Ten years ago Pink Floyd's Dark Side of the Moon made its first appearance on the Billboard chart.

It's never left.

Congratulations on your New World's Record for the Longest Charting Album in History.
WEA, MCA Pact Globally; Motown, RCA Extend Ties

This story was prepared by Paul Grinin Los Angeles and Peter Jones in London.

LOS ANGELES—MCA Records and Motown Records discussed new and separate international deals last week, with WEA International and RCA respectively.

- The wider agreement finds WEA International set to begin distributing MCA in many key territories as of Jan. 1, with an eye toward assuming distribution in all global markets outside North America (excluding the U.K. and Ireland). “This is the first step toward MCA getting back in the international record business,” says Irv Azoff, president of the MCA Records Group.

- The Motown/RCA deal extends existing ties between the two companies in Europe. It renewables RCA’s two- and a-half-year relationship with Motown for manufacturing, sales and distribution in the U.K. and expands it to include Germany, Austria, Switzerland, France, Benelux and Scandinavia. RCA already holds licensing rights for Spain and Portugal. In Italy, Motown continues with Dischi Ricordi of Milan.

Though it kicks off Jan. 1 in some markets, the MCA/WEA International arrangement becomes effective later in others. Key territories extend (Continued on page 89)

Threading out of Holland comes HIGHWAY CHILE. Their debut album is raw and metal, intensely performed, versatility isn’t sacrificed for vol-

ting to the increase!”
Barrie Bergman of the 150 plus Record Bars says, “We won’t sell them. We think it’s a consumer gouge. It’s unprincipled. Anybody with feeling would have waited till af-
ter Christmas.”
Doug Severson, who operates sev-
en Boogie and Full Moon stores in Michigan, states: “Just when we start to see a ray of light down the road af-
ter a long wait, this had to happen. I’m going to put out fliers, telling the customer about who raised the price.”

“It’s real dumb” is the way How-
ard Applebaum of Kemp Mills Rec-
ords describes the WEA move. “Do acts get that much royalty? Will the label put the money back in advertis-
ing the record? We’ve spent a lot of time convincing record buyers that we are offering a bargain. We don’t want our customers buying just twice a year the way they would a sports jacket. That 18-24 age group has still not benefited from the growing recovery.”

“This will take important custom-
ers out of the market,” Al Franklin of the two Music World stores says. “This further complicates our billing.

TEST FOR NEW PRICE POINT?
Droz Defends Atlantic’s Move

By LEO SACKS

NEW YORK—WEA Distributing president Henry Droz, standing be-
head Atlantic Records’ decision to up the list price of the new Rolling Stones and Yes albums to $9.98, says that accounts that “intelli-
gently project their holiday mem-
ories” should not suffer from the new price point.

And to make sure that stock stays strong on those titles, WEA this week is offering a 10% discount off the new $9.98 wholesale price on the albums. The “My Once And Only” cast record, which was increased to $10.98 in a notice to dealers last week, is not included in the one-time program, which runs through Dec. 29.

Droz, acknowledging that reaction to the WEA/Atlantic move has been negative, declines to discuss the potential impact of the new price point.

But most industry observers believe that other major labels will similarly test the $9.98 level with selected hit product if consumers continue to buy the Atlantic titles at the new mark.

“Most retailers were not aware of the price increase when they made their sales reports last week,” says Marry Feely, Billboard’s associate publisher and director of research.

(Continued on page 94)
Atlantic/Atco Knows

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YES MANAGEMENT: TONY DIMITRIADES/ELLIOIT ROBERTS FOR LOOKOUT MANAGEMENT.
News

Dealers One Stops Report Sales Maintaining Hot Thanksgiving Pace

By JOHN SIPPEL

LOS ANGELES—The strong business upturn noted over the strategic Thanksgiving weekend (Billboard Disc Sales: 9.4 billion units, with hit product dominating.

Buoying a persistent feeling that this would be the news since 1979 is the meteoric resurgence of Michael Jackson’s “Thriller” to No. 1 on the Billboard One Stop Dealers and one-stop reports the LP and cassette moving out at a pace even stronger than the last year’s early release history a year ago (separate story, page 6).

James Bennett of Bennett’s, Jackson, Miss., said his independent consumer dealers are better. “Those who are now left are stronger. The true dealers move out the best soul. There are many good albums selling. We are moving more accessing niches, especially blank tape, than in the past couple of years.”

Jeff Floyd of Vinyl! Venders, Kalamazoo, Mich., also says his customer base is strengthening. An aggressive national Christmas campaign was conducted over the past year. He finds he is getting more business from established dealers such as Crazy Larry’s, “Believe In Music and even Chicago’s Rolling Stone stores.

Two pre-Christmas business has hit albums, says Bob Giglio of Arc Distributing, Cin.

(Continued on page 91)

PolyGram Maps CD Awareness Campaign

By IS HOROWITZ

NEW YORK—PolyGram Records has laid the groundwork for a series of promotional drives to stimulate consumer consciousness of the Compact Disc in a program that will involve hardware firms and radio as well as retailers.

The campaign, which will see the label collaborate with Sony and Technicolor to ensure availability in key markets across the country, comes on the heels of a three-day push in the Chicago area involving three of the label’s stores. That chain has pioneered the new format in its territory.

The latter effort, mounted jointly

To Our Readers

This is a year-end double issue of Billboard, combining the weeks of Dec. 26 and Dec. 31 to accommodate holiday printing schedules. Our next regular issue will appear the week of Jan. 2; that issue will be dated Jan. 7.

CDF Vidisk Prices Tumble; CBS/Fox Leads The Way

By LEO SACKS

NEW YORK—CDF/CBS Vidisk, in a move to stimulate sales of CED videodisks, has reduced the suggested list price of over 225 catalog titles to $19.98 for a $20.98 retail.

Len White, senior vice president of North American sales and marketing, said at a press conference here Dec. 9 that the price reduction was timed to “salvage” the holiday selling season. “We’ve seen CED rentals increase rapidly, and this is a move to slow that development.”

White said, noting that the company has sold between eight million and 10 million CEDs by the end of 1983.

In a related development, CBS/VideoDiscs has informed its distributors that the company will reduce 30 titles to $19.98, for a $29.98 price point, tied to the marketing of the company’s leader-player model for $19.98. The company, he said, will be supported with a national advertising campaign in over 20 newspapers. Among the titles affected are: “Hair,” “Waterworld,” “Beverly Hills Cop,” “We’re Going to Take Care of Him,” and “Apostle.”

CBS/Fox price point is seen as a step to keep a $29.95 retail that has emerged as competitive with the $19.95 “Protect-A-Car” model. He adds that the move affects another $19.95 title, Tuesday night’s “The Album of the Year” and “The Adventures of Cinderella,” and “The New Adventures of Winslow.”

The price reduction was timed to coincide with the national advertising campaign of Columbia Pictures, New York.

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Vidgame Console Sales Post Surprising Jump

By FAYE ZUCKERMAN

LOS ANGELES—Low pricing and consumer uncertainty over which home computer system to purchase have combined to prompt an unexpected surge in video game console sales during this year’s holiday selling season.

The upswing offers further evidence of how susceptible to quick reversals the video game hardware industry has become.

Video game console makers, surprised over this resurgence, predict that hardware retailers will run out of machines before the selling season comes to a close. Calling the unexpected CED boom an “incredible” turn of events, Bruce Enzin, executive vice president of communications for Atari, comments that retailers will likely have trouble getting the company’s 2600 game machines.

Enzin estimates that some 3.5 million game units will sell this holiday season. “People were all ready to write the obituary for this industry,” he adds.

Mattel Intellivision and Coleco’s video game hardware, ColeVisions, have also attracted increased sales.

Mettal, which recently posted net losses of $46 million, was surprised over the renewed popularity of its machine.

A spokesperson for Coleco attributes its inability to sell the fact that its CVC can upgrade to a computer via the company’s Adam home computer system. She notes, “There are some consumers who simply want a game machine. Other consumers cannot afford a computer. They bought the VCR planning to upgrade to a computer later.”

Many retailers speculate that low pricing on the machines wooed customers. Says Tom Chase of the Child World chain of stores, “Computer hardware has been in insufficient supply. We were surprised to find how well the CVC machines are selling at his stores, but it was a pleasant surprise to move to the top of the list of party video game makers, whose software sales plummeted throughout 1983. New titles and promotions have alienated the game industry is likely to have received a considerable over.

Meanwhile, home computer companies have also reported increased sales. They predict that computer penetration will increase by more than two million by year’s end.

Retailers charge, however, that computer companies have not shipped adequate numbers of computers. Many believe that home computer.
Here are some key albums from the past six months that have done significantly better or worse than expected.

Bad news first. The disappointing:

1. "Pipes Of Peace," Paul McCartney, Columbia. This album drops from its number 15 peak to 19 this week, becoming McCartney's first regular studio album to miss the top 10 in his 20-year chart career. This despite having the No. 1 single for the third straight week in "Say Holly Jolly." This is just the lowest charting album of Simon's career, with or without Art Garfunkel. Even 1974's "Live Rheumyn" managed to go to No. 2 in its 22-week chart career. "Still Crazy After All These Years," reached No. 1—but that was more than two years ago. (Continued on page 88)

2. "Hearts And Bones," Paul Simon, Warner Bros. By peaking at number 37, this becomes the lowest schooling album of Simon's career. But that in itself is unusual for the Stones: This group's last studio albums shot straight to No. 1.

3. "Electric Universe," Earth, Wind & Fire, Columbia. This album inches up one notch this week to No. 12, topping the BBC's "Longest-Hot Album" chart.

4. "Thriller," Michael Jackson, Epic. This week, "Thriller" jumps back to No. 8. The resurgence of the Jackson empire by 1983

The resurgence of the Jackson empire by 1983

7. "Alyha," Asia, Geffen. Asia's debut album logged nine weeks at No. 1 and more than six months in the top 10. But this follow-up wasn't able to crack the top five. It peaked at number six in September. It just goes to show that it is possible to follow a monster album.

8. "Flick Of The Switch," AC/DC, Atlantic/AC/DC's last four albums were platinum. In its third week, it reached the top five. But this album stopped at gold and peaked at number 14. The band may have simply fallen victim to overexposure. This was also affected by A Flock Of Seagulls, Quarterflash, Aldo Nova and Saga.

9. "Rattin' Rave With The Stray Cats," EMI America. The Stray's debut album logged 15 weeks at number one before this third top couldn't climb higher than number 14. The band may have simply fallen victim to overexposure. This was also affected by A Flock Of Seagulls, Quarterflash, Aldo Nova and Saga.


LOS ANGELES—Michael Jackson, at least, is having a merry Christmas. His smash video "Thriller" jumps back to No. 1 this week as it begins its second year on the pop chart. And his video manager, "Making Michael Jackson's Thriller," has shipped a reported 100,000 copies—the highest initial shipment of a video program in history for an original non-theatrical video program.

The resurgence of the "Thriller" album is due to two main factors: the exposure received by the "Thriller" video and the arrival of the holiday gift buying season. According to CBS, the album has now topped the 12 million mark in the U.S., and is still selling at a clip of more than 100,000 copies per week. It reportedly sold 225,000 copies last Monday (12) alone.

"We went into the holidays with a forecast of selling over 200,000 albums," says a top CBS official. "We had our fingers crossed, but felt that with all that was happening, the album had that kind of potential. We quickly upped that projection to a million, but half, and we're already down to all of those." The executive sees several reasons for the resurgence. "The Thanksgiving weekend was an explosive one for records generally, and coincident with that weekend was the announce- ment of the 'Thriller' video and the announcement of the Jacksons' concert tour. Each element of the exposure has combined, resulting in a frenzy across a different audience." A spot check of top chains confirms the resurgence of the album. "It's a runaway," says one source at JCPenney stores that the album became that chain's No. 1 seller again last week. "I guess the biggest factor is the video the Jacksons' latest has drawn generally enthusiastic reviews. That makes this album's slippage from number one to number two a bit more surprising. The album could just be experiencing a temporary lull, but that in itself is unusual for the Stones. This group's last eight studio albums shot straight to No.1.

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Four Daily Hours Of Music Slated For U.K. Channel

LONDON—Cable homes in three regions of Britain will start carrying the English-language service of Satellite TV early next year, the first stage of what the BBC calls a genuinely pan-European effort by the pioneering DBS company, now owned by Reuters/News International. By April, 50% of the service's broadcast hours will consist of music programming.

The advertising-supported entertainment service, whose format relies heavily on music, feature movies and sport, has been renamed Sky Channel. Programming will be boosted from four hours per day to six hours and Jan. 16, increasing to eight hours daily by April. Broadcasting has just been transferred from the OTS satellite to the Eutelcom Communications Satellite, on which Satellite TV has been allocated one of 12 transponders.

By April, the music programming will consist of two hours of pop-oriented music, comedy, features and two further hours in the evening with more of an MOR slant. The daily "Cable Channel," Romance, and a co-produced with Virgin's Cable Music, will be dropped after Jan. 1 and replaced with a new-look Channel co-produced with Thorn EMI's rival Music Box. Satellite TV insists that relations with Virgin are good, however, and one-off acquisitions will continue.

Also broadcast is "Live From London," a weekly show featuring live concerts from the capital's Marquee and Roundhouse venues, a joint venture with Trilion Pictures and hosted by диск jockey Nicky Horne.

Since it began transmitting in 1982, Satellite TV has built up a viewership of around 200,000 cable homes and hotel rooms, chiefly in Finland, Norway and Switzerland. By the end of 1982, it is planned to build up to half a dozen further territories, including Sweden, Denmark, Holland, and Morocco. In Britain, Radio Rentals (Sickan) have agreed to start re-transmissions in January. In West Germany, the Ludwigsfahnes network will take the service at the same time, with Munich following in late spring.

PRS CASE SETS PRECEDENT

By JIM SAMPSON

MUNICH—Propelled by platinum product from Michael Jackson and local group Nena, CBS significantly improved its share of the German singles market in 1983. According to trade magazine Musikmarkt, CBS cornered nearly one quarter of the album action this year and finished second to Ariola in the singles sector. All record companies in Germany trimmed their release schedules this year, some cutting back by half. Among music publishers, CBS Songs had more than twice as much action in the singles chart as number one company Metronome.

In its first full year of operations, Virgin Germany grabbed over 7% of the German singles chart and nearly 5% of the albums. WEA improved its share of both charts.

The year's biggest sellers were domestic artists, who saw last year's chart gains quickly evaporate. And EMJ Electrola, leader of the pack in 1982, saw its share nearly cut in half while falling to third place in the album list.

The year's biggest singles hits in Germany were both familiar to international listeners: Peter Schilling's "Major Tom" (WEA) and Nena's "99 Luftballons" (CBS), followed by Mike Oldfield's "Sail On, Sailor" (CBS) and "Tubular Bells" (Virgin/Ariola). The artist with two singles among Germany's hottest 30 for the year was Michael Jackson (Epic), with "Billie Jean" and "Beat It." Arlina regained the singles leadership which she had previously held for all three of the official German charts. CBS bettered its share from 12.3% to 17%, followed by EMI (12.5%), CBS/Dor (10.3%), and PolyGram (9%)

Many's "Take The Long Way Home," Roses/Rod Stewart's "The Killing Moon," and Last 

"Baseball had been developed which will allow the industry to exploit the seasonal peak to the full."

Deacon points to the uplifting statistic that retail activity in all industries in Britain has increased by 5% in the past 12 months. He adds that this is mirrored in deliveries of records and pre-recorded tapes to the retail trade.

He continues: "Most encouraging is that in the past half year, turnover for record companies has gone up by over 10%. The ratio of tape to LP sales is now four to six, and the rate of album sales (on tape and disk together) has gone up 42% since March. Early signs are that demand will not slacken in the last quarter."

Deacon admits that singles sales, down 11.6% in the third quarter compared with the same period of 1982, represent a "fair" spot. "But value was only slightly down due to the increasing proportion of 12-inch singles purchased, for they are now nearly 30% of sales in this sector," he adds.

"In the view of the BPI statistics committee, lower sales can be attributed to some extent to the slightly smaller number of new acts attractive to the 15-19 age group. This group in itself seems to be becoming less dominant in the fashion market (it is declining proportionally), and fashion impuls' may be moving to the album market.

"Even so, LP sales have not gone up as much as could reasonably have been expected, due to the persistent habit of home taping, though also coupled with the high level of unemployment among young people."

Deacon adds: "In summary, the

(Continued on page 83)

SPS CASE SETS PRECEDENT

British Composer Guilty of Fraud

LONDON—A composer member of the Performing Right Society (PRS) has pleaded guilty in a North London Crown Court, Dec. 9 to four charges of fraud and falsification of accounting records. The charges are all given by him on program returns of live public performances of his music in two venues.

Guitarist Roger Scarrott, 39, professionally known as Roger James, was handed a suspended sentence of six months in jail on each charge, to run concurrently, but suspended for two years under a special order. The artist has also ordered to pay to PRS $3,600.

This was the first prosecution of its kind in the 69-year history of the society. Following Scarrott's guilty plea, a society representative said, "He sought to secure royalties from the society to which he was not entitled, by making false information claims on return forms for live performances."

It was as a result of the vigilance of society staff concerned with the processing of program returns on live performances that there might exist a very small number of members prepared to influence royalty distribution for their personal advantage by the supply of program returns containing false information as to the performance of their music."

The society then started a major review of its method of acceptance and processing of program returns. This, in turn, led to the successful prosecution of Scarrott, who had claimed his works had been regularly performed at two London venues, and London and at Pilgrims Wine Bar in Barnet, North London.

PRR, noting that Scarrott's offenses date back some two years, says, "The PRS has a record as one of the most efficient and cost-effective rights societies in the world. It is our duty and commitment to preserve this high reputation."

"This is a non-profits-making membership organization. A fraud by one member is therefore a fraud against other members. In view of our obligations to our members and to our responsibilities to music users, we'll refer any similar cases to the authorities."

The charges relating to Scarrott included two of false accounting. He had falsified billing, by purposely procuring the execution by PRS of a check for 4,182 pounds (roughly $7,400) under the falsely representing that program returns compiled by him during 1981 were true and accurate records of program performances. The fourth charge related to 1982, when he had agreed to have attempted to procure a check for 19,942 pounds (roughly $38,000). The Scarrott case concerned only program returns for live U.K. public performances, not broadcast returns. The PRS has said that "very few" of its members would make 4,000 pounds a year from composing royalties for live public performances.

Sonic Devolops Half-Size Digital Tape

TOYKO—A half-size digital audio cassette offering three hours of playing time has been developed here by Sony. The format uses helical scan technology as employed in video recorders, containing 16-bit digital signal encoding.

Dimensions of the cassette are two-and-a-half inches by two inches. The accompanying recorder measures roughly six inches by two inches by two inches. No prices have been set for the new system, which Sony now hopes to see adopted as a world standard for digital cassettes.

If the company is successful in this aim, there will clearly be implications for sales of Compact Disc systems, just as analog cassette, when launched, affected conventional vinyl volume.
A Hit Is A Hit Is A Hit

By IRWIN H. STEINBERG

In a speech at Billboard's International Music Industry Conference (IMIC) in Holland in 1978 I stated the belief that the record industry in the U.S., out of necessity, had become an oligopoly. I observed that I had discovered how commercially the word “oligopoly” was. You would have thought the reaction that I was accusing the industry of having, something like heresy. Why would you believe that a speech concerning distribution at IMIC to tar and feather me, at least symbolically? Some even suggested that it was that I be barred from the Stage Delicatessen, others that my Studio 54 dancing shoes be hung up.

Who were those people who reacted so violently? They were not people who were in the major record companies. They were primarily independent producers, small label owners, their artists, lawyers and what have you.

Steinberg: “Some even suggested that I be barred from the Stage Delicatessen.”

So what the hell was everybody so violent about? I can’t be lie that they preferred a placebo to a possible cure. I had to conclude that fear was obscuring vision.

In the 1950s, shortly after Mercury’s founding, there were 1,500 active labels, many separately owned and staffed and selling through independent distributors who controlled both radio and retail in their respective markets. A few companies were stronger than others, but one might have to examine 25 to locate 85. In 1974 there were only 60 labels in America.

Discounting and home taping were unknown. Independent promotion and its costs were as remote as Pluto to Earth. Let’s see if that’s so, by corportate standards, now January to December, 1982 Billboard chart action revealed that five corporations “affect,” as Webster etymologically would have it, the 55%. This proportion will be skewed further with RCA liaison with Arista and, similarly, MCA’s with Motown.

At the very least, I think my Studio 54 dancing shoes should be returned. I do not want to once again be nourished by the Stage Delicatessen restored.

What are the underlying causes of this change in the industry? In talks I gave before industry groups in 1980, I concluded that the record company with an artist roster of 50 and a total staff of 165

Oligopoly Is Not A Dirty Word

In the American Sociological Review, suggest that in periods of high concentration the consequent homogeneity of the product results in unsat id customers. Rarely, the lack of diversity in the musical product, they hypothesize, leaves the tastes of some consumers unsatisfied. As a result, record companies increase their market share in periods of very high concentration, recording sales fall; in periods of lower concentration, sales increase. If true, with these conclusions, although economic conditions and shifting age groups can also be a factor. But why catalyze the last two factors by failing to encourage diversity? This leads us to face-to-face with the reality that the mass appeal promotion, local advertising, interest, royalty rates—as well as inelastic retail prices and undervalued retailers in a growing marketplace—do nothing to enhance creativity.

How many such companies in the record industry had such volume? Very few! And if company-owned distribution was factored in, some requirement might approach 200 million.

Now let’s look at oligopoly, or concentration. In the record industry, I contend, that the number of competing firms declines, so does the number of hit records, so that fewer hits are being released by fewer producers. I further contend that if this is not treated as antithetical to industrywide success, then all participants in the industry suffer. In this contention, we will find the opportunity.

Prof. John W. Dimmick of Ohio State Univ., in an article entitled "Popular Music: Concentration & Diversity in the Record Industry," published in the Journal of Communication (Winter ’82), wrote as follows:

"In many of the industries of mass communication, concentration is a fact of life; a few firms dominate the production and distribution of cultural products. While on the surface, the competitive structure of mass media industries might seem of interest only to economists or lawyers in the antitrust field, the level of concentration directly affects the choices offered to media consumers. Concentration in cultural industries, as in other sectors of the economy, leads to homogenization or lack of diversity in cultural products.""
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KING TAKES OVER IN SAN FRANCISCO

RODNEY ON THE STREET—Rodney Dangerfield, left, raps with WKQX Chicago's "Murphy In The Morning" host Robert Murphy about his new show "Rappin' Rodney," which is currently getting some respect on Billboard's Hot 100.

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Radio

KSF Eyes Return To Past Glory

Alan Sneed formerly worked as program assistant Larry Schuster, joining WMYM New York as advertising and promotion coordinator is NBC-TV's Maggy Day. Speaking of New York, WCBS-FM has released its list of the top 500 of all time, and you'll agree with the top 500. "In The Still Of The Night" for the five Satins is up there at No. 1, followed by "Earth Angel," "Will You Love Me Tomorrow," "My Way," and "Tonight Tonight" by the Mello-Kids, as well as a dozen Creedence Clearwater Revival's "Proud Mary." Meanwhile, across town at country-favoring WKJK, Rosemary Young returns from Long Island's WBGB. This time around she'll do 8 a.m. to noon. Just then the WABC talk lineup is clinical psychiatrist David Viscito. He'll appear Friday afternoons.

Clayton Webster Is Sued Over "Rarities" Program

By MAURIE H. ORODENKER

PHILADELPHIA—A breach of contract involving the syndicated "Rarities" radio program has been filed by Monumental Blunders Inc. of New York and Dave Herman, radio personality, against Clayton Webster Corp. of St. Louis. The action, calling for a jury trial and damages exceeding $10,000 exclusive of costs and interest, was filed Dec. 1 by Steven M. Kramer, attorney long active in the rock music industry, in the U.S. District Court for the Southern District of New York. "Rarities," a five-minute segment syndicated nationally five days a week since November, 1981, is narrated by Herman. The unique program features a different recording artist and is a rare breed of that artist's rarest recordings. Clayton Webster Corp. is charged with unlawful appropriation of Monumental Blunders' property rights. It is alleged that Webster has been actively involved in the operation of a radio program syndicator, marketing such programs nationally.

Clayton Webster's reasons for cancellation were poor program quality, despite repeated requests made by the plaintiffs to improve the show and the allegation that material used on "Rarities" may have been made available to Webster by other rock music syndicated shows. A question was also raised about the necessary releases for material used.

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By BILL HOLLAND

The FCC now says it plans no "freeze" on applications and petitions for assignments from broadcasters eager to file for the proposed new commercial FM stations to be added to the dial as the result of the Commission’s Docket 80-90.

However, there wil}
Again, our congratulations to Earth, Wind & Fire, Rickie Lee Jones, Donna Summer and Michael McDonald, our 1983 Scotty winners.

To qualify for our Scotty, an artist and the production team must be super achievers in any category of music. Their album must be mastered on Scotch™ Recording Tape. And it has to be good enough to go gold or platinum by RIAA standards.

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PAST ARTISTS: Genesis, Joe Walsh, Joe Jackson, REO Speedwagon, Loverboy, Yes.
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**Female Format Flying In Flint**

By LEO SACKS

NEW YORK—Linda Lenci was not eligible to win WWNN's "Woman of the Year" award when the station, located in Flint, Mich., made its selection last week following a month-long promotion. But Lenci, the station manager and program director of the nation's lone "female contemporary" outlet, certainly laid claim to the title in spirit.

The concept of all-female radio certainly isn't new. San Records pioneer Sam Phillips used female jocks to lure male listeners at his properties in Memphis (WHER) and West Palm Beach (WLIZ) about 20 years ago. It was also tested by program director Bob Herre of WNN New Haven, and at WSDM Chicago called "Smack Dab In The Middle" before its call letter change to WLP and WNEW-FM here (where Allison Steele got her start).

WWNN, however, gears its programming to a female audience, and when the station in the state's third largest city celebrates its second anniversary on Jan. 1, Lenci says that the AM daytimer will have "beaten the odds.

"No one, quite frankly, ever thought we'd last this long," says the programmer, who handles the midday shift and doubles as music director and weekend air personality at AOR "brother" station WWCK.

"But we've given it our all, and it's starting to pay off." Response from listeners on the phones and through the mail leads her to believe that "Flint's New Woman" will cop a 2 share in the winter Arbitron, up from the 9.9 registered in the spring book.

The sound, targeted to the 18-49 age group, is described by Lenci as "beautiful, hit-oriented soft rock.

The narrowing concept does not exclude male performers, however. Lenci adds last week included the latest singles by Lionel Richie and Culture Club, augmenting a rotation highlighted by Jeffrey Osborne, Billy Joel, Elton John, Dionne Warwick, the Motels, Crystal Gayle and the Carpenters.

"People ask me why we're doing this in Flint," Lenci says, "and my response is, 'Why not?' This is a town that needs something. Don't forget, we had the highest unemployment in the nation at 25% not too long ago.

The station, which reaches some of Lansing and Detroit, used to program three hours of talk each day. The plan was shelved when Lenci replaced Martha Kloor as station manager, and Lenci then listenership has improved, according to Lenci.

Her, which consists of Diane Breuer (mornings), music director Sally Ryland (afternoons) and news director Susie Essex, works out of a studio decorated with newspaper and magazine clippings, hanging plants and a stained glass window emblazoned with the "Flint's New Woman" moniker. "It's a history of atmosphere," says Lenci. "When you're on the air, you want to be as up as possible."

\section{5,000-WATT COUNTRY AM}

\subsection{Fire Destroys WYANK}

NEW YORK—Paul Shay and his family got a "bird's eye view" of the blaze that gutted the office and studio of WYANK Yankton, S.D., Shay, the music director of the AM country outlet, known as "Your Big Friend In The Midwest" for its five-state reach, lives across the street from the three-story brick building which housed the station. A fire of undetermined origin swept through the structure just after midnight on Dec. 9, causing over $1 million in damage, according to Shay. "Everything was destroyed—records, equipment, production gear, everything." Shay says.

Two employees, in the building at the time of the fire, escaped unharmed and ran three blocks to a fire station, he says. Firefighters, harried by zero-degree weather, battled the blaze for 24 hours and remained on the scene for another 12 hours. A Yankton fire marshal was quoted as saying that over one million gallons of water was pumped by his men, notes Shay, adding that an investigation into the cause of the fire began Dec. 12.

The country station, whose 5,000-watt signal at 570 on the dial covers the Dakotas, Minnesota, Iowa and Nebraska, was back on the air five hours after the blaze, broadcasting from a makeshift studio at the side of the WYANK transmitter in Mission Hill, S.D., three miles northeast of Yankton. Two local stations, a contemporary-oriented KNTY and AOR-formatted KQHU, have assisted the station with new and weather copy and equipment during its hour of need.

\section{KKGO To Build New AM Facility}

LOS ANGELES—KKGO, this city's highly regarded jazz outlet, has been granted permission to construct an AM facility licensed to Hesperia, Calif., according to KKGO president Sally Jarrott.

The 5,000-watt daytimer at a frequency of 540, lying northeast of the metropolitan area, will, with its southwestern directional pattern, cover Los Angeles, San Bernardino, Riverside and Orange County.

According to Levine, once the engineering study is complete and the application filed for, no competing applicants came forth. Currently under construction, target air date is July 1, with the call letters KKAR applied for.

While an all-news and information format has been decided upon, no staff as yet have been hired or considered. The company has agreed to begin the construction phase by July 1.

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\section{KEYI Austin Circumvents Jock's Non-Compete Clause}

AUSTIN—When Dave Jarrott, this city's most popular morning man, left his four-year shift at K-98 (KHKF) Oct. 15 at the end of his contract to join forces with its AOR competition, Key-103 (KEYI), K-98 was granted a temporary injunction preventing Jarrott's new employer from using his name or likeness on the air until his 90-day non-compete clause expires Jan. 16.

Key-103 took the issue to trial, and the outcome was mixed. "I could not go on the air for 90 days within a 70-mile radius of Austin, but I could do prerecorded commercials," says Jarrott. With that flexibility, the station devised a plan whereby Jarrott took to the studio each morning at Key-103 and taped the commercials live, incorporating his breaks on either side, just minutes before playing them back on the air.

\section{MostAdded Records}

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

\begin{tabular}{|c|c|c|}
\hline
Title, Artist, Label & # of Billboard's stations reporting record & # of Billboard's stations adding record this week \\
\hline
1. "So Bad," Paul McCartney, EMI (194 Stations) & 81 & 103 \\
2. "Nightbird," Stevie Nicks, Modern, RCA & 84 & 110 \\
3. "Yah Mo B There," James Ingram with Michael McDonald, Qwest & 51 & 81 \\
4. "An Innocent Man," Billy Joel, Columbia & 44 & 113 \\
5. "Middle Of The Road," Pretenders, Sire & 36 & 110 \\
\hline
\end{tabular}

\section{Most Added Contemparary and Black Formats}

\begin{tabular}{|c|c|c|}
\hline
Title, Artist, Label & # of Billboard's stations reporting record & # of Billboard's stations adding record this week \\
\hline
1. "Save The Last Dance For Me," Dolly Parton, RCA & 48 & 48 \\
2. "We Didn't Stee A Thing," Ray Charles & George Jones, Columbia & 39 & 76 \\
3. "Nothing Like Falling In Love," Eddie Rabbit, Warner Bros. & 38 & 83 \\
\hline
\end{tabular}

\section{Country Formats}

\begin{tabular}{|c|c|}
\hline
Title, Artist, Label & # of Billboard's stations reporting record \\
\hline
1. "Think Of Laura," Christopher Cross, Warner Bros. & 18 \\
2. "An Innocent Man," Billy Joel, Columbia & 15 \\
4. "Save The Last Dance For Me," Dolly Parton, RCA & 13 \\
\hline
\end{tabular}
Pro-Motions

STATION: WVLK Lexington (AC)
CONTACT: Tom Richards, production director
CONCEPT: Cabbage Patch Dolls
EXECUTION: By far the biggest gift drive this season is the Cabbage Patch Doll. Sensing the publicity such a giveaway would generate, several outlets around the country have secured one or two of these dolls, but ‘VLK happened upon more than they could handle. The only consideration (other than a lot of money) was a promise that the station would use them as on-air promotional items exclusively. In this case, ‘VLK awarded a doll to a specified caller, who phoned the station after a sequence of five artists (any song, even Christmas selections) were aired in order. By not limiting the artists to a particular song, the station was able to use the same five image artists throughout the promotion.

In the case of New York’s WHN, the dolls arrived in a Brinks truck to be given away to the 50th caller each time a Dolly Parton song is played. Across town at WKBK, the morning team has “Doogie Rock” up for adoption in a cash and prizes contest where listeners are asked to count the number of songs aired.

WHWJ Princeton is keeping little “Gilda Maggie” in the vault of a client bank, and she will be awarded to the person who comes closest to guessing the exact date Gilda emerged from the cabbage patch.

Many other variations on a theme have occurred, but perhaps the best is occurring on KUBE Seattle. That station is seeking qualified adoptive parents by asking listeners to write in describing why their family would make a good home for a lonely cabbage patch kid. Over 100 letters a day have been received, ranging from deep in the humorous. Each winner must appear at the station, sign the adoption papers and recite the “parents’ oath.”

** * * *

STATION: 98 Rock (WHYY) Baltimore (AOR)
CONTACT: Richard D. Byrd, director of creative projects
CONCEPT: Thanksgiving on the Mayflower
EXECUTION: Several outlets around the country, such as Denver’s AC, KHOW, tied into this non-format-specific jewel with Mayflower Moving & Storage. Tongue-in-cheek on-air promos advertised the chance to win a traditional Thanksgiving dinner on the “Mayflower.” In Baltimore, the best included a full-course meal with the morning team. Denver offered wine, candlelight and dinner music along with the tootled-out clad air staff. The bottom line was that winners never got whisked off to New England, didn’t even see much water, but had a great time on a fully decked out 10-ton moving van. The winning WITYY listener was a hippopotamus keeper at the local zoo who thought she deserved the meal with the morning team because “I spend five days a week slinging hippo manure, so it’s only fitting that I spend Thanksgiving with the two biggest manure slingers in broadcasting.”

** * * *

STATION: KSJO San Jose (AOR)
CONTACT: John Cotter
CONCEPT: contest entry
EXECUTION: Since many on-air contests require nothing more than registration, KSJO has instituted a hotline connected to an automatic answering device that lets listeners register for various giveaways. On the air, the 90-minute cassette is stopped at random intervals, netting the appropriate amount of winners. Listener response has been higher than it was when previous methods were used: 3,400 entries were recorded over a one-week period, and listeners to this format are more likely to participate by phone than by traditional mail-in methods.

FCC Approves U.S.-Canada AM Agreement

WASHINGTON—A new U.S.-Canada AM broadcasting agreement, two years in the making, has been approved by the FCC, with noteworthy features that will permit pre-sunrise and post-sunset operation for U.S. stations near the Canadian border as long as protection is given to co-channel Canadian stations, and an elimination of former barriers forbidding assignment of new clear channel stations within 650 miles of the border.

The new agreement, announced by the Commission Nov. 18, replaces the North American Regional Broadcasting Agreement (NARBA). It incorporates an agreed plan of all the AM assignments the U.S. and Canada have recorded, notified and accepted under the old agreement, plus additional assignments agreed on at the Regional Administrative Radio Conference held in Rio de Janeiro in 1981.

As Program Director, your job is to get and keep listeners. To do that you need good strategy, determination and the best tools to work with.

At AP Network News, we want to help. That’s why we’re generating an additional 24 dynamic, drive-time news updates each day. All free of commercial clearances.

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And AP Network News actually helps you keep listeners tuned to your station while keeping them tuned-in to the world.

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Best of all, our increased service comes without an increase in cost.

So, if you can use some good news in your ratings battle, call Glenn Serafin at (202) 955-7200 for more information and our latest demo tape. He’ll explain how AP means good news for you and good news for you at ratings time.

Associated Press Broadcast Services. Without a doubt.
By ROLLYE BORNSTEIN
LOS ANGELES—Spot rates will go up as commercial loads go down, sales of stations will make some owners overnight millionaires, beautiful music will hold its own and AOR will continue to decline in 1984, predicts nationally known psychic Paggy Bryant.

Bryant, one of the first psychics to hold a full-time radio shift, started her on-air career in 1974 at Tampa's WDAE and WCY-TV, moving to Ft. Lauderdale's WFTL prior to reto-
cating in Flagstaff. From her Arizo-
a base, she became a daily part of Gary Owens' afternoon show on KMPC Los Angeles, is a regular KTAR Phoenix feature and is cur-
rently heard three times a week on WTKN Pittsburgh's Scott Cassidy show. Her perspective on radio is limited to her on-air experiences, and the following predictions reflect her psychic impressions:

"I think you're going to find as far as networks are concerned that there'll be more of them popping up in '84, and a lot more of them going down. A few will be outstanding and doing well, but for the most part it will be a shakedown." Regarding one network steeped in talk, Bryant says, "I think they'll go downhill severely in '84, and go out totally in '85, or at least change direction dramatically." Of another similarly-formatted venture, she says, "I feel good with that. The major management change making the difference. They'll be-
coming very innovative, very strong. "Sales of radio stations will in-
crease a lot. You won't start really seeing the trend fill late in the year; it will continue heavily through '85, but in '86 a lot of people are going to find out they're stuck with a lot of gar-
bage and no way out. Look for sales in Tampa, Miami, Pittsburgh, Ona-
ha, New York, Los Angeles, Dallas and Houston, probably in that order, and probably in the second half of the year."

1984 is a '4' year in terms of num-
erology. Four is a hard-work num-
ber, a keep your nose to the grind-
stone type. Finances will improve in all facets, but the real emphasis will be on programming. There will be more concern with formats than sales, more innovation. You'll see general managers more interested in programming than they have been in the past. They'll be more of a changeover of personnel, more of a turnover than we've seen in any one year, and that trend will increase fur-
ther in 1985. You'll find top level ex-
cess constantly looking over their shoulder. The role of consultant will be to change. Jobs there will be less plentiful, and duration of contracts shorter.

Arbitron, too, will face some chal-
enges, according to the lecturer and author. "They'll continue to be steady, but faced with new compe-
tition. Birch will continue to make great inroads—look to autumn of this year as a positive turning point for Birch. But a new company will come up, possibly in '85 at the latest, and the combination of Birch and that company will have Arbitron making some changes. I also see a new system, possibly a phon-in sys-
tem like the 800 numbers where peo-
ple can call in and report what they're listening to."

"FM will show good steady in-
come, but will start showing many format changes in '84. In fact, there will be more FM switches than AM changes then. You'll start seeing talk and information playing a part on FM. AM will continue in that talk di-
rection, and financially make a come-
back. At least it will stabilize in '84, but stations will continue to change hands."

"Country will continue its level-
ing-off process. Big AM stations that changed to the format a few years ago will look for alternatives, and start playing 'gold country.' You'll see nostalgia in general on the up-
swing, but not the big-band format, more of the early rock or the Sinatra-
Como era."

"Urban will fairly hold its own, leveling off also in '85, but a big fad will come out of urban in '84. It's this 'scratch music.' It will be very big, but totally gone by '85."

"I see specialty shows on the in-
crease, both on networks and locally, dealing with survival, planning, growing-type features. I see stations offering college courses like TV now does, and, strange as it sounds, I see an all-weather format coming up." Getting more specific, Bryant sees Gannett selling some radio prop-
ers, purchasing others. "Something will occur in June that will boost their earnings tremendously. They'll be down until the middle of the year, then up."

"Doublebday is solid financially, more so than most companies. For-
mat-wise, they'll make some moves, and personnel-wise as well, but Gary Steiel will remain. If he were to make a move, it would be of his own choosing."

As for Malrite, Bryant sees them selling one or two radio stations and gaining more and more. "I see radio, Marty Greenberg and Duffy "are in a solid position. You'll see slow, careful, growth. They'll do fairly well in '84, and emerge in '85." While seeing the CBS FM Group as strong, Bryant does predict "a major management change in '84."

Bryant also predicts that a major trade association will be faced with some problems. "I see people moving away from them into a new organiza-
tion that will be discussed in '84 and formed in '85."

"On the whole it will be a good year for radio. The dollar won't buy as much as it did for the advertisers in the past, but for gross revenue, you'll see an increase."
By ROLLYE BORSTEIN

 LOS ANGELES—“I'm still missing a true stereo copy of Shelley Fabares' ‘Johnny Angel’,” muses Dick Bartley, host of RKO's popular “Solid Gold Saturday Night.” “It's on the ‘Here's Shelley’ LP, and there aren't many around in stereo. I could also use a clean stereo version of Gene Chandler's ‘Duke of Earl.’”

While the original hit master is mandatory, Bartley, unlike most collectors, quickly passes up an original label, the first 45 pressing or an early 78, in favor of quality. The music may come from analog days (the show concentrates on 1956-72) but Bartley's thinking is clearly digital. “There are probably a lot of people with a bigger collection, but I can't imagine there's anyone with a better one.”

Self-described as “a stereo detective,” Bartley boasts of rarities including “the original stereo jukebox single of Paul Anka’s ‘Put Your Head On My Shoulder’.” But he quickly adds, “I've got to move on CD. There's just no comparison.”

“He's a Rebel,” 'Da Do Ron Ron,' ‘Surfin' USA,' those were the first singles I bought—New York, East Coast top 40.” (Bartley lived in Schenectady and Syracuse before moving with his family to Lynchburg, Va., while in junior high.) “Those weren't oldies; they were, and are, just good songs. ‘Rubber Soul' was the album that got me into collecting albums. Before that I bought singles, but this was an album that spoke to me.”

