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VIDEO CONFERENCE:
COVERAGE INSIDE

Billboard

A Billboard Publication

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Dec. 18, 1982 • \$3 (U.S.)

Video Specialty Chains Eye Small-Town Business

By EARL PAIGE

LOS ANGELES—The New Year will find video specialty stores proliferating in smaller markets. Much of the dynamic growth derives from a "cloning" process, as franchisees and chain affiliates initiate new chains, penetrating cities with as few as 20,000 residents.

A typical example cited by key franchising and affiliate chain representatives is that of Denver's Roy Enter. He is opening 10 stores, some in markets like Laramie, Wyo., with a population estimated at 24,000.

Another characteristic of the growth is that it often occurs on a nearly random basis, with little geographic continuity. This seems true of both franchisors (i.e., packagers of formula store concepts earning regular royalties) and affiliate networks, which are often based on a start-up operating plan, but without continuous royalties and with considerable autonomy.

"Expansion has to be into smaller

markets," says Ira Mayer, editor of "Franchise Factbook," which chronicles recent growth. "Larger markets are becoming saturated, and the hardware is now penetrating deeper. They can afford VCRs in Muskogee now."

Exemplifying both quantum geographical growth and evolution is

(Continued on page 23)

Michael Jackson Cut Breaks AOR Barrier

By PAUL GREIN

LOS ANGELES—"Beat It," a track from Michael Jackson's new Epic album "Thriller" which features a guitar solo by Eddie Van Halen, is one of Billboard's top three adds this week at rock radio, alongside the latest by AOR favorites Sammy Hagar and Bob Seger.

(Continued on page 58)

CBS & SONY SPEED WAY Momentum Builds For U.S. CD Bow

By IS HOROWITZ

NEW YORK—The industry timetable for U.S. introduction of the Compact Disc (CD) system has been advanced by six months, with CBS Records and Sony now planning to bring in software and hardware from Japan for sale here in the first quarter of 1983.

This decision—together with an announcement that CBS/Sony Inc., the firm they own jointly, will build a pressing plant in the States that will accommodate custom accounts—sparked new momentum behind the entire digital disk development.

Other major U.S. labels are known to be deep in discussion with Sony and/or Philips for software launches of their own in this country, with at least two audiophile labels and one major Japanese producer already committed to an early 1983 marketing effort.

Paradoxically, PolyGram Records, through Philips a co-developer of the laser-read CD system, is unlikely to bid for a share of the early U.S. action until much later next year. It is apparently content to stay with its original intention to introduce the system first in Europe, also a first quarter 1983 objective, with an Atlantic crossover not due until the fall.

So far, the CD system has been available only in Japan, where Sony claims results "better than anyone expected" since its launch Oct. 1.

While quick adoption of the system by labels other than the PolyGram group has been blocked by the demand by developers of the technology for a three-cent per disk royalty on all product sold, this issue appears to be fading as a stumbling (Continued on page 64)

Chrysalis Mulls Move Back To Branch Distrib

By SAM SUTHERLAND

LOS ANGELES—Chrysalis Records' contemplated return to branch distribution (Billboard, Dec. 11) has been the subject of talks not only with CBS, although the latter is thought to be front runner in any such deal.

In New York last week, Terry Ellis, co-founder of the label with Chris Wright, reportedly met with executives at PolyGram and Atlantic. Ellis himself would only confirm that Chrysalis is "exploring" distribution alternatives, "because it seems prudent and in best business judgment to do so." Sources at the companies with which he huddled declined comment.

Meanwhile, U.S. label president Sal Licata says he's withholding formal comment until after Ellis and Wright announce their new association. He did confirm, however, that (Continued on page 64)

-Inside Billboard-

● **MOTOROLA'S AM STEREO** system won Delco recommendation last week, but the marketplace won't necessarily go along with that choice. Indeed, many observers believe the Kahn-Hazeltine system is already the front runner. Page 11.

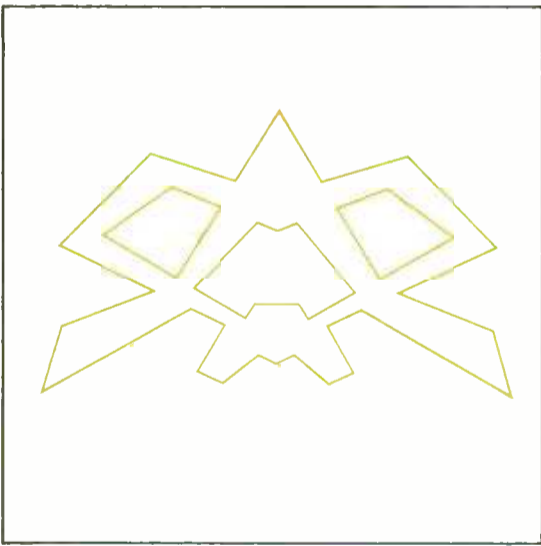
● **NARM MEMBERS** grossing between \$10 million and \$20 million per annum doubled percentagewise between 1980 and 1981, according to a study just released by the organization. A similar rate of increase is reported among firms grossing more than \$100 million. Page 3.

● **ATARI SALES** of video game software are "disappointing" during this pre-Christmas period, especially those of "E.T." and "Raiders Of The Lost Ark." The news sent Warner Communications stock into a dive, and cast doubt over video games futures in general. Page 3.

● **ROCK JOCK** to broadcasting executive? Doubleday president Gary Stevens is one of the few who have traveled that route, and he explains how, and why, in a special profile on page 13.

● **BILLBOARD'S VIDEO CONFERENCE** tackled a wide range of retailing, programming and licensing topics in New York last month. Complete coverage of the event begins on page 42.

● **THE VCR POPULATION** in Italy has jumped from 30,000 units to 200,000 units since 1980, with VHS taking 65% of the market. Reports on the burgeoning video software field are part of Billboard's special report on Italy, opposite page 34.



PHARAOH demolished audiences during their recent concerts. Their first album, "POINT OF ENTRY" on SCARAB Records, SR1001, includes the title tune, "EYE OF THE NEEDLE," and "SEARCHIN'." PHARAOH is receiving top AOR airplay across the country. Produced by JOE and SAM LOCRICCHIO. Promotion Consultant: PETE BENNETT, International. Available on SCARAB Records & Tapes. (Advertisement)



MELBA MOORE ARRIVES IN STYLE ON THE OTHER SIDE OF THE RAINBOW—Hot on the heels of her Top 5 Hot Soul single and chart-topping dance sensation "Love's Comin' At Ya," tantalizing Melba Moore delivers another stylish stunner in "Mind Up Tonight" (B-5180). Both are from her breakthrough album *The Other Side Of The Rainbow* (ST-12243). On records and high quality XDR cassettes from Capitol. (Advertisement)



MUSICAL YOUTH

INCLUDES THE INTERNATIONAL HIT SINGLE:
"PASS THE DUTCHIE"

MCA-53149

PRODUCED BY PETER COLLINS FOR LOOSE END PRODUCTIONS

MCA RECORDS ©1982 MCA Records, Inc. ON MCA RECORDS AND CASSETTES



**DESPITE WHAT YOU
READ IN THIS MAGAZINE,
THE LIONEL RICHIE
ALBUM IS NOW, AND HAS
BEEN, THE #1 BEST-SELLING
POP ALBUM IN THIS COUNTRY.**



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Two Firms Commit To Video Singles

By LAURA FOTI

NEW YORK—Sony is being tight-lipped about programming sources for its "video singles" (Billboard, Nov. 27), but two licensees have admitted to their participation in the program.

Capitol's EMI Music Video has licensed two songs by Duran Duran and their accompanying video to Sony for release as a single. Both the songs, "Hungry Like The Wolf" and "Girls On Film," have been aired on MTV, the latter title only in censored form. The for-sale version will "most likely" be the uncensored version, showing nude girls wrestling, according to a Capitol spokesman.

Embassy Home Entertainment is another licensee. Sony already has "masters in hand" for some Embassy-originated programming, and negotiations are in progress with Elton John's management for release of a couple of songs from that artist's current full-length "Visions" videocassette. "Visions" is a series of songs from the album "The Fox," with conceptual video accompaniment directed by Russell Mulcahey.

Al Eicher, senior vice president of acquisition and programming for Embassy, says, "I can't say for sure that 'Visions' will be released in this form, but it certainly seems to be on its way."

Other Sony video singles will offer the music of Rod Stewart, taken from Embassy's 1982 "Tonight He's Yours" tape, and jazz material from the company's forthcoming "Jazz In America" series. Latter consists of four titles featuring such artists as Dizzy Gillespie, Max Roach and Gerry Mulligan taped in concert using Sony digital audio recording equipment. The full-length pro-

(Continued on page 64)

NBC-TV Sets Late-Night Rock Series

By SAM SUTHERLAND

LOS ANGELES—NBC-TV is giving another chance to late-night rock programming, albeit a cautious one, via a new 90-minute concert series to be carried on four of the network's owned and operated stations.

"In The Midnight Hour," is being produced under the joint aegis of Alive Enterprises and Marshall Arts. The production combine for veteran tv music producer Neal Marshall. It will be carried for an initial 26-week run by WNBC (New York), KNBC (Los Angeles), WMAQ (Chicago) and WRC (Washington, D.C.), all NBC o&o's. Debut is March 21.

A majority of the Storer stations have also picked up the property, thereby bringing the package into affiliates of the other two networks as well. Among the Storer stations carrying the show are Boston's WCVB (ABC), Pittsburgh's WTAE (CBS), WJAR (NBC) in Providence and KMBC (ABC) in Kansas City. Other markets are being added, with the show's distributor, Mathis and Gold Asso-

(Continued on page 66)

NARM Membership Profile

\$10M-\$20M Firms' Share Reported As Doubling

NEW YORK—The percentage of NARM member companies which annually gross between \$10 million and \$20 million has nearly doubled since 1979. This fact emerges from a new association membership profile, just released, which spans 1979 through 1981.

Eighteen percent of the respondents billed in that \$10 million to \$20 million range last year, the survey shows, up from 9.6% in 1979 and 9.4% in 1980. A similar increase is also reported in the growth of firms which gross over \$100 million. Eight percent of the trade association's members topped that mark last year, a substantial jump from 1979's total of 4.1% and 1980's 4%.

However, the percentage of retailers, rackjobbers, one-stops and independent record distributors which billed between \$1 million and \$10 million shrunk during the survey period. Twenty percent reported sales in the \$1 million to \$3 million range during 1981, down from 27.4% in 1979 and 28% in 1980. Twelve percent said their volume fell into the \$3 million-\$5 million category last year, a decline from 17.8% in 1979 and 13.8% in 1980. And only 6% said their sales totaled between \$5 million and \$10 million in 1981, compared to 1979's

16.4% and 1980's 13.3%.

There was little change in the type of recorded product sold by member companies during the survey period. Rock/pop sales totaled 49.8% in 1981, compared to 48.7% in 1979 and 51.2% last year. Country, middle of the road and children's record sales showed modest gains, while soul, disco, classical, comedy and jazz units dipped slightly.

According to the survey, the average dollar inventory per store in 1981 was \$191,538, on 27,385 average units sold and 8,478 average titles stocked. The average dollar transaction was \$11.82, on an average unit transaction of 1.8. Inventory turns per outlet totaled 3.1, and the shrink/theft percentage was 2.2%. The respondents also said that they employed an average number of 3.7 full-time and 3.6 part-time workers at each site.

The survey confirms the impact of cassette tape sales and the decreased demand for 8-track units. Disks comprised 60.5% of NARM's total dollar volume last year, compared to 66.8% in 1979 and 64% in 1980. Tapes, meanwhile, rose to 39.5% of total dollar volume,

(Continued on page 66)

RETAIL MONOPOLY CHARGE DENIED

Zoslaw Ruling Sets Precedents

By JOHN SIPPEL

LOS ANGELES — New legal precedents in distributor, manufacturer and dealer relations within the music trade surface in the findings of San Francisco's Ninth Circuit Court of Appeals in the landmark suit filed by Marin County retailers Jane and Charles Zoslaw (Billboard, Dec. 11).

That action, originally initiated by the Zoslaws in January, 1975, charged that Bay area branch and independent distributors conspired to provide preferential services and prices to the Tower Records and Warehouse chains.

The circuit court's early December reading of the case upholds a prior District Court decision to deny the Zoslaws' contention that their Marin Music Centre was a victim of monopoly, as spelled out by the Sherman Act, however. The circuit court panel of three judges held that the distribution entities did not conspire to fix prices. Examination of evidence, they contended, showed the defendant distributors set individual selling practices and prices.

The judicial panel added that "considerable variation" among distributors was evident. A lower price offered by WEA to subdistributors was deemed fair, due to cost reductions for deliveries and billings to

centrally warehoused firms, as well as to larger accounts' practice of purchasing in more economical box lots.

These interpretations, which also include the panel's assertion that Tower, while not a subdistributor, was entitled to its lower price in 1975, would set new precedents within the music field if uncontested by a higher court. The panel's current position, which in fact alludes to

existing precedents in other trade sectors including the liquor, petroleum and supermarket industries, spells out the often labyrinthine array of distribution and retail links in the sale of recorded music.

Tower's position, for example, was further explored with respect to justification for its price standing. Tower did not receive the lower

(Continued on page 66)

Atari Sales Hit Snag; Warner Stock Nosedives

NEW YORK—Atari is experiencing "disappointing" sales of its video game cartridges during this critical Christmas period.

This surprising admission by parent Warner Communications last week sent its stock tumbling, and also affected that of other games manufacturers and retailers. Market leader Atari has been the engine of Warner's accelerating growth, lately contributing as much as 60% of profits.

Specifically, the conglomerate said that the sales disappointment would sharply reduce projected 1982 earnings. On Thursday (9), the New York Stock Exchange ceased trading on WCI stock for most of the

day in response to heavy trading. By day's end, shares showed a 16 3/4 drop from a Wednesday closing of 51 1/2.

Atari was said to have received word of sales woes during the Thanksgiving weekend, including reports of only mild movement on its two highly touted cartridges, "E.T." and "Raiders Of The Lost Ark." Concern was further underlined by apparent retail cancellation of orders.

Various industryites attribute Atari problems in part to intensifying competition. Mort Handel, executive vice president of Coleco Industries, charges that the Warner unit hasn't been sensitive to the changes in its share of market. For its part, Coleco expects fourth quarter sales to exceed record-setting third quarter revenues of \$165.6 million.

Although it offers its own game design, Coleco recently introduced an expansion module that plays Atari cartridges. Atari last week brought a \$350 million patent infringement suit against Coleco in U.S. District Court in Illinois. This is one of a series of actions brought by Atari claiming similar infringements (Billboard, Dec. 11).

While music dealers have cited video games business as a contributor to a good launch of the gift-giving season (Billboard, Dec. 11), games inventory still plays a minor role in total music retail business, with some estimates ranging from 5% to 8% of total volume.

Meanwhile, Atari's fortunes continued to be seen in the light of the departure, without much explanation, of Perry Odak as president of Atari consumer products division. He joined the company nine months ago. IRV LICHTMAN



Billboard photo by Chuck Pulin

\$100,000 TO MEDIA WINNERS—Kenny and Marianne Rogers, right, discuss the winners of the 1982 World Hunger Media Awards with actor Eddie Albert, center, in New York. The organization, established by the Rogers earlier this year, recognizes the contribution of media members who bring the issue of world hunger to public attention. Also shown is Marty Rogol, left, executive director of World Hunger Year, and Ken Kragen, who manages the singer.

'Gift' Push: First Returns Are Favorable

By ROMAN KOZAK

NEW YORK—It's still rather early to tell, but retailers in the four markets where NARM is test-marketing its "Give The Gift Of Music" campaign via television advertising (Billboard, Dec. 4) say that business is ahead of last year—with greater customer awareness of the potential of music as a Christmas gift item.

NARM mounted the \$250,000 ad campaign in Cincinnati, Greensboro/Durham, N.C., Portland, Ore., and Phoenix. To bolster the six-week campaign, NARM has distributed 500,000 pieces of merchandising display material directly to retailers, one-stops and distributors, and has hired field merchandisers in all four cities to help set up the materials.

"Business is up 30% to 40% from last year," says Marianne Morgan, store manager for Record Theatre in Cincinnati. "Most people, if you ask their feeling about it, say they never thought about music as a gift before. And these ads are a nice way of telling them about it."

"We definitely had an increase in our total for November. It was up 20%. But the ad campaign did not start until Nov. 22," says Jon Kerlikowske, assistant store manager for a Tower Records store in Phoenix. "The crowds have been bigger and there is always a steady flow of traffic."

"I don't know specifically how much it has helped business, but business is up," says Genie Fishel, store manager of a Record Bar outlet in Durham. "People are getting out and buying, and everything helps."

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DECEMBER 18, 1982, BILLBOARD

NEWCOMERS POISED FOR PUSH

Nashville Management Growing

By KIP KIRBY

NASHVILLE—This city is developing its own professional management identity, after years in which many major acts were handled by West Coast firms, and others by relatives, friends or business associates with limited management experience.

There is now a new influx of managers taking the reins, in many cases building their own reputations through breaking unknown talent from the ground up. They are entering the management field with prior experience that ranges from key positions with record companies and publishing firms to stints with production, concert promotion and marketing businesses.

As record companies no longer offer as many support services to signed acts, artists are finding it more important than ever to have strong personal management, especially with increased avenues of exposure now open to Nashville-based talent.

Stalwarts such as Joe Sullivan of Sound Seventy, Jack D. Johnson of Jack D. Johnson Talent, David Skepner of Loretta Lynn Enterprises, Tandy Rice of Top Billing International, Don Light of Don Light Talent and Irby Mandrell still get the lion's share of management interests through tenure and the strength of their acts.

Rogers, Rampal Set For RIAA Dinner

NEW YORK—Kenny Rogers and Jean-Pierre Rampal will be the featured performers at the RIAA's 13th Cultural Award Dinner, to be held at the Washington (D.C.) Hilton Hotel next March 15.

The event is presented each year to honor a Washington individual or organization who has made an outstanding contribution to the arts. The recipient of the 1983 award will be announced early in January.

But add to this list a new group of up-and-comers who are poised for their own push. These include Robert John Jones and Gary Hart of The Management Group (Joe Sun, Vern Gosdin, Max D. Barnes, Chick Rains, Pam Batson and American reps for Canada's Family Brown); Steve Greil of GreilWorks (Bobby Bare); Jack Brumley of Jack Brumley Management (David Frizzell, Shelly West and Jimmi Cannon); Kathy Hooper of Southside Management (Helen Cornelius); Chip Peay (Ricky Skaggs and the Whites); Charlie Monk, who is leaving CBS Songs to manage EMI's Keith Stegall; Ted Hacker of Creative Artist Management (Diane Pfeiffer and Smith, Littlefield and Smith); Georgeann Galante of Management Plus (Earl Thomas Conley); and Eli Ball, (the Boys Band, Jean Ann Chapman & Exit).

Ball's aggressively hard-hitting approach, for one, is somewhat of an anomaly in Nashville, but he says

(Continued on page 38)

Gospel Labels Report Strong Fourth Quarter

NASHVILLE—Major gospel music labels are reporting a strong final quarter, based on sales and reordering patterns.

For Word, October through December (so far) has reportedly been the ABC-controlled firm's best sales period to date. Sales for the 18 labels of the Benson Co. are 8% above fourth-quarter projections. October and November were the best months of the year for Light Records, and for AVI's black gospel labels, Nashville and Creed.

The quarter is above projections for Sparrow, which released three albums in the period. September was the company's second largest sales month ever, October its third, and November appears close to October's levels, according to marketing vice president Bill Hearn.

Priority, which has released product through CBS since January, experienced its strongest quarter. Vice president and general manager Buddy Huey attributes this to three developments—a year's worth of releases selling steadily as catalog; many acts from the roster on tour, visiting Christian bookstores and generating radio airplay; and the sacred classical market growing.

Reasons for the surge vary. Word, while not at liberty to provide specific numbers of units sold in the quarter, attributes much of its success to the "Giftable" promotions behind 10 new titles, in which cassettes are pre-packaged and shipped in decorative gift boxes and sold for \$8.98. NARM's "Give The Gift Of Music" logo is also placed on all units, and other posters and banners promote the cassettes (Billboard, Oct. 23).

The packaged titles by Amy Grant, B.J. Thomas, the Bill Gaither Trio, Joni Eareckson, the Imperials and two themed collections in the "Giftable" line have sold over

New LP
& Tape Releases,
Page 24

Songbird Label Scuttled; Costs, Competition Cited

By CARTER MOODY

NASHVILLE—MCA Records has dismantled its Songbird gospel label. Vice president Jim Foglesong says the Nov. 30 move was a case of a major failing to compete in the Christian music marketplace with established gospel firms adept at producing records inexpensively and selling them through Christian bookstores and at concerts.

"To have become equipped to operate in that business would have taken a huge investment," claims Foglesong, who was president of Songbird and heads MCA's country division in Nashville. "Even then, we are not sure if it would have worked."

Songbird catalog titles will continue to be shipped to Christian bookstores on demand by Sparrow Records, a gospel major that for some time has moved Songbird product through those outlets, while MCA distributed to main stream record/tape stores. No more releases or signings are planned, although MCA Records artists may occasionally have LPs on Songbird in the future.

The only full-time Songbird employee was Charlie Shaw, director of

sales and marketing in MCA's Los Angeles office. His position was terminated Nov. 30.

Songbird was launched in the spring of 1979, headed by Chris Christian until Foglesong became president a year and a half ago. Foglesong says part of the original plan behind entering the gospel field was to cross over Christian music to pop and country audiences, and vice versa. Artists signed and produced included Merle Haggard, Willie Nelson, B.J. Thomas, Barbara Mandrell, Little Anthony (formerly of the Imperials) and Dan Peek (formerly of Paul & the Raiders).

With the exception of Mandrell's current Songbird LP, "He Set My Life To Music," few releases on the label sold enough to make MCA's investments in the recordings worthwhile, Foglesong says.

He points to several peculiarities in the gospel field that hurt MCA's chances: "It's not at all similar to the record business as we know it. You can't establish artists with singles, as you can in the country field, because few of the gospel radio stations concentrate on music. Most gospel rec-

(Continued on page 66)

ARONS OUT AS PRESIDENT

N.Y. Musicians' Union Votes In New Leadership

NEW YORK—In a major upset, the president and the entire leadership of Local 802 of the American Federation of Musicians were swept out of office in an election won by John Glasel, a trumpet player who led the Members Party slate.

Following a bitter campaign, Glasel received 5,776 votes from the 17,000-member union, compared to incumbent Max Arons' 4,468 votes. Arons has been president of the local since 1965, and an officer for the past 35 years. Also defeated were Al Knopf, vice president; Louis Russo, secretary; and Hy Jaffe, treasurer. Their respective posts are being taken over by John Palanchian, Carl Janelli, and Barry Kornfeld.

Glasel promised a more open lo-

cal with greater membership participation as well, as better grievance procedures, services and benefits. He also promised to open the local's financial records for membership inspection.

In his campaign, Glasel charged that "802's officials ignored the by-laws, cared little for the membership, and were interested mainly in staying in power." He said they "perfected the fine art of hanky panky in their long years in office."

As a trumpet player, Glasel, 52, has played in jazz bands, symphony orchestras, and chamber music groups. He recorded two jazz albums under his name. He has been working for union reform since the '60s.



LAST CALL FOR ALCOHOL—Some of the finest voices in black music are pictured cutting a commercial for Miller High Life beer in New York. They are, from left, jingle writer and producer Debbie McDuffie; RCA's Michael Wycoff; Columbia's Deniece Williams; Epic's Luther Vandross; and A&M's Jeffrey Osborne.

Executive Turntable

Record Companies

Robbin Ahrold has been named division vice president of communications and division affairs for RCA Records, effective Jan. 3. He is director of corporate affairs for Home Box Office. . . . CBS Masterworks has appointed Christine Reed vice president of a&r in New York. She joined the label in 1980 as director of a&r. . . . Jim Gallo has been promoted to director of merchandising for Atlantic Records in New York. He joined Atlantic last year as director of



Ahrold



Reed



Gallo

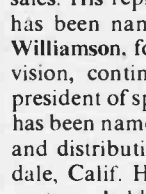
special purchasing. . . . Harold Jackson has been named corporate director of marketing for Capitol Records' technology department in Hollywood. He was vice president of international sales for Capitol Magnetic Products. The company has also appointed Ralph Cousino, division vice president of the technology department, to the Capitol Industries-EMI executive management board. . . . Stephen Peebles has been promoted to editorial director for Elektra/Asylum Records and associated labels in Los Angeles. He edits the company's Newsbe/at newsletter.

Marketing

The rack division of Western Merchandisers has appointed Jerry Hopkins executive vice president and general manager. He was vice president of rack



Hopkins



Cope

sales. His replacement is Robert Cope, who has been named rack sales manager. Dick Williamson, former president of the rack division, continues as corporate senior vice president of special projects. . . . Sis Siciliano has been named vice president of purchasing and distribution for Licorice Pizza in Glendale, Calif. He was distribution director, a post now held by Steve Fierro, who was shipping and receiving manager. In addition, Sal Pizzo has been named purchasing director. He was a buyer-manager.

Publishing

Two Chappell Music executives have left the company. They are Frank Military, vice president of creative, in New York, and Roger Gordon, vice president and general manager, West Coast. . . . Andrea Starr has been appointed managing director of Publishing Ventures Inc., a division of Apostol Enterprises. She was vice president and general manager of Virgin Music and director of publishing for Casablanca Records. . . . Cherry Lane Music has appointed Laurence Kornblum sales manager in Port Chester, N.Y. He joined the firm last year and is a former Warner Bros. Music employee. . . . The Peer-Southern Organization has named Holly Greene director of creative services, East Coast. She was professional East Coast professional manager for Screen Gems/Colgems/EMI Music Inc.

Video/Pro Equipment

Symon Cowles has been named vice president and director of international development for ABC Video Enterprises. He joined ABC in 1962 and was vice president of creative services for ABC Television Network. . . . Frederick Jaworski has been promoted to director of divisional affairs for CBS/Fox Video International Inc. in New York. He joined the firm in 1982 as director of planning. . . . CBS Video Games has a new management team. Robert Hunter has been appointed vice president and Rubin Dranch has been named director of sales. His team of regional sales managers includes Dave Cohen (Midwest), Irv Fischer (Far West), Dave Paul (Southeast), Tim Riordan (Northeast), and Nate Spector (Southwest), John Valma handles national accounts. . . . Uniell Video Inc. has appointed Barry Knepper vice president of finance, assistant secretary, and an officer of the New York firm. He was chief financial officer. . . . Elliot Lurie has joined Carob Video in New York as music director. He is a veteran producer, songwriter and musician.

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"PAPA WAS A ROLLIN' STONE"

69849



60187

Congratulations Constellation Records on your debut release WOLF by Bill Wolfer.

"Sales have doubled in last 2 weeks...1 store re-ordered 100 pieces."

Terry Worrell / BROMO DIST., Dallas

"Dynamite LP!" Kevin Madigan / SPECS, Miami.

"Best LP I've heard in months!" Joel Rubin / VIBRATIONS, Miami.

"Great initial sales, looks like a monster!"

Robert Guillerman / SOUTHWEST WHOLESALERS, Houston.

"WOLF is selling well at all N. California Tower stores"

Matthew Koenig / TOWER RECORDS.

"WOLF is our #1 LP!" Thurmond Wells / WAUZI, Bay Area.

"I'm stunned by the eclecticism of WOLF...an impressive debut!"

Steve Scott / KDKS-FM, Shreveport.

"Super sales off in-store play!" Bruce Godwin / RECORD RACK, Houston

"Lots of cross-over potential with out-of-the-box sales to both pop and R&B customers." Jason Blaine / MUSIC PEOPLE, Bay Area.

"Can't keep it in stock!" Steven Lee / RAINBOW RECORDS, Bay Area.

"WOLF is the regular at all N. California markets."

Ron Sampiere / RECORD FACTORY, Bay Area.

PRODUCED & ARRANGED BY BILL WOLFER
EXECUTIVE PRODUCER: DICK GRIFFEY



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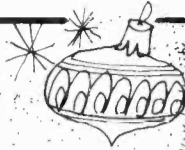


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Prelude Execs Tell Why They Keep On Dancing

NEW YORK—Sticking to its expertise in dance music—although they're not the least bit troubled by calling it disco—has enabled Prelude Records to maintain its success as an independent label for the past five years. And alluding to its open-door policy for those interested in placing masters or ideas with the label, Marv Schlachter, who runs the label in partnership with Stan Hoffman, can claim, "We've been built on rejection."

Both executives expressed their views on their label operation at a monthly meeting here Monday, Dec. 6 of the music and performing arts unit of B'nai B'rith.

"Our basic approach," said Schlachter, "is to keep close ties to dance music producers and everything that happens in a particular area, whether clubs or radio. We do not venture out of that marketplace. It's enabled us to survive and develop a unique reputation domestically and internationally."

"We started with seven employees, including ourselves, and now

(Continued on page 54)

PolyGram Broadening Its Base To Release New Exercise, Computer LP Projects

By IRV LICHMAN

NEW YORK—PolyGram continues to broaden its product base with album projects not directly related to music, yet offering new retail and direct-marketing avenues of exposure.

Early next month, the label will offer an album concept designed to combat "compuphobia," a recently coined word to describe those who are intimidated by home computers. Another album, just released, is called "Heavyhands" and ties in with a new exercise device from AMF, the sporting goods manufacturer. Both LPs are \$8.98 list.

Both projects are under the supervision of Rick Bleiweiss, vice president of marketing and product development, who admits he's also the company's mentor of "off-the-beaten-track" album concepts. Bleiweiss has had a hand in the creation and marketing of a number of aerobic exercise albums released by PolyGram.

"Everything You Wanted To Know About Home Computers" is a how-to narrative by Steve Allen and his wife, Jayne Meadows, plus a 16-page booklet that includes a "simulated" practice computer keyboard.

In addition, the booklet contains a glossary of computer terminology, a self-quiz, sample computer programming and a complete text of the narration.

Co-produced by Bleiweiss and Bugs Bower, who has worked with Bleiweiss on aerobic projects, the album will be promoted through computer retail chains, in addition to music retailers, many of whom are beginning to stock home computer inventory. In addition, cross-promotions are planned with record and computer departments of various chains, schools, libraries, and supermarkets. Direct-marketing approaches includes a yet-to-be finalized tie-in with a major mail-order house. A key contributor to the con-

cept, Bleiweiss notes, is Arnold Friedman, an author/educator who specializes in computer technology.

Bleiweiss, who is currently taking a course on home computer technology, believes most people are intimidated when confronting computers, but regards home computer interest, as one of the three "hottest things around," the others, being VCRs and video games.

"The album is a simple introduction to home computers, and despite Steve Allen's reputation as a humorist, this is a serious spoken-word record," notes Bleiweiss. Bleiweiss further indicates that a home video project based on the album is a distinct possibility.

"Heavyhands," to be marketed under the Casablanca logo, is the name of an exercise device marketed by AMF. The device is the brainchild of Dr. Leonard Schwartz, a Pittsburgh physician/psychiatrist/sports buff whose book "Heavyhands—The Ultimate Exercise" (Little Brown & Co.) is the basis of the album. The device, which retails for \$17.95, is said to be an aid in developing the upper torso. Music on the album, which includes some hit

(Continued on page 62)

Scotty Awards Go To Jones, Newton-John

NEW YORK—Quincy Jones and Olivia Newton-John are the latest recipients of 3M's Scotty award for outstanding musical achievement.

Jones and engineer Bruce Swedien of Westlake Studios collect their kudos for the A&M album, "The Dude." Newton-John, together with producer John Farrar and engineer David Holman of David J. Holman Studios, receive their honor for the "Physical" album on MCA.

These latest awards mark the first anniversary of the Scotty, established not only to celebrate outstanding musical achievement, but also to aid efforts to fight muscular dystrophy and provide scholarships for aspiring young musicians and/or music schools.

Criteria for nomination are that the recording must have been certified gold or platinum by the Recording Industry Assn. of America, and must have been mastered and mixed entirely on Scotch pro audio tape. A panel of six judges, representing each sector of the music industry, selects the winners.

(Continued on page 62)

Cincinnati Cleared In Who Concert Deaths

CINCINNATI—The City of Cincinnati and the directors and president of the Riverfront Coliseum are not personally liable in the deaths of 11 persons during a Dec. 3, 1979 Who concert at the venue. Hamilton County Common Pleas Judge Wil-

(Continued on page 62)

Franklin Mint Record Unit Plans Projects, Strategies

NEW YORK—The recording division of Franklin Mint, the direct marketer, enters the New Year with new projects, higher promotional visibility for cassettes, some marketing shifts—and a European launch.

While Stan Walker, chief of the recording unit of Franklin Mint (acquired by Warner Communications in 1981), cites higher profits and grosses in 1982 over last year, he says marketing strategies are being re-fashioned to reflect the tight economy.

In this regard, the Mint's collections are being mailed every other month, which means that its 50,000 subscribers will receive four-record issues instead of a two-record monthly mailing. Also in line with this philosophy, greater "reinforcement" of the status value of its line will take place next year through more promotional mailings and "other ways," including "bonus offers."

Walker, however, leaves no doubt that his division will continue to assess various collection concepts, and reports a 25-package (four albums each) release of "The Greatest Recordings Of The Broadway Musical Theatre," a compilation of "memorable moments" as conveyed by original cast performances. This project will join previously marketed classical (the Mint's first record project, launched in 1977), jazz, big band and country sets, all of which, with the exception of the classical entry, are in the midst of their release schedules.

"The response to our collections has been very strong," notes Walker, "but we realize we must watch very closely the percentage of people who stay in for all or most of our offerings." Subscribers have a right to cancel receipt of each bi-monthly mailing with 30 days' notice. Walker adds that the "reinforcement" drive is recognition that each mailing accepted reflects a "new commitment to buy." He says, "We'll also be reporting more on new projects we have in mind."

Walker notes that about 25% of new orders request the cassette configuration, although the Mint has not highlighted its availability until now in other than a casual way in mailings. All collections are now available on cassettes, which in a fashion typical of high-grade, 150 gram pressings, are available in high bias, chrome base. Cassette versions sell for \$1 more (LP counterparts sell for approximately \$10.75 per disk).

Also new for 1983 will be exposure of the Mint recordings in Europe, following a successful test in that market. A Swedish pressing plant, Skandiaviska, will manufacture product for this territory, with

(Continued on page 64)



PHILLY JAM—Bobby McFerrin, seated, collaborates with Grover Washington Jr. in Philadelphia, where the singer contributed vocals to the saxophonist's new Elektra LP, "The Best Is Yet To Come."

Entertainer Marty Robbins Dies In Nashville At 57

NASHVILLE—Country music lost one of its top entertainers when singer Marty Robbins died Wednesday night (8). Robbins, 57, had battled for his life for nearly a week following major arterial blockage that resulted in an emergency eight-hour quadruple bypass operation, but he finally succumbed to cardiac arrest.

Ironically, Robbins' career was on the upswing again. A veteran of numerous movies, he had just completed a cameo appearance in Clint Eastwood's newest film, "Honkytonk Man," in which he sings the title theme. In October, Robbins was inducted into the Country Music Hall Of Fame during the two-hour live telecast of the CMA Awards

show. And his recording seemed to be picking up momentum after a brief chart slump.

Robbins was born Marty Robinson on Sept. 26, 1925, near Glendale, Ariz. Influenced by the music of Gene Autry, he began playing the guitar at 15; after a three-year stint in the Navy when he was 19, Robbins began performing on Phoenix radio station KPHO. His talent caught the ear of Opry star Little Jimmy Dickens, who brought him to the attention of Columbia Records in Nashville.

Robbins signed with CBS in 1952; with only a short lapse, he recorded for Columbia for 30 years. He wrote more than 500 songs, logged 14 Billboard country No. 1 hits, and competed with top pop artists of the '50s and '60s for crossover airplay. Robbins won a Grammy for his self-penned smash, "El Paso"—the first country artist to win such an award from NARAS—and he later won a second Grammy for "My Woman, My Woman, My Wife." He had more than 70 albums in his catalog at the time of his death.

Although Robbins never earned a CMA award for his efforts, he was named "man of the decade" by the Academy Of Country Music in 1969, and the Nashville Songwriters Assn. voted him into its Songwriters Hall Of Fame in 1975. And in 1981, Robbins was invited by President Reagan to perform at special July 4 ceremonies at the White House; the only other performer on the bill was Frank Sinatra.

If music was his first love, car racing ran a heated second. Robbins began racing professionally in the 1960s, and despite three heart attacks, he continued to rank among the top 10 finishers on the Grant National circuit.

The title of Marty Robbins' last top 10 single was "Some Memories Just Won't Die." It is probably the most fitting epitaph of all for a man who was indeed a legend in his time.

KIP KIRBY

Chartbeat

Zep Vs. Clash In Battle Of Bands

By PAUL GREIN

The latest albums by two important British bands climb into the top 10 this week, setting up a showdown between new music and old.

Led Zeppelin's "Coda" (Swan Song/Atlantic) crashes onto the chart at number nine, becoming the group's 10th top 10 album (out of 10 releases), while the Clash's "Combat Rock" (Epic) edges up to number 10 in its 28th chart week, becoming its first top 10 LP.

"Coda" is Zeppelin's fifth album in a row to debut in the top 10, which is its entire output since "Physical Graffiti" bowed at three in March, 1975. The band's first album to debut in the top 10 was "Led Zeppelin III" in October, 1970. Its first album to hit the top 10 was "Led Zeppelin I" in May, 1969.

"Combat Rock" is the latest in a string of new music albums to crack the top 10 after lengthy chart struggles. Blondie's "Parallel Lines"

(Chrysalis) took 31 weeks to hit the top 10 in April, 1979. The Go-Go's' Beauty & The Beat" (IRS/A&M) broke through in its 29th chart week this past February. And "A Flock of Seagulls" (Jive/Arista) hit the top 10 in its 23rd week in October.

This breakthrough for the Clash caps a steady rise to the top for the critically acclaimed band. Each of its five LPs has climbed higher on the Billboard charts than its predecessor. "Give 'Em Enough Rope" and "The Clash" peaked at 128 and 126 in 1979; "London Calling" crested at 27 in 180, and "Sandinista!" hit 24 last year.

The key to the success of the Clash album is the single "Rock The Casbah," which climbs to 17 this week. It's the band's biggest hit, eclipsing "Train In Vain (Stand By Me)," which peaked at 23.

★ ★ ★

Awesome Twosome: "Maneater" moves up to No. 1 this week, making Daryl Hall & John Oates the first act

to score two No. 1 hits this year and the first to collect four number ones since the start of the '80s.

In their career, Hall & Oates have amassed five No. 1 singles, which is more than any other duo in Billboard chart history. The Everly Brothers, Simon & Garfunkel and the Carpenters all scored three number ones.

With this hit, Hall & Oates also move up to second place as the RCA act with the most top-charted hits. Elvis Presley is on top with 18 from 1956 to '69; John Denver is now in third place with four toppers in '74 and '75.

Hall & Oates topped both the pop and black charts this past January with "I Can't Go For That" after having scored two No. 1 pop hits last year: "Kiss On My List" in April and "Private Eyes" in November. The duo first topped the chart in March, 1977 with "Rich Girl."

The first No. 1 was produced by

(Continued on page 62)

London Judge Calls Halt To Promo-LP Case

LONDON—The court case here in which four London record dealers were accused of conspiring to illegally handle some 8,500 promotional LPs from major record companies (Billboard, Dec. 11) came to an abrupt halt when the judge ruled there was no case for the men to answer.

He made his decision at the completion of prosecution evidence, in which it was alleged that a PolyGram security man went with police to the premises of the accused men and found boxes of his company's LPs, all brand new, in the stockroom. The case, which ended Dec. 3 after five days of evidence, was originally expected to last four or five weeks.

The defendants were Robert Spicer and Philip Cording, who jointly own Vinyl Scrapyard, plus two salesmen. Cording also owns Cheapo Cheapo, a used disk store in London's Soho.

Judge Keith McHale, instructing the jury to return formal not-guilty verdicts, said: "The prosecution claimed that the defendants had received promotional records belonging to record companies and were therefore stolen from them.

"But the true legal analysis of the situation from the evidence given was that these records were parted with to disk jockeys, journalists and the media as gifts. In these circumstances, they can be sold or disposed of by the recipients in any way they choose. The question of them being stolen doesn't arise."

Court: Dealer Can't Rent EMI Records

LONDON—A record retailer in the western county of Devon has been prohibited in the High Court here from hiring out EMI Records at his "Rent-A-Disk" business.

This is said to be the first successful legal move by a record company against this kind of record-lending operation. The growth of LP rentals has concerned the U.K. record industry for months. It is considered likely that a spate of similar actions will be taken against rental schemes in the future.

Economic Woes In Italian Mart Taxes, Price Rises, Exchange Rate Cause Problems

By VITTORIO CASTELLI

MILAN—The Italian record industry, mercurial even in the best of economic times, is currently trying to create order from the difficulties caused by a new Value Added Tax rating, a round of price increases, and bobbing exchange rates of the lira against the U.S. dollar.

On the VAT side, the news is good—or at least more encouraging—for an industry which has long campaigned against the imposition of a 15% government sales tax set on records and prerecorded cassettes. The main bone of contention was that books, accepted as a cultural asset, were zero rated. Records, denied the "cultural" tag, were further categorized as luxury items. Earlier this year, it seemed the Italian government was sympathetic with the forceful arguments for a lower rating offered by the Associazione dei Fonografici (AFI), national IFPI branch, headed here by Guido Rignano, managing director of Ricordi Dischi.

The bombshell came in August, when the Italian government issued a new legislative decree on VAT ratings. Records and prerecorded tapes, in common with other product ranges previously in the 15% category, were raised to 18%. That the percentage was increased, at a time when a reduction was so confidently expected, created a huge wave of concern within the record industry here.

However, that decree failed to make the statute books within the stipulated time. Discussions in par-

liament then started again, centering on the old tax structure. Changes were sought and gained. Recorded music software passed into the lower VAT percentage band, with an 8% tax imposed. This was subsequently changed to 10%—a rate that was still welcomed by an industry that had staggered along for months under the weight of a 15% levy.

The lower chamber of parliament (the Senate) passed it before the government resigned. Now, pending a new election, there will be a further delay in the record industry's long-awaited tax cut.

The changing exchange rate of the lira against the U.S. dollar, which has been earning some 1,400 lire of late, has also helped create an aura

of financial insecurity. In January, 1981, the rate was around 1,000 lire to the dollar. Full-price LPs were sold to retailers here at roughly 6200 lire each.

A few weeks ago, the exchange rate was 1,500 lire to the dollar. Retailers were paying roughly 7,850 lire, an increase of 26.5%.

Because the current social and economic situation in Italy is so precarious, the record industry has been very cautious in its attitude toward price increases. But as most companies have license deals calling for payment of advances on royalties in U.S. currency, the exchange rate fluctuation has created massive problems. Sales budgets, in unit terms, have been frequently revised upwards.

The industry is trapped between two apparently contradictory elements: the need to keep prices low, so as not to lose market share, and the need to pay more to get the product necessary to keep the market happy.

Contractual clauses linking royalty advances to a given day's dollar exchange rate have mostly been sought in vain. One of the main reasons U.S. companies are unwilling to go along with variations in the exchange rate is that payments from Italy are routinely delayed by as much as six months because of the complex legal procedures involved in sending money abroad.

Piero La Falce, managing director of CBS Italiana, points out that all international sales budgets are expressed in terms of dollars: "If

(Continued on page 55)

Cassette Piracy Is Key Issue In Kenyan Mart

By RON ANDREWS

NAIROBI—Top industry executives are trying to establish some kind of order in a chaotic situation, but cassette sales figures in Kenya remain almost completely obscured by rampant piracy, which accounts for an estimated 80% of the total market. Kenya is generally considered to reflect, on a much reduced scale, the trends in such territories as Nigeria and Ghana and in Africa in general.

There are just two blank tape
(Continued on page 56)

Irregularities Found In U.K. Chart Research

LONDON—Following the recent discovery of apparently falsified chart return diaries by a member of the British Market Research Bureau staff responsible for putting together the national charts here, stringent new security measures have been put into operation. These are believed to amount to closer monitoring of individuals working on the charts, and scrutiny of the statistics by an independent observer.

BMRB responsibility for chart compilation has only a week or so to go before Gallup takes over on Jan. 1. Nonetheless, it now seems almost certain that British Phonographic Industry will go ahead with a claim against the BMRB for "breach of contract and negligence following apparent irregularities in the official chart."

BPI, the BBC and trade paper Music & Video Week, who finance the production of the chart, have asked BMRB to see out its contract, "provided they are prepared to allow chart data to be scrutinized by an independent expert." And police investigations into the matter have already started.

A handwriting expert provided evidence of false chart diary entries, but BPI is not naming any specific record company or product involved. Chris Wright, BPI chairman, says: "We're just pleased that the malpractices have been found by our own investigation team, rather than a newspaper or media inquiry. It shows the industry organization is on top of the job of producing an honest and representative chart."

Counterfeit Case To U.K. Court Culmination Of Year-Long BPI Undercover Operation

By PETER JONES

LONDON—An undercover operation started a year ago by British Phonographic Industry's antipiracy team led to the High Court here Nov. 29, where it was alleged that a counterfeiting ring handled more than a million illegal cassettes of current hot chart acts. The investigation, code-named "Operation Sofie," is said by BPI to be its biggest yet in its battle against pirate activities here.

A computer was called into use to sift and analyze evidence and information received from a "large team"

of investigators carrying out raids, mostly in the London area.

A total of 19 defendants appeared in the High Court at the initial hearing, when the BPI case was briefly outlined, and all gave undertakings not to deal in counterfeit cassettes pending a full trial or a further court order. Another defendant appeared in the High Court Nov. 30, following a "search-and-seize" raid on his home in London's East End.

The investigation started in Southampton, on the South coast, with the discovery of a batch of cassettes "made up to look like Portuguese imports." For several months, information was fed into a central unit. BPI lawyers then carried out a series of raids with "search and seize" orders on 12 London addresses.

During the raids, more than 2,000 cassettes were taken, plus roughly 250,000 inlay cards, all said to be counterfeit, from an unoccupied house in Chingford, East London. All the cassettes were of current albums by well-known names, including Duran Duran, ABC, Dexy's Midnight Runners, and "The Kids From Fame."

The BPI alleges that most of the tapes were being sold around London. Many of the cassettes looked like Portuguese imports, BPI says, but others carried "trademarks" of Oak Records, S&C Records, Column Records and CBA Records. BPI believes that more than a million units have been manufactured by the alleged counterfeiters during the past year.

At one address visited in the final series of BPI raids, also in Ching-

ford, more than \$16,000 in cash was removed prior to a special in-court injunction which will have the effect of freezing the defendant's assets pending resolution of the case.

The defendants in the High Court action include several family units, one of which consists of a husband, wife and two sons. Two are said to own "scrapyards" in East London. Plaintiffs are EMI Records Ltd. and all other members of BPI, the U.K. record industry watchdog organization. Full trial dates have yet to be set by the court.

South Africa Radio Denies Local Artists Are Snubbed

By SUZANNE BRENNER

JOHANNESBURG—Claims that local artists are being snubbed by the South African Broadcasting Corp. (SABC) are being firmly denied by corporation spokesmen.

With only SABC as an outlet for exposing South African music, record industry leaders are reluctant to be quoted by name, but they voice dismay that in particular "Pop Shop," the only regular popular music program on TV-1, which caters to white South Africans, doesn't seem to be accommodating home-grown talent.

Claims one executive: "If you supply the film, there's slightly less of a problem. But if you want the SABC to film a local act, then unsurmountable problems appear. I don't believe there is a genuine interest on the network in local artists. And 'Pop

Israel Gets First Single In Five Years

TEL AVIV—The Michael Jackson-Paul McCartney single "The Girl Is Mine," just out here via Epic, is the first single to be released in Israel since McCartney's massive hit "Mull Of Kintyre" in 1977.

In what is otherwise an album marketplace, the new release comes in a full-color sleeve and is pressed on yellow vinyl, novel touches for Israel. CBS is looking for big sales from "curious" buyers.

K-tel Ireland Launching Major TV Ad Campaign

By KEN STEWART

DUBLIN—While the Irish music industry in general is suffering from the economic malaise that still grips the whole country, K-tel Ireland is celebrating its 10th anniversary by spending around \$220,000 on a two-month television campaign for various product lines. That's a lot of money for this hard-hit territory.

Current product includes "The Story Of The Stones," "Love Songs" (Diana Ross), "The Best Of Susan McCann" and "Chart Hits '82." Double albums retail at roughly \$5.10 and single LPs at around the \$4.40 mark. Cassette configurations are similarly priced.

When K-tel's Irish operation opened up in 1972, its main business lines were record/cassette carriers,

"magic" brushes and knife sharpeners, the latter its best-selling line. This product was exported to the U.K., France, Switzerland, Germany, Denmark and Austria. Records played a much smaller part in company action in those days, although the first K-tel compilation on the Irish market, "Dynamite," did well.

The company phased itself out of the knife sharpener/brushes market in 1977, the year after Brendan Harvey, the present managing director, joined K-tel here. Harvey, with an impressive background in marketing, set about restructuring corporate activities, with special emphasis on an Irish catalog.

(Continued on page 55)

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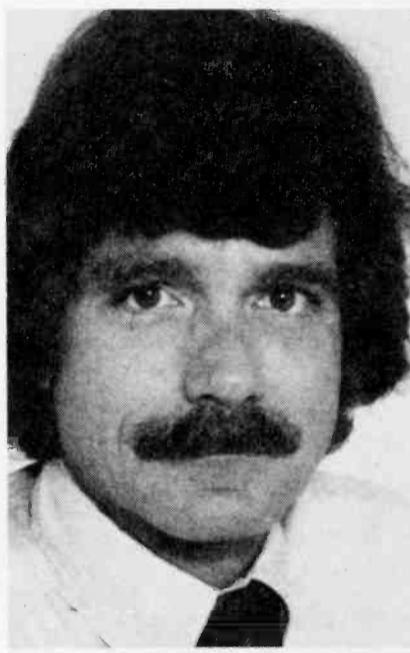


Vol. 94 No. 50

Commentary

Quality: The Key Ingredient

By RICHARD WAKEFIELD



Wakefield: "The LP disk is no dinosaur, stumbling into extinction."

A crisis atmosphere prevails in today's record industry. For many, the issue is survival. How did we get in this predicament, and is there a "secret" to survival?

Recently, we said in Billboard (letters, Oct. 2) that the buying public is sending the record industry a signal. We pointed out that the same buyer discrimination and respect for quality that rearranged the auto industry, among others, is now being applied to record buying. What the buyer wants is the best artists, arrangements, creative production and pressing quality our industry can deliver.

An exclamation point to our statement came Nov. 6 in a letter from Steve Thompson of La Crescenta, Calif., who wrote:

"I have officially declared an end to my record collection, which had been growing steadily since the mid '50s. From now on I will join the ranks of home tapers. In the past two years almost every record I purchased, especially singles, had a flaw. It's not worth the time and gas to return every record I buy. Henceforth, I will leave all the defective disks in the stores for some other poor soul to take home."

Just a voice crying in the wilderness? Hardly. Let's admit up front that thousands of valued record buyers share this view. And let's go beyond the current rhetoric about recession, piracy and video games.

100% premiums to enjoy a quiet pressing. Yet, if quality controls had been consistently applied to all records, there would be no need for audiophile pressings. It is also likely that our industry would not be in crisis.

Efforts that compromise quality are doomed. Take the short, sad history of the 8-track. When quality proved inadequate, the 8-track slid off into oblivion.

We've watched with deep concern the problems of our industry, some self-inflicted. In the pressing process, there is a whole litany of deficiencies we could describe—from noisy surfaces and poor dynamics to off-center holes, warping and improper labeling. The end result is the same: disheartened retail customers.

But the emerging buyer attitude demands something better. Shortcuts for quick profits today are counter-productive to our industry's future. The fact is, *quality is no longer a luxury option; it's a necessity.* That's the "secret" to survival.

We in the record business should view this as an opportunity to become more competitive by upgrading the product. At every step, beginning with

the artist's creative idea, records should be produced with infinite care and delivered only after meeting the stringent quality control standards we must all self-impose.

It is essential that "what you hear is what you get"—that what you hear on the test pressing is what the consumer hears on the record purchased at retail. There is no magic involved. Our in-

'The real message in declining record sales is that consumerism has finally come to the industry. . .'

The *real* message in declining record sales is that consumerism has finally come to the industry. Tired of waiting for the industry to self-correct, the consumer is now demanding quality. He is speaking out. Are we listening?

Isn't it curious that we are being called to account for lack of quality when the entire history of our industry has been a search for quality? Generations of consumers have willingly paid for better sound reproduction—from 78s to LPs, steel needles to diamond styli, mono to stereo, and a continuing stream of technical improvements.

The LP disk is no dinosaur, stumbling into extinction, but a dominant music form in a nation where music is surely bigger and better than ever.

Perhaps in recent years the rush to market has made quality control secondary. A good example is the surprising success of audiophile pressings. Sound-conscious consumers are paying

dustry has the technical skill to produce records unsurpassed anywhere in the world; and those companies who emphasize quality will emerge as major beneficiaries in future record marketing.

In short, we need a commitment to quality for ourselves as well as our customers. We must recapture consumer loyalty through improved quality and regain the business volume we are all in deep jeopardy of permanently losing.

If quality were not the hallmark of the record industry, consumers might still be cranking up the old Victrola in the parlor.

Richard Wakefield is chairman of the board, Wakefield Manufacturing Co., a custom pressing plant located in Phoenix, Ariz.

Extending A Helping Hand

By DR. MARVIN A. RICH

These are not the best of times in the music world. Even those of us outside the industry are aware of the special economic problems you face. This makes even deeper our gratitude and admiration for an unprecedented philanthropic effort which you have undertaken.

The music industry, in conjunction with the AMC Cancer Research Center, has established the first privately supported national cancer phone Helpline in the United States. This unique toll-free service, which will be available to members of the industry and their families beginning early in 1983, will provide information and counseling to callers who have questions about cancer.

'The industry continues a long tradition of involvement in the fight against cancer'

Trained professionals will explain cancer causes, prevention, detection, diagnosis, treatment and rehabilitation. They will identify cancer-related resources available in the community. They will dispel myths and allay groundless fears.

And they will offer sympathetic advice and reassurance to those who must cope with the psychological and emotional burdens of the disease.

In establishing and funding this project, the music industry continues a long tradition of involvement in the fight against cancer. For 14 years the proceeds of a prestigious annual

Humanitarian Award banquet have supported AMC's laboratory and clinical research and cancer control programs. The decision to forego such an event this year was a sensitive and appropriate response to current economic conditions. The alternative devised by the members of the AMC Music Industry Committee is a testimony to their resourcefulness, practicality and concern.

The impact of this endeavor will be immediate and significant. The service will be available directly to the widest possible number of people. It will foster the all-important cause of detecting the disease at its most treatable stage by informing callers about screening techniques and alerting them to early symptoms. It will encourage the fearful to take the crucial first steps towards diagnosis and provide comfort and support to those in desperate need.

The Helpline will be a lifeline extended by the music industry to its members, their families and friends across the country.

Cancer kills 400,000 Americans and afflicts 800,000 new victims each year. A collection of over 100 diseases, it is as complex and difficult a problem as it is deadly. The need to disseminate accurate, understandable information about it is critical.

Having taken on such a formidable enemy—and having responded with such pragmatism and creativity—the music industry has done more than exhibit outstanding generosity in difficult times. You have proven yourselves equal to any challenge that such times may present.

Dr. Marvin Rich is director of the AMC Cancer Research Center. For more information on the Music Industry/AMC Cancer Helpline, call (212) 757-6460.

Radio

Motorola Wins AM Stereo Test But Marketplace May Not Go With Delco's Choice

By DOUGLAS E. HALL

NEW YORK—Delco's decision last week to recommend use of Motorola AM stereo in General Motors-made vehicles may have seen the system manufacturer prevail over Magnavox and Harris, but it doesn't necessarily signal a marketplace triumph.

In fact, Kahn Communications, which wasn't even included in the well-publicized Delco tests, may already have the market sewn up, in the eyes of some observers. NBC and ABC, for example, think the Kahn system is best; John Hidle, ABC vice president for radio technical operations, offers, "I suspect a very large percentage of the country could now listen to the Kahn system."

Maybe they could, but they can't, since there aren't any AM stereo receivers available capable of receiving any system. One would expect that a manufacturer would want to make receivers that are capable of pulling in the AM stereo signals most prevalently broadcast. Kahn, with 26 stations broadcasting via the Kahn-Hazeltine system mostly in major markets, is ahead in that race now. Harris has 10 stations on the air. Magnavox is on WOWO Ft. Wayne and will add KMJJ Las Vegas just in time for the CES show there next month. Motorola is about to put its first station on the air: WIRE Indianapolis, which ran the Delco tests.

Delco, in its announcement from Kokomo headquarters last week, said it was recommending to General Motors' car divisions that "the Motorola AM stereo system be incorporated into the design of receivers for GM vehicles." R.J. McMillin,

director of engineering for the GM division, says Delco "reached this conclusion after its five-month test and evaluation program of AM stereo systems."

McMillin notes that "plans to produce auto radios capable of receiving AM stereo signals have not yet been finalized with GM's car divisions." But, he said, "Limited production could begin during the 1984 model year."

Plans to conduct the test were announced by Delco last April. The program was designed to evaluate and then recommend to the GM car divisions a system for a mobile environment that Delco believes offers

"the highest quality performance at a cost-effective price."

Spokesmen for the losers in the tests, Harris and Magnavox, complain that the tests were subjective and that there are inherent faults in the Motorola system. A spokesman for Delco declines to comment beyond the prepared release, other than to note that technical results and details of the test are not being released. Motorola AM stereo broadcasting manager Chris Payne denies that there are problems with the Motorola system.

Roger Burns, director of strategic planning for Harris Corp., predicts
(Continued on page 62)



COALITION TO FIGHT DRUNK DRIVING—WRKI-FM Danbury sponsored a meeting to discuss the new "Safe Rides" program in neighboring Darien. The campaign involves high school students who provide transportation for drunk drivers. The panel featured (l-r) Rep. Richard Tulisano; State Sen. Howard Owens; Stanley Wexler, founder of Remove Intoxicated Drivers; WRKI program director Buzz Knight; and news director Mike Allen.

Joseph 'Hot Hits' Coming To San Francisco Market

SAN FRANCISCO—Mike Joseph's "Hot Hits" format is coming here via what's currently Spanish-language KBRG. It'll further animate a market that's already experiencing intense AOR competition between KFOG, KQAK and KRQR.

Joseph, who has been monitoring the market for the past several weeks, is now looking for jocks, a program director and news director. The new Hot 100-oriented format is expected to go head-to-head with RKO's KFRC, an AM with many elements of the old top 40 mold that had endured well against the growth of FM.

Joseph, fresh from successes at Capitol Cities' WHYT Detroit and CBS' WBBM-FM Chicago and WCAU-FM Philadelphia, says there will be different nuances in the music, dayparts and personalities to fit this market. The new format is also expected to compete with NBC's KYUU, which over the past year has moved from soft rock to a format closer to Hot 100.

Joseph has no timetable to get the new format on the air. He took five months at the two CBS stations and

four months at WHYT. KBRG general manager Doug Matthews is looking for a February debut.

KBRG signed on the air in 1964 with a classical music format that lasted until 1966, when the station briefly went Spanish. It then moved to a block format of 20 languages. Through the mid and late 1970s, the station gravitated back to an all-Spanish format.

Matthews explains that the Spanish format is being abandoned because there has been a 50% increase in stations broadcasting this format in the Bay Area in recent years. KIQI, KOFY San Mateo, KNTA Santa Clara, KDOS Fremont and KAZA Gilroy are all Spanish stations.

Joseph converted WHYT Detroit from beautiful music Sept. 15 and achieved a 4.9 in the November Birch and 4.4 in the November Arbitron, moving the station from 10th to fifth place. In Chicago, WBBM quickly moved to second place in the market in the September/October Birch with a 6.3, second only to the traditional Chicago leader, WGN.

FCC Mich. Ruling Called Landmark For Minorities

By CONSTANCE CRUMP

HART, Mich.—The FCC has given black-owned Waters Broadcasting the green light to build a 100 kw FM station here. The decision is seen as a landmark in determining federal policy in granting broadcasting licenses to minority applicants.

Waters was selected over West Michigan Broadcasting Co., despite the fact that the latter is based here and owned by three local residents. Waters is headquartered in Muskegon, Mich., 35 miles south of Hart. Less than 1% of the rural county in which Hart is located, Oceana, is black.

In ruling for Waters, the commissioners upheld an administrative law judge ruling that had been reversed by an appeals board. The FCC voted five to two, with chairman Mark Fowler and commissioner Steve Sharp dissenting.

Local ownership of the station, not race, was the issue, all parties say. Nancy Waters, owner of Waters Broadcasting, says, "Local people

felt it should have gone to a local person, but after meeting me and hearing my plan, they say they are happy I got the permit."

Waters says she believes Hart residents never wanted the station to be a racial issue. "The original judge chose me because he said I was the best qualified, and a woman and a minority, and could bring diversity to the station." Waters continues, "I was always very confident about the strength of the application."

Donald McClennan of West Michigan says, "We're disappointed, of course. When a decision is bounced back and forth among several levels—and different levels make different decisions supposedly based on the same laws and regulations—it's hard to understand." West Michigan will consider an appeal to federal courts after its attorneys examine transcripts of the FCC decision.

Waters, who will resign her post as an administrative aid to Michigan
(Continued on page 62)

Fall RADAR Study Finds FM Continuing To Grow

NEW YORK—FM continues to grow at the expense of AM. The just-released fall RADAR (Radio's All Dimension Audience Research) figures from Statistical Research show that FM grew another 4% this year to capture 63% of all radio listening.

And for the first time, FM dominates AM in all dayparts. Morning drive, long the strength of AM, has gone over to FM in a 54%-46% split, a 4% gain for FM against last year's 50%-50% split.

AM declines through the day, as FM wins 64% of the 10 a.m. to 3 p.m. audience (a 5% gain) and captures 67% of the 3 p.m. to 7 p.m. listening, also a gain of 5%. In the 7 p.m. to midnight slot, FM listening jumps to 73%, another 5% gain over last year. Overnight, FM dominates by 61%.

Age demographic figures suggest it will be just a matter of time before no one listens to AM. Among 12- to 24-year-olds, 81% tune in FM over AM, a gain of 3% over last year. The 25- to 34-year-old age group prefers FM by 71% to 29%, a 6% gain. In the 35- to 49-year-old group, 58% listen to FM, an 8% gain. Even among 50-plus, the only age group that still gives a majority of its listening time to AM, FM listening is up 4%, to 44%.

The study also found that 95% of persons over 12 "listen to or hear radio during the course of a week."

The RADAR study reflects an average of two eight-week surveys, the first in February-March and the second in August-October. FM first gained an advantage over AM in the study in 1979.

Vox Jox

Hennes, Sherwood To Consult WHN

By ROLLYE BORNSTEIN

Bill Hennes and Burt Sherwood bring their consulted station list to 20 with the addition of country WHN New York. Hennes, who was looking the Mutual Broadcasting facilities over Thursday, Dec. 9, says he has no plans for the station and has not been given any specific mandate from Mutual. "I've been asked to take a look," he adds.

★ ★ ★

Bob Hensky is appointed general manager of KTFX Tulsa. Most recently g.m. of KUDL Kansas City (he has also managed Ft. Lauderdale's Y-100 and Seattle's KZOK and KUUU), Hensky started his career in 1964 at Omaha's legendary KOIL.

Jim Keating is the new g.m. at WLTT Washington, coming from the ABC FM network, where he had been director. Prior to that he managed WCAU-FM in Philadelphia. The latest addition to Capitol's WMJJ Birmingham airstaff is the morning team of Burt and Kurt, formerly of Houston's KULF.

★ ★ ★

Rick Wallace is out as news director of KPNC Los Angeles due to some staff realignment. He's replaced by assistant news director Bob Steinbrink. ... Across town at

KHJ, Lee Sherwood, with a year left on his megabuck contract, is no longer doing mornings. KHJ/KRTH g.m. Allan Chlowitz had no comment, and KHJ p.d. Lon Helton is filling in indefinitely.

★ ★ ★

KLOL Houston morning personality Blake Lawrence is the new music director, replacing Jeff Jensen, who retains his 6 to 10 p.m. airshift. ... The new 8 to midnight jock at WDKF Nashville is Jesse Lang

from KMJX Conway, Ark. replacing Chris Train, who returns to Alabama. ... As expected, Murphy In The Morning and WAYS/WROQ Charlotte will part company at the end of the year. WAYS will opt for a morning news block, while WROQ is looking to fill that morning drive vacancy. ... CKGM Montreal has a new p.d. Rob Braide, p.d. of CKGM's FM, CHOM takes on the additional duties from Keith Grigsby, who remains with the station.
(Continued on page 18)

FIVE WORKERS KILLED

Houston FM Tower Collapses

HOUSTON—Five construction workers were killed and three others were injured when a \$6 million tower that was to serve nine local FM stations and one tv facility collapsed last week.

The tower, in suburban Missouri City, had been under construction for the past year after three years of planning. It is believed that the damage done to the tower in the Dec. 7 accident will set back the improvement of FM here by several years.

Hampered by multipath transmissions from Houston's rapidly changing and growing skyline, nine stations—KIKK, KRBE, KSRR, KLLO, KLEF, KYND, KODA, KFMD and KILT—had set out to build a tower that would have placed station transmission of sig-

nals 2,050 feet in the air. The tower was completed, and KTXH began transmitting its signal on rented space. All that was left was to install the FM antennae.

It was while one of those 12-ton antennae was being hauled to the top that a pole being used as part of the lifting mechanism snapped, sending the antenna and the five workers riding on it crashing to the ground. All five men were killed, and the antenna snapped though a guy wire holding up the tower itself, which brought the tower crashing down.

Bill Cordell, chief engineer for Viacom's KIKK, had been in charge of engineering the project. Jay Jones, head of KLLO, directed the joint venture.

NEW NBC DIVISION PRESIDENT

Eskridge Looks To Acquisitions

By DOUGLAS E. HALL

NEW YORK—Michael Eskridge may be a systems analyst who has spent the last six years of his career in television, but the new NBC Radio president is fully tuned in to each of the division's eight owned stations and three networks.

Actually, Eskridge has been running radio for the Proud Peacock since Dick Verne left last spring, but with the somewhat confusing title of executive vice president of NBC television stations/radio. And now that a realignment of NBC brass permits Eskridge to devote his full attentions to radio, he is giving station acquisition a top priority. He is looking to build up the group to an ownership level closer to the full complement of seven AMs and seven FM's now allowed by the FCC.

Eskridge is not running out to buy more AMs, but neither is he saying that NBC won't buy more—and he fully expects the FCC to lift or loosen the seven/seven limit. He is in negotiations now to acquire a station, but will not discuss details. This is a major move for NBC, which less than 10 years ago sold off stations in Cleveland and Pittsburgh amid speculation that the company would get out of radio.

Eskridge doesn't see AM dying and, in fact, believes that AM stereo will give what was once known as the "standard service" a major

boost. Toward that end, NBC is installing Kahn-Hazeltine stereo systems in all NBC AM stations: WNBC New York, WMAQ Chicago, KNBR San Francisco and WRC Washington. Actually, WNBC has been broadcasting in stereo for some months and was used by Leonard Kahn to demonstrate his system during the National Assn. of Broadcasters radio programming conference in New Orleans in August. There is no rush to get WRC into stereo because it runs a talk format, but the Kahn system is being installed at WMAQ now.

"AM stereo will have some beneficial effect," says Eskridge. Why the Kahn system? "Because the NBC engineers have tested them all and we think it's the best."

He believes that "AM cannot compete with FM by acting like FM." He sees personalities as the key to AM radio. That's why "we enhanced the image of WNBC with Howard Stern," who was brought in the end of last summer from DC-101 Washington to work afternoon drive.

Eskridge isn't satisfied with the performance of all of the group stations. "Chicago is weak and Washington (on the AM side) is somewhat weak. The fall (Arbitron) book will give us an indication." But he sees no format changes at any of the stations, although he notes the gradual

shift at KYUU San Francisco from soft rock to "the upbeat side of AC." While KYUU took about a year to make this change, Eskridge notes WKQX Chicago made a similar move more rapidly. He is most pleased with the steady growth of AC WYNY New York and urban contemporary WKYS Washington.

