia's Wheatley Organization. The arrangement, confirmed last week, will bring Wheatley Records product to MCA/Curb for the U.S., Canada and the U.K.

Glenn Wheatley, the veteran manager who formed the Melbourne-based management, publishing and label combine, projects that at least three more acts will appear here via the MCA/Curb alliance this year. In Australia, the Wheatley label has already made chart inroads with such acts as Moving Pictures and Lisa Bada, while Wheatley's managerial presence has been felt since the mid-'70s through such acts as the Little River Band, Glenn Shorrock and Little Heroes.

## WTBS To Pull Plug On 'America's Music Tracks'

NEW YORK—After 15 weeks on the air, the country video clip show "America's Music Tracks" is being dropped by Atlanta superstation WTBS-TV. The one-hour weekly program was produced for WTBS by Los Angeles-based Seabright Productions under the auspices of Jim Aubrey and John Oldman.

According to WTBS' Scott Sassa, executive in charge of production of the show, it is being dropped "for a multitude of reasons." Sassa says a major factor is the dearth of country videos available:

"Every week I go through the charts and check how many videos are available for different formats of music. There are clips made for more than 75% of pop songs, 50% of adult contemporary, 60% of AOR tracks. But with country, it's more like 8%."

Since "America's Music Tracks" is a 60-minute program, Sassa says people tend to watch it straight through, unlike WTBS' six-hour rock "Night Tracks," which can get by with some recycling of clips.

The poor quality of country clips has been another determining factor in WTBS' decision to cease production on the show, according to Sassa. "Some country videos, such as those done by Alabama, are terrific. But those are the exception, not the rule. Generally, country clips aren't up to the quality of other formats," he says.

WTBS says it plans to replace the series with a movie, which Sassa estimates will pull in 50%-75% better ratings than "America's Music

Tracks." "With 'America's Music Tracks,' we were getting advertising but not the ratings," he says.

According to Sassa, WTBS owns the "America's Music Tracks" name and all rights to the show, including any future licensing or syndication. "Turner Program Services has the copyright on this show, and we are not pursuing any syndication for it at this time," he adds.

## 'Footloose' Forges New Movie-Music Tie

By PAUL GREIN

LOS ANGELES—The Columbia soundtrack to "Footloose" represents a unique union between music and script. The lyrics to all of the songs were written by Dean Pitchford, who also wrote the screenplay.

"Some people thought that was self-indulgent," Pitchford concedes. "But I wanted the songs to be a subtext for the film. I didn't want tracks that had been left off old albums, and I didn't want 'trunk songs' that had been lying around."

Becky Shargo, the film's music supervisor, agrees. "We wanted to have a thread tying through all the music. Soundtracks need some sense of cohesiveness and unity. The reason soundtracks went through a lull period in recent years is that they became mere compilations, like greatest hits packages. Kids got hip to it, and after a while it became passe."

Pitchford notes that the approach on "Footloose" made it costlier than most soundtracks. "There's a differ-

ence between doing a conventional score, a song compilation and something as thought-out as this."

In fact, the music budget which Paramount Pictures provided wasn't enough to cover all the costs, requiring Columbia to up a "substantial" additional amount in return for soundtrack rights. (Most of the artists on the album are signed to CBS—including Kenny Loggins, Deniece Williams, Bonnie Tyler, Karla Bonoff and Mike Reno & Ann Wilson.)

The soundtrack entailed months of deal-making. "We have nine cuts on the album and had 47 contracts," Pitchford says. "It was an enormous juggling act."

Shargo adds that soundtrack negotiations have become much more complicated in recent years. "It's much more difficult to draw from someone else's roster," she says. "It's gotten to be like the Hatfields and the McCoy's with certain labels."

"When I did 'Urban Cowboy,' (in 1980) I didn't even think about it. But then there were so many soundtracks, and it seemed they were all drawing from the same stable of artists. Record companies became much more protective of their artists and started writing 'soundtrack exclusions' into contracts, saying artists can only do one a year."