It was Bartley's first job, at WWOD in Lynchburg while he was still in high school, that got him interested in oldies. “We had to play the top 30 hits, like the long version of ‘Inna Gadda Da Vida.’ (I still play the short version on the national show.) The station had a tremendous oldies collection, and the one format rule they did have was two oldies to one current, so I was exposed to a lot of products.”

Through college radio (his degree is in English lit) and a full-time job at Charlottesville's WELK, Bartley's career “never left me time to decide if this is what I wanted to do,” Jumping to Chicago in 1975, first at WBBS-FM and then WYTR three years later, Bartley became PD in 1980, a post he held until early '82 when he opted to concentrate full-time on his midday shift and new network show.

The idea for a weekly oldies show started during PD Dave Martin's tenure. “I said, ‘Let's play the Crystals, Creedence, Motown; people will go nuts for it.' So Dave started doing it himself in May 1980 and gave it to me in July.

“I learned a lot from that show—how chart positions not meaning anything in terms of what people want to hear. Good-time fun party records with good memories associated with them—Dion, Motown, girl groups, specific Beatles titles like ‘Twist and Shout.'”

While Bartley's local offering was bringing in number-one ratings, RKO Radio Networks “ran some research asking PDs and GMs what they wanted,” remembers Bartley. “Third on the list was a weekend oldies show.” The choice was a natural one, and in January, 1982, “Solid Gold Saturday Night” was born.

What differentiates Bartley's show from previous efforts is the "live" approach. It's broadcast via satellite from 6 to 11 p.m. central time on Saturday, and Bartley himself mans the 13 request lines and eight toll-free numbers. "My theory is that not everybody wants to participate, but for those who do for those whom the premise is real—they're inventing an enormous amount of time getting through to make that request, and they really ought to talk to someone who can play it. It also helps me keep a pulse on what's going on," he says.

What Bartley has discovered from the phones is "that there are definite regional pockets of interest in the way rock's roll is perceived. 'Beach music,' for instance, is big in the southeast. Not like Jan & Dean, but relatively obscure R&B oldies of the '50s and '60s that peaked between 30 and 70 nationally. Chicagoans aren't into that. What 'Solid Gold Saturday Night' is challenged to do is to find the highest common denominator.”

(Continued on page 31)

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<table>
<thead>
<tr>
<th>Category</th>
<th>Names</th>
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Would Like To Congratulate:

THE ALBUM
"BORN AGAIN"

THE SINGLE:
"ZERO THE HERO"

BLACK SABBATH
"THE HEAVY METAL LEGEND"
THEIR 13th YEAR
THEIR 13th ALBUM:
"BORN AGAIN"
THEIR SINGLE:
"ZERO THE HERO"

BLACK SABBATH'S
1984 NORTH AMERICAN
WINTER TOUR

JANUARY, 1984
1-16 CALGARY
1-17 EDMONTON
1-18 VANCOUVER
1-20 SEATTLE
1-21 PORTLAND
1-22 SAN FRANCISCO
1-23 LONG BEACH
1-29 SALT LAKE CITY
1-31 DENVER

FEBRUARY
2-1 AMARILLO
2-2 TBA
2-3 SAN ANTONIO
2-4 HOUSTON
2-5 DALLAS
2-10 BEAUMONT
2-11 LITTLE ROCK
2-12 NEW ORLEANS
2-13 BIRMINGHAM
2-14 JACKSONVILLE
2-17 LAKELAND
2-18 MIAMI
2-20 ATLANTA
2-21 ST. LOUIS
2-22 DAYTON, OHIO
2-23 TBA
2-24 MONTREAL
2-25 TBA
2-26 TOLEDO, OHIO

SPECIAL THANKS TO:

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<table>
<thead>
<tr>
<th>#1</th>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
</tr>
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<tbody>
<tr>
<td>1</td>
<td>Born On The Bayou</td>
<td>Creedence Clearwater Revival</td>
<td>Fantasy</td>
</tr>
<tr>
<td>2</td>
<td>The Middle Of The Road</td>
<td>The Osmonds</td>
<td>Mercury</td>
</tr>
<tr>
<td>3</td>
<td>The Lion Sleeps Tonight</td>
<td>The Kingston Trio</td>
<td>Columbia</td>
</tr>
<tr>
<td>4</td>
<td>Good Lovin'</td>
<td>The Tokens</td>
<td>Mercury</td>
</tr>
<tr>
<td>5</td>
<td>Please Please Me</td>
<td>The Beatles</td>
<td>Parlophone</td>
</tr>
<tr>
<td>6</td>
<td>Save The Last Dance For Me</td>
<td>Tony Bennett</td>
<td>Columbia</td>
</tr>
<tr>
<td>7</td>
<td>Hunny, Hunny</td>
<td>The Isley Brothers</td>
<td>King</td>
</tr>
</tbody>
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| 8  | Sunday Kind Of Love | Sam Cooke | RCA-

**Top Tracks**

<table>
<thead>
<tr>
<th>#1</th>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
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<tbody>
<tr>
<td>1</td>
<td>A Whiter Shade Of Pale</td>
<td>Procol Harum</td>
<td>Atlantic</td>
</tr>
<tr>
<td>2</td>
<td>After The Love Has Gone</td>
<td>The Moody Blues</td>
<td>Columbia</td>
</tr>
<tr>
<td>3</td>
<td>Make It with You</td>
<td>John Gary</td>
<td>Atlantic</td>
</tr>
<tr>
<td>4</td>
<td>Can't Find My Way Home</td>
<td>Skip Proctor</td>
<td>Tangerine</td>
</tr>
<tr>
<td>5</td>
<td>More Than This</td>
<td>The Animals</td>
<td>Columbia</td>
</tr>
<tr>
<td>6</td>
<td>I'll Be Doggone</td>
<td>John Gary</td>
<td>Atlantic</td>
</tr>
<tr>
<td>7</td>
<td>She's Just Like A Woman</td>
<td>Arlo Guthrie &amp; The In Crowd</td>
<td>Monument</td>
</tr>
<tr>
<td>8</td>
<td>We Will Rock You</td>
<td>Queen</td>
<td>EMI Records</td>
</tr>
<tr>
<td>9</td>
<td>Why</td>
<td>Englebert Humperdinck</td>
<td>A &amp; M</td>
</tr>
<tr>
<td>10</td>
<td>I Can't Help Myself (Sugar Pie, Honey Bunch)</td>
<td>Four Tops</td>
<td>Motown</td>
</tr>
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**Top Adds**

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<tr>
<td>1</td>
<td>GEORGE THORGORDON-Rock 'N Roll Christmas, L EMS/America (45)</td>
<td>GEORGE THORGORDON</td>
<td>L EMS/America</td>
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<tr>
<td>3</td>
<td>ABC-Beauti Stat, Mercury</td>
<td>ABC-Beauti Stat</td>
<td>Mercury</td>
</tr>
<tr>
<td>4</td>
<td>STEVIE NICKS-Brightside Night (45)</td>
<td>STEVIE NICKS</td>
<td>Atlantic</td>
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<tr>
<td>5</td>
<td>THE MOTELS-Little Robbers, Capitol</td>
<td>THE MOTELS</td>
<td>Capitol</td>
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<tr>
<td>6</td>
<td>HEADNIN-Line Of Fire, MCA/Solid Gold</td>
<td>HEADNIN</td>
<td>MCA/Solid Gold</td>
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<tr>
<td>7</td>
<td>PREVIEW-Prett, Getten</td>
<td>PREVIEW</td>
<td>PREVIEW</td>
</tr>
<tr>
<td>8</td>
<td>THE ENGLISH BEAT-Best Friends, IRS (12 Inch)</td>
<td>THE ENGLISH BEAT</td>
<td>IRS</td>
</tr>
<tr>
<td>9</td>
<td>IAN ANDERSON-Walk Into Light, Chrysalis</td>
<td>IAN ANDERSON</td>
<td>Chrysalis</td>
</tr>
<tr>
<td>10</td>
<td>RE-FLEX-The Points Of Dancing, Capitol</td>
<td>RE-FLEX</td>
<td>Capitol</td>
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</tbody>
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**Rock Albums & Top Tracks**

**Radio New On The Charts**

**CYNDI LAUPER**

Preceded by lots of positive press, Cyndi Lauper's Portrait debut "She's So Unusual" has spanned its first charting single, "Girls Just Want To Have Fun," which moves up to 69 in its second week on the Hot 100. An example of truth in advertising, everything about the singer is unusual, from her modern gypsy dress to her high-strung vocal. A Brooklyn native, Lauper began playing guitar at the age of 12 and during college discovered some harmonics in her voice. "It's like a kind of whistle notes, and you can hear them on this album," she says.

In 1977, Lauper joined saxophonist/keyboardist John Turi to form Blue Angel, which received a critically acclaimed album for Polydor three years later. Although Lauper doesn't like sing other people's material, "She's So Unusual" contains some unique covers that she says "enabled me to keep my integrity and meant something to me." A Robert Hazard tune, "Girls Just Want To Have Fun" epitomizes Lauper's rambunctious and witty style and sets the tone for the album, which also includes Prince's classic "When You Were Mine" and a lovely Rob/Hyman original entitled "Time After Time." For more information, contact David Wolff & Joseph Zenzes, 155 W 55th St, New York, N.Y. 10019 (212) 977-9360.

**DREAMBOY**

Formerly known as Forexplay, the new moniker Dreamboy seems more appropriate for the Detroit quintet, whose electrified funk has taken them from high school talent shows to the Black LP chart, where their self-titled Queen EP moves up to 63.

The Dreamboys are lead singer/songwriter Jeff Stanton, guitarist Jeff Bass, keyboardist Jimmy Hunt, bassist Paul Stewart Jr., and drummer George Twymon. A good-looking and flamboyant group, Dreamboy's goal from the beginning was "to be something that makes males and females really relate to." Says Stanton. At the same time the group is interested in creating a mystique and subsequently has made only one live appearance for a benefit at Detroit's Roostertail. "A band goes through the bar scene, everybody gets used to seeing them that they burn out before they really get started," Stanton says.

Stylistically, Dreamboy falls in with the likes of Prince and the Time, although Stanton asserts, "the only thing we want to label it is the sound of the '80s. We admire Prince as a genius, and he's opened up a whole new block of music. Now we've just moved our house to that same block."

For more information, contact Ed Eddins, Quest Records, 7320 Beverly Blvd, Suite 207, Los Angeles, Calif, 90036 (213) 934-471.

**GRANDMIXER D. ST.**

Grandmixer D. St. has emerged from the New York hip-hop scene to the Black Singles chart, where his Cellular/Island debut "Crazy Cuts" moves up to 58.

His time is taken from New York's Delancey St., famous for its immigrant groups and ethnic mix that have created a vast array of cultures surrounding the street in Manhattan's Lower East Side. But it was on the West Side that Grandmixer got his start as a disk jockey at the Rox.

The club was once the hub of hip-hop, and working there, Grandmixer not only helped popularize the genre but also became one of the first hip-hop artists to write and produce his own records. His first release was last February's "Cuts It Up," which garnered significant airplay in New York but eluded the charts.

With his group the Infinity Rappers, Grandmixer has toured the world, getting special warm receptions in France and England. In addition, he has worked with the Gothenburg-based avant-garde funk group Material, including a gig with them at the Montreux Jazz Festival and an appearance on their last single. His latest collaboration was with Herbie Hancock on the latter's "Rockit" single.

For more information contact Jean Karasch, c/o Cellular Records, (212) 730-7991, or Ruben Rodriguez, Island Records, (212) 477-8000.
Recordings of songs by Freddie Washington, Peter, Paul and Mary, the Steve Miller Band, Dion DiMucci, and others were reported to have been surveyed for AM and FM stations.

The list included titles from the Billboard charts, with numbers for each song's position. The list was organized by artist and year, with some notes on the artists' backgrounds and the songs' contexts.

The service offered list rental, with prices for each listing. Customers could order a specific number of listings with the option to specify a minimum charge of $50.

The service was available through a company located at 10036 W. 29th Place, Kansas City, MO 64114, with a phone number for inquiries.

The service was part of a larger network of radio station research and advertising services, offering a variety of charts and research tools for radio station programmers.

The sign-off for the month ended with the name and contact information for a company representative.
Camelot Pushing Video Rentals

Variety of Promotions Utilizes Computerized Roster

By EARL PAIGE

LOS ANGELES—Camelot Enterprises is targeting its video rental club membership in a series of promotions, led by the chain's "Join A Friend" push, which encourages present members to recruit new ones, says Kevin Kilroy, video department director working out of the Port Richey, Florida, unit.

Utilizing the membership roster of 6,000 maintained on computer at Camelot's North Carolina headquarters as a resource, other promotions are rolling out, including a mail order offer. Here, in conjunction with MCM/UA, Camelot is offering "The Wall" free for any order of "The Complete Beatles" at $69.99.

Camelot even sent each of its club members a Christmas present, the $9.95 list book "Rating The Movies. "That'll pull us back into video," says Kilroy. "It gets people into the product, and it's great for catalog volume."

Another play for "growing" members is the gift certificate program.

Kilroy emphasizes that club members enjoy an automatic 10% discount on everything, including the gift certificate. Because lifetime memberships are $50, the club member saves $5.

In the works is a promotion built around "Thriller" that Camelot has still to firm up. "We're beginning to see what prerecorded music video products can do," says Kilroy. He says "Flashdance" was a prime indicator.

But nothing currently tops "Join A Friend," conceived by vice president Joe Brei. For getting a friend to join, the present member earns five free movie rentals, each worth $3. The grand prize in the promotion is a trip for two to Los Angeles, offering five nights and four days including a tour of Universal Studios and $400 in pocket money. Second prize is 50 free movie rentals, and third prize is a case of T-120 blank videotapes.

As might be anticipated, Camelot believes renting or video is here to stay—pending, of course, of the outcome of federal legislation. In fact, after only a brief test in two Florida units, Camelot is now renting video disks throughout the nine full-line video departments.

What has helped accelerate rental is the vast sophistication in transaction time at the counter, Kilroy says. Camelot has gone to the quick-rental card and has installed night drops in several units despite being mall oriented. "The night drop here at Port Richey has been phenomenal," he says.

Because of mall regulations and bureaucracy, customers live a long distance from a Camelot store, night drops have proven difficult to line up, Kilroy says.

Kilroy does not feel psychological about the future of rental or why people will go on renting. "We're selling home entertainment excitement," he says.

We're offering what we believe the consumer wants to respond to. "We're creating excitement."

AT TUCSON'S SOUND BARRIER

Video Growth Affects Music Sales

LOS ANGELES—For record/tape retail veteran Ed Hardy, explo-
sive growth in video is already eclipsing his original inventory base in recorded music. Owner of the single-unit Sound Barrier in Tucson, Hardy reports that video sales now account for 70% of his total dollar volume.

One effect of adding video in April has been a greater focus on the categories of records/tapes that turn more often, says Hardy, who ended up in Arizona with Record Bar and also had stints with Leonard Silver, Pickwick and King Carol. He opened Sound Barrier two years ago.

Being "full-line" in both music and video becomes too capital intensive, Hardy indicates, and space is also a consideration—Sound Barrier is 2,600 square feet. "We carry basically the top 200 LPs (and cassettes) along with some catalog pop and easy listening. We have little demand for classical or country."

As an indication that Sound Barrier isn't going to drop music altogether, the store does stock singles, and Hardy is "just starting to get into Compact Disc." LP pricing on new releases runs $6.99 with catalog at $4.79 and singles at $1.59. "We also feature sales regularly at $5.98 on LPs," he says.

Hardy's decision to jump into video came when he realized there was no competition "for miles around and it (video) was growing like wildfire."

Sound Barrier's location in northwest Tucson also spurred Hardy on. He's situated next door to a high-traffic Super Cuts and near a pizza restaurant in a strip that has "the highest grossing Safeway in Arizona."

While acknowledging that Safeway and other grocery chains are jumping into video rental, Hardy says, "They (Safeway) only have a small rack of records so far." He says his big competition is probably Wherehouse, the giant West Coast store chain that has video rental for several years. Wherehouse has three Tucson units.

"We went in at $1.52, and $2.50 a day on movies because we saw what Wherehouse was doing. The thing with their $1 movies is, try to find them once you're in there. We've also cut back on our $1 and $2 movie selection because this is where the market is going."

Hardy says he has never had a movie club. "We are, however, renting machines. Our deal is a machine and three movies for $10.95, Monday through Thursday. "As is becoming a trend with record/tape stores entering video, Sound Barrier's hours are usually from 9:30 a.m. to 11 p.m. Monday to Thursday, extended to midnight Friday and Saturday; and Hardy says his video library is growing so fast "I can barely estimate it, especially with 'Raiders' like it is now. I'd say 2,000 titles is about where we are."

Sound Barrier has never ventured into videodisk or video games either dedicated cartridge or computer.

Federated Opens Audio "Superstore"

LOS ANGELES — Federated Group is rolling out an audio store concept to the supersize level with its newest store here in Carson, a two-level, 24,300 square foot outlet that includes a component furniture section. The emphasis on audio now finds Federated's 17 units carrying Compact Disc players from six manufacturers, says store spokesman Gary Wolfson.

Federated continues to pace the market here in video rental, advertising "Raiders Of The Lost Ark" plus eight other titles at 98 cents per day. Ad copy plugs "hundreds of titles."
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Second-Hand Disks Pay Off For San Francisco Chain

By EARL PAIGE

LOS ANGELES—Principals of decade-old Used Record Shoppe see the trade-in and second-hand side of the record business continuing to grow and gain respectability. Used records, in fact, have allowed the three-unit San Francisco chain to enlarge its new product offerings.

One element not often considered as crucial for conventional record/ tape store location is that of locating used record outlets near major traffic arteries. “Our philosophy has been to stay near Highway 101 as we add stores, because in the used record business you have to make it extra convenient in that customers are bringing records to you,” says Tom Strange, manager at the chain’s nine-month-old Mill Valley unit.

Used Record Shoppe has a unique history in store location that founders Jim Throckmorton and Marty Arbunich originally opened at 701 Irving in San Francisco on a balcony of a Record Factory unit, in 1973. Three years later, when the 30-unit Record Factory opened a unit in San Rafael, Used Record Shoppe was invited to lease next door.

The proximity to Record Factory is no accident, according to Ernie DeLisle, the San Rafael manager, who has been with Throckmorton and Arbunich from the start. He notes that each store generates its own traffic, but that they are totally complementary.

Noting the first departure from the cozy relationship with the chain, Strange says the move to Mill Valley in May did not involve an adjacent Record Factory. “Also, Record Factory is moving about four blocks away in San Rafael and we’re staying,” This means, says Strange and DeLisle, that more new records and tapes will be carried. “We’re 50% new product in Mill Valley,” Strange says, “but in San Rafael we did not want to compete that much with Record Factory.”

On the question of adding more stores, the three managers are retired. The company is not just in retail. Arbunich, an avid private collector, launched Solid Smoke Records as a label featuring ‘50s music and then shuttered it. Now he’s launched a new label, Double Dare.

Strange and DeLisle indicate that Arbunich felt Solid Smoke was taking too much of his time. The co-owner for the past year or so has directed more attention to the stores. Strange, DeLisle and White, all industry veterans in their 30s, offer a combined experience that finds all three units operating comparatively autonomously.

All buy separately. Co-owner Throckmorton, whose specialty is bookkeeping, is the glue that holds the operation on course. The chain employs 15 people.

Over the years, Used Record Shoppe’s very name has at times worried management. “We’re playing up just the ‘Record Shoppe’ part of the name in our logo,” says Strange. He says the chain has a strict policy of discouraging home taping and has never rented.

Moreover, a policy of high-quality used discs, along with a practice of offering test play in the store as well as a guarantee, finds Used Record Shoppe enjoying a reputation that has spread internationally. “We get people to hear from Europe, and they also go wild when they find they can try out records,” says Strange.

(Continued on page 36)

SONY

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LOS ANGELES—While many record/tape stores are diversifying into video rental, few have branched out as much as DJ's Music & Video.

The store—in Westlake, a few doors down from one of the largest music stores in southern California, Musicland—sold 200-300 movies daily, jumping to 500-700 on weekends. The DJ's video department was born when a Star tracer computer, Cheryl Dublino, one of four co-owners, says, "was given a handle on the complexity of video rental was a first priority."

Volume runs 200-300 movies daily, jumping to 500-700 on weekends. The solution was bar coding the membership card to match the bar coded library folders.

"If six people dump movies all at once on Monday morning and one is broken," Dublino says, "we can instantly match the bar coding and identify the customer." She says that computerization has streamlined the whole video rental process.

Opening in 1979 in just 1,200 square feet, the store went to video early this year in a new 2,300 square foot location. The size accommodated the musical instrument department and the burgeoning video software section. Four music teachers are employed.

The growth in video rental has been explosive, Dublino says. "We started with just 40 movies. Now we have 1,400 and more every day.

There is no audio hardware, but this might be the next product expansion:

The four owners, brothers Jim and Dom Dublino and their wives Cheryl and Marie, all in their 30s, are intrigued by the Compact Disc.

Then there's the arcade. Now situated in a shopping center, DJ's operates an arcade with 33 video games handled by a supplier/contractor.

The arcade idea evolved as a way to get music students waiting for lessons to entertain themselves. It now a profit center, too.

It all adds up to a lively location. There's a Slater Bros. grocery on one side of DJ's and the Winchester movie theatre and a fast food restaurant, Naugles, on the other side.

Despite the arcade, the Dublinos have never carried video games in the store. "We just touched on it, and it was so changeable, so hard to handle," Cheryl says. They likewise take a pass on computer software, not wanting to go too far in diversification. However, because the store revolves around its own video business, Cheryl isn't ruling out computers yet.

DJ's involvement in musical instruments and film projects derives from Jim's and Dom's early careers as musicians in a club act called Fun Factory. In fact, DJ's was initially DJ's Music Factory. "They still keep their hand in, doing parties for friends and so on," says Cheryl. The two couples were Orange County residents. "We took a drive and fell in love with the area," she says, describing it as "semi-rural, with minimum developments of an acre."

Happily, Dublino's is not a nearby competitor. "It's 35 minutes to Whereshouse, Licorice Pizza and the other chains (near San Diego)." In the same, LPs and cassettes are discounted to $7.98. In addition, the store stocks a plentiful offering of midline and regularly features sale prices.

In music, Cheryl says the inventory is full-line except classical. "We feel that we can't offer a more complete collection we will special order."

Single are maintained on the top 20 basis, here, too. Special ordering is a specialty.

According to the store's recording of the depth of the record industry slump, Cheryl says, "All our friends warned us. We never knew the good times. But there was the benefit of having a lock on the burgeoning community of Temecula, plus the video.

So far, DJ's has not felt the competitive thrust of Licorice Pizza and Whereshouse in video rental, with their $2 price, because DJ's was always at that price. "We used to drive around Orange County and be amazed at the prices dealers were getting for rental," DJ's does offer every seventh movie rental free. Club membership is $25 yearly or $75 for life. While all video inventory initially was VHS, beta is now making a comeback. "We brought out a competitor (video store) and that brought up our Beta ratio," Cheryl says. DJ's never experimented with videodisks.

Dublino describes DJ's as a "mini Kmart" for all its diversification, Cheryl Dublino says there is a crosspollination between record store and movie customer, especially in product like "Flashdance." In fact, we initially saw adding video in terms of prerecorded video concerts."

Giants $39.95 hits like "Raiders Of The Lost Ark" will revolutionize the video retail business, the Dublinos think. In terms of total transactions, not volume, rental is still 80%.

The store is on the edge of giving up video rental, says the video software dealers. "To join in the First Sale Doctrine battle."

Cheryl says, "several copies of "Raiders" sold out immediately. "We feel we had Star Wars" at $39.95 instead of $69.95," she adds.

EARLY PAIGE

COMPUTER SOFTWARE/VIDEO GAMES CONFERENCE
March 7-9, 1984
San Francisco, California
FOUR STORES SET FOR REMODELING
JR’s Chain Continues Expansion

By MOIRA MCCORMICK

CHICAGO—The JR’s Music Shop chain here continues to grow, having recently opened new outlets in Milwaukee and downstate Illinois, with another pair of stores set to debut early next year at unspecified locations. In addition, says president Bob Kennedy, at least four of the chain’s 22 existing outlets are to undergo remodeling to the tune of $50,000 each with completion set for next June.

Kennedy says that the unusual holiday openings of the Milwaukee and Washington, Ill., locations were necessary because of lease arrangements. “Rather than wait till next year, we chose to open now,” he explains, adding that “a lot of nights and weekends,” were devoted to the projects. The Milwaukee outlet opened in early November, the Washington store Dec. 1. Kennedy says he prefers not to reveal the locations of the two stores set for opening in March, 1984, due to incomplete leases.

The four JR’s Music Shops scheduled for remodeling include the flagship store at the Yorktown Mall in suburban Lombard, as well as those located in Peoria, North Riverside, and Ford City in Southern Chicago. Kennedy says the remodeling will be a result of the new store concept and “gray, modernistic, neon-lit” interiors.

In addition to new openings and remodeling, JR’s continues to centralize its administration and inventory in a new 8,000 square foot central office/warehouse in suburban Rolling Meadows. Computerization of those procedures has been under way since last August, according to Kennedy, and is “complete in all areas save inventory control, which will be implemented completely by February.”

Previously, Kennedy says, administration and warehousing had been headquartered in three separate buildings, including the back of the Rolling Meadows store.

Another innovation expected for the first year is the test addition of video software to the Rolling Meadows outlet of JR’s budget branch, Oranges. Video titles will be sold outright or rented at $3.50 per 24-hour period, according to Kennedy.

Mickey Mouse Dealer Offered
From Disney Vid

’LOS ANGELES—-Walt Disney Home Video will launch a new dealer program starting Jan. 1 whereby dealers ordering 12 current video-cassette titles from the company’s new catalog will receive a free men’s or women’s Mickey Mouse watch.

Over 50 Disney feature films and cartoon titles may be applied towards the watch offer, including “Tea,” “The Love Bug,” “Mary Poppins” and “Something Wicked This Way Comes.” Disney titles scheduled to be removed from the market as of Jan. 31 also apply to this promotion.

These include TFA Golden Videscassette Award winners “Pete’s Dragon,” “Alice In Wonderland,” “Bedknobs And Broomsticks,” “The Many Adventures Of Winnie The Pooh,” and six cartoon collections.

The four titles offered in Walt Disney’s “Wrapped And Ready To Give” Christmas promotion, all Meppert Home Video titles, and Bill Burton’s “Amazing Animal World” titles do not qualify. The offer ends Jan. 31.

Used Record Shoppe Chain

• Continued from page 34

Used records are not shrink-wrapped but are integrated with new copies in alphabetical sections. New product remains sealed. One turntable is available in each store. “We hand out turntable limit unless we’re not crowded,” notes Strange, adding that all three units are in high-traffic locations.

Prices paid for used LP’s range from 50 cents to $2. If the record was originally sold at the store, Used Record Shoppe will offer a customer $2.50. However, $3 in trade value is offered. In fact, the trade value allows the store to sell new product at $7.99, a comfortable list in highly competitive San Francisco.

While day-in, day-out collectors come in with three or four used records, the chain also buys whole lots. The stock of a mail order record marketer recently swelled inventory by 10,000 titles.

Used Record Shoppe got into emphasizing quality years ago, say De Lisle and Strange, because San Francisco is a center for used record stores. What causes most damage to disks, according to Strange, is just plain carelessness. “Kids just don’t think. They take out an LP and slap it around. Then they bring it in for trade and the cover isn’t even there.”

They paid for it, but we just won’t bother with anything that is going to be a problem.”

The Used Record Shoppe manager notes that while second-hand recordings remain an integral part of the chain’s success, emphasis is growing in the area of casual and import product.
Our games have birthdays, but they don’t get old.

Say Happy Birthday to two of the biggest hits in the business.

Pitfall!™ Billboard's #1 Game for 15 weeks straight. And it's still a top-selling hit after a year. No wonder they named it Billboard's Game of the Year.

Kaboom!™ It was in one-and-a-half million homes before its second birthday. It's the kind of timeless title that new players start out with. And veterans come back to.

Why don’t these games get old? Because they were designed around an original idea. A big idea. And that makes them more than just hits. That makes them classics.

So blow out the candles, and wish for more of the same from Activision. Because your wish is bound to come true.

We put you in the game.
“THEY LAUGHED WHEN WE SAT DOWN TO THE TYPEWRITER AND STARTED TO PLAY…”

Eight years ago, my partner Sam Holdsworth and I played music for a living. And although there were dozens of music magazines already in the market, not a single one of them satisfied our musical interests or appealed to our sense of the art. Realizing the need for such a publication, we set aside our instruments and *Musician* Magazine was born.

For the next two years, *Musician* built its credibility by delivering the most in-depth interviews with the most interesting and influential artists, providing information that the music professional while satisfying the active music consumer.

In 1979, we caught the interest and imagination of the entire music industry when we published a very special Paul McCartney interview that broke his long silence on the Beatles years, and produced it on record in cooperation with CBS Records. After the album’s second pressing, *Musician* became the first publication ever to be recognized by the National Academy of Recording Arts & Sciences (NARAS) with a Grammy nomination.

Since then, we have continued to strengthen our position and impact on the market. In 1981, *Musician* was bought by Billboard Publications to continue publishing as the leading consumer music magazine. We consistently upgraded our look and improved upon a format that had already become the new standard for other magazines to follow – *Musician* has won fifteen art and design awards from both the Art Directors Club and Society of Publication Designers. And just this past October, *Musician* was voted “Magazine of the Year,” 1983, by 4,000 executives from the fields of recording, radio, video and publishing at the New Music Awards in New York City.

Now, as 1984 begins, we find ourselves with over 400,000 readers, with the typical reader being anything but typical: writers, producers, programmers, engineers, record executives, artist management and, of course, the largest and most accomplished musician audience around. The story continues but we believe the moral has been told. Whether your involvement with music is for profit or pleasure, you owe it to yourself to subscribe to *Musician* today.
YOUNG CONSTITUENTS—Mercury/PolyGram recording artists Big Country draw a fair crowd at an in-store at Tower Records in West Hollywood, Calif. Shown from left signing copies of their debut album, “The Crossing,” are Stuart Adamson, Mark Brzezicki, Bruce Watson and Tony Butler.

SALE/RENTAL AT PATHMARK

GROcery VIDEO TRIal A Success

LOS ANGELES—Pathmark Stores has informed Win Records and Video, Long Island City, N.Y., that the trial phase of an experiment in the sale and rental of prerecorded video in its supermarkets is a success.

Sam Weiss of Win set up the $55,000 trial department in a pre-selected Pathmark outlet several months ago. Fixturing, Weiss says, was a joint effort. Weiss says he feels that all 80 of the Pathmark stores in the East will eventually have video departments.

An atmosphere of open merchandising was created, with Win taking all prerecorded Beta and VHS packages, booking them open and inserting a Styrofoam block into the empty carton and re-shrink-bagging it. These dummy containers are placed out in stock. All videocassettes are maintained behind the counter in storage boxes.

The Pathmark stores will not have a video club. Customers pay a deposit and rent for $3 per day. Weiss said Pathmark departments will also sell videocassettes. Thus far, no video-discs are being stocked or rented.

Weiss worked out the stocking arrangement with Jack Putterman of Pathmark.

JOHN SIEPEL

TOWER FAVORABLE TOWARD ROMOX SOFTWARE UNITS

LOS ANGELES—Response to Romox electronic software distribution units has been favorable among Tower Records stores, which were included in the company’s test market.

“Toward that end, we have been adding to our stock,” says Mike Joy, manager of the Concord Records Tower Records in California.

The only complaint retailers have about the unit is that it doesn’t offer most of the top-selling software titles.

“It only offers a limited number of titles,” Joy says.

The positive response to the Romox system by Tower Records is welcomed by the chain, whose vice president of sales Stan Mclanamann admits that Tower has had a difficult time dealing with computer software.

“Initially, we failed miserably at selling such products,” he says.

Meanwhile, company chairman Paul Terrell reports that the machine has been updated to include self-running demonstrations of the game. He plans to offer third-party vendors commercial time on the unit for a fee.

Romox has currently signed 32 vendors and offers 117 titles. Terminals have been placed in bookstores as well. It is believed that select Wholesale record stores will begin to carry the units.

In addition to offering the terminals in America, Terrell has investigated the foreign market and will start to distribute software electronically in Canada, Germany, France and the U.K.

Some feel that Romox might do well in foreign markets where software imported from the U.S. is nearly double the price. “The cost is only that of an international telephone call while the game is being downloaded,” Terrell notes.

To Make a Cassette Tape Sound Like Music

“You’ve Got to Know What Music Sounds Like.

There is a special touch to what ‘Maurice’ or others refer to as ‘pre-recorded tapes’ of music. And, of course, you’ll find ‘pre-recorded tapes’ of music at your local music store, but don’t you think pre-recorded tapes of music are a little bit too...well, a little bit too good? Don’t you think that the human voice and the human touch are somewhat lost in the process of ‘pre-recording’ tapes? It’s not that we’re against technology, it’s just that we’re against using technology to replace human involvement.

But, adds Ohlwiler, “We get a lot of requests for cassette tapes, so we offer them.”

Customers, generally students, come in to the store to browse its selection. “Usually, a person who is contemplating buying a computer will purchase an introductory book and read about the industry before making a buying decision,” says McDonald. But, adds Ohlwiler, “We get a lot of requests for cassette tapes, so we offer them.”

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### Entertainment Top 20

<table>
<thead>
<tr>
<th>Title</th>
<th>Manufacturer</th>
<th>Remarks</th>
</tr>
</thead>
<tbody>
<tr>
<td>LODE RUNNER</td>
<td>Broderbund</td>
<td>Arcade-Style Game</td>
</tr>
<tr>
<td>ZORK I</td>
<td>Infocom</td>
<td>Text Adventure Game</td>
</tr>
<tr>
<td>EXODUS/ULTIMA III</td>
<td>Origins Systems Inc.</td>
<td>Fantasy Role-Playing Game</td>
</tr>
<tr>
<td>WIZARDRY</td>
<td>Six-Tech</td>
<td>Fantasy Role-Playing Game</td>
</tr>
<tr>
<td>CHOP FLITTER</td>
<td>Broderbund</td>
<td>Arcade-Style Game</td>
</tr>
<tr>
<td>PINEAPPLE CONSTRUCTION SET</td>
<td>Electronic Arts</td>
<td>Educational Arcade Game</td>
</tr>
<tr>
<td>ZAXXON</td>
<td>Daedsoft</td>
<td>Arcade-Style Game</td>
</tr>
<tr>
<td>D* O'BERT</td>
<td>Parker Bros.</td>
<td>Arcade-Style Game</td>
</tr>
<tr>
<td>ARCHON</td>
<td>Sierra On-Line</td>
<td>Strategy Arcade Game</td>
</tr>
<tr>
<td>FROGGER</td>
<td>Sierra On-Line</td>
<td>Arcade Game</td>
</tr>
<tr>
<td>TEMPLE OF APHAI</td>
<td>Epyx</td>
<td>Fantasy Role-Playing Game</td>
</tr>
<tr>
<td>CASTLE WOLFENSTEIN</td>
<td>Music</td>
<td>Arcade Adventure Game</td>
</tr>
<tr>
<td>BLUE MAX</td>
<td>Synapse</td>
<td>Diagonal Scrolling Arcade Game</td>
</tr>
<tr>
<td>HARD HAT MACK</td>
<td>Electronic Arts</td>
<td>Arcade-Style Game</td>
</tr>
<tr>
<td>PITSTOP</td>
<td>Epyx</td>
<td>Action Strategy Game</td>
</tr>
<tr>
<td>POLE POSITION</td>
<td>Atari</td>
<td>Arcade-Style Game</td>
</tr>
<tr>
<td>FLIGHT SIMULATOR</td>
<td>Microsoft</td>
<td>Simulation Package</td>
</tr>
<tr>
<td>LEGACY OF THE LLYLMAYN</td>
<td>Six-Tech</td>
<td>Adventure Game</td>
</tr>
<tr>
<td>STAR LEAGUE BASEBALL</td>
<td>Gamemaster</td>
<td>Arcade-Style Game</td>
</tr>
<tr>
<td>JUMPMAN</td>
<td>Epyx</td>
<td>Action Strategy Game</td>
</tr>
</tbody>
</table>

### Education Top 10

<table>
<thead>
<tr>
<th>Title</th>
<th>Manufacturer</th>
<th>Remarks</th>
</tr>
</thead>
<tbody>
<tr>
<td>MASTERTYPE</td>
<td>Scarborough</td>
<td>Educational program that teaches miscon typing to ages 7 to adult in an exciting video game format in 10 different 'pages'.</td>
</tr>
<tr>
<td>FACEMAKER</td>
<td>Spinnaker</td>
<td>3 part learning game designed to teach young children (ages 5-15) the computer keyboard &amp; mouse skills by asking them to work with a human face.</td>
</tr>
<tr>
<td>IN SEARCH OF THE MOST</td>
<td>Spinnaker</td>
<td>Learning adventure that encourages problem-solving &amp; sharpening the mind of the player (ages 10 to adult) who searches for the most amazing thing.</td>
</tr>
<tr>
<td>STORIES MACHINE</td>
<td>Spinnaker</td>
<td>Learning game that teaches children (ages 6-9) with sentences, paragraphs &amp; simple stories. The story is then illustrated on the screen &amp; can be saved.</td>
</tr>
<tr>
<td>KINDERCOMP</td>
<td>Spinnaker</td>
<td>Collection of fun learning games designed to teach young children (ages 3-11) in math &amp; spelling &amp; also familiarizing them with the keyboard.</td>
</tr>
<tr>
<td>EARLY GAMES</td>
<td>Counterpoint Software, Inc.</td>
<td>No adult supervision &amp; friendly interactive package composed of 4 educational, entertaining games designed for children ages 2-6</td>
</tr>
<tr>
<td>ALGEBRA I</td>
<td>Edu-Ware &amp; MSA Co.</td>
<td>Teaches basic algebra, number line, operations, sets &amp; equation reduction rules. Part of 6 volume series covering first year course in Algebra.</td>
</tr>
<tr>
<td>TYPING TUTOR</td>
<td>Microsoft</td>
<td>Interactive educational typing program designed for ages 7 to adult.</td>
</tr>
<tr>
<td>SNOOPER TROOPS</td>
<td>Spinnaker</td>
<td>Learning adventure that teaches ages 10 to adult in an approachable fashion by role-playing as a detective to solve the mystery.</td>
</tr>
<tr>
<td>MATH BLASTER</td>
<td>Davidson &amp; Associates</td>
<td>Contains over 500 problems in addition, subtraction, multiplication, division, fractions and decimals for students ages 6-12.</td>
</tr>
</tbody>
</table>

### Home Management Top 10

<table>
<thead>
<tr>
<th>Title</th>
<th>Manufacturer</th>
<th>Remarks</th>
</tr>
</thead>
<tbody>
<tr>
<td>THE HOME ACCOUNTANT</td>
<td>Continental</td>
<td>Home &amp; Small Business Financial Management Program</td>
</tr>
<tr>
<td>PFSFILE</td>
<td>Software Publishing</td>
<td>Information Management System</td>
</tr>
<tr>
<td>BANK STREET WRITER</td>
<td>Broderbund</td>
<td>Word Processing Package</td>
</tr>
<tr>
<td>DOLLARS AND SENSE</td>
<td>Monogram</td>
<td>Home Financial Package</td>
</tr>
<tr>
<td>PFS/REPORT</td>
<td>Software Publishing</td>
<td>Information Management System</td>
</tr>
<tr>
<td>PFS/WRITE</td>
<td>Software Publishing</td>
<td>Word Processing Package</td>
</tr>
<tr>
<td>HOMEWORD</td>
<td>Sierra On-Line</td>
<td>Word Processing Package</td>
</tr>
<tr>
<td>MULTIPLAN</td>
<td>HesWare</td>
<td>Electronic Spreadsheet</td>
</tr>
<tr>
<td>THE TAX ADVANTAGE</td>
<td>Continental</td>
<td>Tax Preparation Program</td>
</tr>
<tr>
<td>QUICK BROWN FOX</td>
<td>Quick Brown Fox Co.</td>
<td>Word Processing Program</td>
</tr>
</tbody>
</table>
consistently command healthy machines. The feature focused to be played on video game machines. The marked movement of “Q-Bert,” which jumps from number 11 to number 8 this week on the Entertainment Software chart, underlines the fact that classic arcade titles consistently command healthy sales.

**Billboard Pop Singles CHART RESEARCH PACKAGES**

The definitive lists of the top hits year by year, through the entire history of record charts.

Based on the authoritative statistical research of the music industry’s foremost trade publication.

**THREE TITLES AVAILABLE:**

**Number One Pop Singles, 1941 through 1982.** Lists Billboard issue date, title, artist and label of the number one record of each week.

**Top Ten Pop Singles, 1947 through 1982.** Lists title, artist and label of every record which reached number 10 or higher on Billboard’s pop singles charts. Listed alphabetically within each year. #1 records are indicated. $50.00.

**Top Pop Singles Of The Year, 1946 through 1982.** The annual listings of the top hits of the year in rank order, as published in Billboard’s year-end special issues. Includes title, artist and label for each entry. $50.00.

Individual yearly lists may also be purchased separately; see coupon below. $5.00 per list.

---

**Now Playing Apple Software Offers Course in Music Theory**

By FAYE ZUCKERMAN

A Sherman Oaks, Calif. company that until now was primarily concerned with publishing music instruction books and sheet music has launched the only music theory computer software instruction package for Apple computers. Developed by composer/arranger/author Sandy Feldstein, the package includes three volumes accompanied by supplemental textbooks and diskettes.