Eskridge sees trouble ahead for network programming. "There's been a 50% growth of inventory (time to be sold) in the past five years. I expect more dropouts (an allusion to several pullbacks, most notably ABC's Superadio)," Eskridge says.

But he discloses no worries about the NBC networks: NBC, The Source and the overnight Talknet. He feels The Source is too well established to be hurt by more recent arrivals, and he points with pride to a sign-up of 110 affiliates for Talknet. Nevertheless, except for The

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National Programming Creative Factor Loses Joel

"They gave us every indication. We accepted their word," says Creative Factor president Jim Hampton. Nevertheless, ABC was forced to send mailgrams to affiliate program directors announcing the last-minute cancellation of a Billy Joel "Spotlight Special."

Creative Factor, which produces the show for the ABC Contemporary Network, substituted a special on Michael McDonald, former lead singer of the Doobie Brothers, for the Dec. 19 broadcast.

The mailgram, signed by network manager Julie Eisenberg, says, "Due to circumstances beyond ABC's control, Billy Joel's management has pulled out of their agreement to record the Dec. 19 'Spotlight Special.'" But a press spokesperson for ABC says, "We really don't know why the show was cancelled." Hampton says the show is postponed until next year and notes that

Joel's manager Jeff Schock had previously postponed the show to coincide with the release of Joel's latest album, "The Nylon Curtain." Schock was unavailable for comment.

★ ★ ★

The Steve Miller Band's hit single "Abracadabra" is being ranked as the No. 1 hit around the world on CBS' Radioradio's year-end countdown special "The Great 1s Of '82," to be broadcast New Year's week-end. The record was selected in a compilation of various charts from around the world. The three-hour show will also feature such international hits as "The Lion Sleeps Tonight" by Tight Fit, "Maid Of New Orleans" by Orchestral Manoeuvres In The Dark, "Oh, Julie" by Shakin' Stevens and "What About Me" by Moving Pictures. The show was produced by the Creative Factor.

Most Added Records

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

Title, Artist, Label	% of Billboard's radio panel adding record this week	% of Billboard's radio panel now reporting record	Key stations adding title this week include
POP			
1 "Shame On The Moon," Bob Seger & the Silver Bullet Band, Capitol	50%	50%	KFI-AM, KIQQ-FM, CKLW-AM, WGCL-FM, WZGC-FM, KEGL-FM
2 "Pass The Dutchie," Musical Youth, MCA	18%	18%	KFRC-AM, WCAU-FM, KRRLY-FM, WTIK-AM, WKTU-FM, KFI-AM
3 "Your Love Is Driving Me Crazy," Sammy Hagar, Geffen	17%	40%	KCPX-FM, WBBQ-FM, KBEQ-FM, WRBQ-FM, WGCL-FM, WZGC-FM
4 "I Gotta Try," Michael McDonald, Warner	15%	58%	KCPX-FM, KDWB-AM, WRQX-FM, WNCI-FM, WTIK-FM, WWKX-FM
5 "All Those Lies," Glenn Frey, Asylum	13%	35%	KFI-AM, WGCL-FM, KIMN-AM, WBEN-FM, WBCY-FM, XTRA-AM
BLACK			
1 "Bad Boy," Ray Parker, Jr., Arista	34%	76%	WPLZ-FM, WDIA-AM, KOKA-AM, WGCI-FM, WJPC-AM, WOKB-AM
2 "You Can Do It," Vaughn Mason featuring Butch Dayo, Salsoul	28%	31%	WZEN-FM, KWAM-FM, WLOK-AM, WAMO-FM, WNJR-AM, WANM-AM
3 "Love Me Right," Aretha Franklin, Arista	26%	73%	KOKY-AM, WDMT-FM, WVKO-AM, KZEY-AM, WAIL-FM, WENN-AM
4 "Heartbeats," Yarbrough & Peoples, Total Experience	26%	34%	KDAY-AM, WBMX-FM, KAPE-AM, WDAS-FM, WXYV-FM, KPRS-FM
5 "The Best Is Yet To Come," Grover Washington Jr. with Patti LaBelle, Elektra	22%	47%	WAMO-FM, WVKC-AM, KAPE-AM, WUFO-AM, WAWA-AM, WGIV-AM
COUNTRY			
1 "If Hollywood Don't Need You," Don Williams, MCA	32%	65%	KYGO-FM, KMPS-AM, WHK-AM, KIKK-AM, WMC-AM, WIL-AM
2 "Christmas In Dixie," Alabama, RCA	26%	49%	WHK-AM, KCBQ-AM, KWJJ-AM, WTSO-AM, WZZK-FM, WJEZ-FM
3 "Last Thing I Needed First Thing This Morning," Willie Nelson, Columbia	25%	65%	WSOC-FM, KVEG-AM, KWJJ-AM, KVET-AM, WTSO-AM, WEZL-FM
4 "Everything's Beautiful (In Its Own Way)," Dolly Parton & Willie Nelson, Monument	25%	54%	KIKK-AM, KGA-AM, WWVA-AM, WSM-AM, KLUR-FM, WJEZ-FM
5 "A Good Night's Love," Tammy Wynette, Epic	23%	48%	WSOC-FM, KSOP-AM, KRMD-FM, WSM-AM, KLUR-FM, KJEZ-FM
ADULT CONTEMPORARY			
1 "Heart To Heart," Neil Diamond, Columbia	19%	74%	WFYR-FM, WOMC-FM, WASH-FM, WROR-FM, WRVA-AM, WMAZ-AM
2 "You Can't Hurry Love," Phil Collins, Atlantic	16%	67%	WASH-FM, WIP-AM, KLTE-FM, KRNT-AM, KPPL-FM, WMAZ-AM
3 "A Penny For Your Thoughts," Tavares, RCA	16%	67%	WOMC-FM, WTMJ-AM, KOMO-AM, WRVA-AM, WBT-AM, KNYN-FM
4 "Memory," Barry Manilow, Arista	14%	70%	KHOW-AM, WROR-FM, KLTE-FM, WRVA-AM, WAIA-AM, WMAZ-AM
5 "Heart Of The Night," Juice Newton, Capitol	14%	47%	KNBR-AM, KMOX-AM, KLTE-FM, WGY-AM, WRMF-FM, KHOW-AM

New On The Charts



MUSICAL YOUTH

"Pass The Dutchie" ★

"This generation rules the nation!" exhorts Kelvin Grant, the 11-year-old guitarist for Musical Youth, to introduce "Pass The Dutchie," the international hit that leapt to the top of the U.K. charts this fall and has made pop stars out of a happy-go-lucky band of schoolboys from Birmingham, England.

"It's like a dream, really amazing," admits keyboardist Michael Grant, 13, already an old hand when it comes to conducting transatlantic interviews. "But don't take us for a novelty, please. We're a talented young band, we practice all day, and we want to be recognized for our musicianship."

The group, which also includes singer Dennis Seaton, 16, and a second set of brothers, bassist Patrick Waite, 14, and drummer Junior, 15, cut their musical teeth at a local

community center. "Pass The Dutchie," Michael notes during a study break from an impending physics exam, was inspired by the Mighty Diamonds' "Pass The Kouchie." "Jackie Mittoo did the original version, so the record has been passed around a bit, you see," he says. "I like the toasting part myself."

They've already appeared on television in Switzerland, Holland and Germany, and plan to perform at Hammersmith Palais in London near Christmas to promote their current U.K. hit, "Youth Of Today," which doubles as the title of their debut LP for MCA.

For more information, contact Lynn Kellermann, MCA Records, 10 East 53rd St., New York, NY 10022, (212) 888-9700.

Doubleday's Gary Stevens: From Jock To Exec

By ROLLYE BORNSTEIN

Consider for a moment how the major broadcasting chains evolved into the forces they are today: companies like Westinghouse, Bonneville, Gannett and Malrite, all rich with history, but none quite like Doubleday Broadcasting—"which really should not exist," suggests Doubleday president Gary Stevens. "The only reason it does is because I couldn't get a job. People wanted to generalize me as an ex-DJ who had no business acumen."

In all fairness to a near-sighted industry, never before (or since) Gary Stevens has being a nighttime rock'n'roll disk jockey led to running a radio station. The road to manage-



Stevens and friend circa 1965

ment usually runs through sales, and occasionally takes a left turn through programming.

Gary is the first to point out that it wasn't easy. "Even after I'd been successful in Phoenix and Minneapolis, nobody would take me seriously. I knew that if I wanted to do what I'm doing, I had to build my own company."

Stevens has become more than a builder. He's the architect of one of the fastest-growing chains of radio properties in America. Interested in broadcasting since the age of eight ("My mother would take me down to sit in with the jocks at the local stations"), the son of the chief executive officer for a chain of Buffalo department stores started his career at WWOW in Conneaut, Ohio in 1959 while on vacation from college.

The next years at the University of Miami brought him work at several stations, including WCKR and WAME, "where I worked with Frank Ward, one of my idols. He was one of the four guys who were 'Guy King' at WWOL. The other three were Tom Clay, Bruce Bradley and Dick Purtan. Some of the guys who went through Buffalo were amazing," reminisces Stevens.

From WAME, Gary gravitated to WFUN, which had just signed on the air in Miami, "where I stayed until 1961, when I left to go to WIL in St. Louis. My whole career moved so quickly because I worked with such good people and I learned from

them. WIL had Ron Lundy in afternoons; I did seven to midnight; Dick Clayton; Bob Dayton; Dan Ingram, who had just left to go to New York; Roger Barkley; Gary Owens. I kept finding myself in the company of excellent people. I was there from '61 to '63, when Mike Joseph hired me to go to WKNR in Detroit.

"In '65 I came to New York. I'd been pitching Ruth Meyer (the p.d. of WMCA) since St. Louis. When I went to Detroit, I sent her a note and said 'Watch what we do.' I figured if we did what I said we would, I'd have a job, and if we didn't, she wouldn't remember anyway."

She remembered. In just two months Hoopers, WKNR emerged as the No. 1 station in Detroit, climbing over such giants as WXYZ, WJBK and CKLW. It wasn't long before Gary Stevens wound up where he'd always wanted to be: on the air in New York City. "I stayed there (at WMCA) doing nights until 1968, when I didn't want to be on the air anymore. I moved to Europe, which was something I'd always wanted to do."

When Stevens returned to the U.S., he learned the harsh realities of being a former WMCA Good Guy looking for a management position. In spite of the grim prospects, his perseverance paid off when he heard that Doubleday Broadcasting was about to acquire KRIZ in Phoenix. "I called the president and told him about my background. I paid

my own way to Dallas, where the company was located at the time, to talk to him about the job, and he hired me on the spot.

"I went to KRIZ after having been gone for two years, and I put on the greatest 1968 radio station you ever heard—in 1970. We bombed. We were almost run out of business, but then I analyzed what was wrong and we fixed it. We became the highest rated Class IV in the U.S., as well as perhaps the highest billing 250 watter. I stayed there until 1974. The truth is, nobody else took me seriously as a g.m. This disc jockey thing still hung over me."

So when an opening came within the Doubleday chain for a manager at KDWB in Minneapolis, Stevens went for it. "When I got there, there was KSTP consulted by Burkhart, Storz's WDGY, and WYOO, which had just come in. We beat 'em all, and by 1976 I still couldn't get a job. I thought, 'How many times do I have to do this?'"

Before Stevens had a chance to contemplate the answer, an offer to manage a large East Coast station won him a promotion within his own company. He was named senior vice president director of research. "A lot of people don't know this, but nobody before us was doing music research. When Todd Wallace joined us at KRIZ, he was the first guy to market a music research system. Steve Casey was our all night man and a computer nut. He refined

the system and suggested things like playing parts of songs to listeners over the phone"—which, while commonplace today, was quite innovative in the early '70s. Casey followed Stevens to Minneapolis along with another KRIZ personality, John Sebastian. "John became our program director. You've heard of Sebastian/Casey; well, they got together under me at KDWB."

In 1977, a change in the structure of Doubleday led to Stevens' being named president of the company. Since that time, Doubleday has gone through several changes and emerged as a force to deal with: "It's only in the last two years that people are taking us seriously. Actually, this

(Continued on page 19)



Stevens today

Merry Christmas



1
BLUE CHRISTMAS
by Billy Hayes
and Jay Johnson

DON'T FORGET
THE ELVIS CLASSIC!!



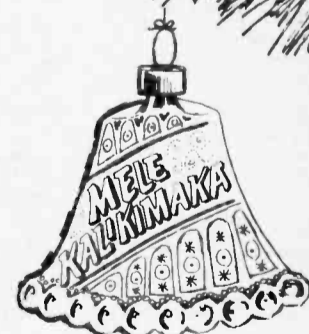
2
DING-A-LING
THE
CHRISTMAS BELL
by Jerry Foster
and Bill Rice



3
CHRISTMAS IS
by Percy Faith
and Spence Maxwell



4
BRAZILIAN
SLEIGHBELLS
by Percy Faith



5
MELE KALIKIMAKA
(MERRY CHRISTMAS
in HAWAIIAN)
by Alex Anderson

5 GREAT CHRISTMAS STANDARDS
CHOICE PROGRAMMING

THE WELK MUSIC GROUP

Billboard Singles Radio Action

Playlist Prime Movers ★ Playlist Top Add Ons • Breakouts

Based on station playlists through Tuesday (12/7/82)

PRIME MOVERS-NATIONAL

- MEN AT WORK—Down Under (Columbia)
- MARVIN GAYE—Sexual Healing (Columbia)
- DARYL HALL AND JOHN OATES—Maneater (RCA)

★ **PRIME MOVERS**—those records registering good upward movement on the station's playlist as determined by station personnel.

★★ **KEY PRIME MOVERS**—the two records registering the greatest proportionate upward movement on the station's playlist as determined by station personnel.

● **ADD-ONS**—All records added at the stations listed as determined by station personnel.

●● **KEY ADD-ONS**—the two key records added at the stations listed as determined by station personnel.

BREAKOUTS—Billboard Chart Department summary of Add On and Prime Mover information to reflect greatest record activity at regional and national levels.

ENTRY SYMBOLS—
 N—Night Part, D—Day Part, H—Hit Bound, L—LP Cut, X—Extra, K—Key Add, A—Add, B—Debut, P—Prime Mover, Q—Key Prime Mover, RU—Reused Playlist From Last Week.

TOP ADD ONS -NATIONAL

- KENNY LOGGINS—Heart To Heart (Columbia)
- GLENN FREY—All Those Lies (Asylum)
- CULTURE CLUB—Do You Really Want To Hurt Me (Virgin/Epic)

BREAKOUTS-NATIONAL

- BOB SEGER—Shame On The Moon (Capitol)
- MUSICAL YOUTH—Pass The Dutchie (MCA)
- SAGA—On The Loose (Portrait)

Pacific Southwest Region

★ PRIME MOVERS

- MARVIN GAYE—Sexual Healing (Columbia)
- MEN AT WORK—Down Under (Columbia)
- DIONNE WARWICK—Heartbreaker (Arista)

● TOP ADD ONS

- MICHAEL McDONALD—I Gotta Try (Warner Bros.)
- GLENN FREY—All Those Lies (Asylum)
- SAGA—On The Loose (Portrait)

● BREAKOUTS

- BOB SEGER—Shame On The Moon (Capitol)

KKXX-FM—Bakersfield

- ★ BILLY JOEL—Allentown 26-10
- ★ MOVING PICTURES—What About Me 36-26
- ★ PETER GABRIEL—Shock The Monkey 8-5
- ★ TOM PETTY AND THE HEARTBREAKERS—You Got Lucky 17-11
- ★ A FLOCK OF SEAGULLS—Space Age Love Songs 18-13
- THE WHO—Eminence Front
- BOB SEGER—Shame On The Moon
- RACHEL SWEET—Voodoo A
- SAGA—On The Loose A
- LANI HALL—Who's That Guy X
- MICHAEL McDONALD—I Gotta Try A
- GLENN FREY—All Those Lies A
- GOLDEN EARRING—Twilight Zone X
- KIM CARNES—Does It Make You Remember X
- FIREFALL—Christmas In Love A

KIMN-AM—Denver

- MARVIN GAYE—Sexual Healing
- SAMMY HAGAR—Your Love Is Driving Me Crazy
- GLENN FREY—All Those Lies A
- BOB SEGER—Shame On The Moon A
- AIR SUPPLY—Two Less Lonely People In The World A
- FLEETWOOD MAC—Love In Store B
- BILLY JOEL—Allentown X
- ADAM ANT—Goody Two Shoes X
- JUICE NEWTON—Heart Of The Night X
- JEFFREY OSBORNE—On The Wings Of Love X
- EDDIE RABBITT WITH CRYSTAL GAYLE—You And I X
- KIM CARNES—Does It Make You Remember X
- KOOL AND THE GANG—Let's Go Dancin' X
- A FLOCK OF SEAGULLS—Space Age Love Songs X

KOAFM—Denver

- ★ DON HENLEY—Dirty Laundry 21-12
- ★ DIONNE WARWICK—Heartbreaker 22-13
- ★ MEN AT WORK—Down Under 23-16
- ★ KIM CARNES—Does It Make You Remember 24-17
- ★ LITTLE RIVER BAND—The Other Guy 25-18
- BOB SEGER—Shame On The Moon
- LINDA RONSTADT—I Knew You When
- MARVIN GAYE—Sexual Healing B
- FLEETWOOD MAC—Love In Store B
- PHIL COLLINS—You Can't Hurry Love B
- THE J. GELLS BAND—I Do B
- KENNY LOGGINS—Heart To Heart B
- TOM PETTY AND THE HEARTBREAKERS—You Got Lucky B
- JUICE NEWTON—Heart Of The Night B
- MICHAEL McDONALD—I Gotta Try A
- BILLY JOEL—Allentown X
- TAVARES—A Penny For Your Thoughts X
- ADAM ANT—Goody Two Shoes X
- AIR SUPPLY—Two Less Lonely People In The World X
- KOOL AND THE GANG—Let's Go Dancin' X
- JEFFREY OSBORNE—On The Wings Of Love X
- EDDIE RABBITT WITH CRYSTAL GAYLE—You And I X
- SCANDAL—Goodbye To You X
- MOVING PICTURES—What About Me X
- POCO—Shoot For The Moon A

KLUC-FM—Las Vegas

- ★ JOE JACKSON—Steppin' Out 1-1
- ★ MEN AT WORK—Down Under 10-5
- ★ TOTO—Africa 12-7
- ★ LITTLE RIVER BAND—The Other Guy 23-20
- ★ BILLY JOEL—Allentown 27-22
- BOB SEGER—Shame On The Moon
- THE CLASH—Rock The Casbah
- GLENN FREY—All Those Lies B
- FLEETWOOD MAC—Love In Store B
- KENNY LOGGINS—Heart To Heart B
- JUICE NEWTON—Heart Of The Night A
- PATTI AUSTIN WITH JAMES INGRAM—Baby Come To Me A
- SAMMY HAGAR—Your Love Is Driving Me Crazy A

KFI-AM—Los Angeles

- ★ MICHAEL JACKSON AND PAUL McCARTNEY—The Girl Is Mine 7-1
- ★ MARVIN GAYE—Sexual Healing 3-3
- ★ MEN AT WORK—Down Under 15-7
- ★ TOTO—Africa 12-9
- ★ ADAM ANT—Goody Two Shoes 18-11
- BOB SEGER—Shame On The Moon
- DONNA SUMMER—The Women In Me
- BILLY JOEL—Allentown B
- THE SPINNERS—Funny How Time Slips Away B
- EDDIE RABBITT WITH CRYSTAL GAYLE—You And I B
- PETER GABRIEL—Shock The Monkey B
- AIR SUPPLY—Two Less Lonely People In The World B
- LINDA RONSTADT—I Knew You When B
- GLENN FREY—All Those Lies A
- ROUGH TRADE—All Touch A
- HOT CHOCOLATE—Are You Getting Enough Happiness A
- THE PRETENDERS—Back On The Chain Gang A
- THE COMMODORES—Painted Pictures X
- BARRY MANILOW—Memory X
- THE STEVE MILLER BAND—Give It Up X
- CULTURE CLUB—Do You Really Want To Hurt Me X
- BILL WOLFER—Papa Was A Rolling Stone X
- GOLDEN EARRING—Twilight Zone X
- MUSICAL YOUTH—Pass The Dutchie X
- LANIER AND COMPANY—After I Cry Tonight X
- SUBIE BARTON—UCLA X
- LEE RITENOUR—Cross My Heart X
- SONNY CHARLES—Put It In A Magazine X
- SANTANA—Nowhere To Run X

KIQQ-AM—Los Angeles

- TANE CAIN—My Time To Fly A
- STRAY CATS—Stray Cat Strut B
- BARRY MANILOW—Memory B
- JANET JACKSON—Young Love A
- BOB SEGER—Shame On The Moon A
- HOT CHOCOLATE—Are You Getting Enough Happiness A
- BILL WOLFER—Papa Was A Rolling Stone X
- A FLOCK OF SEAGULLS—Space Age Love Songs X
- GLENN FREY—All Those Lies X
- LINDA RONSTADT—I Knew You When X
- LANIER AND COMPANY—After I Cry Tonight X
- AMERICA—Right Before Your Eyes X
- CULTURE CLUB—Do You Really Want To Hurt Me X
- THE COMMODORES—Painted Pictures X
- PIA ZADORA—The Clapping Song X
- JUICE NEWTON—Heart Of The Night X
- FLEETWOOD MAC—Love In Store X
- CHIC—Hangin' X
- UTOPIA—Feet Don't Fail Me Now X
- BILLY JOEL—Allentown X
- MUSICAL YOUTH—Pass The Dutchie X
- SCANDAL—Goodbye To You X

KRLA-AM—Los Angeles

- ★ DON HENLEY—Dirty Laundry 11-8
- ★ MEN AT WORK—Down Under 20-9
- ★ ABC—The Look Of Love 13-10
- ★ SUPERTRAMP—It's Raining Again 19-15
- ★ PATTI AUSTIN WITH JAMES INGRAM—Baby Come To Me 28-21
- TOTO—Africa
- KIM CARNES—Does It Make You Remember
- THE PRETENDERS—Back On The Chain Gang B
- ADAM ANT—Goody Two Shoes B
- TOM PETTY AND THE HEARTBREAKERS—You Got Lucky B
- FLEETWOOD MAC—Love In Store A
- AIR SUPPLY—Two Less Lonely People In The World X
- SAGA—On The Loose X
- THE STEVE MILLER BAND—Give It Up X
- THE COMMODORES—Painted Pictures X
- THE ALAN PARSONS PROJECT—Psychobabble X
- RAY PARKER JR.—Bad Boy X
- CULTURE CLUB—Do You Really Want To Hurt Me X
- BARRY MANILOW—Memory X
- JOHN COUGAR—Hand To Hold On To X
- A FLOCK OF SEAGULLS—Space Age Love Songs X

KRTH-FM—Los Angeles

- ★ MARVIN GAYE—Sexual Healing 2-1
- ★ DIONNE WARWICK—Heartbreaker 4-3
- ★ DON HENLEY—Dirty Laundry 5-4
- ★ MEN AT WORK—Down Under 8-5
- ★ DAN FOGELBERG—Missing You 14-12
- ★ EDDIE RABBITT WITH CRYSTAL GAYLE—You And I X
- THE PRETENDERS—Back On The Chain Gang
- GLENN FREY—All Those Lies B
- BILLY JOEL—Allentown B
- SAMMY HAGAR—Your Love Is Driving Me Crazy B
- RAY PARKER JR.—Bad Boy A
- DONNA SUMMER—The Women In Me A
- KIM CARNES—Does It Make You Remember A
- THE SPINNERS—Funny How Time Slips Away X

KOPA-FM—Phoenix

- ★ JEFFREY OSBORNE—On The Wings Of Love 12-7
- ★ PATTI AUSTIN WITH JAMES INGRAM—Baby Come To Me 23-16
- ★ MARVIN GAYE—Sexual Healing 8-4
- ★ TOTO—Africa 10-5

KGGI (99.1-FM)—Riverside

- (Steve O'Neil—Truly 1-1)
- ★ OARYL HALL AND JOHN OATES—Maneater 2-2
- ★ ABC—The Look Of Love 12-8
- ★ MEN AT WORK—Down Under 19-14
- BARRY MANILOW—Memory
- RAY PARKER JR.—Bad Boy
- LINDA RONSTADT—I Knew You When A
- CULTURE CLUB—Do You Really Want To Hurt Me A
- LANIER AND COMPANY—After I Cry Tonight B
- SOCIETY OF SEVEN—I'll Love You Through It All X

KCPX-FM—Salt Lake City

- (Gary Waldrow—MD)
- ★ MEN AT WORK—Down Under 17-11
- ★ PHIL COLLINS—You Can't Hurry Love 27-16
- ★ FLEETWOOD MAC—Love In Store 28-17
- ★ BILLY JOEL—Allentown 32-22
- ★ PAT BENATAR—Shadows Of The Night 33-24
- KENNY LOGGINS—Heart To Heart B
- PATTI AUSTIN WITH JAMES INGRAM—Baby Come To Me B
- SAMMY HAGAR—Your Love Is Driving Me Crazy B
- THE CLASH—Rock The Casbah B
- DURAN DURAN—Hungry Like The Wolf B
- BOB SEGER—Shame On The Moon A
- EDDIE RABBITT WITH CRYSTAL GAYLE—You And I A
- MICHAEL McDONALD—I Gotta Try A
- SAGA—On The Loose A
- ADAM ANT—Goody Two Shoes A
- KOOL AND THE GANG—Let's Go Dancin' A
- JOHN COUGAR—Hand To Hold On To A
- ROUGH TRADE—I'll Touch X
- LITTLE STEVEN AND THE DISCIPLES OF SOUL—Forever X

KRSP-AM—Salt Lake City

- (Lorraine Windgar—MD)
- ★ SUPERTRAMP—It's Raining Again 5-3
- ★ MICHAEL JACKSON AND PAUL McCARTNEY—The Girl Is Mine 6-4
- ★ DON HENLEY—Dirty Laundry 12-5
- ★ MEN AT WORK—Down Under 20-12
- ★ ADAM ANT—Goody Two Shoes 21-17
- BILLY JOEL—Allentown
- A FLOCK OF SEAGULLS—Space Age Love Songs
- MARVIN GAYE—Sexual Healing B
- FLEETWOOD MAC—Love In Store B
- KENNY LOGGINS—Heart To Heart B
- MOVING PICTURES—What About Me B
- KOOL AND THE GANG—Let's Go Dancin' (Ooh La La) B
- MICHAEL McDONALD—I Gotta Try A

KFMB-FM (B100)—San Diego

- (Glen McCartney—MD)
- ★ MEN AT WORK—Down Under 7-4
- ★ PATTI AUSTIN WITH JAMES INGRAM—Baby Come To Me 12-9
- ★ EDDIE RABBITT WITH CRYSTAL GAYLE—You And I 17-14
- ★ DIONNE WARWICK—Heartbreaker 9-7
- ★ BILLY JOEL—Allentown 24-19
- ★ KENNY LOGGINS—Heart To Heart B
- ★ FLEETWOOD MAC—Love In Store B
- ★ AIR SUPPLY—Two Less Lonely People In The World B
- ★ LITTLE RIVER BAND—The Other Guy B
- ★ MICHAEL McDONALD—I Gotta Try A
- ★ BOB SEGER—Shame On The Moon A
- ★ JUICE NEWTON—Heart Of The Night A
- ★ KIM CARNES—Does It Make You Remember X
- ★ CULTURE CLUB—Do You Really Want To Hurt Me X
- ★ MOVING PICTURES—What About Me X

XTRA-AM—San Diego

- (Jim Richards—MD)
- ★ DIONNE WARWICK—Heartbreaker 19-14
- ★ DAN FOGELBERG—Missing You 17-15
- ★ PATTI AUSTIN WITH JAMES INGRAM—Baby Come To Me 22-18
- ★ KOOL AND THE GANG—Let's Go Dancin' 22-20
- ★ KENNY LOGGINS—Heart To Heart 26-24
- ★ GLEN FREY—All Those Lies
- ★ RAY PARKER JR.—Bad Boy
- ★ SAMMY HAGAR—Your Love Is Driving Me Crazy A
- ★ HUGHES/THRALL—Beg Borrow Steal A
- ★ BILLY JOEL—Allentown B
- ★ AIR SUPPLY—Two Less Lonely People In The World B
- ★ A FLOCK OF SEAGULLS—Space Age Love Songs X
- ★ EDDIE RABBITT WITH CRYSTAL GAYLE—You And I X
- ★ SAGA—On The Loose X
- ★ TONI BASIL—Mickey X
- ★ MUSICAL YOUTH—Pass The Dutchie X

KRQQ-FM—Tucson

- (Zapalain/Hart—MD)
- ★ MEN AT WORK—Down Under 1-1
- ★ DON HENLEY—Dirty Laundry 3-2
- ★ PETER GABRIEL—Shock The Monkey 16-7
- ★ MARVIN GAYE—Sexual Healing 24-17
- ★ ADAM ANT—Goody Two Shoes 27-20
- BOB SEGER—Shame On The Moon
- THE STREET PAJAMAS—Screwed Again
- ROXY MUSIC—More Than This B
- THE J. GELLS BAND—I Do B
- FRIDA—I Know There's Something Going On B
- JUSTIN HAYWARD—Forever Autumn X
- STEVE WINWOOD—Valerie X
- THE PRETENDERS—Back On The Chain Gang
- JONI MITCHELL—(You're So Square) Baby, I Don't Care X
- MICHAEL McDONALD—I Gotta Try X
- A FLOCK OF SEAGULLS—Space Age Love Songs X
- JEFFREY OSBORNE—On The Wings Of Love X
- BILLY JOEL—Allentown X
- EDDIE RABBITT WITH CRYSTAL GAYLE—You And I X
- KENNY LOGGINS—Heart To Heart X
- CHICAGO—Love Me Tomorrow X
- KIM CARNES—Does It Make You Remember X
- GLENN FREY—All Those Lies X
- STRAY CATS—Stray Cat Strut X

KTKT-AM—Tucson

- (Bobby Rivers—MD)
- ★ SUPERTRAMP—It's Raining Again 15-10
- ★ LITTLE RIVER BAND—The Other Guy 23-18
- ★ PHIL COLLINS—You Can't Hurry Love 20-19
- ★ MEN AT WORK—Down Under 28-22
- ★ MARVIN GAYE—Sexual Healing 29-24

- FLEETWOOD MAC—Love In Store B
- JUICE NEWTON—Heart Of The Night B
- BOB SEGER—Shame On The Moon B

Pacific Northwest Region

★ PRIME MOVERS

- MEN AT WORK—Down Under (Columbia)
- SUPERTRAMP—It's Raining Again (A&M)
- DARYL HALL AND JOHN OATES—Maneater (RCA)

● TOP ADD ONS

- MARVIN GAYE—Sexual Healing (Columbia)
- MUSICAL YOUTH—Pass The Dutchie (MCA)
- CULTURE CLUB—Do You Really Want To Hurt Me (Virgin/Epic)

● BREAKOUTS

- BOB SEGER—Shame On The Moon (Capitol)

KRLC-AM—Lewiston

- (Steve MacKellie—MD)
- ★ LIONEL RICHIE—Truly 1-1
- ★ SUPERTRAMP—It's Raining Again 2-2
- ★ MICHAEL JACKSON AND PAUL McCARTNEY—The Girl Is Mine 4-3
- BOB SEGER—Shame On The Moon
- LINDA RONSTADT—I Knew You When
- GLENN FREY—That Girl B
- LEE GREENWOOD—Ain't No Truck (It Takes Magic) A
- POCO—Shoot For The Moon X
- STANLEY CLARKE—You Are The One For Me X
- CHICAGO—What You're Missing X
- ELTON JOHN—Ball And Chain X
- JOHN COUGAR—Hand To Hold On To X
- DOLLY PARTON/WILLIE NELSON—Everything's Beautiful (In It's Own Way) X

KCNR-FM—Portland

- (Richard Harker—MD)
- ★ PAT BENATAR—Shadows Of The Night 20-16
- ★ FLEETWOOD MAC—Love In Store 23-19
- ★ DON HENLEY—Dirty Laundry 4-1
- ★ SUPERTRAMP—It's Raining Again 13-10
- ★ PATTI AUSTIN WITH JAMES INGRAM—Baby Come To Me 15-11
- TOM PETTY AND THE HEARTBREAKERS—You Got Lucky

KCBN-AM—Reno

- (Jim O'Neil—MD)
- ★ MEN AT WORK—Down Under 12-5
- ★ TOTO—Africa 15-6
- ★ LIONEL RICHIE—Truly 3-1
- ★ ABC—The Look Of Love 11-8
- ★ THE FIXX—Stand Or Fall 19-14
- BOB SEGER—Shame On The Moon
- CULTURE CLUB—Do You Really Want To Hurt Me
- PATTI AUSTIN WITH JAMES INGRAM—Baby Come To Me A
- MUSICAL YOUTH—Pass The Dutchie A
- EDDIE RABBITT WITH CRYSTAL GAYLE—You And I B
- SAGA—On The Loose B
- BILLY JOEL—Allentown B
- KOOL AND THE GANG—Let's Go Dancin' B
- THE OAK RIDGE BOYS—Fancy Free X
- AIR SUPPLY—Two Less Lonely People In The World X

KSFM-FM—Sacramento

- (Mark Preston—MD)
- ★ DAN FOGELBERG—Missing You 12-8
- ★ MEN AT WORK—Down Under 13-9
- ★ EDDIE RABBITT WITH CRYSTAL GAYLE—You And I 16-14
- ★ TOTO—Africa 17-15
- ★ JEFFREY OSBORNE—On The Wings Of Love 24-20
- ★ MARVIN GAYE—Sexual Healing

KFRC-AM—San Francisco

- (Kate Ingram—MD)
- ★ MARVIN GAYE—Sexual Healing 3-1
- ★ DARYL HALL AND JOHN OATES—Maneater 4-2
- ★ LAURA BRANIGAN—Gloria 16-7
- ★ THE CLASH—Rock The Casbah 11-8
- ★ PATTI AUSTIN WITH JAMES INGRAM—Baby Come To Me 21-12
- DIONNE WARWICK—Heartbreaker
- A FLOCK OF SEAGULLS—Space Age Love Songs
- RAY PARKER JR.—Bad Boy B
- KENNY LOGGINS—Heart To Heart B
- BILL WOLFER—Papa Was A Rolling Stone B
- MUSICAL YOUTH—Pass The Dutchie A
- HOT CHOCOLATE—Are You Getting Enough Happiness A
- THE ALAN PARSONS PROJECT—Psychobabble X
- THE STREET PAJAMAS—Screwed Again
- CHILLIWACK—Whatcha Gonna Do X
- SANTANA—Nowhere To Run X

KPLZ-FM—Seattle

- (Greg Cook—MD)
- ★ SUPERTRAMP—It's Raining Again 11-8
- ★ BILLY JOEL—Allentown 25-19
- ★ KENNY LOGGINS—Heart To Heart 27-20
- ★ LAURA BRANIGAN—Gloria 28-22
- ★ LITTLE RIVER BAND—The Other Guy 29-24
- AMERICA—Right Before Your Eyes
- CULTURE CLUB—Do You Really Want To Hurt Me
- RAY PARKER JR.—Bad Boy A
- MICHAEL MURPHEY—Still Taking Chances A
- GLENN FREY—That Girl B

KUBE-FM—Seattle

- (Tom Hutley—MD)
- ★ SUPERTRAMP—It's Raining Again 12-7
- ★ LAURA BRANIGAN—Gloria 6-5
- ★ MEN AT WORK—Down Under 16-13
- ★ PATTI AUSTIN WITH JAMES INGRAM—Baby Come To Me 19-15
- ★ THE CLASH—Rock The Casbah 25-17
- KENNY LOGGINS—Heart To Heart
- MARVIN GAYE—Sexual Healing

KYYX-FM—Seattle

- (Evin Ichijima—MD)
- ★ OARYL HALL AND JOHN OATES—Maneater 2-1
- ★ ADAM ANT—Goody Two Shoes 3-2
- ★ TOM PETTY AND THE HEARTBREAKERS—You Got Lucky 14-8
- ★ MEN AT WORK—Down Under 10-6
- ★ PHIL COLLINS—You Can't Hurry Love 21-12
- ★ MUSICAL YOUTH—Pass The Dutchie B
- ★ RODWAY—Don't Stop Trying B
- ★ ROUGH TRADE—All Touch B
- ★ HUGHES/THRALL—Beg Borrow Steal B
- ★ MENTAL AS ANYTHING—Too Many Times A
- ★ DEVO—That's Good A
- ★ FELONY—The Fanatic A
- ★ SAMMY HAGAR—Your Love Is Driving Me Crazy X
- ★ RACHEL SWEET—Voodoo X
- ★ THE WAITRESSES—Square Pegs X
- ★ JOSIE COTTON—Bye Bye Baby X
- ★ MAGAZINE—About The Weather X

KJRB-AM—Spokane

- (Brian Gregory—MD)
- ★ STRAY CATS—Rock The Town 6-3
- ★ PRINCE—1999 17-14
- ★ PHIL COLLINS—You Can't Hurry Love 19-15
- ★ MEN AT WORK—Down Under 12-7
- ★ PATTI AUSTIN WITH JAMES INGRAM—Baby Come To Me 13-8
- ★ TOTO—Africa 15-10
- ★ LITTLE RIVER BAND—The Other Guy 16-12
- ★ BOB SEGER—Shame On The Moon A
- ★ FLEETWOOD MAC—Love In Store A
- ★ CULTURE CLUB—Do You Really Want To Hurt Me A
- ★ ADAM ANT—Goody Two Shoes A
- ★ MENTAL AS ANYTHING—Too Many Times B
- ★ RAY PARKER JR.—Bad Boy B
- ★ TOM PETTY AND THE HEARTBREAKERS—You Got Lucky X
- ★ THE SPINNERS—Funny How Time Slips Away X
- ★ JOHN COUGAR—Hand To Hold On To X
- ★ SAMMY HAGAR—Your Love Is Driving Me Crazy X

North Central Region

★ PRIME MOVERS

- MEN AT WORK—Down Under (Columbia)
- DARYL HALL AND JOHN OATES—Maneater (RCA)
- PATTI AUSTIN WITH JAMES INGRAM—Baby Come To Me (QWest)

● TOP ADD ONS

- KENNY LOGGINS—Heart To Heart (Columbia)
- RAY PARKER JR.—Bad Boy (Arista)
- TAVARES—A Penny For Your Thoughts (RCA)

● BREAKOUTS

- BOB SEGER—Shame On The Moon (Capitol)

WKRQ-FM—Cincinnati

- (Tony Galluzzo—MD)
- ★ DARYL HALL AND JOHN OATES—Maneater 2-1
- ★ LIONEL RICHIE—Truly 8-2
- ★ BILLY SQUIER—Everybody Wants You 14-5
- ★ TONI BASIL—Mickey 19-11
- ★ MEN AT WORK—Down Under 16-12
- ★ TOM PETTY AND THE HEARTBREAKERS—You Got Lucky
- KOOL AND THE GANG—Let's Go Dancin' (Ooh La La)

WYYS-FM—Cincinnati

- (Barry James—MD)
- ★ DAN FOGELBERG—Missing You 6-4
- ★ CHARLENE & STEVIE WONDER—Used To Be 8-7
- ★ PATTI AUSTIN WITH JAMES INGRAM—Baby Come To Me 11-10
- ★ KENNY ROGERS—A Love Song 13-11
- ★ EDDIE RABBITT WITH CRYSTAL GAYLE—You And I 17-14
- AIR SUPPLY—Two Less Lonely People In The World
- TOTO—Africa

WGCL-FM—Cleveland

- (Tom Jeffries—MD)
- ★ MARVIN GAYE—Sexual Healing 16-5
- ★ PATTI AUSTIN WITH JAMES INGRAM—Baby Come To Me 21-8
- ★ MEN AT WORK—Down Under 8-6
- ★ ADAM ANT—Goody Two Shoes 20-11
- ★ TOTO—Africa 25-18
- CULTURE CLUB—Do You Really Want To Hurt Me
- THE PRETENDERS—Back On The Chain Gang
- A FLOCK OF SEAGULLS—Space Age Love Songs B
- SAGA—On The Loose B
- MICHAEL McDONALD—I Gotta Try B
- KENNY LOGGINS—Heart To Heart B
- KIM CARNES—Does It Make You Remember B
- JUICE NEWTON—Heart Of The Night B
- SAMMY HAGAR—Your Love Is Driving Me Crazy A
- GLENN FREY—All Those Lies A
- MUSICAL YOUTH—Pass The Dutchie A
- BOB SEGER—Shame On The Moon A
- GOLDEN EARRING—Twilight Zone A

Billboard Singles Radio Action

Playlist Prime Movers ★
Playlist Top Add Ons ●

Based on station playlists through Tuesday (12/7/82)

- RUSH—Subdivisions X
- LED ZEPPELIN—Poor Tom X
- LED ZEPPELIN—Ozone Baby X

Southwest Region

★ PRIME MOVERS

- MEN AT WORK—Down Under (Columbia)
- PATTI AUSTIN WITH JAMES INGRAM—Baby Come To Me (QWest)
- MARVIN GAYE—Sexual Healing (Columbia)

● TOP ADD ONS

- JUICE NEWTON—Heart Of The Night (Capitol)
- PETER GABRIEL—Shock The Monkey (Geffen)
- BILLY JOEL—Allentown (Columbia)

● BREAKOUTS

- MUSICAL YOUTH—Pass The Dutchie (MCA)
- BOB SEGER—Shame On The Moon (Capitol)

KHFI-FM—Austin

- MARVIN GAYE—Sexual Healing 29.6
- KENNY LOGGINS—Heart To Heart 17.8
- KOOL AND THE GANG—Let's Go Dancin' 13.9
- MICHAEL JACKSON AND PAUL McCARTNEY—The Girl Is Mine 16.11
- EDDIE RABBITT WITH CRYSTAL GAYLE—You And I 23.14
- JUICE NEWTON—Heart Of The Night B
- PETER GABRIEL—Shock The Monkey B
- KIM CARNES—Does It Make You Remember A
- THE J. GEILS BAND—I Do A
- SAMMY HAGAR—Your Love Is Driving Me Crazy A
- BARRY MANILOW—Memory A
- ADAM ANT—Goody Two Shoes A
- LEE RITENOUR—Cross My Heart X
- SUPERTRAMP—Crazy X
- MICHAEL McDONALD—I Gotta Try X
- RAY PARKER JR.—Bad Boy X

WFMF-FM—Baton Rouge

- MARVIN GAYE—Sexual Healing 1.1
- MEN AT WORK—Down Under 13.8
- MICHAEL JACKSON & PAUL McCARTNEY—The Girl Is Mine 5.3
- TOMI BASIL—Mickey 10.5
- PATTI AUSTIN WITH JAMES INGRAM—Baby Come To Me 21.14
- BOB SEGER—Shame On The Moon
- MICHAEL McDONALD—I Gotta Try
- GLENN FREY—All Those Lies A
- BILLY JOEL—Allentown B
- JUICE NEWTON—Heart Of The Night B
- RAY PARKER JR.—Bad Boy B
- JANET JACKSON—Young Love X
- PRINCE—1999 X

KZFM-FM—Corpus Christi

- DARYL HALL AND JOHN OATES—Maneater 2.1
- MARVIN GAYE—Sexual Healing 3.2
- MEN AT WORK—Down Under 9.6
- AIR SUPPLY—Two Less Lonely People In The World 15.11
- BARRY MANILOW—Memory 29.24
- RAY PARKER JR.—Bad Boy B
- BILLY JOEL—Allentown B
- TOTO—Africa A
- GLENN FREY—All Those Lies A
- SCANDAL—Goodbye To You A
- KOOL AND THE GANG—Let's Go Dancin' X
- CHAKA KHAN—Got To Be There X
- JANET JACKSON—Young Love X
- KENNY LOGGINS—Heart To Heart X
- MICHAEL JACKSON—Someone In The Dark X
- SAMMY HAGAR—Your Love Is Driving Me Crazy X
- ROADWAY—Don't Stop Trying X
- MUSICAL YOUTH—Pass The Dutchie X
- JUICE NEWTON—Heart Of The Night X
- LEE RITENOUR—Cross My Heart X
- BILL WOLFER—Papa Was A Rolling Stone X
- CULTURE CLUB—Do You Really Want To Hurt Me X
- THE COMMODORES—Painted Pictures X

KLUV-FM—Dallas

- EDDIE RABBITT WITH CRYSTAL GAYLE—You And I 12.7
- TOTO—Africa 13.8
- PATTI AUSTIN WITH JAMES INGRAM—Baby Come To Me 14.10
- AIR SUPPLY—Two Less Lonely People In The World 17.13
- AMERICA—Right Before Your Eyes 18.15
- JUICE NEWTON—Heart Of The Night
- FLEETWOOD MAC—Love In Store
- THE OAK RIDGE BOYS—Thank God For Kids A
- MICHAEL JACKSON—Someone In The Dark A
- FIREFALL—Christmas In Love A

KEGL-FM—Ft. Worth

- MEN AT WORK—Down Under 12.7
- ADAM ANT—Goody Two Shoes 10.8
- DARYL HALL AND JOHN OATES—Maneater 3.1
- FRIDA—I Know There's Something Going On 13.9
- THE PRETENDERS—Back On The Chain Gang 19.10
- BOB SEGER—Shame On The Moon
- MUSICAL YOUTH—Pass The Dutchie
- THE FIXX—Stand Or Fall A
- THE WHO—Eminence Front B
- MICHAEL JACKSON—Beat It B
- TONY CARLEY—West Coast Nights X
- SLOW CHILDREN—Vanessa Vascillating X
- OINGO BOINGO—Insects X
- MODERN ENGLISH—I'll Melt With You X

KILE-AM—Galveston

- LIONEL RICHIE—Truly 1.1
- MICHAEL JACKSON & PAUL McCARTNEY—The Girl Is Mine 11.5
- DARYL HALL AND JOHN OATES—Maneater 15.6
- TOTO—Africa 12.8
- MARVIN GAYE—Sexual Healing 21.12
- BOB SEGER—Shame On The Moon
- A FLOCK OF SEAGULLS—Space Age Love Songs
- PETER GABRIEL—Shock The Monkey A
- DONNA SUMMER—The Women In Me A
- THE CLASH—Rock The Casbah B
- BILLY JOEL—Allentown B
- SAMMY HAGAR—Your Love Is Driving Me Crazy B
- AMERICA—Right Before Your Eyes B
- BILL CONIT—Theme From Dynasty X
- THE J. GEILS BAND—Do X
- THE ALAN PARSONS PROJECT—Psychobabble X

KFMK-FM—Houston

- KENNY ROGERS—A Love Song 5.3
- MARVIN GAYE—Sexual Healing 10.8
- EDDIE RABBITT WITH CRYSTAL GAYLE—You And I 14.11
- BARRY MANILOW—Memory

KRLY-FM—Houston

- MUSICAL YOUTH—Pass The Dutchie A
- SYLVESTER—All I Need A
- ONE WAY—Wild Night A
- STANLEY TURRENTINE—'I'll Be There A
- ELLIS HALL JR.—Every Little Bit Hurts A
- LEE RITENOUR—Roadrunner A
- MIKKI—Itching For Love X
- PEABO BRYSON—We Don't Have To Talk A

KVOL-AM—Lafayette

- DARYL HALL AND JOHN OATES—Maneater 1.1
- MEN AT WORK—Down Under 17.7
- DON HENLEY—Dirty Laundry 12.8
- PHIL COLLINS—You Can't Hurry Love 18.14
- THE J. GEILS BAND—I Do 21.16
- HUGHES/THALL—Beg Borrow Steal
- VANDENBERG—Burning Heart
- MARVIN GAYE—Sexual Healing B
- JUICE NEWTON—Heart Of The Night B
- RAY PARKER JR.—Bad Boy B
- BILLY JOEL—Allentown B
- BOB SEGER—Shame On The Moon A
- DONNA SUMMER—The Women In Me A
- THE MICHAEL STANLEY BAND—Take The Time A
- UNIPOP—What If I Said I Loved You A
- EDDIE RABBITT WITH CRYSTAL GAYLE—You And I A
- SAMMY HAGAR—Your Love Is Driving Me Crazy X
- ROUGH TRADE—I'd Rather See You Dead A
- THE SPINNERS—Funny How Time Slips Away X
- THE ALAN PARSONS PROJECT—Psychobabble X
- MUSICAL YOUTH—Pass The Dutchie X
- BARRY MANILOW—Memory X
- THE COMMODORES—Painted Pictures X
- ROADWAY—Don't Stop Trying X
- SANTANA—Nowhere To Run X
- PETER GABRIEL—Shock The Monkey X
- THE STEVE MILLER BAND—Give It Up X
- POCO—Shoot For The Moon X
- AMERICA—Right Before Your Eyes X
- GOLDEN EARRING—Twilight Zone X
- PRINCE—1999 X

KBFM-FM—McAllen-Brownsville

- PATTI AUSTIN WITH JAMES INGRAM—Baby Come To Me 1.1
- MICHAEL JACKSON & PAUL McCARTNEY—The Girl Is Mine 6.5
- DON HENLEY—Dirty Laundry 8.6
- MARVIN GAYE—Sexual Healing 24.14
- BOB SEGER—Shame On The Moon
- PETER GABRIEL—Shock The Monkey
- JUICE NEWTON—Heart Of The Night
- KENNY LOGGINS—Heart To Heart B
- RAY PARKER JR.—Bad Boy B
- A FLOCK OF SEAGULLS—Space Age Love Songs B
- MICHAEL McDONALD—I Gotta Try B
- THE COMMODORES—Painted Pictures B
- ADAM ANT—Goody Two Shoes X

WEZB-FM—New Orleans

- PATTI AUSTIN WITH JAMES INGRAM—Baby Come To Me 8.5
- SUPERTRAMP—It's Raining Again 12.8
- ADAM ANT—Goody Two Shoes 14.9
- PAT BENATAR—Shadows Of The Night 18.13
- STRAY CATS—Rock This Town 20.20
- RAY PARKER JR.—Bad Boy
- BILLY JOEL—Allentown
- TOM PETTY AND THE HEARTBREAKERS—You Got Lucky B
- TAVARES—A Penny For Your Thoughts B
- JOHN COUGAR—Hand To Hold On To A
- PETER GABRIEL—Shock The Monkey A
- FLEETWOOD MAC—Love In Store X
- JEFFREY OSBORNE—On The Wings Of Love X
- KENNY LOGGINS—Heart To Heart X

WQUE-FM—New Orleans

- MICHAEL JACKSON AND PAUL McCARTNEY—The Girl Is Mine 9.4
- TOTO—Africa 14.6
- PATTI AUSTIN WITH JAMES INGRAM—Baby Come To Me 19.14
- MEN AT WORK—Down Under 20.15
- PHIL COLLINS—You Can't Hurry Love 23.19
- BARRY MANILOW—Memory
- Juice Newton—Heart Of The Night
- GLENN FREY—All Those Lies B
- CULTURE CLUB—Do You Really Want To Hurt Me B
- FIREFALL—Christmas In Love A

WTIX-AM—New Orleans

- MARVIN GAYE—Sexual Healing 1.1
- MEN AT WORK—Down Under 14.9
- PHIL COLLINS—You Can't Hurry Love 17.13
- DON HENLEY—Dirty Laundry 22.14
- THE J. GEILS BAND—I Do 32.24
- DONNA SUMMER—The Women In Me
- BOB SEGER—Shame On The Moon
- ADAM ANT—Goody Two Shoes B
- JUICE NEWTON—Heart Of The Night B
- PAT BENATAR—Shadows Of The Night B
- AMERICA—Right Before Your Eyes B
- MUSICAL DUTCHIE—Pass The Dutchie A
- THE ALAN PARSONS PROJECT—Psychobabble A
- GLENN FREY—All Those Lies A
- LINDA RONSTADT—I Knew You When X

KOFM-FM—Oklahoma City

- LIONEL RICHIE—Truly 2.2
- TOTO—Africa 7.4
- SUPERTRAMP—It's Raining Again 9.5
- PATTI AUSTIN WITH JAMES INGRAM—Baby Come To Me 13.9
- AIR SUPPLY—Two Less Lonely People In The World 23.14
- PHIL COLLINS—You Can't Hurry Love
- MICHAEL MURPHY—Still Talking Chances
- TAVARES—A Penny For Your Thoughts A
- MOVING PICTURES—What About Me A
- THE OAK RIDGE BOYS—Thank God For Kids A

Midwest Region

★ PRIME MOVERS

- TOTO—Africa (Columbia)
- MEN AT WORK—Down Under (Columbia)
- SUPERTRAMP—It's Raining Again (A&M)

● TOP ADD ONS

- A FLOCK OF SEAGULLS—Space Age Love Songs (Jive/Arista)
- THE CLASH—Rock The Casbah (Epic)
- PATTI AUSTIN WITH JAMES INGRAM—Baby Come To Me (QWest)

● BREAKOUTS

- BOB SEGER—Shame On The Moon (Capitol)
- GLENN FREY—All Those Lies (Asylum)

KFYR-AM—Bismarck

- DARYL HALL AND JOHN OATES—Maneater 7.2
- DIONNE WARWICK—Heartbreaker 12.6
- MICHAEL JACKSON AND PAUL McCARTNEY—The Girl Is Mine 10.7
- DAN FOGELBERG—Missing You 14.11
- JOHN COUGAR—Hand To Hold On To 19.13
- BILLY JOEL—Allentown
- BOB SEGER—Shame On The Moon
- TOM PETTY AND THE HEARTBREAKERS—You Got Lucky B
- MEN AT WORK—Down Under B
- THE J. GEILS BAND—I Do B
- A FLOCK OF SEAGULLS—Space Age Love Songs A
- AMERICA—Right Before Your Eyes X
- SYLVIA—Nobody X
- SAMMY HAGAR—Your Love Is Driving Me Crazy X
- MOVING PICTURES—What About Me X
- JUICE NEWTON—Heart Of The Night X
- FLEETWOOD MAC—Love In Store X
- LITTLE RIVER BAND—The Other Guy X
- JEFFREY OSBORNE—On The Wings Of Love X
- CHILLIWACK—Whatcha Gonna Do X
- ELTON JOHN—Ball And Chain X
- LOVERBOY—Jump X

WLS-AM—Chicago

- ABC—The Look Of Love 15.10
- TOTO—Africa 22.13
- DIONNE WARWICK—Heartbreaker 25.20
- TOM PETTY AND THE HEARTBREAKERS—You Got Lucky 30.35
- MARVIN GAYE—Sexual Healing
- THE CLASH—Rock The Casbah
- JOHN COUGAR—Hand To Hold On To A

WLS-FM—Chicago

- ABC—T Look Of Love 15.10
- TOTO—Africa 22.13
- PETER GABRIEL—Shock The Monkey 17.15
- TOM PETTY AND THE HEARTBREAKERS—You Got Lucky 30.25
- POCO—Shoot For The Moon X
- FLEETWOOD MAC—Love In Store X

KIOA-AM—Des Moines

- TOTO—Africa 13.5
- SUPERTRAMP—It's Raining Again 15.8
- MICHAEL JACKSON AND PAUL McCARTNEY—The Girl Is Mine 20.12
- JEFFREY OSBORNE—On The Wings Of Love 16.14
- KIM CARNES—Does It Make You Remember 17.15
- BOB SEGER—Shame On The Moon
- MARVIN GAYE—Sexual Healing B
- FLEETWOOD MAC—Love In Store B
- MICHAEL McDONALD—I Gotta Try B
- JUICE NEWTON—Heart Of The Night B
- LEE RITENOUR—Cross My Heart X
- AIR SUPPLY—Two Less Lonely People In The World X
- KENNY LOGGINS—Heart To Heart X
- BILLY JOEL—Allentown X
- RAY PARKER JR.—Bad Boy X
- CULTURE CLUB—Do You Really Want To Hurt Me X
- POCO—Shoot For The Moon X
- RONNIE MILSAP—Inside/Carolina Dreams X

KMGK-FM—Des Moines

- MEN AT WORK—Down Under 13.3
- SUPERTRAMP—It's Raining Again 12.4
- DONALD FAGEN—I.G.Y. 10.5
- CHILLIWACK—Whatcha Gonna Do 11.6
- TOTO—Africa 14.7
- THE STEVE MILLER BAND—Give It Up
- DURAN DURAN—Hungry Like The Wolf
- A FLOCK OF SEAGULLS—Space Age Love Songs A
- THE J. GEILS BAND—I Do X
- DON HENLEY—Dirty Laundry B
- ABC—The Look Of Love B
- PHIL COLLINS—You Can't Hurry Love B
- KENNY LOGGINS—Heart To Heart B
- THE ALAN PARSONS PROJECT—Psychobabble X
- ROADWAY—Don't Stop Trying X
- GLENN FREY—All Those Lies X
- SAMMY HAGAR—Your Love Is Driving Me Crazy X
- FLEETWOOD MAC—Love In Store X
- MICHAEL McDONALD—I Gotta Try X
- LIONEL RICHIE—Truly B
- PHIL COLLINS—You Can't Hurry Love B
- TOM PETTY AND THE HEARTBREAKERS—You Got Lucky B
- FRIDA—I Know There's Something Going On A
- GOLDEN EARRING—Twilight Zone A
- SAMMY HAGAR—Your Love Is Driving Me Crazy X
- SAGA—On The Loose X
- MARVIN GAYE—Sexual Healing X

WIKS-FM—Indianapolis

- MEN AT WORK—Down Under 18.12
- SUPERTRAMP—It's Raining Again 17.13
- CHICAGO—Love Me Tomorrow 6.4
- JEFFERSON STARSHIP—Be My Lady 19.16
- FLEETWOOD MAC—Love In Store 20.17
- BOB SEGER—Shame On The Moon
- MICHAEL McDONALD—I Gotta Try
- LIONEL RICHIE—Truly B
- PHIL COLLINS—You Can't Hurry Love B
- TOM PETTY AND THE HEARTBREAKERS—You Got Lucky B
- FRIDA—I Know There's Something Going On A
- GOLDEN EARRING—Twilight Zone A
- SAMMY HAGAR—Your Love Is Driving Me Crazy X
- SAGA—On The Loose X
- LITTLE RIVER BAND—The Other Guy X
- MOVING PICTURES—What About Me X

KBEQ-FM—Kansas City

- TOMI BASIL—Mickey 4.1
- DIONNE WARWICK—Heartbreaker 7.7
- KOOL AND THE GANG—Let's Go Dancin' 15.10
- STRAY CATS—Rock This Town 14.11
- TOTO—Africa 16.12
- SAMMY HAGAR—Your Love Is Driving Me Crazy
- RAY PARKER JR.—Bad Boy
- A FLOCK OF SEAGULLS—Space Age Love Songs A

WISM-AM—Madison

- PATTI AUSTIN WITH JAMES INGRAM—Baby Come To Me 16.10
- STRAY CATS—Rock This Town 24.15

- EDDIE RABBITT WITH CRYSTAL GAYLE—You And I 10.4
- MICHAEL JACKSON AND PAUL McCARTNEY—The Girl Is Mine 11.5
- AIR SUPPLY—Two Less Lonely People In The World 20.12
- BARRY MANILOW—Memory
- FLEETWOOD MAC—Love In Store B
- LEE RITENOUR—Cross My Heart
- KENNY LOGGINS—Heart To Heart A
- TAVARES—A Penny For Your Thoughts A

WZEE-FM—Madison

- TOMI BASIL—Mickey 2.1
- MEN AT WORK—Down Under 4.3
- DIONNE WARWICK—Heartbreaker 17.7
- ADAM ANT—Goody Two Shoes 19.14
- STRAY CATS—Stray Cats Strut 5.4
- BOB SEGER—Shame On The Moon
- RAY PARKER JR.—Bad Boy
- KOOL AND THE GANG—Let's Go Dancin' (Ooh La, La) B
- SAMMY HAGAR—Your Love Is Driving Me Crazy B
- PETER GABRIEL—Shock The Monkey B
- BILLY JOEL—Allentown B
- BILL WOLFER—Papa Was A Rolling Stone A
- THE ALAN PARSONS PROJECT—Psychobabble A
- THE PRETENDERS—Back On The Chain Gang X
- MICHAEL McDONALD—I Gotta Try X
- FLEETWOOD MAC—Love In Store X

WKTI-FM—Milwaukee

- DON HENLEY—Dirty Laundry 11.7
- PHIL COLLINS—You Can't Hurry Love 12.10
- TOTO—Africa 15.12
- JOE JACKSON—Steppin' Out 17.16
- CROSBY, STILLS AND NASH—Southern Cross 19.17
- BOB SEGER—Shame On The Moon
- PATTI AUSTIN WITH JAMES INGRAM—Baby Come To Me A
- THE CLASH—Rock The Casbah A
- KENNY LOGGINS—Heart To Heart B
- ADAM ANT—Goody Two Shoes B

KDWB-AM—Minneapolis

- TOTO—Africa 8.3
- LITTLE RIVER BAND—The Other Guy 9.5
- MEN AT WORK—Down Under 14.8
- PRINCE—1999 16.14
- TOM PETTY AND THE HEARTBREAKERS—You Got Lucky 21.16
- A FLOCK OF SEAGULLS—Space Age Love Songs
- THE J. GEILS BAND—I Do
- MICHAEL McDONALD—I Gotta Try A
- JEFFREY OSBORNE—On The Wings Of Love X
- BILLY JOEL—Allentown X
- KENNY LOGGINS—Heart To Heart X
- GLENN FREY—All Those Lies X
- AIR SUPPLY—Two Less Lonely People In The World X
- BOB SEGER—Shame On The Moon X

WL0L-FM—Minneapolis

- MOVING PICTURES—What About Me 3.1
- TOTO—Africa 4.2
- MEN AT WORK—Down Under 6.4
- DON HENLEY—Dirty Laundry 10.8
- PHIL COLLINS—You Can't Hurry Love 16.12
- BOB SEGER—Shame On The Moon
- DURAN DURAN—Hungry Like The Wolf
- JEFFREY OSBORNE—On The Wings Of Love B
- KENNY LOGGINS—Heart To Heart B
- RAY PARKER JR.—Bad Boy A
- PATTI AUSTIN WITH JAMES INGRAM—Baby Come To Me A
- MICHAEL McDONALD—I Gotta Try X
- DWAY—Don't Stop Trying X
- THE PRETENDERS—Back On The Chain Gang X
- RACHEL SWEET—Voodoo X
- LEE RITENOUR—Cross My Heart X
- GLENN FREY—All Those Lies X
- CULTURE CLUB—Do You Really Want To Hurt Me X
- MARVIN GAYE—Sexual Healing X
- Q-HEEL—Dancing In Heaven (Orbital Be-Bo) X
- FRIDA—I Know There's Something Going On X
- THE ALAN PARSONS PROJECT—Psychobabble X
- SCANDAL—Goodbye To You X

KSLQ-FM—St. Louis

- DAN FOGELBERG—Missing You 2.1
- DONALD FAGEN—I.G.Y. (What A Beautiful World) 4.2
- SUPERTRAMP—It's Raining Again 10.8
- JEFFERSON STARSHIP—Be My Lady 11.9
- DARYL HALL AND JOHN OATES—Maneater 5.3
- LIONEL RICHIE—My Love

KSTP-FM (KS-95)—St. Paul

- MEN AT WORK—Down Under 5.3
- SUPERTRAMP—It's Raining Again 12.7
- DARYL HALL AND JOHN OATES—Maneater 14.8
- TOTO—Africa 17.12
- LITTLE RIVER BAND—The Other Guy 19.14
- PATTI AUSTIN WITH JAMES INGRAM—Baby Come To Me
- JEFFREY OSBORNE—On The Wings Of Love
- LAURA BRANIGAN—Gloria X
- KENNY LOGGINS—Heart To Heart B

WSPT-FM—Stevens Point

- MEN AT WORK—Down Under 3.1
- DON HENLEY—Dirty Laundry 4.2
- BILLY SQUIER—Everybody Wants You 5.4
- ADAM ANT—Goody Two Shoes 6.5
- PATTI AUSTIN WITH JAMES INGRAM—Baby Come To Me 18.10
- BOB SEGER—Shame On The Moon
- SAMMY HAGAR—Your Love Is Driving Me Crazy
- GLENN FREY—All Those Lies A
- BARRY MANILOW—Memory A
- LITTLE STEVEN & THE DISCIPLES OF SOUL—Forever
- MICHAEL McDONALD—I Gotta Try X
- MARVIN GAYE—Sexual Healing B
- FLEETWOOD MAC—Love In Store B
- EDDIE RABBITT WITH CRYSTAL GAYLE—You And I B
- THE ALAN PARSONS PROJECT—Psychobabble B
- CULTURE CLUB—Do You Really Want To Hurt Me X
- THE WHO—Eminence Front X
- POCO—Shoot For The Moon X
- JUICE NEWTON—Heart Of The Night X
- SAGA—On The Loose X

KEYN-FM—Wichita

- MEN AT WORK—Down Under 12.8
- TOTO—Africa 13.9
- PATTI AUSTIN WITH JAMES INGRAM—Baby Come To Me 18.14
- PHIL COLLINS—You Can't Hurry Love 19.15
- KENNY LOGGINS—Heart To Heart 21.16
- BOB SEGER—Shame On The Moon
- ADAM ANT—Goody Two Shoes B
- MICHAEL McDONALD—I Gotta Try B
- MOVING PICTURES—What About Me B
- MARVIN GAYE—Sexual Healing A
- JUICE NEWTON—Heart Of The Night A
- PETER GABRIEL—Shock The Monkey A

- GLENN FREY—All Those Lies A
- A FLOCK OF SEAGULLS—Space Age Love Songs X
- LINDA RONSTADT—I Knew You When X
- SCANDAL—Goodbye To You X
- THE ALAN PARSONS PROJECT—Psychobabble X
- JEFFREY OSBORNE—On The Wings Of Love X

Northeast Region

★ PRIME MOVERS

- MICHAEL JACKSON AND PAUL McCARTNEY—The Girl Is Mine (Epic)

DARYL HALL AND JOHN OATES—Maneater (RCA)

THE J. GEILS BAND—I Do (EMI-America)

● TOP ADD ONS

- KENNY LOGGINS—Heart To Heart (Columbia)
- AIR SUPPLY—Two Less Lonely People In The World (Arista)
- RAY PARKER JR.—Bad Boy (Arista)

● BREAKOUTS

- BOB SEGER—Shame On The Moon (Capitol)
- GLENN FREY—All Those Lies

Billboard Singles Radio Action

Playlist Prime Movers ★
Playlist Top Add Ons ●

Based on station playlists through Tuesday (12/7/82)

Continued from page 15

- THE J. GEILS BAND—1 Do 22-14
- TOM PETTY AND THE HEARTBREAKERS—You Got Lucky 26-16
- KENNY LOGGINS—Heart To Heart
- RAY PARKER JR.—Bad Boy
- KIM CARNES—Does It Make You Remember A
- BOB SEGER—Shame On The Moon
- SAMMY HAGAR—Your Love Is Driving Me Crazy A
- LITTLE RIVER BAND—The Other Guy B
- FLEETWOOD MAC—Love In Store B
- BILLY JOEL—Allentown B
- MOVING PICTURES—What About Me B
- ADAM ANT—Goody Two Shoes B
- AIR SUPPLY—Two Less Lonely People In The World B
- JUICE NEWTON—Heart Of The Night X

WHFM-FM—Rochester

- (Marc Cronin—MD)
- DON HENLEY—Dirty Laundry 9-3
- TOM PETTY AND THE HEARTBREAKERS—You Got Lucky 26-16
- PATTI AUSTIN WITH JAMES INGRAM—Baby Come To Me 20-13
- THE J. GEILS BAND—1 Do 28-18
- BILLY JOEL—Allentown 32-19
- AMERICA—Right Before Your Eyes
- BOB SEGER—Shame On The Moon
- SAMMY HAGAR—Your Love Is Driving Me Crazy B
- RAY PARKER JR.—Bad Boy
- MICHAEL McDONALD—1 Gotta Try B
- EDDIE RABBITT WITH CRYSTAL GAYLE—You And I B
- PRINCE—1999 A
- SAGA—On The Loose X
- AIR SUPPLY—Two Less Lonely People In The World X
- THE ALAN PARSONS PROJECT—Psychobabble X
- JONI MITCHELL—(You're So Square) Baby, I Don't Care X
- GEORGE HARRISON—Wake Up My Love X
- TAVARES—A Penny For Your Thoughts X
- GLENN FREY—All Those Lies X
- THE COMMODORES—Painted Pictures X
- CULTURE CLUB—Do You Really Want To Hurt Me X

WPST-FM—Trenton

- (Tom Taylor—MD)
- DON HENLEY—Dirty Laundry 12-9
- PHIL COLLINS—You Can't Hurry Love 21-17
- ADAM ANT—Goody Two Shoes 22-18
- MOVING PICTURES—What About Me 26-20
- BILLY JOEL—Allentown 28-23
- BOB SEGER—Shame On The Moon
- GLENN FREY—All Those Lies
- RAY PARKER JR.—Bad Boy B
- GOLDEN EARRING—Twilight Zone B
- THE PRETENDERS—Back On The Chain Gang B
- SAMMY HAGAR—Your Love Is Driving Me Crazy A
- JEFFREY OSBORNE—On The Wings Of Love A

WRCK-FM—Utica/Rome

- (Jim Reitz—MD)
- TONI BASIL—Mickey 1-1
- MEN AT WORK—Down Under 4-3
- THE CLASH—Rock The Casbah 9-6
- TOTO—Africa 21-12
- THE J. GEILS BAND—1 Do 19-13
- BOB SEGER—Shame On The Moon
- VANDENBERG—Burning Heart
- RUSH—Subdivisions A
- DIRE STRAITS—Industrial Disease A
- GOLDEN EARRING—Twilight Zone B
- BILLY JOEL—Allentown B
- MICHAEL McDONALD—1 Gotta Try B
- THE WHO—Eminence Front X
- GLENN FREY—All Those Lies X
- SAMMY HAGAR—Your Love Is Driving Me Crazy X
- KIM CARNES—Does It Make You Remember X
- HUGHES/THRALL—Beg Borrow Steal X
- MOVING PICTURES—What About Me X
- LITTLE STEVEN & THE DISCIPLES OF SOUL—Forever X
- ROUGH TRADE—All Touch X

Mid-Atlantic Region

★ PRIME MOVERS

- MEN AT WORK—Down Under (Columbia)
- TOTO—Africa (Columbia)
- JEFFREY OSBORNE—On The Wings Of Love (A&M)

● TOP ADD ONS

- BARRY MANILOW—Memory (Arista)
- SAGA—On The Loose (Portrait)
- FLEETWOOD MAC—Love In Store (Warner Bros.)