At the same time that labels are clamping down on letting their artists do outside soundtracks, CBS specifically asked Shargo to include some non-CBS acts on the album. "To get the full budget we had to deliver two outside artists of gold level," she says. Shargo fulfilled the requirement with Solar's Shalamar and Geffen's Sammy Hagar, and included Network's Moving Pictures for good measure.

Shargo also tried to get Pat Benatar and John Cougar, but was unable to for various reasons. According to one account, Benatar wanted \$100,000 to sing one song.

The "Footloose" soundtrack has already yielded three singles—Kenny

## InsideTrack

contest. Sony is subsidizing the Artec experiment, which will be evaluated April 15.

Industry not fazed by Commodore's scrubbing plans to roll out two new computer models. Its 64 computer racked up 1.2 million sales in 1983. Now the lowest priced on the market, Commodore would have had a tough time establishing a market niche for its new models, it's felt. . . . Although a gray cloud hovers over Coleco's Adam home computer system, many third party vendors of Coleco software and accessories report a surge for Adam products. Spinnaker says one major retail chain ordered 11,000 units of Adam software. . . . That Orwellian commercial that launched Apple Computer's new Macintosh cost over \$500,000, informed sources say. It was directed by Ridley Scott, the commercial conceiver who also directed "Blade Runner" and "Alien."

Beginning Feb. 13, Gaillard Press will market a cocktail table tome, "RadioEYES," which features prominent rock lyrics set to art by prominent names, at \$19.95 for the hardcover on MTV. . . . Streetwise Records has gone with George Hocutt's California Record Distribution, Glendale. . . . A Handleman Co. spokesman would not comment on the rumor that the rackjobbing giant has dropped out of NARM. A Handleman rep was not present at NARM's November rackjobber conference in Phoenix. . . . Morris Diamond has inked a Polydor record binder for his Pittsfield, Mass. find, Deborah Galli. . . . Look for the VC Rental business to heat up. Joining PortaVideo and Rent-A-Beta is Visionhire Inc., Carson, Calif. affiliate of the London-based Visionhire. Word is that rental is \$45 monthly to dealers. Warehouse/Big Ben's is reportedly an early client.

Look for the NARM one-stop advisory group to return to LaPosada, Phoenix, in late summer. . . . Milton Bradley Co. has discontinued its Vectrex video game system and shuttered its Santa Monica-based GCE subsidiary. . . . Track erred! MCA insists its U.S. deal with Olivia Newton-John has a good time to run. It's the global paper that is running out. . . . The National Assn. of Video Distributors has set the dates for its first Trade Conference, May 5-8 at the Hotel InterContinental, San Diego (Billboard, Jan. 28). On the conference advisory committee are: Len White, CBS/Fox; Bob Cook, Embassy; Paul Culberg, Media; Saul Melnick, MGM/UA; Gary Khammar, RCA/Columbia Pictures; Jim Schwartz, Schwartz Bros.; Lee Cowen, Source; Ben Tenn, Disney; Russ Bach, WEA and Larry Beyer, ZBS.

Victor Co. of Japan is upping its monthly VCR production from 300,000 to 400,000 units, adding a new factory by June at a cost of \$30 million. . . . Advertising Age singled out a recent ad from Don's Record Shop, Bellaire, Tex., which stated simply: "I Finally Found It At Don's Record Shop." . . . Industry Expatriates: One-time Mercury Chicago teammates John Frisoli, who came to the industry as a traffic expeditor, now vice president, cost management, for American Broadcasting Cos., and Robin McBride, international coordinator and producer, now account executive with Bacon, Whipple, Chicago brokerage house. . . . Jana Talbot, manager of European operations for the CMA and daughter of Joe Talbot, Nashville record manufacturing mogul, returns to Music City soon to take a publishing post. Cindy Lu leaves CBS Records' publicity, Nashville, to replace her.