The package, entitled “Practical Theory of Music,” sequentially takes the user through a series of tasks which must be successfully completed before moving up a level. The user is reinforced not only visually, but aurally.

Alfred Publishing Co. Inc. spearheaded the introduction. The entire package will cost $199.95 suggested retail, or $179.95 for each volume and two diskettes when sold separately.

**Now Playing Apple Software Offers Course in Music Theory**

The first course takes the listener through introductory keyboard exercises to some advanced classical sequences.

---

**NEW VIDEOS ADDED:**

Bluebells, “Cath,” Sire
Irene Cara, “The Dream,” Network
Jimmy Cliff, “Reggae Nights,” Columbia
End Games, “Love Cares,” Virgin/MCA
Europeans, “Animal Song,” A&M
Firefall, “Runaway Love,” Atlantic
Girlie Girl, “Play Dirty,” Mercury
Headpins, “Just One More Time,” Solid Gold/MCA
Hilary, “Kinetic,” MCA
Hy's, “Backstabber,” Gold Mountain/A&M
Jimmy The Hoover, “Tantalize,” Columbia
Danso Johnnson, “Love Thang,” Lipsick
Kraut, “All Twisted,” Fatality/Co.
Let's Active, “Every Word Means No,” IRS
Police, “Wrapped Around Your Finger,” A&M
Rick Springfield, “Working With TheDead,” Motown
Mars, “All You Ever Think About Is Sex,” Atlantic
Bill Wyman, “New Fashion,” A&M

HEAVY ROTATION (maximum 4 plays a day):

--

Asia, “The Smile Has Left Your Eyes,” Geffen
Big Country, “In A Big Country,” MCA
Culture Club, “ Karma Chameleon,” Virgin/Epic
Doors, “Glider,” Elektra
Duran Duran, “Union Of The Snake,” Capitol
Genesis, “That’s All,” Atlantic
Heaven, “Rock School,” Columbia
Journey, “Send Me Your Love,” Columbia
Daryl Hall & John Oates, “Say It Isn’t So,” RCA
Elvis Costello, “Heart And Soul,” Asylum
Huey Lewis, “I Want A New Drug,” Chrysalis
Paul McCartney & Michael Jackson, “Say Say Say,” Capitol
Joh Cougar Mellencamp, “Crushdown,” RCA
John Cougar Mellencamp, “Pink Houses,” Riva/PolyGram
Stevie Nicks, “If Anyone Calls,” Modern
Night Ranger, “Rock In America,” MCA
Alito Nova, “Monkey On Your Back,” Epic
Robert Plant, “In The Mood,” Atlantic
Polek, “Synchronicity II,” A&M
Rainbow, “Street Dream,” Polydor
Romances, “Talking In Your Sleep,” Nemperor/CBS
Lindsey Riebe, “All Night Long,” Motown
Rolling Stones, “Under Cover Of The Night,” Rolling Stone
Styx, “Foolish Games,” “Stools,” RCA
Stray Cats, “I Won’t Stand In Your Way,” EMI America
88 Special, “If I’d Been The One,” A&M
U2, “Sunday Bloody Sunday,” Island
Yes, “Owner Of A Lonely Heart,” Atlantic

MEDIUM ROTATION (maximum 3 plays a day):

ABC, “That Was Then, This Is Now,” Mercury
Alteatra, “Island In The Sun,” Rockshore
Adam Ant, “Step,” Epic
Blue Oyster Cult, “Shooting Shark,” Columbia
Jackson Browne, “ Tender Is The Night,” Asylum
Irene Cara, “Why Me,” Geffen
Rodney Dangerfield, “Rappin’ Rodney,” RCA
Dokken, “Breaking The Chains,” Elektra
Jodey Dillon, “Sweetheart Like You,” Columbia
Don Felder, “Bad Girls,” Asylum
Frix, “Sign Of Fire,” MCA
Daryl Hall & John Oates, “Jingle Bell Rock,” RCA
Industry, “State Of The Nation,” Capitol
Elton John, “That’s Why They Call Me Mr. Teuffen
Cindy Lauper, “Girls Just Want To Have Fun,” Portrait
Joda Of The New Church, “Dance With Me,” IRS
Midnight Oil, “Power And The Passion,” Columbia
Eddie Money, “The Big Crash,” Columbia
Mother Crone, “Looks That Kill,” Zebra
Ozzy Osbourne, “Back At The Moon,” Epic
Stan Ridgway & Stewart Copeland, “Don’t Bbox Me In,” Universal
Spandau Ballet, “Gold,” Chrysalis
Billy Squier, “Christmas Is The Time To Say I Love You,” Capitol
Survivor, “Caught In The Game,” Scotti Bros./CBS
The Alarm, “The Stand,” IRS
George Thorogood, “Rock And Roll Christmas,” Capitol
X, “True Love, Part Two,” Elektra

LIGHT ROTATION (maximum 2 plays a day):

AC/DC, “Pick Of The Ritchie Switch,” Atlantic
Ashford & Simpson, “It’s Much, Much Better,” Atlantic
Adrian Younge, “I’m Down,” Island
Big Country, “Fields Of Fire,” Mercury
Blasters, “Red Rose,” Sire
Blue Peter, “Don’t Walk Past,” Ready
Bongos, “Numbers With Wings,” RCA
Kam Cam, “Invisible Hands,” Elektra
Clarence Clemons, “Woman’s Got The Power,” Columbia
Comets, “Late Minute,” Virgin/MCA
Crack The Sky, “Mr. D.J.,” Elektra
Craze, “Get Your Love,” Columbia
Audre Cymone, “What Are You Doing Here,” Columbia
DeBarge/Knight, “Obsessed,” Gold Mountain
Depeche Mode, “Everything Counts,” Sire
Eddi Live & Fire, “Magnetic,” Profile
Echo & The Bunnymen, “Never Stop,” Sire
Eddie & The Tide, “Running Wild, Running Free,” Spin
Enforcers, “Suddenly Impact,” Viva

---
Standing Tall—NBA star Tree Rollins of the Atlanta Hawks poses with fan Dorothy Rosenblum during a Tortoise's recent in-store promotion to mark the opening of the chain's 29th store in Atlanta. A sidewalk sale of 52 albums trampled up several pedestrians.

2832 Spring Grove Avenue
Raleigh/N.C., 919-172-2003
Phone orders: 800-648-0958

NEW CONCERTS: See the 1984 Concert Calendar

Music Plus Plans CES Trip

LOS ANGELES—Perhaps the best informed group of store managers on 1984 home electronics and accessories will be the 29 Music Plus and two Video store bosses who take their second annual junket to the Consumer Electronics Show, Jan. 7-8.

In conjunction with Maxell and its Southern California rep, Jack Carter & Associates, Music Plus president Jack Fogelman and Dave Berkowitz will shepherd the 31 managers, along with accessories buyers Shelly Tucker and Dave Bradley, chief buyer Mitch Perlis and creative services director Alice Schwartz.

The Music Plus entourage assembles in Pasadena, where buses will transport them to Las Vegas. There they will visit the Convention Center show base starting at noon on Saturday.

Fogelman says that managers and six assistant managers on the trip will be asked to make written recommendations to purchasing as to which new products they viewed at CES should be introduced in their stores.

THE BILLBOARD BOOK OF TOP 40 HITS 1955 TO PRESENT

By Joel Whitburn with Introduction by Casey Kasem

The book is the definitive listing of the 7,210 records that have made the Top 40 of Billboard Magazine's Top 100 Chart since 1955, and includes over 300 rare and exciting photographs. Reaction to the book from both the public and professionals in radio and the music business has been enthusiastic. Such personalities as Scott Muni, 'Cousin Brucie' Morrow; Bruce 'Cousin Brucie' Morrow, Don Imus, Gary Owens and Dick Barley consider it "absolutely indispensable."
DIZZY DAY—Jazz legend Dizzy Gillespie is honored at Blues Alley in Washing-
on, where Nov. 16 was proclaimed Dizzy Gillespie Day. Joining the trumpeter are Mildred Bautista, Mayor Marion Berry's cultural advisor, and Blues Alley VP Jeff Lettes.

LOS ANGELES—Windham Hill leaps into the Compact Disc market this month with five CD titles and plans for five more by year's end. Label founder (and first artist) William Ackerman has charted the small Northern California label's intention of transferring its masters to the new laser-read format early next year. Windham Hill CD's catalog made it practical to give some of A&M's existing CD capacity to permit manufacturing of the distributed label's product. Steve Thiele adds that the label's long-standing audiophile image augurs well for Windham Hill's CDs, which also influence A&M's readiness to give some of its capacity over. Suppliers included Nippon Columbia. Windham Hill CD's catalog includes Ackerman's "Passages," "Solid Colors" by Liz Story, George Winston's "Saxophone" and "Saxophone Frenzy," Rosemary Clooney with Lou Rawls and Joe Williams with Paul Williams. Steve Lawrence and the Sundown label's package offering Burt Bacharach, Carole Bayer Sager and Anthony Newley. Thiele says the label's initial six sampler albums and four new titles are expected to ship sometime during the first two months of 1984.

The initial six shows finished, Allen says the fate of the project rests with the DJ's.
# Hot 100 Chart for December 24, 1983

<table>
<thead>
<tr>
<th>WEEK</th>
<th>#1</th>
<th>TITLE—Artist</th>
<th>WEEK</th>
<th>#1</th>
<th>TITLE—Artist</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>1</td>
<td><em>(SAY SAY SAY—Paul McCartney &amp; Michael Jackson)</em> (George Martin) McCartney, Jackson, Columbia 38-04158</td>
<td>34</td>
<td>6</td>
<td><em>(GOLD—Spandau Ballet)</em> (Tony Swain, Steve Jolley, Spandau Ballet), G. Kemp; Chrysalis VSA 42743</td>
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<td><em>(Say It Isn't So—Daryl Hall &amp; John Oates)</em> (Daryl Hall, John Oates) D. Hall RCA 13654</td>
<td>35</td>
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<td><em>(THE SIGN OF FIRE—The Fizz)</em> (Rupert Hine) Curzon, Woods, West-Dram, Grenall, Ages; MCA 53216</td>
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<td><em>(Union of the Snake—Van Duran)</em> (Alex Sadkin, Ian Little, Van Duran) Van Duran; Capitol 5290</td>
<td>36</td>
<td>21</td>
<td><em>(HEART AND SOUL—Huey Lewis &amp; The News)</em> (Huey Lewis &amp; The News), M. Chapman; Chrysalis 4-42726</td>
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<td><em>(Owner of a Lonely Heart—Yes)</em> (Trevor Horn), Robin, Anderson, Squire Horn; Atco-79817</td>
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<td><em>(WHEN THE LIGHTS GO OUT—Naked Eyes)</em> (Tony Mansfield), B. Cross, R. Fisher; EMI-America 813</td>
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<td><em>(All Night Long (All Night)—Lionel Richie)</em> (Lionel Richie, James Anthony Carmichael), L. Richie; Motown 1690(MCA)</td>
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<td><em>(THINK OF LAURA—Christopher Cross)</em> (C. Cross); Warner Bros. 7-09558</td>
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<td><em>(Uptown Girl—Billy Joel)</em> (Phil Ramone); B. Joel; Columbia 38-04159</td>
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<td>11</td>
<td><em>(BABY I LIEDED—Deborah Allen)</em> (C. Carlock) D. Allen, R. Beecher, Van Halen; RCA 13600</td>
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<td><em>(Love Is a Battlefield—Pat Benatar)</em> (Neil Geraldo, Peter Coleman) M. Chapman, H. Knight; Chrysalis 4-42732</td>
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<td><em>(IN THE MOOD—Robert Plant)</em> (Plant, Plant, Plant, Martin, Mantle; Esperanza 7-99820(Atlantic))</td>
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<td><em>(Twist of Fate—Oleta Adams, John, Victoria Williams)</em> (David Foster), S. Knop, P. Beckett; MCA 52245</td>
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<td><em>(SOULS—Rick Springfield)</em> (Rick Springfield, Bill Direcchio); R. Springfield, RCA 13650</td>
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<td><em>(Undercover of the Night—Rolling Stones)</em> (Grimmer Twins, Chris Rowney) M. Jagger, R. Richards; Rolling Stones 7-99813(Alco)</td>
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<td><em>(LET THE MUSIC PLAY—Shannon)</em> (E. Legato, P. Anderson, R. Hill); Chrysalis 4-42732(Atlantic)</td>
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<td><em>(Break My Stride—Matthew Wilder)</em> (Peter Benetta, Rick Chadwick, Bill Elliott), W. Wilder, G. Preston; Private 4-04113(Epic)</td>
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<td><em>(MIDDLE OF THE ROAD—The Pretenders)</em> (Chris Thompson) C. Hyde; Sire 7-09344(Warner Bros.)</td>
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<td><em>(I Guess That's Why They Call It the Blues—Elton John)</em> (Chris Thompson, E. John, B. Taupin, D. Johnstone Geffen 7-19480(Warner Bros.)</td>
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<td><em>(AN INNOCENT MAN—Billy Joel)</em> (Phil Ramone); B. Joel; Columbia 38-04259</td>
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<td><em>(Talking in Your Sleep—The Romantics)</em> (Pete Shelley, Marky Laforte, Matty, Matty, Matty, Tommy, Arden) Neower 4-04134(Epic)</td>
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<td><em>(REMEMBER THE NIGHT—Miles Davis)</em> (Val Garagi, M. Davis, S. Thornton; Capitol 5246)</td>
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<td><em>(Church Of the Poison Mind—Culture Club)</em> (Steve Lennox), R. Hay, J. Moss, M. Craig, G. Dowe; Virgin/Epic 34-04154</td>
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<td><em>(SEND ME AN ANGEL—Real Life)</em> (R. Cockle, C. Wheate); D. Stearn, R. Zatorski; MCA/Curb 5-2287</td>
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<td><em>(Major Tom (Coming Home)—Peter Schilling)</em> (Peter Schilling, Armin Sabo); P. Schilling; D. Lodge; Elektra 7-09111</td>
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<td><em>(P.Y.T ( Pretty Young Thing)—Michael Jackson)</em> (Quincy Jones) J. Ingram, Q. Jones; Epic 4-04165</td>
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<td><em>(Cum on Feel the Noize—Quiet Riot)</em> (Spencer Proffer), N. Holder, J. Lee, Pasha; Associated 4-04085(CBS)</td>
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<td><em>(NIGHTBIRD—Steve Nicks)</em> (J. Lee), S. Nicks, S. Stewart, Modern 7-99799(MCA)</td>
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<td><em>(Synchronicity II—The Police)</em> (Sting); The Police 38-04156</td>
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<td>1</td>
<td><em>(SO BAD—Paul McCartney)</em> (Gregg Allman, Martin, McCartney, Columbia 38-04158)</td>
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- **NEW ENTRIES**: 67
- **HOT 100**: 68
- **TOTAL ECLIPSE OF THE HEART—Bonnie Tyler** (Jim Steinman), J. Steinman; Columbia 38-09096
- **GIRLS JUST WANT TO HAVE FUN—Cyndi Lauper** (Rick Chertoff), R. Chertoff; Portrait 37-04120(Epic)
- **TODAY I CELEBRATE MY LOVE—Peabo Bryson/Robert Flick** (M. Masser), M. Masser, G. Gofer; Capitol 5242
- **TELEPHONE (LONG DISTANCE LOVE AFFAIR)—Shawn Colvin** (Greg Matheson), G. Matheson, T. Veltch; EMI America 8172
- **SUDDENLY LAST SUMMER—The Motels** (Val Garagi, M. Davis; Capital 5271
- **GLORIA—The Doors** (Paul A. Rothchild), V. Morrison; Elektra 7-97370
- **YOU'RE LOOKING LIKE LOVE TO ME—Peabo Bryson/Robert Flick** (B. Gaudio, B. Crowe), A. Gaudio, G. Capozzoli, Capitol 5307
- **TENDER IS THE NIGHT—Jackson Browne** (Jackson Browne, Greg Ladenson) R. Kunkel, D. Kutchman, J. Browne; Asylum 7-0973(Elektra)
- **RED HOT—Herb Alpert** (Herb Alpert), B. Badass, A. Alpert), H. Masser; A&M 2503
- **THE SMILE HAS LEFT YOUR EYES—Asia** (Mick Stone) Weltone, Weltone 7-29475(Warner Bros.)
- **TELL ME IF YOU STILL CARE—The S.O.S. Band** (J. Jam, T. Lewis), T. Lewis, J. Harris; Tabu 4-04160(Epic)
- **MAKING LOVE OUT OF NOTHING AT ALL—Air Supply** (Jim Steinman), J. Steinman; Arista 1-9056
- **SOMEONE LIKE YOU—Michael Stanley Band** (Michael Stanley Band, Bob Clearmountain), K. Ranel; EMI-America 8189
- **LET'S PRETEND WE'RE MARRIED/IRRESISTIBLE—Frankie Avalon** (Frankie Avalon, J. Stearn, R. Zatorski; MCA/Curb 5-2287)

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*Billboard* is the weekly music trade magazine that ranks the most popular songs and albums in the United States. The Hot 100 chart is the primary ranking of the top songs in the chart, based on airplay data from music radio stations across the country. This chart reflects the popularity of songs across all genres and is a key indicator of a song's success in the music industry.
### Billboard Top LPs & Tape

**FOR WEEK ENDING DECEMBER 24, 1983**

<table>
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<tr>
<th>Week</th>
<th>Album Title</th>
<th>Artist</th>
<th>Label</th>
<th>Week No.</th>
<th>Previous</th>
<th>Suggested List Price</th>
<th>Castles &amp; Track</th>
<th>Back Up</th>
<th>Country/Label</th>
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<tr>
<td>1</td>
<td>Michael Jackson</td>
<td>Michael Jackson</td>
<td>Epic, CBS</td>
<td>59</td>
<td>59</td>
<td>$8.98</td>
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<td>Lionel Richie</td>
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<td>Motown, MOTOWN 6099</td>
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<td>Linda Ronstadt</td>
<td>Linda Ronstadt</td>
<td>Atco, 60012</td>
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<td>The Police</td>
<td>The Police</td>
<td>Sire, SP 3713</td>
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<td>Rolling Stones</td>
<td>Rolling Stones</td>
<td>Undercover, Rolling Stones 5130</td>
<td>45</td>
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<td>Quiet Riot</td>
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<td>Metal Health, CBS 9287</td>
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<td>Billy Joel</td>
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<td>An Innocent Man, Columbia</td>
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<td>Colour By Numbers, Virgin, Epic DE 3010</td>
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<td>Kenny Rogers</td>
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<td>Eyes That See In The Dark, RCA AFL-1468</td>
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<td>Seven And The Ragged Tiger, Capitol ST-23320</td>
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<td>John Cougar Mellencamp</td>
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**Recordings Indicated by an asterisk are part of the Billboard Chart.**

- **Black & White:** Albums that were new to the chart this week.
- **Suggested List Price:** The suggested list price for the album, excluding any sales tax.
- **Castles & Track:** The number of castles and tracks on the album.
- **Back Up:** The album that was in a similar position as the previous week.
- **Country/Label:** The country and label of the album.
## ENTERTAINMENT TOP 20

<table>
<thead>
<tr>
<th>Rank</th>
<th>This Week</th>
<th>Last Week</th>
<th>Title</th>
<th>Manufacturer</th>
<th>Weeks on Chart</th>
<th>Type</th>
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<th>Atari</th>
<th>Commodore</th>
<th>IBM</th>
<th>Texas Instruments</th>
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<td>LODE RUNNER</td>
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<td>7 11</td>
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<td>STAR LEAGUE BASEBALL</td>
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<td>Arcade-Style Game</td>
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## EDUCATION TOP 10

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<tr>
<th>Rank</th>
<th>This Week</th>
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<th>Title</th>
<th>Manufacturer</th>
<th>Weeks on Chart</th>
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<th>Apple</th>
<th>Atari</th>
<th>Commodore</th>
<th>IBM</th>
<th>Texas Instruments</th>
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<td>1</td>
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<td>MASTERTYPE</td>
<td>Scarborough</td>
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<td>Educational program that teaches touch typing to ages 7 to adult in an exciting video game format in full-sized lessons.</td>
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<td>FACEMAKER</td>
<td>Spinnaker</td>
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<td>4 part learning game designed to teach very young children (ages 4-12) the computer keyboard &amp; memory skills by asking them to work with a human face.</td>
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<td>Learning adventure that encourages problem-solving.</td>
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IT TAKES:
A great record company (RCA), with the best promotion and sales people, plus the nation's radio and retail support, along with a fantastic band, crew, agency (ICM), public relations firm (Rogers & Cowan), merchandiser (EMMC), the leading concert promoters and, of course, the record and tape buyer and concertgoer...

TO MAKE:
"Living In Oz" our third straight platinum album, with the "Living In Oz World Tour" one of the most successful tours of 1983 with over 100 concerts performed in front of over 1.5 million people in five countries.

Thanks for a great year!

RICK SPRINGFIELD

MANAGEMENT AND DIRECTION:
MAJOR WAY MANAGEMENT
DANA MILLER - BARRY GROSS

www.americanradiohistory.com
INTRODUCTION TO YEAR END CHARTS

The 1983 Year End charts are compiled by computer from Billboard's weekly, bi-weekly and monthly charts during the eligibility period of Nov. 1, 1982 through Oct. 31, 1983.

Final Year End chart positioning is based upon a point system. Points for each record (single or album) are awarded equally to:
- the artist
- the producer
- the label
- the publisher (singles only)
- the record itself

Points are awarded based upon the chart position of a record for every week it is on the chart. The points it accumulates are based on an inverse relationship between the chart position and the number 100. For example, a record at number 100, the artist, the producer, the label, the publisher and the record each receives one point. When a record reaches No. 1, it receives 100 points and also receives bonus points.

The Year End charts represent the accumulation of all points respective artists, labels, publishers, etc. have received for all their charted records during Nov. 1, 1982 through Oct. 31, 1983.

The U.K. singles and albums charts are compiled by Gallup, based on data from Jan. 1, 1983 through Oct. 29, 1983.

The prospect of real and "invited" mergers on the international scene was set against a backdrop of generally depressed sales. The U.S. upturn had few parallels in other major markets, with the exception of West Germany and Canada, and the problem was compounded abroad for American-based multinationals by the strength of the dollar.

So it was that these and other developments underscored the industry's ongoing need to change and adapt, to meet the challenges of creativity, efficiency and profitability. The cassette's move to parity with disk in the U.S. was seen as encouraging, while merchandisers began to expand into other product areas. Home video was the generally preferred option, spurred by an active rental market and signs of stronger sales. Lower-priced product such as "An Officer And A Gentleman" and "Flashdance" was partly responsible for the latter trend. A number of record/tape chains also moved into computer software, although the decline of the video game market as well as computer hardware price upheavals lent an air of uncertainty to the field.

As to the year ahead, indicators are positive on most fronts. Industries generally believe that business will continue its most tangible upsing, even as it faces such knotty problems as home taping (audio and video) and proposed repeal of the First Sale Doctrine. Perhaps if Michael Jackson would star in a movie (also available on home video, of course) with guest performances by Sting and David Bowie, and a Giorgio Moroder-produced soundtrack written by Def Leppard...

ADAM WHITE
Editor
The fact that Michael Jackson dominates Billboard's year-end chart awards is hardly a surprise, but what is striking is the magnitude of his sweep. Jackson is the year's top artist in pop, black music, rock, jazz, dance, and has the No. 1 pop and black album of the year with "Thriller."

What's more, the first five singles released from "Thriller" are all among this year's top 10. "Billie Jean" (second only to the Police's "Every Breath You Take") and "Billie Jean" also ranked second on the black chart, behind "Billie Jean" and "Beat It" combine to take the top spot in dance/disco.

Jackson's strong showing is all the more noteworthy because it came from an entirely new wave. That's the term Rolling Stone's Jon Landau used to describe '80s music when he wrote about the music business's "last gasp" in 1978. Since then, the phrase has come to mean a period of opportunity for new talent, and it has been repeated again and again in recent years. But this year's wave was different. It was more than a fleeting moment of opportunity, and it had a lasting impact on the music business. The year's top artists and albums were all part of this new wave, and they helped to shape the direction of music for the next few years.

In terms of No. 1 LPs, there were only three that mattered: "Business As Usual" by Men At Work in the beginning of the year, followed by Michael Jackson's "Thriller" and the Police's "Synchronicity." "Business As Usual" fell out of the top 10 by the summer, and its follow-up didn't do nearly as well. Nor were there any major chart moments popping out of Australia, indicating that the musical flood from Down Under has abated at least for the time being, though not for want of trying. To introduce Midnight Oil to this country, the Rogers & Cowen public relations agency sent along a file an inch thick on their newest raves, but whether it was its weight or that of the group itself, the year's other major music trend was the popularity of international acts. Nearly half of the year's top 100 pop singles are by acts that hail from outside the U.S. The U.K. accounts for a commanding 31 of the top 100 hits, and that doesn't even count those split-nationality duets by Kenny Rogers & Sheena Easton, Joe Cocker & Jennifer Warnes and Michael Jackson & Paul McCartney.

Australia follows with seven of the top 100 singles—three by Men At Work, plus single entries by Rick Springfield, Little River Band and Helen Reddy. The most successful Canadian is represented with hits by three acts: Men Without Hats, Bryan Adams and Loverboy. Holland has two; Golden Earring and Taco. Countries with a single entry are Brazil (Sergio Mendes), Norway (Fred) and Guyana (Eddy Grant).

Another key development this year has been the popularity of dance and techno. Of the year's top 100 hits, the top 50 singles are also listed among the top 50 dance hits. These dual pop/dance smashes include new music-oriented hits like "Eurythmics' "Sweet Dreams," "The Doobies' "Blinded by the Light," "Thomas Dolby's "She Blinded Me With Science," black music hits like Donn Demara's "The Works That Make You Think," and mainstream pop hits like David Bowie's "Let's Dance" and the Greg Kihn Band's "Jeopardy."

But the year's biggest multi-format hit is Irene Cara's "Flashdance: What a Feeling" from the soundtrack for the film "Flashdance." It's the biggest hit of the year's most successful album, "Flashdance," and it's the biggest hit of the year's most successful film, "Flashdance." It's also the biggest hit of the year's most successful video, "Flashdance: What a Feeling." It's the biggest hit of the year's most successful single, "Flashdance: What a Feeling." It's the biggest hit of the year's most successful album, "Flashdance," and it's the biggest hit of the year's most successful film, "Flashdance." It's also the biggest hit of the year's most successful video, "Flashdance: What a Feeling." It's the biggest hit of the year's most successful single, "Flashdance: What a Feeling." It's the biggest hit of the year's most successful album, "Flashdance," and it's the biggest hit of the year's most successful film, "Flashdance." It's also the biggest hit of the year's most successful video, "Flashdance: What a Feeling." It's the biggest hit of the year's most successful single, "Flashdance: What a Feeling." It's the biggest hit of the year's most successful album, "Flashdance," and it's the biggest hit of the year's most successful film, "Flashdance." It's also the biggest hit of the year's most successful video, "Flashdance: What a Feeling." It's the biggest hit of the year's most successful single, "Flashdance: What a Feeling." It's the biggest hit of the year's most successful album, "Flashdance," and it's the biggest hit of the year's most successful film, "Flashdance." It's also the biggest hit of the year's most successful video, "Flashdance: What a Feeling." It's the biggest hit of the year's most successful single, "Flashdance: What a Feeling." It's the biggest hit of the year's most successful album, "Flashdance," and it's the biggest hit of the year's most successful film, "Flashdance." It's also the biggest hit of the year's most successful video, "Flashdance: What a Feeling." It's the biggest hit of the year's most successful single, "Flashdance: What a Feeling." It's the biggest hit of the year's most successful album, "Flashdance," and it's the biggest hit of the year's most successful film, "Flashdance." It's also the biggest hit of the year's most successful video, "Flashdance: What a Feeling." It's the biggest hit of the year's most successful single, "Flashdance: What a Feeling." It's the biggest hit of the year's most successful album, "Flashdance," and it's the biggest hit of the year's most successful film, "Flashdance." It's also the biggest hit of the year's most successful video, "Flashdance: What a Feeling." It's the biggest hit of the year's most successful single, "Flashdance: What a Feeling." It's the biggest hit of the year's most successful album, "Flashdance," and it's the biggest hit of the year's most successful film, "Flashdance." It's also the biggest hit of the year's most successful video, "Flashdance: What a Feeling." It's the biggest hit of the year's most successful single, "Flashdance: What a Feeling." It's the biggest hit of the year's most successful album, "Flashdance," and it's the biggest hit of the year's most successful film, "Flashdance." It's also the biggest hit of the year's most successful video, "Flashdance: What a Feeling." It's the biggest hit of the year's most successful single, "Flashdance: What a Feeling." It's the biggest hit of the year's most successful album, "Flashdance," and it's the biggest hit of the year's most successful film, "Flashdance." It's also the biggest hit of the year's most successful video, "Flashdance: What a Feeling." It's the biggest hit of the year's most successful single, "Flashdance: What a Feeling." It's the biggest hit of the year's most successful album, "Flashdance," and it's the biggest hit of the year's most successful film, "Flashdance." It's also the biggest hit of the year's most successful video, "Flashdance: What a Feeling." It's the biggest hit of the year's most successful single, "Flashdance: What a Feeling." It's the biggest hit of the year's most successful album, "Flashdance," and it's the biggest hit of the year's most successful film, "Flashdance." It's also the biggest hit of the year's most successful video, "Flashdance: What a Feeling." It's the biggest hit of the year's most successful single, "Flashdance: What a Feeling." It's the biggest hit of the year's most successful album, "Flashdance," and it's the biggest hit of the year's most successful film, "Flashdance." It's also the biggest hit of the year's most successful video, "Flashdance: What a Feeling." It's the biggest hit of the year's most successful single, "Flashdance: What a Feeling." It's the biggest hit of the year's most successful album, "Flashdance," and it's the biggest hit of the year's most successful film, "Flashdance." It's also the biggest hit of the year's most successful video, "Flashdance: What a Feel外

But it's hard to be very alternative when your band is sitting atop the charts and it's playing Shea Stadium to boot. Indeed the Police, and David Bowie, whose record $17 million deal with EMI was soon overshadowed by the $25 million plus offering to the Rolling Stones by CBS, were both the most visible and elder representatives of a new wave of English invasion, and both acts were considered to be the leaders. The Police were the first to take a hit at the charts, and Bowie was the first to be nominated for a Grammy Award. Yet they too had their moments of success. Bowie's "Space Oddity" and "Changes" were both huge hits, and The Police's "Synchronicity" was a huge critical and commercial success. But it was the Police's "Synchronicity" that really put them on the map, and their follow-up single, "Message in a Bottle," was an even bigger hit.

If AOR radio turned away from them and began playing more new music, it's said that in order to hear them after that, their legion of young, mostly male fans, had no other choice but to buy the record and see the show. ROUMAN KOZAK Editor

Country '83

Country continued to make it look easy, while the rest of the music industry coped with the problems of economic recovery. Country just kept on going, expanding what's now become a substantial share of the pop market. Nashville labels cast a wary eye on their bottom line receipts, of course, but since country has never been known for lavish budgets, extravagant signings or overblown promotions, things remained more or less status quo for 1983. There were exceptions, Electra/Asylum decided to withdraw from the country field, merging its Nashville division with Warner Bros., under the direction of Jimmy Bowen. Epic, Columbia and RCA went heavier into video, Kenny Rogers and Juice Newton left the Capitol/Liberty fold for RCA PolyGram looked closer at country in Nashville, installed

President Ronald Reagan greets Ray Charles during the Country Music Assn.'s 25th anniversary festivities in Washington.

Frank Jones as chief and signed several unknowns, one of whom—Kathy Mattea—scored very well on her debut single, "Street Talk," tying Azzoff gave MCA Nashville the green light for expansion and the label suddenly escalated its activity, adding both newcomers and established names like Reba McEntire and Larry Gatlin, while rumors hinted at enlarged staff and office space in the not-distant future. Monument Records kicked into high gear—then falttered and went into Chapter XI for most of the year. 1983 found Ray Charles, Dan Seals, Bob Seger, Exile and Jose Feliciano on the country charts. It saw international star Ray Charles visit the country charts with "Take Me Home, Country Roads."
Julio Iglesias cut a duet with Willie Nelson. It's far out
Anderson who topped the charts with a "55's-sounding
tune called "Swingin.'" Country's only gold single of the
And it continued to see an exodus of country releases flowing
over into rock and pop, through the efforts of Kenny Rogers,
Alabama, Willie Nelson, Eddie Rabbitt, Dolly Parton, Crystal
Gaye and Ronnie Milsap, among others.
Some were no more than stopgap epiphanies in 1983 for coun-
try music—unless you count its rock-solid steadiness through
an otherwise shaky-recovering economy. Perhaps in the fin-
al analysis, that's as show-stopping as anything.

KIP KIRBY
Country Music Editor

Concerts '83

From all indications the 1983 live concert business wasn't
as bad as some of the previous years, but nobody was cele-
brating yet the return of the good old days of the middle
'70s.

Of course, it depended on who you were. If you were the
Police or David Bowie or Simon & Garfunkel, you did just
fine, even if you didn't sell out every show in every venue. If you
were Styx or Men At Work or Asia or Stevie Nicks, you had
your ups and downs, but mostly you made it through okay, or
else you just got off the road and headed for Tokyo for an
MTV special.

If you were heavy metal, life was pretty good, too, for such
acts as Van Halen, Def Leppard, Quiet Riot, Judas Priest,
Iron Maiden, or even Journey or Loverboy, because as far as
the concert scene went, 1983 was the year of heavy metal, its
overblown presentation and gestures just perfect for the are-
aeus crowds.

It was a tribute to heavy metal's drawing power that the
largest crowd at the largest concert event of the year was the
day devoted to heavy metal at the 83 US Festival when over
300,000 fans braved over 90 degree temperatures to see
Van Halen, Judas Priest, Triumph, and the like.

The US Festival itself, which drew about a half a million fans
and some 2,000 reporters, managing to infuriate the latter,
if not the former, was deemed a bust at year's end, losing
Los Angeles. These venues normally charge a higher ticket
price and attract a older audience that is willing to pay the
premium for seeing an act in a venue more comfortable than
a basketball game.

On the club side, at least in New York, the year's end saw
the emergence of a number of new places: the Limelight
Cats, Be Boppo, and Rags, but it was a measure of the stability
of the situation that there were still only three major club
venues to see live entertainments: the Ritz, the Peppermint
Lounge and Danceteria, though the Red Parrot and Roseland
aren't far behind to show more activity. And the Marquee Para-
dium, which closed, and was to reopen as a giant ballroom,
remained dark into the winter.

Inside these clubs the big influence, as everywhere else,
was the influx of black music. But points out Frank Rocco of
the Peppermint Lounge, that wasn't the only crossover. Acts
that before would never be played in a dance club, like ZZ
Top or Quiet Riot, were now becoming part of the mix. Which,
in a way, made it all the more exciting.

ROMAN KOZAK
Talent & Venues Editor

Black '83

This was the year for Michael Jackson. No question about
that. Simply put, no black singer has ever sold as many copies
of a single album as he has with "Thriller." Ignoring his videos,
his charisma, and the strength of the music, that fact alone makes
this 25-year-old the reigning prince (coops). I mean, there's
surely a market for a $50 million album.

But Jackson was far from the only success story in black
music. Marvin Gaye and George Clinton, two of the most im-
portant figures in the history of black music, made come-
back from years of artistic and financial turmoil. For Gaye
the vehicle was "Sexual Healing," the "Let's Get It On" of the
'80s that re-established Gaye as an innovative musician and
sensually sensual singer. Clinton, his P-Funk army on the
decline, wrapped his weirdness in a synthesized package
and waxed his "Atomic Dog" back to the top of the black chart.

Other veterans showing impressive staying power were
Gladys Knight & The Pips with their fine "Vision" album and
the Isley Brothers with "Between The Sheets." James
Mutume, who wrote with partner Reggie Lucas had a string of hits
producing for Stephanie Mills, had his first major hit as an
artist with "Juicy Fruit." Meanwhile, the Goo Band with three
strong singers ("Early In The Morning.") "You Dropped A Bomb
On Me," "Outstanding," Rick James with "Cold
Blooded," the album and single, and the Whispers main-
tained their position as three of black music's most consis-
tent record sellers.

Of the youngbloods, producer-writer-turned performer Kas-
shia Janet Jackson, and the Mary Jane Girls all started their
careers impressively. However, of all the industry's good
young acts it was DeBarge, who've been been magazine pin
ups for years before having a significant hit, made the most
progress. Two excellent singles, "I Like It," and "This Love,
" an appearance on the "Motown 25" special gave DeBarge
a major black and crossoversales.

Two of the most interesting stories of the year involve art-
ists who are musically works apart. Z.Z. Hill and Prince with
his "The Rhythm And The Blues" and before that with "Down
Home," nearing 90 looks on the black album chart. Hill, and
all the folks at Jackson, Mississippi's Malaco records have
shown there is a lot of spunk left in good old rhythm & blues.

Meanwhile, the uncrowned Prince of black music had the
audacity in the midst of a recession and widespread unem-
ployment, to release a double album, "1999." A risky move
Definitely. But as he has done before and again in his short,
but remarkable career, Prince made it work. His reward was
a platinum album. In addition, he served notice on Michael
Jackson that he wasn't the only royalty on the scene today.

NELSON GEORGE
Black Music Editor

International '83

The year 1983 could well go down in popular music histo-
ry as a watershed chapter when geographical boundaries
were finally swept aside by a tital wave of multinational tal-
tenstrends and productions.

For the curious observer, maybe it's still early days to be
fully convinced but the foundations of true worldwide free
trade in pop have surely been laid.

While the U.S. and U.K. continued producing the usual
steady (though numerically diminishing) flow of mega-sell-

Irish group the Chieftains journey to the Great Wall of China
ers, with Michael Jackson and David Bowie respectively out
front in most territories, other countries, even as small as
Denmark (population four million), are grabbing increasingly
larger shares of the action.

The Australian music business (Men At Work brand lead-
ers, but hotly challenged by a dozens others) has earned a top
top five slot, surely, in terms of international approbation and
sales.

In the unceasing U.S. versus U.K. supremacy battle, the
latter has seldom had it so good. Suffice it to just list some of
the outstanding acts which have charted regularly in the U.S.
this year: Duran Duran, the Police, Culture Club, Def Lep-
pard, Deyo's Midnight Runners, the Thompson Twins, ABC,
Phil Collins, Sheena Easton, Spandau Ballet, Bonnie Tyler,
Thomas Dolby, the Eurythmics, Heaven 17.

Who's who? Eddie Murphy out-Wonders
Steve when the singer made a rare tv ap-
ppearance as guest host on "Saturday Night Live."

(Continued on page TA-33)
No single trend in popular music proved more pervasive during 1983 than visual musical programming. The success for musical video clips over cable systems spawned the proliferation of new music video shows for network and local television, while long form musical programs for the home video market notched major sales and rental successes.

That pattern was underscored by the level of clip production, not only at major record labels but at the grass roots level. As symbolized by MTV's Basement Tapes, young bands increasingly employed self-produced video pieces as vehicles for career advancement; to many performers trying to break into recording contracts, the music video clip became a more potent tool than conventional demo tapes, affording a link not only to prospective record companies, but to the public at large.

Spurring the market's growth were a number of factors. Apart from the ongoing expansion of cable television services, the consumer electronics industry made significant progress in mating audio and video technology in a host of new products: component television, providing more sophisticated monitors, tuners and audio systems, as well as the market launch for Sony's Beta Hi-Fi videocassette recorder (and the inevitable rush to market by competitors with their own improved stereo VCRs), dramatized the evolution of home entertainment as a marriage between high-performance audio and video gear. That scenario in turn made the appeal of visual music focal to home video programmers seeking to exploit the new technical horizons at hand.

As for visual music itself, however, the mushrooming quantity of programming was offset by a central paradox. With record companies still the primary financials for clips, the issue of payment loomed ever larger. Because music clips remained promotional tools rather than profit-earning programs, the form increasingly represented a Catch 22 for music marketers. Rising production costs were amplified by the growing demand for video production assurances from performers; with video thus a major negotiating issue, labels found themselves forced to underwrite video clips for more artists than ever.

That, in turn, drove total investments in video programming ever upward for record companies, affecting their ability to carry other marketing costs. A number of major labels did seek fees from cable users and clubs to defray duplication costs, but recouping the actual production investment remained a point of conjecture. While acknowledging visual music's impact on a new generation of record and tape consumers, most industry executives privately questioned the long-term wisdom of creating a mini-industry in which program users reaped profits while producers continued to spend without any clear guarantee of reimbursement.

Less obviously, that cycle trapped music clips in a creative cul de sac. With labels intent on curbing production costs, the visual vocabulary for music clips was itself restricted in its growth. And while the nation of young music enthusiasts didn't complain, musicians, directors and producers often seemed trapped on a treadmill where the same images, effects and symbolic conceits were repeated time and again.

If the rank and file of visual music clips thus hosted their own cliches, the best clips did open up fertile new ground. Dance was rediscovered as a natural visual counterpart to music, with a number of ambitious clips employing elaborate choreography. Computer graphics and animation, while economically daunting for more modest productions, likewise provided inventive alternatives to the usual litany of camera moves and visual images.

The popularity for visual music clips also attracted established filmmakers to the new form. Top commercial directors like Bob Giraldi began testing the video music waters, while two of the year's most publicized clips were the work of motion picture directors: Bob Rafelson worked with Lionel Richie on Richie's video for "All Night Long," while John Landis reportedly set a new record in clip production costs with his short piece on the title song of Michael Jackson's "Thriller," the year's blockbuster album hit.