● BREAKOUTS

- BOB SEGER—Shame On The Moon (Capitol)
- THE PRETENDERS—Back On The Chain Gang (Sire)

WAFB-AM—Allentown

- (Jefferson Ward—MD)
- SUPERTRAMP—It's Raining Again 9-5
- THE J. GEILS BAND—1 Do 21-18
- STRAY CATS—Rock This Town 17-14
- LITTLE RIVER BAND—The Other Guy 19-16
- MEN AT WORK—Down Under 27-19
- KENNY LOGGINS—Heart To Heart B
- JUICE NEWTON—Heart Of The Night B
- CULTURE CLUB—Do You Really Want To Hurt Me B
- GLENN FREY—That Girl B
- GLENN FREY—All Those Lies B
- FLEETWOOD MAC—Love In Store B
- CROSBY, STILLS AND NASH—Southern Cross X
- CHICAGO—Love Me Tomorrow X
- NEIL DIAMOND—Heartlight X
- BILL MEDLEY—Right Here And Now X
- SYLVIA—Nobody X
- BARRY MANILOW—Memory X
- GLENN FREY—The One You Love X
- AMERICA—You Can Do Magic X
- JEFFERSON STARSHIP—Be My Lady X
- MELISSA MANCHESTER—You Should Hear How She Talks About You X
- JACKSON BROWNE—Somebody's Baby X

WFBG-AM—Altoona

- (Tony Booth—MD)
- ADAM ANT—Goody Two Shoes 28-18
- A FLOCK OF SEAGULLS—Space Age Love Songs 31-25
- THE CLASH—Rock The Casbah 36-26
- JUICE NEWTON—Heart Of The Night 35-29
- GLENN FREY—All Those Lies 38-33
- KENNY LOGGINS—Heart To Heart
- BOB SEGER—Shame On The Moon
- SAMMY HAGAR—Your Love Is Driving Me Crazy B
- PETER GABRIEL—Shock The Monkey B
- AMERICA—Right Before Your Eyes A
- DONNA SUMMER—The Women In Me A

- BILL WOLFER—Papa Was A Rolling Stone A
- LINDA RONSTADT—I Knew You When X
- THE SPINNERS—Funny How Time Slips Away X
- LEE RITENOUR—Cross My Heart X
- THE STEVE MILLER BAND—Give It Up X
- GOLDEN EARRING—Twilight Zone X
- JONI MITCHELL—(You're So Square) Baby, I Don't Care X
- EDDIE RABBITT WITH CRYSTAL GAYLE—You And I X

WYRE-AM—Annapolis

- (Mike O'Meara—MD)
- DARYL HALL AND JOHN OATES—Maneater 1-1
- MARVIN GAYE—Sexual Healing 21-10
- LITTLE RIVER BAND—The Other Guy 18-12
- MEN AT WORK—Down Under 27-20
- KENNY LOGGINS—Heart To Heart 25-21
- RAY PARKER JR.—Bad Boy
- PHIL COLLINS—You Can't Hurry Love
- JUICE NEWTON—Heart Of The Night B
- MOVING PICTURES—What About Me A
- GLENN FREY—All Those Lies A
- CULTURE CLUB—Do You Really Want To Hurt Me A
- LANI HALL—Who's That Guy X
- MARSHALL CRENSHAW—Somebody, Someway X
- BOB SEGER—Shame On The Moon X
- KIM CARNES—Does It Make You Remember X

WBSB-FM—Baltimore

- (Rick James/Jan Jeffries—MD)
- DARYL HALL AND JOHN OATES—Maneater 2-1
- MARVIN GAYE—Sexual Healing 4-3
- MICHAEL JACKSON AND PAUL McCARTNEY—The Girl Is Mine 8-6
- PATTI AUSTIN WITH JAMES INGRAM—Baby Come To Me 17-12
- MEN AT WORK—Down Under 21-19
- KOOL AND THE GANG—Let's Go Dancin' (Ooh La, La)
- A FLOCK OF SEAGULLS—Space Age Love Songs
- ADAM ANT—Goody Two Shoes B
- THE J. GEILS BAND—1 Do B
- TOTO—Africa B
- FLEETWOOD MAC—Love In Store B
- LINDA RONSTADT—I Knew You When X
- TOM PETTY AND THE HEARTBREAKERS—You Got Lucky X
- MOVING PICTURES—What About Me X
- KIM CARNES—Does It Make You Remember X
- SAMMY HAGAR—Your Love Is Driving Me Crazy X
- JUICE NEWTON—Heart Of The Night X

WFBR-AM—Baltimore

- (Andy Szulinski—MD)
- JOE JACKSON—Steppin' Out 5-1
- JEFFREY OSBORNE—On The Wings Of Love 2-2
- DARYL HALL AND JOHN OATES—Maneater 3-3
- DAN FOGELBERG—Missing You 10-5
- BARRY MANILOW—Memory 18-13
- ADAM ANT—Goody Two Shoes
- BOB SEGER—Shame On The Moon
- LEE RITENOUR—Cross My Heart B
- NICOLETTE LARSON—I Only Want To Be With You A
- THE FOUR TOPS—I Believe In You And Me A
- MICHAEL JACKSON—Someone In The Dark X

WCIR-FM—Beckley, W. Va.

- (Jim Martin—MD)
- TONI BASIL—Mickey 2-1
- PATTI AUSTIN WITH JAMES INGRAM—Baby Come To Me 3-2
- MEN AT WORK—Down Under 5-4
- TOTO—Africa 8-5
- DIONNE WARWICK—Heartbreaker 9-6
- DIRE STRAITS—Industrial Disease
- SAMMY HAGAR—Your Love Is Driving Me Crazy
- RAY PARKER JR.—Bad Boy B
- BARRY MANILOW—Memory B
- TAVARES—A Penny For Your Thoughts B
- THE J. GEILS BAND—1 Do B
- MOVING PICTURES—What About Me B
- THE ALAN PARSONS PROJECT—Psychobabble A
- GOLDEN EARRING—Twilight Zone A
- BOB SEGER—Shame On The Moon A
- MICHAEL McDONALD—1 Gotta Try X
- AIR SUPPLY—Two Less Lonely People In The World X
- ADAM ANT—Goody Two Shoes X
- BILLY JOEL—Allentown X
- A FLOCK OF SEAGULLS—Space Age Love Songs X
- FLEETWOOD MAC—Love In Store X
- GLENN FREY—All Those Lies X
- JUICE NEWTON—Heart Of The Night X
- 38 SPECIAL—Chain Lightning X
- KENNY LOGGINS—Heart To Heart X
- CULTURE CLUB—Do You Really Want To Hurt Me X

WCCK-FM—Erie

- (J.J. Sanford—MD)
- CHICAGO—Love Me Tomorrow 3-2
- DARYL HALL AND JOHN OATES—Maneater 8-4
- MEN AT WORK—Down Under 10-5
- JOHN COUGAR—Hand To Hold On To 12-6
- TOTO—Africa 15-7
- KIM CARNES—Does It Make You Remember
- ADAM ANT—Goody Two Shoes
- LED ZEPPELIN—We're Gonna Groove B
- CULTURE CLUB—Do You Really Want To Hurt Me B
- A FLOCK OF SEAGULLS—Space Age Love Songs N
- STRAY CATS—Stray Cat Strut A
- ELTON JOHN—Ball And Chain A
- GLENN FREY—All Those Lies A
- SAGA—On The Loose A
- LINDA RONSTADT—I Knew You When A
- ROUGH TRADE—All Touch A
- HUGHES/THRALL—Beg Borrow Steal A
- BOB SEGER—Shame On The Moon A
- DIRE STRAITS—Love Over Gold A
- BILLY JOEL—Allentown X
- TOM PETTY AND THE HEARTBREAKERS—You Got Lucky X

WKOB-AM—Harrisburg

- (Bill Trousdale—MD)
- KENNY ROGERS—A Love Song
- TOTO—Africa

WGH-AM—Norfolk

- (Bob Canada—MD)
- DARYL HALL AND JOHN OATES—Maneater 3-1
- FLEETWOOD MAC—Love In Store 9-4
- TOTO—Africa 13-5
- DON HENLEY—Dirty Laundry 12-9
- EDDIE RABBITT WITH CRYSTAL GAYLE—You And I 17-10
- DONNA SUMMER—The Women In Me
- BOB SEGER—Shame On The Moon
- ROUGH TRADE—All Touch A
- UNIPOP—What If I Said I Loved You A
- THE SPINNERS—Funny How Time Slips Away A
- DIRE STRAITS—Industrial Disease A
- BILL WOLFER—Papa Was A Rolling Stone X
- THE COMMODORES—Painted Pictures X
- POCO—Shoot For The Moon X
- FRIDA—I Know There's Something Going On X
- MUSICAL YOUTH—Pass The Dutchie X
- SAGA—On The Loose X
- LANIER AND COMPANY—After I Cry Tonight X
- THE PRETENDERS—Back On The Chain Gang X
- THE STEVE MILLER BAND—Give It Up X
- HUGHES/THRALL—Beg Borrow Steal X

WNVZ-FM—Norfolk

- (Steve Kelly—MD)

- MICHAEL JACKSON & PAUL McCARTNEY—The Girl Is Mine 13-10
- LITTLE RIVER BAND—The Other Guy 19-14
- PAT BENATAR—Shadows Of The Night 20-16
- PHIL COLLINS—You Can't Hurry Love 29-23
- ADAM ANT—Goody Two Shoes 26-30
- BILLY JOEL—Allentown A
- BOB SEGER—Shame On The Moon A
- AIR SUPPLY—Young Love B
- BILL WOLFER—Papa Was A Rolling Stone B

WCAU-FM—Philadelphia

- (Glen Kalina—MD)
- TAVARES—A Penny For Your Thoughts 37-29
- TOM PETTY AND THE HEARTBREAKERS—You Got Lucky 39-36
- JEFFREY OSBORNE—On The Wings Of Love 18-14
- PETER GABRIEL—Shock The Monkey 25-21
- MEN AT WORK—Down Under 22-17
- FLEETWOOD MAC—Love In Store A
- THE STEVE MILLER BAND—Give It Up A
- BARRY MANILOW—Memory A
- LINDA RONSTADT—I Knew You When A
- THE PRETENDERS—Back On The Chain Gang A
- SAGA—On The Loose A
- LANIER AND COMPANY—After I Cry Tonight X
- GOLDEN EARRING—Twilight Zone X
- FRIDA—I Know There's Something Going On X
- KENNY LOGGINS—Heart To Heart X
- BILLY JOEL—Allentown X
- AMERICA—Right Before Your Eyes X
- THE MICHAEL STANLEY BAND—Take The Time X
- JUICE NEWTON—Heart Of The Night X
- MUSICAL YOUTH—Pass The Dutchie X
- AIR SUPPLY—Two Less Lonely People In The World X
- SAMMY HAGAR—Your Love Is Driving Me Crazy X
- ROUGH TRADE—All Touch X
- LEE RITENOUR—Cross My Heart X

WIFI-FM—Philadelphia

- (Don Cannon/Verna McKay—MD)
- ADAM ANT—Goody Two Shoes B
- LAURA BRANIGAN—Gloria 12-9
- MEN AT WORK—Down Under 22-15
- TOTO—Africa 27-21
- EDDIE RABBITT WITH CRYSTAL GAYLE—You And I 30-24
- DONALD FAGEN—I.G.Y. 29-25
- BARRY MANILOW—Memory
- TAVARES—A Penny For Your Thoughts
- RAY PARKER JR.—Bad Boy A
- PHIL COLLINS—You Can't Hurry Love B
- DAN FOGELBERG—Missing You B
- JEFFERSON STARSHIP—Be My Lady X
- FLEETWOOD MAC—Love In Store X
- CHARLENE & STEVE WONDER—Used To Be X
- THE J. GEILS BAND—1 Do X
- MOVING PICTURES—What About Me X
- CHICAGO—Love Me Tomorrow X
- LITTLE RIVER BAND—The Other Way X
- JUICE NEWTON—Heart Of The Night X
- BILLY JOEL—Allentown X
- MICHAEL McDONALD—1 Gotta Try X
- AMERICA—Right Before Your Eyes X
- NICOLETTE LARSON—I Only Want To Be With You X
- KENNY LOGGINS—Heart To Heart X
- KIM CARNES—Does It Make You Remember X
- SANTANA—Nowhere To Run X

WRVQ-FM—Richmond

- (Bill Thomas—MD)
- JOHN COUGAR—Hand To Hold On To 13-7
- BILLY SQUIER—Everybody Wants You 15-10
- THE J. GEILS BAND—1 Do 20-15
- MICHAEL McDONALD—1 Gotta Try 19-16
- ADAM ANT—Goody Two Shoes 21-19
- LOVERBOY—Jump
- NIGHT RANGER—Don't Tell Me You Love Me
- MICHAEL JACKSON AND PAUL McCARTNEY—The Girl Is Mine B
- BILLY JOEL—Allentown B
- PETER GABRIEL—Shock The Monkey B
- SAMMY HAGAR—Your Love Is Driving Me Crazy A
- AMERICA—Right Before Your Eyes A
- THE ALAN PARSONS PROJECT—Psychobabble A
- THE WHO—Eminence Front X
- SANTANA—Nowhere To Run X
- FRIDA—I Know There's Something Going On X

WPGC-FM—Washington, DC

- (Bruce Kelly—MD)
- LIONEL RICHELIE—Truly 1-1
- MARVIN GAYE—Sexual Healing 7-5
- DAN FOGELBERG—Missing You 13-9
- LAURA BRANIGAN—Gloria 18-10
- MICHAEL JACKSON—Someone In The Dark 16-12
- DONALD FAGEN—I.G.Y.
- PATTI AUSTIN WITH JAMES INGRAM—Baby Come To Me

WRQX-FM—Washington, D.C.

- (Dallas Cole—MD)
- PAT BENATAR—Shadows Of The Night 7-3
- THE CLASH—Rock The Casbah 8-5
- TOTO—Africa 17-12
- JEFFREY OSBORNE—On The Wings Of Love 12-10
- MEN AT WORK—Down Under 19-16
- LITTLE RIVER BAND—The Other Guy
- MICHAEL McDONALD—1 Gotta Try X
- MICHAEL JACKSON AND PAUL McCARTNEY—The Girl Is Mine B
- KENNY LOGGINS—Heart To Heart B
- KOOL AND THE GANG—Let's Go Dancin' (Ooh La, La) X

WQXA-FM—York

- (Dan Steele—MD)
- PATTI AUSTIN WITH JAMES INGRAM—Baby Come To Me 18-10
- MARVIN GAYE—Sexual Healing 28-21
- TOTO—Africa 12-8
- MEN AT WORK—Down Under 24-15
- KOOL AND THE GANG—Let's Go Dancin' (Ooh La, La) 19-16
- SAMMY HAGAR—Your Love Is Driving Me Crazy
- GOLDEN EARRING—Twilight Zone
- KENNY LOGGINS—Heart To Heart B
- MOVING PICTURES—What About Me B
- AMERICA—Right Before Your Eyes B
- TOM PETTY AND THE HEARTBREAKERS—You Got Lucky X
- TAVARES—A Penny For Your Thoughts X
- JUICE NEWTON—Heart Of The Night X
- GLENN FREY—All Those Lies X
- BILLY JOEL—Allentown X
- THE STEVE MILLER BAND—Give It Up X

Southeast Region

★ PRIME MOVERS

- MEN AT WORK—Down Under (Columbia)
- MARVIN GAYE—Sexual Healing (Columbia)
- DON HENLEY—Dirty Laundry (Elektra)

● TOP ADD ONS

- CULTURE CLUB—Do You Really Want To Hurt Me (Virgin/Epic)
- SAMMY HAGAR—Your Love Is Driving Me Crazy (Geffen)
- LINDA RONSTADT—I Knew You When (Asylum)

● BREAKOUTS

- BOB SEGER—Shame On The Moon (Capitol)
- DONNA SUMMER—The Woman In Me (Geffen)
- MUSICAL YOUTH—Pass The Dutchie (MCA)

WANS-FM—Anderson/Greenville

- (Rod Metts—MD)
- DON HENLEY—Dirty Laundry 1-1
- LIONEL RICHELIE—Truly 3-2
- DARYL HALL AND JOHN OATES—Maneater 5-3
- PAT BENATAR—Shadows Of The Night 7-6
- TOTO—Africa 9-7
- KENNY LOGGINS—Heart To Heart
- PETER GABRIEL—Shock The Monkey
- GLENN FREY—All Those Lies B
- SAMMY HAGAR—Your Love Is Driving Me Crazy B
- BOB SEGER—Shame On The Moon A
- LINDA RONSTADT—I Knew You When X
- LOVERBOY—Jump X
- GOLDEN EARRING—Twilight Zone X
- THE ALAN PARSONS PROJECT—Psychobabble X
- SAGA—On The Loose X

WISE-AM—Asheville

- (John Stevens—MD)
- DON HENLEY—Dirty Laundry 1-1
- SUPERTRAMP—It's Raining Again 5-2
- THE CLASH—Rock The Casbah 16-8
- DIONNE WARWICK—Heartbreaker 26-9
- MOVING PICTURES—What About Me 18-13
- MUSICAL YOUTH—Pass The Dutchie B
- BILLY JOEL—Allentown B
- SAMMY HAGAR—Your Love Is Driving Me Crazy B
- RAY PARKER JR.—Bad Boy B
- CULTURE CLUB—Do You Really Want To Hurt Me A
- ROUGH TRADE—All Touch A
- HUGHES/THRALL—Beg Borrow Steal A
- LINDA RONSTADT—I Knew You When A
- POCO—Shoot For The Moon A
- RODWAY—Don't Stop Trying X
- LITTLE STEVEN AND THE DISCIPLES OF SOUL—Forever X
- GLENN FREY—All Those Lies X
- FRIDA—I Know There's Something Going On X
- RONNIE MILSAP—Inside/Carolina Dreams X
- HOT CHOCOLATE—Are You Getting Enough Happiness X
- SANTANA—Nowhere To Run X
- EDDIE RABBITT WITH CRYSTAL GAYLE—You And I X
- LEE RITENOUR—Cross My Heart X

WZGC-FM—Atlanta

- (John Young—MD)
- DON HENLEY—Dirty Laundry 1-1
- MARVIN GAYE—Sexual Healing 4-2
- MEN AT WORK—Down Under 9-5
- MICHAEL JACKSON AND PAUL McCARTNEY—The Girl Is Mine 13-8
- PATTI AUSTIN WITH JAMES INGRAM—Baby Come To Me 15-10
- ADAM ANT—Goody Two Shoes B
- RAY PARKER JR.—Bad Boy B
- KENNY LOGGINS—Heart To Heart B
- PIA ZADORA—The Clapping Song B
- LITTLE RIVER BAND—The Other Guy B
- BOB SEGER—Shame On The Moon A
- LINDA RONSTADT—I Knew You When A
- SAMMY HAGAR—Your Love Is Driving Me Crazy A
- CULTURE CLUB—Do You Really Want To Hurt Me A
- THE CLASH—Rock The Casbah X
- FLEETWOOD MAC—Love In Store X
- BARRY MANILOW—Memory X
- BILLY JOEL—Allentown X
- KOOL AND THE GANG—Let's Go Dancin' (Ooh La, La) X

WQXI-AM—Atlanta

- (J.J. Jackson—MD)
- MEN AT WORK—Down Under 12-1
- TOTO—Africa 7-5
- MOVING PICTURES—What About Me A
- AIR SUPPLY—Two Less Lonely People In The World B

WQXI-FM—Atlanta

- (Jeff McCartney—MD)
- MEN AT WORK—Down Under 1-1
- MARVIN GAYE—Sexual Healing 3-3
- PATTI AUSTIN WITH JAMES INGRAM—Baby Come To Me 5-5
- THE CLASH—Rock The Casbah 14-9
- ADAM ANT—Goody Two Shoes 29-16
- BOB SEGER—Shame On The Moon
- EDDIE RABBITT WITH CRYSTAL GAYLE—You And I A
- SAMMY HAGAR—Your Love Is Driving Me Crazy Z
- CULTURE CLUB—Do You Really Want To Hurt Me A
- STRAY CATS—Stray Cat Strut A
- RAY PARKER JR.—Bad Boy B
- LITTLE RIVER BAND—The Other Guy X
- FLEETWOOD MAC—Love In Store X
- KENNY LOGGINS—Heart To Heart X
- MICHAEL McDONALD—1 Gotta Try X
- JUICE NEWTON—Heart Of The Night X

WBBQ-FM—Augusta

- (Bruce Stevens—MD)
- DON HENLEY—Dirty Laundry 4-2
- MEN AT WORK—Down Under 7-3
- MARVIN GAYE—Sexual Healing 6-4
- PATTI AUSTIN WITH JAMES INGRAM—Baby Come To Me 18-13
- MICHAEL JACKSON AND PAUL McCARTNEY—The Girl Is Mine 26-14
- BOB SEGER—Shame On The Moon
- PETER GABRIEL—Shock The Monkey
- THE CLASH—Rock The Casbah B
- LITTLE RIVER BAND—The Other Guy B
- RAY PARKER JR.—Bad Boy B
- A FLOCK OF SEAGULLS—Space Age Love Songs B
- FLEETWOOD MAC—Love In Store B
- SAMMY HAGAR—Your Love Is Driving Me Crazy A
- LINDA RONSTADT—I Knew You When A
- DIRE STRAITS—Industrial Disease A
- AIR SUPPLY—Two Less Lonely People In The World X
- ADAM ANT—Goody Two Shoes X
- MICHAEL McDONALD—1 Gotta Try X
- KENNY LOGGINS—Heart To Heart X
- TAVARES—A Penny For Your Thoughts X
- BILLY JOEL—Allentown X
- THE J. GEILS BAND—1 Do X
- JUICE NEWTON—Heart Of The Night X
- GLENN FREY—All Those Lies X
- CULTURE CLUB—Do You Really Want To Hurt Me X

WKXX-FM—Birmingham

- (Rocky Jones—MD)
- DONALD FAGEN—I.G.Y. 2-1
- TAVARES—A Penny For Your Thoughts 12-9
- JEFFREY OSBORNE—On The Wings Of Love 13-10
- PATTI AUSTIN WITH JAMES INGRAM—Baby Come To Me 15-11
- TOTO—Africa 14-12
- MEN AT WORK—Down Under A
- AMERICA—Right Before Your Eyes A
- MICHAEL McDONALD—1 Gotta Try A
- JUICE NEWTON—Heart Of The Night X
- KENNY LOGGINS—Heart To Heart B

WCSC-AM—Charleston

- (Chris Bailey—MD)

- MARVIN GAYE—Sexual Healing 6-3
- DON HENLEY—Dirty Laundry 11-7
- MEN AT WORK—Down Under 12-9
- PATTI AUSTIN WITH JAMES INGRAM—Baby Come To Me 20-13
- THE J. GEILS BAND—1 Do 19-14
- BOB SEGER—Shame On The Moon
- DONNA SUMMER—The Women In Me
- DURAN DURAN—Hungry Like The Wolf A

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SRM-1-4063



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Of The Year: "SIGNALS"	Best Drummer: NEIL PEART
Best Group: RUSH	Best Bassist: GEDDY LEE

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Singles Radio Action™

• Continued from page 16

WHYY-FM—Montgomery

- (Mark St. John—MD)
- ★ DARYL HALL AND JOHN OATES—Maneater 1-1
 - ★ MICHAEL JACKSON AND PAUL MCCARTNEY—The Girl Is Mine 5-3
 - ★ MEN AT WORK—Down Under 12-8
 - ★ MARVIN GAYE—Sexual Healing 18-11
 - ★ LITTLE RIVER BAND—The Other Guy 24-17
 - ★ BOB SEGER—Shame On The Moon
 - ★ SAMMY HAGAR—Your Love Is Driving Me Crazy
 - ★ AMERICA—Right Before Your Eyes B
 - ★ KENNY LOGGINS—Heart To Heart B
 - ★ PETER GABRIEL—Shock The Monkey A
 - ★ DONNA SUMMER—The Women In Me A
 - ★ MOVING PICTURES—What About Me X
 - ★ KOOL AND THE GANG—Let's Go Dancin' (Ooh La, La) X
 - ★ TOM PETTY AND THE HEARTBREAKERS—You Got Lucky X
 - ★ BARRY MANILOW—Memory X
 - ★ THE J. GEILS BAND—I Do X
 - ★ A FLOCK OF SEAGULLS—Space Age Love Songs X
 - ★ MICHAEL McDONALD—I Gotta Try X
 - ★ CULTURE CLUB—Do You Really Want To Hurt Me X
 - ★ BILLY JOEL—Allentown X
 - ★ FLEETWOOD MAC—Love In Store X

WWKX-FM—Nashville

- (John Anthony—MD)
- ★ DON HENLEY—Dirty Laundry 1-1
 - ★ MEN AT WORK—Down Under 10-6
 - ★ PATTI AUSTIN WITH JAMES INGRAM—Baby Come To Me 13-9
 - ★ PAT BENATAR—Shadows Of The Night 15-10
 - ★ KOOL AND THE GANG—Let's Go Dancin' 16-12
 - ★ BOB SEGER—Shame On The Moon
 - ★ BILLY JOEL—Allentown
 - ★ THE CLASH—Rock The Casbah B
 - ★ A FLOCK OF SEAGULLS—Space Age Love Songs A
 - ★ SAGA—On The Loose D
 - ★ TOM PETTY AND THE HEARTBREAKERS—You Got Lucky X
 - ★ THE J. GEILS BAND—I Do X
 - ★ ADAM ANT—Goody Two Shoes X
 - ★ SAMMY HAGAR—Your Love Is Driving Me Crazy X
 - ★ CULTURE CLUB—Do You Really Want To Hurt Me X
 - ★ GLENN FREY—All Those Lies X
 - ★ MICHAEL McDONALD—I Gotta Try X

WBJW-FM—Orlando

- (Terry Long—MD)
- ★ TOTO—Africa 12-7
 - ★ PAT BENATAR—Shadows Of The Night 13-8
 - ★ MEN AT WORK—Down Under 24-16
 - ★ FLEETWOOD MAC—Love In Store 23-18
 - ★ PATTI AUSTIN WITH JAMES INGRAM—Baby Come To Me 25-19
 - ★ THE CLASH—Rock The Casbah B
 - ★ A FLOCK OF SEAGULLS—Space Age Love Songs B
 - ★ ADAM ANT—Goody Two Shoes B
 - ★ TOM PETTY AND THE HEARTBREAKERS—You Got Lucky A
 - ★ KIM CARNES—Does It Make You Remember A
 - ★ MARVIN GAYE—Sexual Healing A
 - ★ KOOL AND THE GANG—Let's Go Dancin' A

WKXY-AM—Sarasota

- (Tony Williams—MD)
- ★ ABC—The Look Of Love 17-14
 - ★ THE CLASH—Rock The Casbah 25-19
 - ★ TOTO—Africa 29-21
 - ★ PHIL COLLINS—You Can't Hurry Love 26-24
 - ★ PATTI AUSTIN WITH JAMES INGRAM—Baby Come To Me 27-25
 - ★ JOHN COUGAR—Hand To Hold On To
 - ★ THE J. GEILS BAND—I Do A
 - ★ KOOL AND THE GANG—Let's Go Dancin' A
 - ★ TOM PETTY AND THE HEARTBREAKERS—You Got Lucky B
 - ★ LITTLE RIVER BAND—The Other Guy B
 - ★ BILLY SQUIER—Everybody Wants You X
 - ★ THE COMMODORES—Painted Pictures X
 - ★ THE ALAM PARSONS PROJECT—Psychobabble X
 - ★ A FLOCK OF SEAGULLS—Space Age Love Songs X
 - ★ AIR SUPPLY—Two Less Lonely People In The World X
 - ★ UNIFOP—What If I Said I Loved You X
 - ★ ADAM ANT—Goody Two Shoes X
 - ★ RAY PARKER JR.—Bad Boy X

WSGF-FM—Savannah

- (J.P. Hunter—MD)
- ★ MARVIN GAYE—Sexual Healing 16-7
 - ★ PATTI AUSTIN WITH JAMES INGRAM—Baby Come To Me 17-9
 - ★ KIM CARNES—Does It Make You Remember 22-14
 - ★ WILLIAM BOOTSY COLLINS—Body Slam 34-26
 - ★ A FLOCK OF SEAGULLS—Space Age Love Songs 35-27
 - ★ BOB SEGER—Shame On The Moon
 - ★ GRACE JONES—Nipple To The Bottle
 - ★ DIRE STRAITS—Industrial Disease B
 - ★ MICHAEL McDONALD—I Gotta Try B
 - ★ EVELYN KING—Betcha She Don't Love You B
 - ★ MUSICAL YOUTH—Pass The Dutchie B
 - ★ JANET JACKSON—Young Love B
 - ★ PETER GABRIEL—Shock The Monkey A
 - ★ JUICE NEWTON—Heart Of The Night A
 - ★ ARETHA FRANKLIN—Love Me Right A
 - ★ THE COMMODORES—Painted Pictures A
 - ★ THE S.O.S. BAND—High Hopes A
 - ★ GOLDEN EARRING—Twilight Zone X
 - ★ LINDA RONSTADT—I Knew You When X
 - ★ CULTURE CLUB—Do You Really Want To Hurt Me X
 - ★ MOVING PICTURES—What About Me X
 - ★ FLEETWOOD MAC—Love In Store X
 - ★ BARRY MANILOW—Memory X
 - ★ BILLY JOEL—Allentown X
 - ★ LIONEL RICHIE—Serves You Right X
 - ★ THE GAP BAND—Outstanding X

WRBQ-FM—Tampa

- (Pat McKay—MD)
- ★ MEN AT WORK—Down Under 10-5
 - ★ KOOL AND THE GANG—Let's Go Dancin' 13-10
 - ★ TOTO—Africa 21-20
 - ★ SUPERTRAMP—It's Raining Again 22-21
 - ★ THE J. GEILS BAND—I Do 26-23
 - ★ BILLY JOEL—Allentown
 - ★ PHIL COLLINS—You Can't Hurry Love
 - ★ SAMMY HAGAR—Your Love Is Driving Me Crazy A

WSEZ-FM—Winston-Salem

- (Bob Mahoney—MD)
- ★ SUPERTRAMP—It's Raining Again 1-1
 - ★ PATTI AUSTIN WITH JAMES INGRAM—Baby Come To Me 8-5
 - ★ DIONNE WARWICK—Heartbreaker 10-7
 - ★ TOTO—Africa 14-9
 - ★ PHIL COLLINS—You Can't Hurry Love 17-10
 - ★ AIR SUPPLY—Two Less Lonely People In The World
 - ★ LINDA RONSTADT—I Knew You When
 - ★ ADAM ANT—Goody Two Shoes B
 - ★ RONNIE MILSAP—Inside/Carolina Dreams B
 - ★ GLENN FREY—All Those Lies B
 - ★ SAGA—On The Loose B
 - ★ AMERICA—Right Before Your Eyes B
 - ★ MARVIN GAYE—Sexual Healing A

YesterHits

HITS FROM BILLBOARD 10 AND
20 YEARS AGO THIS WEEK.

POP SINGLES—10 Years Ago

- 1 Me & Mrs. Jones, Billy Paul Philadelphia International
- 2 I Am Woman, Helen Reddy, Capitol
- 3 If You Don't Know Me By Now, Harold Melvin & the Blue Notes, Philadelphia International
- 4 You Ought To Be With Me, Al Green, Hi
- 5 It Never Rains In Southern California, Albert Hammond, Mums
- 6 Papa Was A Rolling Stone, Temptations, Gordy
- 7 Clair, Gilbert O'Sullivan, MAM
- 8 Ventura Highway, America, Warner Bros.
- 9 I Can See Clearly Now, Johnny Nash, Epic
- 10 I'm Stone In Love With You, Stylistics, Avco

POP SINGLES—20 Years Ago

- 1 Big Girls Don't Cry, Four Seasons, VeeJay
- 2 Return To Sender, Elvis Presley, RCA
- 3 Bobby's Girl, Marcie Blane, Seville
- 4 Limbo Rock, Chubby Checker, Parkway
- 5 Telstar, Tornados, London
- 6 Don't Hang Up, Orions, Cameo
- 7 The Lonely Bull, Tijuana Brass, A&M
- 8 Ride!, Dee Dee Sharp, Cameo
- 9 Release Me, "Little Esther" Phillips, Lenox
- 10 Go Away Little Girl, Steve Lawrence, Columbia

TOP LPs—10 Years Ago

- 1 Seventh Sojourn, Moody Blues, Threshold
- 2 Rhymes & Reasons, Carole King, Ode
- 3 All Directions, Temptations, Gordy
- 4 Catch Bull At Four, Cat Stevens, A&M
- 5 Living In The Past, Jethro Tull, Chrysalis
- 6 Close to the Edge, Yes, Atlantic
- 7 I'm Still In Love With You, Al Green, Hi
- 8 Summer Breeze, Seals & Crofts, Warner Bros.
- 9 Superfly, Curtis Mayfield, Curtom
- 10 Caravanserai, Santana, Columbia

TOP LPs—20 Years Ago

- 1 The First Family, Vaughn Meader, Cadence
- 2 My Son, The Folk Singer, Allan Sherman, Warner Bros.
- 3 Jazz Samba, Stan Getz & Charlie Byrd, Verve
- 4 West Side Story, Columbia
- 5 Modern Sounds In Country & Western Music, Vol. 2, Ray Charles, ABC-Paramount
- 6 Peter, Paul & Mary, Warner Bros.
- 7 Girls! Girls! Girls!, Elvis Presley, RCA
- 8 Modern Sounds In Country & Western Music, Ray Charles, ABC-Paramount
- 9 I Left My Heart In San Francisco, Tony Bennett, Columbia
- 10 Joan Baez In Concert, Vanguard

COUNTRY SINGLES—10 Years Ago

- 1 I Got The All Overs For You, Freddie Hart & the Heartbeats, Capitol
- 2 She's Too Good To Be True, Charley Pride, RCA
- 3 Sing Me A Love Song To Baby, Billy Walker, MGM
- 4 Fool Me, Lynn Anderson, Columbia
- 5 Heaven Is My Woman's Love, Tommy Overstreet, Dot
- 6 White Silver Sands, Sonny James, Columbia
- 7 Pride's Not Hard To Swallow, Hank Williams, Jr., MGM
- 8 Pretend I Never Happened, Waylon Jennings, RCA
- 9 She's Got To Be A Saint, Ray Price, Columbia
- 10 A Picture Of Me (With You), George Jones, Epic

SOUL SINGLES—10 Years Ago

- 1 Me & Mrs. Jones, Billy Paul, Philadelphia International
- 2 You Ought To Be With Me, Al Green, Hi
- 3 If You Don't Know Me By Now, Harold Melvin & the Blue Notes, Philadelphia International
- 4 I'm Stone In Love With You, Stylistics, Avco
- 5 Papa Was A Rolling Stone, Temptations, Gordy
- 6 One Night Affair, Jerry Butler, Mercury
- 7 Trouble In My Home/I Found Dad, Joe Simon, Spring
- 8 Why Can't We Live Together, Timmy Thomas, Glads
- 9 Corner Of The Sky, Jackson 5, Motown
- 10 Superstition, Stevie Wonder, Tamla

Radio

Vox Jox

• Continued from page 11

Ric Thom, g.m. of KRKE/KWXL Albuquerque, assumes additional duties as vice president of the broadcast division of the Peoria Journal Star, which also includes KNOX/KYTN Grand Forks, N.D., KBMY Billings, KSSS Colorado Springs, KYNR Pueblo, KFRM Salina and KICT Wichita. . . Alden P. Shipley joins WMAD/WERU Madison, Wis. as g.m. He had previously been regional sales manager for WVCG/WYOR Miami.

★ ★ ★

Bob Cole of Kix 106 (WPKX) Washington, D.C. announces the appointment of Gary Shore, weatherman for WJLA-TV, as the official Kix 106 meteorologist. . . Ted Kelly moves from B-97 New Orleans into the 6 to 10 p.m. slot at WAIL there. . . Speaking of WAIL, p.d. Barry Richards is now a tv personality, hosting "Video Tracks," a half-hour program following "Saturday Night Live" each week on the local NBC affiliate, WDSU. The show, similar in concept to MTV, claims to be No. 1 in its time period.

★ ★ ★

Steve Huntington leaves Love 94 (WWWL) Miami as music director to take over the programming reigns at WSRZ Sarasota from Dain Schult, who resigned to return home to Atlanta. . . Hurricane returns to the programming and research department at KHTZ Los Angeles, where he'd been before his most recent post at L.A.'s KMGG (Magic 106). . . The new afternoon personality at Y-106 Orlando is Roger Stal-

lard, the former p.d. of WLOF there. He replaces John David Lewis. . . Signed to a new long-term contract (two years) is KUBE Seattle's morning personality Charlie Brown who in addition to his air shift is the p.d. of the First Media outlet. . . Cindy Hanson moves from the weekend lineup to the midday slot at King's KINK in Portland. Also at KINK, Sunday night Jazz Host Carl Widing has been named music assistant.

★ ★ ★

Z-93 (WWWZ) Charleston all-night jock Al Wilson assumes additional responsibilities as music director of the urban contemporary outlet, which is programmed by Chuck Heyward and in need of record service. . . WIZY-AM-FM Macon, which dropped SMN's country format in October, announces its new live lineup: p.d. Mike Bonts from WGGG Gainesville doing mornings, Lois Weaver from WGYL Vero Beach middays, Big Al Parker afternoons, Gordon Price evenings, and Larry Trip from WFNE Forsyth, overnight. Weekends are handled by Rick Lowe, Greg Levrett and Ron Frazier. . . Mark Coleman formerly on the air at WILD Boston, joins the WLAM Leiston, Me. lineup handling overnight. . . Joanne Lee moves to KYUU San Francisco as continuity coordinator from a similar post at KCBS there.

★ ★ ★

Coming off a Thanksgiving special whereby families could again gather 'round the radio as KOMO Seattle played the storybook album of "E.T. The Extra Terrestrial" narrated by Michael Jackson, the station is now embarking on the second edition of "Sounds Like The Season" which will run from Dec. 6 through Jan. 1. According to p.d. Ken Kohl (who always comes up with good ideas) the special, which last year won a Silver Angel award from the National Religion in Media organization, is an addition to KOMO's regular programming, including 75 holiday related features and music provided by all members of the KOMO air staff. Everything from tips for inexpensive gifts to winter sports and how to help the needy are provided in short entertaining vignettes.

★ ★ ★

"Dangerous X-Posure," a Sunday night show "dedicated to exposing new music to the Motor City" on WABX Detroit, has been expanded to three hours, 9 p.m. to midnight in response to listener demand and high ratings. . . Speaking of old music, WNEW-AM New York presented "From Memphis To St. Joe, from New York To L.A.—The Johnny Mercer Story" from 2 to 6 p.m. Sunday (12), narrated by Jim Lowe and William B. Williams as part of their weekend special series.

(Continued on page 64)

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Issue S-6 features So. Cal. Country! KHJ, KZLA & KLAC from LA, and KCBQ, KSON, KSON-FM & Q105-FM from San Diego. Cassette, \$3.50.

Issue # S-7 features Indianapolis—Louisville—Dayton! WIBC, WIKS, WNAP, WFBQ from Indy, WHAS, WAKY, KJ100, WQMF & WLRS from Louisville, and WING & WTUE from Dayton. 90-minute cassette, \$5.50.

Issue # S-8 features Cincinnati & Cleveland! WYYS, WLW, WKRQ, WEBN & WSKS from Cincinnati, WZZP, WMJI, WGAR, WGCL, WMMS, WLYT & WWWE from Cleveland. 90-minute cassette, \$5.50.

Current issue # 32 features KIIS/Rick Dees, KRTH/Dean Goss, KRLA/Dave Hull, KOGO/Shotgun Tom Kelly, KGB-FM & KMET. Cassette, \$5.50. Classic Issue # C-25 features 10Q/Machinegun Kelly—1978, KHJ/Sam Riddle—1966, KEWB/Bobby Dale—1963, KBLA/Tom Clay—1964, KHJ/Big Jim Davis—1976, plus KYA-1977, 91X—1978, & KAFM/1974. Cassette, \$10.50.

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Radio

Gary Stevens: From Jock To Executive

• Continued from page 13

company has benefited by the underestimation of its abilities. A few years ago, many people thought Doubleday was getting out of radio. We'd sold off half the company. All we had was Minneapolis and Denver and a construction permit for St. Louis."

But Stevens was far from ready to fold. "By then, there was no question where FM was going. I got us into the right technology, selling our AMs and buying only FMs starting with Detroit. One thing I learned in Phoenix was that you work harder for less money in smaller markets, so our central core strategy was top 20. But after our experience in Detroit, I realized the big markets brought three to five times the return, and redefined that strategy as top 10."

Assessing the future, Stevens is ambivalent about the fate of his two remaining AM properties. "Our AMs don't cost us anything to operate, but they don't bring in any revenue either. I don't see any future in AM. As for AM stereo, it's too little too late. The problem between AM and FM is coverage, not stereo. AM stations were engineered 30 to 40 years ago, and they don't cover today's markets."

"Nobody could have envisioned the tremendous growth our cities have undergone, and because of that, most AMs can't compete. FMs being non-directional are winning to a great degree because of a signal advantage. So AM stereo won't be a solution to the basic problem."

The Doubleday chain currently includes WAPP New York, WAVA Washington, D.C., WLLZ Detroit, KDWB-AM-FM Minneapolis, KWK-AM-FM St. Louis and KPKE Denver, and is in the process of acquiring WMET Chicago from Metromedia. All are operated under what Stevens terms "the module concept, where all the stations are similar in format and facility." (Once top 40, the chain is now AOR, a move Stevens generously credits to former Doubleday p.d. Bob Hattrick). "While we're committed to AOR for the foreseeable future, we really look at our company as seven very good FMs in seven very good markets delivering whatever the public wants. Keeping the philosophy and physical setups the same is the reason we've been able to grow so fast. And though there are enormous musical differences among the stations, the positioning and promotion remains consistent, and that gives us a good synergy, and allows our people to become interchangeable from station to station."

People is a key word with Stevens. "That's the edge we have. Our people last. Most people don't want anybody good. They feel threatened by them. I really believe that. One of radio's biggest problems today is the definite lack of professional management. Radio is a margin business, not a gross sales business. Two bad books and you lose your reve-

nue. And while revenues in this business have been increasing each year by about 10%, profits have been consistently going down. That's a stunning indictment of management's failure to realize that they're

operating a margin business. And that impacts all of us because we get our future management from the system that's producing these people. And I want the best I can get."

Stevens' track record is indicative of a man who gets what he wants. A list of his former programmers, for instance, reads like a radio who's who. Names like Todd Wallace, Dan Clayton, John Sebastian, Gerry Peterson, Dave Hamilton and Bobby Hattrick, most of whom were

in their infancy when they came to Doubleday, have gone on to notable careers.

"From 1970 to the present, we've had an unending string of successful p.d.s. who have emerged from nowhere. I don't program the stations, but I know how to pick a good p.d."

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The Great Sounds is hosted by Dick Shepard who anchored WNEW's legendary "Milkman's Matinee" in the mid 50's, as well as the NBC Radio Network program, "Monitor".

For more information and a demonstration cassette of **The Great Sounds** call The United Stations in New York at (212) 869-7444.

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Oaks, Cosby Inked For '83 NAB Meet

WASHINGTON—The National Assn. of Broadcasters has signed the Oak Ridge Boys and Bill Cosby as entertainment for its 61st annual convention, to be held April 10-13 in Las Vegas. The convention will again feature the Electronic Supermarket, 250,000 square feet of exhibit space of all sorts of radio and tv equipment from styli to helicopters.

Billboard® Rock Albums & Top Tracks

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Rock Albums

Top Tracks

This Week	Last Week	Weeks On Chart	ARTIST—Title, Label	This Week	Last Week	Weeks On Chart	ARTIST—Title, Label
★ 1	6	6	TOM PETTY AND THE HEARTBREAKERS—Long After Dark, Backstreet	★ 1	1	6	TOM PETTY AND THE HEARTBREAKERS—You Got Lucky, Backstreet
2	3	5	PHIL COLLINS—Hello, I Must Be Going!, Atlantic	2	2	9	MEN AT WORK—Down Under, Columbia
3	4	6	PAT BENATAR—Get Nervous, Chrysalis	3	10	3	PHIL COLLINS—I Don't Care, Atlantic
4	8	3	LED ZEPPELIN—Coda, Swan Song	4	3	11	SAGA—On The Loose, Portrait
5	2	25	MEN AT WORK—Business As Usual, Columbia	5	15	5	THE J. GEILS BAND—I Do, EMI-America
6	12	4	THE J. GEILS BAND—Showtime, EMI-America	6	13	5	GOLDEN EARRING—Twilight Zone, 21 Records
7	5	12	SAGA—Worlds Apart, Portrait	7	8	3	ADAM ANT—Goody Two Shoes, Epic
8	6	8	SUPERTRAMP—Famous Last Words, A&M	8	26	2	LED ZEPPELIN—Darlene, Swan Song
9	9	13	THE FIXX—Shattered Room, MCA	9	34	2	PAT BENATAR—Looking For A Stranger, Chrysalis
10	15	4	GOLDEN EARRING—Cut, 21 Records	10	5	10	PAT BENATAR—Shadows Of The Night, Asylum
11	10	18	STRAY CATS—Built For Speed, EMI-America	11	7	4	THE FIXX—Stand Or Fall, MCA
12	26	3	SAMMY HAGAR—3 Lock Box, Geffen	12	14	8	SUPERTRAMP—It's Raining Again, A&M
13	14	6	ADAM ANT—Friend Or Foe, Epic	13	NEW ENTRY		SAMMY HAGAR—Your Love Is Driving Me Crazy, Geffen
14	7	13	RUSH—Signals, Mercury	14	36	2	LED ZEPPELIN—Ozone Baby, Swan Song
15	11	10	JEFFERSON STARSHIP—Winds Of Change, Grunt	15	NEW ENTRY		FRANK MARINO—Strange Dreams, Columbia
16	13	9	MISSING PERSONS—Spring Session M, Capitol	16	17	9	THE CLASH—Rock The Casbah, Epic
17	22	4	NIGHT RANGER—Dawn Patrol, Boardwalk	17	18	3	PHIL COLLINS—Like China, Atlantic
18	19	4	THE PRETENDERS—Back On The Chain Gang, Sire (45)	18	NEW ENTRY		LED ZEPPELIN—Poor Tom, Swan Song
19	23	9	DARYL HALL AND JOHN OATES—H2O, RCA	19	20	10	THE PRETENDERS—Back On The Chain Gang, Sire
20	18	8	TALK TALK—Talk Talk, EMI-America	20	NEW ENTRY		DURAN DURAN—Hungry Like The Wolf, Capitol
21	16	11	DIRE STRAITS—Love Over Gold, Warner Bros.	21	9	8	DIRE STRAITS—Industrial Disease, Warner Bros.
22	17	17	DON HENLEY—I Can't Stand Still, Asylum	22	31	3	TOM PETTY AND THE HEARTBREAKERS—One Story Town, Backstreet
23	NEW ENTRY		BOB SEGER—Shame On The Moon, Capitol (12 inch)	23	NEW ENTRY		PAT BENATAR—The Victim, Chrysalis
24	30	7	FRIDA—Something's Going On, Atlantic	24	16	13	JOE JACKSON—Steppin' Out, A&M
25	21	15	THE WHO—It's Hard, Warner Bros.	25	25	7	SUPERTRAMP—Crazy, A&M
26	31	3	OZZY OSBOURNE—Speak Of The Devil, Jet	26	56	6	PHIL COLLINS—You Can't Hurry Love, Atlantic
27	24	11	BILLY JOEL—The Nylon Curtain, Columbia	27	11	15	DON HENLEY—Dirty Laundry, Asylum
28	20	29	THE CLASH—Combat Rock, Epic	28	38	7	MISSING PERSONS—Destination Unknown, Capitol
29	25	4	JOE JACKSON—Night And Day, A&M	29	6	6	STRAY CATS—Rock This Town, EMI America
30	27	9	CHILLIWACK—Opus X, Millennium	30	33	3	THE POLICE—I Burn For You, A&M
31	28	13	PETER GABRIEL—Security, Geffen	31	29	2	NIGHT RANGER—Don't Tell Me You Love Me, Boardwalk
32	35	34	JOHN COUGAR—American Fool, Riva/Mercury (Polygram)	32	NEW ENTRY		DEXY'S MIDNIGHT RUNNERS—Come On Eileen, Mercury
33	37	2	DURAN DURAN—Carnival, Capitol	33	24	13	RUSH—Subdivisions, Mercury
34	29	26	EDDIE MONEY—No Control, Columbia (EP)	34	49	8	ROBERT PLANT—Far Post, Swan Song, Import
35	34	17	BAD COMPANY—Rough Diamonds, Swan Song	35	19	8	JEFFERSON STARSHIP—Can't Find Love, Grunt
36	46	3	SCANDAL—Scandal, Columbia	36	28	8	DARYL HALL AND JOHN OATES—Maneater, RCA
37	33	8	FOGHAT—In The Mood For Something Rude, Warner Bros.	37	NEW ENTRY		SCANDAL—Goodbye To You, Columbia
38	44	2	VANDENBERG—Vandenberg, Atlantic	38	12	14	THE WHO—Eminence Front, Warner Bros.
39	32	21	BILLY SQUIER—Emotions In Motion, Capitol	39	4	12	PETER GABRIEL—Shock The Monkey, Geffen
40	40	5	JONI MITCHELL—Wild Things Run Fast, Geffen	40	39	6	MISSING PERSONS—Walking In L.A., Capitol
41	NEW ENTRY		FRANK MARINO—Maybe It's Time, Columbia	41	21	5	FOGHAT—Slipped, Tripped, Fell In Love, Bearsville
42	48	2	PSYCHEDELIC FURS—Forever Now, Columbia	42	NEW ENTRY		BILLY JOEL—Allentown, Columbia
43	45	13	TAXXI—States Of Emergency, Fantasy	43	23	9	DONALD FAGEN—I.G.Y. (What A Beautiful World), Warner Bros.
44	50	31	A FLOCK OF SEAGULLS—A Flock Of Seagulls, Jive/Arista	44	42	24	ROBERT PLANT—Burning Down One Side, Swan Song
45	36	8	BUCK DHARMA—Flat Out, Portrait	45	44	21	JUDAS PRIEST—You've Got Another Thing Coming, Columbia
46	NEW ENTRY		ROBERT PLANT—Far Post, Swan Song (45, import)	46	45	20	STEVE WINWOOD—Still In The Game, Island
47	38	9	DONALD FAGEN—The Nightfly, Warner Bros.	47	58	13	WALL OF VOODOO—Mexican Radio, I.R.S.
48	NEW ENTRY		THE ENGLISH BEAT—Special Beat Service, I.R.S.	48	47	12	BILLY SQUIER—Learn How To Live, Capitol
49	NEW ENTRY		LITTLE STEVEN AND THE DISCIPLES OF SOUL—Men Without Women, EMI/America	49	50	7	JEFFERSON STARSHIP—Winds Of Change, Grunt
50	49	19	STEVE WINWOOD—Talking Back To The Night, Island	50	55	7	SUPERTRAMP—Waiting So Long, A&M
				51	52	4	TOM PETTY AND THE HEARTBREAKERS—Change Of Heart, Backstreet
				52	43	22	EDDIE MONEY—Shakin', Columbia
				53	40	20	BILLY SQUIER—Everybody Wants You, Capitol
				54	54	15	THE PAYOLAS—Eyes Of A Stranger, A&M
				55	22	12	BILLY JOEL—Pressure, Columbia
				56	30	2	DAN FOGELBERG—Missing You, Full Moon/Epic
				57	41	15	RUSH—New World Man, Mercury
				58	57	17	SANTANA—Nowhere To Run, Columbia
				59	46	16	KENNY LOGGINS AND STEVE PERRY—Don't Fight It, Columbia
				60	53	16	THE WHO—Athena, Warner Bros.

Top Adds

1	SAMMY HAGAR—Three Lock Box, Geffen
2	BOB SEGER—Shame On The Moon, Capitol (12 inch)
3	MICHAEL JACKSON—Thriller, Epic
4	FOREIGNER—Records, Atlantic
5	VANDENBERG—Vandenberg, Atco
6	YOKO ONO—It's Alright (I See Rainbows), Polydor
7	ROBERT PLANT—Far Post, Swan Song (45, import)
8	THE WAITRESSES—I Could Rule The World If I Could Only Get The Parts, Polydor
9	THE ENGLISH BEAT—Special Beat Service, I.R.S.
10	THE PRETENDERS—Back On The Chain Gang, Sire (45)

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

Radio

Out Of The Box

HOT 100/AC

FT. LAUDERDALE—Christmas singles by Al Jarreau (Warner Bros.) and Firefall (Atlantic) highlight the new WAXY-FM playlist. Music director Kenny Lee says Jarreau's interpretation of "The Christmas Song" by Mel Torme recalls the vocal style of the late Nat "King" Cole. "It's pretty stuff, a straight-ahead arrangement," he notes. "Al has a lot of fans around here who should be pleased." Lee is equally enthused about Firefall's "Christmas In Love." "I think it could be the Christmas song of the season. What could be sweeter than the story of two people in love, spending Christmas together?" Also new is Michael McDonald's "I Gotta Try" (Warner Bros.), which the programmer believes will cross "a wide segment of our listening audience. I was never a big McDonald fan, but he's singing lower in pitch these days, and that's an attractive quality to these ears."

AOR

SAN FRANCISCO—"Bedrock Rap/Meet The Flintstones" by Bruce Springstone is "as catchy a novelty record as they come," opines KFOG-FM program/music director Dave Logan. The Clean Cuts disk, which parodies Springsteen's maligned childhood and features an E Street Band-styled send-up of the cartoon theme, is Logan's idea of "good fun, an important source of comic relief, a truly clever takeoff on the Springsteen legend." The programmer adds that Thomas Dolby's EMI import single, "She Blinded Me With Science," and the flip side of the new Pretenders 45, "My City Was Gone" (Sire), are garnering strong listener response. "Dolby's record has a wide-screen effect—it's very cinematic and sounds delightful on the air. And the Pretenders record has a very modern sound, an infectious beat and some solid guitar playing from Billy Bremner," formerly of Rockpile. Logan is also impressed with both sides of the new Bob Seger single, "Shame On The Moon" and "House Behind A House" (Capitol). The former reminds him of the singer's "Fire Lake"; the latter recalls "the galloping beat" of "Hollywood Nights." "I grew up with Seger's music in Michigan, and I'm convinced that this is his best vocal presentation to date," he says.

BLACK/URBAN

NEW YORK—"If people react to 'Thriller' the way I expect them to," says Sonny Taylor, music director of WRKS-FM, "then Michael Jackson has a platinum—and possibly double—record on his hands." The station is plugging the "Thriller" (Epic) cuts "Billie Jean," "P.Y.T." and "The Lady In My Life," because, Taylor says, "They just leapt right out of the box. It's good listening music, the kind you never get tired of. These are real songs." Another Taylor favorite is "All This Love" by DeBarge (Motown), which he calls "a hellified record. Eldra's voice is a grabber, and even though it's a plain, simple song, it has the earmarks of a classic." The assistant program director also likes "Human" by T.S. Monk (Mirage) for its "positive sound; it's not black or white—just a good, offbeat, funky record," and Gwen McCrae's "Keep The Fire Burning" (Atlantic), which Taylor believes is as good as, if not better than, last year's "Funky Sensation."

COUNTRY

POCOMOKE CITY, Md.—Roger Dale predicts "big things" for the Warner Bros. group Bandana, whose new single is called "I Can't Get Over You." The WDMV program/music director saw the band perform recently, and while the crowd was small, he remembers leaving the show "feeling like everyone else there—that these guys are going places." He applauds the new Sonny James single, "The Fool In Me" (Dimension), "because it takes you out of a bad mood, and the contribution of his new band, Silver, is excellent." Dale also likes Steve Wariner's "Don't Plan On Sleepin' Tonight" and "Those Were The Days" by Gary Stewart and Dean Dillon (RCA). "It's a duet that should hit top 30, the sort of honky tonk blues that brings back memories of good old times." LEO SACKS



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ABC seeks an accomplished International Sales Specialist to administer, organize, and sell Watermark programming and services to independents, networks and foreign government representatives. This position requires extensive marketing research expertise and at least five years

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EOE

Radio

Radio Specials

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

- Dec. 13, Peter Gabriel, Saga, Rockline, Global Satellite Network, 90 minutes.
- Dec. 13, Glenn Frey, Inner-View, Inner-View Network, one hour.
- Dec. 13, Warren Zevon, Guest D.J., Rolling Stone Productions, one hour.
- Dec. 13, Traffic, Continuous History Of Rock And Roll, Rolling Stone Productions, one hour.
- Dec. 13-17, The Who, special broadcast, DIR Broadcasting, four hours.
- Dec. 15-22, Led Zeppelin, BBC Special Program, London Wavelength, 90 minutes.
- Dec. 17-19, The Coasters, Dick Clark's Rock Roll And Remember, United Stations, four hours.
- Dec. 17-19, Reba McEntire, Weekly Country Music Countdown, United Stations, three hours.
- Dec. 17-19, The Time, Special Edition, Westwood One, one hour.
- Dec. 17-19, Kansas, In Concert, Westwood One, one hour.
- Dec. 17-19, Christmas, Dr. Demento, Westwood One, two hours.
- Dec. 17-19, Rod Stewart, Off The Record, Westwood One, one hour.
- Dec. 17-19, Billy Squier, Pat Benatar, Rock Album Countdown, Westwood One, one hour.
- Dec. 17-19, Skyy, Spinners, The Countdown, Westwood One, one hour.
- Dec. 17-19, The Great Lost Who Tapes Hosted by Bill Wyman, Pop Concert Specials, Westwood One, two hours.
- Dec. 18, Roy Clark, Silver Eagle, ABC Entertainment Network, 90 minutes.
- Dec. 18, '81 Monterey Jazz Festival, Jazz Alive, National Public Radio, two hours.
- Dec. 18-19, Tony Martin, "Christmas On Broadway," White Christmas, Scrooge, Musical, Watermark, three hours.
- Dec. 18-19, Ringo Starr, Soundtrack Of The 60s, Watermark, three hours.
- Dec. 19, Pat Travers, Johnny Van Zant, King Biscuit Flower Hour, ABC Rock Radio Network, one hour.
- Dec. 19, The Fixx, BBC Rock Hour, London Wavelength, one hour.
- Dec. 19, Blotto, BBC College Concert, London Wavelength, one hour.
- Dec. 19, "The Music Makers Christmas Special," Skitch Henderson, Music Makers, Narwood Productions, two hours.
- Dec. 19, "Country Closeup Christmas Special," Glen Campbell, Country Closeup, Narwood Productions, two hours.
- Dec. 19, Kenny Loggins, Spotlight Special, ABC Contemporary Radio Network, 90 minutes.
- Dec. 19-25, Grace Slick, Paul Kantner, Polyrock, Newsweek-FM, Thirsty Ear Productions, 30 minutes.
- Dec. 20, Electric Light Orchestra, Inner-View, Inner-View Network, one hour.
- Dec. 20, Phil Collins, Rockline, Global Satellite Network, 90 minutes.
- Dec. 20, Peter Gabriel, Guest D.J., Rolling Stone Productions, one hour.
- Dec. 20, Christmas Rocks, Continuous History Of Rock And Roll, Rolling Stone Productions, one hour.
- Dec. 24-25, The Dick Clark Christmas Party, Mutual Broadcasting System, three hours.
- Dec. 24-26, The Clash, Off The Record, Westwood One, one hour.
- Dec. 24-26, Jeffrey Osborne, Budweiser Concert Hour, Westwood One, one hour.
- Dec. 24-26, The Who, Supertramp, Rock Album Countdown, Westwood One, one hour.
- Dec. 24-26, Millie Jackson, Special Edition, Westwood One, one hour.
- Dec. 24-26, Waitresses, "X," In Concert, Westwood One, one hour.
- Dec. 24-26, Carl Carlton, Jeffrey Osborne, The Countdown, one hour.
- Dec. 24-26, Christmas Special, Dick Clark's Rock Roll And Remember, United Stations, four hours.
- Dec. 24-26, Billy Crash Craddock, Weekly Country Music Countdown, United Stations, three hours.
- Dec. 25, Larry Gatlin & the Gatlin Bros. Band, Silver Eagle, ABC Entertainment Network, 90 minutes.

Pro-Motions WNEW-FM Remembers

WNEW-FM New York, which is celebrating its 15th anniversary, held its annual Christmas concert Monday night (6) at Radio City Music Hall, and while there was plenty of energetic rock'n'roll performed by Little Steven & the Disciples Of Soul, Gary U.S. Bonds and the Psychedelic Furs, it was also a time for giving presents—and for remembering the anniversary of the death of John Lennon.

The rock station inaugurated the series for the benefit of United Cerebral Palsy in 1972 with a concert that featured Genesis at Avery Fisher Hall. Listeners were encouraged to bring wrapped gifts that would go to children in local hospitals, and the tradition has continued. What makes the event really special, however, is the collective presence of the station's air personalities, who accept the gifts under a huge Christmas tree prior to showtime.

"That's always been the great thing about it," proclaims program director Richard Neer. "Some people come just to see us. It's a great form of contact with the audience."

Neer expects that net proceeds from the show will exceed \$20,000. Radio City seats 5,800, and the concert sold out at ticket prices ranging from \$15 to \$10.50. Will the station return to the site next year? "We'll see what the bottom line is," Neer notes. "We left Avery Fisher after eight years because the union situation got to the point where we either charged \$25 for a ticket or broke even and had nothing left for charity."

A high point of the 1982 affair was a surprise appearance by Yoko Ono and her son Sean, who wished the crowd a warm season's greeting just before the Disciples Of Soul took the stage. They were introduced by operations director Scott Muni, who talked with Ono Wednesday (8) in a two-hour conversation broadcast by the station on the second anniversary of Lennon's death.

"It was a very emotional moment," Neer recalls. "John was killed on the same night we held our Christmas show in 1980, and I remember how we all rushed to the station when we heard the news."

The WNEW shindig has obviously inspired crosstown competitor WPLJ-FM. The ABC station plans to hold its first Christmas concert Dec. 23 at the Beacon Theatre in New York, starring Marshall Crenshaw and Steve Forbert. Tickets are \$12.50 and \$10.50, and proceeds will go to Volunteers Of America, the non-profit organization which dispatches street corner Santas and also runs a soup kitchen on the Bowery.

"We've never done anything like this before," says 'PLJ' publicist Debra Stein, "so it's a really important show for us. And it's a good organization, too. This is no administrative benefit. This is for people who really need it." Ironically, the station is promoting the show in conjunction with John Scher, who has worked in the past with WNEW at the Capitol Theatre in Passaic, N.J. "We've been co-promoting shows with John all fall, and it made sense to continue the relationship," Stein asserts.

Neer is philosophical about the competition's campaign. "Whenever you have a good idea, it's always imitated, and in that sense what 'PLJ' is doing is a form of flattery," he notes. "But we've been doing ours for

10 years, and I'd like to think that we have time and tradition on our side."

★ ★ ★

Over the summer, KNAC-FM Long Beach, Calif., sponsored two trips to the ball park and a "beach bash" for its seasonal promotion campaign. And now that winter is here, program director Jimmy (The Saint) Christopher says it's time to go skiing. The AOR station got into the holiday swing Saturday (11) with a "KNAC Ski Trip" to the Snow Valley Resort in Big Bear, Calif. Three busloads of listeners—about 125 people—left from a local restaurant, wrapped in KNAC pink and black ski caps. Tickets cost \$25, and listeners got to ride with air personalities Norm McBride, Mary Jo Godges, Sylvia Aimerito and Steve Boyer.

"The concept cements the unity of the KNAC listenership," Christopher believes. "You know, hitting the slopes, having a good time—something our people definitely know how to do. As for me, I'm getting too old for that sort of thing. I'm already 33."

★ ★ ★

WASH-FM and 68 Washington area bars and restaurants raised \$95,000 for the National Multiple Sclerosis Society during October and November in the third annual Ugliest Bartender Contest. The figure represents a 63% increase over last year's total. The promotion was sponsored, in part, by Miller High Life, Western Airlines, Club Med and Washingtonian magazine.

LEO SACKS



Billboard photo by Chuck Pulin
YOKO & SEAN—Yoko Ono and Sean Lennon make a surprise appearance at the annual WNEW-FM Christmas concert, held this year at Radio City Music Hall.