Edited by JOHN SIPPEL

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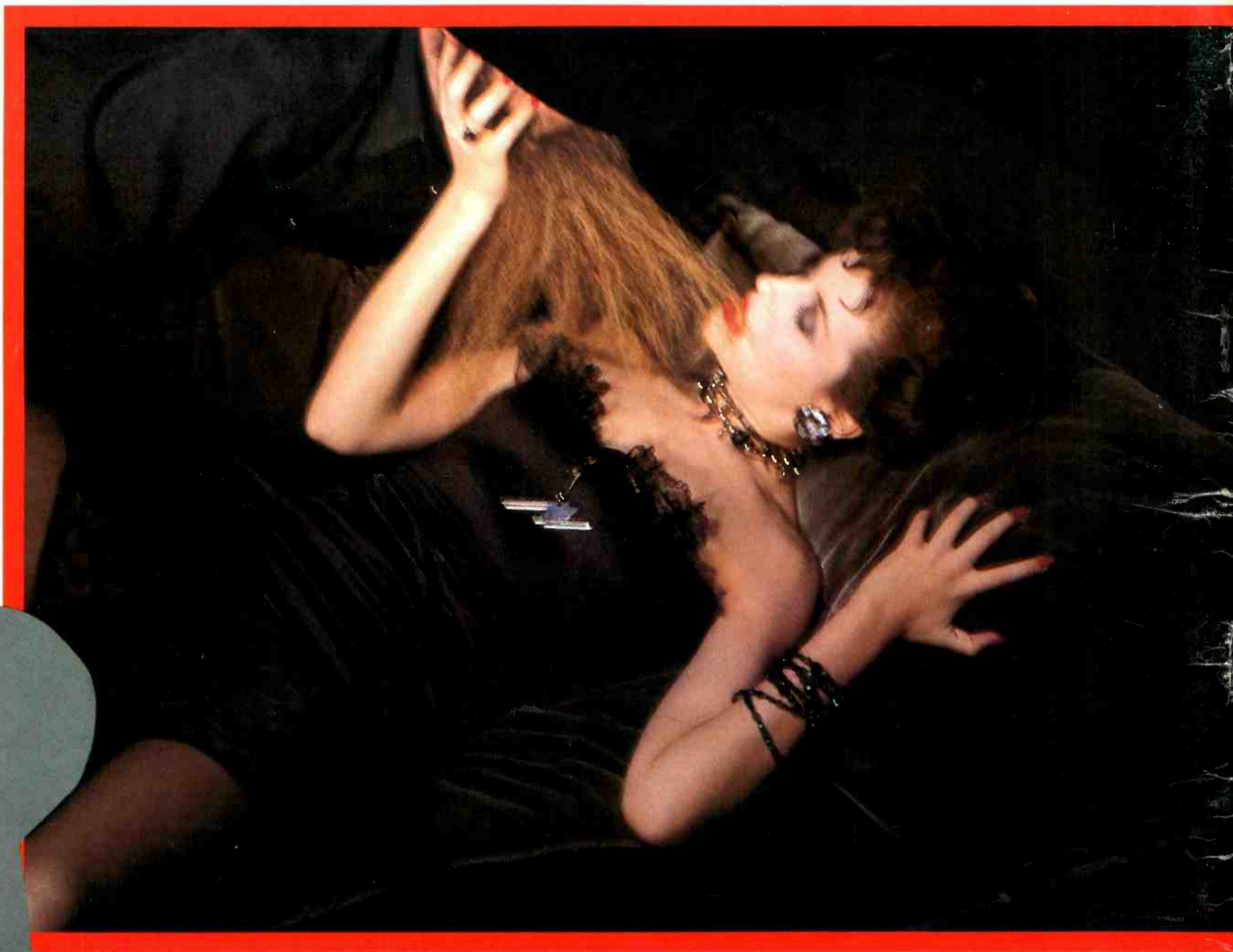
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