The Thriller clips also signaled possible new avenues for clip exposure. In order to qualify the film for the Academy Awards, "Thriller" was screened in a limited engagement in movie theaters; in Los Angeles, the piece was appropriately added to a re-release of Walt Disney's "Fantasia," itself a landmark in visual music. And "Thriller," in addition to its cable and broadcast tv airings, was also used as the centerpiece for a Vestron Videocassette, "Making Michael Jackson's 'Thriller'"...Such ancillary uses made Landis' reported seven figure budget seem less perilous.

Among the musical idioms addressed by film and video directors, rock remained by far the most visible. But despite more limited avenues for exposure, black and country performers were showcased in their own video clips, and video club operators began exploring the potential for alternative programming that could reach audiences other than the young rock constituency wooed by MTV, "Night Flight," "Friday Night Videos" and other music video programs.

In the realm of long form visual music programs, filmed and videotaped concerts remained the most frequent source for home video programs and cable specials. But successful documentary programs tailored for the home video market, such as the concert clips, signaled new diversity in this still fledgling area. Equally important, the creation of programs for sale to the home market, while less dramatic than the boom in cable and broadcast usage for music video, served as heartening proof that visual music can grow into a legitimate industry where program producers can profit along with their cable and broadcast users.
ASCAP HAS 3 MORE REASONS TO CELEBRATE 1983:

1. ASCAP Songs Captured 70% of Billboard's Year End Top Pop Singles Chart.

2. ASCAP Songs Captured 70% of Cashbox’s Year End Top Pop Singles Chart.

3. ASCAP Songs Captured 66% of Radio & Records’ Year End Top Pop Singles Chart.

What a Wonderful Way to Usher in Our 70th Anniversary Year.

WE’VE GOT THE SONGS

WE’VE GOT THE SONGS

JEOPARDY

LAWYERS IN LOVE

LITTLE RED CORVETTE

LOVE IS A BATTLEFIELD

MANIAC

MR. ROBOTO

MY LOVE

1999

ONE THING LEADS TO ANOTHER

OUR HOUSE

OVERKILL

PASS THE DUTCHIE

PHOTOGRAPH

PROMISES, PROMISES

PUTTIN’ ON THE RITZ

PYT

RIO

ROCK THE CASBAH

SAY SAY SAY

SEPARATE WAYS

SEXUAL HEALING

SHAME ON THE MOON

SHE BLINDED ME WITH SCIENCE

SHE WORKS HARD FOR THE MONEY

SHE’S A BEAUTY

SOLITAIRE

STEPPIN’ OUT

SWEET DREAMS (ARE MADE OF THIS)

TAKE ME TO HEART

THE GIRL IS MINE

TIME

TONIGHT I CELEBRATE MY LOVE

TOO SHY

TRULY

TRUE

TWILIGHT ZONE

TWIST OF FATE

UNION OF THE SNAKE

UP WHERE WE BELONG

WE’VE GOT TONIGHT

YOU AND I

YOU ARE

YOU GOT LUCKY

YOUR LOVE IS DRIVING ME CRAZY
The Year's Top Stories

JANUARY
- MECHANICAL RATE RISES from four cents to 4.25 for all recordings (1/8).
- CBS RECORDS sets pricing parity for rack jobbers, one-stops and retail chains. Previously, retail paid a higher price (1/15).
- ELEKTRA/ASYLUM RECORDS shifts its headquarters to New York in the wake of Joe Smith's resignation to assume a post at WDQ in the sports area. Bob Krasnow is appointed chairman and Bruce Lundvall president (1/22).
- POLYGRAM RECORDS mulls 6-by-1.2 inch CD box with a fixture (and lock) feature, showcasing the augmented package at RIAA meetings (1/29). (The concept eventually became industry standard for augmented CD packaging).

FEBRUARY
- BURKHART/ABRAMS/MICHAELS/Douglas and Associates order up new music for ADR at 'SuperStars' strategy session. ADR's pressing need to evolve was also the focus of Billboard's Radio Programming Convention, which drew more than 500 registrants (2/5).
- CBS RECORDS institutes contract clause forbidding the use of video clips on broadcasts advertising or promoting blank tape and recording equipment (2/12).

MARCH
- CBS RECORDS Claims in its battle against parallel imports, that, according to the 1976 Copyright Act, it has exclusive rights in the U.S. to recordings released by its subsidiaries abroad (3/5).
- TOTO TAKES FIVE GRAMMIES, matching previous achievements by Quincy Jones and Christopher Cross. The awards included those for record, album and producer of the year (3/5).
- E.B. MARKS MUSIC, one of the few remaining oldline music publishers owned by descendents of the original founders, is acquired by publisher Fredric Biemstuck and Hammeser Music and Thea Co., via a partnership deal (3/12).
- CBS INC. is planning the sale of its 50% of its recently acquired United Artists Music Catalog. The sale would leave CBS as a general partner (3/26).

APRIL
- ARISTA RECORDS to branch distribution, following RCA's acquisition of a reported 50% interest in the company from its German parent, Bertelsmann. Following on the heels of Chrysalis' move to the CBS branch network, the change is seen as imputes to legal action by independent distributors (4/2).
- RIAA FIGURES show a decline for the fourth consecutive year of manufacturer net shipments of recordings in both units and dollars at suggested retail list price (4/15).
- PICKWICK DISTRIBUTING is no longer viable, following the defection of Chrysalis, Arista and Motown from its line-up, said topper Jim Moran at the NARM convention. The firm has shuttered branches and announced stringent new credit policies (4/15, 4/16 & 4/23).
- SCHWARTZ BROS. INC. slaps Arista Records & RCA with a $5 million breach of contract suit, claiming fraudulent conduct, unfair competition, contractual interference and conspiracy (4/24).
- THE VIDEO GAME trade's rapid evolution and continued volatility are spotlighted at Billboard's first Video Game Conference, co-sponsored with Video Marketing Game Letter (4/30).

MAY
- IRVING AZOFF, newly appointed president of the MCA Records Group, is looking beyond records to all facets of home entertainment—from records to cable to music publishing to merchandising to home video (5/7).
- CD SALES will match those of the conventional LP in 1989, and will surpass it a few years later, predicts PolyGram president Jan Timmer. His remarks came at Billboard's International Music Industry Conference (IMIC) (5/14).

JUNE
- SENATE SUBCOMMITTEE marks up and reports to the full Senate Judiciary Committee the audio rental bill, which requires the permission of sound recording copyright owners before rental can be lawfully authorized (6/4).
- BMI SEeks CANCELLATION of music performance licenses for CBS owned and operated television stations (6/4).
- THE AMERICAN FEDERATION OF MUSICIANS (AFM) and label representatives reach agreement on royalty payments for the commercial use of promotional video clips, pending ratification by AFM members (6/11).
- COMPACT DISCS begin moving out to U.S. record and tape retailers, but quantities will be severely limited. Initially, most labels will not tag their CDs with a suggested retail price, allowing for wholesale price adjustments (6/18).
- MTV TESTS its concert promotion ponia, is planning up with A&M Records and Frontier Booking Int'l for the Polio's national tour (6/18).
- RECORDER DRAFTS Russ Solomon's Los Angeles-based retail chain, opens a New York superstore with a $250,000 ad blitz to promote the 28,000 square foot site (6/25).

JULY
- PRESLEY LAWSUITS SETTLED, with an 'amicable' pact reached between Col. Tom Parker and RCA Records (7/2).
- WARNER COMMUNICATIONS and POLYGRAM close that they are in discussions for a joint venture in which Warners would acquire an 80% stake in PolyGram U.S. and 50% in the company abroad (7/9).
- PROMOTERS JOHN SCHER and Cedric Kushner are indicted by a federal grand jury in Trenton, N.J., on charges of violating Section 1 of the Sherman Antitrust Act (7/9).
- MOTOWN RECORDS and the MCA Records Group near a new distribution link, dealing independent distributors their third major label loss this year (7/9).
- THE SUPREME COURT postpones a decision on the Betamax home video recording issue until the fall session (7/16).

AUGUST
- ARIOLA is expected to handle European distribution for computer software and video games made by four major U.S. manufacturers (8/6).
- MOTOWN DISTRIBUTION VIA MCA BARKED by a Maryland judge in the mid-Atlantic territory formerly handled by Schwartz Bros. (8/6).
- CBS RECORDS SCORES against parallel imports, winning its suit against New York retailer Jimmy's Music World for importing and selling copies of Michael Jackson's 'Thriller' and any other CBS product (8/6).
- BIG STATE DISTRIBUTING in Dallas seeks $450,000 in annual damages for an "indeterminate" period from Motown, following its switch to the MCA branch system. The suit follows Schwartz Bros. Inc.'s $5 million suit against Motown and MCA (8/13).
- WARNER PUBLISHING'S newly formed Warner Software division seeks entry into the computer software industry via major acquisition offers, with DataSoft said to be close to an equity arrangement where Warner Software would purchase 50% of the company (8/20).

SEPTEMBER
- THIRD SUIT AGAINST MOTOWN filed by Associated Distributors of Phoenix. The suit follows those filed by Schwartz Bros. and Big State, over Motown's defection from indie ranks to MCA for distributing (8/20).
- THE ROLLING STONES prepare ink with CBS for $25 million for four albums after leaving Atlantic (8/27).
- SCHWARTZ BROS. SETTLES Motown and MCA suit out of court (8/27).

OCTOBER
- CHAPPELL MUSIC and its associated companies are put up for sale by the PolyGram Group for an estimated $150 million (10/18).
- TOP 40 dominates four major markets—Houston, Cleveland, Boston and Los Angeles—in the summer Arbitron (10/15).
- 'BLACK FRIDAY,' a two-hour showdown of organized video dealers in Arizona, Minnesota and California, is planned (Continued on page T4-38)
BARBRA STREISAND in her first national radio interview of the '80s, ASIA live from Tokyo, the US FESTIVAL '83, HBO Simulcasts with KENNY ROGERS, DOLLY PARTON, OLIVIA NEWTON-JOHN, HALL & OATES, WILLIE NELSON and BILLY JOEL, 1984 concert exclusives with STEVIE NICKS, MICHAEL MCDONALD, THE PRETENDERS, CHRISTOPHER CROSS, JOURNEY, JOHN COUGAR, CHRISTINE McVIE and ASIA, the RONNIE LANE BENEFIT CONCERT from London, the exclusive NARAS GRAMMY AWARDS SPECIAL... all from America's largest producer and distributor of nationally sponsored radio programs, concerts and specials. Over 3,000 U.S. radio stations carry our events and programs... programs like LIVE FROM GILLEY'S, OFF THE RECORD WITH MARY TURNER, THE ROCK ALBUM COUNTDOWN, EARTH NEWS, THE PLAYBOY ADVISOR, SPECIAL EDITION, DR. DEMENTO, and the SUPERSTAR CONCERT SERIES. Our big events and big programs cover every major radio format and they're all brought to you free of charge on a barter basis. For the biggest audiences in national radio, it's WESTWOOD ONE... and only!
By BRIAN CHIN

As the new wave arrived or what? In its welter of white dreadlocks, conceptual video and contradictions, 1983 was the year when record labels, radio stations and fans of music jumped at the term "new music."

"New music" is a fittingly vague term, with several crucial challenges built right in. Most of all, it forces everyone, whether consumer, musician or businessperson, to be more of a fan. The reason: to be able to judge or even recognize what is "new" demands involvement in what has preceded the new.

That's why interviews with the foremost British "new music" invaders so often turn into passionate discussions of recent pop, rock, soul and disco history. The affection with which Eurythmics' Annie Lennox speaks of Sam and Dave and the defiance with which Culture Club's Boy George calls himself a "plagiarist" bespeak the pride that any fan of music has in being part of that following. They also slag their peers for perceived failings as freely as any fan disappointed with a new record, or skeptical of an artist's intentions.

New music represents in large part the return of the cult, the aficionado, the social aspect of sharing music for its own sake.

And when the music itself is the point—when there is no pervasive political context by which to judge the correctness of music (which is what '60s nostalgists seem to miss)—all kinds of interesting things start happening.

A British man in powder and dreadlocks starts singing soul ballads to a rock audience and is called the most commercial voice of the year. . . A rock club posts a "No Disco" placard at the door while video clips by such uncompromising rockers as Michael Jackson, David Bowie, and Prince play inside and the all-electronic featured band sings, "Yes, it's safe to dance". . . . Top 40 and alternative radio outmaneuver both AOR and urban contemporary radio by daring to expose music from both categories to listeners who have all along been interested in and buying in both categories. . . It becomes common to hear rock DJs play an entire evening of U2 or the Smiths or Boy George/Tommy Boy music to a crowd of the fashionably punk. In other words, standards and formats start crumbling.

Making sense of all the influences and ironies that exist within the new music is about as hard as untying the mythical Gordian knot. New music—or the new music listener—refuses to be logical or predictable, and tolerates the bafflingly avant-garde as well as the crassly commercial.

It has shown the most fascinating capacity for turning on itself and making what was "out" suddenly "in" again—witness the smash success of the disco-disco "Blue Monday" by New Order, and the increasing pervasiveness of music that's basically inspired by mainstream black music (Talking Heads, Madonna, Duran Duran, Depeche Mode, Thompson Twins, Greg Kihn Band). Formerly dirty words like "disco" and "Top 40" have turned out to be critical in the emergence of new music as a noticeable trend.

And when radical music of any sort arrives on the scene—rap, hiphop, ethnic, foreign-language—there is a genuine championing of its potential to widen the horizons of the audience, resulting in phenomena like the second surprise from New Order, their hiphop "Confusion," Falco's German rap funk, and the exchange of the scratch hits "Buffalo Gals" and "Rockit" from a rock audience to the street-funk crowd, and vice versa.

All of this explains why the term "new music" sends more people in the music business running for cover than any other, except, perhaps, "payola." The implicit demand of new music is that it be listened to in the here-and-now, with immediate gut reaction—this is partly because of the strong dance-club influence and partly because the fashion influence makes everything about it highly self-conscious.

Recognizing a sincere homage, an inside joke, a put-on or put-down, or a case of simple exploitation takes an instinct that's quite apart from the necessary business and marketing framework. That's the instinct of the listener. Few in the music industry identify enough with the fan to have confidence in judging with first-person authority what is substantial or the insubstantial in the genre.

Example: even after radio consultants were discredited in their transformation of AOR into a heavy-metal oldies format, they found themselves able to speak with surprising credibility about "new music" because radio programmers were hoping that the consultants would also be able to feed correct information to them on this new manifestation—somehow, it didn't occur to them to investigate their own tastes, or the tastes of local listeners.

That's something that goes exactly counter to the meaning of the last four years of "new wave" turning into "new music." The far-flung sounds and fashions of the new music are even more indicative of an environment or a system than of the development of a specific style. It's an environment in which musicians and fans alike are allowed to experiment seriously or jokingly, to delve faithfully into the past or indulge the present.

The "new music" is a variety of music led by a vanguard of artists who dared to pick up rejected music and polish it into something challenging and unique. It's followed by a heterogeneous crowd that's even more open than it realizes.

After all, the new wave was a reaction to the commercial pop-rock and pop-disco of the time. In four short years, much to the benefit of radio and the music business, the new music following has taught itself to appreciate song and production craft so much that its many-faceted products have found their way into every part of the musical spectrum.

New music is not merely colorful, shocking, weird, rude, arrogant and/or unusual. It's open to a greater degree than pop music has been in years, and all-inclusive of the whims and fancies of both musician and fan. It's now up to the industry at large to get closer to this group, which cares about music enough to create a new genre and continue evolving with it.
BMI OFFERS QUIET RIOT A NOISY WELCOME.

QUIET RIOT: BMI

Wherever there's metal, there's BMI.
Thanks to the #1 artists in the world, we are the #1 record label of the year.

#1 TOP POP LABEL: COLUMBIA RECORDS
#1 POP SINGLES LABEL: COLUMBIA RECORDS
#1 POP ALBUM LABEL: COLUMBIA RECORDS
#1 ADULT CONTEMPORARY LABEL: COLUMBIA RECORDS
#1 BLACK SINGLES LABEL: COLUMBIA RECORDS
### Top POP ARTISTS of the Year

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### Top BLACK ARTISTS of the Year

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### Top COUNTRY ARTISTS of the Year

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**Top Pop & Black Artist of the Year**

Michael Jackson

**Top Country Artist of the Year**

Alabama

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www.americanradiohistory.com
### New Pop Artists

<table>
<thead>
<tr>
<th>Pos.</th>
<th>Artist</th>
<th>(No. of Charted LPs &amp; Singles)</th>
<th>Label</th>
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<tbody>
<tr>
<td>1</td>
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<td>ABC</td>
<td>(2)</td>
<td>Mercury</td>
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<td>(2)</td>
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### Top Pop Labels

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<th>(No. of Charted Singles &amp; LPs)</th>
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### New Black Artists

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<th>Artist</th>
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<td>A&amp;M</td>
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<td>KASHIF</td>
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<td>Tommy Boy</td>
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### Top Black Labels

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### New Country Artists

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<th>(No. of Charted LPs &amp; Singles)</th>
<th>Label</th>
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<td>DAN SEAL</td>
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<td>LANE BRODY</td>
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### Top Country Labels

<table>
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The image contains a list of new artists and their chart positions, along with top labels and their chart positions. The text is well-organized, with clear headings and tables for each category. The data provided includes artist names, number of charted LPs and singles, and labels. The layout is consistent and easy to read, with a clear distinction between different types of artists (pop, black, country) and their respective charts.
### Top Pop Albums

<table>
<thead>
<tr>
<th>Position</th>
<th>Title</th>
<th>Artist &amp; Label</th>
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</thead>
<tbody>
<tr>
<td>1</td>
<td>Thriller</td>
<td>Michael Jackson &amp; Epic</td>
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<tr>
<td>2</td>
<td>Business As Usual</td>
<td>Men At Work - Columbia</td>
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<tr>
<td>3</td>
<td>Synchronicity</td>
<td>The Police - A&amp;M</td>
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<tr>
<td>4</td>
<td>H2O</td>
<td>Gary Hall &amp; John Oates - RCA</td>
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<td>5</td>
<td>Lionel Richie</td>
<td>Lionel Richie - Motown</td>
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<td>6</td>
<td>Jane Fonda's Workout Record</td>
<td>Jane Fonda - Columbia</td>
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<td>Pyromaniacs</td>
<td>Def Leppard - Mercury</td>
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<td>8</td>
<td>Kissing To Be Clever</td>
<td>Culture Club - Virgin/Epic</td>
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<td>9</td>
<td>Olivia's Greatest Hits</td>
<td>Vol. 2 - Olivia Newton-John - MCA</td>
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<td>Toto</td>
<td>Toto - Capitol</td>
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### Top Pop Song Labels

<table>
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<th>Label</th>
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<td>1</td>
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<td>2</td>
<td>Warner Bros.</td>
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<tr>
<td>3</td>
<td>Capitol</td>
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<tr>
<td>4</td>
<td>Epic</td>
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<td>A&amp;M</td>
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<td>RCA</td>
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<td>Atlantic</td>
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<td>Arista</td>
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<td>Mercury</td>
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<td>Elektra</td>
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<td>RCA</td>
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### Top Pop Album Artists-Duos/Groups

<table>
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<tr>
<td>4</td>
<td>Def Leppard</td>
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<td>Duran Duran</td>
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<td>Journey</td>
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<td>Loverboy</td>
<td>Columbia</td>
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<td>Daryl Hall &amp; John Oates</td>
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### Top Pop Songs

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<td>1</td>
<td>This Love</td>
<td>Backstreet Boys - Columbia</td>
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<td>For Your Love</td>
<td>Boyz II Men - MCA</td>
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<td>Head Over Heels</td>
<td>Journey - Columbia</td>
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<td>1871</td>
<td>Def Leppard - Mercury</td>
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<td>5</td>
<td>Breaking Up Is Hard To Do</td>
<td>Bee Gees - RCA</td>
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<td>6</td>
<td>I'm Just A Girl</td>
<td>Mariah Carey - Columbia</td>
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<td>7</td>
<td>The Kid Who Loves You</td>
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<td>8</td>
<td>The Power Of Love</td>
<td>Gloria Estefan - Columbia</td>
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### Columbia — Top Pop Album Label

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### Columbia — Top Pop Album

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<th>Artist &amp; Label</th>
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<td>This Love</td>
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### Top Pop Singles Artists

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**Note:** This list contains artists who charted the highest in the Billboard Top 100 for 1984.
### Top Pop Singles

#### ARTISTS-DUOS/GROUPS

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### THE POLICE - TOP POP SINGLE

- **THE POLICE**: "Message in a Bottle" - Columbia

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THERE ARE BIGGER COMPANIES, BUT NO BIGGER IDEAS.

Congratulations to all our fine artists who are honored by this year's awards.

Top Pop Singles
#1 "Every Breath You Take"

Top Pop Singles Vocal Duos and Groups
#1 The Police

Top Pop Artists
#3 The Police

Top Pop Albums
#3 Synchronicity/The Police

Top Pop Album Labels
#5 A & M (30)

Top Pop Album Groups
#2 The Police

Top Pop Album Artists
#3 The Police

Top Pop Singles Artists
#2 The Police

Top Pop Singles Labels
#2 A & M (27)

Adult Contemporary Singles
#2 Never Gonna Let You Go/
Sergio Mendes
#3 All Time High
Rita Coolidge

Adult Contemporary Artist
#2 Sergio Mendes

Top Adult Contemporary Labels
#2 A & M (19)
### Top Pop Album ARTISTS-MALE

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### Top Pop Singles PRODUCERS

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KC IS BACK
with his multi-million record selling touch.

"GIVE IT UP"

No.1 single in England for 4 weeks
Now heading for No.1 in the U.S.A.

Just a few of the radio stations already programming

"GIVE IT UP"

CKLW    WKAL
WKSP    Y100
WJLK/FM WVCR
KNVR    WBLA
KMWR    195
KFRC    WETB
KKHR    WHTZ
KRLA    WTIC/FM
KITY    KHTR
WORD

Nationally distributed by Alpha Distributing, New York
### Top BLACK SINGLES

**Pos. TITLE—Artists—Label**

1. **SEXUAL HEALING**—Marvin Gaye—Columbia
2. **BILLIE JEAN**—Michael Jackson—Epic
3. **JUICY FRUIT**—Motown—Motown
4. **COLO BLOODED**—Rick James—Gordy
5. **ATOMIC DOG**—George Clinton—Capitol
6. **THE GIRL IS MINE**—Michael Jackson & Paul McCartney—Epic
7. **SHE WORKS HARD FOR THE MONEY**—Donna Summer—Motown
8. **SAVE THE OVERTIME FOR ME**—Glady's Knight & The Pips—Columbia
9. **OUTSTANDING**—The Gap Band—Total Experience
10. **I LIKE IT**—DeBarge—Gordy
11. **BABY COME TO ME**—Patti Austin with James Ingram—Motown
12. **TRY AGAIN**—Champagne—Columbia
13. **YOU ARE**—Lionel Richie—Motown
14. **BEAT IT**—Michael Jackson—Epic
15. **FLASHDANCE...WHAT A FEELING**—Irene Cara—Casablanca
16. **BETCHA SHE DON'T LOVE YOU**—Evelyn King—RC
17. **JUST BE GOOD TO ME**—The SOS Band—Tabu
18. **BETWEEN THE SHEETS**—The Isley Brothers—T-Neck
19. **GOT TO BE THERE**—Chaka Khan/Warner Bros.
20. **GET IT RIGHT**—Anita Franklin—Arista
21. **BAD BOY**—Ray Parker Jr.—Arista
22. **FREAK-A-ZOID**—Midnight Star—Solar
23. **ELECTRIC AVENUE**—Eddy Grant—Portrait/Caribe
24. **TRUE**—Lionel Richie—Motown
25. **HOW DO YOU KEEP THE MUSIC PLAYING**—James Ingram with Patti Austin—Motown
26. **KNOCKOUT**—Marcia Jones—J-CRC
27. **CANDY GIRL**—New Edition—Motown
28. **DON'T YOU GET SO MAD**—Jeffrey Osborne—A&M
29. **ARE YOU SERIOUS**—Tenne Hayes—Highlife
30. **TODAY I CELEBRATE MY LOVE**—Pearl Bryan & Roberto Flack—Capitol
31. **LOVE IS THE KEY**—Maze featuring Frankie Beverly—Capitol
32. **PUT IT IN A MAGAZINE**—Sonny Charles—Highlife
33. **ALL THIS LOVE**—DeBarge—Gordy
34. **FALL IN LOVE WITH ME**—Earth, Wind & Fire—Columbia
35. **TOUGH**—Angela Bofill—Arista
36. **JUST GOTTA HAVE YOU**—Kashif—Arista
37. **INSIDE LOVE (SO PERSONAL)**—George Benson—Warner Bros.
38. **ROCKIT**—Herbie Hancock—Columbia
39. **DO WHAT YOU FEEL**—Deniece Williams—Columbia
40. **TODAY I GIVE IN**—Angela Bofill—Arista
41. **DO IT (LET ME SEE YOU SHAKE)**—The Bar-Kays—Mercury
42. **BOTTOMS UP**—The Chi-Lites—Larc
43. **IT'S LIKE THAT**—Evan Parker & Paul—Larc
44. **KEEP ON LOVIN' ME**—The Whispers—Solar
45. **PASS THE DUTCHIE**—Musical Youth—MCA
46. **THE BEST IS YET TO COME**—Grover Washington Jr., with Patti LaBelle—Elektra
47. **LET'S GO DANCIN'**—Ooh La, La, La—Kool & The Gang—De-Lite
49. **I'M FREAKY**—D'Bryan—Capitol
50. **I'VE MADE LOVE TO YOU A THOUSAND TIMES**—Smoky Robinson—Tamla

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**Top Black Singles ARTISTS**

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**Top Black Singles LABELS**

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**Top County Album ARTISTS**

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<td>I'M NOT THE LOVER</td>
</tr>
<tr>
<td>8</td>
<td>WE ARE THE MUSIC</td>
</tr>
<tr>
<td>9</td>
<td>YOUR MAN</td>
</tr>
<tr>
<td>10</td>
<td>ALL I NEED TO KNOW</td>
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<tr>
<td>11</td>
<td>THE HORSE</td>
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<tr>
<td>12</td>
<td>LIVING IN THE PROMISE LAND</td>
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<tr>
<td>13</td>
<td>WALK ON WATER</td>
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<tr>
<td>14</td>
<td>THE SAFETY DANCE</td>
</tr>
<tr>
<td>15</td>
<td>A WORLD OF OUR OWN</td>
</tr>
<tr>
<td>16</td>
<td>COME TO ME</td>
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<tr>
<td>17</td>
<td>TOO FAR AWAY</td>
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<tr>
<td>18</td>
<td>NIGHTS OF UNANSWERED PRAYERS</td>
</tr>
<tr>
<td>19</td>
<td>ARE YOU READY</td>
</tr>
<tr>
<td>20</td>
<td>I'M NOT THE隻 ONE</td>
</tr>
<tr>
<td>21</td>
<td>LONELY LULLABY</td>
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<tr>
<td>22</td>
<td>WARP SPEED</td>
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<tr>
<td>23</td>
<td>DON'T YOU WANNA RIDE</td>
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<tr>
<td>24</td>
<td>MAKE LOVE OUT OF NOTHING</td>
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<td>25</td>
<td>WHEN I'M NOT WITH YOU</td>
</tr>
<tr>
<td>26</td>
<td>HEART TO HEART</td>
</tr>
<tr>
<td>27</td>
<td>YOU CAN'T RUN FROM LOVE</td>
</tr>
<tr>
<td>28</td>
<td>ALL MY LIFE</td>
</tr>
<tr>
<td>29</td>
<td>HOW DO YOU KEEP THE MUSIC PLAYING?</td>
</tr>
<tr>
<td>30</td>
<td>ALL RIGHT</td>
</tr>
<tr>
<td>31</td>
<td>HUMAN NATURE</td>
</tr>
<tr>
<td>32</td>
<td>BORN TO BE A STAR</td>
</tr>
<tr>
<td>33</td>
<td>JUST GOING BACK</td>
</tr>
<tr>
<td>34</td>
<td>WE'VE GOT TOGETHER</td>
</tr>
<tr>
<td>35</td>
<td>HEART TO HEART</td>
</tr>
<tr>
<td>36</td>
<td>ALL THE MAN IS</td>
</tr>
<tr>
<td>37</td>
<td>I'M NOT THE ONLY ONE</td>
</tr>
<tr>
<td>38</td>
<td>IT'S REAL</td>
</tr>
<tr>
<td>39</td>
<td>I'M NOT THE ONLY ONE</td>
</tr>
<tr>
<td>40</td>
<td>THAT'S HOW LUCKY I AM</td>
</tr>
<tr>
<td>41</td>
<td>SHERE'S SOMEONE ELSE</td>
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<tr>
<td>42</td>
<td>THE GUNSLINGER</td>
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<tr>
<td>43</td>
<td>LONELY LULLABY</td>
</tr>
<tr>
<td>44</td>
<td>LONELY LULLABY</td>
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<tr>
<td>45</td>
<td>LONELY LULLABY</td>
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<td>46</td>
<td>LONELY LULLABY</td>
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<td>47</td>
<td>LONELY LULLABY</td>
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<td>48</td>
<td>LONELY LULLABY</td>
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<tr>
<td>49</td>
<td>LONELY LULLABY</td>
</tr>
<tr>
<td>50</td>
<td>LONELY LULLABY</td>
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</table>
He's No. 1 With Everyone.
No. 1

Pop Artist Of The Year
Black Artist Of The Year
Pop Album—“Thriller”
Pop Album Artist
Pop Singles Artist
Pop Male Album Artist
Pop Male Singles Artist
Black Album Artist
Black Album—“Thriller”
Black Singles Artist
Dance/Disco Artist
Dance/Disco 12” LP Cut—
“Billie Jean/Beat It”

BILLBOARD VIDEO AWARDS
FOR “BEAT IT”

BEST

Overall Video Clip
Performance By A Male Artist
Choreography
Use Of Video To Enhance
A Song
Use Of Video To Enhance
An Artist’s Image
Thanks, Michael, for making 1983 our most "thrilling" year ever.

Epic Records.
<table>
<thead>
<tr>
<th>No.</th>
<th>Charted Singles</th>
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<tr>
<td>1</td>
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<tr>
<td>2</td>
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<td>4</td>
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<td>17</td>
<td>2</td>
</tr>
<tr>
<td>18</td>
<td>1</td>
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## Top JAZZ ALBUMS

<table>
<thead>
<tr>
<th>Pos.</th>
<th>TITLE</th>
<th>ARTIST</th>
<th>LABEL</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>TWO OF A KIND</td>
<td>Bob James &amp; Earl Klugh</td>
<td>Columbia</td>
</tr>
<tr>
<td>3</td>
<td>AS WE SPEAK</td>
<td>David Sanborn</td>
<td>Warner Bros.</td>
</tr>
<tr>
<td>4</td>
<td>OFFRAMP</td>
<td>Pat Metheny Group</td>
<td>ECM</td>
</tr>
<tr>
<td>5</td>
<td>IN YOUR EYES</td>
<td>George Benson</td>
<td>Warner Bros.</td>
</tr>
<tr>
<td>6</td>
<td>BREAKIN' OUT</td>
<td>George Benson</td>
<td>Warner Bros.</td>
</tr>
<tr>
<td>7</td>
<td>DECEMBER</td>
<td>George Winston</td>
<td>Windham Hill</td>
</tr>
<tr>
<td>8</td>
<td>CASINO LIGHTS</td>
<td>Various Artists</td>
<td>Warner Bros.</td>
</tr>
<tr>
<td>9</td>
<td>CASINO LIGHTS</td>
<td>Various Artists</td>
<td>Warner Bros.</td>
</tr>
<tr>
<td>10</td>
<td>CASINO LIGHTS</td>
<td>Various Artists</td>
<td>Warner Bros.</td>
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</tbody>
</table>

## Top CLASSICAL ALBUMS

<table>
<thead>
<tr>
<th>Pos.</th>
<th>TITLE</th>
<th>ARTIST</th>
<th>LABEL</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>BACH: GOLDENBERG VARIATIONS</td>
<td>Glenn Gould</td>
<td>CBS</td>
</tr>
<tr>
<td>2</td>
<td>PACHELBEL: KANON</td>
<td>Paillard Chamber Orchestra</td>
<td>RCA Red Seal</td>
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<tr>
<td>3</td>
<td>PERHAPS LOVE</td>
<td>Paco de Lucía</td>
<td>CBS</td>
</tr>
<tr>
<td>4</td>
<td>VIVALDI: THE SEASONS</td>
<td>Pinchas Zukerman, Deutsche Grammophon</td>
<td></td>
</tr>
<tr>
<td>5</td>
<td>PACHELBEL: CANON</td>
<td>Academy of Ancient Music (Hogwood, L'Oiseau Lyre)</td>
<td></td>
</tr>
<tr>
<td>6</td>
<td>IN CONCERT AT THE MET</td>
<td>Pinchas Zukerman, Horace Lewis</td>
<td>RCA</td>
</tr>
<tr>
<td>7</td>
<td>MY LIFE FOR A SONG</td>
<td>Domingo, CBS</td>
<td></td>
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<tr>
<td>8</td>
<td>CANTIOLORE: SONGS OF THE AUVERGNE</td>
<td>Te Kanawa, English Chamber Orchestra (Tate, soy)</td>
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<tr>
<td>9</td>
<td>MOZART ARIAS</td>
<td>Te Kanawa</td>
<td>Philips</td>
</tr>
<tr>
<td>10</td>
<td>GLADAGAS: LABERGE STERNER, ANGEL</td>
<td>JEAN-PIERRE RAPMAL &amp; CLAUDE BOLLING</td>
<td></td>
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<tr>
<td>11</td>
<td>ASLEA SEAT</td>
<td>The Boston Pops</td>
<td>Philips</td>
</tr>
<tr>
<td>12</td>
<td>GALA CONCERT AT THE ROYAL ALBERT HALL</td>
<td>Pinchas Zukerman, Horace Lewis</td>
<td>CBS</td>
</tr>
<tr>
<td>13</td>
<td>HIGH, BRIGHT, LIGHT &amp; CLEAN</td>
<td>Canadian Brass</td>
<td>RCA Red Seal</td>
</tr>
<tr>
<td>14</td>
<td>BEETHOVEN: SYMPHONIES NO. 5 &amp; 6</td>
<td>Philadelphia Orchestra, London Philharmonic Orchestra</td>
<td>London Philharmonic Orchestra</td>
</tr>
<tr>
<td>15</td>
<td>THE TANGO PROJECT</td>
<td>Schimmel, Sahl, Kuts, Romanos</td>
<td>Philips</td>
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<tr>
<td>16</td>
<td>MOZART: SYMPHONIES, VOLUME 6</td>
<td>Academy of Ancient Music (Hogwood, L'Oiseau Lyre)</td>
<td></td>
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<tr>
<td>17</td>
<td>STRAUSS: FOUR LAST SONGS</td>
<td>London Philharmonic (Tereseidt), Angel</td>
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<tr>
<td>18</td>
<td>BOLLING: SUITE FOR CHAMBER ORCHESTRA AND JAZZ PIANO TRIO</td>
<td>English Chamber Orchestra, Bolling (Rapal), CBS</td>
<td></td>
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<tr>
<td>19</td>
<td>VERDI &amp; PUCCINI: Arias Te Kanawa, London Philharmonic (Pichard), CBS Masterworks</td>
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</table>

## Top Jazz LABELS

<table>
<thead>
<tr>
<th>Pos.</th>
<th>LABEL</th>
<th>ARTIST</th>
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<tbody>
<tr>
<td>1</td>
<td>WARNER BROS.</td>
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</tr>
<tr>
<td>2</td>
<td>COLUMBIA</td>
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</tr>
<tr>
<td>3</td>
<td>CAPITOL</td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>ELEKTRA</td>
<td></td>
</tr>
<tr>
<td>5</td>
<td>WINDHAM HILL</td>
<td></td>
</tr>
<tr>
<td>6</td>
<td>MCA</td>
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<tr>
<td>7</td>
<td>ECM</td>
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<tr>
<td>8</td>
<td>MUSIK</td>
<td></td>
</tr>
<tr>
<td>9</td>
<td>COLUMBIA/TAPPAN-ZEE</td>
<td></td>
</tr>
<tr>
<td>10</td>
<td>EPIC</td>
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## Top Classical LABELS

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<th>Pos.</th>
<th>LABEL</th>
<th>ARTIST</th>
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<tr>
<td>1</td>
<td>CBS/CBS MASTERWORKS</td>
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<tr>
<td>2</td>
<td>LONDON/OISEAU LYRE</td>
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</tr>
<tr>
<td>3</td>
<td>RCA/RCA RED SEAL</td>
<td></td>
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<tr>
<td>4</td>
<td>DEUTSCHE GRAMMOPHON</td>
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<tr>
<td>5</td>
<td>PHILIPS</td>
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<tr>
<td>6</td>
<td>ANGELO</td>
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<tr>
<td>7</td>
<td>ELEKTRA/NOUSCHEN</td>
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<tr>
<td>8</td>
<td>PRO ARTÉ</td>
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<tr>
<td>9</td>
<td>TELARC</td>
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<tr>
<td>10</td>
<td>ECM</td>
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</tbody>
</table>
Top Inspirational Albums

1. IT'S GONNA RAIN—Rev. Milton Brunson—Myrrh
2. YOU BROUGHT THE SUNSHINE—The Clark Sisters—Sparrow
3. LORD, YOU KEEP ON PROVING YOURSELF TO ME—Florida Mass Choir—Savoy
4. PRECIOUS LORD—Al Green—Myrrh
5. TOUCH OF CLASS—Jackson Southernaires—Malaco
7. RICHARD SMALLWOOD SINGERS—Richard Smallwood Singers—Onyx
8. UNCLOUDY DAY—Myrna Summers—Savoy
10. I FEEL LIKE GOING ON—Keith Pflug—Hope Song
11. JESUS, I LOVE CALLING YOUR NAME—Shirley Caesar—Myrrh
12. MIGHTY CLOUDS OF JOY ALIVE—Mighty Clouds Of Joy—Myrrh
13. LEAD ME—Jackson Southernaires—Malaco
15. DOUGLAS MILLER & THE TEXAS SOUTHEAST CHOIR WITH MATTIE MOSS CLARK—Douglas Miller & The Texas Southeast Choir With Mattie Moss Clark—Gospeland
16. SINCERELY—The Clark Sisters—New Birth
17. EDWIN HAWKINS LIVE WITH THE OAKLAND SYMPHONY ORCHESTRA—Edwin Hawkins with the Oakland Symphony Orchestra—Myrrh
18. BROTHER TO BROTHER—The Williams Brothers—Myrrh
20. CLOSE—Tommie Ellison—A&R
21. FANTASTIC VIOLENIERS—The Violeiniers—Malaco
22. PEACE BE STILL—Vanessa Bell Armstrong—Onyx
23. EVERYTIME I FEEL THE SPIRIT—Dr. Charles Hayes & The Cosmopolitan Church Choir—Savoy
24. 10TH ANNUAL PRAISE AND REDEDICATION CONCERT—Southeast Inspirational Choir—Jewel
25. FEEL LIKE SINGING—Natalie Hawkins—Light

Top Inspirational Artists

1. AMY GRANT—Myrrh
2. KEITH GREEN—Myrrh
3. THE IMPERIALS—DaySpring
4. B.J. THOMAS—Myrrh
5. LEON PATILLO—Myrrh
6. SANDI PATTI—Impact
7. PETRA—Sparrow
8. JOHN MICHAEL TALBOT—Sparrow
9. JONI EAREKSON—Myrrh
10. SILVERWIND (1) Sparrow
11. AMY GRANT—Malaco
12. KEITH GREEN—Savoy
13. THE IMPERIALS—DaySpring
14. B.J. THOMAS—Myrrh
15. LEON PATILLO—Myrrh
16. SANDI PATTI—Impact
17. PETRA—Sparrow
18. JOHN MICHAEL TALBOT—Sparrow
19. JONI EAREKSON—Myrrh
20. SILVERWIND (1) Sparrow
21. AMY GRANT—Malaco
22. KEITH GREEN—Savoy
23. THE IMPERIALS—DaySpring
24. B.J. THOMAS—Myrrh
25. LEON PATILLO—Myrrh
26. SANDI PATTI—Impact
27. PETRA—Sparrow
28. JOHN MICHAEL TALBOT—Sparrow
29. JONI EAREKSON—Myrrh
30. SILVERWIND (1) Sparrow