Just A Little Imagination

645 Madison Ave., N.Y. 10022

Billboard® TOP 50 Adult Contemporary

Survey For Week Ending 12/18/82

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This Week	Last Week	Weeks on Chart	TITLE, Artist, Label & Number (Dist. Label) (Publisher, Licensee)	WEEKS AT #1
1	2	12	HEARTBREAKER Dionne Warwick, Arista 1015 (Gibb Brothers, BMI, admin. Unichappell)	1
2	3	7	THE GIRL IS MINE Michael Jackson/Paul McCartney, Epic 34-03288 (Mijac/Warner Tamerlane, BMI)	
3	1	10	TRULY Lionel Richie, Motown 1644 (Brockman, BMI)	
4	4	12	STEPPIN' OUT Joe Jackson, A&M 2428 (Albion/Almo, ASCAP)	
5	5	7	IT'S RAINING AGAIN Supertramp, A&M 2502 (Delicate/Almo, ASCAP)	
6	6	9	MISSING YOU Dan Fogelberg, Full Moon/Epic 34-03289 (Hickory Grove, ASCAP)	
7	7	13	ON THE WINGS OF LOVE Jeffrey Osborne, A&M 2434 (Lincoln Pond/Almo/March 9, ASCAP)	
8	8	9	I.G.Y. (What A Beautiful World) Donald Fagen, Warner Bros. 7-29900 (Freejunkt, ASCAP)	
9	9	10	YOU AND I Eddie Rabbitt With Crystal Gayle, Elektra 7-69936 (Four Way, ASCAP)	
10	12	7	AFRICA Toto, Columbia 38-03355 (Hudmar/Cowbells, ASCAP)	
11	13	5	BABY COME TO ME Patti Austin, QWest 50036 (Warner Bros.) (Rodsongs, ASCAP)	
12	15	5	TWO LESS LONELY PEOPLE IN THE WORLD Air Supply, Arista 1004 (Unart/Big Parade, BMI)	
13	11	19	UP WHERE WE BELONG Joe Cocker And Jennifer Warnes, Island 7-99996 (ATCO) (Famous, ASCAP/Ensign, BMI)	
14	14	7	MANEATER Daryl Hall & John Oates, RCA 13354 (Fust Buzz/Hot-Cha/Unichappell, BMI)	
15	22	4	YOU CAN'T HURRY LOVE Phil Collins, Atlantic 7-89933 (Stone Agate, BMI)	
16	24	3	HEART TO HEART Kenny Loggins, Columbia 38-03377, (Milk Money/Genevieve, ASCAP/Foster Frees, BMI)	
17	21	5	MEMORY Barry Manilow, Arista 1025 (Koppelman-Bandier, BMI)	
18	18	6	THEME FROM DYNASTY Bill Conti, Arista 1021 (SVO, ASCAP)	
19	23	5	THE OTHER GUY Little River Band, Capitol 5185 (Screen Gems-EMI, BMI)	
20	20	9	A LOVE SONG Kenny Rogers, Liberty 1485 (Music Corporation Of America/Sycamore Valley, BMI)	
21	25	4	A PENNY FOR YOUR THOUGHTS Tavares, RCA 13292 (Kenny Nolan/Downtown, ASCAP)	
22	22	13	LOVE ME TOMORROW Chicago, Full Moon/Warner Bros. 7-29911 (Double Virgo/Foster Frees/Irving, BMI)	
23	23	13	SOUTHERN CROSS Crosby, Stills And Nash, Atlantic 7-89969 (Kenwon/Catpatch/Gold Hill, ASCAP)	
24	24	17	THE ONE YOU LOVE Glenn Frey, Asylum 7-69974 (Elektra) (Red Cloud/Night River, ASCAP)	
25	29	3	LOVE IN STORE Fleetwood Mac, Warner Bros. 7-29848, (Fleetwood Mac, BMI)	
26	30	3	RIGHT BEFORE YOUR EYES America, Capitol 5177, (Marc-Cain, CAPAC)	
27	33	3	HEART OF THE NIGHT Juice Newton, Capitol 5192, (Warner-Tamerlane/Flying Dutchman/Sweet Harmony, BMI)	
28	28	5	GLORIA Laura Branigan, Atlantic 4048 (Sugar Song Publications, BMI)	
29	31	4	I GOTTA TRY Michael McDonald, Warner Bros. 7-29862 (Genevieve/Milk Money, ASCAP)	
30	34	2	DOWN UNDER Men At Work, Columbia 38-03303 (Blackwood, BMI)	
31	32	4	THE ELVIS MEDLEY Elvis Presley, RCA 13351 (Rightsong/Elvis Presley/Unart/Combine/Screen Gems-EMI, BMI/Intersong/Gladys/MCA, ASCAP)	
32	38	2	STILL TAKING CHANCES Michael Murphy, Liberty 1486 (Timberwolf, BMI)	
33	36	3	INSIDE/CAROLINA DREAMS Ronnie Milsap, RCA 13362, (Lodge Hall, ASCAP)	
34	34	16	HEARTLIGHT Neil Diamond, Columbia 38-03219 (Stonebridge/New Hidden Valley, ASCAP/Carole Bayer Sager, BMI)	
35	35	8	I WOULDN'T BEG FOR WATER Sheena Easton, EMI-America 8142 (Unichappell, BMI)	
36	36	16	NOBODY Sylvia, RCA 13223 (Tom Collins, BMI)	
37	NEW ENTRY		SEXUAL HEALING Marvin Gaye, Columbia 38-03302 (April, ASCAP)	
38	37	19	BREAK IT TO ME GENTLY Juice Newton, Capitol 5192 (MCA, ASCAP)	
39	NEW ENTRY		SOMEBODY'S ALWAYS SAYING GOODBYE Anne Murray, Capitol 5183 (Hall/Clement/Weik, BMI)	
40	NEW ENTRY		SHOOT FOR THE MOON Poco, Atlantic, 7-89919 (Pirooting, ASCAP)	
41	39	6	USED TO BE Charlene & Stevie Wonder, Motown 1650 (Stone Diamond, BMI)	
42	40	7	IN THE NAME OF LOVE Roberta Flack, Atlantic 7-89932 (Antisia/Bleuning, ASCAP)	
43	41	9	THE ONLY WAY OUT Cliff Richard, EMI-America 8135 (WB, ASCAP)	
44	42	7	RIGHT HERE AND NOW Bill Medley, Planet 13317 (RCA) (ATV/Mann And Weil, BMI)	
45	43	22	YOU CAN DO MAGIC America, Capitol 5142 (April/Russell Ballard, ASCAP)	
46	35	15	GYPSY Fleetwood Mac, Warner Bros. 7-29918 (Fleetwood Mac/Welsh Witch, BMI)	
47	44	9	SO MUCH IN LOVE Timothy B. Schmit, Full Moon/Asylum 7-69939 (Elektra) (ABKCO, BMI)	
48	47	19	I KEEP FORGETTIN' (EVERY TIME YOU'RE NEAR) Michael McDonald, Warner Bros. 7-29933 (Yellow Dog, ASCAP)	
49	46	6	MUSCLES Diana Ross, RCA 13348 (Mijac, BMI)	
50	45	25	EYE IN THE SKY The Alan Parsons Project, Arista 0696 (Woolfsongs/Careers, BMI)	

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

Record Factory Gets Computers 31-Store California Chain Jumping On Bandwagon

By JOHN SIPPEL

LOS ANGELES—By April, all 31 Record Factory stores in northern California will be selling home computer hardware and software.

It's the fruition of an idea born March, 1981 at chain owner Sterling Lanier's Pacific shore diggings, where home office executives and select store managers were conducting a brainstorming session.

Lanier and vice president of marketing Bob Tolifson invited in Randy Sugarman, the chain's accountant, feeling an outsider would provide an objective viewpoint. He suggested video game cartridges and home computers.

Lanier and Tolifson almost immediately reintroduced cartridges, which they had deleted more than a year before. "Home computers are a different ballgame," Tolifson avers. "We could be in it for years and still be learning new possibilities. You are only as good as the time spent

studying computers. And that goes for everyone in our stores."

Record Factory isn't taking any chances with its six-figure investment in equipment and software. The chain created an etagere-like metal fixture, atop which is a neon "Computer Hardware" sign. Twenty-one Record Factories are currently so equipped. They carry demonstrable Atari 400 at \$269.95 and will very shortly receive Atari 800. The Commodore VIC-20 at \$199.95 is also stocked.

At the base of the four feet wide by six feet high metal display is a storage area, containing a projector, which contains a cartridge, which contains a film explaining the Atari unit's capabilities. The film invites the browsing customer to try his hand on the computer keyboard, which in turn triggers a series of questions taking the shopper through the computer possibilities when the patron types out particular lettered codes.

Tolifson wants the electrical current always kept on in the unit during store hours, inviting demonstration. "The computer isn't as easy to sell through as the manufacturers would lead you to believe, nor is it as hard as it seems when you first get into it," Tolifson says. "And the markups are good, which is great at this time."

Tolifson and the chain's computer guru, Dan Touissant, are equipping stores with one each of most of the expensive accessories, such as disk drive for floppy disk (\$300-\$500) or for cassette (\$100), along with memory expansion (\$60-\$120); telephone modem (\$300-\$500); monitors (\$600) and printers (\$300-\$500).

A wide array of prerecorded cartridges, cassettes and floppy disks, ranging from entertainment to education and programming, is available from \$20 to \$50, Touissant points out. As the Atari handbook for salespersons points up, the computer, like a record or tape player, is useless without accessories.

Recently, Tolifson led a contingent of Record Factory managers and administrative personnel to Atari's headquarters in Sunnyvale, where they attended a four-hour seminar. "It provided everyone with their first chance for 'hands-on' experience," Tolifson enthuses. "What's special about Atari training is the two booklets, 'The Salesperson's Guide To The Atari Home Computer System' and 'An Introduction To Selling The Atari 400.'" Tolifson also values a sales training manual for the VIC-20 prepared by computer reps from Northern Specialty Sales in San Jose.

Atari also supplies its customers with an 800 number, which clerks can call anytime they are faced with a problem for which they have no answer. Tolifson prizes such an important liaison with a manufacturer, especially when the stores are breaking in a new concept.

(Continued on page 24)

MTV Coming To Gold Circle Record Sections

By EDWARD MORRIS

NASHVILLE—The 50-store Gold Circle chain of department stores has begun installing monitors to show MTV in its record and tape sections and is, where possible, moving the sections to corner locations within the stores. Based in Columbus, Ohio, Gold Circle has outlets in New York, Pennsylvania, Ohio and Kentucky.

Harry Suttmiller, record buyer for the chain, says the sections range in floor size from 1,200 to 3,000 square feet and are restocked twice a week. The average section has \$75,000 worth of inventory, Suttmiller reports, and the average annual sales volume is about \$250,000. "A few are hitting \$400,000," he says.

To date, facilities for MTV showing have been installed in four stores in Akron, two in Columbus and one each in Buffalo and Pittsburgh. "If cable tv is available," Suttmiller explains, "we're putting it in."

Similarly, not all Gold Circles have their record sections in corners. "We're going to corner locations as we remodel or open new stores," Suttmiller notes. The record mix is

(Continued on page 24)



STREET TALK—John Cougar, seated right, chats at Record Bar in Greensboro, N.C. while in town to do a show. Others, from left standing, PolyGram vice president Herb Heldt and sales rep Cal Spurlin; seated, Record Bar managers Dorothy Labell and Geoffrey Gardner.

RENTAL DE-EMPHASIZED

California Dealer Pough Emphasizes Video Sales

By EARL PAIGE

SANTA ANA, Calif.—Movie studios' sentiment against video rental, coupled with their efforts to swing retailers toward sales, tends to obscure the fact that some veteran specialty outlets have always wanted to stress the latter. That's the view of John Pough of Video Cassettes Unlimited here.

So modest that he wouldn't like to be described as a retailer whom others follow, Pough and wife Carol are regarded as having held together the Southern California Video Retailers Assn. (SCVRA). That's one of the first such organizations, acknowledged as the leading regional group, and now a chapter of the Video Software Dealers Assn. (Billboard, Nov. 20).

First of two parts

"The video retailer didn't invent rental," says Pough, who as re-elected chapter president recently told the group of 30 store owners they need to emphasize sales more. "It was our customers. We stocked these things and they were priced too high. Why should 'Ghost Story' be \$100?"

Pough carefully tracks rental activity of each title in Video Cassettes Unlimited's 2,000-title, 5,000-copy library and then pushes purchase at from \$1 to \$2 off per rental time.

Every film in stock (maintained by studio instead of by alphabetical

title) carries a card on which each rental is marked off. Thus, by simply examining a rental tape, Pough and staff can see when sale is appropriate. "It is a judgment," he says, whether to charge \$1 off or \$2 (he sticks with those two discounts). Moreover, the stores' catalog carries the list price of each movie, which Pough feels is another incentive toward purchase.

Another subtlety studios might note, says Carol Pough, is that the store emphasizes older titles. One wall is completely covered with empties, but these are 75% older releases. "This is calculated, and when we 'paper' the adjoining wall, we will also stress older titles. This reminds people of movies that they have always wanted to see but never think of," she says.

Video Cassettes Unlimited also offers bargain rentals, a carry-over from John Pough's former business, a car wash. "We always gave the 10th wash free," he says, harking back before November, 1978 when he opened the store. "So similarly, we offer each 10th rental free, giving out a little card each time." The store also sells a \$65 coupon good for 20 rentals.

Were a customer to limit rentals to just weekends when the price is \$5 (instead of \$3.50 Monday through Thursday), the savings would be \$1.75 per film with the coupon.

(Continued on page 24)

Rent-A-Record Founder Makes Offer To Labels

LOS ANGELES—Rena Rent-A-Record founder Dave Nancoff (Billboard, Nov. 20, 27) is offering the six branch-operated U.S. record firms a chance to buy in or buy all of his concept business, concurrent with an attempt to go public.

"It's their product we are selling in Rena outlets, which are therefore the vested interests in my whole business. I would not sell to a blank tape maker, for example. This is the record industry's chance to get back some of the money that would be lost to home taping," Nancoff says.

"I've already spent more than \$100,000 in investigating and following through on the possibility of becoming a publicly held company," the young Toronto businessman continues. "I am told that in planning such a public issue for the U.S., I have to withhold information until the right time, when we get approval. I feel that sometime in January we will disclose a \$4 million to \$5 million first issue."

Nancoff says if such an issue is successful, it would be the foundation for a 100-location chain across the U.S. These locations would be financed by the public company, he

says, joining the 11 current U.S. Rena locations. There are single Renas in Providence, Laredo, Atlanta, White Plains, Baton Rouge, Cincinnati, Philadelphia, and Fort Wayne, and three in Chicago.

Nancoff visualizes the finalization of Rena openings in Berkeley, Seattle, Nashville, Cleveland and Milwaukee in January. There are also nine Rena outlets scattered across Canada. The first Rena rental outlet was opened in Toronto two years ago.

Since he was featured in a recent Forbes magazine article about Rena, Nancoff claims he has been getting from 20 to 25 inquiries from U.S. parties daily.

Nancoff says he is currently having a private audit of his Rena business done and will establish his selling price based upon the results. Early indications from the auditors place the value of the business at \$500,000, he says.

Nancoff says he has sent letters to CBS, WEA, PolyGram, Capitol/EMI, RCA/A&M and MCA, offering to part with his business or to stay on as part owner or as a Rena executive.

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'CLONING' OF CHAINS CITED

Video Stores Hit Smaller Markets

• Continued from page 1

locally based Video Biz, headed by Bob Moffett, board chairman, and Ray Fenster, president. "My son, Scott, has four stores in Richmond, Va. and is opening two more," says Moffett.

Moffett, who now has about 100 affiliates all over the country agrees with Mayer. "It's like football tickets. The 50-yard seats go first, then the 30-yards, then the 20-yards."

Video Biz, technically an affiliate network, is applying for franchise licenses in every state, says Moffett, who along with Fenster got his start with George Atkinson, head of pioneering giant Video Station.

Total store scorecards are difficult to compile because of spin-off operations that often involve different store names than the original franchisor or network progenitor.

Mayer's study ranks Video Connection of Syosset, N.Y. as the largest franchisor, recently at 150 units in 26 states (Billboard, Aug. 28). Largest affiliate network is Video Station, based in Santa Monica, Calif., now reporting 450-plus affiliates.

Other franchisors include National Video out of Portland, Ore., where president Ron Berger says 49 of the present 192 U.S. units were added in the past month along with four in Canada, where the firm has 20.

Another franchisor agreeing fully that expansion is headed toward smaller markets is Jim Lahm of Video Cross Roads in nearby Or-

ange, Calif., which will announce next month a concept of regional franchising.

Undaunted by larger and earlier franchise contemporaries, Lahm says he now has 20 franchises, 18 in Southern California and two in Nevada. Half are conversions of either independent stores or other affiliate or franchisee units.

In fact, Lahm has a program for store conversion to his concept which calls for hardware and accessory emphasis. Also, each unit is supplied with a computerized format inventory.

That not all similarly-named "chains" are, in fact, chains at all is pointed up by Video Movie Centers in Florida. "These were all individually owned," says an operator of one in Clearwater, Fla. "It was more of a buying cooperative."

Entirely novel expansion is also part of the total growth pattern, as in National Video's move into 67 Fred Meyer Northwest shopping centers via kiosks. First indicated in September at three monthly, these now total five, says Berger. It had been noted earlier that the kiosks were not to go under National Video's banner, to protect other nearby franchisees (Billboard, Oct. 20).

Expansion by the Denver National Video franchisee, Roy Enter, typifies small market penetration. In addition to Laramie, Enter is opening single units in Cheyenne; Boulder and Greeley, Colo.; Lincoln, Neb.; and Shreveport, La.; and four in Denver.

Enter says people in smaller cities have fewer movie theatres. "In fact, they have less of a lot of things in terms of home entertainment." He also cites the extreme cooperativeness of local chambers of commerce. "They'll paint your interior. Also, advertising is much more efficient. Think about an ad in the 'Greeley Sentinel' or some such and what I have to pay in Denver metros," says Enter, a financial consultant for 12 years before signing with National Video.

Not all franchisors and affiliate network chains are targeting small markets, but a number are loath to reveal any plans because of the speculative atmosphere surrounding video store expansion and growth claims.

One operation not targeting small markets is the Video Concepts division of Jack Eckerd Corp., Denver. It has opened 30 of its existing 176 units in the past six months, says Bob House, director of advertising, but will remain in metro shopping centers.

A key to expansion for many franchisors or networkers is the model store. In fact, National Video's move eastward is scheduled this way. A sales office in the Philadelphia suburb of Collingswood, N.J. will open when the model store is ready (it's under construction on Park Ave.). Similarly, a model store will be built in Denver before National Video opens its regional office there, probably in March.



Billboard photo by Chuck Pulin

PROMOTION NOW—A couple of members of the Psychedelic Furs chat with a customer at Disc-O-Mat's Times Square store in New York. The Columbia group was promoting their current album, "Forever Now."

... AND WE HAVE MORE THAN 350 OTHER SPLITTERS, COUPLERS, SWITCHES, JACKS, ADAPTERS, CONNECTORS, CABLES, CORDS, BALUNS, AND RECORD CARE ACCESSORIES WHERE THESE CAME FROM.

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DECEMBER 18, 1982, BILLBOARD

Billboard® Survey For Week Ending 12/18/82

Top 15 Video Games

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These are the best selling home video games compiled from retail outlets by the Billboard research department.

This Week	Last Position	Weeks on Chart	TITLE	Copyright Owner/Manufacturer, Catalog Number
1	1	13	PITFALL—Activision AX 108	WEEKS AT #1 5
2	2	15	DONKEY KONG—Coleco 2451	
3	9	3	ET THE EXTRA TERRESTRIAL—Atari 2674	
4	3	15	FROGGER—Parker Bros. 5300	
5	5	9	MEGAMANIA—Activision AX 017	
6	6	15	PAC-MAN—Atari CX-2646	
7	12	3	RAIDERS OF THE LOST ARK—Atari CX-2659	
8	4	15	BERZERK—Atari CX-2650	
9	15	4	REALSPORTS—Baseball Atari CX 2640	
10	8	15	DEMON ATTACK—Imagic 7200	
11	7	4	EARTHWORLD—(Swordquest) CX 2656 Atari	
12	13	3	ADVANCED DUNGEONS & DRAGONS—Intellivision 3410	
13	14	15	EMPIRE STRIKES BACK—Parker Bros. 5050	
14	11	11	VENTURE—Coleco 2457	
15	NEW ENTRY		LOCK N' CHASE—Intellivision 5663	

Grammy Tie-In Material Ready From NARM

NEW YORK—NARM has ready for distribution to merchandisers a series of materials to tie-in with the 25th anniversary presentation of Grammy awards over CBS-TV Feb. 23.

The material, free, shipped freight through the trade association, is designed, in some instances, to be used for Grammy nominated product. The nominees will be revealed on Jan. 11.

Under the overall banner of "Discover Grammy Music," the materials include a 24- by 36-inch album of the year poster; a 24- by 36-inch song of the year poster; an 8½- by 11-inch art sheet; a 2- by 3-inch nominee sticker; a 2- by 3-inch Grammy winner sticker; and 2- by 11½-inch title strip with the phrase "Discover Grammy Music."

The campaign, first announced by Harold Okinow during his installation as NARM president at the association's convention in Los Angeles this year, is NARM's first tie-in with the NARAS Grammy awards. According to Joe Cohen, NARM executive vice president, the NARAS relationship will continue in future years.

NARM is hopeful that extensive use of the merchandising aids will elicit interest in Grammy product far beyond the Feb. 23 telecast. The special three-hour silver anniversary presentation is expected to draw 25 million viewers.

The materials are available through NARM's offices at 1008-F Astoria Blvd. in Cherry Hill, N.J. A special order-form insert—depicting each aid—is included in the December issue of Sounding Board, the NARM house organ.



MAXIMIZING MTV—The Columbus, Ohio-based Gold Circle chain of department stores is integrating MTV showings into many of its record and tape sections. Plans also call for the sections to be relocated in store corners where possible. There are 50 Gold Circle outlets in four states.

Gold Circle Outlets Getting Monitors To Screen MTV

• Continued from page 22

basically the same from store to store, he says, except for those located in areas with large black populations.

Each store has a 12-foot-long section for prerecorded audio tape and a four-foot section for accessories, and some stores have four-foot sections of prerecorded video tapes on a test basis. The audio cassettes are on open display and can be handled by customers.

Gold Circle prices its singles at from \$1.39 to \$1.69 and its frontline albums from \$6.89 to \$7.99. Some deep catalog albums are pegged at \$8.96, Suttmilller says. Advertising is covered by two budgets, one for the record department itself and the other for general store advertising. Suttmilller says the stores circulate a weekly ad supplement of from four to 64 pages, depending on the season. The record department adver-

tising is mostly co-op, he adds.

Suttmilller describes album sales as "slightly up" over last year but notes that blank and prerecorded cassettes sales have more than doubled. Eight-track movement, he says, is "virtually non-existent."

Computers At Record Factory

• Continued from page 22

Tolifson reports fair advertising support from computer makers thus far. He says they are providing sufficient funds to cover the basics, asking that accounts probe the market to determine the best way to utilize their bucks. Lanier and Tolifson favor tv in their early buys, hoping to capitalize on their theory that they must sell the entire family on the rewards of a home computer.

Retailing

New LP/Tape Releases

This listing of new LP/Tape releases is designed to enable retailers and radio programmers to be up-to-the minute on available new product. The following configuration abbreviations are used: LP—album; 8T—8-track cartridge; CA—cassette. Multiple records and/or tapes in a set appear within parentheses following the manufacturer number.

POPULAR ARTISTS

- CAREY, TONY**
Tony Carey
LP Rocshire Recs. RSR 0001
- CORRALES, FRANK, BEN TAVERA KING, & THE LOS POLKEROS GROUP**
Saturday Night San Antonio
LP Folkways FD6527
- CRASH CRADDOCK**
The New Will Never Wear Off Of You
LP Capitol ST 12249
- D'LEON, OSCAR**
El Discobolo
LP Top Hits TH-AMF/2207
- EDWARDS, LEE**
Shades Of Love
LP Walkoffa Liberty Recs. AR 6081 \$5.98
- FIRST LOVE**
Love At First Sight
LP Chycago Int'l FZ 38374
- HILL, Z.Z.**
The Rhythm & The Blues
LP Malaco MAL 7411 \$8.98
CA MAL 7411 \$8.98
8T MAL 7411 \$8.98
- HOT CHOCOLATE**
Mystery
LP EMI ST-17077
- KING, BEN TAVERA**, see Frank Corrales
- KINNEY, FERN**
Sweet Music
LP Malaco MAL 7410 \$8.98
CA MAL 7410 \$8.98
8T MAL 7410 \$8.98
- MARLEY, RITA**
Harambe
LP Shanachie 43010
- MISSISSIPPI DELTA BLUES BCND**
Mississippi Delta Blues Band Chromatic Style
LP TJ Recs. TJ 1054 \$8.98
- MYERS, SAM**
Sam Myers Down Home In Mississippi
LP TJ Recs. TJ 1030 \$8.98
- NELSON, BILL**
Flaming Desire & Other Passions
LP PVC Recs. PVC5901
- NU-CLEAR ENERGY**
Ground Zero
LP J.P. Prod'ns NGR 101
- LOS POLKEROS GROUP**, see Frank Corrales
- THRESHOLD**
Threshold
LP Penthouse 2011 \$6.98
CA 2001-C \$6.98

JAZZ

- VARIOUS ARTISTS**
Hudson Rock
LP MCE Recs. MCE 12330417 \$7.98
- LOS VECINOS**
Acabandol
LP Algar ALG-32
- WOLFER, BILL**
Wolf
LP Constellation 60187-1
- BLAKEY, ART**
Keystone 3
LP Concord Jazz CJ196
- DAVISON, WILD BILL, & RALPH SUTTON**
Together Again
LP Storyville SLP4027
- GARSON, MIKE**
Jazzical
LP Jazz Hounds JHR0005
- LEWIS, JOHN, GROUP**
Kansas City Breaks
LP Finesse FW38187
- MAGNUSSON, BOB**
Two Generation Of Music
LP Trend TR528
- MOSHER, JIMMY, QUARTET**
A Chick From Chelsea
LP Discovery DS860
- PAICH, MARTY, BIG BAND**
What's New?
LP Discovery DS857
- SPANIER, MUGGSY**
Hot Horn
LP Storyville SLP4053
- SUTTON, RALPH**, see Wild Bill Davison

GOSPEL

- ANGELIC GOSPEL SINGERS**
Touch Me Lord Jesus
LP Malaco MAL 4381 \$7.98
CA MAL 4381 \$7.98
8T MAL 4381 \$7.98
- DAVIS, JIMMIE**
Favorites
LP Canaan 9895
- PARIS, TWILA**
Keepin' My Eyes On You
LP Milk & Honey 1041
- STIPECH, JAMES GABRIEL**
All That I Am
LP CRT 1050

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CLASSICAL

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LP DG Digital 2532 048 (2) \$25.96
CA 3302 048 (2) \$25.96
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LP Philips Sequenza 6527 143 \$6.98
CA 7311 141 \$6.98
- BRAHMS, JOHANNES**
Symphony No. 4
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- DVORAK, ANTONIN**
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- LOEWIE, CARL**
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- MAHLER, GUSTAV**
Das Lied von der Erde
Ludwig, Kollo, Berlin Philharmonic, Karajan
LP DG 2531 379fl \$10.98
CA 3301 379 \$10.98
- Song Cycles—Kindertotenlieder, Four Songs From Ruckert; Songs Of A Wayfarer**
Fischer-Dieskau
LP DG 2531 375 10.98
- MENDELSSOHN, FELIX**
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Melos Quartet
LP DG 2740 267 (4) \$43.92
- MOZART, WOLFGANG AMADEUS**
Divertimenti & Contradances (Mozart In Chelsea)
Marriner, Academy of St. Martin-in-the-Fields
LP Philips Sequenza 6527 151 \$6.98
CA 7311 151 \$6.98
- Piano Concertos Nos. 21 "Elvira Madigan" & 26 "Coronation"**
Ingrid Haebler, London Symph. Orch., Rowicki
LP Philips Sequenza 6527 147 \$6.98
CA 7311 147 \$6.98
- Piano Concertos 22 & 21 ("Elvira Madigan")**
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CA 3301 372 10.98
- Thamos, King of Egypt**
Salzburg Mozarteum, Orch., Hager
LP DG 2537 060 \$10.98
- PROKOFIEV, SERGE**
"Romeo & Juliet" Highlights
Rotterdam Philharmonic Orch., de Waart
LP Philips Sequenza 6527 153 \$6.98
CA 7311 153 \$6.98
- RIMSKY-KORSAKOV, NIKOLAI**
Scheherazade
Minneapolis Symph., Dorati
LP Philips Sequenza 6527 155 \$6.98
CA 7311 155 \$6.98
- SCHUBERT, FRANZ**
Symphonies Nos. 8 "Unfinished" & 5
Vienna Philharmonic, Bohm
LP DG 2531 373fl \$10.98
CA 3301 373 \$10.98
- SCHUMANN, ROBERT**
Lieder
Mathis, Eschenbach
LP DG 2740 266 (3) \$32.94

California Dealer Pough Emphasizes Video Sales

• Continued from page 22

Moreover, the rental on the first time per movie is applicable toward purchase. Pough stresses that this deal is applicable only once per title.

Unlike many video retailers, Pough maintains the store's stock for sale as new separately. "I've never wanted to sell a movie that the customer could say had been rented. At one time, we had seven 'Star Wars' for sale in VHS and 18 for rental, three Beta for sale and seven rental," he says, adding that VHS enjoys a three to one advantage at the store.

Pough's rental program and agreement is simple, consisting of a one-copy carbon the customer signs and indemnifies at full sale price of the movie. The store does not retain a security deposit, instead recording the customer's credit card number (or bank deposit number) along with driver's license number. In rare instances, a cash deposit is required.

Not-so-fine print on the agreement spells out elements of the state criminal code, and a final admonition warns against copying tapes. "I had this woman arrested and prosecuted," Pough relates. "And do you know what the studios told me when I asked them to join in the case? I

was a nice guy to go through all that trouble, they said. It makes you wonder how concerned they are about home duping."

Pough's streamlined approach to inventory is reflected in the absence of hardware, although a Rent-A-Beta machine rental program is offered. Rental schedule (store hours are 9 a.m.-7 p.m. Monday through Friday and 9 a.m.-6 p.m. Saturday) includes a matinee price Monday through Thursday of \$2.95 (\$4.95 Friday and Saturday) if returned prior to 5 p.m. Overnight is \$5.95, except Friday (\$7.95) and Saturday (\$14.95).

The store stocks no games. "I want people watching movies," Pough states flatly. Laser disks are stocked and may soon be rented, but as for CED: "I don't believe in it," says Pough.

Video Cassettes Unlimited is headquartered in the Northland Center strip along bustling Tustin Ave. in Santa Ana. It's experienced growth leaps from 500 square feet to 1,000 and then (in March, 1982) to 3,000. Current site is just 50 yards from the original.

Next week: inside a totally computerized inventory plan which can even provide customers with print-outs of their yearly rentals.

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Talent & Venues

Rock'n'Rolling

Coming: One Giant Leap For Wendy O. Williams

By ROMAN KOZAK

Yes, Wendy O. Williams wants to (and probably will) jump off the 15-story Capitol Records building in Los Angeles, and it is not because "Coup D'etat," the Plasmatics' debut LP for the label, has yet failed to break into the LP charts.

No, Wendy just likes to do these things, and as for the LP, she and Capitol figure that with a new video on MTV and an upcoming tour, the record will do well enough. The video, incidentally, shows Wendy jumping from the top of a speeding school bus, which goes on to crash into a wall of television sets. She did it with a sprained ankle.

Why do these things, we ask her. "The statement is the statement," she says. "When the painter was asked why did he paint that painting, and what did it mean, he said, 'If I could tell you in words, I wouldn't have painted it. I have to do these things. It has to be done.'"

"Most of what you see on tv, what you hear on the radio, most of what you get in the supermarket, has the nourishment and the guts taken out of it. What's left is the Hollywood finish; it looks good on the outside, but it's empty inside. That's the easy way; what I call the pop way, which is most acceptable to the status quo. We are against that. There is passive art and aggressive art, and what we do is aggressive art, which to me is the only real art form.

"What makes people violent, what makes kids violent, is the complacency of a society in a world that's destroying itself," she says.

Wendy O. Williams may risk life and limb for her shows or video or art, but she is hardly committed to destroying herself. In fact, she's a bit of a health nut, devoted to jogging, health foods, and weight training. Those sledgehammers she hefts around on stage are real.

"It's a way of life," she says. "It's what makes me high, and it makes everything easy so I don't have to think about it. I just do it. Jogging and everything helps in singing. I want to be able to expand and take chances, not only with my life, but with my voice.

"I don't see a lot of women in rock taking chances with their voices. They take a very conservative stance, whereas male singers do it a lot. Janis Joplin, who was more into blues, was a woman who was using

her voice. I want to be known for the same thing. This is part of why I jog. I started jogging for my breathing, and I think this album shows how my breathing is coming from my very toes," she says.

Though the Plasmatics do not sell that many records (as yet), there is no denying the band's—and especially Wendy O.'s—recognition factor. But even without that, she would turn heads on the street. Few people look like Wendy O. Williams. Does it bother her to be stared at?

"I don't mind if they look, as long as I can look back," she says. "I can't help being myself. And I get support from old ladies and teens. Women like for other women to take chances. It works. I feel that I'm encouraging people, and I get thanks back. I get people who are shocked, but that shocks me. What can you say?"

Persistence, she adds, is the key. The Plasmatics have been around for nearly four years, releasing their initial records first by themselves and later through Stiff. Only now do they have major record company and major agency (ATI) support.

There has been resistance from record companies, radio, critics, even the police in Milwaukee. But Wendy is undaunted. "I am who I am. The most important thing is my singing, and making the heaviest rock'n'roll we possibly can, using all of the media that we can. More video, more People magazines, more everything. What we are doing is revolutionary, it has a message, and it really is cathartic."

As for the leap off the Capitol Building, she says it is part of a script she is writing for the next Plasmatics video. No doubt manager Rod Swenson will have a word or two about if and/or how it will happen,

(Continued on page 26)

Canned Heat Gets Ready To Try U.S. Comeback

By ED HARRISON

LOS ANGELES—Canned Heat, a fixture of the '60s psychedelic rock era, is alive and well and aiming for a U.S. comeback.

The group, who enjoyed their greatest popularity in the late '60s via concert appearances at the Isle of Wight, Woodstock and Monterey Pop festivals, have remained active for 17 consecutive years despite numerous personnel changes and the deaths of members Alan Wilson and Bob "The Bear" Hite. Hite's death of a heart attack in 1981 put the group's future in jeopardy.

"We thought that was it for the band, following Bob's death," says rhythm guitarist Mike Halby, a five-year member. "But we previously had booked a tour of Australia and felt that if the people still responded to us, then we'd continue. If they didn't, we'd quit."

Halby says that Canned Heat has sustained considerable popularity in Europe and Australia in particular, playing dates with Men At Work, Moving Pictures and other groups that are being well received in the U.S.

"We seem to be stonger outside the U.S.," says Halby. "Here it's very trendy, with things changing so rap-



FRIENDLY FIGHT—Jesse Colin Young and Carly Simon embrace backstage at the Bottom Line in New York after she joined him onstage for a duet of "Fight For It," a song from his current Elektra LP.

Talent In Action

PRINCE THE TIME

Univ. of Pennsylvania
Philadelphia
Tickets: \$11.50, \$10.50

Even in a small hockey rink with lousy acoustics and an erratic sound system, Prince still puts on an exceptional show. The diminutive Warner Bros. artist has a truly charismatic stage presence, whether singing normally in falsetto or in alto; playing blistering Hendrix-inspired lead guitar; or dancing across the stage in a calculated frenzy.

Prince's Nov. 24 set was composed of various songs from his last three Warner Bros. albums, "Dirty Mind," "Controversy" and the current "1999." Strangely, he and his five-piece band didn't perform "Sexy Dancer" or his breakthrough single "I Wanna Be Your Lover." The highlight of the evening was his seductive interpretation of "International Lover," the ballad that ends "1999."

Amidst dry ice smoke and red lights, Prince crooned his double entendre lyrics and moved about the stage. At the top of his elaborate stage setup, a brass bed appeared, and, after discarding his shirt, Prince climbed atop it. The crowd went crazy, and the bed slowly descended out of sight.

Less overtly dramatic, but still highly entertaining, was the Time. Led by "pretty boy" singer Morris Day, the band zipped through its

Juliana's Sound Services Institutes Club DJ Award

By RADCLIFFE JOE

NEW YORK—Juliana's Sound Services has instituted an annual DJ award, designed to boost morale and stimulate incentive among the DJs in its almost 200 clubs around the world.

The award, comprised of a certificate and monetary compensation, is open only to spinners in the Juliana's chain. To qualify, DJs are evaluated on their ability to: select and play imaginative dance music; show proficient skills in the art of music mixing; demonstrate a thorough working knowledge of the equipment they use; demonstrate

proficient microphone techniques, and display a flair for entertaining; show a consistently smart, well-groomed appearance; display enthusiasm, friendliness and dedication on the job; have a good relationship with both the club's management and its customers; devote special attention and care to the equipment; maintain an excellent time-keeping record.

According to Alice Gamret of Juliana's in New York, the DJs, who are hired by Juliana's and leased to participating clubs, are evaluated by supervisors in North America, Europe and Asia. One from each continent is picked for final evaluation by Juliana's board of directors, which meets once a year for other business. The directors never meet the contest participants prior to selection of a winner.

To ensure that there is no favoritism, finalists in the contest are also judged on an evaluation submitted by either the hotel manager or the food and beverage manager of the hotel in which the club is located.

Tom Vaughan, chairman of the board of Juliana's, hopes that the establishment of the DJ award will be emulated by the rest of the industry, and that eventually a standardized international award will emerge to replace all smaller awards.

To date, Juliana awards have been presented to Susanna Mao of Tiffany's in the Taipei Hilton and Mary Ann Giattas at Juliana's in the Parmlia Hilton, Perth, Australia.

Meanwhile, Juliana's has entered into its first club partnership with entrepreneurs David and Gary Kilroy, to open The Club, a discotheque/nightclub in Newport, R.I. It was initially conceived by the team of the British racing yacht Victory as a place where yachting enthusiasts could gather during tryouts for the World Cup honors. However, in addition to catering to yachtsmen and other people of the sea, The Club will also gear its services to socialites who congregate in the resort town of Newport during the summer.

The Club is located on the third floor of a commercial building that houses a restaurant run by the Kilroys, and an office facility. It was designed by British designer Julie Hodges, and decorated by Ron Moddleton, also a Britisher.

The Club features two separate bars, each with its own decor. One

(Continued on page 26)

performance emphasizing the uptempo funk and rock rhythms that have made it the hottest band in black music. Day's voice sounds thin on ballads—even the popular "Gigolos Get Lonely Too" was weak—but when the band grooves on "Cool" or "777-9311" it rivals Earth, Wind & Fire for percussive power. NELSON GEORGE

ABC

The Palace, Los Angeles
Admission: \$12, \$8

If an observer's eyes had blurred only slightly Dec. 5 at the recently reopened Palace, he could have believed he was in Europe before the war. The sumptuous art deco Palace is the perfect place for ABC's lush, symphonic, well-groomed tales of love won and lost. The 12-piece band backing the four members of Britain's new sensations included a six-member string section, and everyone, including the capacity audience, looked as if they'd just stepped off a Paris fashion runway. Recession? What recession?

While ABC's vainglorious mannerisms, including lead singer Martin Fry's Vegas-style showmanship, may seem needlessly showy, they are fun and add a dash of color to an increasingly dull, synthesizer-laden British pop scene.

Underneath all the hoopla, however, is a strong sense of songwriting. The sweeping "St. Valentine's Day," the earthy "Tears Are Not Enough," a faithful rendition of the pre-rock standard "I Will Never Fall In Love Again," and—of course—the Spector-meets-Bowie patina of "The Look Of Love," show ABC's keen sense of melody and lyrical/romanticism. And, the band members themselves—especially guitarist Mark White and drummer David Palmer—have the musical muscle to back up their Technicolor dreams.

The group's lack of performing experience showed in that the show at the intimate Palace was far more rewarding than the previous night's Los Angeles debut at the more cavernous Palladium, where the band didn't project very well. Attempts by Fry and saxophone player Stephen Singleton at dancing added moments of unintentional humor into the performance.

Still, these are minor quibbles about what was a very entertaining—if somewhat shallow—show. Now, let's just hope that this exercise in conspicuous consumption and a return to the "old values" doesn't mean that next year every group will want to look as if it's ready to star in a multi-part drama on PBS. A little rock'n'roll grit is still necessary now and then. CARY DARLING

THOMPSON TWINS

Roxy, Los Angeles
Admission: \$8.50

Is there a factory somewhere in England where "new music" bands are assembled by blueprint? Take a few snazzy hairstyles, a couple of synthesizers, a funk/disco beat, lyrics about love and alienation, and voila! Instant new wave band.

Such seems to be the case with the Thompson Twins, a trio without a twin among them, who put on an entertaining 12-song, 70-minute show Dec. 3 before a comfortable packed crowd here. However, unlike ABC, who take the idea of entertainment to its proper grandiose conclusion, the Twins are in that grey area where they are good, but don't offer anything that doesn't evaporate in the evening air after the concert.

(Continued on page 26)

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Survey For Week Ending 7/10/82

Boxscore

The following are among the top concert grosses nationwide reported through the survey week. Included are act(s), gross, attendance, capacity of facility, ticket prices, promoter, facility, city, number of shows, number of sellouts and dates(s).

- **THE WHO, BILLY SQUIER, STEEL BREEZE**—\$1,165,698, 66,611 (80,000 capacity), \$17.50, Feyline Presents, Cotton Bowl, Dallas, Dec. 4.
- **THE WHO, BILLY SQUIER, STEEL BREEZE**—\$1,050,000, 60,000, \$17.50, Pace Concerts, Astrodome, Houston, sellout, Dec. 3.
- **KENNY ROGERS, LARRY GATLIN & THE GATLIN BROTHERS BAND, LONNIE SHORR**—\$497,300 (Canadian), 31,017, \$17.50, \$15 & \$12.50, C.K. Spurlock/Concert Prods. Int'l, Maple Leaf Gardens, Toronto, two sellouts, Dec. 5.
- **KENNY ROGERS, LARRY GATLIN & THE GATLIN BROTHERS BAND, LONNIE SHORR**—\$371,520, 25,272, \$15 & \$12.50, C.K. Spurlock, Centrum, Worcester, Mass., two sellouts, Nov. 28.
- **ALABAMA, JANIE FRICKE**—\$307,562, 25,080, \$12.50, Fowler Prods., Lloyd Noble Center, Univ. of Okla., Norman, two sellouts, Nov. 28.
- **KENNY ROGERS, LARRY GATLIN & THE GATLIN BROTHERS BAND, LONNIE SHORR**—\$303,022, 21,681, \$15 & \$12.50, C.K. Spurlock, Carrier Dome, Syracuse (N.Y.) Univ., sellout, Nov. 26.
- **THE WHO, THE ROCKETS**—\$274,440, 12,564, \$15, Contemporary Prods., Checkerdome, St. Louis, sellout, Dec. 4.
- **THE WHO, THE ROCKETS**—\$254,000, 13,000, \$15 & \$13, Tony Ruffino—Larry Vaughn Prods., Birmingham (Ala.) Civic Center, sellout, Nov. 30.
- **THE WHO, THE ROCKETS**—\$225,000, 15,000, \$15, Tony Ruffino—Larry Vaughn Prods., Mississippi Gulf Coast Coliseum, Biloxi, sellout, Dec. 1.
- **KENNY ROGERS, LARRY GATLIN & THE GATLIN BROTHERS BAND, LONNIE SHORR**—\$213,975, 14,370, \$15, C.K. Spurlock, Glen Falls (N.Y.) Civic Center, two sellouts, Nov. 27.
- **BILLY JOEL**—\$175,977, 13,198, \$13.50, Pace Concerts, Summit, Houston, sellout, Dec. 5.
- **DAN FOGELBERG**—\$174,687, 13,803, \$13.50 & \$11.50, Monarch Entertainment Bureau, Nassau Coliseum, Uniondale, N.Y., sellout, Nov. 28.
- **KENNY ROGERS, LARRY GATLIN & THE GATLIN BROTHERS BAND, LONNIE SHORR**—\$157,870 (Can.), 10,526, \$15, C.K. Spurlock/Concert Prods. Int'l Donald K. Donald Prods./Base Clef, Ottawa (Ont.) Civic Center, sellout, Dec. 4.
- **SQUEEZE, ENGLISH BEAT**—\$151,417, 13,000, \$12.50 & \$10.50, Monarch Entertainment Bureau/Tony Ruffino—Larry Vaughn Prods./Ron Delsener Prods., Nassau Coliseum, Uniondale, N.Y., sellout, Nov. 24.
- **CROSBY, STILLS & NASH**—\$149,607, 11,405 (14,000), \$13.50 & \$11.50, Bill Graham Presents, Oakland (Calif.), Coliseum, Dec. 3.
- **BARRY MANILOW**—\$143,595, 10,213 (12,183), \$15 & \$12.50, Mid-South Concerts, Mid-South Coliseum, Memphis, Dec. 1.
- **SQUEEZE, STRAY CATS**—\$142,758, 11,628 (13,000), \$13.50 & \$11.50, Monarch Entertainment Bureau/Tony Ruffino—Larry Vaughn Prods./Ron Delsener Prods., Nassau Coliseum, Uniondale, N.Y., Nov. 25.
- **DAN FOGELBERG**—\$141,692, 12,489 (13,600), \$11.50 & \$10.50, Cross Country Concerts, Hartford Civic Center, Dec. 1.
- **PHIL COLLINS, FABULOUS JACUZZIS**—\$189,443 (Can.), 11,600, \$12.50 & \$11.50, Concert Prods. Int'l, Maple Leaf Gardens, Toronto, sellout, Dec. 6.
- **BARRY MANILOW**—\$135,000, 10,000 (11,000), \$15 & \$12.50, Tony Ruffino—Larry Vaughn Prods., Mobile (Ala.) Municipal Auditorium, Dec. 3.
- **CROSBY, STILLS & NASH**—\$131,273, 10,153 (14,217), \$14.50, \$12.50, & \$10.50, Fah & Silva Presents/Jim Rissmiller Prods., San Diego (Calif.) Sports Arena, Dec. 1.
- **BILLY JOEL**—\$128,817, 9,708 (10,730), \$13.50, Pace Concerts Reunion Arena, Dallas, Dec. 3.
- **BARRY MANILOW**—\$126,537, 8,642 (12,307), \$15 & \$12.50, Brass Ring Prods., Murphy Center, Middle Tenn. State Univ., Murfreesboro, Dec. 4.
- **BARRY MANILOW**—\$116,000, 7,940, \$15 & \$12.50, Tony Ruffino—Larry Vaughn Prods., Montgomery (Ala.) Civic Center, sellout, Nov. 30.
- **JUDAS PRIEST, CONEY HATCH**—\$114,756, 10,510, \$11.50 & \$10.50, Evening Star Prods., Coliseum, Phoenix, sellout, Nov. 23.
- **KENNY ROGERS, LARRY GATLIN & THE GATLIN BROTHERS BAND, LONNIE SHORR**—\$113,595, 7,663, \$15, C.K. Spurlock, Augusta (Maine) Civic Center, sellout, Nov. 24.
- **WILLIE NELSON & FAMILY**—\$112,471, 9,000 (10,500), \$12.50 & \$10.50, Tony Ruffino—Larry Vaughn Prods./Concert Promotions/Southern Promotions, Birmingham (Ala.) Coliseum, Dec. 2.
- **CROSBY, STILLS & NASH**—\$107,432, 8,907 (12,110), \$12.50 & \$10, Double Tee Promotions/Albatross Prods., Portland (Ore.) Coliseum, Dec. 5.
- **VAN HALEN, JOE WHITING & THE BANDIT BAND**—\$106,115, 10,162, \$10.50 & \$9.50, Beach Club Concerts/Cellar Door, Mid-South Coliseum, Memphis, sellout, Dec. 2.
- **KENNY ROGERS, LARRY GATLIN & THE GATLIN BROTHERS BAND, LONNIE SHORR**—\$101,445, 6,825, \$15, C.K. Spurlock, Bangor (Maine) Civic Center, sellout, Nov. 23.
- **JUDAS PRIEST, URIAH HEEP**—\$101,337, 11,922, \$8.50, Feyline Presents, McNichols Arena, Denver, sellout, Dec. 2.
- **FERRANTE & TEICHER**—\$93,800, 2,000, \$87.50 & \$15, Larry Akins Agency, Vandeburg Auditorium, Evansville, Ind., "Benefit for Wellborn Hospital," sellout, Dec. 1.
- **ALABAMA, JANIE FRICKE**—\$89,275, 7,248 (7,706), \$12.50, Fowler Prods., Bicentennial Center, Salina, Kan. Nov. 27.
- **AEROSMITH, PAT TRAVERS, ROSE TATTOO**—\$84,237, 9,842 (10,200), \$9.50 & \$8.50, Sunshine Promotions, Market Square Arena, Indianapolis, Dec. 4.
- **BILLY SQUIER, NAZARETH**—\$81,901, 8,769, \$9.50 & \$8.50, Mid-South Concerts, Barton Coliseum, Little Rock, sellout, Dec. 1.
- **STATLER BROTHERS, RICKY SKAGGS**—\$80,000, 8,000, \$10 & \$9, Varnell Enterprises, Metro Centre, Rockford, Ill., sellout, Dec. 1.
- **CHILLIWACK, TORONTO, BLUSHING BRIDES**—\$58,033 (Can.), 5,527, \$10.50, Concert Prods. Int'l/Donald K. Donald Prods., Sudeberry (Ont.) Arena, sellout, Nov. 27.
- **JUDAS PRIEST, URIAH HEEP**—\$51,698, 6,344 (6,922), \$10 & \$9, Sunshine Promotions, Cincinnati Gardens, Dec. 5.

Copyrighted and compiled by Amusement Business, a Billboard Publications, Inc. publication. Boxscores are compiled every Tuesday. If you wish to file your concert report, please call Patricia Bates in Nashville at 615/748-8120; Ancil Davis in New York at 212/764-7314; or Hedy Weisbart in Los Angeles at 213/273-7040.

Talent & Venues



Billboard photo by Chuck Pulin
JOE'S BEACH—Joe Strummer of the Clash visits the beach during the recent Jamaica World Music Festival.

Talent In Action

• Continued from page 25

Consisting of vocalist Tom Bailey, vocalist/percussionist Alannah Currie, percussionist/keyboardist Joe Leeway and accompanied by three additional backup musicians, the Twins' main asset is their kinetic visual appeal. Leeway roams the stage as if a man possessed, while Currie, complete with a psychedelic version of an Annie hairstyle, almost rivaled Leeway in terms of energy.

Sadly, except for the big dance club hits "In The Name Of Love" and "Lies," the material is rather ordinary Britfunk. What on record has an air of mystery is stripped down to its modest bare bones live.

CARY DARLING

PAYOLAS

Roxy, Los Angeles
Admission: \$6.50

Canada mines enough heavy metal to sustain several large industries, but, fortunately, other music styles are being heard from north of the border. Toronto's Rough Trade and Spoons deal in mainstream art rock, while Vancouver's Payolas, currently a West Coast AOR favorite, traffic in a more street-oriented style which is alternately reminiscent of Billy Joel, the Police and the Clash.

The Payolas made their Los Angeles debut Dec. 6 before a packed house which was familiar with the quintet's two IRS albums, "In A Place Like This" and "No Stranger To Danger," a former top 10 Canadian album. Lead vocalist Paul Hyde, armed with a gruffly powerful voice and a Fender Telecaster hanging around his waist, has a stance which suggests the contemporary urban street poet. Meanwhile, guitarist Bob Rock throws in enough well-executed leads to keep the guitar hounds happy.

All this would seem hopelessly clichéd if it weren't for the 15 songs performed in the 80-minute set. From the plaintive "Hastings Street" and "Pennies Into Gold" to the reggae flavor of "Eyes Of A Stranger" and the all-out barroom rock of "Jukebox" and "Same Old Song," the compositions have a good sense of pop style. While the Payolas are hardly the stuff of which revolutions are made, they are an accomplished band who definitely are worth keeping an eye on.

CARY DARLING

Act-ivities

Minneapolis Police Get An Assist From Voodoo

Joe Nanini, percussionist for Wall Of Voodoo, recently helped police capture an armed robber in Minneapolis, where the band was playing. Nanini was in a cocktail lounge while it was being robbed. After cleaning out the till, the gunman left, but with Nanini not far behind. He trailed the suspect to a nearby hotel, where he tipped off the cops.

A recent MTV promotional contest in Atlanta with CBS Records, 94-Q and Turtles Records & Tapes, which featured as top prize a chance to meet Billy Joel backstage after his concert at the Omni, was won by a 65-year-old fan. No word as to what Margaret Harris and Joel talked about during her visit. The singer, incidentally, has announced that his thumb, broken in a motorcycle accident, is well enough for him to continue his tour, at least into the New Year.

Self-described "outlaw journalist" Al Aronowitz will give a live reading from his book, "The Blacklisted Masterpieces Of Al Aronowitz," at J.P.'s in New York on Jan. 15. Aronowitz, former music critic for the New York Post, published his own book on Xerox.

Toni Tennille will host "RPM," a half-hour syndicated music show to debut January. The magazine format show is produced by Scotti Bros./Syd Vinnedge Television, in association with Storer Broadcasting. It is distributed by All American Television. ... Joan Jett was forced to postpone her concert in Berlin—not because of any political problems, but because the equipment truck jackknifed on the road from Nuremberg. The show went on the next day. ... The Prince, Time and Vanity 6 show sold 20,000 advance tickets at Detroit's Masonic Hall. ... Steven Bishop does all the

songs in the new film, "Tootsie," starring Dustin Hoffman.

Signings: Gary Private, whose debut EP was released in October on Select Records, has been signed to Atlantic, which is rush releasing the "Reach Out" single. ... The Ascenders to Boardwalk Records. ... Survivor to John Baruck and Alex Cochran for management. ... Jerry Lee Lewis at MCA. ... T-Bone Burnett to Rosebud for bookings. ... Larry Elgart to ICM for bookings. ... Richie Scarlett to the management division of Fast Lane Productions. ... Cold Crew to Profile Records. ... Penny DeHaven to Main Street Records and Top Billing Int'l for bookings. ... Sally Fox to Rick Derrickson Management. ... Mercury recording artists the Kendalls to The Management Group.

ROMAN KOZAK

Rock'n'Rolling

• Continued from page 25

but Williams wants to go down singing.

"They say, like everything else, plan to land on your rear end," she says. "Jumping off the bus I sprained my ankle jumping on my foot first, then I fell to my rear end. But jumping from something that high you should turn yourself into a flip so you actually start down like a free dive. Then you do a full gainer, so you land on your back. You try to knock the wind out of yourself before you hit the air bag, which is supposed to engulf you. It sounds great to me," she laughs.

Nicolette Larson was in town recently as part of a "low budget" tour, which is a bit of a change for her. When she began her solo career, she was the "discovered" L.A. session singer, who, if she did a live show at all, did it with the cream of studio musicians. But these guys are expensive, so this time around she formed a band with new players and went out on a six-week tour playing clubs and small theatres. She says she wants to develop a career as a live entertainer.

"I love to play to a lot of audiences and be live on stage," she says. "The record business is shaky; even the huge people are having trouble.

Juliana's Bows Club DJ Award

• Continued from page 25

uses the natural view of the Newport waterfront as a living mural, and the other is decorated with lights and neon sails. Also featured is a suspended slide projection system that beams images of sailing ships, scenes from Newport's land and seascapes, and prominent local personalities and regulars at the club.



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Talent & Venues

Tickets Going On Sale For 1983 Volunteer Jam

NASHVILLE—Tickets for the Charlie Daniels Band's ninth annual Volunteer Jam go on sale Dec. 13 by mail order only. The concert, set for Jan. 22, will again be held at the Municipal Auditorium here.

Each year Daniels invites performers in every genre of music to perform at the Jam. However, the lineup of artists is not announced until showtime. Guests at past Jams included the Allman Brothers Band, Elvin Bishop, Billy Joel, Willie Nel-

son, George Thorogood and the Destroyers, Leon Russell and Crystal Gayle.

General admission tickets are \$15 each. The Jam is being produced by Cumberland Concerts and Sound Seventy Productions.

Dance Trax

By BRIAN CHIN

The best shot of high energy around is unquestionably Michael Jackson's "Wanna Be Starting Something," off his "Thriller" album (Epic). Way up-tempo, with the driven electronic pulse of Europop, there's tense call-and-response that peaks in an exhilarating rush of recognition, when a chant from "Soul Makossa" caps the cut. Also, a hook-filled "Pretty Young Thing," the percolating midtempo title cut, and "Billie Jean," a stark, propulsive number that echoes—even more than "Thriller" itself—the disquieting paranoia of last year's "Heartbreak Hotel."

Two other albums, both from Jive: "More Jive Rhythm Trax" presents seven more electronically-generated breaks from Your Favorite Street Hits, following up the modest success of the first installment; Jive has also collated several of its recent 12-inch singles onto a midprice album, "Dangerous Dance Music." Included are dance hits by Q-Feel, Richard Jon Smith and A Flock Of Seagulls, along with current singles by Impi and Whodini.

★ ★ ★

Club DJs are the only programmers who don't freeze playlists over the holidays, so here's a nearly-exhaustive list of singles that should be sifted through at greater leisure than we can take here; dance-rock material is particularly strong this week. A Certain Ratio's "Knife Slits Water" (Mango) is heady funk-rock, terribly overlong at over nine minutes, but full of impact. The Waitresses' "Bread And Butter," from the EP "I Could Rule The World" (Polydor), does some great soul riffing, and will reappear in a John Luongo remix; the charming "Christmas Wrapping" from Ze's "A Christmas Album" is included. ("A Christmas Album" has been released domestically this year through Jem Records' Passport label.)

The Was (Not Was) team turns in two strong crossover entries this week, in Felix & Jarvis' slightly blue rap, "Make It Rise" (Quality/RFC), and Cristina's "What's A Girl To Do" (Island), both of which are high-up-tempo electronic numbers fitting both rock and disco formats. Also: the Units' "The Right Man" (Up Roar, through Quality) does simply and well what a growing number of rock-funk records miss by overdoing; the Mood's "Don't Stop" has been released domestically by RCA.

★ ★ ★

B side mania: for independent labels, particularly, the elaborately-remixed flip-side instrumental now appears essential, and the following all make good use of what used to be a throwaway side. The Jonzun Crew's "Space Is The Place" (Tommy Boy) is more vocoder-and-syndrum music for the arcade generation; the B-side begins with bonus beats, conveniently. . . . Margie Joseph's "Knockout" (HCRC) has been reissued in two new mixes with greater clarity and variety. . . . Central Line's "You've Said Enough" (Mercury) was remixed and augmented extensively for American release; there's an interesting Caribbean-flavored version of "Nature Boy" on the flip. . . . Moby's "Mobo Dance" (Handshake) has an enthusiastic underground cult; the instrumental version flows smoothly and jazzily. . . . The Micronawts' "Smurf Across The Surf" (Tuff City) has been remixed, in two laid-back versions—decidedly summery with steel drum accenting—and a radio "master-mix" version.

Soul sonic force: three singles hark back to disco's soul era in unaffected, upfront vocals: Mahogany's "Ride On The Rhythm" (West End), Cashmere's "Do It Anyway You Wanna" (Philly World) and Lemelle's "You Got Something Special" (Leviticus, through Laurie).

Also: Out by the time you read this, Peech's "Something Special" (Island), Indeep's "Last Night A DJ Saved My Life" (Sound Of New York), and Sylvester's Megatone album.



Billboard photo by Sam Emerson

NILE NASH—Graham Nash holds his son Nile following Crosby, Stills & Nash's recent show at the Universal Amphitheatre in L.A. Nash and Nash are flanked by Larry Vallon, left, the theatre's director of entertainment, and Danny Bramson, its executive director.

Billboard Dance/Disco Top 80

Survey For Week Ending 12/18/82

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This Week	Last Week	Weeks on Chart	TITLE(S), Artist, Label	This Week	Last Week	Weeks on Chart	TITLE(S), Artist, Label
★	2	16	THE LOOK OF LOVE (Remix) —ABC—Mercury (12 inch) MDS 4023	★	42	55	PASS THE DUTCHIE —Musical Youth—MCA (12 inch) L331787
★	3	7	LIES/BEACH CULTURE —Thompson Twins—Arista (12 inch) CP 725	★	43	48	YOU GOTTA SAY YES TO ANOTHER EXCESS/HEAVY WHISPERS —Yellow—Stiff (12 inch) TEES 12-12
★	4	10	IT'S RAINING MEN —The Weather Girls—Columbia (13 inch) 4403181	★	44	54	HIT ON YOU (Remix) —Roundtree—Aria (12 inch) AR50612A
★	4	1	1999 —Prince—Warner Bros. (7 inch) 7-29896	★	45	50	I'M THE ONE —Material—Elektra (12 inch) 67970
★	7	7	EVERYBODY —Madonna—Sire (0-29899 (12 inch)	★	46	28	14 (You Said) YOU'D GIMME SOME MORE —K.C. And The Sunshine Band—Epic 49-03187 (12 inch)
★	8	6	NIPPLE TO THE BOTTLE —Grace Jones—Island (12 inch) 0-99964	★	47	47	5 DIRTY LAUNDRY —Don Henley—Elektra/Asylum (7 inch) 69894
★	7	5	11 MICKEY —Toni Basil—Chrysalis (12 inch) CHS-45PDJ	★	48	43	8 CAN'T GET AWAY (FROM YOUR LOVE) —Carol Williams—Vanguard SPV-58 (12 inch)
★	14	7	MIND WARP —Patrick Cowley—Megatone (LP—all cuts) 1004	★	49	49	5 HIGH HOPES —S.O.S. Band—Tabu (12 inch) 42903249
★	19	5	WORK ME OVER/I WILL FOLLOW HIM —Claudia Barry—TSR (12 inch) TSR 827	★	50	59	3 KEEP THE FIRE BURNING —Gwen McCrae—Atlantic (LP Cut) 80019 (12 inch*) DMD 387
★	10	10	9 PLAY AT YOUR OWN RISK —Planet Patrol—Tommy Boy (12 inch) TB 825	★	51	41	7 KEEP IT IN THE FAMILY/KEEP ON MOVIN' (Remix)—Deodato—Warner Bros. (12 inch*) A-1073
★	11	9	9 MAGIC WAND —Whodini—Jive/Arista (12 inch) VJ 12008	★	52	56	4 JAZZY RHYTHM —Michelle Wallace—Emergency (12 inch) EMDS 6530
★	18	7	PLAYING FOR TIME —Madleen Kane—Chalet C8804 (12 inch)	★	53	58	4 I'M AFRAID OF ME —Culture Club—Epic (12 inch) 49-03307
★	13	8	PEEK-A-BOO —Devo—Warner Bros. 29906-0A (12 inch)	★	72	2	SHE HAS A WAY —Bobby O—(O Records) (12 Inch) OR721
★	16	6	6 SEXUAL HEALING —Marvin Gaye—Columbia (7 inch) 38-03302	★	55	34	20 REDD HOTT —Sharon Redd—Prelude (LP—all cuts) PRL 14106
★	15	8	8 MOMENT OF MY LIFE —Inner Life—Salsoul SG-379 (12 inch)	★	56	60	3 FREE AND EASY —Plush—RCA (12 inch) JD13389
★	16	6	13 NASTY GIRL —Vanity 6—Warner Bros. (LP Cut) WB1-23716	★	57	27	14 REALLY SAYING SOMETHING/AIE A MWANA —Bananarama—London LLD 101 (12 inch)
★	21	7	7 NUNK —Warp 9—Prism PDS 450 (12 inch)	★	58	53	6 HAPPY FEELING —Denroy Morgan—Becket (12 inch) BKD 512
★	22	8	8 DIE HARD LOVER —Loverde—Moby Dick BTG-1132 (12 inch)	★	59	57	5 GIVE IT TO ME BABY/STARSTRUCK —Cheri—Venture (12 inch) VD5022
★	23	7	7 JAMMERS —The Jammers—Salsoul (LP—all cuts) SA8556	★	60	69	2 YOU'VE SAID ENOUGH —Central Line—Mercury (12 Inch) MX-1-508
★	20	30	4 MANEATER —Hall & Oates—RCA (12 inch)	★	61	70	2 DON'T STOP TRYING —Rodway—Millennium (12 Inch) JD 13112
★	37	4	4 WALK AWAY —Bonnie Forman—Wave (12 inch) DL 1216	★	62	63	3 YOU'RE NOT SO HOT —Carol Douglas—Plateau Records (12 inch) NP 50010P
★	22	9	15 DON'T GO —Yaz—Sire (12 inch) 0-29886	★	63	44	10 LOVE MY WAY/AEROPLANE —Psychedelic Furs—Columbia (12 inch) 44-03197
★	23	20	11 GIVE ME—I Level —Epic (12 inch) 49-03292	★	64	33	30 ROCK THE CASBAH/MUSTAPHA DANCE —The Clash—Epic (12 inch) (49-03144)129
★	31	5	5 HEAVY VIBES —Montana Sextet—Philly Sound Works (12 inch) PSW 10482	★	65	40	11 BODY SLAM —William "Bootsy" Collins—Warner Bros. (12 inch) 0-29919
★	32	5	5 IT'S YOU —Lene Lovich—Stiff/Epic (12 inch) 49-03342	★	66	NEW ENTRY	FUNKY SOUL MAKOSSA —Nairobi And The Awesome Foursome—Streetwise (12 inch) SWRL2205
★	26	26	8 SHOCK THE MONKEY —Peter Gabriel—Geffen GHS-2011 LP Cut	★	67	NEW ENTRY	ALL I NEED —Sylvester—Megatone (LP—all cuts) M1005
★	42	4	4 YOU CAN'T PLAY AROUND —Lace—RFC/Atlantic (12 inch) DMD 376	★	68	NEW ENTRY	BABY GETS HIGH —Peter Brown—RCA (12 inch) PD13357
★	28	17	15 CAN'T BELIEVE —Nancy Martin—RFC/Atlantic (12 inch) DMD 362	★	69	NEW ENTRY	ITCHING FOR LOVE —Mikki—Emerald Int. (12 inch) EIR102
★	29	7	7 IN AND OUT —Willie Hutch—Motown (12 inch) 4501	★	70	NEW ENTRY	SAVE IT FOR LATER/SOUL SALVATION —The English Bet—I.R.S. (7 inch) IR9909 (12 inch*) 070964
★	38	4	4 GOING WEST/CHAIRMAN OF THE BOARD —The Members—Arista (LP Cuts) AL 6603 (12 inch*) SP 146	★	71	71	12 SHOW ME THE WAY —Race—Blacksuit (12 inch) TS5001
★	36	4	4 MIND UP TONIGHT —Melba Moore—EMI/America (12 inch) SPR 09859	★	72	64	9 ROCK THE HOUSE —Pressure Drop—Tommy Boy (12 inch) TB 827
★	32	25	9 IMAGES OF HEAVEN/EMOTIONAL DISGUISE —Peter Godwin—Polydor (12 inch) PX-1-504	★	73	65	11 COME AND GET YOUR LOVE —Lime—Prism (12 inch) PDS-440
★	33	12	11 STRAIGHT AHEAD —Nick Straker Band—Prelude (12 inch) D635	★	74	66	6 LOOPZILLA —George Clinton—Capitol (12 inch) 8528
★	34	24	10 WOT —Captain Sensible—A&M (12 inch) SP 12052	★	75	67	10 WALK ON BY/D TRAIN'S THEME —D Train—Prelude (12 inch) D638
★	35	35	5 THE SMURF —Tyronne Brunson—Believe in a Dream (12 inch) 42903166	★	76	76	12 BOY CRAZY/JUKE BOX —Flirts—"O" Records (LP Cuts) OLP-1
★	39	6	6 I'M NOT IN LOVE/GIRL YOU'RE IN LOVE —Sherrie Payne—(12 inch) AW 12-9497 Altair/Airwaves	★	77	52	12 CAN HE FIND ANOTHER —Double Discovery—Tropique/Polydor-PDD 524 (12 inch)
★	45	4	4 WHO WILL STOP THE RAIN —Heaven 17—Arista (12 inch) CP 723	★	78	73	5 NIGHTS OF ARABIA —Miro Miroe—Portrait (12 inch)
★	68	2	2 HIP HOP, (BE-BOP) DON'T STOP —Man Parrish—Importe/12 (12 Inch) MP-321	★	79	62	11 SHE'S JUST A GROUPIE —Bobby Nunn—Motown (12 inch) 4502 MG
★	61	3	3 REACH UP —Tony Lee—Radar (12 inch) RDR 12001	★	80	74	14 KNOCK ME OUT —Gary's Gang—Radar RDR 12000 (12 inch)
★	46	4	4 THE BEAT GOES ON —Orbit—RFC/Quality (12 inch) QFRC 0025				
★	51	3	3 I'M SO EXCITED —The Pointer Sisters—Planet (12 inch) JD 133-13384				

Compiled by the Music Popularity Chart Dept. of Billboard from a nationwide club survey of the most requested dance songs. *non-commercial 12-inch

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Pro Equipment & Services

Denon CD Player Due In U.S. Japanese Firm To Support Release With Software

By RADCLIFFE JOE

NEW YORK—Denon, the Japanese firm that developed the PCM recording technology in 1972, will begin marketing a Compact Disk player in this country next year, according to Eric Fossum, vice president of U.S. marketing.

The player, model DCD-2000, will be unveiled at the upcoming CES show, Jan. 6-9 at the Las Vegas convention center. It will go on sale sometime after that with a price tag of about \$1,000.

Release of the player will be supported by a list of software titles collected from Denon's own library of about 600 titles. Among the first software products that will be available from the company are performances of compositions by Beethoven, Bach, Dvorak, Vivaldi, Mozart, and Smetana, and jazz albums by Archie Shepp, Dollar Brand and Max Roach. Prices of the disks have not yet been established.

Denon has been marketing the CD player and software in Japan for some time. The unit that will be made available to consumers in this country is said to feature better-than-average dynamic range and signal-to-noise ratio, low wow and flutter, and a channel separation of 85dB.

Also new to the Denon line of professional audio equipment are two new receivers, models DRA 700 and DRA 300; two new turntables, models DP-62L and DP-72L; three new

cassette decks, models DR-M2, DR-M3, and DR-M4; and a premium cassette tape for normal bias settings.

The Denon model DRA-700 receiver replaces the firm's DRA-600. The improved system features an amplifier circuitry in which all signals, from input to output, are unidirectional, according to Fossum. The unit, along with the DRA-300, features a newly-developed direct distortion servo circuitry, which is said to reduce static distortion.

The model DRA-700 offers the user 60 watts of power per channel, and its companion the DRA-300 offers the user 33 watts of power per channel. Both units feature non-switching amplifiers which are said to eliminate both switching and crossover distortion. The model DRA-700 carries a suggested retail price of \$549, while the model DRA-300 will sell for about \$299.

Denon's new cassette deck line is said to include significant technological and consumer convenience features not found in earlier cassette deck series marketed by the company.

Fossum says the firm has refined its special tape tension servo sensor system introduced in earlier models. The feature now provides automatic sensing and correction of tape tension for optimum tape-to-head contact throughout the play of each cassette. Also featured is a computer-controlled silent tape transport

mechanism and a can servo motor with a micro-computer controlled rotary encoder checking system.

This high tech line of players also has an electronic computer counter using a laser detector system. This feature automatically indicates tape used and tape remaining. Differences in hub size and tape thickness are automatically compensated, and the accuracy of tape measurements improved. The units will sell for \$399, \$499, and \$599 respectively.

Denon has preserved its direct drive technology in its line of new turntables. This technology, according to Fossum, has been mated with the firm's patented dynamic servo tracer tonearm which was designed to eliminate low frequency resonance in the arm assembly.

Says Fossum, "The new tonearm design provides for electronic tonearm damping in both the horizontal and vertical planes. The amount of low frequency resonance can be controlled to match the compliance of the cartridge, or to suit individual tastes." The model DP-62L turntable will sell for \$595, while the DP-72L will carry a \$695 price tag.

Rounding out the line of new products is the Denon DX-4 cassette tape, which, according to Denon's Takehiko Sakai, has been specifically designed for the professional user who requires "a high performance tape using a normal bias setting." The tape is said to feature low static distortion, and Sakai says that this has been achieved through the use of a special double coating, of cobalt-doped formulation. The tape is also said to be free from dynamic distortion. It will be sold in lengths of C-60s at \$4.35, and C-90s at \$5.99.

Digital Facility For Record Plant

LOS ANGELES—The Record Plant has opened a new facility, featuring digital equipment, on the Paramount Pictures complex here.

Operating in conjunction with Glen Glenn Sound, The Record Plant's new facility offers the film and television industries the latest sound recording technology, including the Sony PCM-3324 24-track digital recorder.

The facility, Studio M, was built at a cost of \$750,000 on more than 5,000 square feet of land, and is said to be the only independent facility of its kind to be built on the grounds of a major motion picture company.

The facility can accommodate up to 100 musicians at a time, and features an acoustically tuneable construction.

According to Christopher Stone, president of the Record Plant, who is also president of the Society of Professional Recording Studios (SPARS), the film and television industries have finally determined that sound is an important factor, especially in view of the fact that motion picture soundtracks have, in many instances, been the primary element of profit.

He adds, "The Record Plant has spent a considerable amount of time mastering the new recording technology, and is capable of bringing the motion picture industry up-to-date in audio."

The firm continues to score analog soundtracks at its Third Street facilities here, and has done upwards of 40 film scores in this format during the past year.



ARTISAN FLIES—A multi-track mobile truck, owned and operated by Artisan Recorders of Pompano Beach, Fla., is loaded onto a transport plane for Jamaica, W.I. The truck, with its multi-track audio and video recording facilities was used in the recording of "Reggae Sunsplash '82," held in Montego Bay earlier this year.

New Miami Studio Open For Business

MIAMI—Import Recording Studios has been opened here under the direction of Steven Silvers. The complex features a writers' studio, a tape duplicating service, a management firm (B.R.A.T.), music directors and staff, a licensed talent and booking agency, a label (Rainbow Records International) and complete facilities for the production of radio and television commercials.

According to Silvers, Import will concentrate on locating and producing new talent.

Thermodyne Selling Equipment Cases

LONG BEACH, Calif.—Thermodyne International has begun marketing its "Shok-Stop" equipment cases directly to the consumer from its manufacturing facilities here.

The cases are available in more than 100 sizes and shapes, and are designed to safely transport either large units of electronic equipment or small delicate instruments. The cases, of high density polyethylene, are custom cut and stackable. Many can fit under an airline seat.



Billboard photo by Sarah Stein
ANDREWS MUSIC—Singer-actress Julie Andrews works on her newest LP (a double album) at Sound Emporium Recording Studios, Nashville. The record, to be released on a British label, is being produced by Grammy Award-winning producer Larry Butler, with Harold Lee engineering. The project includes many tunes by Nashville writers.

Audio Pioneer C. Robert Fine Dies At Age 60

NEW YORK—C. Robert Fine, whose engineering innovations set directions followed by many in the late days of mono and early on in the stereo era, died in a Boston hospital Dec. 1 of a heart ailment. He was 60.

In recent years, Fine concentrated on audio-visual recording approaches, an area that had long concerned him. At his death, he was also chairman of the New York section of the Audio Engineering Society.

Fine was an early proponent of the single microphone technique to capture on disk the natural perspective of a symphony orchestra and was the engineer behind many of the original Mercury Records "Olympian" series albums with the Chicago and Detroit Symphony Orchestras.

While retaining an essentially "purist" approach to recording, he was an early experimenter in the multi-miking of orchestral dates. Most notable was his frequent use and advocacy of sprocket-driven 35 m.m. magnetic film to increase dynamic range and speed stability of recordings.

Fine operated his own studio, FineSound Recording, in midtown Manhattan for many years until its location, the Great Northern Hotel, was torn down. He was one of the first to fit out a truck equipped to handle quality location recording. The facility was shipped by boat to London and, on one occasion, to Moscow for classical recordings.

Fine was an open critic of standards adopted in the field of digital recording. He felt they were too low, and locked the medium in at a level that could not realize its true potential.

Don Plunkett, executive director of the AES, said of Fine, "He had the rare ability to probe beyond today and look and listen ahead. It was this ability that allowed Bob to touch so many people and products in the audio field in his lifetime, and to substantially assist in improving the technology and art."

Fine is survived by his wife, Wilma, four sons from that marriage, and a daughter and son from a previous marriage. IS HOROWITZ

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Pro Equipment & Services

Studio Track

By ERIN MORRIS

In Nashville at Woodland Sound Studios, Terry Choate producing Donnie Record with Tim Farmer behind the board. . . . Merle Haggard cutting tracks for new Epic album with producer Ray Baker. Rick McCollister is engineering the project, with assistance from Ken Criblez, Ken Corlew, Farmer and Andy Benefield. . . . Ron Chancey producing the Oak Ridge Boys for MCA with engineer Les Ladd and assistant Corlew. . . . Leona Williams cutting tracks with producer Baker. McCollister is engineering, with Criblez assisting.

At Sound Emporium, Larry Butler busy producing Johnny Rodriguez's latest Epic album, with John Abbott and Gary Laney engineering. . . . Producer Billy Sherrill working with Columbia artist David Allan Coe. Ron Reynolds and Ed Hudson are engineering. . . . Clarice Rose in with producer Joe Bob Barnhill and engineer Mike Poston. . . . Patty Parker producing Roman Gregory for Comstock, with Jim Williamson engineering. . . . Brice Henderson and producer Scott Tutt working on his new single, with Jon D'Amelio engineering. . . . Producer Tutt and engineer D'Amelio teamed up to work with Peter Isaacson.

At SoundShop, producer Bob Montgomery in the studio with Freddie Weller, Ernie Winfrey, engineering. . . . Dave Burgess producing vocal duo Sis with engineer Tom Pick. . . . Capitol artist Mel McDaniell working on project with producer Larry Rogers and engineer Winfrey. . . . Winfrey also engineering Razy Bailey's new effort. . . . Jerry Crutchfield producing MCA artist Lee Greenwood, with Winfrey behind the board. . . . Ronnie McDowell laying Epic tracks with producer Buddy Killen. Mike Bradley is engineering. . . . Killen also producing Buck Owens, with Winfrey engineering. . . . Gospel artist Kelly Nelson working on Word project with producer Ken Harding and engineer Rick McCollister. . . . Tom Pick engineering and producing sessions for Rob Harrell. . . . Killen working with new artist Ray Kent. Engineering duties shared by Travis Turk, Mike Bradley and Winfrey. . . . David Knight producing Novo Combo for remixes, with Bradley engineering.

At Creative Workshop, Dolphin artist Gregg Russell working on debut album project with producer/engineer Todd Cerney. . . . Joe Huffman producing gospel project with Faye Yates. . . . Lari Goss producing gospel artists Don and Faith Dunlap, with Lee Peterzell engineering.

Mike Hight producing Carl Farris at the Shock House, with Mike Shockley engineering. . . . Dallas Thomas finishing project with producer Randy Oswald and engineer Shockley. . . . Kenny Price in with producer Henry Strzelecki and engineer Shockley.

At Muscle Shoals Sound in Muscle Shoals, Ala., Ronnie Dunn finishing Churchill project with producer Johnny Sandlin.

Pop duet Johnny and Roger cutting tracks at East Avalon Recorders with Tony Parisi producing and Steve Moore engineering.

Artist/producer Michael Coleman did final mixes on his r&b tracks, engineered at Wishbone by Steve Melton, with Lee Daily assisting.

At Cactus Recording Studio in Sheffield, Ala., Tom Pizza in with producers Russ Zavitsan, Mike Southern and Milton Sledge. Engineering is

Mark Kimberlin. . . . Sue Richard, backup singer for Tammy Wynette, working on project with producers Zavitsan and Jimmy Richards and engineer Kimberlin.

At Skyrocket Studios in Houston, Walkee Talkee completed their latest project with Rick Richard, Danny Kristensen and Bruce Moody producing. Behind the board was Keith Lancaster.

In Charlotte, N.C. at Reflection Sound Studios, Howard McCrary producing new Tammy Faye Bakker L.P. for PTL, with Steve Haigler engineering. . . . Jamie Hoover producing Killer Whales for Ripete, with Marke Williams engineering.

In Orlando at Bee Jay Recording Studios, producer Tom Werman recently finished Molly Hatchet's new Epic album. Gary Ladinsky engineered the project with assistance from Bill Vermillion. . . . Alfonso Sainz recently finished his debut CBS International album with producer George Atwell and engineer Dana Cornock.

At Room 10 Recording Studios in Washington, D.C., Dale O. Warren and Vicki Gray producing R.E.G.'s latest gospel album. Engineering is Ira Leslie.

In New York at Secret Sound Studio, Wuf Ticket have completed their latest single, produced/engineered by Jack Malken and James Mason, with Debbie Rebbun and Warren Bruleigh assisting.

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

INCLUDING RACK MOUNTABLE DEVICES

Tascam Bows New Product Line

MONTEBELLO, Calif.—Tascam has developed a series of rack mountable auxiliary devices for the enhancement of professional recording, broadcasting and sound reinforcement. The company has also begun marketing a line of recorder/producers and a new series of microphones.

The rack mountable equipment in Tascam's "system enhancement series" includes a model MX-80 microphone mixer, a model MH-40 multi-headphone amplifier, a model PE-40 parametric equalizer and a model RS-20 dual reverb unit.

Model MX-80 is a compact microphone mixer and eight input channels and a stereo output. The microphone inputs are described as balanced, low-impedance XLRs. The channels feature concentric gain and pan controls as well as a trim control and a 30 dB pad which enables the XLRs to handle from 70 dB mic levels to plus 28dB line levels. The unit also features phase reverse switches, provisions for a "phantom" power supply, and balanced and unbalanced stereo outputs each with their own level control.

The model MH-40 is a multi-headphone amplifier which accepts any line level signal, stereo or

monaural, through front panel phone jacks or rear panel RCA jacks. The unit is designed for use in cases where more performer headphone cues are needed than the mixer or tape machine phone jack alone can drive. It can also be used at trade shows, in museums and for tour displays.

The new Tascam model PE-40, is a four-channel, four-band parametric equalizer. Each channel of the unit has four sets of continuously variable "Q" gain and frequency controls. The four bands overlap for greater control. Two or more channels of the unit can be cascaded when greater control is needed. Each channel of the model PE-40 has switchable 60Hz, 18 dB/octave and 160 dB/octave low pass filter to reduce hiss.

The model RS-20 dual reverb system is a two-channel, spring-type unit that utilizes a so-called proprietary design for better fidelity and reverbation. Three different sized springs are used on each channel to provide a sound that extends at least an octave above conventional spring reverbs, according to Tascam engineers. Limiters ahead of the spring-driven amplifiers prevent sound intrusions and caused by transients inherent in inputs such as plucked guitar strings.

Tascam's model 122 recorder/reproducer utilizes a standard Philips audio format, EQ curves and track layout. Three heads allow for "off-the-tape" monitoring and rapid alignment, and front panel bias and EQ controls provide for adjustment without the need for dismounting the unit from its rack. The unit also features Dolby B and HX headroom extension circuitry which are built-in. There are also interface jacks for the connection of an optional dbx system.

According to Tascam engineers, improvement in audio quality from high speed operation of the system can be combined with the Tascam model 122 microprocessor full remote control and auto rewind to allow the unit to be used as an auto-cue spot machine or sound effects system in either broadcast or video production.

Tascam's models 52 and 58 audio tape recorders/reproducers can accommodate up to 10 half-inch reels. They operate at 15 inches per second. The model 52 also operates at 7.5 inches per second with NAB or IEC EQ.

The firm's engineers have developed a heavy-duty industry transport for the system designed for applications in demanding broadcast and recording studio environments.

The model 52 is a two-track half-inch system, and the model 58 is an 8-track half-inch system. Both units have rear panel accessory connectors that are said to be compatible with most SMPTE controller/synchronizers.

The transport functions of the two units are governed by a microprocessor that detects tape motion by means of five different photo-interruptors. These sensors are said to eliminate flutter-causing friction and wear, and continuously inform the computer of the tape's direction, speed, tension, and stop or end of tape condition. The transport is programmed to protect master tapes.

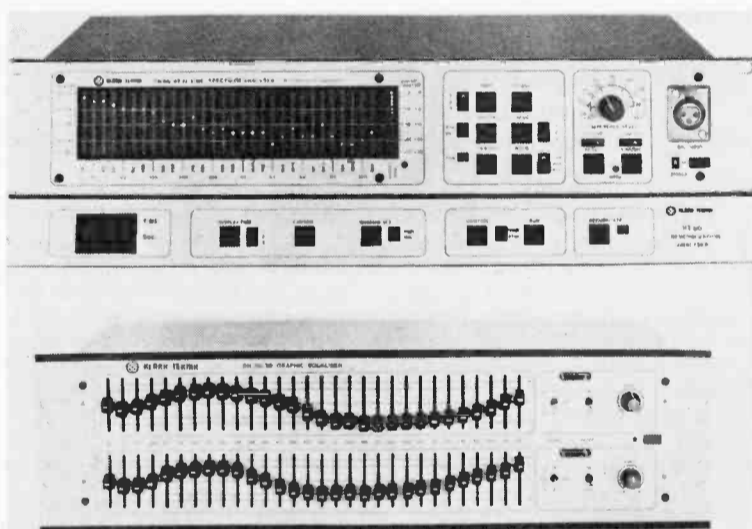
Also featured in these two systems are fluorescent tape counters which display positive and negative real time. Coarse and fine speed control sliders are provided for Vari-Pitch modes, and a zero search button speeds the tape forward or backward. Matrix logic function enables all transport command to be carried through six wires.

Tascam's new professional microphone line includes the models PE-250, PE-150, PE-120, PE-80, and PE-50. The top-of-the-line model PE-250 is a cardioid-pattern moving coil mike featuring high sound pressure capability, high frequency response, and a wide angle of uniform acceptance "on axis."

Tascam's engineers claim that in studio setups where baffles are impractical (as with drums), or when singers must sing and play simultaneously, the model PE-250 will "hear" the sound at which it is pointed, and will reject unwanted sounds from the rear.

The model PE-150 is an electret condenser microphone that provides battery or phantom power operation without the need to remove the batteries. In the event of a power failure, the unit is said to switch automatically over to its battery power source. The unit is designed for capturing "dense musical sounds" at moderate sound pressures.

The models PE-120 and PE-80 feature a 200-ohm balanced output, and open circuit sensitivity for clean musical sounds. The model PE-50 uses the same cardioid capsule as the models PE-120 and PE-80 in a permanent mount.



TEKNIK ANALYZERS—British-based Klark Teknik Research has developed a high performance model No. DN30/30 stereo graphic equalizer, (top picture) designed to fit two matched high specification graphic channels into a single unit. Each provides 1/3 octave equalization over 30 ISO center frequencies covering sub-woofer range. A complement to the unit is the model DN60 audio spectrum analyzer, (top picture) which provides instant information with continuous measurement and display signal levels at the 30 matching control frequencies of the DN 30/30.



MK SPEAKER—The new M&K model SV-200 speaker system from MK Sound Corp, California, is the company's first full-range speaker system to offer the benefits of Satellite subwoofer performance, according to the firm's engineers. The unit is said to combine all the speaker elements of MK's Satellite-2B and Volksworfer-2B, with a one inch soft dome tweeter, a 6 1/2-inch polypropylene midrange, and a 12-inch polypropylene woofer. The system is priced at \$1,350 a pair.

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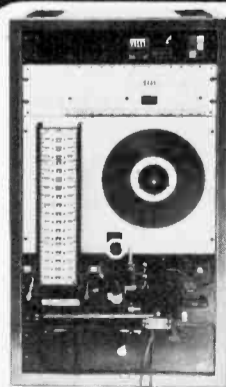
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ADDITIONAL PROGRAMMING SET

NPR Introducing 'Plus' Service

By SAM SUTHERLAND

LOS ANGELES—Jazz will reap a major boost in potential radio exposure early next year via National Public Radio's new NPR Plus broadcast service, which received a green light from the NPR board last Monday (6) during meetings in Dallas.

With the number of full-time commercial jazz formats shrinking in recent years, NPR's web of affiliated non-commercial stations has increasingly loomed as a major avenue for traditional and contemporary acoustic jazz. Now NPR will augment existing jazz programming, including its five year old "Jazz Alive!" series and specials, with major representation in the new NPR Plus tier service.

Commencing Jan. 3, 1983, NPR affiliates and associated stations will

be able to receive additional programming from a bank of three basic feeds. Included are a 24-hour classical music programming service, an hourly news and information package available from 6 a.m. to 11 p.m. (EST), and the jazz service.

That service, which will be transmitted from 10 p.m. to 9 a.m. (EST) Monday through Saturdays, will initially rely on previously recorded material, to be collated by two different suppliers. In Seattle, KUOW-FM at the Univ. of Washington will provide programming under the direction of Jim Wilkie, while independent producer Tony Batten will supply programs from his New York City base.

According to Diana Calland of NPR's Program Services arm at its Washington, D.C., headquarters, Batten is expected to provide a late night core, probably beginning

around midnight, that will delve into more progressive styles. The Seattle programming is expected to showcase more commercial, mainstream jazz performances.

Stations are being offered the new service as a single package with a flat fee of \$5,000, but individual users will be able to tailor their own station's use of NPR Plus programming according to their format needs. "All of the services are lined up so that if you want to pick and choose, you can dump out into another service on the hour," Calland explains.

NPR has been planning the new satellite service tier for some time, first disclosing its planned services about a month ago. Last week's format approval thus paves the way for nationwide rollout in January. The new NPR Plus feed—which also includes NPR Dateline, a news analysis program designed to augment NPR's highly-rated "All Things Considered" and "Morning Edition" newscasts—will be available to a total affiliate and associated station base now numbering 276 stations.

Additional information on the new service is available from National Public Radio in Washington.



IN-HOUSE KICKS—Larry Rosen, left, and Dave Grusin christen the mixing console in the Review Room, their new in-house studio recently constructed at the partners' new Manhattan complex for their GRP Records label and production activities. Already set up for digital mastering and SMPTE audio/video and multi-audio tape synchronization, the new, intimate facility includes JVC digital gear, Studer analog multi-channel recorder and a twin RAMSA console.

February Release Planned For RealTime CD Titles

LOS ANGELES—RealTime Records, the jazz and classical audiophile label, has set February for rollout of its first digital software releases, employing the Sony/Philips Compact Disc (CD) format.

Two initial CD titles have been assembled from RealTime's library of existing digital master tapes, recorded on the company's own modified Sony PCM-1610 digital recorder. Since both the CD format and the master recorder use the same format, RealTime's master tapes can be directly transferred to the new, optically read disk format.

The initial releases are a jazz sampler featuring tracks from Don Menza and his '80s Big Band, the John Dentz Reunion Band featuring Chick Corea and Ernie Watts, Freddie Hubbard in a sextet including Richie Cole and George Cables, and Jack Sheldon's Late Show All-Stars; and "The Digital Masterpiece Series," which reprises performances from RealTime albums by the

Philharmonia Hungarica, conducted by Zoltan Rozsnyai.

This program ends a long period of relative inactivity for RealTime, a division of Miller & Kreisel Sound Corp., which manufactures high-end audio speakers and also operates a sister retail outlet for audiophile hardware, Jonas Miller Sound. Recently, RealTime and Miller & Kreisel principal Ken Kreisel announced that RealTime's audiophile LP line, pressed in Germany on Teldec vinyl, would be lowered in price from its prior high ticket of around \$17 to a \$9.98 list.

Last week, the label issued two new disk titles, also carrying the lower price, a new acoustic jazz LP by saxophonist Joe Farrell and a session teaming Farrell with the late alto saxophonist Art Pepper in what is believed to be Pepper's last band date.

Kreisel has set a suggested list of \$15 for the company's forthcoming CD releases.

New Museum Open In Poland

WARSAW—Poland's first jazz museum has been officially opened in the central city of Lodz. Celebratory events included a "60 Years Of Polish Jazz" exhibition, plus concerts, films and jam sessions.

Among the guests were George Alexander, president of the International Jazz Federation, and Willis Conover, who is popular in Eastern European countries as producer of the daily Voice Of America "Music U.S.A." program.

There was also a series of concerts under the banner "Chicago Blues Festival," which included such acts as J.B. Hutto & the New Hawks.

WEA SWEEP Group's Three Companies Topped LP Chart All Year

By PAUL GREIN

LOS ANGELES—With Warner's "Casino Lights" sampler jumping to No. 1 this week on the last jazz chart of 1982, the WEA group of labels has held the top spot every week this year. All three WEA companies contributed to the shutout, with Warner topping the chart for 37 weeks, Atlantic for eight and Elektra for seven. This improves WEA's 1981 standing, when it was dislodged from the top spot for six weeks.

WEA was No. 1 as '82 began with Al Jarreau's platinum "Breakin' Away," the singer's second album to

top the chart, following 1980's gold "This Time." "Breakin' Away," the winner of two Grammys last spring, spent a total of 17 weeks at No. 1, from September, 1981 into June, 1982.

Warner's "George Benson Collection" moved into the top spot in January, a position it held for six weeks. It was Benson's seventh album to reach No. 1, which comprises his entire Warner catalog plus 1975's "Bad Benson" on CTI. "Collection" went gold, though it didn't follow its 1980 predecessor "Give Me The Night" to platinum, perhaps in part because of a lofty \$16.98 list price.

Benson was bumped from No. 1 by Grover Washington Jr.'s "Come Morning," which held the top spot for seven weeks. Still, Washington's album failed to go gold, while his previous set, "Winelight," went platinum and logged 31 weeks at No. 1.

"Come Morning" was Washington's ninth No. 1 jazz album. His first five, dating back to 1972's "All The King's Horses," were on Kudu/CTI. The next two were on Motown; these last two have been on Elektra.

Jean Luc-Ponty's "Mystical Adventure" moved up to No. 1 in April for an eight-week stay. It was the Atlantic artist's second album to top

the chart, following 1977's "Enigmatic Ocean."

The Pat Metheny Group's "Off-ramp" on ECM/Warner assumed the top spot in June and held it for 16 weeks, the longest run of any album this year. It was Metheny's third No. 1 LP, following 1980's "American Garage" and '81's "As Falls Wichita So Falls Wichita Falls," a collaboration with Lyle Mays.

David Sanborn took the lead in October with "As We Speak," which spent 10 weeks at No. 1. It was the Warner artist's second LP to top the list, following 1981's "Voyeur."

For The Record

Robert Hurwitz, ECM Records' U.S. label manager, is not actively involved in production of new Verve label masters from PolyGram Classics, as incorrectly suggested in coverage of the program (Billboard, Dec. 4).

Hurwitz is credited on a reissue of Christmas material sung by Ella Fitzgerald, but his actual production role was limited to his mid-'70s tenure at Polydor, then overseeing the Verve jazz vaults. Hurwitz departed to join ECM concurrent with its move to Warner Bros. distribution.

DECEMBER 18, 1982, BILLBOARD

Survey For Week Ending 12/18/82			
Billboard® Best Selling Jazz LPs™			
This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)
1	4	7	CASINO LIGHTS Various Artists, Warner Bros. 23718-1
2	1	23	AS WE SPEAK David Sanborn, Warner Bros. 1-23650
3	9	9	INCOGNITO Spyro Gyra, MCA MCA 5368
4	2	28	OFFRAMP Pat Metheny Group, ECM ECM-1-1216 (Warner Bros.)
5	8	5	TWO OF A KIND Earl Klugh/Bob James, Capitol ST-12247
6	5	15	OFF THE TOP Jimmy Smith, Musician 60161-1 (Elektra)
7	6	19	WE ARE ONE Pieces Of A Dream, Elektra 60142-1
8	7	15	DESIRE Tom Scott, Musician 60162-1 (Elektra)
9	9	13	TOUCHSTONE Chick Corea, Warner Bros. 23699-1
10	10	11	KENNY G Kenny G, Arista AL 9608
11	11	23	HANDS DOWN Bob James, Columbia/Tappan Zee FC 38067
12	12	68	BREAKIN' AWAY ● Al Jarreau, Warner Bros. BSK 3576
13	NEW ENTRY	NEW ENTRY	RIT/2 Lee Ritenour, Elektra 60186
14	14	17	LET ME KNOW YOU Stanley Clarke, Epic FE 38096
15	NEW ENTRY	NEW ENTRY	TOUR DE FORCE-LIVE Al Di Meola, Columbia FC 38373
16	NEW ENTRY	NEW ENTRY	HOME AGAIN Stanley Turrentine, Elektra 60201-1
17	23	3	WORDS, SOUNDS, COLORS AND SHAPES Donald Byrd And 125th St. N.Y.C., Elektra 60188-1
18	18	9	LOTUS FLOWER Woody Shaw, Enja 4018 (Polygram)
19	40	3	CHANCE ENCOUNTER Ramsey Lewis, Columbia FC 38294
20	28	3	CONCERTS Keith Jarrett, ECM ECM-1-1228 (Warner Bros.)
21	16	21	OUT OF THE SHADOWS Dave Grusin, Arista/GRP 5510
22	17	55	THE GEORGE BENSON COLLECTION ● George Benson, Warner Bros. 2HW 3577
23	21	23	ROYAL JAM The Crusaders With B.B. King And The Royal Philharmonic Orchestra, MCA MCA 2-8017
24	27	58	CRAZY FOR YOU Earl Klugh, Liberty LT 51113
25	30	7	TOUCH THE FEELING Slits Hooper, MCA MCA 5374
26	NEW ENTRY	NEW ENTRY	THE BEST IS YET TO COME Grover Washington, Jr., Elektra 60215
27	13	11	MOVING TARGET Gil Scott-Heron, Arista AL 9606
28	29	43	MYSTICAL ADVENTURE Jean-Luc Ponty, Atlantic SD 19333
29	34	3	TRIO MUSIC Chick Corea, ECM ECM-1-1232 (Warner Bros.)
30	33	5	CONFIRMATION Tommy Flanagan, Enja 4014 (Polygram)
31	NEW ENTRY	NEW ENTRY	CRAZY AND MIXED UP Sarah Vaughn, Pablo 2312-137 (RCA)
32	35	5	PATHS, PRINTS Jan Garbarek, ECM ECM-1-1223 (Warner Bros.)
33	NEW ENTRY	NEW ENTRY	LIVE AT THE PLUGGED NICKEL Miles Davis, Columbia C2-38266
34	NEW ENTRY	NEW ENTRY	DECEMBER George Winston, Windham Hill C-1025
35	15	24	WINTER INTO SPRING George Winston, Windham Hill C-1019
36	43	3	BLACK ROCK James Blood Ulmer, Columbia ARC 38285
37	38	78	AS FALLS WICHITA SO FALLS WICHITA FALLS Pat Metheny & Lyle Mays, ECM 1-1190 (Warner Bros.)
38	22	53	COME MORNING Grover Washington Jr., Elektra 5E-562
39	26	83	THE DUDE ▲ Quincy Jones, A&M SP-3721
40	NEW ENTRY	NEW ENTRY	ONE DOWN Material, Elektra 60206-1
41	NEW ENTRY	NEW ENTRY	FOUR IN ONE Sphere, Musician 60166-1 (Elektra)
42	44	3	TEHELLIM Steve Reich, ECM ECM-1-1215 (Warner Bros.)
43	45	44	ELECTRIC RENDEZVOUS Al Di Meola, Columbia FC 37654
44	20	17	CITYSCAPE Claus Ogerman/Michael Brecker, Warner Bros. 23698-1
45	19	30	WE WANT MILES Miles Davis, Columbia C2-38005
46	32	13	HEATWAVE Cal Tjader, Carmen McRae, Concord Jazz CJ-189
47	24	23	LOVE NOTES Chuck Mangione, Columbia FC 38101
48	25	28	FANDANGO Herb Alpert, A&M SP-3731
49	48	108	WINELIGHT ▲ Grover Washington Jr., Elektra 6E-305
50	36	13	AN EVENING WITH GEORGE SHEARING AND MEL TORME George Shearing And Mel Torme, Concord Jazz CJ-190

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★ Superstars are awarded to those product demonstrating the greatest sales gains this week (Prime Movers). ★ Stars are awarded to other products demonstrating significant gains. ● Recording Industry Assn. of America seal for sales of 500,000 units (seal indicated by dot). ▲ Recording Industry Assn. of America seal for sales of 1,000,000 units (seal indicated by triangle).

THIS WEEK		LAST WEEK		WKS ON CHART		Artist-TITLE-Label		Artist-TITLE-Label					
1	★	1	★	25	37	31	37	57	72	5	★	JANET JACKSON Janet Jackson A&M SP 4907	RCA
2	★	2	★	25	38	8	38	13	57	13	●	THE WHO It's Hard Warner Bros. 1-23731	WEA
3	★	3	★	9	39	7	39	27	80	27	★	JEFFREY OSBORNE Jeffrey Osborne A&M SP 4896	RCA
4	★	4	★	23	40	11	40	58	81	58	▲	LOVERBOY Get Lucky Columbia FC 37638	CBS
5	★	5	★	6	41	17	41	20	76	20	●	SYLVIA Just Sylvia RCA AHLI 4312	RCA
6	★	6	★	8	42	13	42	38	77	38	▲	ASIA Asia Geffen GHR 2008 (Warner Bros.)	WEA
8	★	8	★	5	43	9	43	16	78	16	●	SANTANA Shango Columbia FC 38122	CBS
10	★	10	★	5	44	7	44	6	79	6	●	EMMYLOU HARRIS Last Date Warner Bros. 1-23740	WEA
9	★	9	★	5	45	12	45	9	80	9	●	SPYRO GYRA Incognito MCA MCA 5368	MCA
12	★	12	★	28	47	5	47	14	81	14	●	STEEL BREEZE Steel Breeze RCA AFLI 4424	RCA
11	★	11	★	8	49	5	49	10	82	10	●	DOLLY PARTON Greatest Hits RCA AHLI 4422	RCA
7	★	7	★	10	55	9	55	3	93	3	●	PEABO BRYSON Don't Play With Fire Capitol ST 12241	CAP
13	★	13	★	5	52	7	52	30	84	30	●	JUICE NEWTON Quiet Lies Capitol ST 12210	CAP
14	★	14	★	4	50	30	50	6	98	6	●	PSYCHEDELIC FURS Forever Now Columbia FC 38261	CBS
18	★	18	★	6	86	13	86	13	86	13	●	THE TIME What Time Is It? Warner Bros. 1-23701	WEA
16	★	16	★	23	87	26	87	26	89	26	●	THE STEVE MILLER BAND Abracadabra Capitol ST 12216	CAP
17	★	17	★	22	88	17	88	17	88	17	▲	ROYAL PHILHARMONIC ORCHESTRA CONDUCTED BY	CAP
25	★	25	★	25	37	31	37	31	37	31	▲	A FLOCK OF SEAGULLS A Flock Of Seagulls Jive/Arista VA 66000	IND
25	★	25	★	25	38	8	38	8	57	13	●	SOUNDTRACK An Officer And A Gentleman Island 90607 1 (A&C)	WEA
9	★	9	★	9	39	7	39	7	80	27	★	ADAM ANT Friend Or Foe Epic ARE 38370	CBS
23	★	23	★	23	40	11	40	11	76	20	●	BRUCE SPRINGSTEEN Nebraska Columbia TC 38358	CBS
6	★	6	★	6	41	17	41	17	77	38	●	AMERICA View From The Ground Capitol ST 12209	CAP
8	★	8	★	8	42	13	42	13	78	16	●	KENNY LOGGINS High Adventure Columbia TC 38127	CBS
5	★	5	★	5	43	9	43	9	79	6	●	DIANA ROSS Silk Electric RCA AFLI 4384	RCA
5	★	5	★	5	44	7	44	7	80	9	●	EARL KLUGH/BOB JAMES Two Of A Kind Capitol ST 12247	CAP
9	★	9	★	9	45	12	45	12	81	14	●	VANITY 6 Vanity 6 Warner Bros. 1-23716	WEA
12	★	12	★	28	47	5	47	5	82	10	●	ROD STEWART Absolutely Live Warner Bros. 1-23743	WEA
11	★	11	★	8	49	5	49	5	83	10	●	DEVO Oh No! It's Devo Warner Bros. 1-23741	WEA
7	★	7	★	10	55	9	55	9	93	3	●	SAGA Worlds Apart Portrait ARR 38246 (Epic)	CBS
13	★	13	★	5	52	7	52	7	84	30	●	EDDIE RABBITT Radio Romance Elektra EI 60160	WEA
14	★	14	★	4	50	30	50	30	86	13	●	JANE FONDA Jane Fonda's Workout Record Columbia CX2 38054	CBS
18	★	18	★	6	86	13	86	13	86	13	●	CHICAGO Chicago 16 Full Moon/Warner Bros. 1-23689	WEA
16	★	16	★	23	87	26	87	26	89	26	●	COMMODORES All The Great Hits Motown 6028 ML	IND
17	★	17	★	22	88	17	88	17	88	17	▲	ROYAL PHILHARMONIC ORCHESTRA CONDUCTED BY	CAP

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JAN. 15th ISSUE—JAN. 3rd
JAN. 22nd ISSUE—JAN. 10th
JAN. 29th ISSUE—JAN. 17th
FEB. 5th ISSUE—JAN. 24th
FEB. 12th ISSUE—JAN. 31st

Kenron Pacts With Musidisc

NEW YORK—Kenron Productions Inc. has concluded an agreement with Musidisc-Europe, an independent French label, to obtain American product for licensing.

Under the arrangement, Kenron, a 15-year-old company based here, will review product and submit records and tapes to Musidisc, which is primarily interested in dance music, although it will consider all types.

As part of its foreign representation activities, Kenron has also launched a MIDEM '83 "task force" to represent U.S. and Canadian product for international placement. Key executives at Kenron have been regular attendees at MIDEM. They include Roni Abitol, president and a DJ for Radio Monte Carlo's two-hour weekly satellite show; Peter Van Raalte, a vice president, who is currently programming Radio Monte Carlo shows as well as Radio Oblique FM in Paris; and Jerry Schoenbaum, vice president of a&r, who has held key posts with MGM/Verve and Polydor U.S.

AUDIO/VIDEO UNIT IN PLACE

3M Restructuring Finished

NEW YORK—The restructuring of the 3M magnetic audio/video products division and the home entertainment products department, begun earlier this year, has been completed.

Under the new structure, the home entertainment products department is once again part of the

magnetic audio/video products division. However, it will now be called magnetic audio/video products—consumer business.

Under the umbrella of a business development director, national sales director and international director, all reporting to division vice president Alfred E. Smith, are two business development managers, national sales managers and international managers.

Consumer marketing will be under the direction of Robert Burnett, business development manager; Ben Bell has been named national sales manager for consumer markets; and Lee Kennedy is international marketing manager.

The other side of the division's activities is the professional business. Dennis Farmer has been named business development manager, James Farrell national sales manager, and Ernest Heisser international marketing manager.

Three national accounts sales managers have also been appointed: Frank Caravitis, eastern and southeastern regions; John Maye, central and south central regions; and Bob Boatman, western region. John Deasey, area sales manager, midwest, now has the additional responsibility for rackjobbers. And Boatman will continue his additional responsibility of coordinating sales efforts toward catalog showroom accounts.

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News

Heartland Beat

Chicago Gets More 'Animal Stories'

By MOIRA McCORMICK

One of the hottest pieces of product in the Windy City right now is none other than "Animal Stories Vol. II" by WLS-AM jocks Larry Lujack and Tommy Edwards.

The second compilation of highlights from the pair's enormously popular air show "Animal Stories," a series of amusing and bizarre true anecdotes about our friends the animals, "Vol. II" has sold 25,000 copies in its first week of release and shows no signs of peaking. So claims John Salstone, president of MS Distributing Co., who has been stocking the LP at area retailers as well as handling mail orders.

"We're selling them as fast as we can get them from the plant," says Salstone, who notes that "Animal Stories Vol. I" has experienced a resurgence as well, selling some 5,000 copies since the Nov. 26 release of "Vol. II." Salstone says that "Vol. I"

sold 60,000 copies last year and that he expects "Vol. II" sales to reach 100,000.

All proceeds from the "Animal Stories" LPs go to the Forgotten Children's Fund, a Chicago-based charity for mentally retarded children in state institutions or under state care. Lujack says that last year's "Animal Stories" donation was the largest in the charity's history, certain to be topped by this year's.

Lujack, who plays "Uncle Lar" to Edwards' "Lil Tommy" when hosting "Animal Stories," says he isn't surprised at the LP's reception. "It only got in the stores two weeks before Christmas," he says, "and we didn't mail-order until after the first of the year; this year, it came out the day after Thanksgiving and the mail order is operating."

Lujack has been telling "Animal Stories" off and on for 15 years. "I get tired of it every so often," he says, adding that the current stint has gone unchecked for the last three years. "But even though I'm really sick of it, I'd be afraid to stop at this point."

The original Ramsey Lewis Trio reunited for the first time in 16 years Nov. 30, playing to a capacity house at downtown restaurant/cabaret George's.

The Chicago pianist was joined by drummer Red Holt and bassist Eldee Young for a smooth, entertaining set. Though strictly instrumental, renditions of Lewis hits "The 'In' Crowd" and "Hang On Sloopy" found the audience heartily supplying the vocals. The Trio had reportedly only rehearsed twice, but the seamless performance proved the groove was still there.

"You just couldn't see how fast the wheels were turning, trying to remember how things went," Holt chuckled modestly after the set. Holt is currently the director for Gumption, a South Side performing arts center; bassist Young has his own trio and appears at local jazz rooms.

The original Trio played for five nights, with Lewis's current trio taking over for the rest of his 10-week engagement. And George's will be seeing a lot more of Lewis in another capacity, as he's just signed on as the cabaret's entertainment director. Owner George Badonsky is no stranger to the music industry himself, having served as vice president of Dunwich Records in the '60s and co-producer of the Shadows of Knight's "Gloria."

Bahamian junkanoo, the celebratory island music native to the Bahamas, took its first stab at American recognition with the recent Chicago-area performances of Dr. Offfff.

Led by Tyrone Fitzgerald, often referred to as "the Bob Marley of junkanoo," the 15-piece Dr. Offfff played to near-capacity houses two nights running at suburban Cinderella Rockefeller. The band's elaborate costuming and unique sound captivated the mostly-suburban audience, who undoubtedly had never seen anything like it, but ended up snake-dancing around the room all the same.

Fitzgerald had co-written the early '70s hit "Funky Nassau" with his keyboardist Raphael Munings, who performed it with his own band, the Beginning Of The End. He is now in the process of introducing the States to the heady sounds of his native music.

Fitzgerald says Dr. Offfff chose Chicago as its debut city largely on the strength of the considerable reggae audience here. And the reason behind the five Fs? "That's all we can fit on the drum heads—they're infinite," he smiles. "Like getting off to the ultimate."

Heartland Beat welcomes news releases, announcements and suggestions. Send details to this column c/o Billboard, 150 N. Wacker Drive, Chicago, Ill. 60606.

G&G Associates Bows In L.A.

LOS ANGELES—Billboard's former business affairs and conference director, Gary Rosenberg, has founded a management consultancy, G & G Management Associates, here.

The enterprise specifically offers services in planning, budgeting and executing business meetings and conventions of varying scales. This extends to promotion, transportation, accommodation, entertainment and VIP handling.

Rosenberg's initial client roster includes Successful Meetings magazine, for which he's coordinating a nine-city workshop series in the spring. He's also planning several music industry seminars for 1983.

G & G Management Associates is located at 3656 Beverly Ridge, Sherman Oaks, Calif. 91423; (213) 981-MEET.



FAR EASTONERS—A kimono-clad Sheena Easton is surrounded by young fans at the Koto School in Tokyo. That was one of the stops on Easton's recent 35-city world tour.

Ask Billboard

Q. Where can I obtain recent sales figures for the record industry and the music publication industry? I'm especially interested in what retail sales were in the U.S. in 1981.

A. Contact NARM, a trade organization that keeps up-to-date retailing statistics. NARM's address is P.O. Box 1970, 1008-F Astoria Blvd., Cherry Hill, N.J. 08034.

Readers are invited to send written questions to: Ask Billboard, Billboard Magazine, 1515 Broadway, New York, N.Y. 10036.

Questions will be answered only in this column.

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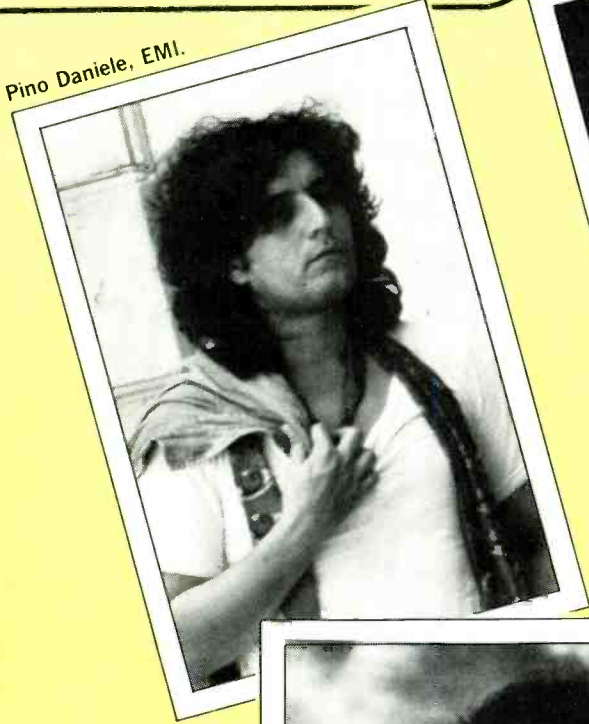
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THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)	THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)	THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)
★1	3	10	MANEATER —Daryl Hall and John Oates (Daryl Hall and John Oates), D. Hall and J. Oates, S. Allen; RCA 13354	33	40	4	LOVE IN STORE —Fleetwood Mac (Lindsey Buckingham, Richard Dashut, Ken Caillat, Fleetwood Mac), C. McVie, J. Recor; Warner Bros. 7-29848	67	67	4	NOWHERE TO RUN —Santana (John Ryan), R. Ballard; Columbia 38-03376
2	1	16	MICKEY —Toni Basil (Greg Mathison, Trevor Veitch), N. Chinn, M. Chapman; Radiochoice/Virgin Record/ Chrysalis 2638	34	34	14	A PENNY FOR YOUR THOUGHTS —Tavares (J. Semter, K. Nolan), K. Nolan; RCA 13292	58	80	2	PASS THE DUTCHIE —Musical Youth (Peter Collins), J. Mittoo; MCA 52149
3	2	24	GLORIA —Laura Branigan (Jack White), Co-Produced—Greg Mathison; U. Tazzi, G. Bigazzi, T. Veitch, Atlantic 4048	35	36	14	WHAT ABOUT ME —Moving Pictures (Charles Fisher), G. Frost, F. Frost; Network 7-69952	69	76	3	CROSS MY HEART —Lee Ritenour (Harvey Mason, Lee Ritenour), L. Ritenour, E. Tagg; Elektra 7-69892
4	5	7	THE GIRL IS MINE —Michael Jackson/Paul McCartney (Quincy Jones), M. Jackson; Epic 34-03288	36	38	8	LET'S GO DANCIN' —Kool & The Gang (Eumir Deodato, Kool & The Gang), A. Bayyan, J. Taylor, Kool & The Gang; De-Lite 824 (Polygram)	70	75	3	AFTER I CRY TONIGHT —Lanier And Company (G. Bow-Legs Miller), P. Mitchell; Larc 81010 (MCA)
5	4	11	TRULY —Lionel Richie (Lionel Richie, James Anthony Carmichael), L. Richie; Motown 1644	37	39	9	SHOCK THE MONKEY —Peter Gabriel (David Lord, Peter Gabriel), P. Gabriel; Geffen 7-29883	71	71	4	THE ELVIS MEDLEY —Elvis Presley (J. Leiber, M. Stoller, K. Mann, B. Lowe, O. Blackwell, E. Presley, D. Linde, M. James; RCA 13351)
6	6	18	STEPPIN' OUT —Joe Jackson (David Kershbaum, Joe Jackson), J. Jackson, A&M 2428	38	50	4	HEART OF THE NIGHT —Juice Newton (Richard Landis), M. Clark, J. Bettis; Capitol 9864	72	79	3	PAINTED PICTURE —Commodores (James Anthony Carmichael, Commodores), W. Orange, H. Hudson; Motown 1651
7	7	8	DIRTY LAUNDRY —Don Henley (Don Henley, Danny Kortchmar, Greg Ladanyi), D. Henley, D. Kortchmar; Asylum 7-69894 (Elektra)	39	51	4	ALLENTOWN —Billy Joel (Phil Ramone), B. Joel; Columbia 38-03413	73	54	13	PRESSURE —Billy Joel (Phil Ramone), B. Joel; Columbia 38-03244
8	8	8	SEXUAL HEALING —Marvin Gaye (Marvin Gaye), M. Gaye; Columbia 38-03302	40	NEW ENTRY	▲	SHAME ON THE MOON —Bob Seger & The Silver Bullet Band (Jimmy Iovine), R. Crowell; Capitol 5187	74	82	2	PAPA WAS A ROLLING STONE —Bill Wolfert (Bill Wolfert, Exec Producer-Dick Griffey), N. Whitfield, B. Strong; Constellation 7-69849 (Elektra/Asylum)
9	9	14	ROCK THIS TOWN —Stray Cats (Dave Edmunds), B. Setzer; EMI-America 8132	41	41	9	WHATCHA GONNA DO —Chilliwack (Bill Henderson, Brian MacLeod), B. Henderson and B. MacLeod; Millennium 13110 (RCA)	75	83	2	GIVE IT UP —The Steve Miller Band (Steve Miller, Gary Mallaber), S. Miller; Capitol 5194
10	10	12	MUSCLES —Diana Ross (Michael Jackson), M. Jackson; RCA 13348	42	45	6	TWO LESS LONELY PEOPLE IN THE WORLD —Air Supply (Harry Maslin), H. Greenfield, K. Hirsch; Arista 1004	76	88	2	BACK ON THE CHAIN (Chris Thomas), C. Hynde; Sire 72940 (Warner Bros.)
11	11	8	IT'S RAINING AGAIN —Supertramp (Supertramp, Peter Henderson), R. Davies, R. Hodgson; A&M 2502	43	43	7	DOES IT MAKE YOU REMEMBER —Kim Carnes (Val Garay), K. Carnes, D. Ellingson; EMI-America 8147	77	56	17	NOBODY —Sylvia (T. Collins), K. Fleming, D. Morgan, RCA 13223
12	14	7	DOWN UNDER —Men At Work (Peter McIan), C. Hay, R. Stryker; Columbia 38-03303	44	44	8	1999 —Prince (Prince), Warner Bros. 7-29896	78	NEW ENTRY	▲	THE WOMAN IN ME —Donna Summer (Quincy Jones), M. Clark, J. Bettis; Geffen 7-29805 (Warner Bros.)
13	13	10	SHADOWS OF THE NIGHT —Pat Benatar (Neil Geraldo and Peter Coleman), D.L. Byron; Chrysalis CHS 2647	45	48	6	SPACE AGE LOVE SONG —A Flock Of Seagulls (Mike Howlett), N. Score, A. Score, F. Maudsley, P. Reynolds; Jive/Arista 2003	79	NEW ENTRY	▲	YOUNG LOVE —Janet Jackson (B. Watson, R. Moore, A. Winbush), R. Moore, A. Winbush; A&M 2440
14	14	7	HEARTBREAKER —Dionne Warwick (Barry Gibb, Karl Richardson, Albny Galuten), B. Gibb, R. Gibb, Mr. Gibb; Arista 1015	46	46	8	USED TO BE —Charlene & Stevie Wonder (Ron Miller), R. Miller, K. Hirsch; Motown 1650	80	86	2	FUNNY HOW TIME SLIPS AWAY —The Spinners (Freddie Perren), W. Nelson; Atlantic 7-89922
15	15	11		47	47	5	(You're So Square) BABY, I DON'T CARE —Joni Mitchell (Joni Mitchell), J. Leiber, M. Stoller; Geffen 7-29849 (Warner Bros.)	81	NEW ENTRY	▲	ALL TOUCH —Rough Trade (Gene Martynec, Kevan Staples), C. Pope, K. Staples; Boardwalk 11-167-7
				48	49	6	I GOTTA TRY —Michael McDonald (Michael McDonald, M. McDonald, M. Jackson, Warner Bros. 7-29849)	82	60	6	FOREVER MINE —The Motels (Val Garay), M. Davis; Capitol 5182

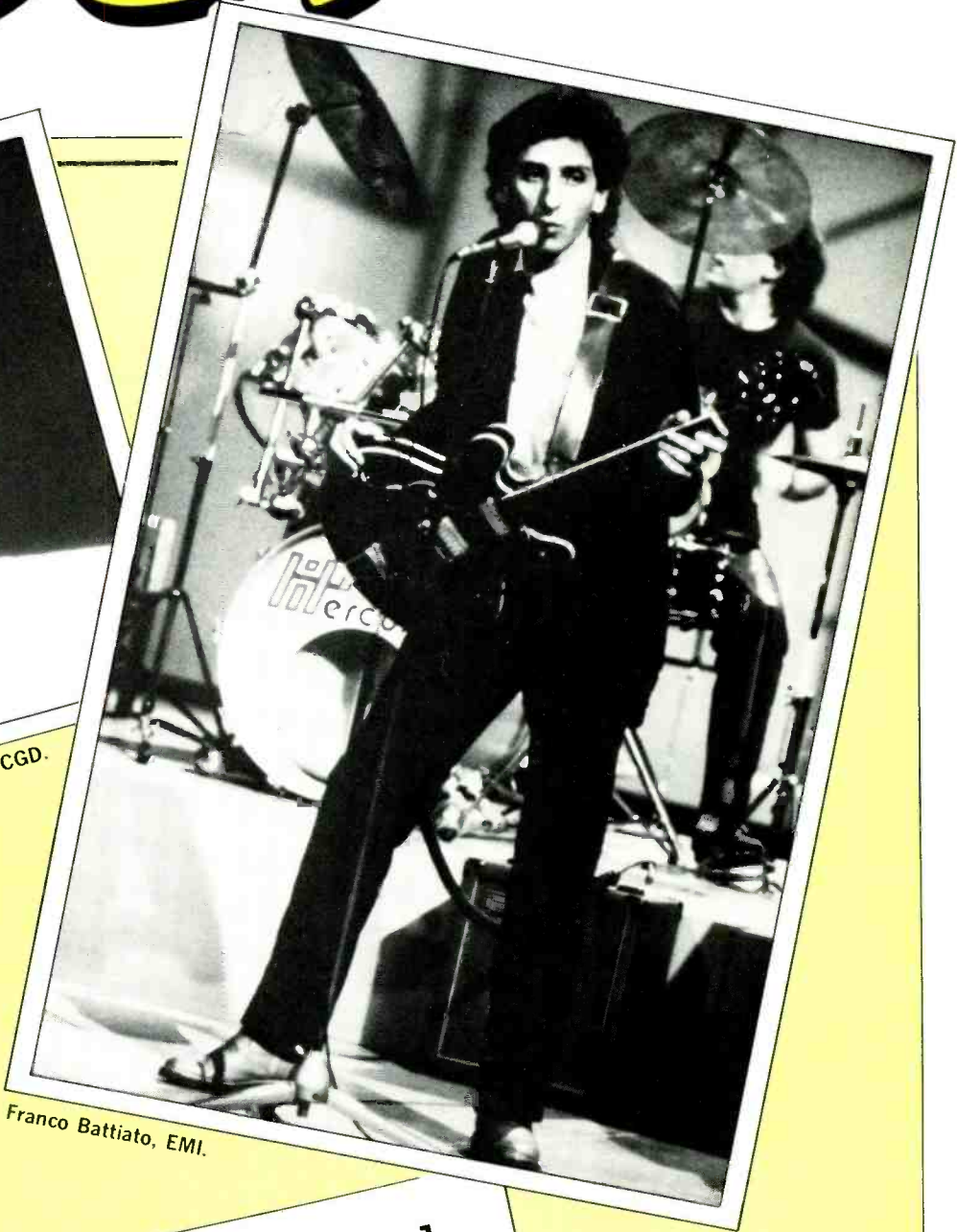
ITALY

A Billboard International Report

Pino Daniele, EMI.

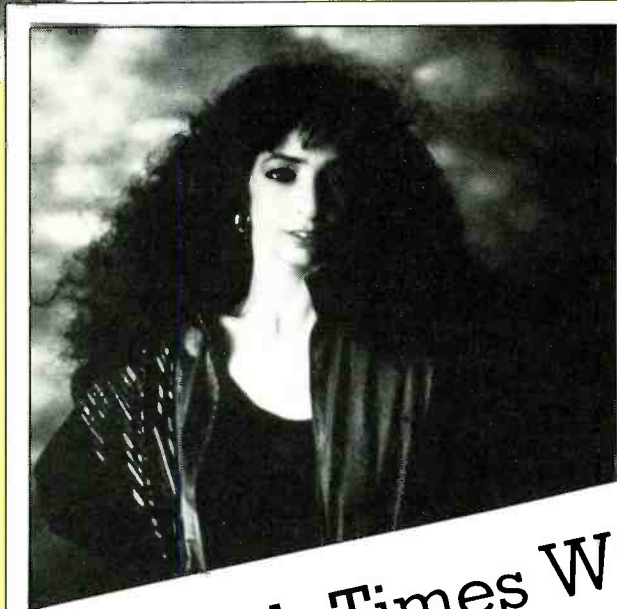


Guini Russo, CGD.



Franco Battiato, EMI.

Teresa de Sio, PolyGram.



Facing Tough Times With Talent Afresh

By PETER JONES

Sustained efforts to develop and export domestic talent, heavier investment in nurturing promising new acts rather than just buying up expensive established acts, plus a stronger emphasis on prerecorded cassette promotion are just some of the ways in which a hard-hit Italian record industry is trying to fight its way to prosperity.

Add in television merchandising, along with proliferation of independent networks formerly not permitted in this territory, and dealer incentives which in some cases include 100% sale-or-return arrangements, and the determination to beat overall recession and inflation, not to mention the new home entertainment money-grabbing sectors, becomes even clearer.

Alongside these positive measures are the inevitable belt-tightening ones common to most industries caught in the grip of the harsh economic facts of life, plus an industry-wide campaign to crack down increasingly on the menace of piracy in all its forms.

Nevertheless, in a country where inflation has

Peter Jones is Billboard's International Editor in London.

been running at around 18%, and where there are more than two million unemployed, the record industry consensus is that record sales will be down by 10%-15% this year compared with 1981.

Top-level executives are split in their attitudes about what the future holds in store. Some say that Italy has never, even in worldwide boom years for the record industry, got near its full potential, unlike most other European territories, so there's lot of room for expansion.

Others see the future as doom-laden, short of the miracle of another Beatles or a full international economic boom era. For the pessimists, matters like the recent raising of Value Added Tax on records from 15% to 18% has a nail-in-coffin ring to it, especially when the industry had hoped to persuade the government to cut VAT drastically on the grounds that recorded music was at least as "cultural" a sector as books.

Sandro Delor, managing director of CGD, a high-flying Italian success story in the national industry, reckons a record company can counter a general economic crisis by coming up with new ideas for

(Continued on page 1-2)

ITALY

Facing Tough Times: Industry Pursues New Musical Leaders With Creative Solutions

• Continued from page I-1

packaging recorded product and through use of dynamic promotion.

CGD was first, K-tel apart, into television advertising in Italy once the state-owned RAI-TV/Radio network lost its monopoly, and has created its own different packaging—like the "30 By 60" series, 30 tracks, 90 seconds each, of hits nostalgically culled from the 1960s.

That idea contributed to CGD being 28% over budget in turnover terms by the end of August. But as the industry generally followed the TV trail, there's a danger of too much product in this field.

Video, certainly in terms of movie software, doesn't look like a get-rich-quick business to Delor, who points to 30 TV channels in Milan alone, all using movies as a dietary "must" for viewers.

However CGD has started a license deal for Disney video material, rental only, and the company is filming concerts by its artists for potential music video use later, and it is also (with BFN of Rome), making video tapes of important football matches.

CGD's success stems largely from the way it has nursed domestic talent, like Riccardo Fogli, Claudia Mori, Giuni Rossi. And it has its own Idea Studios, "perhaps," says Delor, the only Italian studio up to full international standards.

Sales will decrease this year, reckons Alexis Rotelli, managing director of EMI Italiana. And home dubbing and piracy remain the greatest profit-sapping menaces. He's also concerned with the tremendous diversification of ways people can spend their leisure lire these days.

As for the new techniques in software, he doesn't expect developments today or tomorrow "but maybe the day after tomorrow. Before then we have to get the hardware out into the marketplace. It all won't happen until the second half of this decade.

"Times are going to become very hard for the non-multinationals as our industry becomes re-dimensioned. Profits are squeezed because the cost of records has only trebled in 25 years, whereas gasoline, for instance, is 10 times the price it was.

"But the industry belongs more to the multinationals as music itself become more international, with no barriers and with TV satellite transmission ahead. Distribution in Italy has to be concentrated into fewer operations. I'd say that here a company should have an annual sales turnover of at least \$14 million to be able to have its own profitable direct distribution."

Giuseppe Ornato, president, RCA, Italy, says his company is doing a little better this year over all fields of sales, but the industry generally is doing a little worse.

Sales are up in the "superstar" product range, and in the cassette configuration. RCA has just launched its cassage range, selling at the same price as a 45 disk, with Lucio Battisti product and is moving into international lines, including one from Leo Sayer.

TV advertising is expensive but successful in many cases, he says. But there's not much domestic artist talent coming through in Italy, and Ornato felt the concert scene this summer was not so good. A further problem: record prices (up 11% this past year) just don't match the general level of

inflation. However RCA could well be 2%-3% up on volume figures this year as against last.

Pierre La Falce, CBS managing director, points to the "soft" international market. "In the U.S., a number one, we're told, used to sell two million units. Now it needs luck to get to one million."

People are choosy in what they buy. "People go into shops in Italy to buy hits, not records. You have to cut back on releases. But it's not true that records are short-lived pieces of product. We spent eight months pushing one single to hit status."

However it was a good sales summer for CBS, particularly through Phoebe Cates, Miguel Bose, Albert Camerina and Claudio Baglioni.

Piracy, home taping, economic recession—all create problems. Pirate product in Japan or sleeve credits, to have been produced in Japan or Portugal—but in fact is manufactured in Italy.

Says La Falce: "CBS corporate policy is to be very selective over the acts signed, look hard for domestic talent and then invest, essentially as a longterm project, once we've found the right material."

The upping of Value Added Tax on records and prerecorded cassettes to 18% from 15% was no help. Additionally, there aren't enough (maybe 1,500 altogether) retail outlets in Italy for recorded material. Says La Falce: "We had that good summer, but I can't be optimistic about the overall picture. There could be an Italian national decrease in sales units of 15% this year."

The only way to keep out of trouble, he insists, is to be creative and keep costs down, but not stint on product promotion. CBS now has 112 employees in Italy, and roughly 70% international repertoire. It's launching a new mid-price range, and preparing to move in on video games.

But Marco Bignotti, managing director of PolyGram in Italy, reckons, as he did a year ago when he moved back from a stint in Greece, that "the overall situation in Italy is acceptable. We can sell any kind of music in Italy, local sounds, MOR, classical homemade electronic music. Look at the charts. This is no way an insular market. It's a selective market. But compared with most other European markets it is lively and it certainly can survive."

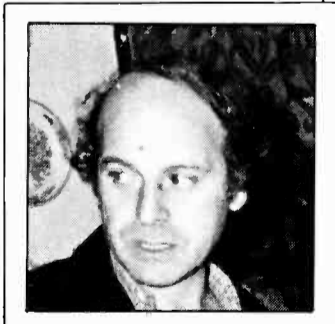
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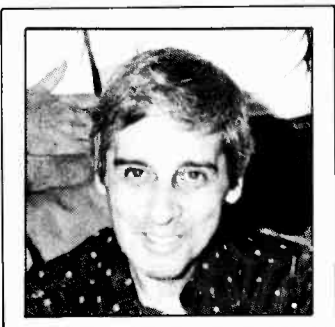
SANDRO DELOR, managing director, CGD Records.



MARCO BIGNOTTI, managing director PolyGram Dischi Italy.



ROBERTO GALANTI, general manager, DDD (Drogheria di Drugolo).



GIUSEPPE VELONA, managing director WEA Italiana.



SILVIO BERLUSCONI, president, Five Records, recording arm of Canale 5 television network.



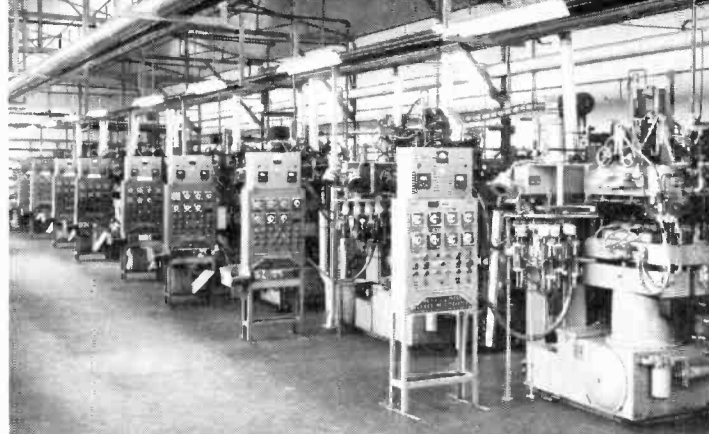
SERGIO DI GENNARO, president Panarecord.



ALESSANDRO COPPOLA, managing director, WEA-distributed Atlas/Delta.



ALEXIS ROTELLI, managing director, EMI Italiana.



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DUCALE



ITALY

Int'l Catalog Still Tops Sales But... Domestic Talent Forges Ahead On Strength Of 'Hit' Promotions

By VITTORIO CASTELLI

The emphasis on unearthing, then promoting, domestic talent has become more and more pronounced over the past year or so. The big catalog sales, unarguably belong to the multi-nationals and their international repertoire rosters, but the hits are mainly Italian.

Certainly the biggest success story this year is that of EMI artist Franco Battiato. This singer, composer and arranger has, in fact, been around the Italian music business for years, building an enviable reputation for versatility.

He's played rock guitar, written avant garde music, sometimes in collaboration with international names like Karlheinz Stockhausen, or sung his own highly-personalized songs.

But his reach for superstardom really started in the summer of 1981 when a long, nationwide tour proved an unqualified success. First chart movement for Battiato was the single "Bandiera Bianca," a collection of quotes, culled from old songs, poetry, movie titles and anything else that occurred to him.

A spectacular follow-up was the LP "La Voce Del Padrone," or "His Master's Voice," which went to number one in the Italian chart. It hung around at the sales summit, to the tune of 800,000 units in Italy alone, until after the 1982 summer holiday season. This was an unprecedented example of selling power and longevity in Italian chart terms. Now Battiato has built a kind of "King Midas" image, seemingly turning to gold everything he touches in the domestic music business. With his writing/arranging partner Giusto Pio, a musician with a classical violin-playing background, Battiato wrote the 1981 San Remo Song Contest winner, boosted EMI artist Alice to stardom, produced probably Milva's best-ever album (Ricordi) and wrote "Un'estate Al Mare," the song which launched CGD

Vittorio Castelli is Billboard's correspondent in Italy.

big-seller Giuni Rossi last summer. While Battiato waited a long while for his major success, Teresa De Sio's breakthrough nationally from the PolyGram domestic talent roster was sudden and dramatic.

She used to sing with the noted folk group Musica Nova but now projects an individualistic brand of progressive rock, sung mostly in her native Neapolitan dialect. After one solo folk album, her real breakthrough came with the "Teresa De Sio" album, which sold 200,000-plus units and earned her the "best pop singer of 1982" tag from the Music Critics' Assn.

Her launch came via a particularly articulate promotion campaign, centering on her sophisticated image.

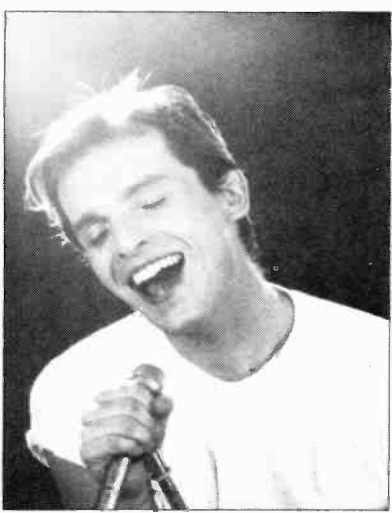
Pino Daniele (EMI) also has a Neapolitan musical background, mixing those roots with blues and r&b to create his own contemporary idiom. Big-selling Daniele is both singer and guitarist.

Among the multi-nationals flying high with local talent, CBS has a special position. To hold the top three chart positions at singles level is an unusual corporate achievement but Claudio Baglioni, Miguel Bose and Alberto Camerini did just that. Bose, though "technically" Spanish, is of Italian origin and records in Italy.