Top Spiritual Albums

1. IT'S GONNA RAIN—Rev. Milton Brunson—Myrrh
2. YOU BROUGHT THE SUNSHINE—The Clark Sisters—Sparrow
3. LORD, YOU KEEP ON PROVING YOURSELF TO ME—Florida Mass Choir—Savoy
4. PRECIOUS LORD—Al Green—Myrrh
5. TOUCH OF CLASS—Jackson Southernaires—Malaco
7. RICHARD SMALLWOOD SINGERS—Richard Smallwood Singers—Onyx
8. UNCLOUDY DAY—Myrna Summers—Savoy
10. I FEEL LIKE GOING ON—Keith Pflug—Hope Song
11. JESUS, I LOVE CALLING YOUR NAME—Shirley Caesar—Myrrh
12. MIGHTY CLOUDS OF JOY ALIVE—Mighty Clouds Of Joy—Myrrh
13. LEAD ME—Jackson Southernaires—Malaco
15. DOUGLAS MILLER & THE TEXAS SOUTHEAST CHOIR WITH MATTIE MOSS CLARK—Douglas Miller & The Texas Southeast Choir With Mattie Moss Clark—Gospeland
16. SINCERELY—The Clark Sisters—New Birth
17. EDWIN HAWKINS LIVE WITH THE OAKLAND SYMPHONY ORCHESTRA—Edwin Hawkins with the Oakland Symphony Orchestra—Myrrh
18. BROTHER TO BROTHER—The Williams Brothers—Myrrh
20. CLOSE—Tommie Ellison—A&R
21. FANTASTIC VIOLENIERS—The Violeiniers—Malaco
22. PEACE BE STILL—Vanessa Bell Armstrong—Onyx
23. EVERYTIME I FEEL THE SPIRIT—Dr. Charles Hayes & The Cosmopolitan Church Choir—Savoy
24. 10TH ANNUAL PRAISE AND REDEDICATION CONCERT—Southeast Inspirational Choir—Jewel
25. FEEL LIKE SINGING—Natalie Hawkins—Light

Top Spiritual Artists

1. THE CLARK SISTERS—New Birth
2. DOUGLAS MILLER & VARIOUS CHOIRS—Gospeland
3. JACKSON SOUTHERNARIES—Malaco
4. REV. BARNES & SISTER BROWN—Atlanta Int'l (A.R.)
5. REV. MILTON BRUNSON—Myrrh
6. THE FLORIDA MASS CHOIR—Savoy
7. AL GREEN—Myrrh
8. RICHARD SMALLWOOD SINGERS—Onyx
9. JAMES CLEVELAND WITH VARIOUS CHOROS—Savoy
10. KEITH PRINGLE—Savoy

Top Spiritual Labels

1. MYRRH
2. SPARROW
3. WORD
4. DAGEN
5. BENCSON
6. PRETTY GOOD
7. BIRDWING
8. MARANTHA
9. IMPACT
10. STAR SONG

Rev. Milton Brunson—Top Spiritual Album

1. IT'S GONNA RAIN—Rev. Milton Brunson—Myrrh
2. YOU BROUGHT THE SUNSHINE—The Clark Sisters—Sparrow
3. LORD, YOU KEEP ON PROVING YOURSELF TO ME—Florida Mass Choir—Savoy
4. PRECIOUS LORD—Al Green—Myrrh
5. TOUCH OF CLASS—Jackson Southernaires—Malaco
7. RICHARD SMALLWOOD SINGERS—Richard Smallwood Singers—Onyx
8. UNCLOUDY DAY—Myrna Summers—Savoy
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24. 10TH ANNUAL PRAISE AND REDEDICATION CONCERT—Southeast Inspirational Choir—Jewel
25. FEEL LIKE SINGING—Natalie Hawkins—Light

Talent Almanac 1984

Www.americanradiohistory.com
Top Videocassettes

Rental

Pos. TITLE—Manufacturer

RENTALS

50. AN OFFICER AND A GENTLEMAN—Paramount Home Video
51. STAR TREK II: THE WRATH OF KHAN—Paramount Home Video
52. THE ROAD WARRIOR—Warner Home Video
53. ROCKY III—CBS/Fox Home Video
54. PLAYBOY VOL. 1—CBS/Fox Home Video
55. POLTERGEIST—MGM/UA Home Video
56. FIRST BLOOD—Thorn/EMI
57. DAS BOOT (THE BOAT)—RCA/Columbia Pictures Home Video
58. NIGHT SHIFT—Warner Home Video
59. BLADE RUNNER—Embassy Home Entertainment
60. SOPHIE'S CHOICE—CBS/Fox Home Video
61. BEST LITTLE WHOREHOUSE IN TEXAS—MCA Dist. Corp.
62. 48 HOURS—Paramount Home Video
63. THE TOY—RCA/Columbia Pictures Home Video
64. STAR WARS—CBS/Fox Home Video
65. THE WORLD ACCORDING TO GARP—Warner Home Video
66. THE THING—MCA Dist. Corp.
67. FIREDOG—Warner Home Video
68. MISSING—MCA Dist. Corp.
69. HIGH ROAD TO CHINA—Warner Home Video
70. FAST TIMES AT RIDGEMONT HIGH—MCA Dist. Corp.
71. TRON—Walt Disney Home Video
72. CREEPSHOW—Warner Home Video
73. JANE FONDA'S WORKOUT—Paramount Home Video
74. FRANCIS JR.—MGM/UA Home Video
75. ON GOLDEN POND—CBS/Fox Home Video
76. MAD MAX—Vestron
77. AIRPLANE II: THE SEQUEL—Paramount Home Video
78. RICHARD PRYOR LIVE ON THE SUNSET STRIP—RCA/Columbia Pictures Home Video
79. THE VERDICT—CBS/Fox Home Video
80. DURAN DURAN—Thorn/EMI
81. SOPHIE'S CHOICE—CBS/Fox Home Video
82. THE WORLD ACCORDING TO GARP—Warner Home Video
83. STAR TREK: THE MOTION PICTURE (NEW EDITION)—Paramount Home Video
84. MISSED—MCA Dist. Corp.
85. ARTHUR—Warner Home Video
86. CONAN THE BARBARIAN—MCA Dist. Corp.
87. LOVEBITE—Warner Home Video
88. SUPERMAN II—Warner Home Video
89. QUEST FOR FIRE—Columbia Pictures Home Video
90. BEST FRIENDS—Warner Home Video
91. SHARRY'S MACHINE—Warner Home Video
92. BEST LITTLE WHOREHOUSE IN TEXAS—MCA Dist. Corp.
93. WINNIE THE POOH—Warner Home Video
94. LORDS OF DISCIPLINE—Paramount Home Video
95. DUMBO—Walt Disney Home Video
96. FAST TIMES AT RIDGEMONT HIGH—MCA Dist. Corp.
97. THE OUTSIDERS—Warner Home Video
98. DEATHWISH II—Warner Home Video

Top Video Games

Pos. TITLE—Manufacturer
1. PITFALL—Activision
2. FROGGER—Parker Bros.
3. MS. PAC-MAN—Atari
4. RIVER RAID—Activision
5. CENTIPEDE—Atari
6. DONKEY KONG—Coleco
7. PAC-MAN—Atari
8. ENDURO—Activision
9. PHOENIX—Atari
10. DONKEY KONG JR.—Coleco
Jean-Michel Jarre, on his decision to auction off the sole copy of his LP, “Music For Supermarkets”:

“The idea of this move is simply to produce a single copy for a single buyer, just like a painting. At a time when everything is standardized, over-broadcasted, and over-valued, music is one of the few mediums of artistic expression that is still rated with sound and images, it seems to be a worthwhile thing to demonstrate that a record is not only a piece of merchandise without value, infinitely reproducible, but if it, like a painting or a sculptor's bronze, be an integral part of a musician's creation.” Auction price: $8,960 with proceeds to UNICEF.

Even Hong Kong started exporting pop. The group Chyna's "There's Rock 'n' Roll in China" was a near-perfect example of how apparently disparate music styles can merge, for it was a definitive Eurasian song: English lyrics, a Mandarin chorus, Western electronic instruments, plus traditional Chinese instruments in the backing.

A worldwide break for African music looks much closer at this year's end, through tours by Sunny Ade, Juluka, Fela Kuti's Afrobeat, and the former national record companies are edging into black territories with hard-cash interest.

Music has become more video-ized than ever before, with television shows galore cropping up in 1983 to take advantage of freely supplied videoclips from the labels; plus shows ranging from small local programs on home power tv and cable to MTV, the grandfather of them all at still young age of two.

The world video market show great promise for music titles for 1984 and beyond. Since virtually every movie ever made has been released on videocassette and/or videodisk, home video companies are turning to original programming to satisfy the needs of consumers for new titles. Music already plays an important role and one that can only grow. A number of original music groups are recording to sell for release next year, and home video companies are taping in with labels and with MTV to promote them.

Iain Copeland, president, Frontier Booking International, on MTV's promotional support to the Police's "Synchronicity" tour:

"Radio has never been one of my greatest servants. Maybe I learned something from his father, folk music icon O.A.R., about this...but I had to commits the police radio completely and build a street following through the clubs when the police first played here in 1978."

Radio '83

In many ways it's been as if the radio industry has spent 1983 in a time machine—a cosmic version of a digital delay unit with technology expanding rapidly into the future, programming contracting back to the past. CBS, for example, brought its network affiliates to the brink of the 21st century stopping all land line feeds in favor of satellite delivery this summer, while continuing to do just in time. Fast, quick, he had the police radio and build on the street following by doing the clubs when the police first played here in 1978.

In the battle for supremacy, promotion continued to emerge as a major factor. Positioning, a concept unknown in earlier top 40 days, now accounts for a growing number of success stories.

Top 40's return, while a throwback to the past, has been dominated by the music produced today. The energy and vibrancy of The Doobie Brothers or the Eurythmics demand a corresponding level of excitement from artificial personalities. As just the Eagles or Seals & Crofts paved the way for the laid back values of soft rock, and both continue to thrive.

Perhaps most affected by the musical shift is AOR—a format that Turner Broadcasting System and the Time-Life network have used to great success. By summer he had switched to top 40. At that point he declared the changeover saying, "We're simply playing more music," but that fell premature was off, and Casey Kasem's past development in his "The American Top 40 was on. Doubleplay, stepped in for the format in 1982—to the point of committing itself to the now cancelled joint AOR program venture with Mutual—now finds synergy secondary to winning and has switched to an all-out top 40 approach in Denver and Washington, D.C. while retaining its remaining AOR properties to include more hit product. Boston, an area known for its AOR appeal is down to one such outlet, with top 40 WHH dominate the market.

And personalities, relegated to reading liner cards by several facilities years ago, are beginning to re-emerge. WASHINGTON D.C is again dominated by personality radio. Dick Biocini is back in a major market... Even the hint of payola scandals of days gone by returned in 1983—albeit long on abandonment, of voiceless in.

It had continued to play a major part in the future where will 1984, the year of George Orwell, take us? Optimistically, back to common sense. To a blending of sterile research with vibrant gate. Now that an entertainment, the urgency and excitement, the fun so many again hunger for. Realistically, major corporations will continue to amass properties that demand an in value. One can hope they'll note that the emotion of radio, which is a nation of young people speak them three decades ago, lies well between the corporate lines of their P & A.

Radio '83

It's little more than a year since Compact Disc was launched on the international stage, first in Japan, then Europe and finally, just this past spring, in the United States. The dramatic qualities of the new playback system captured the imagination of the public here and abroad as perhaps no other audio system since the invention of the recorded sound itself.

Bringing computer technology to the reproduction of music has played a dual role. For musicians it has been a quick and easy way to relate to. Even easier to adapt to for most listeners exposed to the playback systems is the absence of a host of problems that plague conventional disk reproduction—surface noise, restricted dynamic range, inhibited bass response on long LP sides, inner groove distortion, etc.

Here, finally, was a system that bypassed these inherent disk defects, and promised timeless, pristine reproduction with only moderate care. A laser beam reading microscopic information from a photoensitive surface could not wear the storage medium, no matter how often played. Master quality in the home, was the claim, and if there were holes, humps and other imperfections, they too were limited to those they showed as hyperbole, most who heard CD came away convinced.

Even more were enamored of the new convenience in disk space (Continued on page T4-36)
playback that CD provides. Uninterrupted play for an hour or more, computerized selectivity of bands in any programming order, and across-the-room remote control capability in some models, offered a cornucopia of options that few could resist.

There were some, in the euphoria of CD introduction, who said earlySony's high-priced LP already surely would have superseded cassettes, slaked for quick oblivion. But more seasoned observers placed its takeoff at a decade or more hence, however, followed by introduction by consumers of prices of CD hardware and software came down to levels more competitive with the LP medium, and repertoire on CD became more palatable.

Best estimates placed the number of CD players introduced into the U.S. market in 1983 at about 50,000, with somewhere over 450 disk titles turned out in inventory depth of approximately one million units. In 1984, these figures will double or even treble, industry insiders predict.

Greater productivity at existing CD pressing plants in Japan and Germany and the anticipated launch of new manufacturers in the U.S. and Great Britain in the new year will help bridge a production gap that has so far meant allocations and short supply, and the lack of any pressing taint all but some last year's models.

At year's end, industry optimism sparked by an improving economy, already made itself evident through heightened promotion of the new playback format, and some industry observers were looking beyond the introduction of personal Walkman-type car and CD players a couple years down the road, to an eventual adaptation of CD as a prime storage medium for home computers.

IS HOROWITZ
Executive Editor

THE EDGE, guitarist, U2

"Something we're at pains to point out is that 'new music' is a meaningless phrase. Basically what we play is U2 music. Apart from that, we don't want to be part of any movement. Trends and fads come and go quickly."

Disco/Dance '83

"Come back, all is forgiven," was the message the music industry gave to dance music in 1983. Club crossovers, al-though somewhat toned down in comparison to earlier years, were still present by the end of 1982—the top success of "Glitter," for example—proliferated to the point where the pop singles top 10 for most of the year was dominated by club-friendly summer and fall could have been the peak-harvest year of your favorite club DJ.

To be entirely fair, it can't quite be said that the clubs supplied the dance-oriented smash to the mainstream audience. "Billie Jean" and "Let's Dance," once recorded and released, were surely destined to be as popular as they were, with club play in the background. But because clubs continue to provide a social and cultural context for the very existence of a genre, you can bet that if every dance club disappeared tomorrow, a great many songs would not be written at all.

How valuable that setting was became more and more apparent over the course of the year:

- Video, music and dance became interlocked in a new media era in a way that added up to tremendous growth.
- The computer industry continued to play a major role in parts of its products: video productions such as "Message," "Rockit" and "Maniac" hit the audience with a momentum which was only interrupted by a bit of redolence in the pile-up of sensory input—the sound, the sight, the dance.
- The ability to pick a left fielder was still the pride of the clubs: the "new music" explosion was, more than anything, a raising of consciousness that, in its finest moments, put Joan Jett and Peter Schilling into disco and Grand Master Flash and Melle Mel and Bob Marley into the mainstream. And it put all of the top artists onto radio stations that kept their ears to the clubs.
- It looked as if the club DJ was at last positioned professionally in a way that added up to a general growth: the first flurry of remix work abated, a DJ hit the Hot 100 as a producer. The record was Madonna's "Holiday," produced by John "Jackie" Joven—more than 14% of its chart, 13 other records elsewhere on the singles chart had been mixed by him for commercial 12-inch singles.

Though Benitez led the room with a daunting list of top 40 creators, a lot of names were added up to the growth. Look at the following.

One hallmarks sign was that club music began looking at its own history, as records heartened back to Philadelphia of (quite literally, with the re-release of records by First Choice and Loleatta Holloway); to electronic Eurodisco, and also to the disco charts from 1983, and Donna Summer, who kept a much higher representation of female artists on the dance chart than on any other.

In all, traffic on the dance floor was still as hectic as ever, and the attention paid to club music by the rest of the industry served to remind many that standards are still set in the clubs.

BRIAN CHIN
Music Editor

Computer Software/Video Games '83

Mass confusion best describes the intensely volatile home coming game market, seen in 1983, Texas Instruments, bowed out of the low-end market while high-end computer giant, IBM, shocked the electronics community with its entry into this unpredictable market with a $700 machine called PCjr.

All the while, the already-existing home computer makers fought to stay afloat in a low-end market riddled with price slashing and bargain basement close out sales. Retailers pulled their hair out wading through weekly price reductions, and hoping that the industry stays alive through the 1984 holiday selling season.

What has come as such a shock to the financial community is how quickly to reversals the low-end computer and video game industry has become. Companies in the Sili- con Valley, the corridor of high technology companies between San Jose and Palo Alto that makes up the hub of com- puter activity, observed Mattel Electronics, Atari, Activision, Milton-Bradley, Apple Computer, Fox Video Games, Imagic, CBS Electronics, Parker Bros., and others announce layoffs and equity losses.

In 1982, Mattel, Atari and Texas Instruments enjoyed million-dollar earnings. Stereotyping sales and stock prices re-flected new growth and the potential for continued growth. By 1983's first quarter all this changed, and the incredible growth rates of the industry went abruptly down to less than half million-dollar-losses.

Video games became the industry most hard hit with losses. Gamesters retired their machines and purchased computers priced below video game consoles. Consumers shifted their computer interest from arcade games to com- puterization, home management and high-level fantasy-role playing applications.

Titles like "Home Accountant," "Bank Street Writer" and "Algebra" became popularly touted among computer owners. Billboard magazine, which became the voice of the video game industry, launched a computer column that tracked these new categories of software. It found that word process- ing programs are extremely popular.

Although the computer industry has survived 1983's price wars, it took another rollercoaster ride during that year's fourth quarter. Instead of price slashing, this time price hikes characteristic of the volatile marketplace.

With the impending launch of two versions of IBM's new machine, one at $700 and the other about $1,200, Atari and Coleco, on the same day, announced price in- creases slated for Jan. 1.

The Atari and Coleco new prices kicked off panic among computer buyers. At the height of the 1983 holiday selling season, re-tailers found their shelves nearly barren. Now, it is believed that nearly five million American homes plugged into com- puter technology this year, the year of the compact industry.

FAYE ZUCKERMAN

Computer Software & Video Games Editor

PERCY WATTS-RUSSELL, manager, Berlin

We went to all the record companies in Los Angeles and they all said there was no market for this ("Pleasure Victim" EP) in America. They said it was too European sounding. I was told by this every la- bel, including Geffen. The group ultimately signed to Geffen.

(The former manager)
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www.americanradiohistory.com
Overview 1983

Continued from page T4-36

Ironically, jazz may have been more pervasive a musical and commercial force than many observers realized. Further evolution in the musical dialog between jazz and other idioms, especially folk, bluegrass, swing and classical styles, was apparent in the rise of hybrids drawing from each. As Rounder Records, a respected folk music label, dubbed the movement, "New Acoustic Music" became a quiet but significant new subgenre bridging jazz, pop, folk and other audiences.

Perhaps more promising, at least in commercial terms, was the interplay between modern jazz players and the mercurial new world of commercial dance music. The "no wave" collaborations between jazz and rock players of the late '70s became more influential during 1983, as contemporary urban rock and r&b mirrored the experimental funk, free jazz and musique concrete elements audible in the work of Material, Ronald Shannon Jackson, Herbie Hancock (whose "Rockit" emerged as a telling summary of the trend, fusing dance, "scratch" and electronic music), Oliver Lake, Jamaaladeen Tacuma and others.

SAM SUTHERLAND Jazz Editor

Marvin Gaye

"I just don't want to say anything. I want to say something profound. It calls for fasting, feeling, praying. Lots of praying and maybe we can come up with some spiritual social statement that will provide some food for thought."

Julio Iglesias and producer Richard Perry

Top Stories

Continued from page T4-8

protest legislation threatening the First Sale Doctrine (10/15).

- CBS SEeks union with one or more major record companies as a direct consequence of the anticipated merger of Warner Communications and PolyGram (10/22).

- BOARDWALK ENTERTAINMENT is given the green light by a U.S. federal judge to reorganize under Chapter XI of the U.S. Bankruptcy Code (10/22).

- AUTHORS RECEIVE A FULL PUBLISHER'S SHARE of mechanical royalties when they recapture their copyrights, thanks to a unanimous decision by a Federal Appeals Court (10/29).

NOVEMBER

- W3L/POLYGRAM MERGER DECISION DELAYED by the West German Cartel Office, so that a "lengthy filing" by CBS in opposition to the transaction could be reviewed (11/12).

- THE NBC RADIO DIVISION directs all of its owned and operated stations to cease reporting playlist information to trade publications (11/12).

- THE MUSIC LICENSING BATTLE between performing rights groups and independent television stations inched forward, as a panel of three appellate judges heard ASCAP and BMI argue for the overturn of last year's ruling that the blanket license violates antitrust law (11/12).

- MICHAEL JACKSON IS TOP WINNER at Billboard's Video Music Awards ceremony, taking honors five times for "Beat It" (11/26).

- WARNER-POLYGRAM MERGER PLAN CLEARs the British government's Secretary of State for Trade & Industry (11/26).

DECEMBER

- 'RAIDERS OF THE LOST ARK' appears to be the new home video sales champ, with Paramount Home Video initial-ly shipping 500,000 units, eclipsing previous records set by 'Flashdance' and 'Star Trek: The Wrath Of Khan.' The video-cassette chart lists for $39.95 (12/3).

- THANKSGIVING WEEKEND SALES are the strongest since 1979 for U.S. record/tape retailers, with gains of 5% to 30% reported by major chains (12/10).

- JACKSONS' 1984 CONCERT TOUR is being sponsored by Pepsi-Cola. Michael and Jermaine Jackson are part of the group's lineup for the 18-city, 40-show U.S. tour, which kicks off May 1 (Dec. 10).

- HOME VIDEO SALES DOUBLE in 1983 to about 11 mil-lion units sales, according to figures by the International Tape/Disc Assn. Estimated sales volume is about $550 mil-lion (12/17).

- 71-MINUTE CD is offered by Denon. The composition is Beethoven's Ninth Symphony and will list at $19.95, with a base price of $12 to the trade (12/17).


BOY GEORGE

"We don't ask people at the door, 'Hey, are you a fag?' It doesn't matter. Pop music is popular. And popular is everyone. As long as people enjoy our music, that's what we are there for."

GREG Kihn

"Isn't that shocking? Me with a dance hit ('Jeop-ardy'). I can't dance two steps in a row. I have trouble walking across the room without stumbling."

JEFF PORCARO, Toto drummer

"Most critics aren't musicians and don't have the faintest idea of what it is to play that tight and that good. We have just as much raw energy as other bands, you're hearing music that's in tune; you're hearing play capabilities that get better and better each year."

CARLOS BARBA, president, WNUJ-TV, N.Y., which handles promotion for Menudo in the U.S. and new territories

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Jazz - Gary Barrientos - SELLOUT.
Boxing - Mike Tyson

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- SELL-OUT.

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- VICKY LEAN, Posts Records.

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- STEVIE WONDER, Motown Records.


- JOHNNY CASH, Columbia Records.


- GEORGE B Andy, Columbia Records.

- GERALD LEWIS, Motown Records.

- THE CRUSADERS, MCA Records.

- MIKE OLDFIELD, EMI Records.

- THE HARD TIMES, MCA Records.

- GARY PUCKETT, RCA Records.

- BILL POWELL, CBS Records.

- WILLY NELSON, RCA Records.

- STEPHEN STILLS, CBS Records.

- RONNI LEIERER, RCA Records.

- PAUL WELLER, RCA Records.

- GEORGE MCCARTNEY, CBS Records.

- RUSSELL HODGES, CBS Records.

- QUAINT SEEDS, CBS Records.

- THE MÖMONS, CBS Records.

- THE CHECKERS, CBS Records.

- THE ROOSTERS, CBS Records.

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THE FIXX, MCA
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J. GIBBS, Epic Records. Booked by: ICM.
GATE, Ltd.).
William Morris Artists Ltd.
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GATES, Columbia, Contact: Marshall Bradshaw.
GATEWAY RECORDS, Inc. Contact: URSULA SCHRAM.
GELERICK, Arista Records. Contact: Tom Flannery.
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GARY LEWIS, Contact: Tom Flannery.
GATES, Epic Records. Contact: Steve Peay.
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Record production is in session.
T he well-known Italian capacity to draw inspiration from adversity has rarely been tested more thoroughly than in this year’s record industry crisis.

That’s an official “state of crisis,” rubber-stamped as such by the Italian government. Formal acceptance of that status brings industry-salvaging financial benefits.

Talk of crisis as such built as figures for the first four months of the year were announced, showing sales of LPs, singles and prerecorded cassettes were down 23.8% to 16.8 million units from the same period of 1982. Those figures were, in turn, down 28.3% from the final four months of last year.

So the industry, united by stark economic horror, applied for “cassa integrazione,” or “integration funds,” a financial aid scheme developed in recent years by the various governments in this economically turbulent territory.

Under the scheme, companies are permitted to allow some workers to stay at home, either for a full working week or part of it, with salaries maintained proportionately to a maximum 80% from public funds.

To catalog the myriad problems which have harassed the industry into its state of crisis is a long job.

Rising costs, falling sales, Value Added Tax, the imposition for a while of a 16% consumption tax on all stocks, oversexposure of music on the proliferating radio and TV networks, an inadequate retail trade, piracy, home taping, problems (linguistic mainly) of spreading Italian talent worldwide... the list goes on.

Yet, from the adversary, the inspiration is filtering through. Many companies report first flickerings of revival in the post-summer months. The Italians have, for instance, staged a healthy invasion of the U.K. charts, and in other territories, through singles like the Club House disco mix “Do It Again/ Billie Jean,” through the Rondo Veneziana classical/disco blend, through Righierna’s “Vamos A La Playa,” through the Europe-wide-van Paris hit “La Dolce Vita,” and Black Lace’s “Superman.”

The overall economic situation in Italy is as shaky as ever. But the record industry draws inspiration from its own creativity.

Peter Jones is Billboard’s International Editor in London. Vittorio Castelli is Billboard correspondent in Milan.
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Executive Platform: Industry Battles Too Much Music, Too Little Money In Long Climb Back

TV and Promotion: Sandro Delor, CGD General Manager

In Italy, record promotion on radio and television is a more complex matter than in any other European territory, a situation created by the proliferation of networks, an estimated 3,000 for radio and at least 400 for television, in recent years. Over-exposure, or too much free music, is the cause of the industrywide headache.

Says Sandro Delor, general manager, Dischi CGD: "In Italy now, we're going through a very delicate time in the areas of on-air and on-screen promotion."

"In the last few months, dozens of TV programs, crammed with an indiscriminate selection of singers, have been put out by all the Italian State and commercial TV stations, resulting in a highly detrimental excess of exposure. What's more, it is for the most part boring for the audience which suffers through the same over-repeated and endless parade of artists."

"The problem now is to regulate all these programs and somehow make them more varied and professional. The cost of these shows is effectively borne by the record company, but it is the show organizers and local TV stations who get all the financial benefit from the advertising spots."

"The TV program has a real use when it is professional and discriminating, when the artist can express himself in the right technical setting. But we've all seen far too many shows in which singers have had either little rehearsal or no rehearsal. Shows half-prepared at the last moment. The length of programs is another vital factor. There are shows running two or three hours, and that's simply an open invitation to the viewer to switch on to another channel."

"And on the radio side, Italy has hundreds and hundreds of private stations unregulated by any kind of laws. So record companies have a difficult choice: either collaborate only with those stations which follow the AFI (national IFPI group) or SIAE (copyright society) regulations, or go for wider collaboration in order to avoid the home taping at present made too easy by many stations."

"This is a crucial period in Italian industry development. This overdose of music makes the product less valued, valuable and also less appealing. Promotion departments should now aim at imposing some sense of order through tactical and technical links with the mass media."

"And as for the TV-merchandized albums, this success will continue only if the advertising is of all-round excellence, and the concept, record and video of high quality. But at a certain point, the law of diminishing returns comes into operation. The balance between advertising investment and return can easily become negative."

"In Italy today, TV-merchandized disks have a future only if of consistently higher quality, supported by advertising slots of greater artistic invention."

Video Games: Piero La Falce, CBS Dischi Managing Director

"Intensive marketing and promotion campaigns in the video game sector are building up in the Italian marketplace and many top record business executives see this as a field of profitability while the record/music industry fights its way back from its crisis."

Piero La Falce, managing director, CBS Dischi, in Milan, says: "The first video games were introduced in Italy some eight years ago. They consisted of electronic accessories which could be plugged into the television set at home, so paving the way for a virtual transformation of TV and home entertainment."

"But the first video games were obviously of limited potential. They were in black and white, with simple graphics. Then, in 1979, three years after the first games appeared, second-generation games, featuring sophisticated color graphics were introduced and the brand name Atari launched a whole new era in the field, in Italy as in most of the rest of the world."

"Between 1979 and 1981, video game sales in Italy averaged a modest 40,000 units a year. But it would be a mistake to think that the Italian public was not yet ready for this range of home entertainment."

"The fact is very little was done, publicity-wise, to arouse consumer interest and encourage inquiries or buying of the new product. So the real boom in the field started in 1982, when sales figures were twice the level of the previous two years. In these terms, there were around 100,000 video game consoles and 400,000 video games cartridges in action."

"New forecasts for this full year are ambitious at an estimated 250,000 hardware units and more than a million cartridges. Though these figures seem, at first glance, pretty high, they really represent only the beginning. There are currently around 10 million color TV set owners in Italy and only 2.5% of them will own a video game unit. Yet ownership in the U.S. is estimated at some 18% and in the UK is 6%."

"This merely underlines what enormous potential this product has in Italy. The first really serious marketing effort is only just taking off and 1984 will witness intense nationwide promotional activity in the field."

"The latest development is the third generation console launched by CBS Colecovision, which can be adapted for use as a microprocessor and which has an advanced memory capacity. It's currently the only video game unit with this potential, and it's the first offering home users the sophisticated graphics of arcade games. It's not surprising, then, that Colecovision is already giving its competitors a hard time in its first year on offer."

"Colecovision is marketed in Italy by CBS Dischi through a newly-created division, CBS Electronics, which should be fully staffed by the end of this year. In the meantime, to ride the momentum of consumer interest fostered by Coleco's participation in the major trade fairs this year, distribution is set with important organizations already operating in the various channels."

"So 1984 will clearly be the year of Colecovision. Since September, Coleco consoles have been available at various points of sales, with a range of 19 cartridges compatible with Atari, Intellivision (Mattel) and Coleco hardware. The product line will soon include expansion modules (No. 1 and 2) transforming the Coleco console so as to accept turbo cartridges and all Atari VCS and compatible cartridges such as Activision, Imagic, Parker Brothers and so on. With these modules, Colecovision will become the video game with the most extensive potential cartridge library."

"We're planning point-of-sale support, of course, including a marketing and sales manual to keep dealers updated on the latest product and promotion developments. Orders processed in Italy in July exceeded estimates, confirming strong market interest aroused at the three trade fairs, Toy Fair, Videogames Exhibition in the U.S. and SIM in Italy."

"The video games business here is emerging as one of the most competitive and aggressive in home entertainment, parallel to the home and personal computer market, where the struggle for leadership now being fought out between Texas Instruments, Commodore and Atari will soon be extended to include CBS with its highly sophisticated and competitive 1984 entry, Adam."

Distribution: Giuseppe Velona, WEA Italiana Managing Director

Distribution, an increasingly important aspect of today's Italian record industry, has in most cases had to be modified to meet new demands. Computerization is a vital key, expensive but extremely useful.

Giuseppe Velona, managing director, WEA Italiana, says: "For many years, it was customary to evaluate a record company on the basis of the quality of its artists and its creative departments. Distribution was seen as just a service accessory, like the pressing plant of the record studio."

"But these were the years when, if a record could not be found in the marketplace for a few days or weeks, it wasn't a serious matter. The potential purchaser simply kept on looking until he found it. And often he'd be willing to pay a little more for it."

"Things in Italy changed fast when the independent radio stations sprang up like mushrooms nationwide. In the absence of a record from the local store ranks, the potential purchaser filled the gap by listening to his neighborhood radio station—or, worse, recorded off air the item he wanted."

"For those companies which, to a great extent, base their turnover on international repertoire, there was the emergence of the European Economic Community and the consequent free circulation of recorded product through the territories involved. So, if a multi-national company, or licensee of foreign catalogs, can't instantly prompt in fulfilling orders, ..."
Forging Solutions

Continued from page 1-1

...tions in promotion terms. We’re rejecting tv requests for our artists unless they’re guaranteed a worthwhile showcase. Comparable figures for CGD show: third quarter (July-September) 1982, budget $3.5 million, actual $4.7 million; same quarter this year, budget $4 million, actual $4.7 million. That’s just on the record division statistics, but this company is into many other areas linked with music, through CGD Videosuono, of which Roberto Guerrazzi is general manager.

Musical instruments (best-sellers mini-keyboards and professional electronic lines) look like reaching seven billion ll-ras (roughly $4.37 million) by year’s end, as against just over half that for 1982. CGD-Massagerei Musicali’s sheet music division is barely clinging on to last year’s sales levels, but it will receive urgent attention next year. In home video, the company has pacts with CVR, Video Box and Avelca. On the way is a license deal with Arts International (London) to provide 10 operas shot “live” in top opera houses and featuring such names as Pia-cido Domingo and Kiri Te Kanawa.

The company also scores with a series of videocassettes, featuring classical guitar lessons by Ruggero Chiesa, and this is proving a neat way of linking corporate musical instrument sales with sheet music and home video. But feature films on video are hard hit by piracy and this division is anyway restricted by the small number of VCRs in Italy as yet. However the company does produce its own line, Asaka, of blank cas-settes, manufactured by Magnex, while it imports American-instrument production on an exclusive basis.

The CGD group also distributes for such prestigious labels as Baby.

Despite the corporate successes, Delor remains realistic about the gravity of the problems. Television records reach the adults and people living in remote areas who don’t normally go for in-store shopping. Concerts are very important, but today a crowd of 30,000 is rare, though much higher attendances used to be commonplace.

He’d like to see closer links between artists and record companies.

CGD artists moving into the Compact Disc format include Ornella Vanoni, Adriano Celentano and Pooh. CGD is constantly seeking new consumer-directed campaigns, he says, a new one being “Musica Fortunata,” (“Lucky Music”), based on the idea often used in other areas but debutting in the Italian music industry.

Each new release has a picture of a dollar coin printed on the inside jacket, or cassette folder. Buyers can cut out the coin, send it to CGD and so participate in a lottery with a top prize of $100,000 and cars and holidays among runner-up awards.

Giuseppe Ornato, managing director of RCA Italiana and new president of AFI, the national IFPI branch, is deeply concerned about the retail situation in Italy.

“It’s a terrible problem. Many shops not into specialization and therefore unable to offer the wide range of product the public wants, are going through tough times. Many will go out of business,” he says.

Again, the 16% “consumption” tax takes the rap, for it applied not only to goods sold but those in stock, if led to de-stocking, not re-stocking, says Ornato. And for RCA Italiana, the sales dip has been worst for singles, an overall marketplace finding, and for LPs, Cassettes held up better as the crisis bit.

Says Ornato: “The market nowadays is slanted towards hits compilations, but that’s no good sign. These records seriously affect sales of corporate repertoire. We brought out just one this year, for the Festivalbar event. We didn’t apply the so-called tv ‘ticket’ price mark-up for dealers, even though it was heavily promoted on television.

RCA policy is strongly slanted to local talent, with 70% of the catalog in this category. The rest is of classical and international product, the former also including recordings by top Italian musicians such as violinist Ugo Ughi. But new releases have been cut by half, linked with more careful promotion selectivity.

The Italian RCA branch now distributes Sigilquatto, which in turn provides valued promotional outlets via the Retequat-tro tv network, the second most important in Italy.

Last year, RCA Italiana broke new ground by releasing a country music series which started out well, slipped in the slump, but will be re-started. The company isn’t yet into video and a 1984 launch depends on hardware sales growth.

The timing of the imposition of the 16% “consumption” tax, government-led, came just as retailers were re-stocking after the 1982 Christmas sales boom. The result: the industry virtually came to a standstill, according to Marco Big-notti, managing director PolyGram Discishe.

He says: “Add to the social and economic reasons for records falling from favor is the unprecedented spread of free music. Radio and tv even hits the concert business. Show tickets are expensive and public fascination in top artists is weakened by too much tv exposure.

Just as bad is the spread of disco/dance records by anonymus and faceless studio musicians. They simply mean the performer loses more ground as a star image for kids to follow.

“...At PolyGram, we’ve suffered like everybody else. But we’re fighting back. Second half 1983 figures seem promising. Our great advantage is width of repertoire. Our classical catalogs, DG and Philips, alone have a sales budget as big as most medium-sized companies. The wide range of our pop product gives us a wide marketing scope.”

At pop level, national domestic talent has a 60% overall share, says Bignotti, and PolyGram reflects that trend. This year Teresa de Sio and Dire Straits took first prizes, national and international, in the “Vela d’Oro” contest. Latest addi-
tion to the roster is Heather Parisi, in fact from the U.S. but an Italian phenomenon, via the Saturday evening “Fantasti-co” tv series, which is coupled with the state lottery and rat
ed a top promotional showcase. PolyGram has most of the artists involved, including Teresa de Sio, the Bee Gees, Elton-John and Tony de Vita.

Bignotti says of television promotion: “What deeply concerns me is the proliferation of record companies owned by, or linked with, private tv networks. Though it is respectable entrepreneurial behavior, I think it’s dangerous that tv net-
work are allowed to start production of goods which are nothing to do with tv. It’s unfair competition.”

While WEA Italia has been hit by what Giuseppe Velona, managing director, calls “the big slump,” the compa-
ny’s market share was improved. In the first quarter it was up from 7.1% to 7.6% and, while it bottomed out at peak crisis points at 6.1%, results being readied will show a share of around 8%.

Velona is one leading executive who’d like to see “rivalry put aside for while” in a general industry campaign to per-

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The missing software is imported directly by retailers and wholesale distributors. “It is in terms of relations between multi-national and trade, or local company and retailer, and with the attendant financial commitments, often substantial, the consequence of product, absence from the market is much more serious nowadays.”

On top of that, there is the piracy problem which certainly takes advantage of any distribution failure and goes on to build even higher sales of illegitimate products. Distribution, then, is of prime importance, the catalyst through which the efforts of the creative and promotional departments become hits. Old distribution systems have had to be modified, rationalized, to get optimum effect.

“Total computerization is the cornerstone of the transformation of the Italian distribution networks. Once the time of transmission and receipt of orders, from sales forces or customers direct, is reduced to a minimum, you have to have an on-line system available which gives instant check of the credit position of the orderer, prepares the shipping documents, books the required product, maintains an inventory.”

“Thus all tends to imply special training of staff on computer use.”

But in setting up the data processing center at WEA Italiana, the aim was to avoid turning the computer into the hal- lowed terrain of the experts. On the contrary, the user was encouraged to use the system directly, through terminals and printers.

“Once the level of operating efficiency has been reached, we found the modern distribution system doesn’t need the support of numerous branches which were, at one time, perhaps necessary. We’ve simply split Italy into two large geographical areas: the north and part of the center, served from Milan, and the south and remainder of the center and the islands, served from Rome.”

“We’ve achieved a distribution system with a very high rate of efficiency which is, particularly as regards the computer, the most advanced in certainly the Italian record sector.”

COMPACT DISC: Marco Bignotti, PolyGram Dischi Managing Director

Whether or not the Compact Disc replaces the analog record in the near future it is not a matter which unduly exercises top Italian music business executives. What they are agreed on as the key factor is that CD is a vital ingredient in the battle to regain sales ground lost in the overall economic slump.

Marco Bignotti, managing director, PolyGram Dischi, in Milan, says: “The Compact Disc hit the Italian marketplace last spring. At that time, record sales where tumbling, in an atmosphere of psychological stress caused by the infliction of the 16% consumption tax and then its eventual repeal.

“The new soundcarrier format made its entry, injecting a certain amount of hope, relief even, into the heart of the retail trade. The question was: would the Compact Disc offer a real prospect of bringing the customers back into the stores again?”

“The public, in fact, had been kept well informed through a long promotional campaign of the main features of Compact Disc technology. Hats off, enough, in Italy as elsewhere, the first in-store action came from the more sophisticated section of the music-buying public. Hi fi bugs and real music fans were the pioneer purchasers.

“Response from the start was exceptionally good. Right through the fall it’s true to say that all allocated product was sold out as soon as it reached the shops. There were many cases of Compact Disc buyers purchasing software before they’d even installed a hardware unit. That was seen as a trade oddity, a quirk, but the main reason is partly one of sheer enthusiasm for ownership of the new software and also a general belief that CD player prices would be substantially reduced in a short time.

“There’s no disputing the fact that the Italian CD market is still at its very beginning. We’re only just through the first order-fulfilment stage. By October this year, there were only three companies, CBS, Decca Dischi Italia and PolyGram, out taking on consistent roles in the marketplace. Therefore it’s too early to evaluate sales figures and marketing data substantially.

“But in the meantime, CD promotion campaigns continue. After that first period spent informing the general public about the technical features of the system, and the Italian press in general, not just the specialist publications, was receptive, we’re not into a new phase where the basic emphasis is placed on the sound qualities of the new medium.

“As far as the future of the Compact Disc in Italy is concerned, it obviously has the greatest potential in terms of sales and profitability. Once the product availability problems are sorted out, we can depend on CD reaching its full potential.

“Nevertheless, it’s my belief that what we have in CD is another wonderful means of reproducing music. I don’t think it will take the place of the analog disk for a long time yet.”

“Compact Disc technology, though, will prove an effective factor in developing the record market in general and so help us get out of the tough situation the recorded music business finds itself in right now.”

ITALIAN REPertoire ABROAD: Freddy Naggari, Baby Records President

While Italian music is popular in many foreign territories, notably in South America, there remain many problems of distribution, promotion and finance in establishing it internationally. Maybe, think some industry executives, it would help if artists and producers got together to try to get top level backing and support.

Says Freddy Naggari, president of Baby Records: “Over the past four years, more than 15 Italian records have been sold outside Italy. That’s an exciting figure to report and it underlines the kind of support that exists worldwide for Italian sounds and singers.

“With, as always like that, up to a few years ago, you could track down Italian compositions enjoying popularity round the world, but seldom in their original performance versions. I’m lucky enough, in my role with Baby Records, to have been deeply involved in this success story. I know the facts, rather than the abstract observations generally offered about Italy’s role in the worldwide music business.