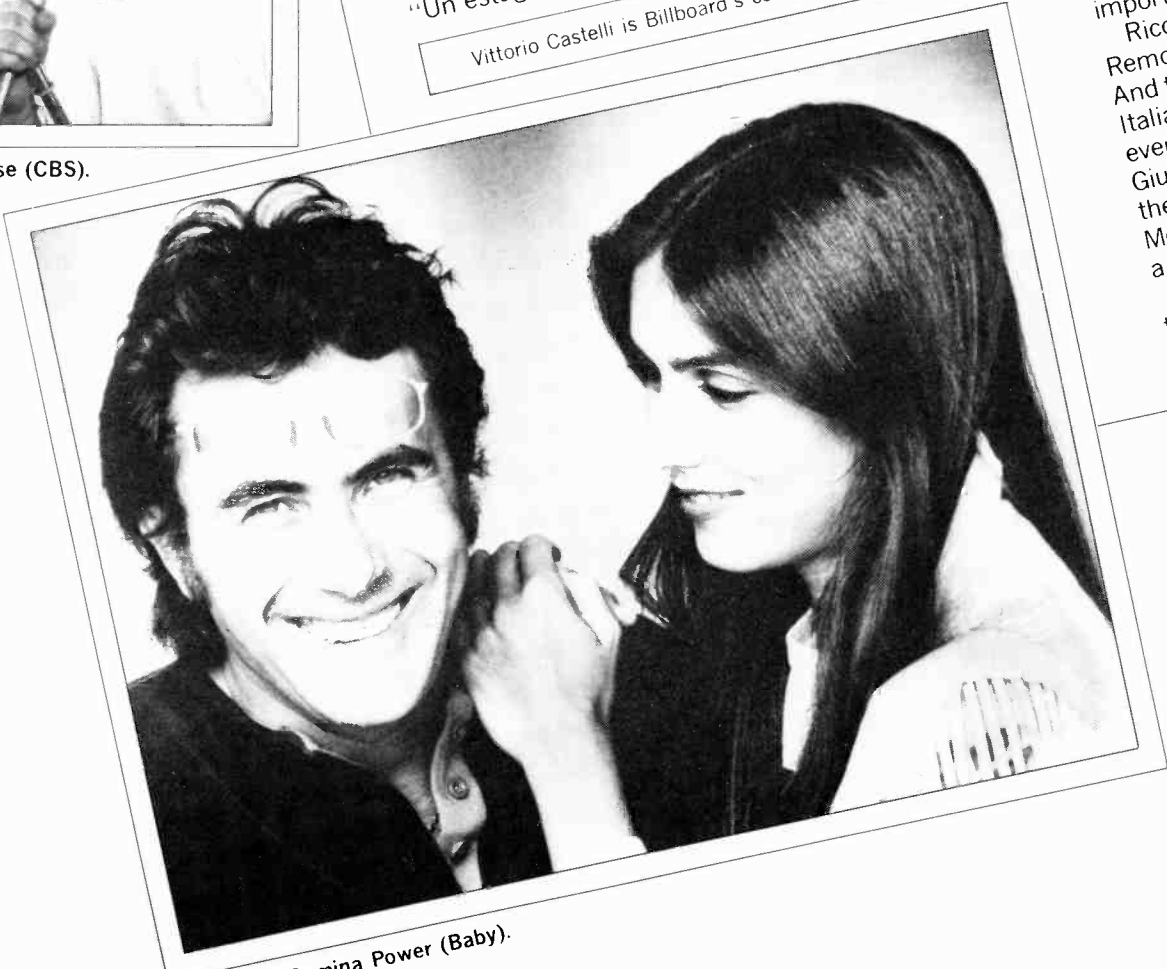
The Bose single "Bravi Ragazzi" took first prize at this year's Festivalbar event, where the results are determined by a mix of popularity and number of plays on jukeboxes nationwide. Giuni Russo had a powerful Festivalbar launching pad this year, too. And this event, and other major festival-type presentations, has taken on great importance again in the Italian music business, after a long spell of relative disinterest.

RAI, the state TV/radio network and still the most important as a promotion vehicle for pop music, despite the proliferation of "private" stations, gives the fullest coverage of Festivalbar and the others, of which the San Remo Festival is similarly important to the record and publishing business. Riccardo Fogli (CGD), winner of the 1982 San Remo Festival, built overnight disk sales success. And there were five San Remo acts altogether in the Italian singles top 10 in the weeks following the event. The RCA-distributed C&M label scored with Giuseppe Cionfoli, Fonit-Cetra with Stefano Sani and the CGD-distributed Clan Records firm with Claudio Mori, wife of top star Adriano Celentano, who wasn't a contest participant but made a guest appearance. Particularly striking in the San Remo sales spin-off this year was the feat of Baby Records, the Milan-

(Continued on page I-15)



Miguel Bose (CBS).



Albano and Romina Power (Baby).



Albert Camerini (CBS).

TERESA DE SIO'S

PROJECT GOES ON



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ITALY

New Regional Musician Contract A Lift

Rignano Cheers Trade Union Recognition Of Industry Ills As Big Step

In addition to the prevailing worldwide problems afflicting the music business, piracy, home-taping, rising costs and the rest, the Italian record industry is in the throes of national industrial hassles which leaves it in a "delicate" situation, according to Guido Rignano, president of AFI (Associazione dei Fonografici Italiani), the Italian branch of IFPI.

For years, Italian industry has been burdened with an agreement with the labor unions that provides for automatic and proportionate wage increases each time the national inflation rate goes up. Adjustments are made every two months.

But now the industrial employer organizations say they want drastic changes in the way this "ruinous" system works. And until agreement on those changes is reached, they refuse to meet with the unions to discuss new employment contracts—deals in each area of industry which covers working conditions, such as hours, holidays, wages and other aspects.

However, in this atmosphere of stalemate, Rignano

sees room for optimism as far as the record business is concerned. For agreement has been reached with session musicians over new work contract terms. Rignano admits it is only a regional deal, covering Milan and the north of Italy, but he sees it as a sign of flexibility, an opening of dialog, and he pays tribute to what he sees as a start of trade union recognition of the chill economic winds to which the industry is subject.

Wage-hikes to meet higher living costs are in themselves inflationary so that Italy has found itself in a "vicious circle" syndrome. It's Rignano's key point that labor costs, "non-vital" in importance to the record business a few years back when the market was constantly expanding and costs were lower, are now an essential ingredient in the fight for survival.

"We've found that the market reacted badly to our latest round of price increases early this year, even though (at 11%) we kept them down to less than the rate of inflation (around 20%). Over the last few



GUIDO RIGNANO:
President of Associazione dei Fonografici Italiani (AFI), the Italian branch of IFPI.

years, average record price increases were 8% annually against inflation rates well into double figures."

Record company budgets for next year are, he says, being shaped in this critical overall atmosphere of industrial unrest. Many see unsuccessful negotiating leading directly to ill-will, maybe widespread strikes—on top of the catalog of menace represented by home taping, piracy and the rest.

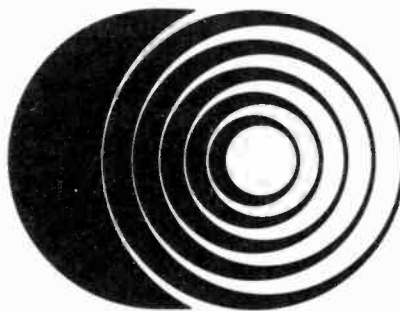
While the AFI's firm pact with one section of its industry is only regional, Rignano says confidently: "Our relationship with trade unions is based on mutual respect. We give them credit for not wanting the earth, for looking for reasonable agreements at such a time of trouble. We look, as 1982 comes to an end, for decisions between government and unions over indexation, so providing an opening to settle industry contracts."

The cost of living/wages structure, which started in 1975, has "boomeranged," says Rignano. Every cent of cost of living increases goes into the wage structure. And the record industry has enough problems of its own.

PETER JONES Billboard

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ITALY

VCR Population Triples Since '80:

Video Software Trade Tests Fast-Growing Rental Demand

The Italian video industry is still in its infancy, but there's sufficient vitality and enthusiasm to suggest it is in for a bright, profit-raking future.

VCRs first appeared on the scene in 1980 and were then viewed as luxury gadgets beyond the reach of most folk. There weren't more than 30,000 hardware units in the country at that time.

But interest grew and it is estimated that at least 70,000 VCRs were sold in 1981. And the 1982 tally projected is a minimum 100,000 units, despite the national dip in sales of hi fi hardware. So the estimate is that by Christmas there will be around 200,000 VCRs in domestic use. Of that total, VHS has about 65% of the market, the balance split evenly between Beta and Philips.

And whereas the software market in video was previously just an adjunct of the hardware sector, now it has reached independence as a viable industry division on its own.

As more and more movies are available in Italy on videocassette, so the hardware ranges become more and more interesting to the public. But one problem for the videocassette scene is the high number of independent television channels now operating in this territory. There are more than 500 nationwide, many now linked to three major

networks providing full national coverage—but they're pumping out major movies day-by-day, providing a non-stop service to viewers.

Nevertheless, there is fast video software development, with a steady build-up of the number of producers, manufacturers and distributors seeking a slice of the action.

There's a sizeable demand for hardcore porn, but this is largely supplied by a large, but undefined, underground distribution network. Leading "official" distributors GVR (based in Prato, near Florence) and Domovideo (in Rovereto, near Trento, in the north-east) report hefty demand for family entertainment software and both are building large catalogs.

GVR is the longer established company and has 150 titles on offer, adding four new releases each month. Domovideo has 100 titles and adds 10 monthly. It sounds small compared with many other countries, but the growth rate is steady.

The two majors work on a sales basis but are aware of a fast-growing demand for rental, and GVR looks like being first into this field.

And Domovideo is a supporter of the Telerent operation, now developing fast. Lilianna Succio, Telerent commercial manager, says the company

started renting VCRs in the fall of 1980, and videocassettes in April this year. She says: "Producers were cautious at first, fearing the reaction of dealers. But now software rental is an integral part of our advertising."

Most of the 2,000 dealers handling video software (and that number increases weekly) also handle records and audiocassettes. That is a main reason for record company interest in the video marketplace.

CGD has a newly-created "Video Suono" division which has a distribution deal for record outlets only with Creazioni Walt Disney and has a new cassette catalog for rental. WEA has launched the Warner Home Video rental project in Italy. SAAR is into video software distribution, too, reaching the less conventional record outlets, like book shops and general stores.

Other record companies, though interested enough in video prospects, are a mix of the dubious and the cautious.

Guido Rignano, Dischi Ricordi managing director, is convinced the current system of renting videocassettes to dealer outlets isn't the right one. He says he doubts that a small store, run on a family basis, can properly organize its internal accounting in a way efficient enough to follow the rental action pattern.

Says Rignano: "The least that can happen is that he'll possibly pay, for a period of several months, for cassettes that he actually never rents. The worst is that very likely he'll never know it. Can you imagine the difficulty in following the movements of some 200 titles, all stocked in three systems, to cover VHS, Beta and Philips?"

"We're now talking over this problem along with other companies. Our hope is that we'll come up with a more realistic way to meet the video software trade's requirements on rental."

VITTORIO CASTELLI *Billboard*

A Billboard Spotlight

DECEMBER 18, 1982 BILLBOARD



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ITALY

Club Owners Eager To Contemporize:

Dance Lights Bright As Disco Equipment Business On Upswing

By NICOLA TICOZZA

As the disco dance craze has gathered momentum in Italy over the past few years, several major companies have emerged to meet the demand for specialist disco equipment. Some grew from firms previously manufacturing electrical and sound systems.

Cabotron, Davoli, Lem and FBT deal principally with sound/acoustic matters for large spaces and run catalogs of dance-hall sound systems. Italian production, sometimes assembly of imported equipment parts, meets approximately 70% of the requirements of Italian disco halls.

There's little export business for the Italian companies in the disco equipment industry and in the sound system scene.

But in the lighting and special effects range of equipment, the Italian industry is now well established in most European territories. And it's reportedly reached the high quality levels set by the Spanish companies who were forerunners in this field.

Mantova-based Coemar produces a wide range of equipment for theaters and, with Clay Paky, mainly exports its product. Also important in this sector

are the ranges of Spot Light (formerly known as Andraghetti and Fantini), Falco, Music and Light Center, Sear, Leader, Afa and ABR. The last two companies specialize in self-lighting dance floors.

Amplilux, based at Misano Adriatico, is the leading company for scenery effects. Besides the usual professionally-standard lights and sound equipment, it produces giant screens for video projection, scenic panels, 3-D video effects and the Line Lite (fluorescent decorations and paints) range of product. Some 30% of the Amplilux production output goes to the export business and the company is the only one in this field to deal with the COMECON countries.

As far as lighting consoles are concerned, Italian market frontrunners are Sysma, SGM and Artik, and they've all built big reputations abroad. France is the foreign country most interested in Italian disco-scene equipment and 50% of the national exports find their way there.

Other important export markets are the U.K., Benelux, Germany and Mediterranean region / Middle East countries.

Though there's been a lull in disco equipment markets in Italy over the past year or so, there are

Nicola Ticozza is a Milan-based freelance writer specializing in disco affairs.

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Facing Tough Times

• Continued from page I-2

But what is needed, he insists, is an industry ability to adapt properly to public tastes. "We overspend ridiculously on acquiring established talent, but put little into developing new talent. We've got to find an industry talent to divert those vast sums from the superstars. Harder work is needed to build an artist, help him when he's down, create images."

But for PolyGram this has been a year, a "steady" era, of consolidation. "We've established, in Italy, that PolyGram is built with solid pillars: catalog, ability to find new talent, classical. The big event, of course, is the arrival of the compact disk.

On the talent front, Teresa De Sio was, says Bignotti, probably the only real Italian singer breakthrough of the past 12 months. He says: "Overall, there's the lire, the economic situation, the government. But we watch Holland, Germany, the U.K., in trouble, but Italy is comparatively O.K. Yet we have one of the worst economies of the developed territories.

Piracy, he says, is being handled with "intelligence" by industry organization AFI. On home taping, there has to be a levy on software or hardware, "but a sensible amount, not tiny as in Germany. However it's also up to the industry to develop technical lines to protect its own product."

Bignotti feels standards in television compilations have dropped. PolyGram didn't invest. "We wanted to spend on new talent, not squeeze the lemon marked 'back catalog.' We're not looking just for means of survival, not tempted by easy money. We want firm policies, and good policies demand sacrifice."

Giuseppe Velona, WEA Italiana managing director, sees a unit sales dip of 10% this year, but sees signs that people are going back into the shops, producing spontaneous sales, even on back catalog. He felt the concert season was very successful, notably for Neil Young and Jackson Browne—"especially good for international acts who haven't been before, or not

for a long time, rather than established Italian acts."

Problems over national industrial contracts worry him, but home taping and piracy, alongside the huge (30 million, in "official" terms) blank tape sales, are the key problems.

Velona produced a letter from a studio in the south of Italy. It had duplicating facilities and the management requested WEA Italy cooperation in putting together tracks of multi-company compilations, which it reckoned could be successfully marketed. But no mention of licenses, authority, mechanical royalties, percentages or anything else.

"In fact, it was a potential pirate asking for our help in pirating our material. But my guess it was just a naive businessman who hadn't the faintest idea what he was doing wrong. We're explaining to him, patiently."

WEA Italiana, now deeply into home video in this territory, has consolidated with its home-grown talent roster, especially Loretta Goggi, Franco Simone and Sammy Bardot. "But we don't have a huge roster," says Velona. "We prefer to work in depth on a few names."

However, Velona doesn't expect 1983 to bring much in the way of recovery of industry fortunes. He looks for a realistically high level on blank tape—"50 lire on a retail price of 2,000 lire is no good. Make it the full dollar—make it 3,000 lire."

Piracy, now a criminal offense, has to be continually fought, through action against those who sell it, not just the manufacturers, he insists.

On the video side, where piracy is an equally deadly cancer, Velona tells of one of his sales managers who went to a video store in Rimini, asking what was available on cassette. He was told of a major Italian movie, not set for its premiere in Venice for a while. "Come back in two days," he was told. "We'll have a videocassette of it for you."

Guido Rignano, managing director of Dischi Ricordi, believes this is the first time that social-economic crises have really hit the recorded music consumption. Excellent creative recordings sell less now than they did a while back. And new

(Continued on page I-13)

SUGAR GROUP presents a spotlight on

CGD MESSAGGERIE MUSICALI 35 YEARS LOVING MUSIC

If the remarkable story of the Sugar Family had had its setting in the United States, it would certainly have ranked in stature with those of the great American publishing giants like the Fratelli Dreyfus and Jack Robbins. It is a story of total dedication, hard work and self-sacrifice, allied to a passionate love of music, a pronounced business flair and the occasional touch of genius.

Born in Hungary, Ladislao Sugar entered the music business when he joined the company which published the highly successful operetta "The White Horse Inn".

He managed the company which toured Italy with the operetta in 1931 and he decided to remain in Italy, founding his own publishing business, "Melodi".

Success came quickly with the publication of noted operettas and musical shows like "Victoria and her Trooper", "Dancing at the Savoy" and others.

From the beginning Sugar concentrated on building a strong Italian repertoire with compositions by such composers as Eldo Di Lazzaro, Gorni Kramer, Mario Schisa, Nino Ravasini, Carlo Alberto Rossi, Mario Ruccione and Ermenegildo Rusconi.

Among the major lyricists were Umberto Bertini, Mario Rastelli and the poet composer, Mario Panzeri. These great creative talents were the backbone of the company and they co-operated with Ladislao Sugar - just as the top writers and composers do today with Piero Sugar - with complete confidence because they had an implicit trust in his ability to bring them the international recognition and success they deserved.

In 1934, Paolo Giordani, founder of the classical music publishing company Suvini Zerboni, became a partner in the Sugar organization.

After Giordani's death in 1948 and under Sugar's leadership, Edizioni Suvini Zerboni widened its horizons to embrace a variety of music styles becoming involved with avant-garde composers as well as the more orthodox contemporary and classical composers and also seeking compositions from foreign sources.

In 1936 Ladislao Sugar formed a sales and distribution company, "Messaggerie Musicali", and also originated a monthly publication, "Canzoniere della Radio" (Radio Song Hits), which published the lyrics of the most popular songs of the day. This was a typically perceptive innovation on the part of Sugar because it really brought the songs into people's homes and contributed greatly to their popularity.

At this time Eldo Di Lazzaro's hit song, "Reginella Campagnola" was making a big impact in Italy. It was published not by Sugar but by Edizioni Musicali Italiane, a firm which had its offices in the same building as Sugar's Group, and whose founder was a great friend of Sugar.

CGD RECORDS

THE ROSTER:

Benedetto AIELLO

Ginger BAKER

Dario BALDAN BEMBO

Loredana BERTÉ

Pierangelo BERTOLI

Pino CALVI

Sergio CAPUTO

Ivan CATTANEO

Enzo CERVO

Gigliola CINQUETTI

CIRO

KRISMA

Gino D'ELISO

Marcello DOPO

Maurizio FABRIZIO

Giorgia FIORIO

Riccardo FOGLI

Walter FOINI

FRIZZI - COMINI - TONAZZI

Flavio GIURATO

Mario LAVEZZI

Fiorella MANNOIA

Ray MARTINO

Sandra MONDAINI

Guido MORGAVI

Sergio NASCIMBENI

NOMADI

Josy NOWAK

Luc ORIENT

Heather PARISI

POOH

Stefano PULGA

PUPPO

Alberto RADIUS

Loredana RANCATI

ROCKETS

Enrico RUGGERI

Giuni RUSSO

SQUALLOR

Gianni TOGNI

Umberto TOZZI

Viola VALENTINO

Ornella VANONI

Roberto VECCHIONI

Elisabetta VIVIANI

CGD CLASSIC MUSIC:

Carlo BALZARETTI / Stefano GRONDONA

Luca MOSCA

OTHER ARTISTS UNDER DIFFERENT LABELS:

Don COSTA / Nikka COSTA

Claudia MORI / TOQUINHO

One day the two men met in the lobby. Sugar had a roll of money in his hand and the other man laughingly asked if the money was for him.

Sugar said, with a laugh: "Yes, if you let me have the foreign rights for "Reginella Campagnola". This little joke led to one of the most lucrative business contracts ever made, not only for the two publishing companies involved, but also for composer Di Lazzaro, whose "Reginella Campagnola" became the phenomenally successful "Woodpecker's Song". The song reached the no. 1 spot on the U.S. hit parade in a few months. Shortly afterwards Di Lazzaro's "La Piccinina" became another no. 1 U.S. hit as the "Ferryboat Serenade".

In 1937 Sugar further expanded his organization by acquiring the Mascheroni Publishing Company. Throughout his long business career Sugar has always had the vision to see the way in which the music industry was developing and was completely typical of his great entrepreneurial flair when he decided to move into the record business. He was the first publisher in Italy to recognize that the music business was becoming increasingly disk-oriented and that the only certain way for a publisher to survive was to become involved in record production. So in 1947, through Messaggerie Musicali, Sugar took on the distribution of Compagnia Generale del Disco (CGD Records). He became a 50% partner in the company and then, finally, sole owner (1956).

One of the great CGD successes of those days was "Piccolissima Serenata" (My little Serenata) which became an International hit.

The year 1954 saw the beginning of the long series of Italian Music Festivals at San Remo and the Sugar Group was, naturally, very much involved.

The group has enjoyed many festival triumphs over the years, not only at San Remo but at dozens of foreign events.

CGD-MM became really international in 1955 when it started to represent American labels. The first big contracts on a licence basis were with Roulette and MGM. After the phenomenal explosion in Italy of the latter label through Connie Francis, Conway Twitty, Ronny Hawkins, the attention of many big American companies focused on this Italian company, which started to represent big labels such as United Artists, Reprise, Warner Bros., and MCA. This international explosion of CGD-MM was due to Mr. Giuseppe Giannini who joined the Company in 1959 (Mr. Giannini, board manager of CGD-MM, passed away in January 1980).

At the end of the 50's, Sugar signed an agreement with Chappel Music Co. for the creation of Edizioni Chappell in Italy under the direction of Ladislao Sugar.



GINGER BAKER

Ginger, 43 years old, is certainly the key man of the rock story. After Cream, Blues Incorporated, Graham Band Organization, Blind Faith, Air Force, etc he landed at CGD Recording with a new LP, the first after 6 years of silence; "From humble oranges". Doug Brockie, Karl Hill and Chris Gent contributed to the success of this LP.



LOREDANA BERTE

A very unusual personality who has always offered striking images of herself: Starting from the jacket of her first LP "Streaking" where she appeared "in the nude" to her latest "Traslocando" where she is shown dressed as a nun. She spends most of her time in New York where she met Platinum Hook the band that now backs her in Studio and on the road, and famous people like Andy Warhol, designer of one of her LP jackets. Both aggressive and sweet, Loredana is now considered the Queen of Italian rock music; winning first prize as n° 1 Female artist in Italy's "Summer Juke Box Contest". Eight are the LPs released up to now.



IVAN CATTANEO

Born in Bergamo in 1956. Sign of the zodiac: Pisces ascendant Taurus. Besides being a singer and songwriter Ivan is also a painter and a theatre, movie and mime expert. He performs "new wave rock" and likes to disguise himself. Recorded 6 LPs among them "Italian Graffiti" (top charts) and the brand-new "Ivan il terribile".



GIUNI RUSSO

Born in Palermo, she started studying singing at the age of 12. She is the winner of this year's Juke Box Summer "revelation of the year" and the No. 1 artist among (Young competitors) She is produced by Franco Battiato who calls her "new wave".



DARIO BALDAN BEMBO

Dario had important and successful experiences with the Celentano Clan Augusto Martelli, Equipe 84. He took up his career as solo singer and song writer in 1975 when he wrote the song "Aria", which became a big hit all over the world, also recorded by Shirley Bassey. 3 LPs with CGD, the latest one "Spirito della terra" (Spirit of the Earth) has been recorded out of doors, near a farm close to a water fall and a forest. In 1981 he won 3rd prize at Sanremo Festival with the song "Tu cosa fai stasera" also recorded by "Guys and Dolls" (NL) and by Roland Kaiser (D).



POOH

18 LPs recorded in 16 years of career. Four extremely talented musicians Roby, Stefano, Dodi and Red, on the road with five articulated trucks, a stage of 55 by 35 ft., hundreds of spotlights, a four colours computerized Laser, 40.000 W. amps system, and many advanced technical devices, handled by a staff of 45 people, they attract audience of over 15.000 people to each one of their 200 yearly fabulous exciting concerts. Pooh, really is the n° 1 group in Italy! They have sold more than 20 million records so far; the new single will be on the market before Christmas. Their double "Live" LP has again topped the Italian charts.



UMBERTO TOZZI

Over 26 million units sold during the past five years. "Ti amo" reached the No. 1 position in ten countries. "Tu" won 7 gold records and "Gloria" was No. 1 in 13 countries. The first Italian artist who was twice No. 1 in an English speaking country such as Australia, the first Italian artist awarded by the Italian Chamber of Commerce for Foreign Trade with the "Golden Globe", for his success all over the world. He recorded 7 LPs plus one double live album. His song "Gloria" is now top 20 in the U.S. charts with Laura Branigan, and the Australian producers Pattinson Ballantyne PTY are now releasing a movie called "Moving out" with the soundtrack composed, arranged and sung by Umberto Tozzi. Tozzi has received 21 gold records so far.

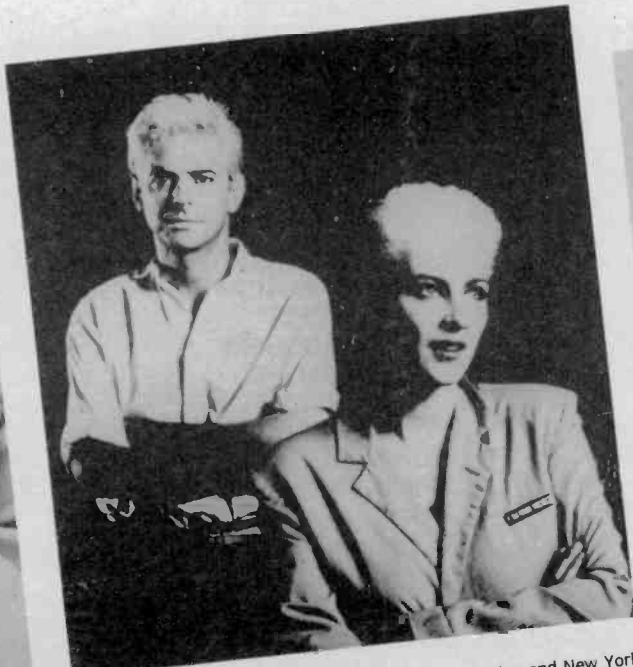


RICCARDO FOGLI

Riccardo started his career as bass guitarist. Later on, he left the group in order to release Seven LPs, featuring him as solo singer. He won the Sanremo Festival in 1982, established himself as an Italian singer. His voice and his melodic line represent an Italian tradition adding to it a personal touch. Talented and smart Riccardo is one of the most successful Italian artists and has also reached success in Germany. He shares his success with Giorgio Panariello and Maurizio Fabrizio who does the



GIORGIA FIORIO



KRISMA

Their music is electronic new wave coming from London and New York where Maurizio and Christine Arceri (Maurizio Italian and Christine Swiss) live. Their 12 "Miami" (taken from the lp "Clandestine Anticipations") is already released in U.S.



PIERANGELO BERTOLI

Began his career with two LPs sung in dialect and has become, since, one of the most important Italian cantautors. 10 years of concerts, all over Italy, have spread his songs, a mixture of poetry and politics) which gained popularity all over the country. He is present on the market with six LPs, the latest of which has sold over 100.000 copies.



HEATHER PARISI

Born in Hollywood in 1960, she started singing in 1978, during a talent show. She has three No. 1 singles in her career. She recently recorded her new single which will be released before the end of the year. She is the No. 1 "Show girl".



IORELLA MANNOIA



ROCKETS

With 6 LPs plus one "live" album they have topped the Italian charts many times, the result: a Platinum record. This "space group" is composed by five French musicians who sing all their songs in English.



PUPPO

First single and lp with CGD, already wellknown all over, with 9 gold record from Europe. His first single with CGD is "Ancora io".



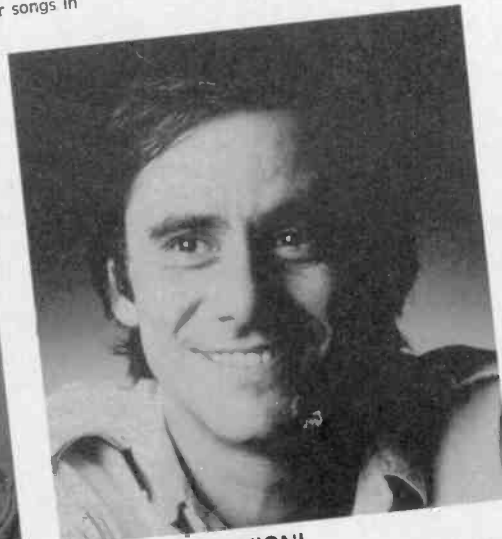
ORNELLA VANONI

Actress, singer and composer, a very talented and sophisticated artist. She has worked with Strehler, Paoli, Tenco, Vinicius De Moraes, Toquinho, Tognazzi and many other famous people in show business. She signed with CGD in 1980 recording 4 LPs. Her first German LP will soon be released in Europe.



VIOLA VALENTINO

Viola, Riccardo Fogli's wife, was born in Rome. In 1979 she recorded her first single "Comprami" which immediately reached No. 1 on the charts. 6 singles and 2 LPs, containing fresh and easy listening songs, are the repertoire of this talented and fascinating young lady who was formerly a fashion model and cover girl. (Bazaar and Vouge).



ROBERTO VECCHIONI

He is a big success in Italy as a "cantautore" and at the same time he is a teacher of Italian literature and history in Milan. The "Professore" was born in 1944 near Milan. He recorded 9 LPs. In 1979, he won the first prize at Carinthia International Contest (Austria).

OTHER LABELS



GIANNI TOGNI

Gianni Togni, 25, started his career at the Folkstudio in Rome in the 60's, when the place was the major venue for Italy's "Cantautori". "Luna" was his first great Hit, n° 1 in the Italian Charts for over six months. Music magazines and newspapers ranked Togni as the Top Male singer for 1980, a position retained the following year with "Semplice", when "Musica e Dischi" (Italy's most popular music magazine) recognized the artist as Top "single seller". Gianni took part in the "Yamaha Festival" in Tokyo in November '81 winning the first prize for the "Best song award" for "Vivi", also the single released for the Italian market in 1982. His latest LP is "Bollettino dei naviganti" (Marine forecast), Togni is in the fourth year of a degree in Modern Literature at Rome University. Favourite sport: table tennis; Hobbies: Chess, books and travelling.

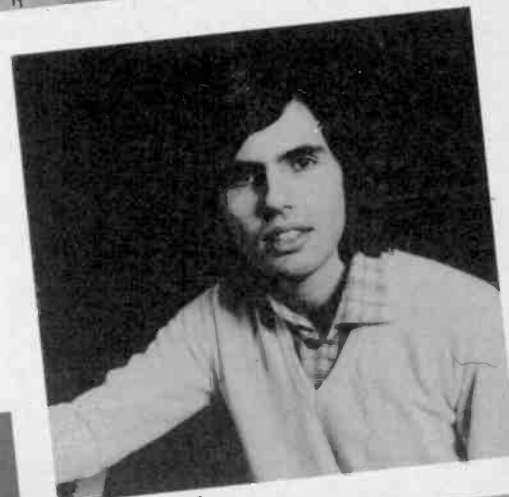


CLAUDIA MORI

Climbing the charts in Europe.



NIKKA COSTA

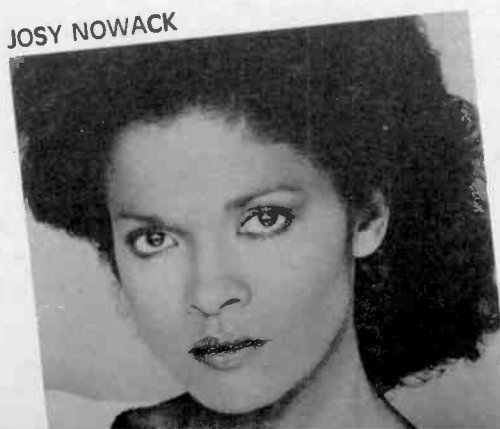


LUCA MOSCA



JOSY NOWACK

was discovered by producer Franco in Italy. "Disco Bambina", "Ti rockerò", "Cicale & Co." and a new Christmas '82. Italy.



CARLO BALZARETTO

CGD CLASSIC MUSIC



STEFANO GRONDONA

Thanks to Sugar, Ravasini's "Per un Bacin d'Amor" became an international success as "A Kiss of Love" - then there were Di Paola's "Come Prima", "Chitarra Romana" (Roman Guitar), "A Man without Love" (a big hit for Engelbert Humperdinck) and the song that Dean Martin made famous as "An Evening in Rome".

During this period, Sugar's right hand in publishing activities was Mr. Ettore Carrera (still General Manager of Sugarmusic; Deputy General Manager being Mr. Franco Daldello).

In 1960 Ladislao Sugar announced that his son, Piero, was joining the organization and would ultimately be replacing him as music committee member of the Italian Authors' Society (SIAE).

The great event of 1964 was the emergence at the San Remo Festival of a beautiful, talented 15 years-old girl called Gigliola Cinquetti who won the festival with "Non ho l'età" (This is my Prayer).

She went on to win the Eurovision Song Contest and eventually, of course, to become one of Italy's major international stars. In 1966 another young girl singer made a big impression at the San Remo Festival: she was Caterina Caselli, later to become wife of Piero Sugar and mother of Filippo. The name Sugar thus seems destined to live on in the Italian music industry for many decades to come. By now the Sugar group had expanded dramatically to embrace 50 fully owned and jointly-owned publishing companies in Italy with 13 fully owned branches throughout the world, all grouped under the Sugarmusic umbrella.



dea Mix Studio

In 1966 the Sugar family sold half on the CGD shares to CBS N.Y. and a company called CBS-Sugar was formed. At the same time, since the birth of CGD, the Sugar family owned a distributing organization derived from the largest music store existing in Italy called Messaggerie Musicali, which used to be the exclusive distributor of the CGD product. The entrance of the American partners in CGD did not change the situation, since Messaggerie Musicali kept the exclusive distribution of the CBS-Sugar product, being still owned 100% by the Sugar family. The partnership with the Americans ended in 1977 and the Sugar family reacquired the 50% previously owned by CBS. After the split, the company went back to its original name CGD and merged with Messaggerie Musicali, thus becoming CGD-Messaggerie Musicali. From that moment a change in the policy of the company took place: CGD-Messaggerie Musicali was not only involved in the distribution of its own product but also in that of third parties.

Ladislao Sugar passed away in 1981.

Today, 50 years after Ladislao Sugar founded his small Milan company, 35 years after his partnership in CGD, the entire Sugar Group (President Mr. Piero Sugar) with its divisions, CGD MESSAGGERIE MUSICALI (and "MESSAGGERIE MUSICALI TEMPO LIBERO"), SUVINI ZERBONI PUBLISHING COMPANIES, is housed in a massive complex near Milan's Linate Airport.

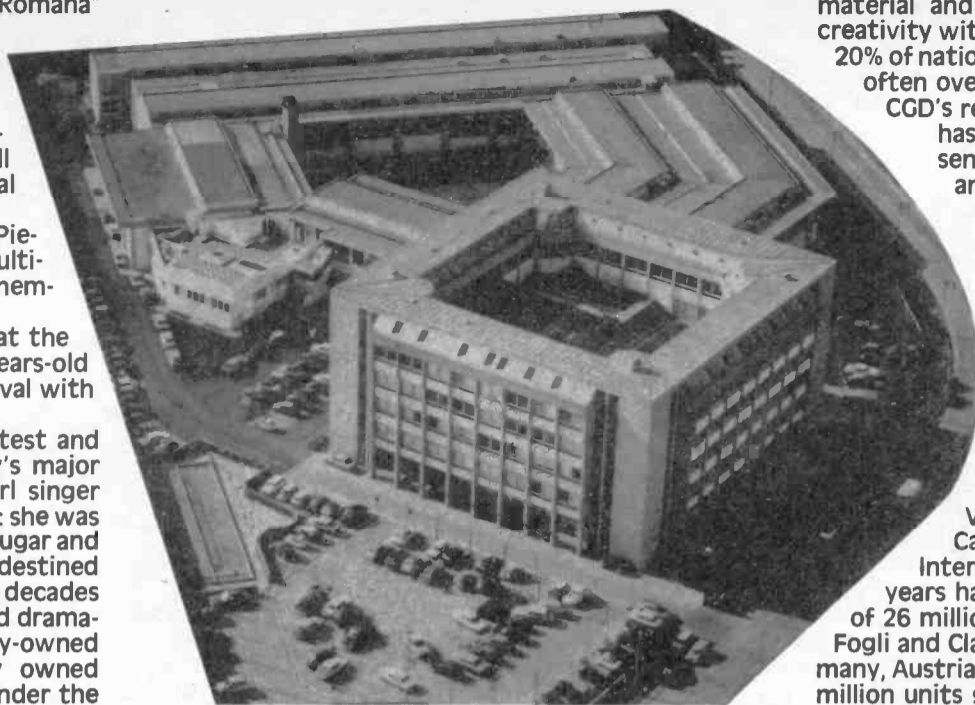
Inaugurated in June 1974, the complex occupies 5 floors and covers an area of 20.000 square meters, including pressing and printing facilities, a general warehouse, three recording studios, an amphitheater that accommodates 250 people for auditions and discussions, a 200-seater restaurant that serves more than 400 meals daily. Other feature of the CGD-MM complex (fully airconditioned) include a library, a large graphic studio, a beautiful roof garden surrounded by the top floor offices, a large parking lot and board rooms.

The present turnover of CGD MESSAGGERIE MUSICALI is today around 40 million US dollars a year (every year classified as biggest Italian record company by the financial magazine "Il Mondo", equivalent of the American "Fortune").

Managing Director of CGD MESSAGGERIE MUSICALI is Mr. Franco Crepax, responsible for the following divisions: CGD-DISCHI (General Manager Mr. Sandro Delor), CGD-VIDEOSUONO (General Manager Mr. Roberto Guerrazzi), CGD-P.R. & Special Projects (Manager Mrs. Caterina Sugar), pressing and printing plants, distribution network organization.

Other key staff positions in CGD MESSAGGERIE MUSICALI are: Mr. Cesare Brunelli (Planning and Production Manager), Mr. Alberto Ferrari (Personnel Manager), Mrs. Silvana Pervilli (Legal Department and Business Affairs

Manager), Mr. Cesare Vajani (Financial and Accounting Manager), Mr. Romano Razzini (Sales Manager).



The company has a total of 57 salesmen on the road, divided into 2 sales forces: one distributing only CGD products (more than 40 artists), one distributing independent recording companies' products (21 recording companies for a total of more than 40 artists); with warehouses in Milan and 6 branches (Naples, Padua, Rome, Florence, Bologna, Catania), 10 regional sales chiefs, 4 MESSAGGERIE MUSICALI TEMPO LIBERO record shops, the CGD-MM sales organization is the largest and most complete of all recording companies in Italy.

Independent recording companies distributed in Italy by CGD-MM are: ALEPH, BABY RECORDS, BUBBLE, CANALE 5 MUSIC, CLAN CELENTANO, COD, CONTAPE, DUCALE INDUSTRIE MUSICALI, DUCK RECORD, FADO, FULL TIME PRODUCTION, GONG, ISOLA, LA CIMINIERA, LASAPA, LETTERA A, LIZARD PROD. DISC., MISTER DISC ORGANIZATION, POLYSOUND, RI FI RECORD COMPANY, UOMO MUSICA.

The International exploitation of some of these companies is managed by International Licensing Department of CGD-DISCHI.

CGD-VIDEOSUONO is a brand new branch of CGD MESSAGGERIE MUSICALI, dealing with acoustic and electronic music instruments (Morris guitars, Casio, Hammond and Korg keyboards), sheet music and books, "Asaka" blank cassettes, "Asaka" blank video-cassettes, Walt Disney cassettes (in collaboration with Walt Disney, Italy), BFM pre-recorded cassettes including comments of soccer championship matches (ex courtesy of SACIS) and videogames.

CGD-DISCHI is now very strong with more than 40 national and international artists included on its roster: CGD records presently cover 23% of the Italian NP market and 19% of the LP market.

CGD-DISCHI now represents the following foreign labels: ARIOLA/ARISTA, BUENA VISTA, C.T.I., MUTE, ROCKLAND, D.J.M., A.V.I., PRELUDE, ARCADE, WEST END, WALT DISNEY and CHARLIE BROWN, obtaining big successes with artists like Alan Parsons, Lio, Falco, Barrabas, Village People, Aneka, Haircut 100, Depeche Mode, Rockets, Stray Cats, Yazoo, etc.

Deputy General Manager of CGD-DISCHI is Mr. Daniele Doglio and the other key staff positions are: Mr. Maurizio Cannici (International A&R Manager), Mr. Gianni Daldello (Manager of Artistic Productions and Manager of "IDEA RECORDING STUDIOS"), Mr. Adelfo M. Forni (International Licensing, Export and Promotion Dept. Manager), Mr. Johnny Porta (Italian Promotion Manager), Mrs. Magda Reggiani (Rome Office Manager).

CGD-DISCHI is now having great success with its "IDEA RECORDING STUDIOS", with three studios ("VARIABLE", "DOUBLE", "MIX") plus cutting and duplication rooms. IDEA is the exclusive licensee for Italy of "MOBILE ONE" (from Mobile Studios of London), Chief engineer is Mr. Gualtiero Berlinghini with a staff of 12 people plus a maintenance organization.

Apart from CGD artists, others like Amanda Lear, Miguel Bosé, Adriano Celentano, Ricchi e Poveri, etc. now use IDEA facilities, and freelance engineers like Zeke Lund, John Pace, Andrew Harwood, Brian Humphries and Michael Brauer have also worked here. The sophisticated complex of IDEA was updated in 1981 with following equipment:

IDEA DOUBLE: East Lake acoustic, capacity 25+8 people, Harrison mixer 48 in/48 out, Harrison full autom. set, 2 A 800 sinc. TLS 2000 Studer; IDEA MIX: East Lake acoustic, mix Solid State Logic Limited 40 in/40 out, Floppy Disc computer, 2 A 800 sinc., audio Kinetics, master 2 tracks half inch; several additional effects like Dolby System MH 48/361, Publison harmonizer H 910/H 949, Lexicon Delta T 102 ST/224, EMT 250/251, digital echo Sony DRE 2000 etc. etc.

The special features of CGD-DISCHI, publicly acknowledged both by the Italian record industry and by out-

side show-business people, are: - The strongest TV promotion - Great experience and skill in handling foreign material and Italian repertoire abroad - Exceptional creativity with Italian products: the company often has 20% of national charts (if we include distributed labels, often over 30%).

CGD's recent entry into the classical record scene has also been very promising: artists represented include Carlo Balzaretto, Luca Mosca and Stefano Grondona.

CGD-DISCHI International Licensing, Export and Promotion Department is managed by Adelfo M. Forni with Giuliana Quadrelli (Deputy Manager) and a dynamic staff.

Today CGD continues its tradition of success abroad from: Gigliola Cinquetti, Massimo Ranieri, Adriano Celentano, Sandro Giacobbe, Gianni Bella... up to Umberto Tozzi, Nikka Costa, Claudia Mori, Gianni Togni, Riccardo Fogli... with special launchings planned for Ornella Vanoni, Loredana Berté, Giuni Russo, Ivan Cattaneo, Pooh, Heather Parisi.

International successes during the last three years have been: Umberto Tozzi reaching a total of 26 million records sold, 21 gold records; Riccardo Fogli and Claudia Mori, top ten chart positions in Germany, Austria, Switzerland (July '82); Nikka Costa, over 5 million units sold all over the world; Gianni Togni winning "Best Song Award" at Yamaha Festival (Tokyo, 1981); Roberto Vecchioni winning Carinthia Festival in Austria (1980).

Most part of CGD artists are often requested to overdub their hits in Spanish, English, French and German.

CGD repertoire is represented by Ariola in Germany, Austria, Switzerland and Holland and by King Record in Japan, Taiwan, South Korea, Hong Kong.

Canada, UK, US are territories where CGD mainly exports finished products. Results have been outstanding: turnover has been doubled each year, proving once more how well music "made in Italy" is accepted abroad.

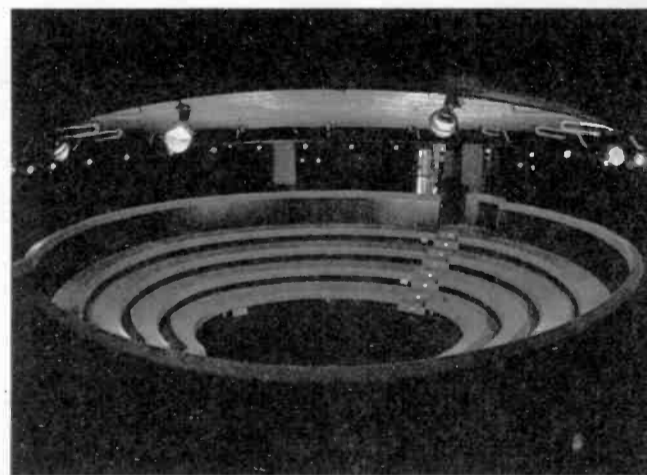
The CGD/CBS contract covering distribution of CGD repertoire in all other countries ends in December 1982 and CGD is now evaluating proposals for new licence agreements.

Another interesting activity of International Licensing, Export and Promotion Department is the exploitation abroad of some products from third party labels as PDU, FULL TIME, INTERSTATE, LETTERA A, SAUVAGE MUSIQUE etc. with artists such as Mina, Peter Richard, Koxo, Carosone, Bagarre etc.

The great thing about the CGD organization is that whether working with established stars like U. Tozzi, G. Togni, Pooh, R. Fogli (winner of San Remo Festival '82), P. Bertoli, L. Berté, D. Baldan Bembo, or with newly signed and as yet little known talents, the excitement and enthusiasm from the top executives down to the youngest assistant is total and immensely stimulating.

Bright new talents signed to CGD include: Giuni Russo, Ivan Cattaneo, Fiorella Mannoia, Viola Valentino, Giorgia Fiorio, Gino D'Eliso and Josy Nowack.

Then there are the established artists who joined CGD



CGD-MM Amphitheater

from other companies such as O. Vanoni, Pupo, E. Ruggeri, Krisma, G. Baker, R. Vecchioni.

In still another category are movie actresses, TV personalities, eclectic talents, like Heather Parisi, Claudia Mori, Nikka Costa.

The growth and quality of the CGD talent roster is impressive by any standard and the International Licensing Dept. is proud to project this home grown talent abroad.

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ITALY

Facing Tough Times

• Continued from page 1-8

recording techniques, such as the compact disk, won't find a fast success in Italy.

But he has confidence in the future role of the music publisher, in terms of spotting and developing creative talent.

Baby Records, an Italian independent presided over by Freddy Naggiar, has enjoyed an almost unprecedented run of hits. "No problems," says Naggiar. "We just go on making hits."

But he is opening up a London operation, with a staff of two, seeking out U.K. talent which could be projected into international success. Baby, over the last year, showed a 200% turnover upturn in German, and almost as big an increase in Switzerland, Belgium, Spain and Mexico.

However, thus far the U.S. "defeats" him. "They're not ready for us," he says. "I've tried to get through to them how they could develop our product. I've tried to show there's a big market for our material, a kind of Italian music wave. But they won't pay the advance and we don't want to start there in a small way."

Baby turnover was \$7 million in 1981 and \$12 million is projected for this year. Video figures low on Naggiar's list of priorities. "It's very expensive to produce and promote. We'll wait our turn and go for movies. His major hits come from Al Bano and Romina Power, Ricchi & Poveri and Rondo Veneziano. He says: "We have our way of creating hits. The majors have theirs. But theirs is just like clocking in at a factory."

Fonit-Cetra, managing director Carlo Fontana, is a state owned company with a different industry role from other recording firms.

In 1981, says Fontana, the Italian record business "take" was \$162.5 million, 14% of which (roughly \$22.7 million) was classical music, an expanding market and one in which Fonit-Cetra gains 25% of its revenue.

Says Fontana: "As a state company, we have to justify our presence by giving a public service both in social and cultural terms. We were first into the digital field in Italy."

And he sees video as a potentially good way "out of the record business crisis. We could be helped a lot from availability of RAI-TV product, also a state operation. It's an incomparably rich source."

Sergio Di Gennaro, president of Panarecord, believes there could be a 15% drop in unit turnover in the Italian industry this year. Yet his company has had an increase of 147.5% in the first half of 1982, compared with the same period of last year.

Says Di Gennaro: "Obviously, the question is 'why?' We say it's increased catalog and general organization, and the building to success of groups like Imagination. We have our own publishing arm, Panamusic, and we've opened up a New York operation to seek out new talent and handle license deals.

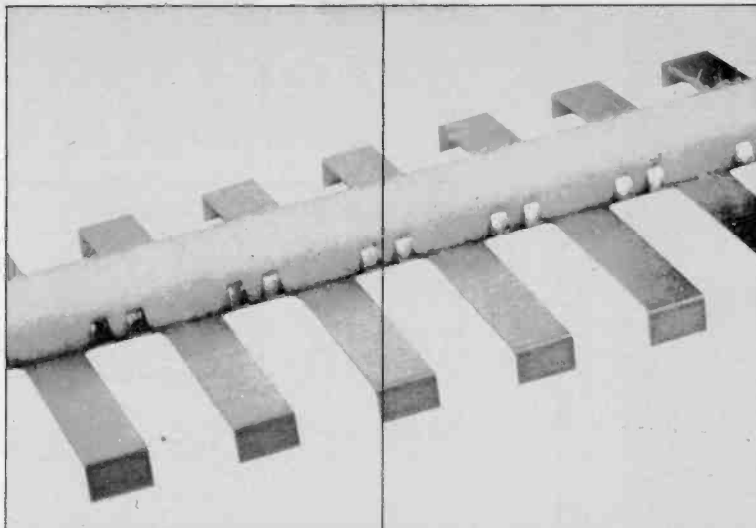
"There are two companies showing this kind of increase in Italy—EMI and ourselves. We're proving there really is room for the smaller outfits in what's often felt to be the world of the multi-national."

But one crucial reason for Panarecord's success build-up is the "new-style" distribution deal offered by Di Gennaro, previously distribution "whiz-kid" with CGD-MM in Milan. Retailers are offered a full 100% sale-or-return deal. Says Di Gennaro: "It's important not to have huge piles of records left rotting in stores. So our representatives visit dealers, offer new product, and whatever is returned is credited to the next order.

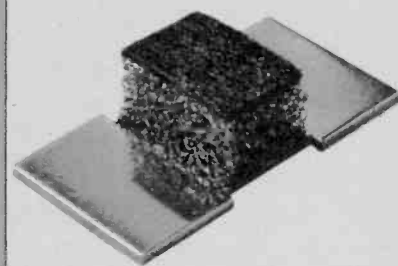
"Other companies push the actual distribution. But if the record doesn't sell, then there's wastage. We push first on promotion, boosting the record, then distribute. It's important to have a presence in a shop, but not in huge piles.

"And companies like Panarecord can have a record on release in just two days after getting the master. The multi-nationals, with all the corporate bureaucracy, can't touch that. We have flexibility. The life of a record is shorter than ever now, and that's why we don't over-distribute too early."

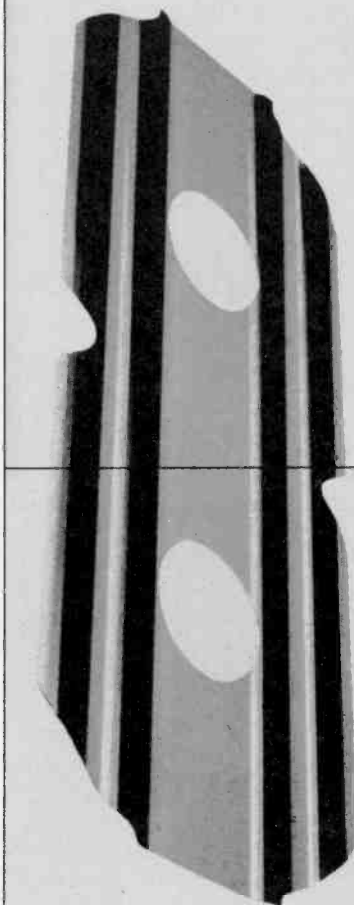
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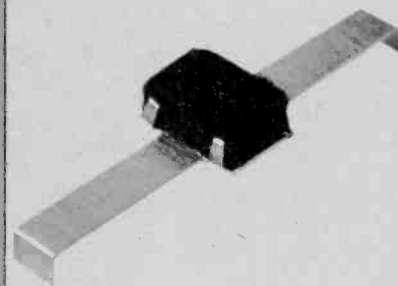
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Record & music publishers

ITALY

In Switch From Audio To Video:

Multi-Nationals Trip Tape Shortage Eased By Imports

In 1981, the prerecorded cassette enjoyed a spectacular sales rise in Italy, from the 16 million units registered in 1980 to just over 21.5 million, putting it on the same unit turnover annually as the LP.

And during the first half of 1982 the LP has reportedly dropped sharply in sales, while the prerecorded cassette has managed to hold on to its marketplace status.

But as if the general crisis overshadowing the record industry wasn't enough in this economically troubled territory, the prerecorded success story was clouded by a severe tape shortage.

This problem was created by the multi-nationals' general industrial conversion from audio software to video. EMI, Pyral and 3M dropped out completely from the audio mart, while AGFA substantially reduced its production. The result was industrywide confusion, with some duplicators importing massive quantities of tape which managed to hold the market steady.

Out of these changes, Milan-based Magnex, according to plant manager Giorgio Seitun, came out of the hassles well, increasing its own production by some 20%. This company also produces its own blank cassettes, has its own domestic distribution network, and is very strong on the export side, despatching 75% of its product

abroad, notably Europe (especially Britain) but also the the U.S., via an established small distribution outlet on the West Coast while East Coast planning goes on.

In Italy, the blank cassette market is of virtually undefinable size. Usually reported as being around 30 million units annually (value around \$25.5 million) where the quality brand names are concerned, it could easily be twice that size if the "lesser" trademarks are counting in. On some product, the name doesn't mean anything at all.

But according to executives of the main companies, it's a stable and reasonably steady business, much dominated by the big names like TDK and Maxell.

The Ampex presence is particularly interesting, in view of the fact that it stopped marketing its brand of tape in the U.S. Says Domenico Rossi, tape marketing manager for Italy, Africa and Middle East territories: "In Italy, we have roughly 10% of the market. Our image was so good that we decided to stay on."

While reporting a 10% higher production in 1981 compared with the previous year, Claudio Barlucchi, BASF sales director in Italy, reckons there is an overall market dip this year, though he stresses his own company is still increasing its

(Continued on page I-18)

Facing Tough Times

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Krikor Mintangian, head of Durium Records in Milan, accepts that leisure activities are being sorely thumped by international economic, social and political crises. "We're looking for a way out through new talent," he says. "But it's important that the whole recording industry finds that new talent, not just one company here or there."

Piracy, he says, had to be fought with even greater ferocity. But alongside that basic, he's skeptical about new recording technology, mainly on the grounds of cost, but he stresses: "Our problem lies in artistic content, not matters of ever higher quality."

K-tel, as a specialist operation, pioneered TV advertising in Italy, but Lilliana Azzolini, general manager, points out that it is a "very costly" business. While K-tel has no thought of pulling back on TV promotion, even as the field gets more and more crowded, she says the company is putting great effort into its "back-up" mid-price record lines.

And where small-screen action is concerned, K-tel has clearly moved from its old top 20 hit image for compilations into the rich marketplace for nostalgia of all kinds, specialist or general.

Five Records is the recording arm of Canale 5 TV, most important of the independent networks now taking record company advertising. Vladimiro Albero is managing director and the company has concentrated on TV theme music. Silvio Berlusconi is president of both the TV company and the record division. They are independent operations.

Alfredo Rossi, president of Ariston Records, agrees the economic crisis worldwide is hitting the record business, but also feels there's a lack of genuine creativity. "The public really wants some kind of musical leader, as the Beatles were in the 1960s. We're getting all the new technological advances, giving more faithful reproduction. That's fine, but not so essential in generating sales as finding the new seams of creativity."

WEA distributes Atlas/Delta in Italy and for this independent the soundtrack of the movie "Reality"

was one of the biggest hits of 1982, both as single and album. It was number one for four weeks in both configurations, totting up sales of 1.27 million singles and 465,000 LPs and cassettes.

Atlas/Delta puts a lot of faith in promoting Italian artists overseas as a way out of the economic situation. Performers like Politano and Daniel Danieli have built enviable reputations in Latin American territories. While the company feeds the Italian domestic market mainly with disco music, they push the Italian "style" abroad, producing in Italy and using original languages, notably Spanish and German.

Now the company is preparing a six-song cassette series. And Alessandro Coppola, managing director, is convinced that the main features of a small company in today's marketplace must be of "greater mobility and speed of action" than the opposition.

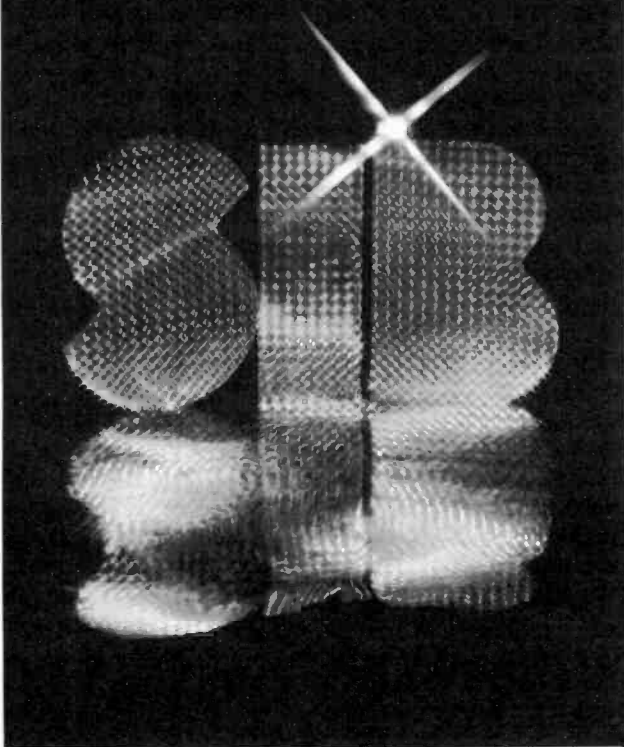
He adds: The multi-nationals have slower reactions and that means they are harder hit by any sudden economic crisis."

Atlas/Delta is planning a video project but feels the market right now is too small and too full. They will move into less-crowded fields, like the children's market. The company also operates in the music publishing world and takes on independent production roles, a recent example being "28 Degrees A L'Ombre," a single by Jean Paul Maurice for Disc'AZ in France, which sold 400,000 units in France.

Another key Italian executive convinced a lack of creativity is what is causing most problems in the record business slump, in Italy and worldwide, is Mario Rapallo, managing director, Carosello Records. Corporate sales are up some 30%-40% this year, he says, and he singles out San Remo Festival discovery Vasco Rossi and the Kool & the Gang LP "Something Special" as being main contributors to the success.

His future planning is to produce less and promote more. The company handles artists like Domenico Modugno, Giorgio Gaber and Toto Cutugno, and has two major musical projects: "Jazz From Italy," with local musicians working with international guests,

(Continued on page I-17)



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ITALY

Talent Forges Ahead

• Continued from page 1-4

based high-energy independent headed up by Freddy Naggiar. Al Bano and Romina Power, a married couple (she's the daughter of the late Hollywood actor Tyrone Power), made number two on the chart with "Felicita," their San Remo entry. And their "Sharaza" duet, plus Romina Power's solo single "Il Ballo Del Qua Qua," also soared high on the charts.

The new emphasis nationally on the San Remo event was reflected at album level, too. A two-LP compilation package, with virtually all record companies cooperating, titled "Tutto Sanremo" sold 400,000 units—or 800,000 albums/cassettes. Marketing this annual package is taken in rotation and it was EMI's lucky-strike turn this year.

Other artists who have done particularly well in the Italian singles field over the past year or so are Loredana Berté (CGD), another Festivalbar act, Rettore (Ariston), Riccardo Cocciante (RCA) and Ricchi e Poveri (Baby), plus Pooh (CGD), Renato Zero (RCA) and Roberto Vecchioni (CGD). All earned top 10 status.

Running alongside the new domestic talent are stories of outstanding comebacks and of examples of here-to-stay pop "establishment" names.

Ricchi & Poveri achieved a memorable comeback. Around a decade ago they were part of a big name vocal quartet. There were legal hassles then, since the 1981 San Remo Festival, the act has featured three performers. The album "E Penso a Te" was the basis for return to top popularity and hefty record sales.

Another comeback merchant has been Ron (Spaghetti/RCA). Some 15 years ago he was a child prodigy success at San Remo, then virtually disappeared from the face of Italian pop music. But in the past few years he's worked very hard at rebuilding his style and image.

A cut from his latest LP "Guarda Chi Si Vede," given valuable exposure at this year's Festivalbar, charted for him. His career is now running in top gear again.

Another important development centered on Lucio Battisti (Numero Uno/RCA). He was a controversial hero of the Italian song style through the late 1960s and most of the 1970s. After several years silence, he returned to the scene with a new album "E Gia." Some critics lambasted it, but it proved Battisti still had a saleable talent—and the ability to provoke debate and controversy.

In the field of Italian talent and the key ways of promoting it, there's been a tremendous build-up of action in the television advertising/compilation sector. K-tel pioneered this marketing area but it really took off when top independent network Canale 5 launched its "risk" policy, an off-beat way of handling TV spot advertising.

Basically this was a 50% discount on normal space rates being offered to the record company concerned with the proviso that after sales of the advertised package reached a certain point (variable, item to item, but never less than 50,000 units) then the TV network collected a royalty on sales.

It was an effective way of selling TV space and a fast and efficient way of selling records. CGD, for instance, reported sales of 350,000-plus units of the "30 x 60" compilation idea. This comprised fragments of 30 oldies mixed and linked in disco style. CGD also gained sales of 300,000-plus of "16 Rounds," in which singers were "matched" two by two.

Says Lilian Azzolini, K-tel Italy managing director: "All of us who ran promotion through Canale 5 have had rewarding results. But the cost, now the original risk' offer is over, is unbearably high—some \$12,000 for a 30-second spot."


There's a general feeling in record companies that TV marketing is becoming an overcrowded field. RAI, the state network, won't accept record advertising, along with lines like cars, as a matter of trading principle.

Concert tours are back as a very effective promotion area for talent both domestic and

international. Gone, for ever it's hoped by the record industry, are the days when it was virtually impossible to stage a public performance of popular music without risking riots, violence and mayhem. Today the concert trek is a vital ingredient of Italy's pop way of life.

The local talent tour field is led by personalities such as Francesco Guccini (EMI), Fabrizio D'Andre and Edoardo Bennato (both Ricordi). Concert promotion is an independent business and the record industry takes what benefits it can from it without directly participating.

One exception, however, is the Q-Concert series organized by RCA for its artists. Three "compatible" acts are featured from the concert. A recording is made, which goes out as a four-track 12-inch extended play release, featuring three solo performances and one with all three acts joining in.

The availability of big international names for concerts in Italy, now that the days of riots and political protests have quieted down, is a tremendous help to record companies. 

Dance Lights Bright

• Continued from page 1-8

signs of an upsurge of interest, with club owners nationwide anxious to refurbish their halls to meet greater customer demands for lighting and sound improvements.

Reflecting the new marketplace energy, a four-day exhibition, SIB, first of its kind in Italy, starts in Rimini, on the eastern seaside of northern Italy, starting May 3, 1983. It seeks international acceptance and is wholly devoted to disco equipment.

In the music industry field, there are a few small companies dealing in disco product. They include Zanza, Full Time, Balls To Play, Mr. Disco, Best Records and Delirium, mostly linked to import/export companies such as Gong, Merak, Discotto and Best Records.


The Italian disco business has produced some well-known personalities, including Leonardo Re Cecconi, Tony Carrasco and Claudio Cecchetto.

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The list as at 15 October 1982

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ITALY

Facing Tough Times

• Continued from page 1-14

and "Blues and Rock Project," drawing on such product sources as Chess, Big Bear and Buddha.

Carosello is also moving into the cassingle sales sector.

Proddutori Associati stopped production in 1977, when its top artists were Santo and Johnny, Fabrizio D'Andre, Johnny Sax and the Casadei Orchestra, all strong chart performers.

But now it has returned, distributed via EMI, and its first product is an album by new talent Enzo Avitabile.

Antonio Casetta, company president, who also runs the Stone Castle recording studio, says: "We're back, but cautious. We're in no hurry. To grow talent is a long and delicate operation. I'm running the record production side with no budget, no time schedule. Maybe by the end of next year I'll have another couple of records out."

But he's put money and effort into Stone Castle, adding a Melkuist computer for mix memory to the original Eastlake facilities. He feels sure, though, that the market today is too small to cope with digital recording. Studio rentals with it would rise to \$250 an hour, from the existing \$100 an hour which put the studio top of the pricing list in Italy anyway.

On the studio side, business in Italy is well down, by 6,000 hours this year as compared with 7,000 hours rented out last year, says Casetta.

The long-successful French company Carrere, its catalog licensed to Fonit-Cetra previously, has set up its own operation in Italy this summer, and is distributed by CBS nationally. Alongside established sellers in the catalog, the company, run by Luigi Arduino, former Fonit-Cetra international manager, as managing director, now is set to track down likely Italian talent to run alongside acts like Davide, Demon, Church and Saxon.

Drogheria di Drugolo is known in the industry in Italy just as D.D.D. and it's now a year old and on an expansionist line of action, crisis or no crisis. The roster includes noted names like Mia Martini and Le Orme and local band Tantra, which has scored in the U.S. disco charts, using material especially slanted to the North American marketplace.

Roberto Galanti, general manager, says the main characteristic of today's record mart is the absence of the midway seller. "Things are either a hit or a flop, nothing midway. Maybe it's because of the higher cost of living, or the music pumped out non-stop on so many hundreds of Italian radio stations."

In the Italian marketplace, SAAR is one of the oldest companies, set up in 1948 by Walter F. Gurtler, and with its pressing plant in existence for 40 years. Says Sergio Balloni, marketing and sales chief: "We're not typical of Italian industry. We don't shout around too much, but we grossed around \$5.6 million last year, almost unnoticed, it seems."

SAAR pioneered both the budget line and the alternative retail outlet policies. It started its Joker series in 1965 and today, at \$2.80, is the lowest of the low price material available. But the company has closed its recording studios and deals only in albums where the master comes from international sources.

But it leans heavily on book shops for sales. Says Balloni: "The often higher cultural levels of book sellers helps us with our classical and jazz product." But he blames record retailers for not bothering with budget product, thus losing the turnover to the mail order companies who now virtually control this market sector.

Base Records, with Alberto Caroli at the helm, started three years ago by gaining the license deal for the ESP catalog, long out of production but changing hands for high prices on the collectors' market. Next came rock product of a sophisticated kind, on smaller labels like Armageddon, Facyry, Les Disques du Crepuscle, Rough Trade and others.

Now the company, having dabbled in its own production lines, has its own label, with the LP by the group New Order winning a major award from the Music Critics' Assn. Base product goes through Balogna's Giucar, a small outfit, basically import-slanted.

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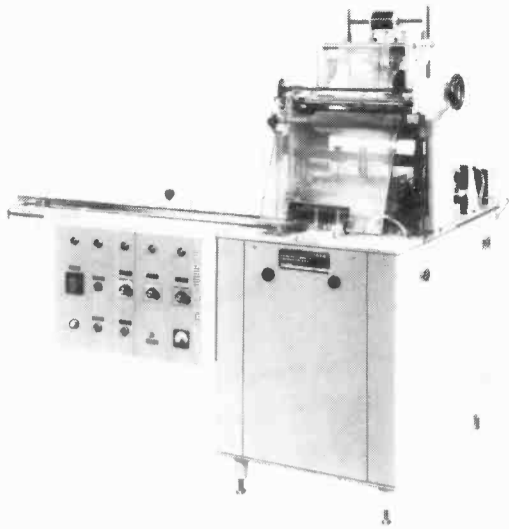
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ITALY

From Audio To Video

• Continued from page I-14

market share percentage.

But the Barlucchi viewpoint seems to be at odds with some authoritative reports which have Italian cassette production rising some 20%. One such claim comes from ATB, based in Senago, near Milan.

Over the past year, this company produced sufficient internal cassette parts, springs, pads and so on, to originate 480 million cassettes—and that's said to be 20% of the entire worldwide production. And 100 million of those are manufactured in Italy, though most of the chrome dioxide product is exported. But it means that ATB is selling parts for more than 80% of the total Italian production.

Abramo Bordignon, ATB managing director, stresses the importance of continuous research in order to come up with better cassette technical features. ATB is starting videocassette internal parts production from February 1983.

The chrome dioxide tape production business is an expansion business all round in Italy. Edoardo Benetton, managing director of Nuova Siat, a Saronno (Milan) company, reports increased expert activity and steady work with Italian duplicating plants.

That claim links with the Seveso Start company whose sales manager Luigi Cane reports "a more balanced import/export situation. We used to sell some 95% of our product abroad, but now it is more like 65%."

Start has invested heavily in new equipment, now using the most advanced machinery available. And Audiogram in Passirano, near Brescia, is also deeply involved in the video V-O world, all product for export since there's no video tape available in Italy.

Another important contribution from Italy to the worldwide cassette market is the MU-7, an assembly machine produced in Bologna by GIMA. Besides handling virtually all the Italian business, it is widely used through Europe and, more recently, in the U.S. and it has recently gained wide acceptance in South East Asia territories.

Says Girolamo Magotti, sales manager for GIMA: "Our success with MU-7 in those countries characterized by low work cost rates means that quality is becoming an important factor in their tape production, too."

Quality is the most-cited attribute at GIMA, where research is non-stop. The MU-7, 1982 model, makes use of microprocessors in the electronic section.

Assembly of boxes and cartons is the speciality of STM, based in Vignate, Milan. Some 70% of its product is for the Italian marketplace. Because the company produces machinery for the plastic industry outside the music business, STM reckons it can see more clearly just how the cassette industry is in much better shape than other branches of the record/music field.

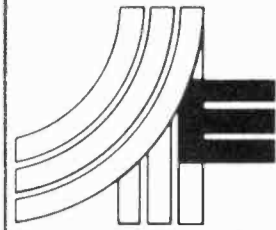
Armando Motta and Francesco Sanna, joint managing directors of STM, have announced 1983 plans for a fully automatic cassette assembling machine, with a video version alongside, plus developments in other areas, including film wrapping machines.

There are big changes, too, at Ducale, in Brebbia, Varese. Davide Matalon, president, says: "There are major developments coming both in record pressing and in our cassette duplication plants. In the latter section, we'll have a fully automatic line from C-O assembling to the duplication itself. And there will be quality control making use of microprocessors."

It all adds up to a cassette industry in Italy which is doing well today, home and abroad, and investing in the future, while the main music business spends most of its time pondering ways out of trouble.

VITTORIO CASTELLI *Billboard*

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18	16	8	Joe Cocker And Jennifer Warnes (Stewart Levine), J. Nitzsche, W. Jennings, B. Sainte-Marie, Island 7-99996 (Atco)	49	42	14	SOUTHERN CROSS —Crosby, Stills and Nash (Crosby, Stills and Nash, Stanley Johnston, Steve Gursky), S. Stills, R. Curtis, M. Curtis; Atlantic 7-89969	90	2	THE CLAPPING SONG —Pia Zadora (Charles Calello), N. Chase; Elektra 7-69889 (Elektra/Asylum)
19	17	12	AFRICA —Toto (Toto), D. Faich, J. Porcaro; Columbia 38-03335	50	57	5	MEMORY —Barry Manilow (Barry Manilow), A.L. Webber, I.S. Eliot, T. Nunn; Arista 1025	NEW ENTRY		ARE YOU GETTING ENOUGH
21	18	11	ROCK THE CASBAH —The Clash (The Clash), Epic 34-03245	51	59	3	BAD BOY —Ray Parker Jr. (Ray Parker Jr.), R. Parker Jr.; Arista 1030	NEW ENTRY		HAPPINESS —Hot Chocolate (Mickie Most), E. Brown; EMI-America 8143
20	19	15	YOU AND I —Eddie Rabbitt/Crystal Gayle (David Malloy), F. Myers; Elektra 7-69936	52	52	7	THEME FROM DYNASTY —Bill Conti (Bill Conti), B. Conti; Arista 1021	86	14	I'M SO EXCITED —Pointer Sisters (Richard Perry), A. Pointer, J. Pointer, T. Lawrence; Planet 13327 (RCA)
25	20	10	THE LOOK OF LOVE —ABC (T. Horn), ABC; Mercury 76168 (Polygram)	53	58	4	RIGHT BEFORE YOUR EYES —America (Bobby Colomby), I. Thomas; Capitol 5177	87	6	GOODBYE TO YOU —Scandal (Vin Ponce), Z. Smith; Columbia 38-03234
27	21	5	BABY, COME TO ME —Patti Austin (A Duet With James Ingram) (Quincy Jones), R. Temperton; QWest 50036 (Warner Bros.)	54	70	2	YOUR LOVE IS DRIVING ME CRAZY —Sammy Hagar (Keith Olsen), S. Hagar; Geffen 7-29816 (Warner Bros.)	88	17	YOU DON'T WANT ME
24	22	7	THE OTHER GUY —Little River Band (Ernie Rose, Little River Band), G. Goble; Capitol 5185	55	55	8	BAD BOY/HAVING A PARTY —Luther Vandross (Luther Vandross), L. Vandross, M. Miller; Epic 14-03205	89	NEW ENTRY	ANYMORE —Steel Breeze (Kim Fowley), K. Gooberian, RCA 13283
23	23	11	YOU CAN'T HURRY LOVE —Phil Collins (Phil Collins), Holland, Dozier, Holland; Atlantic 7-89933	56	61	6	PUT IT IN A MAGAZINE —Sonny Charles (B. Paris), S. Charles, B. Paris; Highrise 2001	90	NEW ENTRY	SHOOT FOR THE MOON —Poco (Poco, John Mills), R. Young; Atlantic 7-89919
24	24	16	MISSING YOU —Dan Fogelberg (Dan Fogelberg, Marty Lewis), D. Fogelberg; Full Moon/Epic 34-03289	57	17	15	HEARTLIGHT —Neil Diamond (Bacharach, Sager, Diamond), N. Diamond, B. Bacharach, C.B. Sager; Columbia 38-03219	91	8	BEG, BORROW OR STEAL —Hughes/Thrall (Andy Johns, Rob Farboni, Hughes/Thrall), G. Hughes, P. Thrall; Boulevard 4-03355 (Epic)
29	25	7	HEART ATTACK —Olivia Newton-John (John Farrar), S. Kipner, P. Bliss; MCA 52100	58	62	7	I KNOW THERE'S SOMETHING GOING ON —Frida (Phil Collins), R. Ballard; Atlantic 7-89984	92	12	STAND OR FALL —The Fixx (Rupert Hine), Curmin, West-Oram, Woods, Greenall, Barrett; MCA 52106
31	26	4	HAND TO HOLD ON TO —John Cougar (John Cougar Mellencamp, Don Gehman), J. C. Mellencamp; Riva 211 (Polygram)	59	63	4	TWILIGHT ZONE —Golden Earring (Shell Schellekens), G. Kooymans; 21 Records 1-103 (Polygram)	93	13	DESTINATION UNKNOWN —Missing Persons (Ken Scott), Bozzio, Bozzio, Cuccurullo; Capitol 5161
35	27	6	HEART TO HEART —Kenny Loggins (Bruce Botnick, Kenny Loggins), K. Loggins, M. McDonald, D. Foster; Columbia 38-03377	60	73	2	ALL THOSE LIES —Glenn Frey (Glenn Frey, Allen Blazek, Jim Ed Norman), G. Frey; Asylum 7-69857 (Elektra/Asylum)	94	10	AMERICAN HEARTBEAT —Survivor (Frankie Sullivan, James Peterik), F. Sullivan, J. Peterik; Scotti Bros. 4-03213 (Epic)
28	28	11	GOODY TWO SHOES —Adam Ant (Adam Ant, Marco Pirroni), A. Ant, M. Pirroni; Epic 34-03367	61	66	4	PSYCHOBABBLE —The Alan Parsons Project (Alan Parsons), E. Woolfson, A. Parsons; Arista 1029	95	24	A LOVE SONG —Kenny Rogers (Kenny Rogers), L. Greenwood; Liberty 1485 (EMI-America)
30	29	13	BE MY LADY —Jefferson Starship (Kevin Beamish), P. Sears, J. Sears; Grunt 13350 (RCA)	62	72	3	DO YOU REALLY WANT TO HURT ME —Culture Club (Steve Levine), R. Hay, J. Moss, M. Craig, G. O'Dowd; Virgin/Epic 34-03368	96	22	WHO CAN IT BE NOW? —Men At Work (Peter McLean), C. Hay; Columbia 18-02888
32	30	6	ON THE WINGS OF LOVE —Jeffrey Osborne (Giff Duke), P. Schless, J. Osborne; A&M 2434	63	22	13	LOVE ME TOMORROW —Chicago (David Foster), P. Cetera, D. Foster; Full Moon/Warner Bros. 7-29911	97	7	JACK AND DIANE —John Cougar (John Cougar Mellencamp, Don Gehman), J.C. Mellencamp; Riva/Mercury 210 (Polygram)
37	31	5	YOU GOT LUCKY —Tom Petty and The Heartbreakers (Jim Iovine), T. Petty, M. Campbell; Backstreet 52144 (MCA)	64	74	3	ON THE LOOSE —Saga (Rupert Hine), M. Sadler, J. Crichton, I. Crichton, J. Gilmour, S. Negus; Portrait 37-03359 (Epic)	98	25	YOU'VE GOT ANOTHER THING COMING —Judas Priest (Tom Allom), G. Tipton, F. Halford, K.K. Downing; Columbia 18-03168
33	32	12	I DO —The J. Geils Band (Seth Justman), J. Paden, F. Paden, Smith, Stephenson, Mason; EMI-America 8148	65	26	11	I.G.Y. (What A Beautiful World) —Donald Fagen (Gary Katz), D. Fagen; Warner Bros. 7-29900	99	12	EYE IN THE SKY —The Alan Parsons Project (Alan Parsons), E. Woolfson, A. Parsons, Arista 0696
	33		EVERYBODY WANTS YOU —Billy Squier (Mack and Billy), B. Squier; Capitol 5163	66	77	2	I KNEW YOU WHEN —Linda Ronstadt (Peter Asher), J. South; Asylum 7-69853 (Elektra/Asylum)	100	5	GET CLOSER —Linda Ronstadt (Peter Asher), J. Carrol; Asylum 7-69948 (Elektra)
										WAKE UP MY LOVE —George Harrison (George Harrison, Roy Cooper, Phil McDonald), G. Harrison; Dark Horse 7-29864 (Warner Bros.)



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Roadwork Pays Off For Petra

NASHVILLE—Staying on the road 300 days in one year is an awesome task for even the most seasoned performers. But for the group Petra, based here, the relentless pace is a necessity in their work as a rock band in the gospel genre, which in recent years has widened its boundaries to include religious music that sounds like AOR.

Petra played about 170 concerts in 1982, concentrating on 1,000- to 2,000-seat halls in the Midwest and West. While in Texas, the group recorded the new Star Song LP "More Power To Ya." This leaves the members home in the Nashville area for the holidays, then out for more shows in January.

Touring is the group's chief source of income; albums are mainly for the members' own satisfaction and enjoyment—and that of the fans. That's the view of Bob Hartman, principal songwriter, lead guitarist, and a founding member of Petra in

1972. Even so, last year's "Never Say Die" has reportedly sold close to 50,000 units and is still on Billboard's Inspirational LP chart, and "More Power To Ya" entered the same chart at number 28 on Dec. 4.

"Our concessions, as in the rest of the industry," Hartman says, "are a major part of our income." And lead singer Greg X. Volz adds, "Any kid with a hot T-shirt can impress friends."

That view toward youth fashions itself in both records and live shows, with Petra's audience composed largely of teenagers. Hartman and Volz believe Petra and other "Christian rock" acts are narrowing a gap between youngsters who like hard rock and their parents who don't. If adults want their children to enjoy religious music, they can at least now let them hear hard rock that carries the message. "All of a sudden kids have a tool that is hip," Volz explains, "and they can get their

friends exposed to it."

Petra's album graphics (the last two LP covers had pictures of guitar-shaped spacecraft) are also intended to attract some buyers—especially those who purchase on impulse. Hartman concedes that "it takes stimuli to encourage people to buy," and if an act's identity is translated on a store display or album cover, the people seeing it may remember a song from the radio or a friend who has the record or tape.

Most venues hosting Petra concerts are theatres on private college campuses and high school gymnasiums, in shows promoted or sponsored by Christian organizations at \$5-\$6 per ticket. But more public colleges are calling for bookings.

Hartman and Volz report, and college radio stations are already a prime outlet for the group's music.

Some shows are co-promoted by the group's management and promotions firm, Petrafied Productions in Nashville. The staff of four includes Volz's wife Becky, who handles advertising, layout and tour book design; Mark Hollingsworth, concert agent and tour coordinator; Janna Pastin, shipping agent; and Julie Sisinoris, secretary.

Hartman says, "Petrafied came about from our knowledge of how much there is to do behind a band and how little we could rely on the record label to do it all." In addition to advertising and concert co-promotion, Petrafied sets up interviews and some radio promotion. Word, Inc., distributor of Star Song Records, handles radio promotion, record distribution, in-store promotion and advertising printing.

Star Song's original independent distributor, Tempo, went out of business soon after Petra's third LP, "Washes Whiter Than," came out in 1979. Volz estimates at least 15,000 sales were lost in the four months before the Benson Co. picked up the label's distribution. Then, after "Never Say Die" was released in 1981, Star Song switched its distribution to Word.

Up to six weeks in advance of a concert, Petrafied sends out promotional flyers explaining to local co-promoters the basic legwork needed to set up the shows. Public service announcements are taped, and a promotional concert video is available.



PETRA PLAY—Petra members Mark Kelley, Greg X. Volz and Bob Hartman close a rock number during a recent concert.



SOLO SONG—Candy Hemphill of the Hemphills introduces material from her first solo album for Heartwarming, "Candy Hemphill," in the courtyard of Hickory Hollow Mall in Nashville outside the Zondervan Bookstore, where she autographed copies of the LP afterwards.

Major Labels Reporting Strong Last Quarter Sales

• Continued from page 4

70,000 according to Word's Dan Johnson. He notes strong activity for Word's two aerobics albums, "Firm Believer" and "Believerage," but says no "blockbusters" are responsible, from among some 40 titles released in the quarter.

His main enthusiasm is for the gift tapes. "I'd like to be able to say this idea is working—how big can I say it? There's a tremendous generosity among Christian bookstore customers in giving gifts, and until now there wasn't a way to connect it to records and tapes."

The "Giftable" promotion will be phased out at Christmas, but more titles added for a re-introduction in the spring, Johnson says. For example, Amy Grant's "Age To Age" LP, having sold over 250,000 units since its summer release (and still No. 1 on Billboard's Inspirational LP chart) is an item that Johnson wants to make attractive as a gift. "We'll go after those quarter million buyers and get them to buy it as a gift for others."

The 10-15% increase of fall '82 sales over fall '81 could reach 20-30% by year's end, he says.

A Benson Co. spokesman reports significant response to its "Super-singles" 12-inch radio promotion disk, which features 10 new tracks from upcoming or recent Benson LPs (Billboard, Nov. 20). The device is sent to 1,200 gospel-programming stations, and is said to be increasing the airplay for Benson songs.

The company's "Aerobic Celebration," first in an emerging trend of Christian music exercise albums, has reportedly sold heavily since summer, and orders are high for the new "Aerobic Celebration II." (An aerobics video based on the LPs retails for \$59.95). Re-orders are said to already be in for Don Francisco's double live LP, "The Live Concert," shipping now at \$11.98. Other best-sellers still high in the charts from earlier in the year are Ron Huff's "Exaltation" and Dallas Holm's "I Saw The Lord."

No special discounts or extended billing dates have been implemented to boost orders, so the sales increase is "pure," according to the spokesman.

At Light Records, October and November were reportedly 16-17% over the early part of the year, the first year in which Light has controlled its distribution. A source points to strong sales behind new releases by the Sweet Comfort Band and DMZ—both rock acts—and

Dino, an easy-listening gospel pianist.

Sparrow's Hearn explains that the sales he's reported for the quarter don't include those logged by MCA Distribution, which handles Sparrow product in mass-market stores. Barbara Mandrell's "He Set My Life To Music," for example, sells heavily in both Christian bookstores and regular record/tape outlets.

Contributing to the movement of Sparrow catalog at bookstores is the label's national store contest, offering retailers 44% to 46% discounts for quantity orders. An order of 100 qualifies a dealer for the 44% cut, and increases by 100 are discounted 45% and 46%.

AVI's president Ray Harris is able to notes an increase of fourth quarter sales over the rest of the year, but says his black gospel marketplace is "in some disarray."

Many mom & pop retailers specializing in all kinds of music are failing (Billboard, Nov. 13), and Harris says this puts more pressure on one-stops to expand operations into retail racking at other outlets. Stores also cannot afford as much of his catalog as they once did, and soaring unemployment among black audiences hurts their purchasing power.

"If it weren't for the one-stops, we'd be down probably 35%," Harris says. "Business is still going to be sticky for a while."

AVI has implemented no special discounts and still bills on 60 days—and some independent distributors are slow in paying, according to Harris.

Word Acquires Shea Catalog

NASHVILLE—The George Beverly Shea music catalog, including songs he's performed worldwide with the Billy Graham crusades since 1948, has been acquired by Word, Inc. Shea turned over all the titles in his publishing company, Chancel Music.

Word's plans are to actively record the material and print choral settings and solo pieces. Titles include his well-known "Sing Me A Song Of Shraon's Rose" and "The Wonder Of It All."

Shea has recorded for Word Records for four years, releasing four albums, and has toured extensively around the world with the Graham crusades—performing, at one show, before 1.2 million in Seoul, Korea.

DECEMBER 18, 1982, BILLBOARD

Survey For Week Ending 12/18/82											
Billboard® Best Selling Spiritual LPs											
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This Week	Last Week	Weeks on Chart	Title, Artist, Label & Number	This Week	Last Week	Weeks on Chart	Title, Artist, Label & Number				
1	3	14	IT'S GONNA RAIN Rev. Milton Brunson, Myrrh MSB 6696	18	NEW ENTRY		THE JOY OF THE LORD IS MY STRENGTH Douglas Miller, The True Way Choir (G.O.G.I.F.), Pearl 16008				
				19	25	5	10th ANNUAL PRAISE & REDEDICATION CONCERT Southeast Inspirational Choir, Jewel 0172				
2	1	9	PRECIOUS LORD Al Green, Myrrh 6702	20	14	47	WHEN ALL GOD'S CHILDREN GET TOGETHER Minister Keith Pringle, Savoy SGL-14656				
3	4	14	UNCLOUDY DAY Myrna Summers, Savoy 14594	21	NEW ENTRY		WHEN IT RAINS, IT POURS Rev. F. C. Barnes Atlanta International 10041				
4	2	18	LORD, YOU KEEP ON PROVING YOURSELF TO ME Florida Mass Choir, Savoy SGL 7078	22	22	61	SAINTS HOLD ON Sensational Nightingales Malaco MAL 4373				
5	5	18	EVERY TIME I FEEL THE SPIRIT Dr. Charles Hayes & the Cosmopolitan Church Choir, Savoy SGL 7076	23	24	14	ONE DAY AT A TIME Rev. Thomas Walker, Eternal EGL 652				
6	7	39	DOUGLAS MILLER & THE TEXAS SOUTHEAST CHOIR (Copic) W/MATTIE M. CLARKE (Recorded Live), Pearl PL-16002	24	17	52	EDWIN HAWKINS LIVE W/OAKLAND SYMPHONY ORCHESTRA (Askey) Myrrh MSB 6691				
7	NEW ENTRY		CLOSER Tommy Ellison, Atlanta International 10052	25	18	61	WHERE IS YOUR FAITH James Cleveland & The Southern California Community Choir, Savoy SGL 7066				
8	10	10	BROTHER TO BROTHER The Williams Brothers, Myrrh MSB 6717	26	27	5	THE RICHARD SMALLWOOD SINGERS Onyx/Benson R3803				
9	9	9	YOU BROUGHT THE SUNSHINE The Clark Sisters, Sound Of Gospel SOG 132	27	6	43	I CAN GO TO GOD IN PRAYER Albertina Walker, Savoy SL-14600				
10	8	35	I LOVE JESUS MORE TODAY Trinity All Nations Combined Trinity, Savoy SL 14599	28	29	83	20th ANNIVERSARY ALBUM James Cleveland & the World's Greatest Choirs, Savoy SGL 7059				
11	11	39	TOUCH OF CLASS Jackson Southernaires Malaco MAL 4375	29	30	9	HOPE SONGS, VOL. I D. J. Rogers, Hope Song/Benson HS 2000				
12	12	78	IS MY LIVING IN VAIN? The Clark Sisters New Birth 70566	30	31	164	IT'S A NEW DAY James Cleveland & The Southern California Community Choir, Savoy SGL-7035				
13	13	43	HIGHER PLAIN Al Green, Myrrh MSB 6674	31	20	70	BE ENCOURAGED Florida Mass Choir, Savoy 9064				
14	16	5	EDWIN HAWKINS LIVE WITH THE OAKLAND SYMPHONY ORCHESTRA, VOL. II Myrrh MSB 6700	32	32	52	JAMES CLEVELAND & THE METRO MASS CHOIR LIVE Savoy SGL 7067				
15	15	9	FEEL LIKE SINGING Walter Hawkins, Elektra 60038	33	28	52	GO Shirley Caesar, Myrrh MSB 6665				
16	19	9	I'M PACKING UP, GETTING READY Rev. Ernest Franklin, Savoy SL 14695	34	35	26	I'M A SOLDIER IN THE ARMY OF THE LORD Clarence Fountain & The Original 5 Blind Boys of Alabama Peace International 1000				
17	21	5	MIRACLE MAN Mighty Clouds Of Joy, Myrrh MSB 6664	35	34	35	I'M BLESSED The 4th of May, Savoy 14629				

19	★19	20	19	79	89	26	▲
20	★20	10	●	90	90	19	▲
21	★21	8	●	99	★99	5	▲
22	★22	9	●	94	92	72	▲
23	★23	5	●	NEW ENTRY	★92	NEW ENTRY	▲
24	★24	16	●	149	★149	2	▲
25	★25	5	●	95	★95	6	▲
26	★26	8	●	162	★162	2	▲
29	★29	33	▲	NEW ENTRY	★97	NEW ENTRY	▲
28	★28	12	●	114	★114	2	▲
30	★29	11	●	107	★107	3	▲
31	★30	13	●	100	100	32	▲
32	★31	8	●	101	101	86	▲
43	★32	2	●	102	102	35	●
34	33	11	▲	130	★103	5	●
46	★34	3	●	NEW ENTRY	★104	NEW ENTRY	▲
40	★35	3	●	105	105	58	▲
36	36	13	●				

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Warner Bros. 1-2301/	WEA	RUSH Signals Mercury SRM 1-4063 (Polygram)	POL				
	WEA	LINDA RONSTADT Get Closer Asylum 60185 (Elektra)	WEA				
	POL	THE BAR-KAYS Proposition Mercury SRM 1-4065 (Polygram)	POL				
	IND	GRAND MASTER FLASH & THE FURIOUS FIVE The Message Sugar Hill 268	IND				
	CAP	LITTLE RIVER BAND Greatest Hits Capitol ST 12247	CAP				
	IND	THE ALAN PARSONS PROJECT Eye In The Sky Arista AL 9599	IND				
	RCA	THE ENGLISH BEAT Special Beat Service I.R.S. SP 70032 (A&M)	RCA				
	CAP	THE BEATLES 20 Greatest Hits Capitol SY 12245	CAP				
	WEA	EAGLES Greatest Hits, Vol. 2 Asylum 60205 (Elektra)	WEA				
	WEA	VARIOUS ARTISTS Casino Lights Warner Bros. 1-23718	WEA				
	RCA	ALABAMA Mountain Music RCA AFL1-4229	RCA				
	POL	KISS Creatures Of The Night Casablanca NBLP 7270 (Polygram)	POL				
	CBS	TOTO Toto IV Columbia FC 37728	CBS				
	IND	BARRY MANILOW Here Comes The Night Arista AL 9610	IND				
	WEA	GLENN FREY No Fun Aloud Elektra E1-60129	WEA				
	WEA	DIRE STRAITS Love Over Gold Warner Bros. 1-23728	WEA				
	RCA	WAYLON AND WILLIE WW II RCA AFL1-4455	RCA				
	CBS	EDDIE MONEY No Control Columbia FC 37960	CBS				

Heavenly Columbia TC 38359	CBS	BILLY SQUIER Emotions In Motion Capitol ST 12217	CAP				
	CBS	LUTHER VANDROSS Forever, For Always, For Love Epic FE 38235	CBS				
	CAP	MISSING PERSONS Spring Session M Capitol ST 12228	CAP				
	IND	TONI BASIL Word Of Mouth Radialchoice/Virgin/Chrysalis CHR 1410	IND				
	WEA	PRINCE 1999 Warner Bros. 1-23790	WEA				
	WEA	DON HENLEY I Can't Stand Still Elektra E1-60048	WEA				
	WEA	JONI MITCHELL Wild Things Run Fast Geffen GHS 2019 (Warner Bros.)	WEA				
	RCA	JEFFERSON STARSHIP Winds Of Change Gunt BXL1-4372 (RCA)	RCA				
	POL	JOHN COUGAR American Fool Riva/Mercury RVL 7501 (Polygram)	POL				
	WEA	PETER GABRIEL Security Geffen GHS 2011 (Warner Bros.)	WEA				
	POL	KOOL AND THE GANG As One De Lite DSR 8505 (Polygram)	POL				
	POL	ABC The Lexicon Of Love Mercury SRM 1-4059 (Polygram)	POL				
	IND	DIONNE WARWICK Heartbreaker Arista AL 9609	IND				
	CBS	SPEAK OF THE DEVIL Ozzy Osbourne Jet ZX2 38350 (Epic)	CBS				
	MCA	OLIVIA NEWTON-JOHN Olivia's Greatest Hits, Vol. 2 MCA MCA 5347	MCA				
	CAP	THE J. GEILS BAND Showtime EMI-America SO 17087	CAP				
	WEA	JOHN LENNON The John Lennon Collection Geffen GHSP 2023 (Warner Bros.)	WEA				
	WEA	LAURA BRANIGAN Branigan Atlantic SD 19289	WEA				



PILOT BARE—Singer Bobby Bare tapes the first segment of his new cable tv series, "Bobby Bare & Friends," with songwriter guests Tom T. Hall, Lacy J. Dalton and Dick Feller. The show is being produced by Bare's manager, Steve Greil of GreilWorks.

Nashville Scene

By KIP KIRBY

It's official. **Chet Atkins**, longtime mainstay at RCA, has signed with CBS as a Columbia act. His first album will be produced by Randy Goodrum (who has previously worked with Dottie West and Michael Johnson, as well as penning hits like "You Needed Me" and "Bluer Than Blue").

Atkins' guitar mastery is legendary; his fans come from the ranks of rock, jazz, classical and country. He's toured continents, performed for presidents, designed guitars (his latest is a Gibson solid body electric classical model). His technique booklet can be found in the back pockets of more than a few guitar professionals.

After decades in the business, Chet says his new association with Columbia feels like "the beginning" of his career. "I never liked being an executive," he admits bluntly. "It was stressful for me, because I never learned how to say 'no' to songwriters or to artists who wanted to record for me."

Like many artists-turned-execs, Atkins says he found himself more and more disenchanted with an office position. Shuffling papers and tuning guitars are, after all, at opposite ends of the creative spectrum.

Now Chet's back behind the mike again, and though he says he doesn't rule out the possibility of producing other artists, his primary goal is his own career: "I spent half my life developing other artists' careers... now it's time to perpetuate my own." Why CBS? "Because," Atkins states, "at CBS, they still feel that there's life after 30 in the record business."

★ ★ ★

Okay, okay, so how were we to know??? Recently, this column ran a **Ricky Skaggs** quote in which he confessed he doubted he could go

pop "with a mouth full of firecrackers." Clever, no? Clever, yes—especially when it used to be a favorite quote of **Waylon Jennings**, who apparently laid claim to it some years back in a series of interviews during his "Wanted: The Outlaws" days!

★ ★ ★

"Shame On The Moon" is vying for a blue ribbon as **Rodney Crowell's** most-cut song. It first appeared on Rodney's 1981 album, subsequently turned up on **Tanya Tucker's** first album for Arista and **Karen Brooks' first** album for Warner Bros., is cut by **Mac Davis** and the new duet team of **Lacy J. Dalton** and **Bobby Bare**—and now, it's rocker **Bob Seger's** latest single for Capitol. Guess that makes "Shame On The Moon" a song for all seasons.

★ ★ ★

Oh, hey, they've been doing it for eight years! Eight years is how long "Austin City Limits" has been taping its nationally-syndicated PBS shows at KLRU-TV in Austin, with a live audience that often numbered as many as 600 enthusiastic fans. But no longer: now the Univ. of Texas fire marshal has decreed that no more than 300 people can sit in the studio at any time. (KLRU's studios are located on the UT campus.)

When the show's staff, the performers, their crews, and reserved tickets for university officials and guests are added up, complains KLRU station manager Jim Lewis, "That leaves us with about 25 to 50 tickets for the public." But the fire marshal is thus far unmoved.

Lewis fears that a smaller audience may harm the show's look and energetic sound, es-

(Continued on page 40)



SYLVIA SMILES—Singer Sylvia Smiles laughs while "American Bandstand" host Dick Clark warns his audience to stay tuned during a recent taping.

Country

Nashville Management Growing Influx Of Newcomers Adding Life To Local Scene

• Continued from page 4

it's a result of dealing in rock management rather than country.

"I'm not that different from West Coast managers," says Ball, whose background is in concert promotion. "But I'm considered 'different' in Nashville. A lot of Nashville managers won't even work with acts that don't already have major label deals—they'd rather sit back and wait for the record company to create the excitement. I think that's an ass-backwards approach, considering today's market."

The Management Group was formed by Robert John Jones and Gary Hart (former U.S. manager of Deep Purple and Badfinger) this year. Along with management, the team also offers in-house publicity and publishing, through The Media Group and Terrace Music Group, respectively.

Jones, like most of the other managers, disagrees that being based in Nashville hinders management dealings. "We've gotten away from the feeling that big acts must go to New York or L.A. for good representation," he says. "For country acts, superstar or developing, it makes more sense to have management in Nashville where the labels are."

Steve Greil of GreilWorks has been managing singer Bobby Bare for two years, although he served unofficially in the same capacity while still at Sound Seventy. Recently, Greil sold the Nashville Network cable venture an idea for "Bobby Bare & Friends: A Songwriters Showcase," a 60-minute weekly program spotlighting Bare and numerous guest writers. The pilot show has already been taped, with Greil producing.

"There are many ways to get exposure these days, ways that didn't exist a few years ago," he explains. "Managers today have to stay on top

of every new development. It used to be that managers were expected to carry their acts financially; now we support them through our expertise."

If financial support is no longer a service of Nashville managers, it is one of the few services that isn't. Among the functions provided by both developing and established companies are contract negotiation, sponsorship solicitation, business advisement, coordination of booking and press services, and—most

important—long-range career game plans.

"A lot of people in Nashville used to think you put out a hit record and then came with after-the-fact management," observed Ted Hacker of Creative Artist Management Enterprises Ltd. Hacker counts 12 years in the record business, including eight years as director of business affairs for Dr. Hook, a role that engaged him in every area of the band's career. Hacker now manages Diane Pfeifer and Smith, Littlefield & Smith.

Hacker admits it's hard establishing credibility as a solo manager working with relatively unknown or non-label acts: "Things move so fast today that people are looking for overnight successes rather than carefully-planned strategy," he says. "But I believe I can do as much as any better-known manager, perhaps just not as quickly."

One new manager in Nashville with a slightly different problem is Georgeann Galante, who formed her Management Plus company in July to manage Earl Thomas Conley. Conley records for RCA, run in Nashville by Galante's husband.

Galante believes her years with RCA's pop adult promotion department in L.A. give a broad review of the industry, a necessity for effective management today. Echoing this feeling is Dale Morris & Dale Morris & Associates. Although Morris is not technically a newcomer in management, it's only been in the last two years since assuming management for supergroup Alabama that his name has become established.

"The next five years are going to be exciting for Nashville managers," says Morris. "We aren't there yet, but we're going to be. The days of knowing so-and-so and being able to slip your \$2,500 act into a slot as a favor are gone."

Double-Hit 45s From Monument

NASHVILLE—Monument Records recently announced the re-establishment of "The Golden Series," a collection of 41 double-sided hit singles from the Monument vault.

Bob Fead, president of Monument, says that although many of the songs have been recorded by other artists, many rack and jukebox operators have requested the original versions.

The first selections in the series were issued Dec. 1 and will be continued with titles being added periodically.

The Golden Series contains 11 records by Roy Orbison; four each by Kris Kristofferson, Charlie McCoy and Boots Randolph; two by Grandpa Jones; and one record each by Dolly Parton, Jeannie Sealey, Robert Mitchum, Billy Grammer, Arthur Smith, Billy Swan, Bob Moore, Henson Cargill, Don Cherry, the Monarchs, the Velvets, and the Dixiebells.

Chart Fax

Things Are Going Right For Conley

By MELINDA NEWMAN

There's nothing wrong with **Earl Thomas Conley** this week as he hits No. 1 for the second time in his career with "Somewhere Between Right And Wrong," his first chart-topper for RCA. His previous No. 1 was last year's "Fire And Smoke," released on Sunbird Records. Conley first hit the charts in 1976 with "I Have Loved You Girl," which reached number 87.

Aside from performing and writing the song, Conley also produced the single with **Nelson Larkin**, making him one of the many self-producing artists on this week's chart. Other producer/artists now on the chart are **Kenny Rogers**, "A Love Song"; **Merle Haggard**, "Going Where The Lonely Go"; **Gail Davies**, "Hold On" (Davies is the only female artist on the charts who produced herself); **Ricky Skaggs** on his former No. 1, "Heartbroke"; **Thom Bresh**, "When It Comes To Love"; and **Ray Charles**, "Born To Love Me."

Artists on the chart who co-produced their entries are **David and Howard Bellamy**, who along with **Jimmy Bowen** produced last week's No. 1, "Redneck Girl"; **Gene Watson** (with **Russ Reeder**), "What She

Don't Know Won't Hurt Her"; **Conway Twitty** (with **Jimmy Bowen**), "We Did, But Now You Don't"; **Ronnie Milsap** (with **Tom Collins**), "Inside/Carolina Dreams"; **Leon Everette** (with **Ronnie Dean**), "Shadows Of My Mind"; **Kieran Kane** (with **James Stroud**), "Gonna Have A Party"; **Don Williams** (with **Garth Fundis**), "If Hollywood Don't Need You"; and **Alabama** on both its current chart singles, "Christmas In Dixie," and "Close Enough To Perfect" (a former No. 1), with **Harold Shedd**.

Two legends make their new label debuts this week. **Jerry Lee Lewis** has the highest debut at starred 79 with "My Fingers Do The Talkin'," his first release on MCA, and **Ray Charles** debuts at starred 87 on Columbia with "Born To Love Me."

Ray Price Single Being Reserved

NASHVILLE—Dimension Records is reserving **Ray Price's** "Somewhere In Texas" single on red vinyl to call attention to the fact that the single is biographical. "Somewhere In Texas," which was written and produced by **Ray Pennington**, details Price's Texas beginnings in country music.

Prime movers this week include Alabama's "Christmas In Dixie," backed with "Christmas Is Just A Song For Us This Year," by **Louise Mandrell** and **R. C. Bannon**, which jumps from starred 78 to superstar 57. Should this little ditty go to the top, it will make Alabama's ninth straight No. 1 single. That's a pretty good record for a group that has only had 10 singles on the charts. And not bad, either, for a Christmas record.

Willie Nelson has his name on two of the other top movers. His new Columbia single, "Last Thing I Needed First Thing This Morning," moves from starred 67 to superstar 53, while his duet with **Dolly Parton** on Monument, "Everything's Beautiful (In Its Own Way)," leaps from superstar 75 to superstar 58.

On the album front, **Alabama** is sitting pretty with "Mountain Music" at No. 1 for the third consecutive week, making for a total of 13 weeks in the premier position.

The biggest album mover this week is "The Winning Hand," which soars from superstar 51 to superstar 28. The album, a collection of duets by **Kris Kristofferson**, **Willie Nelson**, **Dolly Parton** and **Brenda Lee**, contains the "Everything's Beautiful" single.

New On The Charts



BAMA BAND
"Dallas"—★

The Bama Band, better known as the studio and touring band for Hank Williams Jr., embarks on its own with the release of "Dallas."

The seven-member group, whose members count among their prior careers ex-policeman and sound engineer, play over 200 days a year with Williams. What's left is devoted to solo dates.

Bama's members hail from Florida to Tennessee. Recently, the band signed a recording contract with Oasis Records and is now juggling solo appearances between dates with Hank Jr.

For more information, contact the Lavender Agency, 2501 Hillsboro Rd., Nashville, Tenn. 37212. Phone: (615) 327-9595.

PBS Special Wins Award

AUSTIN—The 1982 International Film and Television Festival in New York has given a "gold award" to PBS' three-hour special, "Down Home Country Music," as "best network music program."

Created by the same team that produces "Austin City Limits" from KLRU/KLRN-TV, "Down Home Country Music" featured Tammy Wynette, Janie Fricke, Larry Gatlin, Charley Pride, Tom T. Hall, Hoyt Axton, Ernest Tubb, the Texas Playboys and others. The show raised almost \$1 million for public television nationwide.

"Down Home Country Music" was produced by Terry Lickona, who serves in the same capacity for "Austin City Limits." It was co-produced by Carol Consilik and Susan Caldwell, and directed by Allan Muir and Gary Menotti. KLRU has been commissioned by PBS to produce another three-hour country music special for public tv to air next March.

The International Film and Television Festival recognizes worthy achievements in creativity and effective communications in film, television and related media.

KATY BEE

Warner Bros. Music Set To Buy House Of Gold

NASHVILLE—An agreement has been reached for Warner Bros. Music, Inc. to acquire House Of Gold Music, Inc., Nashville's second-largest independent publishing company.

Warner Bros. Music will assume ownership of all House Of Gold copyrights since the publishing company was formed in October, 1969. Included in the acquisition are "Behind Closed Doors," "Love In The First Degree," "Bobbie Sue," and "Better Love Next Time." The catalog contains more than 2,000 titles.

Although no official confirmation of House Of Gold's selling price could be obtained, a figure of \$3.5 million "is in the ballpark," according to the principals involved in the transaction. Warner Bros. will take several of House Of Gold's staff writers, while others will remain with Bob Montgomery. House Of Gold vice president, or be released.

Montgomery will enter into a separate joint publishing venture whereby Warner Bros. Music will oversee all administration of Montgomery's new company. He will also continue to produce independently through Bob Montgomery Productions.

House Of Gold is principally

owned by vice president Montgomery and president Bobby Goldsboro, with songwriter Kenny O'Dell a minority stockholder. As part of the acquisition, Warner Bros. will expand its Music Row headquarters to accommodate the enlarged staff, according to general manager Tim Wipperman.

"It is very difficult for an independent publisher to survive today in a rapid-growth situation without ties to a parent company with a strong financial base," comments Montgomery on the sale. "I'm excited about Warner Bros. because of its built-in connections to movies, television and record companies. Through my own production and publishing ventures, I hope to remain actively involved."

The acquisition is expected to give Warner Bros. Music an even stronger pop foothold, since House Of Gold is Billboard's No. 1 Nashville-based pop publishing firm.

New U.S. Office

U.S. Records has opened a Nashville office at 2207 16th Ave. South, Nashville 37212; (615) 329-2232.



RICK AND JANIS CARNES
"Have You Heard"—★

After helping write the Whites' recent debut hit single, "You Put The Blue In Me," this married duo jumps into the limelight with its own debut.

While playing local clubs in Memphis, the Carnes sent their songs regularly to publishers in Nashville. Eventually, after realizing that the long-distance sales pitch wasn't working, they moved to Nashville in 1978. Janis, a former fashion illustrator, had one solo release on RCA, while the pair worked as writers for Tree International.

In 1981, the Carnes signed as writers for Elektra/Asylum Music. It wasn't long before their vocal ability caught the ear of Elektra Records, and they were signed to a recording contract. Among their songwriting credits are "Can't Even Get The Blues" and Jo Stampley's "After Hours," which Janis co-wrote with Margo Pendarvis.

For more information, contact Elektra/Asylum Records in Nashville at (615) 320-7525.

CMF Calendar Goes On Sale

NASHVILLE—The Country Music Foundation Press, publishing wing of the non-profit Country Music Foundation, has put on sale its official 1983 Country Calendar.

The 10 3/4" x 11" calendar includes photos of Rex Allen Jr., Ernest Tubb, Chet Atkins, Willie Nelson, Eddy Arnold, the Glaser Brothers, Minnie Pearl, Loretta Lynn, Emmylou Harris, Ricky Skaggs, Jimmie Rodgers and Dolly Parton. It also lists country-music-related anniversaries and the birthdates of many country stars. There is a chronology of historical events and facts about country music songs.



SURPRISE INVITATION—MCA artist Terri Gibbs opened for George Jones recently in Ft. Worth at Billy Bob's, and midway through Jones' set, he invited Gibbs onstage to perform several duets.

Billboard® Hot Country LPs™

Survey For Week Ending 12/18/82

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This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)	This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)
1	1	40	MOUNTAIN MUSIC Alabama, RCA AHL 1 4229 RCA	45	4	4	THE ELVIS MEDLEY Elvis Presley, RCA AFL 1-4222 RCA
2	2	11	HIGHWAYS ARE HEARTACHES Ricky Skaggs, Epic FE 37996 CBS	38	39	33	INSIDE OUT Lee Greenwood, MCA 5305 MCA
3	3	39	ALWAYS ON MY MIND ▲ Willie Nelson, Columbia FC 37951 CBS	39	30	35	HIGH NOTES Hank Williams, Jr., Elektra/Curb E1-60100 (Elektra) WEA
4	4	27	JUST SYLVIA Sylvia, RCA AHL-1-4263 RCA	40	40	8	PERFECT STRANGER T.G. Sheppard, Warner/Curb 23726 WEA
5	6	8	RADIO ROMANCE Eddie Rabbitt, Elektra 60160 (WEA)	41	32	8	SOUNDS LIKE LOVE Johnny Lee, Full Moon/Asylum 60147 WEA
6	5	9	HANK WILLIAMS JR'S GREATEST HITS Hank Williams Jr., Elektra/Curb, 60193 WEA	42	33	14	CONWAY'S #1 CLASSICS, VOL. I Conway Twitty, Elektra E1-60115 (WEA)
7	7	10	GREATEST HITS Dolly Parton, RCA AHL 1-4422 RCA	43	35	7	STEVE WARINER Steve Wariner, RCA AHL 1-4154 (RCA)
★	9	4	GOING WHERE THE LONELY GO Merle Haggard, Epic FE 38092 CBS	★	53	3	GREATEST HITS Janie Fricke, Columbia FC 38310 CBS
9	10	13	A TASTE OF YESTERDAY'S WINE Merle Haggard/George Jones, Epic FE 38203 CBS	45	41	17	MICHAEL MARTIN MURPHEY Michael Martin Murphey, Liberty 51120 CAP
10	8	9	W W II Waylon Jennings & Willie Nelson, RCA, AHL-1-4455 RCA	46	42	26	INSIDE Ronnie Milsap, RCA AHL-1-4311 RCA
11	11	13	SOMEWHERE BETWEEN RIGHT AND WRONG Earl Thomas Conley, RCA AHL-1-4348 RCA	★	64	2	GOIN' HOME FOR CHRISTMAS Merle Haggard, Epic FE 38307 (CBS)
12	13	16	GREATEST HITS The Bellamy Brothers, Warner/Curb 26397-1 WEA	48	46	11	TOM JONES COUNTRY Tom Jones, Mercury SRM-1-4062 POL
★	17	4	CHRISTMAS The Oak Ridge Boys, MCA 5365 MCA	49	47	7	TURNED LOOSE Roy Clark, Churchil CR 9425 MCA
14	14	22	FAMILY'S FINE BUT THIS ONE'S MINE David Frizzell, Warner/Viva 23688 WEA	★	NEW ENTRY	→	A GATLIN FAMILY CHRISTMAS Larry Gatlin & The Gatlin Brothers, Columbia FC-38183 (CBS)
15	15	12	PUT YOUR DREAMS AWAY Mickey Gilley, Epic FE 38083 CBS	★	55	3	CONWAY'S #1 CLASSICS—VOL. II Conway Twitty, Elektra 60209 WEA
★	19	9	IT AIN'T EASY Janie Fricke, Columbia FC 38214 CBS	★	NEW ENTRY	→	BIGGEST HITS Mickey Gilley, Epic FE-38320
17	12	59	WAITIN' FOR THE SUN TO SHINE Ricky Skaggs, Epic FE 37193 CBS	★	50	21	STICKIN' TOGETHER The Kendalls, Mercury SRM-1-4046 (Polygram) POL
18	18	9	SURE FEELS LIKE LOVE Larry Gatlin & The Gatlin Brothers Band, Columbia FC-38135 CBS	★	NEW ENTRY	→	GREATEST HITS Charly McClain, Epic FE-38313 WEA
★	25	4	ANNIVERSARY, TEN YEARS OF HITS George Jones, Epic KE 38323 CBS	55	49	3	HONKYTONK MAN Soundtrack, Warner/Viva 23739 WEA
20	21	25	SOMEWHERE IN THE STARS Rosanne Cash, Columbia FC-37570 CBS	56	52	7	HEARTBREAK Rodney Lay, Churchil CR 9423 MCA
21	20	92	FEELS SO RIGHT ▲ Alabama, RCA AHL 1 3930 RCA	57	58	116	GREATEST HITS ▲ Anne Murray, Capitol 500 12110 CAP
22	22	65	GREATEST HITS ▲ Willie Nelson, Columbia KC2 37542 CBS	★	65	2	HERE'S TO US Cristy Lane, Liberty LT 51137 (CAP)
23	23	4	THE BIRD Jerry Reed, RCA AHL 1-4529 RCA	59	59	4	A LITTLE MORE RAZZ Razzy Bailey, RCA AHL 1-4423 RCA
24	26	3	TRUE LOVE Crystal Gayle, Elektra 60200 WEA	60	63	114	GREATEST HITS ▲▲ Ronnie Milsap, RCA AAL 3772 RCA
25	16	58	BIG CITY Merle Haggard, Epic FE 37593 CBS	★	67	23	STRAIT FROM THE HEART George Strait, MCA 5320 MCA
26	27	29	QUIET LIES ● Juice Newton, Capitol ST-12210 CAP	62	43	15	COME BACK TO ME Marty Robbins, Columbia FC 37995 CBS
27	24	12	DREAM MAKER Conway Twitty, Elektra 60182 WEA	63	44	6	(You're My) SUPER WOMAN (You're My) INCREDIBLE MAN Louise Mandrell and R. C. Bannon, RCA AHL 1-4377 RCA
★	51	2	KRIS, WILLIE, DOLLY & BRENDA ... THE WINNING HAND Kris Kristofferson, Willie Nelson, Dolly Parton, Brenda Lee, Monument JWG 38389 (CBS)	64	48	22	UNLIMITED Reba McEntire, Mercury SRM-1-4047 POL
29	29	8	GET CLOSER Linda Ronstadt, Asylum 60185 (WEA)	65	66	111	GREATEST HITS ▲ The Oak Ridge Boys, MCA 5150 MCA
★	NEW ENTRY	→	LAST DATE Emmylou Harris, Warner Bros. 1-23740 (WEA)	66	68	32	AMAZING GRACE Cristy Lane, Liberty 51117 CAP
31	28	21	16TH AVENUE Lacy J. Dalton, Columbia FC 37975 CBS	67	60	68	THE PRESSURE IS ON ● Hank Williams Jr., Elektra/Curb 5E 535 WEA
32	31	22	LOVE WILL TURN YOU AROUND ● Kenny Rogers, Liberty LO-51124 CAP	68	54	22	THE LEGEND GOES ON The Statler Brothers, Mercury SRM-1-4048 (Polygram) POL
33	34	8	WILD AND BLUE John Anderson, Warner Brothers 23721 WEA	69	56	17	THE BEST LITTLE WHOREHOUSE IN TEXAS Motion Picture Soundtrack MCA 6112 MCA
34	37	113	GREATEST HITS ▲ Kenny Rogers, Liberty LO 1072 CAP	70	70	30	NUMBER ONES Conway Twitty, MCA 5318 MCA
35	36	132	MY HOME'S IN ALABAMA ▲ Alabama, RCA AHL 1-3644 RCA	71	73	116	I AM WHAT I AM ● George Jones, Epic JE 36586 CBS
36	38	33	BUSTED John Conlee, MCA 5310 MCA	72	57	45	SOUTHERN COMFORT Conway Twitty, Elektra E1 60005 WEA
				73	61	37	LAST TRAIN TO HEAVEN Boxcar Willie, Main Street ST 73001 (Capitol) CAP
				74	62	3	CHARLEY PRIDE LIVE Charley Pride, RCA AHL-1-4524 RCA
				75	74	241	STARDUST ▲ Willie Nelson, Columbia JC 35305 CBS

★ Superstars are awarded to those products demonstrating the greatest sales gains this week (Prime Movers).
▲ Stars are awarded to other products demonstrating significant gains. ● Recording Industry Assn. of America seal for sales of 500,000 units (seal indicated by dot). ▲ Recording Industry Assn. of America seal for sales of 1,000,000 units (seal indicated by triangle).

Billboard Hot Country Singles

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THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Producer) Writer, Publisher, Licensee, Label & Number (Dist. Label)	THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Producer) Writer, Publisher, Licensee, Label & Number (Dist. Label)	THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Producer) Writer, Publisher, Licensee, Label & Number (Dist. Label)
1	2	12	SOMEWHERE BETWEEN RIGHT AND WRONG —Earl Thomas Conley (M. Larkin, E. T. Conley) K. T. Conley; Blue Moon/April, BMI; RCA 13320	35	42	5	'TIL I GAIN CONTROL AGAIN —Crystal Gayle (J. Bowen) R. Crowell; Jolly Cheeks, BMI; Elektra 7-69893	68	72	5	WHAT'S GOOD ABOUT GOODBYE —Cindy Hurt (J.B. Barnhill) C. Craig; Screen Gems/EMI, BMI; Churchill 94010 (MCA)
2	4	10	THE BIRD —Jerry Reed (R. Hall) H. Coleman, B. Etris, "Whiskey River" by J. B. Shinn, "On The Road Again" by W. Nelson, "He Stopped Loving Her Today" by B. Braddock, C. Putnam. Pullman/House Of Gold/Willie Nelson, BMI; RCA 13355	37	39	7	I WISH I WAS IN NASHVILLE —Mel McDaniel (L. Rogers) B. McDill; Vogue (Wolk Music), BMI; Capitol 5169	69	73	5	I'D RATHER BE DOING NOTHING WITH YOU —Karen Taylor-Good (T. Sparks) K. Taylor-Good, T. Sparks; Bil-Kar, SESAC; Mesa 1113 (NSD)
3	6	13	WILD AND BLUE —John Anderson (F. Jones, J. Anderson) J.S. Sherrill; Sweet Baby, BMI; Warner Bros. 7-29917	38	23	14	GREEN EYES —Tom Carlike (G. Kennedy) T. Carlike; Opa-Locka, ASCAP; Door Knob 82-187	70	44	8	OLD HOME TOWN —Glen Campbell (J. Fuller) D. Pomeranz, WB/Upward Spiral, ASCAP; Atlantic/America 7-99967
4	8	10	A LOVE SONG —Kenny Rogers (K. Rogers) L. Greenwood; MCA/Sycamore Valley, BMI; Liberty 1485	39	45	7	WE DID BUT NOW YOU DON'T —Conway Twitty (C. Twitty, J. Bowen) B. Clifford, P. McManus, W. Bomar; Music City, ASCAP; Elektra 7-69964	71	79	3	SOMEWHERE IN TEXAS —Ray Price (R. Pennington) R. Pennington, Almarie, BMI; Dimension-1038
5	5	11	THE AMERICAN DREAM/IF HEAVEN AIN'T A LOT LIKE DIXIE —Hank Williams, Jr. (J. Bowen) H. Williams Jr./B. Maddox, D. Moore; Bocephus, BMI/Bocephus/Bud McGuire, BMI; Elektra/Curb 7-69960	40	46	7	SAN ANTONIO NIGHTS —Eddie Raven (J. Bowen) E. Raven; Milene, ASCAP; Elektra 7-69929	72	53	6	TURN THE PENCIL OVER —Porter Wagoner (S. Garrett) D. Blackwell; Peso/Wallet, BMI; Warner/Viva 7-20875
10	12	12	CAN'T EVEN GET THE BLUES —Reba McEntire (J. Kennedy) T. Dampfner, R. Carnes; Coal Miners, BMI/Refuge, ASCAP; Mercury 76180 (Polygram)	41	49	5	SOMEBODY'S ALWAYS SAYING GOODBYE —Anne Murray (J.E. Norman) B. McDill; Hall/Clement (Wolk Music), BMI; Capitol 5183	73	81	2	HEART OF THE NIGHT —Juice Newton (R. Landis) M. Clark, J. Bettis; Warner-Tamerlane/Flying Dutchman/Sweet Harmony, BMI/ASCAP; Capitol 9864
12	9	9	GOING WHERE THE LONELY GO —Merle Haggard (M. Haggard, L. Talley) M. Haggard; Shade Tree, BMI; Epic 34-03315	42	33	16	WAR IS HELL (ON THE HOMEFRONT TOO) —T.G. Sheppard (B. Killen) C. Putnam, D. Wilson, B. Jones; Tree (Tree Group), BMI/ Cross Keys (Tree Group), ASCAP; Warner/Curb 7-29934	74	85	2	I CAN'T GET OVER YOU (Gettin' Over Me) —Bandana (M. Daniels, S. Cornelius) R.J. Friend, J. Dowell; New Albany, BMI/Hoosier, ASCAP; Warner Bros. 7-29831
8	9	11	LOST MY BABY BLUES —David Frizzell (S. Garrett, S. Dorff) B. Peters; Ben Peters, BMI; Warner/Viva 729901	43	34	10	WHY BABY WHY —Charley Pride (N. Wilson) G. Jones, D. Edwards, Ft. Knox, BMI; RCA-13397	75	50	17	EVER, NEVER LOVIN' YOU —Ed Bruce (T. West) E. Bruce, P. Bruce, G. Ray; Calico/Tree/Sugarplum, SESAC/BMI; MCA 52109
9	11	11	MARINA DEL REY —George Strait (B. Mevis) D. Dillon, F. Dycus; Hall-Clement (The Wolk Group)/Golden Opportunity, BMI, SESAC; MCA 52120	44	34	10	SOMETIMES YOU JUST CAN'T WIN —Linda Ronstadt & J. D. Souther (P. Asher) S. Stover; Glad, BMI; Asylum 7-69948	76	54	17	BREAK IT TO ME GENTLY —Juice Newton (R. Landis) D. Lampert, J. Seneca; MCA, ASCAP; Capitol 5148
10	13	11	I WONDER —Rosanne Cash (R. Crowell) L. Preston; Bug Music/Asleep At The Wheel, BMI; Columbia 38-03283	45	52	6	BABY I'M GONE —Terri Gibbs (E. Penney) G. Worl; Chamblin, ASCAP; MCA 52134	77	84	2	WHEN IT COMES TO LOVE —Tom Bresn & Lane Brody (T. Bresh) T. Schuyler; Deb/Dave/Briarpatch, BMI; Liberty 1487
16	11	11	CHEROKEE FIDDLE —Johnny Lee and Friends (J. Boylan, J.E. Norman) M. Murphey; Mystery Music, BMI; Full Moon/Asylum 7-69945	46	55	4	VELVET CHAINS —Gary Morris (M. Morgan, P. Worley) K. Welch, R. Hellard; Cross Keys, ASCAP/Tree, BMI; Warner Bros. 7-29853	78	83	2	THERE'S NO SUBSTITUTE FOR YOU —Younger Brothers (R. Chancey) W.T. Davidson, M. Sameth; Collins Court/Famous, ASCAP; MCA 52148
14	10	10	(Lost His Love) ON OUR LAST DATE —Emmylou Harris (B. Ahern) C. Twitty, F. Cramer; Acuff-Rose, BMI; Warner Bros. 7-29898	47	41	14	HEARTBROKE —Ricky Skaggs (R. Skaggs) G. Clark; Chappell, ASCAP; Epic 34-03212	79	NEW ENTRY	NEW ENTRY	MY FINGERS DO THE TALKIN' —Jerry Lee Lewis (R. Chancey) B. Taylor, B. Moore; First Lady, BMI; MCA 52151
15	12	12	I DON'T REMEMBER LOVING YOU —John Conlee (B. Logan) H. Howard, B. Braddock; Tree, BMI; MCA 52116	48	51	6	BLUE AND BROKEN HEARTED ME —The Burrito Brothers (R. Scroggs, J. Thompson) B. Cannon, R. Squires; Sabal, ASCAP; Curb 4-03314 (CBS)	80	87	3	ONE FINE MORNING —The Corbin/Hanner Band (T. West) B. Corbin, Sabal, ASCAP; Lifesong-45120
14	3	11	YOU & I —Eddie Rabbitt with Crystal Gayle (D. Malloy) F. Myers; Four Way, ASCAP; Elektra 7-69936	49	59	4	SHADOWS OF MY MIND —Leon Everette (R. Dean, L. Everette) E.E. Collins; Hermitage, BMI; RCA-13391	81	NEW ENTRY	NEW ENTRY	DALLAS —Bama Band (J. Puckett) Boutwell, Crocker, Puckett; Unart/Mighty Mississippi/Spooned, BMI; Oasis-1 (NSD)
17	9	9	(SITTIN' ON) THE DOCK OF THE BAY —Waylon & Willie (G. Moman) S. Cropper, O. Redding; East Memphis/Irving, BMI; RCA 13319	50	57	5	WHEN YOU'RE NOT A LADY —Jim Glaser (D. Tolle) P. McManus, L. Pedroski; Colgems-EMI/Tiny Tiger, ASCAP; Noble Vision 101	82	86	2	YOU'RE THE REASON —Harvel Felts (J. Morris) B. Edwards, M. Imes, F. Henley, T. Fell; Vogue (Wolk Music Group), BMI; Compleat 101 (Polygram)
19	8	8	LIKE NOTHING EVER HAPPENED —Sylvia (T. Collins) K. Fleming, D. Morgan, T. Collins, BMI; RCA 13330	51	60	3	C.C. WATERBACK —George Jones/Merle Haggard (B. Sherrill) M. Haggard, Shade Tree, BMI; Epic-03405	83	NEW ENTRY	NEW ENTRY	LYING HERE LYING —Mac Davis (R. Hall) W. Aldridge, M. Davis; Rick Hall, ASCAP; Fame, BMI; Casablanca 2363 (Polygram)
17	1	13	REDNECK GIRL —Bellamy Brothers (D & H Bellamy, J. Bowen) D. Bellamy; Famous/Bellamy Bros., ASCAP; Warner/Curb 29923	52	43	14	A WOMAN'S TOUCH —Tom Jones (G. Mills, S. Popovich) J. Fuller; Blackwood/Fullness, BMI; Mercury 76172 (Polygram)	84	NEW ENTRY	NEW ENTRY	IF IT TAKES ALL NIGHT —Dottie West (L. Gallin) D. Rogers, G. Sklerov; Arista/Dann Rogers, ASCAP/BMI; Liberty 1490
22	6	6	TALK TO ME —Mickey Gilley (J.E. Norman) J. Seneca; Jay and Cee, BMI; Epic 34-03326	53	67	3	LAST THING I NEEDED FIRST THING THIS MORNING —Willie Nelson (C. Moman) G.P. Nunn, D. Ciscle, Nunn, BMI; Columbia-38-03385	85	88	2	LOVE IS A FULL TIME THING —Terry McMillan (M. Clark) A. Rhody, Tree, BMI; RCA 13360
21	9	9	WITH YOU —Charly McClain (Chucko Productions) L. Shell, R. Muir; Onhison, BMI/Arian/Ron Muir, ASCAP; Epic 34-03308	54	37	15	STEP BACK —Ronnie McDowell (B. Killen) C. Morris; Tree, BMI; Epic 03203	86	NEW ENTRY	NEW ENTRY	HAVE YOU HEARD —Rick & Janis Carnes (C. Hardy) R. Carnes, J. Carnes, C. Hardy; Elektra/Asylum, BMI/Refuge/Cross Keys/Tree, ASCAP; Elektra 7-69928
24	9	9	A CHILD OF THE FIFTIES —The Statler Brothers (J. Kennedy) D. Reid; American Cowboy, BMI; Mercury 76184 (Polygram)	55	71	2	IF HOLLYWOOD DON'T NEED YOU —Don Williams (D. Williams, G. Fundis) B. McDill; Hall-Clement (Wolk Music Group), BMI; MCA 52152	87	NEW ENTRY	NEW ENTRY	BORN TO LOVE ME —Ray Charles (R. Charles) B. Morrison; Music City, ASCAP; Columbia 38-03429
28	7	7	HARD CANDY CHRISTMAS —Dolly Parton (G. Perry) C. Hall; Daniel/Shukap/MCA, ASCAP; RCA 13361	56	61	5	MAKING A LIVING'S BEEN KILLING ME —McGuffey Lane (M. Morgan, P. Worley) Z. Van Arsdale, N. Montgomery, M. Morgan; Cedarwood/JenSing, BMI; Atco 99959	88	NEW ENTRY	NEW ENTRY	WHO'S BEEN SLEEPING IN MY BED —Diana (B. Kennerson) Powers, N. Montgomery; House of Gold/Lensing, BMI; Adamas-103
29	5	5	INSIDE/CAROLINA DREAMS —Ronnie Milsap (R. Milsap, T. Collins) M. Reid; Lodge Hall, ASCAP; RCA 13362	57	78	2	CHRISTMAS IN DIXIE —Alabama/ CHRISTMAS IS JUST A SONG FOR US THIS YEAR—Louise Mandrell & R.C. Bannon (H. Shedd, Alabama/E. Kilroy) R. Owen, J. Cook, T. Gentry/R.C. Bannon, J. Bettis; Maypop, BM/Warner-Tamerlane, BMI; RCA 13358	89	89	2	SMOKE, SMOKE, SMOKE (That Cigarette) —Sammy Davis Jr. (L. Butler) N. Travis, T. Williams; Right Song/Evis Presley, BMI; Applause 100
25	9	9	ONLY IF THERE IS ANOTHER YOU —Moe Bandy (R. Baker) D. Mitchell; Baray, BMI; Columbia 38-03309	58	82	2	A GOOD NIGHT'S LOVE —Tammy Wynette (G. Richey) C. Lester, T. Dubois; House Of Gold, BMI; Epic 34-03384	90	NEW ENTRY	NEW ENTRY	THIS TIME —Skip & Linda (P. Baugh, L. McBride) not listed; April Blackwood, BMI; MDJ 68160
26	9	9	TODAY MY WORLD SLIPPED AWAY —Vern Gosdin (B. Fisher) M. Wright, V. Gosdin; Vogue (Wolk)/Hookit/Gary S. Paxton, BMI; AMI 1310 (NSD)	59	66	4	DON'T PLAN ON SLEEPING TONIGHT —Steve Wariner (T. Collins) G. Sklerov, S. Kunin; Arista/Gloria's Songs, ASCAP; RCA-13395	91	64	8	GONNA HAVE A PARTY —Kieran Kane (J. Stroud, K. Kane) K. Kane, B. Channel, C. Cochran; Cross Keys/Old Friends/Tree, ASCAP/BMI; Elektra 69943
27	7	7	WHAT SHE DON'T KNOW WON'T HURT HER —Gene Watson (R. Reeder, G. Watson) D. Lindsey, E. Rowell; Boot & Watson/Crosstimbers/Blue Creek, BMI; MCA 52131	60	36	12	TIE YOUR DREAM TO MINE —Marty Robbins (B. Montgomery) T. Dubois, V. Stephenson, S. Lorber, J. Silbar; House Of Gold/Bobby Goldsboro, BMI/ASCAP; Columbia 03236	92	58	17	YOU'RE SD GDDD WHEN YOU'RE BAD —Charley Pride (N. Wilson) B. Peters; Royalhaven, BMI; RCA 13293
32	5	5	THANK GOD FOR KIDS —The Oak Ridge Boys (R. Chancey) E. Raven; Milene, ASCAP; MCA 52145	61	63	5	WHAT MAMA DON'T KNOW —Jim Stafford (B. Montgomery) J. Stafford, J. Hadley; Cross Keys/Tree, BMI; Town House 1062 (Capitol)	93	62	5	THE NEW WILL NEVER WEAR OFF OF YDU —Billy "Crash" Craddock (B. Killen) C. Morris; Cross Keys, ASCAP; Capitol 5170
27	7	15	16TH AVENUE —Lacy J. Dalton (B. Sherrill) T. Schuyler; Deb Dave/Briarpatch, BMI; Columbia 18-03184	62	48	13	STAY A LITTLE LONGER —Mel Tillis (J. Bowen) T. Duncan, B. Sills; Red River, BMI; Elektra 7-69963	94	80	3	JUST ONCE —John Wesley Ryles (Unlisted) B. Mann, C. Weil, ATV/Mann & Weil, BMI; Primero-1016
30	10	10	BACKSLIDIN' —Joe Stampley (R. Baker) P. Craft, L. Anderson; Jensen/Black Sheep/Old Friends, BMI; Epic 03290	63	68	3	PLEASE SURRENDER —David Frizzell & Shelly West (S. Garrett, S. Dorff) C. Crofford, J. Durill, S. Garrett, Peso/Wallet, BMI; Warner/Viva 7-29850	95	70	6	KEEP ON ROLLIN' DOWN THE LINE —Boxcar Willie (J. Martin) BH Willie; Column II, BMI; Main Street 953 (Capitol)
31	8	8	HOLD ON —Gail Davies (G. Davies) R. Clark, M. Marchetti, Rick Clark/Tricia/Mark Marchetti/Little Chickadee, ASCAP/BMI; Warner Brothers 29892	64	82	2	A GOOD NIGHT'S LOVE —Tammy Wynette (G. Richey) C. Lester, T. Dubois; House Of Gold, BMI; Epic 34-03384	96	65	9	634-5789 —Marlow Tackett (H. Shedd) S. Cropper, E. Floyd; East Memphis/Irving, BMI; RCA 13347
30	18	14	IT AIN'T EASY BEIN' EASY —Janie Fricke (B. Montgomery) S. Harrington, M. Gray, L. Taylor; Warner-Tamerlane, BMI/ Da-Tac-A-Bo/Bobby Goldsboro, ASCAP; Columbia 38-03214	65	69	4	FEEL RIGHT —Tanya Tucker (D. Malloy) L. Byrom; Deb Dave, Briarpatch, BMI; Arista 6077	97	76	4	MIDNIGHT, CABARET —Wyvon Alexander (J. Shook) K. Stirland; Gervasi, BMI; Gervasi-661
31	7	7	THE ELVIS MEDLEY —Elvis Presley (D. Briggs) J. Leiber, M. Stoller, K. Mann, B. Lowe, E. Blackwell, E. Presley, D. Linde, M. James; None Listed, BMI/ASCAP; RCA 13351	66	74	3	POOR BOY —Razzy Bailey (B. Montgomery) D. Gray, J. Michael, M. Gray, Irving/Down N' Dixie/Simonton/Fifty Grand, BMI; RCA-13383	98	90	17	CLOSE ENOUGH TO PERFECT —Alabama (H. Shedd, Alabama) C. Chambers; Accredit/Raindance, BMI; RCA 13294
32	20	15	SURE FEELS LIKE LOVE —Larry Gatlin & The Gatlin Brothers Band (J. Crutchfield) L. Gatlin; Larry Gatlin, BMI; Columbia 18-03159	67	77	2	AIN'T NO TRICK (It Takes Magic) —Lee Greenwood (J. Crutchfield) S. Pippin, J. Hurt; House of Gold, BMI; MCA 52150	99	91	17	YOU PUT THE BLUE IN ME —The Whites (R. Skaggs) R. Carnes, J. Carnes, C. Hardy; Elektra/Asylum-Refuge Cross Keys, BMI/ASCAP; Elektra/Curb 769980
38	6	6	STILL TAKING CHANCES —Michael Murphey (J.E. Norman) M. Murphey; Timberwolf, BMI; Liberty 1486	68	77	2		100	96	18	THE KILLING KIND —Bandana (S. Cornelius, M. Daniel) R.J. Friend, J. Dowell; Hoosier, ASCAP/New Albany, BMI; Warner Bros. 7-29936

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Nashville Scene

Continued from page 38

pecially after the first taping under the new restriction, which featured Janie Fricke. "She put on a fine performance, of course," says Lewis, "but there's normally a lot of interaction between performer and the audience, and there wasn't any. With nobody on the main tier of the bleachers, the camera shots were confined."