“When I started travelling round Europe to see if I could do something with our Italian hits, I found myself in a tricky situation. Because of our rather easy-going attitude, especially where promotional engagements were concerned, Italian artists and producers had gained a somewhat unhappy reputation for unreliability.

“ ‘That was a big handicap to overcome. I had to emphasize and build our professionalism. I had to convince, one by one, our disk jockeys, radio ty people and others that we were serious about our music and had good product to offer.

“Now things have changed. I’m proud to have pioneered new trends. People worldwide have come to realize Italy isn’t just pizza and spaghetti these days. As Gianni Versace and Giorgio Armani did in fashion, so we’re proving that Italian music travels well. There’s still a lot to be done, granted. For a start, we haven’t really succeeded in breaking our artists in the Anglo-American markets. The reasons for this are different and many.

“Language is high on the list of problems. It can be overcome by artists singing in English. At Baby Records, we know something about this since our latest big hit is ‘Like Chopin’ by Gazebo and that is simply an English-language Italian hit. This, and Ryan Paris ‘Dolce Vita’ have charted within the Anglo-American markets.”

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suade the public back into the record shops.

He says: "We believe in local talent. Local hits mean bigger sales here than international hits. But nowadays we're very choosy over artist selection and subsequent promotion. As for hit collections, the wise course is not to make use of very recent, still active hit singles."

In Italy, WEA is into the videocassette business, rental only. Says Velona: "That was a tricky decision. The Italian public isn't familiar with the rental concept. But now we have a catalog of around 70 titles. The problem was finding the right sales outlets. We're in only some 150 from an estimated 1,500 sales points."

"But that 16% 'consumption' tax operates on video hardware, pegging sales back at a precise point where the industry was taking tentative steps forward."

I It was Ricordi's turn this year to put out the album covering the San Remo Song Festival entries and that recently re-vitalized selling bonus produced 400,000-plus sales, which helped soften the blow of generally slashed profits. Ricordi distributed Carosello and Arison San Remo product, which also garnered sales, though WEA Italiana had the winning singer, Tiziana Riva.

Ricordi also has the biggest chain of music stores in Italy. They show monetary increases, cassettes up 20% on 1982 and LPs 10%, these figures seen in the light of a 12% price increase last December. Says Guido Rignano, Ricordi managing director: "Even in the light of reasonably rosy figures, problems are tough, particularly if profit squeezes and money-collection hassles."

He says tv-merchandising throws up mixed results: local group Squallor scored heavily with "Arraspa," but the MCA "T.E.T." soundtrack flopped, Rignano, though his company hasn't used the ploy, is in favor of what's known in Italy as the "tv ticket" wherein the retail's charged an extra 1,000 liras (around 60 cents) for records getting television promotion, to help with the cost, plus compensation for the expected extra sales action.

Rignano, the immediate past president of AFI, cites the familiar problems: too low prices, young people disappointed with records, too much music handed out free, but adds in the exchange rate of the U.S. dollar against the lira. "We're still in contracts which were signed when the rate was 1,000 liras to the dollar, now it's around 1,600." Even so, Ricordi is showing second half trading improve-
ments, with products from such as Edoardo Bennato, Milva and Frabrizio De Andre. Another plus is the distribution deal with Fonè Cetra, the state record company now linked the oldest private enterprise music outfit.

Says Rignano: "There is concern on both sides over the growing power of the multinationals. Italian industry couldn't stay split, private from the public. The multinational conglomerate is a greater danger to independents. And further mergers are causing concern in political circles, too."

Baby Records, a leading Italian independent, reflects the international expansionist views of Freddy Naggiar, president, in that today 50% of its sales are in foreign territories. This year has proved one of consolidation, via increased sales from foreign license deals.

Even so, the crisis bit during a doomy first half of 1983 before acts like Ricchi & Poveri and Romina Power & Al Bano helped the light back. Gazebo and the chart-topping "I like Chopin" is a highlight of the Italian music year.

Other successes: "Disco Samba," Brazilian music with a basic disco beat, from Mexico (via the Mustart license deal) and hits compilation "Mixage," number one in the summer. Naggiar invested in the heaviest television campaign ever in Italy to help build sales 20% higher in the first nine months of the year compared with 1983.

New artists on the way through for Baby are Dario Farina (who wrote many of the Bano/Power and Ricchi & Poveri hits), French artists Gilbert Montagne, disco group BB and Band and girl singer Laura Babin.

Says Naggiar: "Really I don't like disco music, because it has little variety. But it helps maintain our position abroad. Disco sales are bad in Italy, down maybe 50%. Now if we had real artists like Michael Jackson or the Police in Italy, that would be a different story. But, ironically, it was Baby which started the whole disco business in Italy with La Bionda some six or seven years ago.

"Gazebo could start something new, though. He's Italy-American, real name Paul Mazzioli, and he's had work offers for U.S. movies."

Naggiar, in the past, has had a poor opinion of Italian recording studios and mainly depended on studio facilities in Munich, Germany. Now he's using domestic studios and musicians. "The technicians have learned how to handle the latest equipment, and I'm sure they are of international quality standards."

"Now we're opening our own studios. I see no reason why we can't persuade foreign companies to come here to record."

The Italian industry crisis concerns the record as a materi-al marketplace commodity, not the actual music it carries. Working on that conviction, Sergio De Gennaro, president of Panarecord and vice president of AFI, the IFPI group, is in favor of a generic industryscale campaign to upgrade the image of the disk and public awareness of it.

"One reason for the poor image is that the record costs so much less than it should. If only prices had followed the over-all cost of living in recent years, we could have retained that old pride of possession people had in records."

Panarecord was hard hit in the first six months this year. Returns during the months of the 16% "consumption" tax reached the 30% where the Panarecord average is 10%-15%.

"But on top of that, a key problem is that there are fewer points of sale. Even big general stores like Upim and Stanfa are closing down their record departments, reverting to more profitable and faster-moving lines. The retail trade also has cash problems."

Panarecord's promotional achievements work specially well with foreign artists and De Gennaro points to imagination (1982) and Wall Street Crash (1983). The company used to support, with freebies, the massive national radio station web. Now the product is for sale only.

And on tv-merchandising, De Gennaro says: "It's virtually the only last-selling format we have. Record companies can't be blamed for cashing in."

Formerly operating in Italy under a license deal with Ricordi, Virgin set up its own operation in March, 1983, in Italy. The first six months were "brilliant," asserts Luigi Manto-vani, managing director, with sales doubling those of the whole of the previous years. And he believes the 10 months of 1983 will, in sales terms, emerge finally as three times total 1982 sales.

Top month has been August, when most Italian companies
close down for the holidays. But Virgin traded on through a
handful of wholesalers, building a notable hit for the new
Mike Oldfield album, with August sales of 70,000-plus units.

Wide product appeal and ultra-careful promotion planning
are, says Mantovani, main reasons for the success. No inde-
pendent radio station was fed with free disks, though many
bought them, and video clips of Virgin acts were given only to
the state-controlled RAI network. But there were prestigious
live tv slots for acts such as Culture Club, Orchestral Man-
queuvres, Oldfield and Simple Minds.

First Italian artist to be signed worldwide by Virgin is Ric-
cardo Cocciante.

For Ariston, where Alfredo Rossi is president, it's been a
mixed year which started off well enough, then dipped away
so that corporate trading figures look eventually like match-
ing those of the rest of the crisis hit industry.
The San Remo Song Contest which, in recent years, got
back to its old record sales spin-off power, provided Matia
Barz, Ariston's flagship group (it features 1950s-ish girl
voice with contemporary electronic backing), with a chart
topping song, "Vacanza Romana."

But, says Riccardo Benini, who heads the Ariston record
division: "That did well sell, but nowhere near comparable
to what we'd have expected in 1982." Then, in summer, de-
spite critical acclaim Ariston product flopped and the crisis
bit deep into mid-price lines, where Ariston is traditionally
very active.

With renewed activity in old catalog material, and impor-
tant new deals with Charly (U.K.) and Audio Fidelity, Ariston
is opting for expansion. Its pressing plant and offices are in
San Giansou, out of Milan, but it plans new offices in Milan it-
self. The complex will include a new recording studio, includ-
ing computerized MCI desk. And the company still scores
with pressing for non-Italian firms.

Andrea Coppola, president of the Atlas/Delta group, ad-
mits: "Kids seem to have grown more and more disenchant-
ed with records." And company sales this year will be down,
despite some crisis-fighting hits, so that release schedules
are being pruned.

Says Coppola: "The singles situation is markedly worse
than a year ago. For instance, in 1982 the film theme 'Reali-
ty' went to number two with sales of 870,000. Now 'Your
Eyes' has made number two and sold only 270,000. Outside
the top 10, sales are miserably low."

In some cases, Atlas/Delta have produced records for for-

S

tern countries, with English or other language lyrics. Armando
is a case point, with records made in Italy but performed in vari-
ous languages for Europe and South America.

Says Coppola; "It's not true that there is little talent about.
But it seems in short supply because there are fewer chances
of promoting new artists. Television is over-active, the pub-
lic's attention is split and anyway that medium wants only
well-known talent."

And he's pessimistic about the very future of tv records
and spot promotion. "Indiscriminate use will kill this medi-
um, which used to work so well for us, in maybe just six
months."

To meet the crisis in a practical way, Carosello Cemed
adopted a policy of releasing only "indispensable" records
this year. The result: just three albums out, with two items
from the San Remo Contest (by Toto Cutugno and Vasco
Rossi) charting as singles. The latter artist also won the Festi-
valbar, biggest summer promotional event, based on jukebox
plays nationwide.

Mario Rapallo, general manager, is nevertheless worried
about the general lack of new talent emerging and the insa-
tiable appetite of tv for all talent.

"Artists are taking a much firmer line over which ap-
pearance are right, and which wrong, for them. It takes nerve
and courage to turn down work dates, but the cut-back pays
in terms of extra record sales."

Rapallo has found a dramatic way to fight piracy, he says.
"Though our sales rate is now one to one in terms of LPs and
cassettes, we've moved towards an album-only policy where
possible.

"We instituted the concept 'Spotdisc.' People want the
original product, but most pirated product is bought as if
 bona fide. It's very difficult to copy 'Spotdisc,' which is some-
thing like a picture disk, with a complex sleeve design and
much too costly for a pirate to follow.

"By going for albums only, it means that if someone buys a
cassette with our name on it, it must necessarily be pirated.
We think we'll make up losses in cassette sales through in-
cresed disk sales."

Rapallo adds his voice to the television controversy. "They
won't look at new acts. It took us five years to break an artist
like Vasco Rossi. The stations want only the big names. We
must turn them down. We're not here just to be of service to
television stations."

Sales this year at Durium, where repertoire is equally
split between domestic and international, have been very

(Continued on page 1-10)
Forging Solutions

- Continued from page 1-9

bad, agrees Elisabet Mintangian, international manager. But she's detecting some signs of an upturn since the summer holidays. A new Italian talent for Durium is Fiordaliso, who impacted at the San Remo Festival. And, says Mintangian, there's also Rocco, who writes MOR songs "and is just 11 years old."

Durium enjoys consistent sales with local dance music with English lyrics, the group Passengers being particularly successful. But, says Elisabet Mintangian: "The slump has forced us to be cautious about picking up new acts. We'll still experiment in music, though."

One such test was with the group Erba Blu, also the name of the debut album. That name is a local translation of Blue Grass and the production is the matching of bluegrass music with Italian lyrics. Durium also scores with the instrumentalists Fausto Papetti (tenor saxophone) and Neri Rosso (trumpet) worldwide, with strong sales in the Soviet Union. The former is reportedly the best-selling Italian artist round the world.

According to Liliana Azzolini, general manager, K-Tel International, Italy, first half sales this year were some 5% down on last year. But higher costs meant many more records had to be sold to maintain balance, so there was a profit dip of around 30%. The company has also had repertoire availability problems in licensing material, a severe handicap for what is essentially a compilation producer of vinyl-merchandised music.

The K-Tel policy has switched more to concept albums, sets of classic love songs, or "Moonlight" made up of hits of the 1940s. From having the tv field to itself, K-Tel now has to contend with stiff competition.

A new project is "Incontri Musicali," a classical series produced with excerpts (the cuts made by musicologists aiming to respect original composer concepts) from most popular works. Says Azzolini: "I think there's a very big public for classical music, but people are a little scared of it. This could be one way to convince them."

The new series is sold through shops (K-Tel is distributed by RCA) and by mail-order, a new move for the normally tv-dependent company. Says Azzolini: "Mail order could be the answer to getting music to the over-30s, those who don't usually frequent record stores."

Fonit-Cetra, the state-owned record company with Rai-TV links, now distributed by Decca Ricordi, also links on repertoire and production matters with the independent firm. And as distribution problems have vanished for the state-run outfit, so greater emphasis is placed on technological sectors, not least classical digital recordings using the new Fonit-Cetra mobile studio.

Says Carlo Fontana, managing director: "As a public sector business, we've always stressed the cultural role of product rather than merely being profit-oriented."

"Classical music is increasingly important to us and is now 28% of our total sales. But a drop in pop sales meant a first-half total sales reduction of around 25%.

"Though we have links with the state network, we have as a record company to watch this build-up of promotional media, notably tv and radio. Customers ask why they should bother to buy records when the music is available so easily elsewhere. The best way to beat the crisis is by opting for quality, not quantity."

Most Italian record companies have, in recent years, neglected the adult public; "the very people who might well spend most," according to Vincenzo Alberti, general manager of Fonit-Cetra, which is the parent company of Canale Cinque, the top independent tv channel in Italy.

Five started up in 1982, trading briskly in tv themes and compilations promoted via television. Hits this year have included music from the Smurfs' television cartoon series, plus "Twist '83" and "Superstar '85" compilations. Coming soon: a Frank Pourcel digital LP and a package from jazzman Gerry Mulligan.

Says Alberti: "Our business neglects the older public at its peril. Television is the right way to get to those who don't go round the record stores, And these older folk generally aren't the ones who play rock records on home taping."

"I don't go along with blaming television all the time for the build-up of free music use. Music is just one feature of tv programming. But radio is a wholly music-based business."
Where tapes), from circle" working on main and zilian store of the have dealing ly book -owned "Compilations of oldies A and selling line -owned "Still cent markably low everybody." Everybody." owned promotion hold on record companies build selective promotion. It's move on bookshops. It's company own and lives on critical sales, has no low of its own and cares about it. People leave us plenty of room in which to start building.

The La Bionda group, run by brothers Michelangelo and Carmelo La Bionda, recording artists in their own right, takes in Bionda Records and Strum Edizioni (production and songwriting/publishing).

The duo produced what is a front-runner for "record of the year" status in Italy. "Vamos A La Playa," by Righiera, another brotherly duo from Torino. This was the theme of the Festivalbar telecast in the summer. It's on the CGD International label as a Strum production in Italy, while worldwide deals are finalized.

La Bionda is also involved in the massive hit medley "Do It Again-Billie Jean," by Club House, an Italian production which has charted worldwide.

In recent months, the Italian record business has seen the development of a potentially potent new force. Wholesalers have started producing their own records, mainly in the disco-dance field.

The stories of most are similar: that of Discotto is representative. A retail outlet in 1979, turning to imports, it had its own warehouse operation, then a larger shop, a full wholesale division and then to disk production in 1982.

Says Roberto Fusar Poli, Discotto chief: "We filled a void left by the record companies. There's a demand for our kind of product, and retailers looked to us. We look on the record industry crisis as something to worry the other half, the majors. We've had excellent business in the first part of 1983, with imports and our own productions up 50% on last year."

Credits:
- International: International Editorial Director, Mike Hennessey; International Editor, Peter Jones. U.S. Special Issues Editor, Ed Ochs; Assistant Editor, Rolyn Wells; Cover art & design, Anne Richardson-Daniel.

The year the company has developed its record production side. It bought the Arion label, which it previously distributed, and license deals, most recently with Bainbridge and Palo Alto Jazz have been completed for pan-European handling.

"Still great faith in jazz as a seller. Our Palo Alto deal proves the scene is still alive, with new things happening in it."

Within the Italian record business, Saar is unusual in that it has no artist of its own and lives on catalog material, dealing only in low-price product, which means there's no money for promotion.

But, observes Sergio Balloni, sales and marketing chief: "The crisis hasn't hit us in terms of sales, though profits have been squeezed a little. In critical times, cut-price material doesn't suffer. People turn to us because they don't have the cash for high price materials."

Saar, selling prerecorded cassettes grow to a 65% share of total sales, sells through record stores as well as general store bookshops. Siglapquattro is joint venture between the book magazine publishers Arnaldo Mondadori and the Brazilian Globo group, which in turn is into tv, radio, records, and publications. It's based in Rome, distribution through RCA Italiana. The company has strong links with the private-owned (by Mondadori) tv network Retequattro, a natural man promotional outlet.

A key selling line is of albums of music and soundtracks from Brazilian tv soap operas from Globo and featured on the network. But Cesare Benvenuti, managing director, is working on plans to put out a wider range of material.

"Compilations of oldies is one answer," he says. "Then we'll move on to developing new local talent and try to build Brazilian music here. It's not so bad starting a new company in times of crisis. Competitors have so many things to think about they leave us plenty of room in which to start building."

Ducale, headed by Davide Matalon, president, is a "full-circle" company, taking in all aspects of the record business, from pressing, duplication, mastering equipment (disks and tapes), blank tapes and production, fully-computerized where possible.

Within Ducale's family of companies, there are: Siglapquattro (video casette production); Bionda (distributor and warehouse); Bionda Records (record label); and Strum (distribution and warehouse). Ducale also owns a warehouse operation, then a larger shop, a full wholesale division and then to disk production in 1982.

Says Roberto Fusar Poli, Discotto chief: "We filled a void left by the record companies. There's a demand for our kind of product, and retailers looked to us. We look on the record industry crisis as something to worry the other half, the majors. We've had excellent business in the first part of 1983, with imports and our own productions up 50% on last year."

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A NEW MAJOR SIGNING OF PolyGram ITALY
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**HOME MANAGEMENT TOP 10**

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<td>Quick Brown Fox Co.</td>
<td>Word Processing Program</td>
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SPARS To Co-Host Digital Meet

Univ. Of Miami Conference Aims To "Sort Out" Issues

By RADCLIFFE JOE

NEW YORK—The Society of Professional Audio Recording Studios (SPARS) will co-host a three-day conference in Miami in an attempt to "sort out the claims and counter-claims" swirling around the evolution of digital recording technology.

The conference will be presented in association with the Univ. of Miami's music engineering technology program. It will be held on the university's campus March 8-10.

According to Mark Emerman, chairman of the board of SPARS, the issue of digital technology is clouded by the biases of interested parties. "Some would have us embrace any new technology without regard for its long-term merit, while others would prefer to suppress the new and the different."

Emerman adds, "In their commitment to engineering excellence, the member studios of SPARS are interested in defining the proper role to be played by digital technology, both today and in the future."

The SPARS executive continues, "The Univ. of Miami has a similar commitment to excellence through education. Under the joint auspices of SPARS and the Univ. of Miami, the conference is planned in the hope that it may shed some objective light on the state of the digital art."

The conference will get underway Thursday, March 8, with a seminar titled "An Introduction To Digital Audio." Emerman explains that this session is designed to review the basics of digital technology. It will also offer seminar participants a "status report" on digital audio. The session will be hosted by Ken Pohlman, director of music engineering technology at the Univ. of Miami.

On March 9, the conference will probe "Digital Audio On Trial." This session will ask the questions, "Are the promoters of digital audio technology trying to sell us an immutability? Are the technology's critics expressing nothing more than the usual distrust of new technology? Is there some inherent wrong with the concept of pulse-coded music?"

This session will be moderated by Michael Tapes of Sound Workshop. Panelists will include Doug Sax of the Mastering Lab and John Eargle of JBL.

Also slated for March 9 is a session titled "Digital In Perspective." This meeting will pose the questions, "What is the proper role of digital technology? Is it supposed to eventually replace everything else? Are there some tasks that will always be better left to analog? Are we making unrealistic demands on the medium at this time?"

At a session titled "Digital For Dollars," the conference will explore the question, "Is the studio survival game, an investment in digital hardware a good way to stay in business or a fast way to get out of it?"

This session will be moderated by Hamilton Bronius of AudioTechniques. Panelists will include Joe Tarsia of Sigma Sound Studios and Bruce Bonnick of Digital Magnetics.

A seminar scheduled for Saturday, March 10 will pose the question, "Is it time for standards in the digital audio industry?" Grappling with this question will be Pohlman, Alfonso Clegg of Mankasha and Bob Youngquist of the 3M Co.

SPARS and the Univ. of Miami share the conviction that premature standardization brings with it the risk of "freezing tomorrow's technology to the capabilities of today.

They point to FM and NTSC as examples of what can happen when standards are applied too early to an emerging technology.

At the seminar on standards, Pohlman will present a brief description of the emerging DASH (Digital Audio Stationary Head) format. He will also explore the theory that adoption of a unified format by several manufacturers of digital audio equipment may bring the industry closer to a de facto standard that may eventually be followed by more formal standards.

The conference will also look at Consumer electronics and its potential for the future. This session will be hosted by Len Feldman, an independent consultant, and Richard Ellen of Studio Sound.

A seminar titled "Ear Training" will feature a concert of acoustic music by faculty and student artists of the Univ. of Miami School of Music.

Registration fees for the conference will range from $75 to $325 for professionals. There is a special "early bird" registration fee of $250 for those registering before the end of this month. There is also a special rate for members of SPARS.

Further information on the conference can be obtained from such SPARS executives as Dave Teis and John Montmort of the Univ. of New York, and Gary Helmers in California.

"FINE TUNE RASMA—Bob Tuccillo, left, sound technician, and Kent Koefler, production manager, use a RASMA model WR-8724 audio mixer to fine tune theatre sound at a recent Folklife Festival.

Univ. Of Miami Puts Emphasis On Digital

By SARA LANE

CORAL GABLES, Fla.—The music engineering technology department of the Univ. of Miami is encouraging its students to take courses in digital electronics.

According to Ken Pohlman, director of the department, "The growing use of digital technology in recording studios will require students to rethink all recording techniques. They must now learn to use different mixing techniques, to record differently and what to listen for in a recording.

Pohlman, who runs the department with assistance from John Montmort, says he is convinced that digital recording techniques "are here to stay." He adds that it will be easier for students to master digital recording techniques than it will be for "those in the industry who have spent years in analog." He continues, "When our students graduate, they will be very good at digital, both in terms of maintenance, and in operating the equipment."

The department has a digital console on loan from Technics, and Pohlman says that much of the equipment is "very supportive of the efforts of the school, and nice about allowing our students to work with prototypes in return for feedback." The school also expects to receive a dbx model 700 processor for evaluation.

Pohlman says his department has enjoyed a good relationship with professional equipment manufacturers, and a good track record with firms that loan prototypes for students to work with and to evaluate. He dis-
new LP. John Poteker is producing and engi-
neering, with assistance from Lee Friedman.
Rubeen Ortic is producing Mark Coro-
nado with Dave Ogrin at the console.
Ogrin is producing and engineering a 12-inch
single on the Deuces Wild for Plateau.
Ivan Ivan is producing innocence in Dar-
ner for Epic at Radio City Recording Stu-
dies, with Don Ranier doing engineering.
At Secret Sound Studio, Randy Brecker is
securing self-produced release with engineer
Scott Need and assistant Warren Bru-
leigh. Kraftwerk is finishing its upcoming
Warner Bros. release, with Francois Kervin-
ian producing and Howard Massey behind
the board. Tom Garling is assistant engi-
neer for the project. Howard Massey is
engineering the live soundtrack for "Old
ELSEWHERE
At The Plant Studios in Sun Valley, Calif.,
Pete & Ina Wolf are recording their new al-
bum for Morocco. The LP is being produced
and engineered by Ron Neilon, Jeffrey
"Nik" Norman assisting.
Editor's note: All material for the Studio Track column should be di-
rected to Erin Morris in Billboard's
Nashville office.

HARRY MASLIN AND JOHN VAN NEST
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LION SHARE—Terry Williams, studio director at Kenny Rogers' refur-
bished million-dollar Lion Share Studio, monitors the equipment at the stu-
dio. Components used include Auratone monitors.

CBS/Fox Video
Gets A Mirage

FARMINGTON HILLS, Mich.—CBS/Fox Video, based here, has ac-
quired a digital video effects system
from MCI/Quantel Mirage. According
to Steven Wild, CBS/Fox director
of studio operations, the Mirage
transcends conventional digital ef-
ccts systems, and opens video to
the world of real-time animation.

"From any video input signal it
can create cylinders or spheres, swirl it
like a whirlpool, fold up the corner
in a page turn, explode into frag-
ments, or design any shape imagina-
able," Wild says. He adds that such
manipulation is smooth, in perspec-
tive, with superior picture quality
and resolution. He continues, "The
Mirage performs visual effects that
till now could only be produced us-
ing costly and time-consuming film
optical techniques."

Wild says that due to the Mirage's
extensive programming capabilities,
CBS/Fox is now able to offer an on-
line with edit suite service to manipu-
late images during post-production,
by using any of nearly 40 standard
Mirage effects, or with new effects
that have been especially designed for
the client. The shape design service
will be performed off-line on a Hew-
lett Packard computer terminal to
allow inexpensive time for designing
and creative composition.

1020 NORTH SYCAMORE AVENUE, HOLLYWOOD, CALIFORNIA 90038 (213) 850-1030
The show, to be held at the convention center in Anaheim, is scheduled for Jan. 20-22. Already, more than 155,000 square feet of display space has been sold to 348 exhibitors. Pre-registration to the exposition is also up by close to 50% over last year. Dealer/buyer pre-registration, in particular, is up by more than one-third over last year.

According to Dr. Ray Williams, NAMM's director of marketing and education, the association has structured a comprehensive series of educational programs designed to "help NAMM members in their search for improved business practices."

Included in the agenda are such sessions as:

- "Applications & Use Of Microprocessors In Music," moderated by Dr. Williams, this session is aimed at being a mini-workshop offering "hands-on" demonstrations and guidance. It will be moderated by Tony Hawkins, national sales manager for Yamaha.
- "Selling Digital Keyboard Technology In The 1980s," moderated by Paul Dierman, product manager for Kawai Music Distributors, this will present what is described as a "user friendly" introduction to digital technology in today's keyboards. Dr. Williams says that the session will place particular emphasis on understanding digital harmonic addition method sound synthesis and digital sequencing using Random Access Memory (RAM).
- "Premium Grade Loudspeakers For Guitar Amplifiers," moderated by Cliff Hendrickson of Electro-Voice, this seminar will include what Dr. Williams calls a thorough discussion of features, benefits and design criteria of premium grade loudspeakers, and how dealers can tap additional profit from the sale of replacement speakers for guitar amplifiers.
- "Big is the New Small: Sound Reinforcement." This session, featuring "some of the most successful professionals in the business," is being sponsored by Cameo (the Creative Audio & Music Electronics Organization). It will run for two hours, and audience participation is encouraged.

Also slated are seminars on sales techniques aimed at increasing piano sales, the outlook for the band instrument industry in 1984, information on how to best service the professional equipment market, and a session titled "Scientific Salesmanship."

Under the banner of "Excellence In Hardware," a number of seminars are scheduled which will attempt to keep pace with the latest advances in musical technology:

- "The Best Song I've Ever Written": This session will try to show how inexpensive multitrack recording equipment can be used with lower-cost home video equipment to produce music videos. This session will be hosted by Mark Schoer, national training manager for Tec.
- "Creative Use of Electronic Musical Instruments In Motion Picture Sound Production": Moderated by Frank Sherafine of Serafine FX, this session will show how to create full musical orchestration, as well as audio sensations that complement futuristic visual concepts.
- "MIDI And The Future—Understanding Trends And Opportunities Represented By Musical Instrument-To-Computer Interfacing": This session will be co-sponsored by NAMM and the International MIDI Assn. (IMA). It will be conducted by Roger Clay, network coordinator for IMA. Dr. Williams explains that it will have a special focus on the MIDI (Musical Instrument Digital Interface) standard. Attendees will be provided with the opportunity for "hands on" experience with MIDI hookups, and will receive support literature covering the important aspects of the session.

A schedule of entertainment featuring a jazz trumpetist, a brass quintet, a 30-piece trombone choir and other musical talent will be offered over the course of the exposition and conference.

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DIRTY SCHOOL GIRLS—Mercury/PolyGram heavy metal group Girlschool relaxes at Portland Studios, England, following the recording of its latest album, "Play Dirty." The record was produced by Noddy Holder and Jim Lea, formerly of Slade.

DIRTY SCHOOL GIRLS—Mercury/PolyGram heavy metal group Girlschool relaxes at Portland Studios, England, following the recording of its latest album, "Play Dirty." The record was produced by Noddy Holder and Jim Lea, formerly of Slade.
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Success
The Original
NEW YORK—Next month, Warner Bros. Records becomes the first label to have written agreements with all video clip pools distributing its product—and the first to charge for use of its clips.

Ted Cohen, who is in charge of video promotion at clubs at the label, explains that he has cut all the heads of all clip services in the last few months. Each has offered input and expressed interest in the final agreement, but none has refused to sign, he adds.

The head of one pool, Cohen says, threatened a lawsuit if he was not serviced with Warner Bros. product. "But the owner of the clip can control where it goes," Cohen says. "Once our agreement exists, I don't have to service 50 pools that are willing to sign it, five cover the whole country."

Rather than balking at royalty charges for clips, pool owners have instead entered a bidding war, offering Cohen additional money for exclusive rights. "If I were to base my decision on sheer volume of clips," he notes, "I would lean toward Rock America."

However, to deny other pools product would be to cut down on promotion of Warner Bros. acts, he adds.

Cohen's agreement, which he hopes will serve as a "guiding light" for other labels, offers pools the "exclusive right to incorporate Warner Bros. videos into compilations which are then rented to their clients." Length of the agreement is one year, and it covers the U.S. only.

The agreement does not cover use of Warner clips for video jukeboxes, by mobile vans, on college campuses or cable televisions. "Pay-for-play" situations, such as paid-for requests to clip programmers, are also forbidden.

In addition, the pool is permitted to edit the tape in any way. "A club can do what it wants with the material, but we want to make sure our videos get to the clubs in the way we gave them to the pools," Cohen says.

Any clip made available to one pool is also immediately available to every other pool with which Warner Bros. has an agreement, Cohen says. "There will be no exclusives on any clips."

The royalty charge is based on the pool's price to clubs for its video compilations. If, for example, a pool charges $100 for a 15-second cut in 200', the label receives $1 per each of its songs included. This amount is then multiplied by the number of clubs receiving the compilation.

"It's a token payment," Cohen concedes, "a way of overcoming some of the paranoia at our company. People are asking, How do we know what happens to tape after we send them out? This is a way of answering some of their questions."

Additional facets of the pool agreement include:

- The contract includes a technical memorandum.
- The pools are permitted to use tapes of all Warner Bros. clips, including its compilation, the "Memories of Magic." This is a way of assuring the pools and our company that we are not trying to prevent "thieves to make copies."
- The pools are permitted to use clips of Warner Bros. acts in panel discussions and speeches by clip trade executives.

Evidence that music's role in attracting clip consumers is still disputed emerged in the remarks of Home Box Office president Frank Biondo. While he said that his service's interest remains largely confined to concert specials, dismissing more ambitious long-form musical programs as "arcane," Biondo pegged his stance to mixed results for musical programs. "You never know how well music programs will work," he complained. "And (music's) popularity comes in phases.

He used "Flashdance" as an example of the unpredictability of musical programs, terming its boxoffice and video success "an anomaly." The pool sees it as "a fluke" rather than a planned hit.

If Biondo's comments, made during Sunday's opening survey of "What's New Versus What's Needed" in pay tv, were critical, other cable and pay service executives clearly disagreed. Market researcher Paul Loubeng of ASI Market Research ranked music high among viewer draws, listing movies, music and news as the types of programming preferred by cable owners in a recent poll.

Other cable services indicated that they plan an increased commitment to music during the coming year. The Disney Channel has three musical programs, including "DITV," in which pop and rock songs will be featured in special clips utilizing Disney cartoon characters. Disney Channel president Jim Jimirro says the pieces will be patterned after Disney's animated visual music classic, "Fantasia.

Jimirro says the Burbank-based family viewing service will also pursue a "non-MTV" audience through "Steve Allen's Music Room," a set of six specials (separate page, story) produced by the entertainer and "Anka," a half-hour variety series starring Paul Anka.

Showtime meanwhile promises concert series for the Stray Cats, A Clock.
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ACADEMY AWARD WINNER
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New Clip Distribs Throws Competitors Into Disarray

NEW YORK—Supplying promotional video clips to clubs was once a small business, dominated by one firm, RockAmerica. Competition has increased in the last year, however, with several new services targeting the same market.

The latest newcomer is Lawrence Enterprises, headed by Larry La Spina. The five-year-old New York company was founded as an audio consulting firm but now does clip distribution and has thrown the field into disarray by undercutting long-established prices.

La Spina charges his customers $15 for a one-hour reel of 15 songs—less than half the prices currently in effect at competing services, and an 8% markup for the company. "That’s a realistic price for club owners," La Spina says. "We want to help make the market happen because there’s a huge growth potential."

In spite of reports to the contrary, he estimates there are only between 600 and 500 video clubs in the country—about 5% of all clubs in the industry, he says. "I get lots of calls from clubs with no video who want to get into it but don’t know anything about hardware or costs," he adds.

Lawrence Enterprises is strictly in the business of promotional distribution and does not do installations. La Spina says he refers clubs just converting to video to other companies and will soon choose one to use exclusively.

"Promotion is the business," La Spina says, and "right now competition is the name of the game. It’s unfair for a service to pay $5 for VHS stock and charge more than $100 for a compilation. I’m not out to rape people—my goal is not excess profits.

"Also, lower prices for tapes mean more people can afford them and, consequently, more promotion. Many clubs are not aware of the cost of investment to get into video. I tell them it’s $8,000-$10,000 initially and after that is cheap."

La Spina recommends that clubs invest in three-quarter-inch equipment but is a believer in the laser disc format for the future. "Laser is inevitable," he says. "We’re willing to get into it at a loss at first, then gradually phase out our tape service, except for people already on board. A number of clubs already have laserdisk players for movies, even though they’re not supposed to.

He estimates costs for laserdisk compilations of video clips would run clubs about $25 each. "The cost is in the master—and that’s why companies are doing it," he points out. Lawrence Enterprises currently is at work licensing clips for laserdisk release. "Why should I make available an inferior product when I can have a better one at a lower price?"

La Spina’s personnel include Paul Andrew Thorne, who handles quality control of tapes and keeps in touch with all clubs; Dean Scalzo, programming director; and Solveig Lamberg, who coordinates distribution with clubs and labels. "There’s money to be made just doing your job," La Spina says. "And that job is promotion. We have to get back to basics—selling records."

He says he worries about market saturation and too much exposure of video music as a genre. "This is not afad. It’s here to stay, and, in fact, will become even more important. But it’s all growing so fast.

"Yes, it’s a big market, but there are limits. On radio you can hear the same song all over the dial, but your eyes get bored more quickly than your ears do," SARA FOTI

Allied/Dallas Sees Growing Area Market

DALLAS—Allied/Dallas Film & Video is finding increasing demand for its 35mm processing and printing capabilities as more feature-length film and video producers discover the Southwest as an important center for production and post-production. So says Charles Floyd, sales manager of the company.

Floyd adds that coupled with the audio and video services of sister company WB Post-Production Services, Allied/Dallas can easily answer the film and video needs of the growing Dallas production market.
RENTALS

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Team On Right Wavelength For Environment Designs

By ETHLIE ANN VARE

EL SEGUNDO, Calif.—Brian Edwards' Wavelength grossed $4 million last year, and 1983 figures should be even better. Along with partner Bert Kroul, Edwards has made Wavelength here a major designer and installer of sound, lighting and—most importantly—video systems in clubs and restaurants.

In the past two years, Wavelength has brought video into more than 100 rooms, including major chains like Black Angus, Red Onion, Velvet Turtle, Marriott Hotels and the Hungry Tiger. However, Edwards does not view video as a great new tool, but as a factor in the "environment concept" of a lounge, a way to keep customers buying drinks.

With a staff of 40, the seven-year-old firm designs, installs and services video systems that range from a $10,000 single-screen layout to $40,000-and-up multiple VCR setups.

The idea, says Edwards, is for the club to look at its potential business and foreseeable expenses to find a logical investment, one that doesn't involve over-capitalization. "One room we worked with was doing business in the single-digit thousands," he says. "They added light, audio and video, and almost quadrupled their numbers."

"Say you're looking at an $80,000 cost going in, and you increase your sales by $10,000 a week. You're now bringing in half a million gross a year on $800,000 investment."

But, he warns, don't expect video to be a miracle cure. "There's always a balance between food, service and entertainment. You can't call hardware the key to the success of a room. And, in fact, there can come a point where you've got too much attention on those screens and you've got nothing but drinks."

In designing and equipping mainstream restaurants and lounges, Edwards has found that the biggest stumbling block to video is the lack of software. "Who wants to see Mick Jagger got shot in the head while waiting with their kids to eat a hamburger?" he asks. "You have to open a restaurant at 11 a.m. and have programming till the dance set starts at 10 o'clock at night. That's 11 hours a day of programming no one has addressed."
giveth, and the record companies taketh away.”

Attorney Mickey Shapiro, who has also produced cable specials and home video programs for such acts as Fleetwood Mac, Bob Welch and Mac co-founder Mick Fleetwood, warned, “Video is not for every artist. I think it’s difficult enough being a good player, singer and writer. The imposition of a video career on top of that challenge can be a bad idea.”

Shapiro contended that while younger, emerging acts may be more naturally attuned to visual presentations, the majority of older, established acts lack the skill and may, in fact, be uncomfortable with the notion that video clips are now a necessary career component.

He also urged potential video producers to allow projects to develop naturally. Fleetwood’s “The Visitor,” a unique documentary in which the drummer and other Western rock musicians travelled to Africa to perform with native percussionists, worked because its creative concept preceded specific album and video plans, Shapiro said.

Fleetwood himself agreed, saying video could be “suicide” for acts when their visual image becomes “totally alien to what they do onstage.” The veteran musician continued that “Real discretion has to be borne in mind . . . I’d hate to be the first person to experience being a dead loss onstage after being successful on video or film.”

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WITH 11 FISHING TITLES
3M Enters prerecorded field

NEW YORK — Blank tape suppliers 3M Co. has entered the prerecorded field, with the introduction of 11 titles on fishing. "The Sportsman's Video Collection" consists of six videocassettes about fly-fishing for trout and five about fishing for bass.

3M is also reported to be the world's largest manufacturer of fly-fishing lines, offering more than 155 types.

"Fly fishermen are an upscale, well-educated, top-income group with a high percentage of VCR ownership. They also are information-hungry," notes Mark Kuipers, who heads videocassette activity for 3M's Leisure Time Products Project. He estimates that there are 60 million active fishermen in the U.S., and that approximately one of every three persons entering a video store belongs to a fishing family.

An upscale consumer is required for this product line — total retail cost for the 11 titles is $76.95. Prices range from $59.95 each for several 30-minute titles ("Bass In Heavy Cover," "Surface Lures & Bait Baits" and "Nymphing With Gary Borger") to $89.95 for the 50-minute "Bigmouth" and $69.95 to $79.95 for either 60- and 90-minute titles.

Four of the trout features feature Gary Borger, an author and biology professor at the Univ. of Wisconsin. The five bass tales feature Homer Circle, angling editor of Sports Afield magazine, and experts Al Lindner, Roland Martin and Glen Lau.

Computer Software / Video Games Conference
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Westin St. Francis
San Francisco, California

EMBASSY'S BABY — Embassy Home Entertainment's first originally produced video release is "The Lamaze Method: Techniques For Childbirth Preparation." The 45-minute program incorporates the latest exercises and research developed by the American Society For Psychophysiological Obstetrics/Lamaze Organization. Pictured with the seated expectant couple, Marlene and Mark Ellingson, are Lamaze instructor Marilyn Libresco, left, and actress Patty Duke Astin, who introduces segments of the show.

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SYDNEY—Fears that the early-'80s explosion of Australian acts on the international scene may have exhausted the talent pool of the lower continent were proved groundless through 1983, when a vast and exciting crop of new recording entities arose to challenge the chart supremacy of Men At Work, INXS, Mental As Anything, Icehouse, Little River Band, Moving Pictures, Split Enz and others.

Australian music, local executives note with satisfaction, is not a “flavor of the month” or passing fad. It now stands firm as the third most important repertoire source for world market, after the U.S. and U.K.

Most of Australia’s well-established major rock acts enjoyed a strong 1983. But perhaps the most impressive performance was from Australian Crawl, which, after three consecutive No. 1 albums, scored again with the “Semantics” EP, which topped the singles chart.

Cold Chisel enjoyed far less chart action during the year, but the band’s swan song tour, on its 10th anniversary, generated 52 shows and drew 60,000 fans in Sydney alone. And Mental As Anything reigned all year with a live act and undertook its second U.S. tour.

The Divinyls spent most of the year in the U.S., but figured strongly on the home charts. Flash & the Pan, alter-ego of producer/songwriters Harry Vanda and Angus Young since 1976, performed only moderately in this market but cracked the British top 10 with “Waiting For A Train.”

Split Enz stayed mostly low profile, allowing leader Tim Finn to pursue a solo career without excessive exercise. Dubbed “the Paul McCartney or Michael Jackson of Australia” for his mastery of pop melodics, Finn called four big hits from his debut album “Escapades,” becoming a major figure here, irrespective of his band.

Another veteran, Ross Wilson, was the force behind his wife Pat Wilson’s No. 1 hit “Bop Girl,” his most successful composition since the 1971 Daddy Cool chart-topper “Eagle Rock.” Midnight Oil this year finally broke with the multi-platinum album “109-11-54: 4-4-5-2-1,” produced by Britain’s Nick Launay.

Others to achieve major chart breaks this past year included Wendy & the Rocketts, Sharon O’Neill, Red gum and the Feeder, all established domestic acts. Others, notably Real Life (first signing to Glenn Wheatley’s new label) and Hoodoo Gurus, wacky ska band the Alligators, Machinations, K.G. and Lunchbox, along with the Duran Durant-ish Pseudo Echo, hit the charts after emerging from “nowhere.”

The Australian record industry is convinced that these hot young groups, along with the likes of Choir Boys, Hunters & Collectors, the Sci- entists, Little Heroes, the Dugites, the Church, the Reels, Sunbury Boys, Avion, Rose Tattoo, the Johnnies, Heaven, Swanee and the Uniscy X-Men, will keep Australian pop alive in world esteem through the ’80s.

By way of return traffic, the big international successes in Australia this past year have been from Michael Jackson, Eurythmics, Culture Club, “Flashdance,” Duran Duran, Wham!, Spandau Ballet, Malcolm McLaren and Eddy Grant. As in previous years, a tidal wave of foreign repertoire still strongly favored British product, with many major U.S. acts, including Van Halen, Journey and Asia, virtually ignored here.

Aussie Invasion Continues As Real Life Eyes U.S.

By TIM FREEMAN

NEW YORK—The quest from Down Under to up top is on for yet another Australian band, Real Life, whose MCA debut “Heartland” was released in the States three weeks ago and features the “Send Me An Angel” single, which broke the band in their homeland, reaching number three there and No. 1 in New Zea- land shortly after its April release.

Planned a U.S. tour in early spring, the quartet’s strategy centers on their live act, with a reported 110 performances on a recent 132-day Australian tour. “Australian a&rs aren’t very big,” says temporar-ily crock-throated lead singer David Sterry. “Our country has produced some great live acts because you don’t get a record deal until you’re established on tour.”

Keyboardist Richard Zatorski guesses that Real Life played over 400 gigs before landing a contract and says, “At the time we got here we’ll have the experience we need.” He adds that Australia’s current re-cession forces bands to give their crowd their money’s worth. For this band that involves dramatic re-creation forces of space and time, we’ve worked together for three years and auditioned 64 drummers before landing percussionist Danny Simic. Allan Johnson had played with several hard rock bands around Melbourne before joining Real Life. His alternating bass and mini-keyboards are another feature the band is banking on.

Sterry says their origins give Real Life an edge on American and European bands. “We haven’t been out of Manny’s music store here much in the last three days,” says Sterry. “Some of the guys in there just jamming are incredible.”

Australian Music’s Worldwide Impact Still Strong

By GLENN A. BAKER

LONDON—Pat Benatar and Huey Lewis may be the label’s front-runners, but the only new artist on the U.S. top 200 right now is the former British punk Billy Idol, whose new release “Rebel Yell” just joined “Billy’s Got a Gun” and “Don’t Stop” in the charts, and who company staffers on both sides of the Atlantic believe is set to break through in a big way.

In New York, East Coast a&rs and re- director Brendan Bourke says: “We ex-pect the new album to go gold by Christmas. For two years we were banging on the door and only got maybe 200 radio stations. Now we’ve had as many in the space of a few weeks.” And Doug D’Arcy, manag- ing director of Chrysalis Records in the U.K., states: “Billy has enormous potential. We see him as a major name for the future in international markets.”

Both regard Idol’s growing success as vindication of the company’s strategy of establishing an international basis. This does not mean that local tactics may not differ. In the U.S., a 12-inch single of the new album’s title track was out by November, but in Britain no single will be released to accompany the album until the New Year. "(Continued on page 72)
**Global Game Plan Helps Chrysalis Break Billy Idol**

Instead, a four-track video EP and 12-inch audio EP featuring Idol's earlier hits "Dancing With Myself" and "Hot In The City" have been put out, partly to capitalize on the artist's visual impact and partly, as D'Arcy explains, "because Billy's been seen in the U.K. as at a bit of a standstill, and we're trying to say this is where he is up to now." In New York, Brendan Bourke's main priority at the moment is live exposure. "A college tour before Christmas to work in the new guys, and then a proper tour in January with a bit of production, he summarizes. After that will come Europe, and maybe a trip to Australia, where Idol has already had top 20 hits with "White Wedding" and "Hot In The City."

As a British artist who came to the States to make it and is now trying to break back into his own market, Idol adds a new twist to the British invasion. In fact, it was the Stateside success of "Dancing With Myself," which stayed on the U.S. disco charts 12 weeks after doing nothing in the U.K., that prompted his move to New York in 1981, after four years with Chrysalis punk band Generation X. His contract as a solo artist was reassigned to Chrysalis U.S., and Bill Aucoin, who had liked his earlier work, picked him up shortly afterwards for management. Being regarded as a punk, Idol found airplay hard to come by. "We had to use the rock discs instead," recalls Bourke. "We put out 'Mony Mony' and went after the market we knew that Billy went in. We did 50,000 EPs, which was fine but not exactly mega-sell."

The 1982 single "Hot In The City" did considerably better, reaching number 23 position on the Hot 100. The album "Billy Idol" also charted strongly, despite a period of unavailability during the distribution changeover. Meanwhile, a video of "White Wedding" had gone on MTV and established heavy rotation. "People really jumped on that song," says Bourke, "even though it was 18 months old, and that meant the AOR stations picked it up too. MTV has really helped us to break Billy, and now he's going on their live New Year's Eve show as a guest VJ, along with three other acts from the time." That show should have an audience of about 13 million." Response to the "White Wedding" video in the U.K. has been equally strong, though outside of broadcast programming the opportunities to exploit video clips are much more limited. "We're trying to find ways to counter the non-MTV situation here," says D'Arcy, "but it's true there aren't enough outlets for video." The video EP has gone into Britain's growing network of video jukebox sites.

**Newest Member Of Menudo Sings In Two Languages**

NEW YORK—The young Puerto Rican supergroup Menudo has a new bilingual member, Robby Rosa, a 13-year-old singer from Hato Rey, Puerto Rico. The young singer's bilingualism, which stems from his growing up in Westbury, L.I., is seen as one of the group's moves to capture the English-speaking market.

Robby will be featured in Menudo's first English-language LP, to be released by RCA Records in early 1984. He replaces 16-year-old Johnny Lozada. Both Rosa and Lozada will appear in the group's series of 10 concerts at Radio City Music Hall, to begin on Valentine's Day.

The youngster was chosen in a final audition in September. Menudo members are replaced by younger singers as they grow older and their voices change from the sweet, youthful sound that is the group's trademark. Rosa will perform the solo in "Like A Cannonball," the theme song of the forthcoming film "Cannonball Run II," which will be featured on the group's next album.
There are two ways of looking at the benefit tour for Ronnie Lane, which ended with two concerts at Madison Square Garden, Dec. 9: The first is as a praiseworthy event in itself, with friends of the musician shining with multiple saddened showing off their time and effort to raise money to battle the disease. Such events are rare enough, and when they do happen they are usually beyond critical.

Then there is the purely business status of the shows. Unless some disaster happens, how bad can a concert be that features Eric Clapton, Jeff Beck and Jimmy Page on guitars and Joe Cocker, Andy Fairweather Low and Paul Rodgers on vocals, playing a front of such "idolmats" as Kimmy Jones, Charlie Watts, Bill Wyman, Chris Stainton, Jan Hammer, Ray Cooper, Fergie. Simon Phillips and James Hooker?

That's quite a lineup, and if the concert were being held for purely commercial reasons, it probably would have happened, according to sources, the good cheer did extend beyond the concert stage into the realm of video or recording.

Manager/legal/epic/record company considerations have reportedly involved any chance that a live concert video or record will ever emerge from the U.S. It was virtually a one-off-a-kind experiment, and almost both the audience and performers involved.

1983 Boxscores

The year-end chart of 1983's top-grossing concerts was not available for this issue. The list, compiled by Billboard sister publication Amusement Business, was available in our next issue, dated Jan. 7, 1984.

CONCERT PROMOTIONS

Dec. 6.

- 1. FEATHERS, $13,839, 2,909 (3,000), $12.50, Civilian Center, Atlanta, Dec. 9.
- 2. FASTWAY, $12,007, 1,329 (1,050), $12.50, Municipal Auditorium, Louisville, Dec. 8.
- 3. Coös-Williams, $9,952, 1,518 (1,300), $12.50, Waipahu, Hawaii, Dec. 9.
- 4. HYMAN, $8,660, 1,753 (1,300), $12.50, Roanoke Civic Center, Roanoke, Va., Dec. 9.
- 5. Fastley Presents, $8,356, 1,125 (1,300), $12.50, Civic Center, Richmond, Va., Dec. 9.

PHILIPPE's BOXES

Dec. 6.

- 1._ACTIVE, $10,000, 1,000, $11.50, Civic Auditorium, Denver, Dec. 9.
- 2. JOE Cocker, $10,000, 900, $15.50, St James Hall, Vancouver, Dec. 9.
- 3. ALBION, $10,000, 900, $15.50, Civic Auditorium, Cornwall, Ont., Dec. 9.
- 5. ROPER, $10,000, 900, $15.50, Civic Auditorium, Edmonton, Alberta, Canada, Dec. 9.
Terence and in line with the rest of the Lords of the New Church, a metal band from the late 1980s, the New Church is performing at the Palace, Los Angeles. The venue is known for its acoustics and provides an intimate setting for the band's live performances. The tickets for the show start from $25.00 and can be purchased online or at the box office. The show is scheduled for December 19, 1983, at the Palace, Los Angeles. The band, known for their distinctive sound, is expected to deliver an electrifying performance at the venue.

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CHIPPELDALE’S REVUE
Chippendales’ New York Admissions: $15, reserved seating $5

The entertainment at Chippendales is tongue-in-cheek—in more ways than one. The most established male burlesque club on the West Coast has opened a branch in New York, and the all-female audiences are reacting with pleasure.

Mercifully, it’s all done with a sense of humor. Although things sometimes get a bit ludicrous during the course of a three-hour show, the entertainment is generally lively.各项工作 most easily of such motorized tunes. Rock, reggae, funk and soul were thrown into diverse music arrangements, segmental by clean-cut vocal harmonies, a swinging ten section and some camp choreography. These sharp-looking set were the most fun into a slipper show on the small lawn. While the band has only recently released an album in the States, ABC’s “Ladies of Love,” it drew a solid cut, delighted crowd to the last two Dec. 2. The British act ambled through 50 minutes of music, bordering on reggae, in fine with the club’s “vacation” most of the week.

The group blended island percusion, electric guitars and spirited vocal arrangements into a sinuous stream of traditional reggae melodies. Neil Diamond’s “Red Red Wine” and Lesley Kong’s “Sweet Sensation” (an old Meledion’s tune) were the band’s strangest new material, while cuts from their five albums had the audience singing along. While most of the crowd swayed deliciously through the set, some searched in vain for a needed edge to the music. KIM FREEMAN

JOBOXERS
The Ritz, New York Tickets: $12.50

After a lukewarm reception at the same club in July, the Jojoboxer’s return Nov. 24 was a flying tribute to the success of RCA debut album “Like Gangbangs,” and the single “Just Got Lucky” in particular.

The five-piece British band has an ingratiating energy that is sustained without pause throughout the hour set. Lead singer Dig Wray is a charismatic front man with a powerful voice that was basked consistently by harmonies from the rest of the band. Dave Col- len’s keyboards and a rollicking horn section supplied a strong swing base while the band crossed into rockabilly for “Hot My Night” and a upbeat mix of soul, jazz and R&B for the rest of the set.

The relentless drive of “Bowwows” and “She’s Got Sex” made them irresistible dance tunes, although the venue unfortunately was too crowded for people to breathe, let alone dance.

KIM FREEMAN

PRIDE & JOY MOTOWN REVUE
Sweetwater, Valley Fair, Calif. Tickets: $4

One of the shirts among the Bay Area music scene is that the region is so rich in live music that you can walk almost anywhere in any small city and have a reasonable shot at seeing a truly first-class act. It would be difficult to imagine a better setting of the R&B & Joy Revue, without doubt one of the most po- lished and unique acts this writer has ever encountered purely by accident. The Revue is composed of four exceptional and exciting vocalists—two male, two fe- males—forming a basic quintet of equally adept and charged-up musicians. The four vocalists exchange lead spots like a relay team passing a baton, and each seems continually to top the others as the sets unfold.

Their 20-piece orchestra showed them to be slightly mismanaged, since they mix in non-Motown numbers like “Good Lovin’” and “My Whole World I’m Missing” with the bonafides like “Shoot- gun” and “Where Did Our Love Go,” and in fact it was Atlantic and Stax songs numbers—“Respect” and “Dock Of The Bay” that along with “Shotgun” were the most dazzling. But all the tunes were re-created with as equal passion and electricity in conjuring up the audio picture of the era.

JACK MCDONough
Talent & Venues

The Charlie Daniels Band's 10th annual Volunteer Jam is scheduled for Feb. 4 at the Municipal Auditorium in Nashville. As usual, no guest appearances are being announced in advance.... Among those seen backstage at the Ronnie Lane benefit in New York were Pete Townshend, Phil Collins, Lou Reed, Billy Squier, Paul Stanley, Gene Simmons, Mick Jagger, J. Geils, Joe Walsh, Chris Difford and Glenn Tilbrook. Among those seen in Los Angeles were John Travolta, Bette Midler and Mick Fleetwood.

In response to the published requests for audition tapes from aspiring lead singers, the English Beat have gotten over 300 tapes. They still haven't found anybody, though. Also looking for a singer, as well as a keyboardist, are Wall Of Voodoo... "We've made up to 300 tapes of the group in Los Angeles, and..."

Bernie Leadon has gotten over a quest for Bette Midler and Mick Jagger in Los Angeles. Sam Moore of the Stax Vocal Group is in New York, as is Jerry Garcia of the Grateful Dead.

FAITH, the annual Volunteer Jam for his recording company, was held in Nashville.

JOHN 'JELLYBEAN' BENITEZ

MADONNA

Christmas

PAUL McCARTNEY/MICHAEL JACKSON

Say Say Say

HALL & OATES

Say It Hurts So

PAT BENATAR

Love Is A Battlefield

IRENE CARA

Why Me?

ROMANTICs

Taking On Your Sleep

BILL JOEL

Nelson Mandela

EARTH, WIND & FIRE

Back On The Block

MICHAEL SEMBELLO

I'm In Love With A Movie Star

IRENE CARA

Flashdance (The Original Motion Picture Soundtrack)

GANG OF FOUR

It's Live

WARREN BROWN

KIM CARNES

Wendy's World

ELBOW BONES

Take Me For A Night In New York

FRANK STALLONE

Far From Over

NEW ORDER

Confusion

NONA HENDRYX

8 Boys

TALKING HEADS

Slippery People

ELVIS COSTELLO & THE ATTRACTIONS

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FREEZE

Sincerely

NAKED EYES

Always Somewhere

Remind Me

JENNYRINE BENITEZ

FOR SEATTLE PRODUCTIONS INC.

Bethlehem, Pa. Plans Big Music Fest For Summer

By MAURIE H. ORODENKER

Bethlehem, Pa.—An ambitious 10-day international music festival, "Musicfest '84," will be staged in this city's historic district next Aug. 17-26. The event, expected to draw at least 100,000 people from the Eastern Pennsylvania region and beyond, will offer a wide variety of musical styles, including German, classical, folk, bluegrass and dixieland.

Planned to stimulate tourism, the summer music fare will complement the traditional Bach festival that attracts thousands here at Christmas time. "Musicfest '84" will play on the city's German and Moravian heritage, and corporate sponsorship will elevate the city to offer many of the musical events free of charge.

The First National Bank and the Stroh Brewery Co., as sponsors of the festival, are the major underwriting contributors, but other corporate donations will be sought to support one or a series of events or performances. Overall coordinator for the festival is the Bethlehem Musicfest Assn., a nonprofit corporation, which will work with city officials to make arrangements for parking and other practical details.

(Continued on page 74)

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(214) 349-9415
By ETHLIE ANN VARE

LOS ANGELES—With a new album out on Rocshire and a $50,000 Lmeflight video in the works (starring supermodel Lauren Hutton, no less), Chad Stuart and Jeremy Clyde are making their comeback with a splash, after being apart for 14 years.

"We were offered all those '60s revival shows during the '70s," says Clyde, who has been a successful actor in the interim. "And we could have, I suppose, made a living. But we turned them down. We didn't want to rest on our laurels."

"We thought our laurels were a little brown around the edges," adds Stuart, who has spent the past decade as a record producer and arranger.

The pair, now both 42, likes the way the music business has progressed since the days they were being chased through airports by swarms of teenagers. And they feel more prepared to deal with it.

"You had no instruction books then," says Stuart. "Clive Davis hadn't written his book; Brian Epstein hadn't written his book. You had no way of knowing what was coming."

"The business has organized itself now," adds Clyde. "Now one has the right not to be worked to death. The first two years, we practically didn't have a life anywhere except on tour buses."

"We grew to hate the William Morris Agency," says Stuart, "although it really wasn't their fault. They'd just begun the touring thing, and didn't know any better."

Now that the business has organized itself into a series of large and efficient corporate structures, the singers made a conscious decision to put out their own independent label.

"We started with a very small label in this country (World Artists), who did everything they had behind us because they needed to put everything they had behind us," says Clyde. "And Rocshire seems to be prepared to put an enormous push behind us, which is what it takes nowadays. And they are distributed by MCA."

"They have this naive and idealistic belief that the company is a family. And there is this extraordinary conviction that they can make it work," says Stuart. "And I prefer that to the corporate sharks every time."

You can't argue with a firm putting up a major budget for a video of the first single, "Bite the Bullet," to be directed by Peter Sinclair (Culture Club, Dire Straits). "Lauren (Hutton) is in the video because she's an old friend," notes Clyde. "She was in town and we were in town and she asked us if we'd like her to be in it, and we weren't exactly going to say 'Sorry, darling, no place for you.'"

As far as the sound of the record, titled "Chad Stuart & Jeremy Clyde," it harkens all the way back to the duo's early singles, rather than their "concept" period of "Cabbages And Kings" and "The Ark." It would not be far off-base to call it middle-period Simon & Garfunkel. "Jeremy wants to sound like J.J. Cale meets Dave Edmunds," laughs Stuart, "and he thinks I want to sound like Alan Parsons meets Keith Emerson. We had to build up a trust, work together, stop struggling and meet in the middle."

As an arranger, Stuart also had to refrain from overwhelming the album with the electronic toys available to him today that did not exist in 1964. "I would have hated to come out sounding like a couple of guys frantically running behind the bus, shouting 'Hey, wait for us, we've got symbols and we used an Oberheim DX and we're hip, hey!" says Stuart. "We didn't want to sound like the Eurythmics."

---

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Continued from page 65

"But I spoke too soon. We were going to a club after our date, and they wouldn't let us in. I was talking to some fans and was a little drunk. The bouncers started laughing at the band, so I made an obscene gesture. There were six of them and they decided to dance on me."

"I had something in my hand that they thought was a knife," he continues. "They went back inside and I went back to the hotel and when I woke up there were 12 cops in riot gear with baseball bats standing around the bed. They hauled me down to the police station, and the next day they took me down to our last gig in police custody, standing around the stage worrying if I would escape.

"But the cops were really cool. They saw after being with me that I am not a violent person and it just could have been a misunderstanding. They apologized for keeping me in jail and took me out to dinner the next day. It turned out that the police chief's daughter is a big fan of ours. And there were 200 kids camped outside the police station. One kid got himself arrested to get inside to share a cell with me.

"Then the ambassador called from the U.S. Embassy and I told him to call my manager, Mike Copeland. He knew Miles' father from the CIA, but when they (the Finnish police) heard the CIA mentioned they got really worried. They started asking me, 'What's this about the CIA?' envisioning helicopters and gunships coming.

"Anyway, with all that pressure, with reporters calling up, sort of like Sid Vicious in New York, and that scene—front pages of the newspapers three days running—they dropped the charges. They found out that I had a chrome cigarette lighter, and when I was lighting a cigarette in the dark, the club bouncers thought I had a knife. The police figured that out.

"They kept asking, 'Where's the knife?', and I said I didn't have one. And then I'm sitting in the cop car on the way to the airport and I pulled out my cigarette lighter. And they all jumped. Then they saw what it was, and they figured it out what it must have been. 'They're a bit nervous,' the Finns, he says.

Cyndi Lauper, former lead singer of Blue Angel, has embarked on a new solo career with an album, "It's So Unusual," recently released on Portrait Records. Like just about every artist, she has a manager (David Wolf), but she also has an "advisor." His name is Captain Lou Albano and he's a manager in his own right: He manages such "bad guys" professional wrestlers as the Wild Samoans, the Magnificent Moons, and Mr. Fuji (Lauper's the only rock'n'roller he works with; he's also managed NRBQ for some time.)

Albano appears as the distraught father in Lauper's video of "Girls Just Want To Have Fun," and when the record company threw a party for his new artist, he was there as well, taking part in a hilarious mock press conference. Albano is a fearsome brawler and yeller, while Lauper sounds a bit like, and has the humor of, a Gracie Allen.

"I met him on a plane to Puerto Rico, asked him for his autograph and if he would work with me some time, maybe on a commercial. I always had the idea of making a funny record commercial, and he said sure, but gave me his horse number," she recalls.

"I didn't see him for a long time, and the whole thing with Blue Angel went on and on, but all the while Dave said he would work with me sometime."

vid (her manager) was a wrestling freak. He's always got to watch wrestling and 'The Honeymoons.' And then I started watching it and there was Captain Lou. I didn't say anything, but when we started doing the video and thinking about a script, we thought about using a wrestler, so we called Captain Lou. We didn't know until the last minute if he would do it, but he did.

"Since then he has been my personal advisor, and he teaches me the PEG principle. PEG stands for politeness, etiquette and grooming. You have to be polite, because if you're rude you never get anywhere in this field. You have to know how to eat, because, as you know, everything is done over eating. It's very tough because if you're sitting down and eating and talking business and somebody says something you don't agree with, and you have a mouthful of food and you feel that you have to say something, you have to know how to pick up the napkin and then very daintily put it down and then say 'no' or 'yes.'"

"This is etiquette. Also, you have to know what to do if you are cutting your food and somebody says something that upsets you and you don't cut it but it goes flying. So you have to know how to eat. And grooming—grooming is fashion. Rock'n'roll is very fashionable and glamorous. And Captain Lou is definitely teaching me all that. He grooms the Samoans. I think that they are very new-music-looking. And they are even a little heavy-metal-looking to me. Captain Lou is just phrasing it. His ears are incredible. I think that's what attracted me to him—he's grooming and the rubber band in the beard."
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**About the Music Popularity Chart**

The Music Popularity Chart (MPC) is a weekly chart that ranks the top songs in the United States based on sales and airplay data. The chart is published by Billboard magazine and has been running since 1940. It was originally published in Billboard magazine but is now available online through various music websites and publications. The chart is compiled using a combination of airplay and sales data, and it is used to determine which songs are the most popular at the time. The chart is updated weekly and is considered to be one of the most important and well-known music charts in the world. It is used by artists, record labels, and the music industry to gauge the success of a song and to plan future releases. The chart is also used by radio stations to determine what songs to play and when. The Music Popularity Chart is an important part of the music industry and is used to shape the direction of the industry and the types of music that are produced.
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LADIES NIGHT OUT!

BY JOHN SIPPEL

LOS ANGELES—Promoter Randy McElrath has a Concert Club membership of 700. Members pay $25 annually to receive advance mailed notice of his Wisconsin/Michigan concert bookings and a 50% discount on ticket handling charges.

"They're the cream of my customers," says McElrath. "They're regular. On big events, I sometimes have to limit each club member to four tickets. They are trendsetters in their communities. Some of them are from towns like Fond du Lac, Racine, Kenosha and Madison, well out of the range of Milwaukee."

McElrath, a Dartmouth graduate, joined Daydream Productions, a concert house in Milwaukee, in 1974, remaining two years. After he'd been in his present position eight years, he realized young women to canvas his concert audiences inquiring as to favorite attractions, best venues, ticket prices and comments. Out of this piecemeal canvass came the Concert Club. Customers best about not receiving advance information of concerts at their homes, saying they were often out of town or didn't see issues of the local papers that carried ads on Sunday concerts.

Shelly Swanson, who manages the Concert Club, now annually mails about 24 postcards and 10 8-by-10 self-mailers five days in advance to the 700. McElrath estimates that the club grows about 10% in size yearly. Everyone who joins the club receives seating plans for each venue Starry promotes.

McElrath is currently promoting concerts in Milwaukee, Madison, La Crosse, Marquette, Mich., and Green Bay. He often mentions Chicago concerts, not promoted by him, if the act in question does not have any dates booked in his area.

The new member also receives a T-shirt, on the front of which is printed: "I am a member of the Concert Club," while on the back, "That is why you are sitting behind me" graphs concert-going interest.

The club members establish credit so that he can mail in his check together with his ticket request. McElrath talks with his members indicate they also like the half-off savings from his 75 cents to $1 handling charge per ticket.

PA. MUSIC FEST

Each of the 10 days will feature music from a different area of the world. The use of historical areas to accommodate the various concerts will stress the city's German and Moldavian cultural and musical heritage. In particular, the Musicfest association is hoping a corporate sponsor will pay for the cost of bringing a band from Germany to Bethlehem for the festival. The association would like to invite the Stadtakademie Berching, the band that performed in Bethlehem during the 1976 Bicentennial.

An association spokesmen says negotiations are under way with other bands and musical groups which will perform at the festival. The names will be announced as they are booked. "Musikfest 84," which it is hoped, will become an annual event here, will be centered in six areas in downtown Bethlehem.

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**NELSON GEORGE**

Why would a singer with a new album on the street decide, instead of doing a concert tour to support the album, to go on a national tour in a play she did nine years before? Hayley Mills, of course, could have done this role the first time. Wasn’t she afraid it would hurt her sales?

Yes, to Stephanie Mills, again playing Dorothy in “The Wiz,” the role that brought her to prominence when she was a teenager, the challenge she couldn’t pass up. “Nine years ago I was young, very naive, very much intimidated by situations, very much like the character Dorothy. I wanted to come back now and use the experience I have now,” she says.

Pragmatically, Mills also notes that “the concert market for black acts is very soft right now.” The "Wiz" provided her with an opportunity to "manufacture an audience that was very receptive to the kind of music she was doing and show people that my real roots lie in the theater."

The six-month tour began in late April, with some dates before reaching Broadway next spring. When she returns to Manhattan, Mills says, she will play two or three months, but will be the youngest star ever to return to Broadway in a revival of her hit show.

How long will she continue playing the little girl singing for homes? "As long as I can really fit the role of Dorothy and not disrupt the structure of the play," she says. "When I’m done, I’ll stop."

This new version of "The Wiz" has been revamped to have a "contemporary flashdance feeling," according to Mills. Dance numbers have been updated, songs rearranged, and new songs added, including a ballad, "I Wonder, I Wonder, Why," which Mills is thinking of recording.

By the time Mills’ "Wiz" involvement ends, she’ll be ready to record a followup to her "Merceless" album.

**Firms Join Forces For Telecast Of Midnight Star**

**NEW YORK—**The making and national broadcast of an hour-long Midnight Star concert was made possible when a major video production company, radio syndicator and cable tv channel joined forces to prove the viability of long-form black music videos.

CCTV, Video Corp. of New York and the Washington-based Black Entertainment Television (BET) cable network joined the national telecast on Dec. 4. The program was also simulcast on 20 urban/black radio stations with the input of Starfleet Blair.

The entire project was the idea of Gary Delfiner, a producer/program developer at CCTV, before entering the video field, Delfiner had promoted black concerts in Philadelphia. Later, as an independent producer, he had worked on the filming of a Grover Washington Jr. special in Philadelphia, currently being marketed on laserdisk by MGM/UA.

I saw that there was very little outlet for black music videos and that relatively few long-form black videos were being produced," says Delfiner.

Having worked with Elektra Records on the West Coast project, he approached the label about taping one of its acts.

With the cooperation of Midnight Star’s manager Pablo Davis, Solar Records president Dick Griffiths and Elektra, the self-contained band from Dayton was taped in concert at a venue in Chicago and Atlanta to be broadcast on the Country Club. "CCTV put up the lion’s share of the money, approximately $100,000, for the production and the network bought the rights to the tape from the concert footage," says Delfiner.

Starfleet Blair brought in his technical and financial expertise to the right side of the video field, Delfiner had promoted black concerts in Philadelphia. Later, as an independent producer, he had worked on the filming of a Grover Washington Jr. special in Philadelphia, currently being marketed on laserdisk by MGM/UA.

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1. WHAT ARE WE THE NIGHT.
2. U BRING THE FREAK OUT.
3. LET'S TAKE TIME OUT.
4. YOU CAN'T JUST WALK AWAY.
5. HAPPINESS IS JUST A BUMP IN THE ROAD.
6. LOVE HAS A MIND OF ITS OWN.
7. WAIT TIL TOMORROW.
8. I'LL BE YOUR BODY.
9. DON'T DO IT.
10. DON'T GIVE UP YOUR DREAM.
11. LOVE SONG.
12. I'LL ALWAYS LOVE YOU.
13. I JUST WANT TO LOVE YOU.
14. LET'S BE FRIENDS.
15. THE NIGHT.

**Ratings and Rankings**
- **Title**: Artist-Producer
- **Issue Date**: Time Will Reveal (9/15)
- **Year**: 1980
- **Ratings**: 34-42
- **Comments**: New World ("Don't Go") and singer/songwriter Mel "Ykeem" Jackson was nominated for seven Grammys at the 1980 Grammy Awards. Joe Jackson is one of seven winners of the band's black achievement. New World and "Don't Go" were at the top of the Billboard Hot 100 chart for the first time, and "Don't Go" remained on the chart for 26 weeks, setting a new record. Joe Jackson's "Thriller" (of course) and the world premiere of the movie "The Night" MTV program for the first time. President Gerald Ford supported the view of a "Remote Control" called "Remote Control" that was released in time for Christmas. It was produced by the late-great Vinyl, which was dropped from the line-up. The song "Don't Go" remains in the top spot of the Billboard Hot 100 chart for the second time, after the first. Joe Jackson's "Thriller" is the new single from the album "Don't Go" and is a remake of the original. Joe Jackson's "Thriller" is the new single from the album "Don't Go" and is a remake of the original. Joe Jackson's "Thriller" is the new single from the album "Don't Go" and is a remake of the original. Joe Jackson's "Thriller" is the new single from the album "Don't Go" and is a remake of the original. Joe Jackson's "Thriller" is the new single from the album "Don't Go" and is a remake of the original. Joe Jackson's "Thriller" is the new single from the album "Don't Go" and is a remake of the original. Joe Jackson's "Thriller" is the new single from the album "Don't Go" and is a remake of the original. Joe Jackson's "Thriller" is the new single from the album "Don't Go" and is a remake of the original. Joe Jackson's "Thriller" is the new single from the album "Don't Go" and is a remake of the original. Joe Jackson's "Thriller" is the new single from the album "Don't Go" and is a remake of the original. Joe Jackson's "Thriller" is the new single from the album "Don't Go" and is a remake of the original. Joe Jackson's "Thriller" is the new single from the album "Don't Go" and is a remake of the original. Joe Jackson's "Thriller" is the new single from the album "Don't Go" and is a remake of the original. Joe Jackson's "Thriller" is the new single from the album "Don't Go" and is a remake of the original. Joe Jackson's "Thriller" is the new single from the album "Don't Go" and is a remake of the original. Joe Jackson's "Thriller" is the new single from the album "Don't Go" and is a remake of the original. Joe Jackson's "Thriller" is the new single from the album "Don't Go" and is a remake of the original. Joe Jackson's "Thriller" is the new single from the album "Don't Go" and is a remake of the original. Joe Jackson's "Thriller" is the new single from the album "Don't Go" and is a remake of the original. Joe Jackson's "Thriller" is the new single from the album "Don't Go" and is a remake of the original. Joe Jackson's "Thriller" is the new single from the album "Don't Go" and is a remake of the original. Joe Jackson's "Thriller" is the new single from the album "Don't Go" and is a remake of the original. Joe Jackson's "Thriller" is the new single from the album "Don't Go" and is a remake of the original. Joe Jackson's "Thriller" is the new single from the album "Don't Go" and is a remake of the original. Joe Jackson's "Thriller" is the new single from the album "Don't Go" and is a remake of the original. Joe Jackson's "Thriller" is the new single from the album "Don't Go" and is a remake of the original. Joe Jackson's "Thriller" is the new single from the album "Don't Go" and is a remake of the original. Joe Jackson's "Thriller" is the new single from the album "Don't Go" and is a remake of the original. Joe Jackson's "Thriller" is the new single from the album "Don't Go" and is a remake of the original. Joe Jackson's "Thriller" is the new single from the album "Don't Go" and is a remake of the original. Joe Jackson's "Thriller" is the new single from the album "Don't Go" and is a remake of the original. Joe Jackson's "Th..."
**Word, Meadowgreen Offer Worship Print Promotion**

NASHVILLE—Word Music and Meadowgreen Music have united for a major national print music campaign built on the title of one of Meadowgreen's publications, "Sing Your Praise To The Lord." Details of the project were announced by Jim Gibson, director of publications and marketing for Word, and Randy Cox, general manager of Meadowgreen Music, the gospel division of Tree International.

The "Sing Your Praise To The Lord" collection of print will consist of praise and worship songs and materials for both churches and individuals. The campaign slogan is derived from the song written by Richard Mullins and recorded on Amy Grant's gold-plus album, "Age To Age." "Sing Your Praise" was one of Heartland Pacts

With Benson Co.

Benson and Meadowgreen offer complete worship print promotion packages.

The top 10 gospel songs last year.

Product in the collection will include a Michael W. Smith piano book, a Ronn Huff Christmas work, a wedding project, a handbell series, octaves, orchestrations and a youth musical, among others. Word will be responsible for distribution, sales and marketing of the product, which will be directed to Christian bookstores nationally.

Point-of-purchase focus will be a modular display that holds the complete line of print merchandise in the series. The display is to be constructed so that a new section can be added each quarter to hold the latest product. Banners, posters and headers that carry the "Sing Your Praise" logo are now being designed.

The first volume of this material is scheduled to be available during the second quarter of next year. Most of the songs in the collection are by Meadowgreen and Word writers.

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**Billboard Spiritual Gospel Chart Research Packages**

The definitive lists of the best-selling albums year by year, through the entire history of the Top Spiritual Gospel LPs chart.

Based on the authoritative statistical research of the music industry's foremost trade publication.

**THREE TITLES AVAILABLE:**

- **Number One Spiritual Gospel Albums, 1974 through 1982.** Lists title, artist and label of the number one record each week.
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**Billboard Black Chart Research Packages**

The definitive lists of the top singles and albums, year by year, covering the entire history of the Black (R&B) charts.

Based on the authoritative statistical research of the music industry's foremost trade publication.

**TITLES AVAILABLE:**

- **Number One Black Singles, 1948 through 1982.** ($50.00)
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- E-2 [ ] Top Ten Black Singles @ $50.00
- E-3 [ ] Top Black Singles Of The Year @ $50.00
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Individual yearly lists from ____________ (please list book code number for ____________ (please list year(s) desired).

Check or money order is enclosed in the amount of: $__________.

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Overseas air mail rates available upon request.
FAMILY TIES—Mother-daughter team Wynonna and Naomi Judd perform an acoustic song for a special RCA showcase held in Nashville and hosted by label chairman Bob Summer and division senior vice president Joe Galtie. In case you're confused, that's daughter Wynonna playing the guitar as mother Naomi watches.

Churchill Records & Video In Worldwide MCA Pact

NASHVILLE—MCA and Churchill Records & Video Ltd. have entered into a joint venture agreement whereby MCA will provide funding, manufacturing, promotion, advertising and marketing services for all Churchill releases, as well as worldwide distribution for label product. Under the new pact, Jim Halsey will serve as president and chief executive officer for Churchill, with Sherman Halsey and Tommy Martin as vice presidents. The first two artists signed to the restructured label are Ronnie Dunn and Roy Clark, who earned Churchill a Grammy last year for his "Live in Austin City Limits" album, which was also Clark's first Grammy.

There will be a Ronnie Dunn single, supported by a video, in January. Clark's second Churchill LP will ship in February to coincide with his appearance at the national Wal-Mart convention Feb. 20 in Little Rock. Also in the works is a Roy Clark/Woody Herman recording to be released in LP, videodisk and video cassette form later in the year.

In addition to its label and video ventures, Churchill will also be "heavily involved in publishing within the next six months," according to Halsey, who adds that the label "will be looking at several possible catalog acquisitions.

Through his booking and management division, the Jim Halsey Co., Halsey books approximately 25 acts, ranging from Woody Herman, Al Hamann's "Music Of Your Life" and the Glenn Miller Band to a number of MCA artists, including Don Williams, the Oak Ridge Boys, Terri Gibbs, Lee Greenwood, Mel Tillis and Con Hunley.

Halsey plans to develop a Broadway musical to be entitled "Moonlight Serenade," based on the life of the late Glenn Miller, in association with Glenn Miller Productions.

KIP KIRBY

Radio Seminar Asking Stations For Materials

NASHVILLE—The Country Radio Seminar is requesting radio stations to air airchecks, video clips or slides and printed materials to be used in Lowell Brown's "Second Annual Convention," set for March 1-3 at the Opryland Hotel here.

Rec-to-reel airchecks no more than two minutes long, plus a 30-sec- ond or 60-second station promo, should be sent to Brown, WWW-2930, Jefferson, Dillcl., Mich. 48227. Three-quarter-inch video spots or color slide compilations labeled with station's call letters and address (plus name of individual programmer) to: "Country Radio Seminar," 385 Folsom St., San Francisco, CA 94107. Tapes and slides will be returned during the seminar at the registration desk.

Printed materials or promotional items such as station banners, covers and bumper stickers may be dropped off at the June 23 Nashville, Tenn., 37203. Deadline for all submissions is Jan. 13.

ICM Opens Nashville Arm With McFadden At Helm

NASHVILLE—ICM, the internationally-based booking agency headquartered in New York, has opened a Nashville division headed by Jack McFadden, vice president and general manager.

Larry Mann, chairman of ICM, says that the decision to open a Nash- ville office "has long been on the planning boards." Principal agents for ICM's new branch are George Mallard and Reggie McAdoo. Mallard joins ICM from the Halsey Co. in Tulsa. McAdoo has most recently served as general manager of the United Talent Agency in Nashville, representing such artists as Loretta Lynn, Conway Twitty and Sonny James. In his new association with ICM, McAdoo has been named vice president.

McFadden's 20-year association with country music spans a number of years in Bakersfield, Calif., work- ing with Back Owens, Freddie Hart and Ray Price. He supervised talent coordination for "Hee Haw" at one time, and owned radio station KJOY in Tennessee.

With offices worldwide in New York, Los Angeles, Paris, London and Rome, ICM currently repre- sents a roster that includes Hall & Oates, Dolly Parton, Loveboy, Bob Seger, Linda Ronstadt, Rick Springfield, Mac Davis, Tom Jones and Kris Kristofferson, among others. Sonny James is the first act signed by ICM Nashville. Although McFadden says he expects to be signing more artists shortly and ac- ticipates an eventual roster rep- resentation in Nashville of 10 acts or more.

ICM's offices are located at 1717 West End Ave., Suite 301, Nashville, Tenn. 37203. Phone: (615) 327-1700.

NEW AGREEMENTS ANNOUNCED

Tree Honors Its Own At Brunch

Tree songs cited for rising to the top 10 in gospel and country charts were "Love So Soft," "All I Must Do," "Your Love Shines Through," "And You Know It's Right," "My First Taste Of Texas," "Could Be He's The Messiah," "Person- alty," "In A Little While," "Yel- low Chimes," "Friends" and "Don't Count The Rainy Days.

Eight Tree songs were cited for reaching No. 1: "Fakin' Love," "Ageless Medicine" (with Tree copy- right "Sing Your Praise To The Lord," a top gospel tune written by Richard Mallins (separate story, page 75).

According to Hilley, Amy Grant's "Age To Age" album, which con- tains seven Meadowgreen cuts, has sold 600,000 copies. Grant recorded for Myrrh, a division of Word Rec- ords. "The Michael W. Smith Pro- ject" album, Hilley added, has sold more than 8,000 copies. Smith is a Meadowgreen writer, as well as an artist.

Buddy Killen, Tree owner and president, noted that his company had purchased the Jennings/Jenseng, OAS, Outhown and Jim Reeves cat- alogs in 1983.

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**WE'VE GOT A WINNER!!**

"HOSPITALIZED"

By JUDY FORD

From our records... Have a MERRY CHRISTMAS!
In last week’s Scene, we mentioned that Dolly Parton has cut a new version of the Byrds’ classic, “Turn! Turn! Turn!” for her upcoming Val Garay-produced album. But she’s not the only one with the idea of reviving the song; it seems Vern Gosdin is also recording an updated version of “Turn! Turn! Turn!” Only he’s going one better. He’s imported his original Byrd Roger McGuinn into Nashville to play electric 12-string on the cut.

The idea for using McGuinn originated with Gosdin’s management team, who contacted McGuinn’s agent in New York and approached him with the project. McGuinn liked the idea, and agreed to fly to Nashville for the session. Besides playing 12-string electric—which was, of course, an integral part of the Byrds’ original version—McGuinn will also be singing with Gosdin on the album.

This Nashville visit isn’t McGuinn’s first. In 1968, the band arrived here to record what was to become a monumental landmark in the evolution of country/rock: the Byrds’ “Sweetheart Of The Rodeo,” which featured not only McGuinn but the late Gram Parsons as well.

McGuinn, shy and soft-spoken, has changed some in the intervening years. The trademark wire-rimmed glasses of the Byrds’ halcyon era have given way to contacts. But his musical interests remain the same. McGuinn is fascinated with the expansion of country music into previously uncharted realms. Neither “Turn! Turn! Turn!” nor “Mr. Tambourine Man,” the Byrds’ biggest hits, ever made the country charts. Today, they probably would. McGuinn would like to record again commercially (he has been unsigned since his final album with Chris Hillman on Capitol) and speculates that his sound would fit well with what’s being played these days on country stations.

McGuinn lives with his wife Camilla in Morro Bay, Calif., about 200 miles up the coast from Los Angeles. He tours three or four months a year, playing colleges and small clubs. Despite having no records on the charts, his name is still a draw, both to older audiences who grew up with his magic and with younger fans who know his music and the influence he had on the ’60s country/rock scene.

McGuinn auditioned for the Broadway cast of “Pump Boys And Dinette,” and says he would have liked to do the show; however, the revue closed its New York run before he joined. (His part would have been Jim, the character now being played in the road company by singer Jonathan Edwards.)

Despite well-intentioned offers to reunite the Byrds, McGuinn says he isn’t interested in trying to recreate what already was. Instead, he says, he would like an opportunity to show what he is—and does—musically now.

Can 100 of Nashville’s music industry keep a secret? You wouldn’t think so. In fact, Frances Preston probably didn’t think so, either, when she decided to surprise Jo Walker-Meador last Monday with a luncheon commemorating her 25th anniversary with the Country Music Assn. But the BMI vice president got her own surprise, because from the look on Walker-Meador’s face when she dished into BMI’s Music Row offices and was suddenly confronted with a huge gathering of her friends for the occasion, it was clear that the CMA executive director knew nothing in advance.

It was a beautiful affair. BMI was decorated in glittering Christmas trimmings, and the luncheon was elegantly catered. Walker-Meador (who joined BMI almost at its inception and shares its silver anniversary this year) was toasted by congratulatory speeches and telegrams. Even Irving Waugh was lured to the podium for a few well-chosen words; and of course, Minnie Pearl stole the show with her delightful sense of humor. But the crowning touch was a proclamation from Mayor Richard Fulton, who designated Dec. 12 as “Jo Walker-Meador Day” in Nashville.

(Continued on page 82)
Del Shannon is another "blast from the past" who was in Nashville recording recently. Shannon was a teen star in the 50's who kept the charts busy with hits like "Runaway," "Keep Searchin','" "Little Town Flirt" and "Handy Man." Shannon has come full circle musically, in fact. In the midst of his pop success, the singer shocked a number of people by issuing "Del Shannon Sings Hank Williams," a tribute to the country legend. Although Shannon got good reviews for his 1981 "Drop Down & Get Me" album, produced by Jack T. Fricke, his interest in country hadn't faded.

He came into Nashville quietly to try recording for the dubious-named Rat Hole Studios with focal group John Scott Sherrill & the World's Greatest Clocking. (Sherill's songwriting credits include "Wild And Blue" for John Anderson.) The sessions apparently came off spectacularly, and Shannon will be returning to Nashville for more shortly. He admits he's interested in recording for a label here: "I tried to 'go Nashville' back in 1973. Then I decided seriously to move into country music some years ago. But Tom Petty talked me into doing a rock record this time." Around this time, it seems, Shannon may 'go Nashville' all the way.

Kelly Foxton came up with an interesting way to promote herself and her Complete Records single, and at the same time warm up the U.S. Ma-
nette's interest in Beirut. Actually, it isn't a new idea: it was used successfully during World War II by Betty Grable. Foxton had herself photographed in a fetching salute (and a minimum of wardrobe) with an M-14 propped against her bare leg. Then she personally autographed 3,000 copies of the black and white photos with "Keep on the good work, I love you for it Kelly Foxton," and mailed them to our troops in Beirut. Could this signify the return of the pin-up queen? Is Kelly Foxton about to become country music's first military pin-up?

Nashville Firms Computing

Continue from page 79

Integrated software program, custom designed for the firm, from range between $2,000 and $5,000 depending on the complexity and applications. One client is Dick James Music, which handles all of its U.S. licensing, accounting, royalty statements and collections from Nashville.

Spectrum Logic is making its debut into music-designed software programming. The company deals in both hardware and software; the full software system is 24 megabyte multi-user (and floppy disk) that is compatible with CPM hardware. Prices for the publishing software program (which can handle multiple, concurrent conversions, commissions, licensing and royalty distribution) is around $8,500 for the package.

The MPAS software music program developed by I've Got The Music's Music Shells team was originally intended as an in-house-only catalog package. It was conceived after the firm was approached for possible acquisition by the Welt Music Group and questions were asked about the catalog for which no answers were readily available. The MPAS software, according to Kevin Lamb, is compatible with Radio Shack hardcopy and priced at $2,500.

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New York, NY 10036
U.K. Cable Franchises Awarded

By NICK ROBERTSHAW

LONDON — The British government has at last awarded 11 franchises, one fewer than expected, for this country's first multi-channel cable opera tions, subject to further study by the Ministry of Communications. The 12 companies and consortia whose applications were rejected are major operators of existing cable projects, including Visionaire and Rediffusion.

The country's Radio Rentals is involved in three successful groupings: Coventry Cable, Swindon Cable Services and Ulster Cablevision. But significant U.K. record company participation in this first round of franchise allocations is confined to Merseyside-based Thorn EMI, which has set up a Cable Communications, with its sister company, Cable Communications, in Belfast.

With cable's viability still very much in question in the U.K. (a recent Consumers' Association poll showed only 15% of viewers would pay for cable channels), choice of programming will be a crucial element in the market.

For its part, the government has said cable should be entertainment-led, and featured programming will play a key role in its decision making.

The Lennon product was noted for Global Music and Peer. Tony Hemmings' MusicVision was reported the week of Dec. 2.

Six Month BPI Figures

THIRD quarter was bad for singles, despite the advent of the "source code." Sales of LPs were up 10.9 million units to 11.2 million, up 15.3% (5%). CASSETTES were up 10.9 million units, 111 for "karaoke" sits. The 660 CASSETTE sales market is now around 400,000 units a month. The five million unit production mark for the 24-month period was hit in September. Roughly 40% of the titles available in Japan are movies.

PEREDA says that with sales of both hardware and software, taking into account royalty income, his home market is now growing at a 24% rate.

Pereda is responsible for generating income external to the trade, compared with 33 million for 1983 (down 9.6%). The monetary figure was $49.9 million, for the period ending March 31, up 14.5%. Total sales were up by over 10% and is heading for a substantial stake in the U.K. record company participated in this first round of franchise allocations is confined to Merseyside-based Thorn EMI, which has set up a Cable Communications, with its sister company, Cable Communications, in Belfast.

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BRITAIN
(Courtesy of Melody Maker) As of 12/7/83

This Last Week

SINGLES

1. ONLY YOU, Flying Pickets, 10 Records
2. LOVE OF THE COMMON PEOPLE, Paul Young, CBS
3. MY WAY, Barry Manilow, A&M
4. VICTIM, Culture Club, Virgin
5. FOOLISH LOVES, Captain & Tennille, RCA
6. LET'S GET IT TOGETHER, Tina Turner, Capitol
7. PLEASEDON'T LEAVE ME IN THE FALL, Cliff Richard, EMI
8. LEFT TO STRUGGLE, Billy Joel, CBS
9. NEVER GONNA NEVER DAVER/LONG, Tracey Ullman, Stiff
10. KNOCK, Boris, Virgin
11. ISLANDS IN THE STREAM, You Mimoka & Doaly Porter, RCA
12. DEXTER Michael Jackson, Epic
13. CALLING YOUR NAME, Marilyn, Mercury
14. STROLL IN THE SUN, Howard Jones, WEA
15. CLUB FANTASTIC MEGAMIX, Wham!, Intersession
16. THAT'S ALL I NEED, Charlene, Stiff
17. GIVE JUST A LITTLE BIT, Siouxsie & The Banshees, 4ad
18. SAY SAY SAY, Paul McCartney & Jackson, Parlophone
19. RIGHT SIDE OF THE SIDE, Eurythmics, RCA
20. READ EVERYTHING, Barry Manilow, Arista
21. WATERFALL IN THE MIND, Simple Minds, Virgin
22. NEVER AGAIN, Assembly, Mute
23. 2000 MILEST, Pretenders, Real
24. COME AND CROSS, UB40, DEP International
25. MARGARITAVILLE, Jim Jarmusch, Guo Verge
26. ON THE MOON, Ozzy Osbourne, Epic
27. ORIOGondheim, Camera, WEA
28. RATT RAPPING, Roland Rat, Virgin
29. THE WAY YOU ARE, Tears For Fears, Mute
30. NEW AGAINST, Knut & Lapalux
31. THE LAST TIME, The Rolling Stones, PolyGram
32. THE LOVE CATS, Cure, Fiction
33. KISS ME KATE, Blondie, CBS
34. THE DRESS AND THE RAIN, Madness, Stiff
35. NEW YORK'S EVERYBODY, Statler, Polydor
36. THE HANG AND THE BAND, Mistresses, Stiff
37. NEW COMES TOMAS, Elton John, Roppel
38. OWNER OF A SOUL HEART, Yoko, also
39. A SOUNDED IN YOUR HEART, Style Council, Polydor
40. THAT'S LOVING YOU, Elton John, Blanconaga, London

ALBUMS

1. NOW, THAT'S WHAT I CALL MUSIC, Virgin
2. NO PARLEZ, Paul Young, CBS
3. 2000 MILEST, Pretenders, Real
4. STAGES, Nile Page, K
5. THREATER, Michael Jackson, Epic
6. SEVEN AND THE RAGGED TIGER, Enzo
7. UNDER A BLOOD RED SKY, U2
8. FANTASTIC! Wham!, Intersession
9. CHAS' N' DAVE'S Knees Up, Rockers
10. GENERIS, Charisma
11. SPEEDY KINS, Richard Liche, Metronome
12. TOUCH OF BROWN, Rabbiosa, RCA
13. FORMULA 36, Various, Decca
14. AND THE BEAT GO ON, You Mimoka, Doaly Porter, RCA
15. HAVE I EVER BEEN IN LOVE, Leo Sayer, Chrysalis
16. GORILLAS, Captain & Tennille, Virgin
17. LADY OF LOVE, UB40, DEP International
18. VOVODY IN MY HEART, Carpenters, A&M
19. TRACK RECORD, Joan Armatrading, A&M
20. GREATEST HITS VOL 2, Marvin Gaye, Telstar
21. YOU THINK FOR THE MUSIC, Abba, EMI
22. THE HEART OF INN, Vanos, Vance
23. THE HOT SEAT, Elton John, Blanconaga, London
24. PIPE OF PEACE, McCartney, Parlophone
25. 40 NEW GREATEST HITS, Kenny Rogers, CBS
26. BACK TO BACK, Status Quo
27. SLIVER, Nirvana, EMI
28. THE SONGS OF THE WORLD, Clapton, PolyGram
29. THE BOP STOPP STOPS, Shock, Virgin
30. ROCK 'N' SOUL PART ONE, Gary Wright, PolyGram
31. NEW YOR, Various, WEA
32. UNDERCOVER, Rolling Stones, Virgin
33. THE REEL PROMISES, Neneh Cherry, Virgin
34. NEW PHIL SPECTOR'S GREATEST HITS, Various, Various, Impex
35. TURN THE THRU THE DOOR, Mike Oldfield, Virgin
36. NEW YOR, Various, K Tull
37. BARIN THE MOON, Ozzy Osbourne, Epic

WEST GERMANY
(Courtesy of Melody Maker) As of 12/7/83

This Last Week

SINGLES

1. COME BACK AND STAY, Paul Young, CBS
2. GUARDIAN ANGEL, Lionel Ritchie, Warner
3. THE ROGUES, Thin Lizzy, Epic
4. BURG, Various, WEA
5. ROCK 'N' SOUL PART ONE, Gary Wright, PolyGram
6. ROCK 'N' SOUL PART TWO, Gary Wright, PolyGram
7. UNDERCOVER, Rolling Stones, Virgin
8. THE REEL PROMISES, Neneh Cherry, Virgin
9. NEW PHIL SPECTOR'S GREATEST HITS, Various, Various, Impex
10. TURN THE THRU THE DOOR, Mike Oldfield, Virgin
11. BARIN THE MOON, Ozzy Osbourne, Epic
12. BARIN THE MOON, Ozzy Osbourne, Epic
13. BARIN THE MOON, Ozzy Osbourne, Epic
14. BARIN THE MOON, Ozzy Osbourne, Epic
15. BARIN THE MOON, Ozzy Osbourne, Epic
16. BARIN THE MOON, Ozzy Osbourne, Epic
17. BARIN THE MOON, Ozzy Osbourne, Epic
18. BARIN THE MOON, Ozzy Osbourne, Epic
19. BARIN THE MOON, Ozzy Osbourne, Epic
20. BARIN THE MOON, Ozzy Osbourne, Epic

ALBUMS

1. NEW YORK'S DOG, Various, Warner
2. ON THE ROAD, Tom Jones, WEA
3. NEW GREATEST HITS, compilation, Various, WEA
4. THE LEAGUE, Various, Virgin
5. NEW YOR, Various, K Tull
6. UNDERCOVER, Rolling Stones, Virgin
7. THE REEL PROMISES, Neneh Cherry, Virgin
8. NEW PHIL SPECTOR'S GREATEST HITS, Various, Various, Impex
9. TURN THE THRU THE DOOR, Mike Oldfield, Virgin
10. BARIN THE MOON, Ozzy Osbourne, Epic

JAPAN
(Courtesy of Melody Maker) As of 12/15/83

This Last Week

SINGLES

1. LOVE IS OVER, Dyanne Flen, Polydor
2. LOVE IS OVER, Dyanne Flen, Polydor
3. LOVE IS OVER, Dyanne Flen, Polydor
4. LOVE IS OVER, Dyanne Flen, Polydor
5. LOVE IS OVER, Dyanne Flen, Polydor
6. LOVE IS OVER, Dyanne Flen, Polydor
7. LOVE IS OVER, Dyanne Flen, Polydor
8. LOVE IS OVER, Dyanne Flen, Polydor
9. LOVE IS OVER, Dyanne Flen, Polydor
10. LOVE IS OVER, Dyanne Flen, Polydor

ALBUMS

1. MELODIEN, Made in Japan, Epic
2. MELODIEN, Made in Japan, Epic
3. MELODIEN, Made in Japan, Epic
4. MELODIEN, Made in Japan, Epic
5. MELODIEN, Made in Japan, Epic
6. MELODIEN, Made in Japan, Epic
7. MELODIEN, Made in Japan, Epic
8. MELODIEN, Made in Japan, Epic
9. MELODIEN, Made in Japan, Epic
10. MELODIEN, Made in Japan, Epic

NETHERLANDS
(Courtesy of Stichting Nederland Top 40) As of 12/31/83

SINGLES

1. YES, Off Course, 40 Miles, PolyGram
2. LOVER OF A LONELY HEART, Yoko, also
3. YOU ARE, Dolly Parton, RCA
4. UNDERCOVER, Rolling Stones, Virgin
5. DANCE AND STAY, Young, Paul, CBS
6. GOOD TIDE, Ya Ya
7. ME LOVE JUST A LITTLE BIT, Moby, Doaly Porter, RCA
8. 2000 MILEST, Pretenders, Real
9. 2000 MILEST, Pretenders, Real
10. 2000 MILEST, Pretenders, Real

ALBUMS

1. KINDEREN VOOR KINDEREN, Various, PolyGram
2. UNDERCOVER, Rolling Stones, Virgin
3. CAN'T SLOW DOWN, Livel, WEA
4. 91211, Yes, Atlantic
5. 91211, Yes, Atlantic
6. CROSS MY HEART, Shingo Kazami, For Life/Burning
7. NEW YORK'S DOG, Various, Warner
8. 91211, Yes, Atlantic
9. 91211, Yes, Atlantic
10. 91211, Yes, Atlantic

ITALY
(Courtesy of Germania Rausch) As of 12/13/83

ITALY

This Last Week

1. FLASHDANCE, Irene Cara, Parlophone
2. STAYING ALIVE, Various, EMI
3. NEW BIBLO MIX, Various, Baby
4. 91211, Yes, Atlantic
5. ARRIVA LA VIRTU, Guido Belmondo, Romet
6. CALM DOWN, Lionel Richie, Motown
7. JULIO SILEAS IS IN CONCERT, Various, PolyGram
8. EYES THAT SEE IN THE DARK, Martin Hannett
9. NEW ROCK 'N' ROLL PART 1, Day Six
10. NEW RADDERS OF THE POP CHARTS, Various, Various

ALBUMS

1. CAN'T SLOW DOWN, Lionel Richie, Motown
2. NEW PHIL SPECTOR'S GREATEST HITS, Various, Various, Impex
3. TURN THE THRU THE DOOR, Mike Oldfield, Virgin
4. BARIN THE MOON, Ozzy Osbourne, Epic
5. BARIN THE MOON, Ozzy Osbourne, Epic

NETHERLANDS

1. MELODIEN, Made in Japan, Epic
2. MELODIEN, Made in Japan, Epic
3. MELODIEN, Made in Japan, Epic
4. MELODIEN, Made in Japan, Epic
5. MELODIEN, Made in Japan, Epic

SOUND OF Christmas' From CBS Austria

VIENNA—CBS Austria has released an album, “The Sound Of Christmas,” featuring leading opera singers, including Diana Pivarnott, Peter Hofmann, Placido Domingo and Jose Carreras, all singing popular American carols.

The music is also the backbone of a one-hour English-language television show on CBS, CBS Austria, for showing here on Christmas. The program will also be seen in 11 foreign territories, including Japan, Italy and West Germany, and the U.S., where it is slated for Christmas tv in 1984.

Two film and record are in support of the worldwide SOS children charity.
But Nam June Paik, and what might have been communications of that 1984 true. We've also seen producers: Miles Goodman, PWR01071.

Delic CBS

George Orwell said television was the first means of the media, and an increasing creative George Orwell was the first means of the media, and an increasing creative. Who is this strange man? Pauline Oliveros, whose work is described as "a sense of place," and its impact on the art world has been significant. She was a key figure in the development of electronic music and has been a advocate for the use of natural sounds in music.

Orwell was the first media, and an increasingly creative George Orwell was the first means of the media, and an increasing creative. Who is this strange man? Pauline Oliveros, whose work is described as "a sense of place," and its impact on the art world has been significant. She was a key figure in the development of electronic music and has been a advocate for the use of natural sounds in music.

television used to be a hot topic, but hot in its own right. Matt Groening, creator of The Simpsons, has been working on an animated version of the show with a title that has not been committed to its distribution. The show is about a family that lives in Springfield, a fictional town in Ohio, and it is a parody of American life.

The show has been a hit and has become a cultural phenomenon. It has spawned a series of spin-offs, including a movie and a theme park, and it has been praised for its writing and its use of satire. The show has also been controversial, with some people criticizing it for its portrayal of certain groups.

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television used to be a hot topic, but hot in its own right. Matt Groening, creator of The Simpsons, has been working on an animated version of the show with a title that has not been committed to its distribution. The show is about a family that lives in Springfield, a fictional town in Ohio, and it is a parody of American life.

The show has been a hit and has become a cultural phenomenon. It has spawned a series of spin-offs, including a movie and a theme park, and it has been praised for its writing and its use of satire. The show has also been controversial, with some people criticizing it for its portrayal of certain groups.

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<th>Label</th>
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<td>1</td>
<td>SAY IT AIN'T SO—Larry Hall &amp; John Gates</td>
<td>(Larry Hall; John Gaty)</td>
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<td>2</td>
<td>GOIN' DOWN THE LONELY ROAD—The Chimneys</td>
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<td>THE ROADMAN—The Stamps</td>
<td>(The Stamps)</td>
<td>36</td>
<td>76</td>
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<td>4</td>
<td>TAKE ME BACK—Louise</td>
<td>(Louise)</td>
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<td>IN YOUR EYES—Asleep At The Wheel</td>
<td>(Asleep At The Wheel)</td>
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<td>I'M COMING HOME—Nora Deakin</td>
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<td>TO THE WORLD AGAIN—The O'Jays</td>
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<td>I'M SORRY—Marcia Ball</td>
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<td>IT'S A HEAVY WORLD—Bobby Chesney</td>
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<td>NOONE BUT YOU—Bob &amp; Charlie</td>
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<td>12</td>
<td>I'M SORRY—Ike &amp; Tina Turner</td>
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<td>IT'S A HARD LIFE—The Carpenters</td>
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<td>(The Tokens)</td>
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**Billboard Hot 100**

**Top 100 Songs**

**Chart Dates:** December 24, 1983

- **Billboard Hot 100**
- **Billboard R&B**
- **Billboard Adult Contemporary**
- **BillboardCountry**
- **Billboard Pop**
- **Billboard Rock**
- **Billboard Dance**
- **Billboard Alternative**
- **Billboard Hip-Hop**
- **Billboard Rock**

**Hot 100 A-Z**

<table>
<thead>
<tr>
<th>Position</th>
<th>Title/Artist</th>
<th>Label</th>
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<td>1</td>
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**Musical Notes:**

- The Hot 100 is a weekly music chart that ranks the top 100 songs in the United States, based on sales and streams.
- This chart is used to determine the popularity of songs and artists.
- The chart is compiled by Billboard Magazine and updated every week.

**Additional Information:**

- **Hot 100 A-Z**
  - A-Z listing of the top 100 songs of the week.
  - Includes title, artist, label, and position.

- **Billboard Hot 100**
  - Top 100 songs chart with detailed information on each song.
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  - **Additional Charts:**
Problems With Adam Computer Video

INDIE STORES TARGETED
Jem To Handle Sony Videos

By ROMAN KOZAK

NEW YORK—Jem Records, the independent nationwide record distribu-
tor and importer, is getting into video and is now taking orders for Sony video singles and albums.

"Until now we have stayed out of video because we did not feel that it was part of the music business," says Marty Scott, president of Jem. "We felt it was a different market. But the Sony 45s and LPs are as much a part of the record and tape business as are picture discs or bongos. We just consider them another configuration. They are still tape wrapped in plastic, and they are music."

Scott says Jem is initially handling the 20 or so titles in the Sony music video catalog, as well as 10 more titles that Sony will release in January. He says he is focusing on independent record stores that may have been reluctant to get involved with video.

"Music video has failed because it was sold as video, and concerts were sold as movies. But they are not the same. You find yourself missing the sound and sweat and smoke. And you don't go to a Video Shack store to see what's the latest from Rick Derringer. What you are looking for are "48 Hours" and Jane Fonda exercise tapes. It's more of a rental business," says Scott.

"But a music video is more like an LP," he continues. "It's another artifact of an artist's career. And at about $15 it's fairly inexpensive. People are already paying $8 or $9 for an album, or $8 for a T-shirt, or $4 for a concert program.

"And the sound quality, especially on the Beta format, is better than records. So you should be able to buy them in a record store."

Not properly warmed concerned about the size of the magnetic fields emitting from vts as well as the significance of removing data packs into the "mill" the laundromat.

Ironically, the Adam computer system, introduced in June, was slatted to be an easy-to-use, user-friendly product. The company itself acted as a fast entry into the world of computing. A June press release said the system would "change forever the relationship that currently exists between LANs and computers."

Upon the system's introduction, the company's stock surged, and by the end of the summer, Coleco boomed by 260% with sales of $75 million, a电子产品 which would not have been possible for the company because Coleco had not sold it a complete system. Sixty days after the original shipping date, Coleco received approval and came up with a Beta computer version.

Currently, the software esti-

mate by the Beta has reached retailers. Another 75,000 will be shipped by year's end, the company. But at $2,400, which sells for about $600, is still consid-

ered the lowest priced computer system on the market.

The little River Band and former lead singer Glenn Shorrock each came up with their first single. LRB's "The Net" peaked at 61, while Shorrock's "Villain Of The Year" failed to even crack the top 200.

And James Ingram and Jennifer Holiday have both exceeded expectations with their first solo albums. Ingram's "It's Your Night" stalled at number 67 this week, Holiday's "Feel My Soul" peaked at 81 in November.

Good enough news. Here are 10 albums from the past six months that did significantly better than expected.

1. "What's New," Linda Ronstadt. Asylum. A year ago when Ronstadt's "Linni" was number 31, who would have thought that a set of old standards recorded with herpseudo female voice would put her back in the top three?

2. "Metal Health," Quiet Riot, Penthouse.flowers because the first debut album by a heavy metal band to climb to No. 1. The band also topped the U.S. and Slide song. "C'mon Feel the Noise," to number five. That's precisely 93 notches higher than it started.

3. "90125," Yes, A
cro. You can go home again! Yes' first album in five years featuring Jon Anderson and its first in 12 years with Tony Kaye. Kaye plods this week, jumping six notches to number seven. It's likely to be the band's first No. 1 album since 1982, the year after the group's formation.

4. "A Big Chill" Soundtrack. Motown. The newest song on this album was cut in 1971. And yet there it stirs up "Close To The Heart" and "Spades At "Night," the laun-


6. "She Works Hard For The Money," Donna Summer, Mercury. The comebacks may prove to have been a great marker and the unsatisfied record buyer.

7. "Eliminator," ZZ Top, Warner Bros. The group returned to the top 10 for the first time in more than eight years when this set climbed to number nine in November.

8. "Speaking In Tongues," Talking Heads, Sire. The group cracked the top 15 for the first time with this album, which yielded its first top 10 single, "Dancing In The Park.

9. "Parking On The Dance Floor," Midnight Star. Solar. This album went gold and cracked the top 10 in October, becoming one of the year's biggest black music hits. Even proofing that there is a lot of "Freaks" A-Zoons out there.

10. "The Ark," The Animals, IRS and "What Goes Around," The Hollies, Atlantic. The comebacks may have been modest as comebacks go, but did you think you would ever see ei-

other of these groups in the top 10 again?

---

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WEA, MCA Pact Globally; RCA, Motown Extend Ties

Continued from page 3

clued initially are Japan and South Africa, where existing pacts run until 1985, as well as Scandinavia and Italy.

Lou Cook, president of MCA International, says the last territory to fall under the WEA deal will be the Philippines, where the present deal runs into the summer of '85.

MCA product is currently distributed by PolyGram in Australia and New Zealand, but that deal expires Dec. 31, according to Cook. MCA’s deal with PolyGram is set to continue in Scandinavia and Portugal.

MCA chief Azoff noted at a press conference last week: “We think the past seven months have proved that we intend to be the most aggressive label in the business, and this is the start of our international commitment.”

“We intend to greatly beef up our international structure in London and around the world. This will entail a lot of additional jobs. We’ll be hiring marketing and local ad and liaison people around the world.”

Nesuhi Ertegun, president of WEA International, added that he pursued the deal mainly because of Azoff’s ability to attract artists.

One interesting aspect of the pact is its consummation amid the Warner Communications/PolyGram merger machinations, especially since questions have been raised as to whether WEA International in its present form would continue if “Poly Warner” becomes a reality. Presumably Azoff raised those same questions, and was satisfied with the answers.

The Motown/RCA deal was formally signed in London last week by J.K. Davies, division vice president of RCA Europe, along with Peter Prince, Motown Records’ international vice president. Alan Cornish, vice president of RCA’s European regional office, said the major will be setting up a Motown office in each operating country, in addition to its current office in the U.K. Record manufacturing is to be carried out by Sunopress in Germany, in line with RCA’s central manufacturing policy.

Previously, Motown was with Helaphon Records for Germany and Austria and, on a non-exclusive basis, Switzerland. In France, the company was with Vogue, as it was for the Benelux territories and, again, on a non-exclusive basis, for Switzerland.

In Scandinavia, the Motown deal is with the AB Elektra company in Stockholm, part of the Scan group, which covers the Scandinavian territories. Elektra has, for 20 years, been RCA licensee in this region, so there is effectively no change here. And RCA previously held rights to Motown for Spain and Portugal.

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<table>
<thead>
<tr>
<th>TITLE</th>
<th>ARTIST</th>
<th>POLARIS</th>
<th>BCA</th>
<th>COUNTRY</th>
<th>LP</th>
<th>TR</th>
<th>WEEKS ON CHART</th>
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<tbody>
<tr>
<td>★★ The Tug Of War</td>
<td>Billy Joel</td>
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<td>BLP 6</td>
<td>Columbia</td>
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<td>★★ We Are The World</td>
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<td>Arista</td>
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<td>Europe</td>
<td>8.98</td>
<td>BLP 1</td>
<td>Enigma</td>
<td>65</td>
<td>3</td>
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<td>MCA</td>
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</tr>
</tbody>
</table>
New Companies


Randy Hock Productions, formed by Randy Hock, specializing in placement and development of music video programming and representation for producers and directors. 102 W. 74th St., New York, N.Y. 10023; (212) 581-9324.

Radio Sales International, Inc., a representation firm for the off-shore radio station, Radio West (Western Europe), for airline, sales and promotion. P.O. Box 118, New York, N.Y. 11518; (212) 660-9200.

Mechanic & Popkin, a marketing and communications consulting company, specializing in public relations, media, formed by Mary Ann Mechanic and Nancy Popkin. First client: Nash Communications Co. 287 Harvard St., Cambridge, Mass. 02139; (617) 292-6333.

Carv Records Inc., formed by Thom de Wonklin. First release is the single "Still Love You" by Thom de Wonklin of "The Paradise". West Coast, New York, N.Y. 10028; (212) 722-6559.

Jeri Carr Inc., a public relations firm, formed by Jeri Carr. 12225 River Crest Drive, Suite 211, North Hollywood, Calif. 91607; (213) 763-2415.

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Contact an engineer referral service form rap music, formerly of *The Alarm* and *The Alarm*, I.R.A. 7004 AUBURN ST., Los Angeles, CA 91335.

Walt Disney World Points, formed by Richard Caruthers. 1 Court Drive, Lincoln, R.I. 02865; (401) 313-0700.

Bubbling Under The Top LP's

"ALCANTRIZ, No Parole From Rock 'N Roll" 20606
"PARI LA BELLE, I'm in Love Again" 20608
"LONNIGHT, The Lowdown" 20609
"ECHO & THE BUNNYMEN, Echo & The BUNNYMEN, S/T" 20610
"NICK HEWARD, New York Of A Miracle" 20611
"THE ALARM, The Alarm, I.R.A.

Dealers, One-Stops Say Sales Maintain Hot Pace

- Continued from page 5

- continued one-stop. He doesn't offer accurate figures on his one-stop line of "Thrillingly Good Andy's" that are being sold at a discount two weeks ago for the title clip, but initially it was five figures. Tom Chase of Anchor of Portland, Ore., also was pointing to a renewed economy and strong album product but does not offer a percentage of his increase over 1982.

This Christmas is separating the men from the boys, according to Pete McDermott of Peter's One-Stop, Norwood, Mass. Like his contemporaries around the world, Ore., also points to a renewed economy and strong album product but does not offer a percentage of his increase over 1982.

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<table>
<thead>
<tr>
<th>THE WEEK</th>
<th>LAST WEEK</th>
<th>ARTIST</th>
<th>Title</th>
<th>Label, No. (Date Label)</th>
<th>RIAA</th>
<th>Suggested List Price</th>
<th>LP, Cassette, 8 Track</th>
<th>Rank LP (Country of Release)</th>
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<tr>
<td>138 130 21</td>
<td>139 144 5</td>
<td>BILLY JOEL</td>
<td>Piano Man</td>
<td>Columbia CS 35785</td>
<td>MCA</td>
<td>$8.98</td>
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<td>140 146 5</td>
<td>141 132 15</td>
<td>PAUL RODGERS</td>
<td>Straight Legs</td>
<td>AMERICA ASD-2889</td>
<td>MCA</td>
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<td>143 127 12</td>
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<td>MCA 38008</td>
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<td>145 137 3</td>
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<td>CHIP</td>
<td>I Don't Wanna Get Hurt</td>
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<td>Get It On</td>
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<td>Videodrome</td>
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<td>Northern Lights (MCA Records U.S.A.)</td>
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</table>

**Note:** The above list is extracted from Billboard magazine. The prices are suggested list prices and may vary.
question: Can an ant make it as a sex symbol? Listen to Adam Ant's just-released album, "Strip," for the provocative answer. Here's a hint: Adam's last album, "Friend Or Foe," was his first U.S. gold—which proves he has a legion of loyal followers in the colonies as well as his homeland of England.

Welsh-born Bonnie Tyler quickly captured the hearts of a legion of U.S. admirers, sending her Columbia debut album to platinum "Faster Than The Speed Of Night." Her Jim Steinman-produced single, "Total Eclipse Of The Heart," is also nearing platinum after spending four weeks at the top of the charts and attracting the undivided attention of both Pop and Adult Contemporary formats. After "Total Eclipse," the future looks bright indeed.

After seducing most of the civilized world with his romantic melodies and Latin good looks, Julio Iglesias has finally added America to his list of conquests. His recent cross-country tour was S.R.O. (Swooning Room Only) and his first American release, "Julio," has gone gold: quite an achievement for an album of foreign language love songs. And beware, Julio is about to become fluent in his sixth language: English.

Also making their moves on America are England's Fastway and Germany's Nena. Thanks to relentless touring, Fastway's debut album—with sales of over 300,000 and still climbing—has traveled all the way into the hearts of America. And Nena is currently wooing U.S. listeners with "99 Luftballons"—her fast-rising debut single.

Other new faces to watch out for include Paul Young and WHAM! U.K.—both have already achieved #1 success in England and are making a play for similar status here. Australia's latest new face is Midnight Oil, making their American debut with "10, 9, 8, 7, 6, 5, 4, 3, 2, 1." Count on them to be the next 'down under' band to head straight for the top.

Naturally, bands like Men At Work and Loverboy—who've had phenomenal success since their debut albums—have continued their multi-platinum success stories.

And coming soon with strong first quarter releases are three big English bands following up on their biggest albums yet: The Clash, Psychedelic Furs and Judas Priest.

Add to the mix a new album of hot rockers from Britain's Shakin' Stevens, and you can be sure they'll all be affairs to remember.

CBS RECORDS INTERNATIONAL.
In the world of music our business is the world.
Mobile Fidelity Enters Compact Disc Market

By SAM SUTHERLAND

LOS ANGELES—Mobile Fidelity Sound Lab, Inc., Chatsworth, Calif., manufacturer best known for its audiophile LPs and cassettes, throws its hat into the Compact Disc ring during the first week of June at the 1986 Consumer Electronics Show with the unveiling of its first four premium CD titles.

Although company executives originally indicated they'd stay with analog media despite the splashy global launch of the CD format, president Herb Belkin says the embryonic CD market appears to have its potential.

As was the case with Mobile Fidelity's Original Master Half Speed LPs and its acclaimed line of audio books, itsCD titles will be based on original analog masters.

Belkin asserts that Mobile Fidelity's established expertise in handling analog masters made the move a logical one. Moreover, he claims the company has the know-how and the technology is no last-minute venture dictated by the market.

Belkin is talking with that technology for nearly three years,” he says, noting that Mobile Fidelity has been playing with various devices for software hardware manufacturers at the beginning of 1982. Digital recording and playback of analog material had already been part of the company's mix of high-end products.

The first four Mobile Fidelity CD titles were chosen to showcase the visibility of well-recorded analog material for the newer, laser-read disk format. Included are Sonny Rollins’ “Way Out West,” a 1957 album that Billboard has called “one of the most innovative and enthusiastic recordings of its time.”

Analog media was used to produce the album before suppliers take their inventory, “I think we could have gotten away with better published,” says Belkin, “but we're looking at the long run. We want to be the first to show that the market can support a product that bears with it.

A check of the record by the Verson Video “Thrill of the Year” team of Bill Kirschenbaum and Ralph Salter’s entry/rental sales disclosed that Homeland is testing the waters. Mario de Filippo was handling the Beta and VHS formats on this single item. He says that when mid-January Homeland should have a report on the experiment. Several other racks said they had been offered the new format by mid-January Homeland should have a report on the experimental placing. Some several racks said they had been offered the new format by mid-January. Homeland should have a report on the experiment. Several other racks said they had been offered the new format by mid-January.

Moreover, “Thrill of the Year” president Chryselle is not running the cost of $9.98 per month on the promotion. The film costs $2 per week if the company agrees to run it four times before Dec. 31. While it will be sold to singer/songwriter Meat Milk.

The name MTV has become synonomous with music video. But there is indication that the company's involvement with CD technology is not new.

The first four Mobile Fidelity CD titles have been having discussions with various parties. It's still in the talking stage, however.

Jim Bonk, executive vice president of the company, told a few suppliers last Wednesday that WEA and A&M had an agreement in which both companies will jointly introduce a device whereby video games can be transmitted into video games.

A letter of intent has been signed by both parties. A memo value has not yet been placed on the joint agreement.

Carol Newman, who handled the “very nice offer” from Top New York, told WPLJ-FM Thursday last week when she debuted last Thursday (17) afternoon. The former WPLJ personality will do weekend and fill-in work at the Metromedia outlet, as well as other duties.

Droz Defends Atlantic's Move To $9.98

Atlantic Album Price Hike Provores Retailers’ Anger

Continued from page 3

The Stones and Yes albums sit in the top 10 on the Billboard album chart this week, according to the magazine's week-end sales ranking (which holds down the number 13 position). Droz says that he doesn’t know how Atlantic hit the $9.98 titles. “We took their recommendation and acted upon it,” he says, noting that WEA has exercised “price leadership.”

His price, he says, was $9.98, 1980. “Our net increase over a three-year period have been two cents per year and our list prices and decreases,” Droz states. “Yet in the cutthroat world, if you don’t feel the joint is justified, to both Atlantic and WEA.

“We're not making any state-ments about whether artists and sales and marketing and distribution and vice president and general manager. There will be no comment.”

The timing of the Atlantic move is questioned by many prominent in-industry executives. “They're the guinea pig for the business,” states a major label marketing head who asked for anonymity, adding, “It’s a sick thing to do in the middle of a holiday. It’s not fair to the consumer or the dealer.

“Manufacturers keep insisting, "a dollar more, a dollar more,"” he adds, "so they can't advertise anything they're doing tojustify the increase. I know that materials haven't risen that much, but if they're selling them at the price that we sell.

“'It destroys our credibility. What if you have a friend buy the album at the lower price and then a few weeks after, the album was $9.98 more? How do we look? And it comes from a company that had problems the first nine months of this year. What causes confusion for the customer when they did it?"

“'It was foolish and dumb to devalue the consumer's perception of the music. There was no justification at the time, and our statistics show that even with the aid of advertising programs, they're only selling 10%-15% more than when they had before the price cut.

“Droz, stating that "pricing is never good from a customer's standpoint," says that Atlantic "shouldn't do it. They should have been more careful and let the market out."

Historically, a new price point precedes the introduction of a new list price, according to Mazza: “You start with key product and take it from there.”

Paul Smith, senior vice president and general manager of Atlantic for CBS Records, says that changing the price on a few titles "isn't quite the same" as dropping the list on 1,100. “Regardless of the company's stature in the industry and the chart position of the titles, if the world turns off to the three records, it won't change the way the industry does business”, Smith notes.

Smith won't say whether CBS, which has no list price, is plotting a similar strategy. "We have no immediate plans to increase our list price. If we decide not to, we won't do it, either, so my answer to that is "no comment," he says. "We might, but we have no immediate plans in that direction.

However, we always view with interest what the competition is doing. It's always a good idea to react before we plan our future moves. We would never announce it, however, until we thought about it first."

“Expressing "surprise and shock," Vince Pellegrino, vice president of merchandising and sales for Chrys- tella, speculates that the Atlantic/WEA move was implemented "for profit only."

"I'm not familiar with their cost pressures, but it's the only motive I can think of," he says. "You know else, they're climbing on the bandwagon, and the hot, the consumer will pay that extra dollar. I guess they felt that it was the right price, but I don't know how that's going to be."

As a CBS-discounted label, Chry- stella is known for its low price hike that company takes, according to Pellegrino, who sees the $9.98 move as painful. "It's a concern about the viability of the $9.89 list than the similar-priced "Rock 'n' Soul Part II" release.

The subject of pricing is "a touchy matter" to Larry Gallagher, division president. Our next regular issue will likely on what other labels do—I have pricing troubles of my own," he adds, apparently refe- ring to the Hall & Oates album.

"It's none of my business."

"Have you noticed how everything at retail is now selling close to list?" asks Sam Passamano Sr., executive vice president of MCA Distributing. "Camelot, Warehouse, Musicalian, Record Bar, Music Plus—they're all selling the same thing."

"None of that," Passamano, who says that he can't recall a December price increase in any of his retail lines, notes that MCA will hold the line at $9.98 for pop product and $9.99 for record products on his soundtrack. "I can't get this line for at least six months. Predicting be- yond that is ridiculous."
Opening to rave reviews in 1983, the Aroma Disc™ fragrance records SOLD OUT in a few short weeks. The ability to recreate almost any known smell on a continuous controllable basis, is the beginning of a new frontier in home entertainment. Without mixing, fragrance records can replace the scent of the previous record every two minutes to provide a continuous fragrance track. We have the technology to link this with radio and television programming. Experience the sensation of Aroma Disc at the Yves Saint Laurent retrospective in The Metropolitan Museum of Art.
"What are you thinking about?"
"Laura..."
"Still?"
"I can't help it."

"Think Of Laura"
From Christopher Cross' *Another Page*