Can Queen Elizabeth II be converted to country music? Can Australians sing great country music? Australian singer Kamahl performed a Nashville-written Tree song, "Ain't It Time You Tried Love," for the royal monarch during her recent visit to the Commonwealth Games in Brisbane. The song title's rhetorical, we suppose; but it may well be the first time a Nashville-penned tune has been heard by Queen Elizabeth's royal ears, at least in a live performance.

Mike says he's back into songwriting again, and has moved to Nashville. Also living here now is Lou Josie, who wrote "Midnight Confessions" for the Grass Roots back in the '60s.

★ ★ ★

Diana opened for Rosanne Cash last week at Billy Bob's in Fort Worth, then swung over to Dallas to open for Alabama and Janie Fricke at the Reunion Arena, then went back to Billy Bob's again the next evening to open for Alabama. ... Emmylou Harris found no trouble brewing when she attended an all-day press reception in Dublin, Ireland, held at the Guinness Stout factory there. After that were tv and press dates throughout Ireland and Holland.



FRICKE WELCOMED—CBS songstress Janie Fricke is welcomed to the "Tonight Show" by host Johnny Carson after performing her recent No. 1 single, "It Ain't Easy Bein' Easy."

Saporiti Relocates

Bob Saporiti Promotions has moved. The firm's new address is 780 West Meade Drive, Nashville, Tenn. 37205; (615) 352-6631

We mentioned Johnny Tillotson a few columns ago, which elicited a letter from Mike Anthony, who wrote one of Tillotson's earliest '60s pop smashes, "Poetry In Motion." In his letter,

"Honkytonk Man"

7-29847

the
Marty Robbins single
from the
HONKYTONK MAN
ORIGINAL SOUND
TRACK

1-23739



Marty Robbins,
One Of Country's
All Time Greats



Produced by Snuff Garrett.
On Warner/Viva Records and Cassettes.
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courtesy Columbia Records.



Billboard's 4th International Video Entertainment/Music Conference

Embassy's Blay Pinpoints Industry's Problems



Andre Blay

Video conference keynoter Andre Blay, chairman and chief executive officer of Embassy Home Entertainment, used his forum to call for video industry support for an amendment to the First Sale Doctrine, for lower prices on blank tape supplied to software companies and for less retail emphasis on rental. The conference took place Nov. 18-21 at New York's Vista International Hotel.

Blay began his speech, "Why Postpone Success?," with a historical examination of the video industry, including the development of the distribution structure. He noted that the traditional music/record distributor did not jump to fill the need

in the marketplace, primarily because manufacturers refused to accept returns.

Distributors have "lived through rapidly lowering prices, a variety of rental plans, sales quota systems and constantly changing discount and advertising policies," Blay said, adding that retailers also have changed.

"Hundreds—if not thousands—of retailers have attempted to sell and/or rent software and gave up for a multitude of reasons," Blay stated.

He identified one of the industry's major problems as rental, a problem in which distributors, manufacturers and retailers are all "victims." Other problems, he said, are a lack of original programming, "incredibly high" list prices, and "the fact that a consumer can buy a blank cassette almost as inexpensively as the program supplier."

"We have brought upon ourselves other equally disastrous situations," Blay continued. "We have overemphasized movies as the only viable product for software, and in the process have released almost every single motion picture ever made. And the defensive action we have taken regarding rentals has been to raise prices. This reduces our volume, and puts us in the middle of a paradox."

With the use of slides, Blay illustrated how manufacturers' royalties from prerecorded video have actually decreased since 1980, from \$160,000 to \$100,000. He blamed the decrease on higher prices and the emphasis on rental. "If Paramount's experiment with 'Star Trek II' is successful, it will result in 100,000 copies sold, times \$4 in royalties, totalling \$400,000. These figures speak for themselves," he said.

After telling conference attendees, "Taking stock of the current condition at the retail level, we find that the condition is **not** conducive to the future health and growth of the industry," Blay called for industry-wide support for an amendment

to the First Sale Doctrine. "The successful passage of the amendment will ensure that prices will be lowered enough to allow the consumer to make a choice between purchase and rental and will insure a profitable business at all levels of distribution," Blay said.

Another series of charts showed a number of scenarios for a fictitious video store. With rental only of a stock of 750 videocassettes, it would take the dealer more than four months to earn back his initial investment, Blay said. However, with 40% of inventory sold and the remainder rented three times per month, the same retailer would need only 1.2 months to break even. The fact that retailers are having problems earning back their investment and overhead, he added, "clearly puts a big question mark on the low dollar figure we're putting on rentals."

Blay said he believes retailers have the desire to emphasize sale over rental, but added, "It appears that retailers feel trapped in a situation they have lost control of and are waiting for someone to teach them how to turn this business into a sell industry."

Concluding his remarks, Blay stated, "The entire creative community in America—indeed the world—is waiting for us to become a legitimate business." He added, "The film industry has bestowed its entire heritage on us in an attempt to whet the appetite of the consumer. They now stand ready to increase their production output and give us the second window for multimillion-dollar films."

Blay called cable television "a partner to our future," reminding the audience that many original programs will debut on cable. "But even with its promise of 100 channels, cable will never be able to compete with the selection capabilities of cassettes and disks."

LAURA FOTI

Dealers, Manufacturers Optimistic About Games

By ADAM WHITE

Reality has been intruding into the home video market of late, as growth and profits have failed to materialize at rates initially projected and promised. But optimism (bountiful, if not bright-eyed) can still be found among those involved in video games, exemplified by the conference session devoted to this subject, "Gameline: Reach Out And Touch Someone."

Moderated by George Kopp, editor of Video Business, the panel featured participation by manufacturer representatives Mark Bradlee and Michael Katz, vice presidents of Imagic and Coleco respectively; retailer Linda Rosser of Entertainment Systems Of America; and independent consultant and journalist Suzan Prince.

Prince offered statistics documenting the "explosive" growth of the games market, noting that retail sales for the first nine months of this year were valued at \$3 billion, compared to \$2 billion for all of 1981. A 35% growth rate for 1983 is predicted, according to Prince, and the percentage of U.S. television households (put at 82 million) owning a games console is expected to increase from 15% in 1982 to 20% or more next year. Specifically, the target market is 25 million households with one child, i.e. potential games buyers/users.

Imagic's Bradlee sketched the retail universe for video games, noting the 25,000 outlets through which the hardware and software is flowing. This can only increase as supermarkets, drugstores and other retailers of this type move into the field, he said.

The executive also pointed out that, two years ago, many in the industry believed that the retail outlets for games and for home computers would be separate and distinct. "Now it's apparent that one business will evolve into the other," he commented. "Two or three years from now, they'll be the same outlets."

Bradlee further delineated prevailing price trends, pointing out that two levels have evolved: the \$20-\$30 range for hit titles, and below \$10 for "non-hits." The lower price point is the only means by which certain titles can be moved, he remarked: "Manufacturers are selling non-hits at \$4-\$6 wholesale to get them out of the system."

Retailer Rosser made the point that retail cannot only stock the hits, and observed that her Phoenix outlet both rents and sells video games. She also stressed the need for dealers to be aggressive in merchandising the product, not relying only on manufacturers' support. Citing monthly expenditures of \$300-\$400 to paint her store windows with various game-related visuals (Smurfs, Pac-Man, Donkey Kong), Rosser recommended, "Reinforce your games image with mobiles, in-store displays, rental racks, point-of-purchase items, paraphernalia." This activist mode has been highly successful for Entertainment Systems, she claimed, particularly given the youth orientation of the target consumers.

Coleco's Katz drew parallels between the video game and record industries, particularly as regards the creative, manufacturing and promotional aspects of the respective product cycles. "Ours is a hit-type business," he said, "just like the record business." Game cartridges can be shooting-star hits or stable, catalog items. About the former, the executive observed that the majority of the game industry's most successful titles to date have originated as arcade games.

Katz went into further details of licensed and unlicensed software—the former are hotter at retail, interjected Rosser—and offered some comments on international prospects. Games hardware/software penetration in Europe is currently 2% of tv households, he said, and continued that some observers believe by next year, as much as 20% of cartridge volume will come from overseas. Coleco hardware and games are handled in 42 countries outside the U.S. by CBS Records International.



Talking about video games were (left column, top to bottom): Linda Rosser, retailer, of Entertainment Systems of America; Michael Katz of Coleco; Mark Bradlee of Imagic. Right column: moderator George Kopp, editor of Video Business; and freelance consultant Suzan Prince.

All photographs by Chuck Pulin. Section coordinated and edited by Laura Foti. Design by Lee Lebowitz.

Welcoming attendees to the Video Entertainment/Music Conference were (left to right): Billboard publisher Lee Zhito, associate publisher Tom Noonan and editor-in-chief Gerry Wood.





Panelists for "Programming: What Buyers Look For" were, from left, Seth Willenson, divisional vice president programming and business affairs for RCA VideoDiscs; Ed Steinberg, president of SoftFocus Productions and RockAmerica;

Cynthia Friedland, vice president, ATI Video; Cynthia King, a partner in Jo Jones and King; Chip Rachlin, director of acquisitions for MTV; and moderator Laura Foti, Billboard's video editor.

By GERRY WOOD

The problems and potential of an infant industry came into full view during the session titled "Programming: What Buyers Look For."

Moderator Laura Foti, Billboard's video editor, set the tone by noting, "The areas of concern are money, rights clearances and creativity—all have become much more complex in recent years as programming sellers are learning."

Money, said Foti, is often talked about, but rarely forthcoming. Rights must be done right or the program can not be shown. And creativity has been lacking in these difficult economic climes when many programmers are looking for safe programming.

"A few years ago, the word was out that being in video was going to make everybody rich. Today we read about the problems of the cable industry on page one of the New York Times," she said.

The music-oriented contingent of the video audience was buoyed by the opening remarks of Seth Willenson, divisional vice president of programming and business affairs, RCA SelectaVision VideoDiscs: "Music video is happening—it's out in the marketplace, and product is being sold."

Programmers want what the audience is going to respond to, emphasized Willenson. "The videodisc and cable tv respond to the same problems that music has faced in any tv distribution: music only appeals to a small percentage of the tv audience. That's the reason why music doesn't get tv ratings comparable to motion pictures."

The cost of distribution is very high, but the proliferation of videoclips is also high, according to Ed Steinberg, president

of SoftFocus Productions/RockAmerica, who admitted, "I'm inundated with videos." Steinberg's service puts video clips together for dance-oriented clubs.

Steinberg cited inflation in the price of videoclips. "Two years ago, one label was paying \$10,000 to \$20,000 for videoclips. The price range in the industry now seems to be between \$5,000 and \$100,000. Billy Joel's latest tape—'Pressure'—was \$85,000."

But he noted that higher dollars do not always make sense: "I've seen tapes put out for \$2,000 which were excellent, and effective in selling records."

Originality was the main theme of Cynthia Friedland, vice president of ATI Video. "When we're screening, the main things we look for are originality, content, production values and communication of positive ideas."

She put the cable tv industry in proper perspective with her observation that, "The cable industry does not have the dollars that people think it does. It's a long-term return business."

Friedland suggested keeping the quality as high as possible while keeping the cost as low as feasible. "Unless you have a superstar, you can look forward to a recoupment time of three to five years, depending on how much money you've spent."

An international viewpoint came from Cynthia King of Jo Jones & King, a distribution company. "The format that's most interesting to buyers is straight concert footage, with a minimum of interviews and documentary segments. Often, the combination of rights—theatrical and television, theatrical and video—can be interesting to buyers because it's a way of amortizing costs over several media."

King stressed the importance of a format that can range from 30 to 90 minutes. "If you have the flexibility (to go to different lengths), you can maximize the dollars you can get out of it." She also emphasized another important point: the group or artist must be popular to a television audience, not necessarily to a record-buying audience.

The quick evolution and future direction of MTV were pointed out by Chip Rachlin, director of acquisitions for MTV/Warner Amex: "We have the luxury of being a little more discriminating at this point, and would like to be much more involved in production, co-venturing, and co-production so we have a participation in the life of that product."

"We're in the very early stages of a major industry," Rachlin advised. "We have a great deal of interest in any future software deals. Essentially, we'd like to be partners with the artists or producers who come to us."

The session closed with a flurry of questions that brought more interesting facts to the surface:

- RCA SelectaVision pays a 20% all-inclusive royalty, which means that 20% of wholesale royalty has to include all rights costs that would be in the program, including music, performance royalty and recoupment on the production.

- "The pay-per-view business is very lucrative if you have the right artist. If you don't, you can also lose your shirt," according to Friedland.

- Madison Avenue has been slow to respond to ad-supported cable channels. "They have not come to grips with how they want to allot their dollars because there's no rating system yet," said Rachlin.

Music Clearances: It's A Jungle Out There

By IRV LICHMAN

With music clearances in particular, it's a rights jungle out there in bringing home video projects to market.

This is the view of five lawyers who formed a "Rights Clearances" panel. The panelists expressed their views in reaction to the role of moderator Bob Emmer, vice president of business affairs at Alive Video Inc., as one who had a music project to deliver to them. The other panelists included Carmella Caridi, in private practice dealing with video rights; Ron Gertz, who operates The Clearinghouse; Arnie Holland, director of business affairs at RCA SelectaVision VideoDiscs; Barry Reiss, counsel for MCA Inc. and vice president of Universal Pay Television and MCA Videocassettes and Videodiscs; and Arlyne Willcox, in private practice and a member of the RIAA video legal committee.

In essence, the panelists emphasized that rights clearances—whether music or dealing with record companies, unions, etc.—can, if delayed too long, inhibit the release of musical projects on home video. They claimed that musical acts can date quickly, so that by the time all rights are cleared, an artist may no longer enjoy the popularity he or she had when the deal was first proposed.

"It's a lack of perspective that has kept video music out of the marketplace," said Reiss. Reiss noted that he had expressed similar views at the Billboard conference two years ago. "(Clearing rights) is still complicated," he said, adding that a certain "paranoia" has set in. "It's a short term business and works in progress now can be worthless three years from now."

Reiss said that the complexity of clearing music licenses for video was more time consuming than setting up record, movie and performing rights projects.

While RCA's Holland said that dealing with music publishers has "come a long way" as long as publishers were "willing to experiment," and that it was now possible to make music shows without dealing in just controlled compositions.

Gertz of The Clearinghouse saw rights clearance as "walking around quicksand" and viewed as a "fool's paradise" producers who do not seek out publishing rights as a first priority. "The producer," he explained, "is the interim financier and deficit financier." He suggested that producers are in "deep trouble" and can see their projects "in the can forever" if rights aren't cleared properly.

Producing a project is the "easiest part," Reiss suggested. "You can't assume anything in terms of getting rights cleared later. This can keep a project in the can forever."

Gertz noted that dealing with music publishers can open up a maze of multi-level dealings, particularly with many split, co-publishing and administration arrangements. He offered that the recent so-called "Buffalo" decision—which removes blanket licensing for independent tv stations—makes the matter even worse in that it would force producers to deal more directly with rights clearances.

Holland and Reiss also brought attention to global deals, with questions of which publisher actually owns rights to copyrights. "Publishers don't know what they're saying when they can't deliver rights. We insist as a matter of practicality that a controlling publisher must deliver world-wide rights," Reiss commented.

Caridi pointed to "credibility" on the part of the producer of a project when "there's nothing worse than a show they can't deliver. You're three or four days away from programming and you get a letter that you can't show it." She also called for producers to be aware of the programming format of a cable tv show so that there are no wasted efforts in attempting to sell a show for which the cable station is not targeting its audience to.

Willcox said that producers should be aware of any "creative control" an artist might have that could prove a "stumbling block."

She also noted that the role of the record company in video projects was crucial, especially with regard to "blocking right," wherein the label might have exclusive rights that could include video programming. At the moment, she added, it's generally a "Mexican standoff" where neither the label or artist can deal separately, but must refer to the other party for permission to go ahead with home video projects.

Both Holland and Reiss emphasized that the financial pie in home video was still small when cut up in many ways and called upon rights owners to take the long view when such rights are negotiated.



"Rights Clearances" experts (left column, top to bottom): attorney Carmella Caridi; moderator Bob Emmer, vice president business affairs for Alive Video; Arnie Holland, director of business affairs for RCA VideoDiscs; and Barry Reiss, counsel for MCA and vice president of that company's pay-tv and home video divisions. Right column, top to bottom: attorney Arlyne Willcox of the RIAA and Ronald Gertz of the Clearinghouse.



Ruggles Reber & Associates demonstrated the Surround Sound technology used in their productions in an exhibit shared with Jensen.



Video artist Jesse Rae (center) signed with Sony, which will release two of his clips as part of the company's new "video singles" program.



General Programming screened "A Tribute To The Rolling Stones," featuring sound-alike group the Blushing Brides.



Things were "popping" at 3D Video's exhibit.



Video music specialists Deluxe Productions of Los Angeles previewed excerpts from their latest show, "California Special."



Denny Somach (left) of E.J. Stewart Video in Primos, Pa. discussed his firm's production facility.



A unique tape from New York's A La Mode Video generated interest—and licensing agreements.



Meyrick Payne, chief financial officer of Reeves Teletape in New York, talked with his two brothers.



Sabine von Rogalla, head of Concert Concepts, talked with Mark Allen of Pilot Productions of San Francisco.

Video Retailers Share Their Marketing Philosophies

By SAM SUTHERLAND

Home video's shifting marketplace affords a diversity of both opportunities and problems, with a changing demographic base and continuing technological evolution posing new challenges in creating the right mix of store environment, terms of sale, price and product selection for today's video retailer.

That's the scenario emerging from the experiences and marketing philosophies of four retailers who shared the dais during a morning panel chaired by Dave Mount, national sales manager for WEA's video distribution activities. Between them, the quartet of dealers outlined significantly different, even opposing views on how best to tap the still growing home video field.

Whether locking horns over suppliers' release strategies and sales/rental stance, or comparing notes on how programming mix and pricing can influence sales, Nickelodeon's Chaz Austin, National Video chief Ron Berger, Liberty Music, Video & Computers president Ayse Kenmore and Arthur Morowitz, Video Shack chief executive, offered graphic proof of Mount's opening assertion—that home video is a new business "that's still trying to find itself."

Panelists and moderator alike keyed into the fast-paced field's litany of marketing changes. Mount himself wryly noted that Paramount Home Video has recently drawn trade kudos for its price breakthrough on "Star Trek II—The Wrath Of Khan," which has set a new, lower price point for fresh the-

Kenmore, for example, noted that Liberty Music's long history in a specific market, Manhattan, has made its multimedia product mix and high-end pricing stance work. Service and selection are the lures for Liberty, which, according to Kenmore, "gets list price for everything from the equipment to video tapes."

For Liberty's customers, rental turned out to be "a disaster," leading Kenmore to "leave it to the people who are specialists." And while some of her video peers now say video-disks are selling briskly, Kenmore admits that sector has been "a dying business" in terms of hardware sales at Liberty—a trend, she concedes, that may be "a self fulfilling prophecy because I stopped pushing them."

On the other hand, Liberty enjoys an enviable and lucrative business through its sales of lavish audio and video gear to designers, who supply the systems to their well-heeled clientele.

Meanwhile, National Video president Ron Berger claims his 213 franchised outlets have built their business primarily around rental. Unlike Kenmore's cosmopolitan customers, National Video's target audience is families with children. "The stores are designed for that audience from top to bottom," Berger reports, "from the colors and decor to the signage and who the store personnel are."

That prescription for sales contrasts with the path taken by Nickelodeon in Los Angeles, where video merchandise manager Austin says management has elected to focus primarily on sales. Austin says Nickelodeon has been designed as a

he asserted Austin's experience with disks—in which demand for the optical laser format has sprinted ahead, seriously rivaling the CED capacitance product—"is unusual because in other markets, production problems have interrupted the flow of laser titles available."

Berger, on the other hand, sees disks as "strongest in those

Retailing "Prophets" (from left) Arthur Morowitz, president of Video Shack; Ayse Kenmore, president of Liberty Music, Video & Computers; Ron Berger, president of the National Video franchise chain; Chaz Austin, video merchandise manager for Nickelodeon Records & Video; and moderator Dave Mount, WEA national sales manager.



atrical releases by pegging videocassettes at \$39.95. Only a year earlier, Mount observed, Paramount had been deemed "visionary" for increasing its price base.

The WEA veteran didn't confine his remarks to the competition, though. Warner Home Video, he cracked, has been just as "consistent" in its rapid shift from a strong sales emphasis to a controversial rental-only stand, since altered again to a sales orientation.

Suppliers aren't the only video partners with a history of change, nor are they alone in differing over such present issues as rentals. During opening comments by panelists, Video Shack's Morowitz struck a virtual keynote by arguing, "The public wants (home video) and we provide it. I don't know if there's anything in this industry that makes it unsuccessful by definition; if anything, you'd almost have to work at it not to succeed."

Morowitz' further assertion that specialization is the key to market penetration was borne out by the variance in approaches taken by the four store operations discussed, all of which are healthy despite often striking differences in marketing.

software mart, not a razor/blades video outlet selling hardware and software together.

For Austin, key problems have included early cable and pay exposure for titles that he believes has cut into potential videocassette and videodisk sales. Price, too, is a concern.

While allowing that "certain titles are not price-sensitive, like 'Star Wars,' 'On Golden Pond' and 'The Compleat Beatles,'" Austin notes that a Nickelodeon test of 1,700 tape titles sold at \$29.95 transformed "stiffs into hits." Thus, he applauds Paramount's breakthrough with "Star Trek II."

Austin's views launched the first of several spirited exchanges over how to market video. Morowitz took issue over suppliers' release goals with respect to cable media and software. "I think the industry long ago put to bed the question of pay tv," asserted Morowitz. "You often encounter a situation where the studio simply has no control (over when a movie airs). An independent producer may have sold the film to pay TV without the studio's participation."

As for videodisks, Morowitz noted that his company has handled both CED and LaserDiscs since initial release, "and we feel it's exactly where our business should be." However,

lower income areas where for financial reasons there were no VCR sales in the early years of the business." For National Video, a representative market in this regard is Albuquerque, N.M., "where disks are strong because of the relative lack of a VCR base."

Video games are thus far problematic for these dealers, based on their response to questions from the floor. Both Morowitz and Austin noted their operations have begun marketing the fast-growing product area, but face tough price competition from toy, drug and other mass merchandise outlets that are selling at lower tallies.

Kenmore said her store philosophy now includes computer hardware and software, but not separate games. For her consumers, small business programs, home accounting and strategy-oriented games are sellers, not arcade-derived game cartridges.

As for the future of music programming in the video field, panelists were divided over the prospects for Sony's new video "singles," but generally upbeat over music's potential as original video programming. Morowitz predicted the area could account for as much as 6% of the market within a few years.

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Wall Streeters Offer Video Advice

By ENRIQUE FERNANDEZ

Invest in software suppliers, look for companies that show adaptability to change, stay bullish on entertainment, and let's be careful out there. That's the message from the Wall Street oracles.

The panel on "The Investment Odds," chaired by Lee Isgur of Payne, Weber, Mitchell, Hutchins, was composed of Ted Anderson of the Ford Foundation; Barbara Isgur of Payne, Weber, Mitchell, Hutchins; and Alan Kassan of First Manhattan Company.

- **Software.** Clearly, this is the best area for investment according to the panelists. Though Barbara Isgur saw short-term growth in both computer software and hardware, she felt software was the best long-term bet. According to Kassan, the video game field is fragmenting on the software side, decreasing the market share of the giants, but software manufacturers will be the beneficiaries of the rapid technological changes in all video areas. Lee Isgur saw the film industry benefitting from cable tv's need for software. And Anderson endorsed investment in software suppliers, including book and magazine publishers, cable tv, and motion pictures.

- **Change.** Though the panelists disagreed on the enduring power of the latest technological boom, video games, they all conceded that the video market will continue to be affected by as yet unpredictable technological developments. Anderson advised sticking to large, well-capitalized companies in areas like cable and home computers. Barbara Isgur found most attractive those companies that took a stand in the video market early and understand its growth. "Technologically," she said, "we've just begun to scratch the surface."

- **Entertainment.** "I'm bullish on leisure time," proclaimed Anderson, a feeling that was echoed by Barbara Isgur. Point-

ing to the 18-20% of U.S. tv households that have video games as opposed to the 2-2½% that own computers, Isgur predicted that some form of entertainment could bring the computer to 40-45% of the households in the near future. "The only thing we know so far people want to do at home is play games," she said. "Parents buy home computers so their children will become computer literate, but the children primarily learn to play games." This, according to Isgur, underscores the importance of the entertainment factor.

- **Caution.** The recession has negatively affected the video industries, explained Anderson, so one must proceed carefully and look beyond 1984. Though his general outlook was optimistic, Anderson saw technological changes, increasing competition, high retail costs, and oversaturation as problems to be aware of in the various video fields. More dramatically, Kassan warned against euphoria, cautioning that as competition increases, earnings are more difficult to predict.

- **Appliances.** No new all-purpose unit lurks in the horizon, according to the panelists. Kassan and Anderson felt that households will be acquiring higher quality second and third tvs rather than buying component tv. Lee Isgur pointed to the unesthetic effect of too many wires in home component tv, a deterrent to sales of such units.

- **Record Industry Future.** Kassan outlined the urgent needs of the declining record industry: a solution to the home taping problem and a new sound that will capture record buyers imagination the way rock once did. Isgur added, pessimistically, that demographics don't favor explosive growth in the industry. However, Anderson pointed out that digital audio systems and recordings bought by upscale, older consumers may compensate for the demographic change.



Talking about "The Investment Odds" were (clockwise, from top left): Ted Anderson, portfolio strategist for the Ford Foundation; Barbara Isgur, vice president at Payne, Weber, Mitchell, Hutchins; Lee Isgur, first vice president of the same firm; and Alan Kassan of First Manhattan Co.

Top Video Producers Put The Spotlight On Creativity

By ROMAN KOZAK

Some top video producers got an opportunity to discuss the nature of their occupations and show off the fruits of their labors during the panel "First: The Creator."

Moderated by Richard Lorber, president of Fox/Lorber Associates, the panel included Danny Goldberg, president of Modern Records and producer of the "No Nukes" film; Stuart Shapiro, producer of "Night Flight"; Patrick Montgomery, co-producer and director of the "The Compleat Beatles" video; and filmmaker Gary Weis, best known for his short films on the old "Saturday Night Live."

As a product of the '60s and the rock'n'roll business, Goldberg, in his opening remarks, said that you need love and a bit more to create something like the "No Nukes" film. "In any medium, if you work with superstars, 90% of the job is satisfying them," he said.

He showed clips from "No Nukes" featuring Jackson Brown and Bruce Springsteen, noting that it is one of the few visual pieces showing Springsteen. "He's visually a great artist. Why he doesn't do more of it, I don't know," said Goldberg.

Montgomery said that the working title for his "Compleat Beatles" project was "You Can't Do That," but he did, and despite legal obstacles, "The Compleat Beatles" is available as a videocassette.

He didn't discuss the legal case, but he did reveal that some of the segments of the Beatles documentary were not quite kosher. "The Beatles were very well documented, but there were times when the cameras were not there. For example what is reported as the royal command performance, shows an audience from the Miss World pageant. We deal with relative truth," he said.

Montgomery said that he considered doing the "The Compleat Beatles" in video, but he said for a film like this, mostly put together in the editing room from existing footage, "I didn't see any advantage in doing this film on video."

Weis showed four of his "Saturday Night Live" music related clips: the film of Sissy Spacek twirling a baton to David Bowie's "Fame"; "Night Moves" with Garrett Morris and (mostly) a scantily clad model; "Swan Lake" with four ballerinas and four black dancers (choreographed by Toni Basil); and an airport scene set to Simon & Garfunkel's "Homeward Bound."

Montgomery had mentioned that he received a lot of help in his project from ATV Music in making the "The Compleat Beatles," and Weis pointed out that he had no such assistance when he was the director of the "The Rutelles" project, though it did help to have George Harrison as the producer.

To encourage new video producers, Stuart Shapiro said he has assigned "videograms" to producers where they make videos to known pieces of music for use on "Night Flight." He showed two videograms made to the music of Jimi Hendrix.

"I have a lot of hours to fill, and I have to be the catalyst between the program and the video producers. I get producers who consider themselves as video artists, and I give them the hook and the opportunity to express it. Producers have to know where their project will go. How do you get stuff made, and how do you get it to the public. That's the whole crux. You have to produce something that someone will pay for," he said.



The panel entitled "First: The Creator!" featured (left column, top to bottom): Stuart Shapiro, co-producer of "Night Flight"; moderator Richard Lorber of Fox/Lorber Associates; and Patrick Montgomery of Archive Film Production. Right column, top to bottom: filmmaker Gary Weis; and Danny Goldberg of Modern Records.

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Four Offer Divergent Views On Role Of The Artist

By NELSON GEORGE

During the panel on "The Artist's Challenge: Creative or Commercial?" four divergent views on music video were offered. Led by moderator Mickey Shapiro, senior partner Shapiro & Steinberg, panelists Mick Fleetwood of Fleetwood Mac, Columbia recording and video artist Jesse Rae, Ken Goorabian of RCA's Steel Breeze, and director Richard Namm of Professional Video Services talked of their experiences and philosophy of mating music with images.

Fleetwood said, "The members of Fleetwood Mac are just now understanding the importance of learning something about video." He said "like many musicians we had no foresight about what video could do. So for the first time with the 'Mirage' album we made a real effort to create something that would be tasteful to the band. I, for one, am certainly more interested in having more input into the visual content of our video pieces."

The video clip of the first single from "Mirage," "Hold Me," was screened, as was a clip shot in Europe for Fleetwood's "The Visitor" solo album on RCA. The latter was a straight performance video of Fleetwood, backed by European and young African musicians, doing Buddy Holly's "Not Fade Away." "Hold Me" was a conceptual video featuring the mem-

bers of Fleetwood Mac in a slightly surreal interpretation of the hit song.

Rae said that "the music and visual components of his music are developed simultaneously" and "a&r men must encourage artists to write with videos in mind, not as an afterthought." While composing lyrics Rae makes notes on what visual images would match the song. "Many videos are too literal an interpretation of the words and don't flow from the song and the music," Rae asserted.

Both Rae's videos, "Desire" and "Rusha," were very intricately choreographed with visuals that reflected the lyrics, but hardly in a literal sense. Post-production work on both was done at Todd Rundgren's Woodstock studio, which Rae described "as a great environment for developing ideas for music videos. It is a place where musicians can experiment and get the best view possible of their work."

Goorabian of Steel Breeze reflected the attitude of many musicians who view video as an afterthought to music. "The music came first and we hoped it would be successful" said Goorabian. "Later, after radio had picked up our music, we made a video and just tried to be entertaining and funny." In the Steel Breeze video roses are used as a recurring visual motif. Goorabian noted when Steel Breeze did their first shows on the East Coast many in the audience threw roses at the stage, "showing that the video had preceded us."

Namm, who is directing the pay-per-view broadcast of the Who's final North American concert, says the "the role of the director in video differs from project to project, like that of a record producer."

"Some artists have very rigid and fixed ideas on what they want to do. Your job then is to find out how to translate that concept into reality. Others have a general idea of what they want. Then you have to provide more guidance on how to make it work visually. With conceptual pieces the director is usually involved from the start," he said.

Namm sees the field of video production "going through a shake down period. The people who were in looking for a fast buck are either being forced out or moving onto other areas. In the next few years you'll see 10 to 15 companies on both coasts getting the lion's share of the work."



Participants on the panel "The Artist's Challenge" were, from left, moderator Mickey Shapiro of the law firm Shapiro & Steinberg; Ken Goorabian of Steel Breeze; producer/director Richard Namm of Professional Video Services; Mick Fleetwood of Fleetwood Mac; and video music artist Jesse Rae.





Advising attendees on how to solve piracy problems were (from left): Joel Schoenfeld of the RIAA; Jane Parver, head of the Major Crimes Unit of the U.S. Attorney General's Office/Southern District of New York; moderator Lee Zhito, Billboard publisher; George Dyer of the FBI; and William Nix of the MPAA.

Experts Mull The Menace Of Piracy And Counterfeiting

By LAURA FOTI

Piracy has been a main topic at all Billboard conferences—video and otherwise—for the past 15 years. As Lee Zhito, Billboard's publisher and moderator of "Piracy/Counterfeiting," put it, "Piracy is like a cancer in the industry, a scourge that affects everybody."

The panelists represented the Motion Picture Assn. of America (MPAA), the RIAA, the U.S. Attorney's Office and the FBI. They were: William Nix, MPAA deputy attorney; Joel Schoenfeld, director of the RIAA's antipiracy operations; Jane Parver, head of the Major Crimes unit of the U.S. Attorney's Office for the Southern District of New York; and George Dyer, supervisor of the Manhattan White Collar Crime section of the FBI.

Nix began by pointing out, "Copyright is the basis upon which property is protected, and if you can't protect it, your product is of very little value to you."

Although much has already been done to combat the problems of piracy and counterfeiting, Nix believes "there will be even more international pooling of efforts in the future." Needed efforts include education of the public, a reward program and lobbying efforts, he said.

So far this year there have been 34 raids on alleged video pirates. "Our track record in the criminal area is 292 convictions for film and video piracy between 1968 and 1982 alone," Nix said. "We've seen a noticeable increase in interest from the FBI and U.S. Attorney's Office since the penalties were made more severe." Those convicted can receive as much as five years in jail and a \$250,000 fine for a first piracy offense.

According to Schoenfeld, "The RIAA has been in the antipiracy field since 1970, although we're the new kids on the block as far as video. There are plenty of pirated concert tapes and the like—programs not done by MPAA members for theatrical release." These matters, he said, are referred to the MPAA's film security office.

"We need to educate prosecutors as well as our clients," Schoenfeld said. He told conference attendees, "You must get involved and report piracy."

The U.S. Attorney's Office, according to Parver, is "responsible for prosecuting all federal cases, including non-copyright areas. We work with the FBI, customs and the IRS to develop major-impact cases to educate the public. We must also educate the judges, who have not been giving out significant jail

terms. Judges do not regard copyright violations as serious crime."

Even the FBI cannot investigate every reported case of piracy. "In Manhattan, for example," said Dyer, "we have to limit ourselves to cases over \$500,000. This way the taxpayer gets the greatest return."

Dyer estimated that, in 1981, losses to the economy from piracy totalling more than \$400 million were prevented. "We look for help from industry and the public," Dyer said. "Undercover work is our primary investigative technique. In order for prosecution to take place, a product must be sold, and we come as a buyer."

The terms counterfeiting, piracy and bootlegging can be used pretty much interchangeably, panel members pointed out. "The end result is still copyright infringement," Schoenfeld said.

Conference attendees were advised to use antipiracy labeling on their packages, and to make these labels as sophisticated—and as consistent—as possible. "Use non-adhesive labelling, multicolored paper," Nix said. "Most copying does not involve the sophisticated processes you find in Holland and England," the major European piracy centers.

Retailers and club operators must also know—and heed—the laws on piracy. "It's against the law for dealers to rent tapes for a public performance, such as to a local bar," Nix said. And Parver added, "The people running clubs think they can get away with it by not selling the tape, but that's no longer the case."

As Schoenfeld pointed out, "The 'for-profit' clause has been dropped from the law. It was changed by Congress to read 'for personal financial gain.'"

Thoughts On Survival In The Video Marketplace

By LEO SACKS

There was plenty of food for thought during a panel on "The Fight For Survival In The Marketplace."

Now that the home video industry has reached adolescence, Gene Silverman, president of Video Trend, cautioned his colleagues to "use restraint" in the determination of a proper product mix. "We're looking at an explosion, from Compact Discs to video games to computer software," he noted. "The financial burden for a retailer is a dangerous thing unless we pace ourselves so that we can share the marketplace together."

Weston Nishimura, president of Video One Video, warned that the industry was "perilously close to reliving everything we've experienced over the past two-and-one-half years." The executive explained that "we have two choices. We can either spend one year going backwards, arguing about the first sale doctrine, or we can look at the golden opportunity of moving tonnage. And that's in all our interest." The challenge for retailers in the coming year, he added, was to learn how to "satisfy initial consumer demand and then get rid of excess inventory."

Mickey Hyman, president of MGM/UA Home Video, suggested that the industry was faced with "an identity crisis." "What are we?" he asked. "Retailers tell the studios how they should run their business. Studios think they know something about retailing. It's a natural thing in a young industry. The way to do it is to run your own business." Hyman said that "we all have two common threads. One is that 'we're mer-

chants—a word we don't hear often anymore—because we're trying to bring goods to people. The second, and the most exciting part of our industry, is that we're creative." The concept of the "leisure entertainment center," where books, video and soundtrack LPs are cross-merchandised, underscores that "we're not just in the video cassette or disk business," he added.

According to Nicholas Santrizos, president of Thorn EMI Video Programming Enterprises, "The key issue is one of growth and how we work together to insure that growth." Santrizos said flatly that the industry has failed to exploit the fact that "video gives the consumer the opportunity to be his own programmer. We've got to educate him more about the possibilities of video. America wants prerecorded product, and we can certainly do more retail merchandising."

On the topic of pricing, Silverman said he believed that disk prices could drop if cassette prices did. "The psychological makeup of either customer is the same," he stated, "but the ratio of purchases isn't." He noted that disk box owners purchase an average of 30 titles annually; VCR owners "only bought about one-and-a-half in a year."

Hyman confirmed that the disk business is more "catalog-oriented at this point. The disk buyer is a catalog buyer, no doubt about it. They want to own them, pet them, look at them stacked on their shelves." Software suppliers, he concluded, "have a duty to exploit all systems—even if they're marketed on orange rinds."



Retailers and manufacturers met at "The Fight For Survival In The Marketplace." They are (left column, top to bottom): Mickey Hyman of MGM/UA Home Video; Nick Santrizos of Thorn EMI Video Programming Enterprises; Dennis Hedlund of Electric Video; and moderator Tim Baskerville, publisher of Video Marketing Newsletter. Right column: retailers/distributors Gene Silverman of Video Trend, Rocco LaCapria of AA Video Exchange; and Weston Nishimura of Video One Video.

The Forecast Is Getting Less Cloudy



LINK Resources president Haines Gaffner (left) and director of new electronic media Dan Miller discussed new delivery systems for programming.

"There are more and more diverse delivery channels for programming that is not just entertainment, but news, education and information." So says, Haines Gaffner, president of LINK Resources, set out to educate those attending "A Forecast: Stormy But Clearing" about the ever-expanding number of segments of the video industry.

"Our clients are manufacturers, producers and distributors of product that defines the new industry," Gaffner said. "We try to present to them a picture of the complementary and competing segments of this industry."

Gaffner detailed the different delivery channels: stand-alone, interactive and one-way. Included in the first group are videocassettes and disks; the second consists of on-line computers, databases and two-way CATV; one-way delivery channels include cable, teletext, STV (subscription tv), DBS (direct broadcast satellite) and MDS (multipoint distribution).

The personal computer industry alone is experiencing extremely rapid growth. Gaffner estimated that by 1985 shipments of personal computers would bypass shipments of all other kinds of computers. "Home and office use are both rising equally dramatically," he said.

"There is a boom in personal computer software, as well as tremendous changes in distribution," Gaffner remarked. "And this software boom will mean an evolution to the computer as a mass-market industry. We're already seeing new producers of software, such as Reader's Digest, Dow Jones and 'Sesame Street.'"

Gaffner explained that income from computer software is normally divided as follows: 35% to the retail store, 20% to the distributor, 35% to the company and 10% to the author. "Already there are 4,000 small companies in this field, and 11,000 very small companies," Gaffner said.

But budgets are certainly not small for computer advertis-

ing. The budget for Timex's Sinclair hardware alone is between \$15 and \$18 million. "The reasons for buying a particular system relate to software availability for that system, price and expandability. It's a page out of the video book, as far as we can see," Gaffner said.

LINK's director of new electronic media, Dan Miller, discussed "what will be coming over tv." He said, "The fuel for entertainment development has come from the videocassette. We're in the midst of a new media evolution. The owners of consumer electronics devices want to get the most out of their equipment—a lot of people subscribed to cable to improve their reception, thereby making better use of their televisions."

Based on a consumer attitude survey conducted by LINK, Miller said the fate of the videodisk was unclear. "We made hundreds of phone calls, and by the time we found 100 people who had used personal computers and VCRs, we had found only nine who had used a videodisk player."

Miller said VCR penetration will rise from 6% in 1982 to 18% by 1987. The videodisk, though, was more difficult to predict: possibly from 1.2% penetration to 3.3% in the same period. Cable converters are expected to rise from 25% penetration to 38%.

"All delivery systems elevate the importance of the VCR," Miller pointed out, "and all do so at the expense of the videodisk player. It's hard to perceive a market niche for the videodisk, making its future the most difficult to project."

To programmers, Miller said, "The most savvy will design their programming to reach the maximum audience. The premise behind cable, which accounts for 86% of all subscriber revenues from tv, is that it spreads the risk of investment. It also reaches a large regional audience and increases product offering options." **LAURA FOTI**

Technocrats Discuss New Horizons And Old Questions



Technical experts (from left) Wesley Ruggles of Ruggles, Reber & Associates; Mark Schubin, consultant for the Metropolitan Opera; Sony's national manager of video software operations John O'Donnell; moderator Steve Traiman of the RIAA; Peter Conn, president of Homer & Associates; and Alan Ramer, vice president of Soundworks.

By SAM SUTHERLAND

With rapid advances in audio and video technology already apparent, a quintet of technocrats assembled during Saturday's afternoon session on new technology offered words and images that attested both to new horizons and to enduring questions about how home entertainment will be programmed and received in the decades ahead.

Moderating the segment, titled "A Peek Into The Future: New Technology," was Stephen Traiman, RIAA executive director and director of Billboard's first International Video Music Conference in 1979. Traiman set the theme for the afternoon's discussion by reviewing VCR and videodisk hardware and software sales, along with current estimates of cable tv penetration.

Allowing that "many of the problems are still with us" in bringing the video and music industries together, Traiman argued that music programming in particular is "playing an increasingly important role in the product mix . . . and that music video has begun to provide its positive effects on audio music sales."

Music's role in future video programming is eyed as a potent one by Sony, as reflected in remarks made by John O'Donnell, national manager of the technology giant's new video software operations arm. Noting a recent shift in market strategy for the optical laser disk camp, which is now spotlighting its music titles in major ad drives, as well as the rival CED technology's introduction of second-generation players with stereo audio capability, O'Donnell outlined Sony's forthcoming software ventures in terms of music.

For Sony, hardware technology has opened the door for music through its new audio/video Beta format, due early next year, which will enable consumers to use the new players for audiophile sound reproduction in an audio-only mode.

Although he declined further detail on the new format, widely rumored to provide as much as 80 db in dynamic range, O'Donnell asserted the next Beta design "will give better sound than conventional disks and tapes."

To O'Donnell, "High quality sound is becoming a vital element in the video mix. Whether we're talking about video software or direct electronic delivery, higher quality audio is increasingly crucial."

As for Sony's forthcoming video singles, which will carry the emergence of promotionally oriented music video pieces to their next step, O'Donnell asserted that existing price points on video software are too high for younger music fans.

Sony's interest in the field isn't being developed for a high software image, however. Noting the company's past reputation has been built on hardware, O'Donnell said Sony would license programs from record companies and utilize their respective labels. For potential licensors, he touted the new divi-

sion as offering a "no risk" ancillary income source that can help repay the production outlays once written off as part of a company's marketing and promotion budget.

Next, Alan Ramer, vice president of New York's Soundworks Digital Audio/Video Recording, offered a fast tour of the new markets opening up, as mirrored by his production facility's own success in banking on high-tech digital audio and video gear.

Ramer was the first in this session to single out the boom in computers as one key to where the longterm home entertainment future may lie, as he envisioned a home media array centering on the computer terminal as universal control device. Digital audio, high resolution video imaging, stereo broadcast tv and home satellite earth stations will be common features of households in the decades ahead.

In the nearer term, Ramer depicts a fast shift to digital sound as Compact Disc players and software reach the consumer. In professional production, digital technology is already off to a promising start, he believes. He noted the rapid adoption of digital editing for video and audio production and the certainty of digital technology's spread into a host of broadcast and software applications.

Ramer also proved a firm believer in entertainment's move indoors. "By the end of the decade, we'll be venturing out of our homes less and less. We'll be surrounded at home by various types of electronic equipment."

Wesley Ruggles, partner in Ruggles, Reber & Associates, offered a glimpse of how "past" technology may be part of the future. For Ruggles, the early '70s "death" of four-channel sound has proved ironically beneficial to his firm's own revamped four-channel designs, derived from the matrix quadraphonic format first touted by CBS under the SQ aegis a decade ago.

By improving channel separation and adapting its attractive two-channel carrier characteristics for motion pictures, Ruggles and his partner have made "Dolby Stereo" a box office lure for the movie trade—a lure, he now admits, that is actually four-channel sound risen from its audio trade grave. "You've been listening to four-channel all along, but nobody had the guts to tell you that," Ruggles said. "We're coming out of the closet now."

Ruggles framed these comments in a general survey of what he termed "cold" and "warm" technologies: in "cold" media, the technology's uses are determined by engineering parameters, and precede how actual programming is created, while "warm" media provide what he terms "a subjective handle" for the consumer, whose very perception of the program is dramatically altered by the technology.

Now that Dolby stereo is a movie hit, Ruggles says audio applications of the technology are being developed under the

updated "Surround Sound" nomenclature. But home video enthusiasts actually own compatible software in many cases: videocassettes released from Dolby Stereo films with stereo audio capability can be played back in future over home "Surround Sound" audio hookups that will extract four channels of sound. An additional set of speakers, added to the consumer's home stereo array, will enable these users to hear their video programs emanating from around their living rooms.

Audio-only uses will include both encoded programs, which will afford true four-channel sound, and regular stereo programs, which can be enhanced for a rear-channel ambient effect.

Where his predecessors talked about the future, Peter Conn of Homer & Associates, a West Coast visual effects specialty firm, offered actual glimpses. Showing a sampler of different video and film productions utilizing digital and optical special effects, revived 3D technology, special color graphics and sophisticated editing techniques, Conn covered both modest visuals and futuristic, computer-designed images.

At one extreme, attendees were treated to the image of a juggler entirely created through computer imaging. At the other, Conn showed how use of added color and special supplementary graphics could enable a film or video producer to upgrade originally flawed imagery, in this case a Billy Squier promotional film plagued by low light and a somewhat restrictive live performance context.

Climaxing the session was a rather dizzying ride through video media, conducted by Mark Schubin, now a technological consultant to the Metropolitan Opera but a veteran of pioneering video music through his involvement in the first national satellite stereo simulcasts. Schubin's comments offered a fascinating look at how different video technologies have been developed. Within each field—including conventional broadcast tv; pay, cable and Multi-Point Distribution systems; home satellite earth stations; video software; stereo broadcast tv, and their cousins—Schubin noted that a true reading of each market requires much closer scrutiny.

In the cable realm, for example, raw figures on household penetration don't necessarily afford a detailed understanding of how extensive each home's services may be. Although 26 million homes, representing 31% of U.S. households receiving broadcast tv, are now wired for cable, the overwhelming majority of systems in place actually deliver modest selectivity. Of 5,000 cable systems in business, 15 actually deliver fewer than five channels, while 2,647 can handle only 12 channels, making them indistinguishable from conventional VHF band broadcast tv. Those systems are also relatively small in terms of their subscriber base, the majority servicing less than 10,000 homes and many systems actually reaching audiences numbering in the hundreds.



Sony's head of video software operations John O'Donnell (left) discusses his company's new video singles with, from left, Denys Bergeron, Trans-Canada Records; Mark Allen of Pilot Productions; and James Bowes of Polaroid.



From left are: Robin Sloane of CBS Records; Burt Miller of A&M Records; Debbie Newman of CBS Records; Bob Emmer of Alive Video; and Gary Reber of Ruggles-Reber.



David Bean, president of Pacific Arts Video (left) talks with Embassy Home Entertainment president Andre Blay (right) during an evening cocktail party. Steve Traiman, executive director of the RIAA, looks on.



Discussing video production in New York are, from left, Ken Golden of Showood Packaging Corp.; Tony DiDio, associate director of the New York State Bureau of Film & Videotape Production Development; Martin Steckler of Upswing Productions; and Arthur Krinsky of ALK Entertainment, Atlanta.

From left are Jed Daly, manager-program planning and research for CBS/Fox Video; Susan Senk, vice president creative services, Vestron Video; Laura Foti, Billboard's video editor; Bud O'Shea, group vice president-home video, 20th Century Fox; and Weston Nishimura, president of Video One Video.



The use of 3-D was discussed at Table 1, with, left to right, Glen Brunman of CBS Records; Jack Fishman of 3 D Video; Anthony Payne of Gotham Entertainment; and Norma Meyer of 3-D Video.



Seen dining together were (left to right): Joe Cohen of Rosenberg/Fraker Productions; Alan Ramer of Soundworks, a New York audio/video recording studio; Steve Traiman of the RIAA; Ted Anderson of the Ford Foundation; and Bruce Colfin of Upswing Productions.



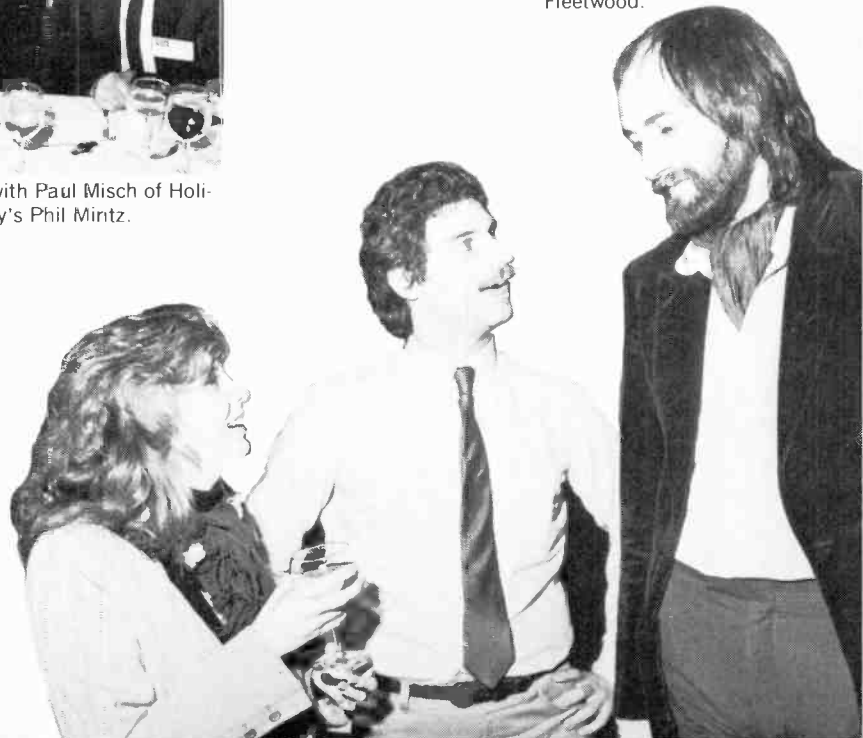
Joining Gary Rautenberg (left) and Dave Mount from WEA were, left to right, Lee Isgur of Payne, Weber, Mitchell and Hutchins; Billboard associate publisher Tom Noonan; and Bruce White of Holiday Star Theater.



Gay Lynn Hege (left) of Inflight Services talks with Paul Misch of Holiday Star Theater (center) and Newsday's Phil Mintz.

Seen left to right are Liz Derringer of the New York Daily News, Dan Neer of WNEW-FM and Mick Fleetwood.

Video music producer Paul Flattery of Gowers, Fields & Flattery (left) talks with MTV's Chip Rachlin (center) and Richard Zielinski of Rockvision Production Co.



'Woody & Friends' Promo Blitz World's Best-Known Woodpecker Comes To Cassette

By LAURA FOTI

NEW YORK—Dozens of new videocassette titles are released every month, but none is being so tirelessly promoted as "Woody Woodpecker And Friends." The cartoon character's creator, Walter Lantz—and Woody's voice for 32 years, Gracie Lantz—have barely been in their native Hollywood since the cassette was released a few months ago.

The Lantzes have traveled to Scandinavia, Washington and New York in recent weeks, not only to promote the MCA Videocassette title but to see Woody installed as a permanent fixture in the Macy's Thanksgiving Day parade and the National Museum of American History, a branch of the Smithsonian Institution.

"Woody Woodpecker And Friends" consists of 10 of Lantz's cartoons, made between 1949 and 1955, along with a 15-minute documentary, "The Walter Lantz Story," chronicling his career. Lantz has been associated with Universal Studios since 1928.

Each year, Lantz, through Walter Lantz Productions, releases 13 Woody Woodpecker cartoons for theatrical showing. Packages of about 100 cartoons for syndication are changed every five years, selected by Lantz himself from among

the 400 cartoons to which he owns the rights.

Lantz discontinued cartoon production five years ago, due to rising costs. "To make the cartoons on the cassette today would cost \$100,000 each," or \$1 million, he says. "We always used full animation (6,000 to 7,000 drawings per six-minute cartoon) and original music, and it's too

Three Cassettes Certified Gold

NEW YORK—Three videocassettes were recently certified "gold," two by the ITA and one by the RIAA.

The ITA presented a Golden Videocassette Award to Karl Video Corp. for "Jane Fonda's Workout" and to RCA/Columbia Pictures Home Video for "Bustin' Loose." The ITA awards signify \$1 million in sales at the wholesale level.

RIAA's video division awarded MCA Videocassette its fifth Gold Video Award for "Bustin' Loose." The RIAA award is based on combined retail sale and rental of at least 25,000 units valued at at least \$1 million.

So far in 1982 the RIAA has awarded 25 gold awards, compared to 33 during the first 11 months of 1981.

expensive to do that today. You'd never get back your investment from theatrical."

Lantz set up Universal's cartoon division in 1927. And, because he was associated with Universal, he often had the advantage of a full orchestra at his disposal. "I couldn't afford them myself, but sometimes if they had some free time I'd ask them to knock off six minutes of the 'William Tell Overture.' Then I'd write the cartoon to the music."

Woody Woodpecker's original voice belonged to Mel Blanc, but when he was later signed to an exclusive contract with Warner Bros., Gracie Lantz auditioned for the part. "She made the laugh more melodic," Lantz says, "based on the five notes of the bugle."

Grace Lantz explains, "You can't be blasé and do animated cartoons." She adds, "We never had any children of our own; we just have millions of other people's children."



Billboard photo by Chuck Pulin

WOODY AND FRIENDS—Gracie and Walter Lantz, the voice and creator, respectively, of Woody Woodpecker, look at a copy of *Billboard* during a recent visit to New York.

Music Monitor

By CARY DARLING

● **Humanly Possible:** Santa Cruz new wave band the Humans, signed to IRS Records, have produced their own 47-minute conceptual video. Called "Happy Hour," after the quintet's latest album release, the video premieres at Los Angeles' Club Lhasa on Thursday (16). The video has yet to be placed with a distributor. The story itself is a fantasy involving such characters as the Invisible Man and Mopman whose motto is "Get clean, get straight, grab a mop and things'll be great." **Sterling Storm, Stephen Greensberg, and L.B. Johnson**—members of the band—wrote, produced and directed for Human Eyes Productions.

● **A Little Closer:** Robert Lombard recently produced a promotional 35mm film for Linda Ronstadt's "Get Closer" single. Directing was Richard Namm with Toni Basil in charge of choreography. David Lewis provided lighting and camera work. It was shot at the Complex in Los Angeles.

● **Kiss On Their List:** Director Philip Davey recently completed a promo for Kiss' "I Love It Loud" for PolyGram Records. The video, which accompanies the song from the Creatures Of The Night album, was shot in various locations around Los Angeles. John Weaver produced

for KEEFCO. Also, KEEFCO's "Rock For Kampuchea" video documentary, featuring such acts as the Clash, Elvis Costello, the Who is resurfacing again this month on various cable outlets such as Cinemax and the Z Channel.

● **Reel Below:** Adrian Belew, guitarist and vocalist with King Crimson, is composing music to Island Pictures' forthcoming film "Return Engagement," which is a documentary about two infamous people from contemporary U.S. history: Gordon Liddy and Timothy Leary. Also, John Sanborn and Kit Fitzgerald have recently finished a video for Belew's "Big Electric Cat," a track from his "Lone Rhino" solo album. Sanborn and Fitzgerald who are currently working on a project with Laurie Anderson, used computer graphics and digital video effects for "Big Electric Cat."

● **Sharp Adams:** Canadian artist Bryan Adams recently completed "Cuts Like A Knife" promo for A&M Records. The clip, shot by director Steve Barron for Gowers, Fields & Flattery, was done at the Berwin Entertainment Complex in Los Angeles. In addition, Gowers, Fields & Flattery also have done a clip for new AOR act Night Ranger.

(Continued on page 62)

U.K. Graphics Facility Attracts Music Producers

By ALEX FOWLER

LONDON—Computer graphics outfit Electronic Arts is opening what it claims is "the most advanced computer graphics facility in Europe" and is already attracting the interest of music video producers. The move, which follows a "substantial re-financing" of the two year-old company by an unspecified investor, has allowed the installation of \$500,000 worth of new hardware for the studio.

Electronic Arts general manager Janet Goldsmith says the new equipment will mean increased efficiency and improved technical capabilities. "But the company's main strengths," she insists, "still lie in its

highly developed software programs and its successful in-house design team. Hardware may look impressive, but it's useless without the creative backup."

Led by Graham Morris, the Electronic Arts design team can initiate complete productions from simple instructions storyboarded by a client. In addition to its work on pop promotional videos, it has produced a number of successful commercials, titles, logos and effect sequences for major television, cinema and video production clients internationally.

Software for the system was developed over eight years at London's Imperial College of Science and Technology, says Goldsmith. "Within the versatile new hardware, it enables us to produce three-dimensional color solids, shaded surfaces, textures and any number of special effects," she says. "We've also procured the extremely flexible Dicomed 148C film recorder, which is also being used in our microfilm and audio/visual slide production operations."

But the nerve center of the new system is a VAX 11/70 computer, similar to those used in many digital audio editing suites. "This eliminates the laborious and costly process of producing the final graphic image on to 35mm film using rostrum camera techniques," says Goldsmith, "and for those producing work on video, it allows the recording of real-time output on to one-inch PAL."

To complete the service, Electronic Arts graphic facilities are now also linked to the one-inch VTR and post-production units of Trillion Video—one of the biggest U.K. facilities houses—giving clients of both companies the option of a complete video/graphics package.

Tapes Seized In Raid On K.C. Store

NEW YORK—The largest seizure of allegedly illegal videocassettes in an individual retail outlet took place Nov. 17, at Roscoe TV & Video in Kansas City, Mo., owned by Carl and Leon Roscoe.

The seizure of 4,600 cassettes was orchestrated by the MPAA, FBI and VSDA. Product seized is said to include illegal copies of legitimate cassettes, films taped off cable tv and current theatrical films not yet released to the home video market.

James Bouras, vice president of the MPAA, says the VSDA's toll-free hotline aided in the arrest of the Roscoes.

Those with information about suspected acts of video piracy or counterfeiting should call that number: (800) 257-5259.

'MISTER FANTASY' Promo Clips Score For Italian TV Program

By VITTORIO CASTELLI

MILAN—"Mister Fantasy," a television program built around music promotional video clips on RAI, the Italian state-owned network, has started its third consecutive year.

Alongside the video clips—which are given great prominence, including the presentation of a chart monitoring their popularity—are interviews and sketches by Carlo Massarini, who, with Paolo Giaccio, writer of the shows, has been a leading radio and tv personality in Italy for years.

The format of the successful show is simple but flexible. After the opening titles, the evening's features are listed by Massarini, leading directly into the first international video clip. Most of these clips are loaned by record companies, who appreciate the promotional and exposure value of the series.

Next comes the introduction of an emerging local pop personality, followed by an RAI-produced clip, often part of a 10- or 12-week series of such items. A recent occupier of this spot was percussionist Toni Espo-

sito, whose slot was tagged "Tamburo," or "Drum." The network produces more than 50% of the programming itself.

This is followed by a spot devoted to the international music scene, a recent example being film director Francis Coppola and singer Tom Waits working on the soundtrack of the movie "One From The Heart." The clip included on-set footage.

Space is regularly given to "Video Hit Parade," a chart reflecting the most requested items among previously telecast clips. The emphasis here is on the video aspect rather than on the song performed.

Another international promo clip follows, and the usual program closer is a pop clip of historical value, such as concert footage of the Rolling Stones, Jimi Hendrix and Bob Marley.

"Mister Fantasy," which long ago shook off its many early critics, is telecast on Tuesday evenings. From the start it was considered an entertainment feature, not merely a showcase for songs and singers. With that basic principle in mind, the format remains flexible; the Dec. 28 edition,

for example, will be devoted entirely to Italian singer Franco Battiato.

In fact, this installment of "Mister Fantasy" will have little music content. It is built around a documentary movie the singer directed on location in the Sahara Desert. The result was jointly produced by RAI and EMI Italiana, the company to which Battiato is exclusively signed.

Paolo Giaccio, who scripts "Mister Fantasy," is enthusiastic about the entertainment value of today's music promotional clips. He says: "They have developed into a very sophisticated and clever kind of presentation, not by any means entirely dependent on the music."

"One of the great advantages of using this format within a television framework is that the clips come as a result of very careful and precise studio work, neatly produced and directed, and with very clean sound. You just can't say that for television studio footage, where producers are working within strictly defined time schedules. And it's certainly not true of shooting live concerts, with all the technical quality shortcomings they throw up."

Videocassette Top 40

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SALES				RENTAL			
This Week	Last Position	Weeks on Chart	TITLE Copyright Owner, Distributor, Catalog Number	This Week	Last Position	Weeks on Chart	TITLE Copyright Owner, Distributor, Catalog Number
1	1	4	★ STAR TREK II-THE WRATH OF KHAN Paramount Pictures, Paramount Home Video 1180	1	1	4	★ STAR TREK II-THE WRATH OF KHAN Paramount Pictures, Paramount Home Video 1180
2	2	31	JANE FONDA'S WORKOUT KVC/RCA, Karl Video Corporation 042	2	3	5	VICTOR/VICTORIA MGM/UA Home Video 800151
3	3	7	THE COMPLEAT BEATLES MGM/UA Home Video 700166	3	5	4	FIREFOX Warner Brothers Pictures, Warner Home Video 11219
4	4	14	STAR WARS ▲ CBS-Fox Video 1130	4	2	26	STAR WARS ▲ CBS-Fox Video 1130
5	7	4	FIREFOX Warner Brothers Pictures, Warner Home Video 11219	5	4	4	THE THING Universal City Studios Inc., MCA Distributing Corp. 77009
6	6	4	THE THING Universal City Studios Inc., MCA Distributing Corp. 77009	6	14	3	RICHARD PRYOR LIVE ON THE SUNSET STRIP RCA/Columbia Pictures Home Video 10469
7	10	3	RICHARD PRYOR LIVE ON THE SUNSET STRIP RCA/Columbia Pictures Home Video 10469	7	9	12	CONAN THE BARBARIAN Universal City Studios Inc., MCA Distributing Corporation 77010
8	14	3	PLAYBOY CBS-Fox Video 6201	8	10	9	THE SWORD & THE SORCERER Universal City Studios Inc., MCA Distributing Corp. 77010
9	5	29	● ON GOLDEN POND CBS-Fox Video 9037	9	6	26	● ON GOLDEN POND CBS-Fox Video 9037
10	9	5	VICTOR/VICTORIA MGM/UA, Home Video 800151	10	7	5	ESCAPE FROM NEW YORK Embassy Home Entertainment 1602
11	15	16	ARTHUR Orion Pictures, Warner Home Video 22020	11	23	2	DINER MGM/UA Home Video 800164
12	8	7	SHARKY'S MACHINE Warner Brothers Pictures, Warner Home Video 72024	12	15	19	SHARKY'S MACHINE Warner Brothers Pictures, Warner Home Video 72024
13	11	9	QUEST FOR FIRE CBS-Fox Video 1148	13	19	10	QUEST FOR FIRE CBS-Fox Video 1148
14	16	8	THE SWORD AND THE SORCERER Universal City Studios Inc., MCA Distributing Corp. 71010	14	12	5	THE COMPLEAT BEATLES MGM/UA Home Video 700166
15	17	30	ROCKY II CBS-Fox Video 4565	15	13	12	DEATH WISH II Orion Pictures, Warner Home Video 26032
16	NEW ENTRY		A WALT DISNEY CHRISTMAS Walt Disney Home Video 92	16	11	15	CHARIOTS OF FIRE Warner Brothers Pictures, Warner Home Video 70004
17	18	6	ELVIS ON TOUR MGM/UA Home Video 600153	17	8	28	ARTHUR Orion Pictures, Warner Home Video 72020
18	13	11	● ROCKY CBS-Fox Video 4546	18	18	12	DEATHTRAP Warner Brothers Pictures, Warner Home Video 11256
19	21	9	DEAD MEN DON'T WEAR PLAID Universal City Studios Inc., MCA Distributing Corp. 77011	19	20	2	PLAYBOY CBS-Fox Video 6201
20	23	17	CAT PEOPLE Universal City Studios, Inc., MCA Distributing Corp. 77008	20	22	17	CAT PEOPLE Universal City Studios, Inc., MCA Distributing Corp. 77008
21	19	10	THE TIME MACHINE MGM/UA Home Video 600152	21	21	4	AUTHOR! AUTHOR! CBS-Fox Video 1181
22	22	2	DINER MGM/UA Home Video 800164	22	16	9	DEAD MEN DON'T WEAR PLAID Universal City Studios Inc., MCA Distributing Corp. 77011
23	20	12	DEATH WISH II Orion Pictures, Warner Home Video 26032	23	17	4	HANKY PANKY RCA/Columbia Pictures Home Video 10297
24	12	12	CONAN THE BARBARIAN Universal City Studios Inc., MCA Distributing Corp. 77010	24	34	2	GREASE II Paramount Pictures, Paramount Home Video 1193
25	NEW ENTRY		ANNIE RCA/Columbia Pictures Home Video 10008	25	28	33	SUPERMAN II D.C. Comics, Warner Home Video 61120
26	26	2	THE THREE STOOGES-VOLUME V RCA/Columbia Pictures Home Video 10554	26	26	28	BODY HEAT The Ladd Co., Warner Home Video 70005
27	25	2	TAPS CBS-Fox Video 1128	27	25	3	TIME BANDITS Paramount Pictures, Paramount Home Video 2310
28	24	4	ESCAPE FROM NEW YORK Embassy Home Entertainment 1602	28	27	9	TAPS CBS-Fox Video
29	33	4	AUTHOR! AUTHOR! CBS-Fox Video 1181	29	24	12	NICE DREAMS RCA/Columbia Pictures Home Video 10456
30	27	12	DEATHTRAP Warner Brothers Pictures, Warner Home Video 11256	30	NEW ENTRY		EXCALIBUR Orion Pictures, Warner Home Video 22018
31	28	11	NICE DREAMS RCA/Columbia Pictures Home Video 10456	31	NEW ENTRY		SWAMP THING Embassy Home Entertainment 1605
32	NEW ENTRY		MEGAFORCE CBS-Fox Video 1182	32	31	15	ROCKY II CBS-Fox Video 4565
33	31	16	BODY HEAT The Ladd Co., Warner Home Video 20005	33	32	2	VISITING HOURS CBS-Fox Video 1171
34	30	16	CASABLANCA CBS-Fox Video 4514	34	NEW ENTRY		PRINCE OF THE CITY Orion Pictures, Warner Home Video 22021
35	34	8	DUMBO Walt Disney Home Video 24	35	30	3	RICHARD PRYOR LIVE IN CONCERT Vestron VA-4000
36	40	23	STAR TREK: SPACE SEED Paramount Pictures, Paramount Home Video 60040	36	29	3	SILENT RAGE RCA/Columbia Pictures Home Video 10505
37	29	10	FROM RUSSIA WITH LOVE CBS-Fox Video 4566	37	NEW ENTRY		MEGAFORCE CBS-Fox Video 1182
38	36	17	ABBOTT AND COSTELLO MEET FRANKENSTEIN Universal City Studios Inc. MCA Distributing Corp. 55074	38	37	14	TAXI DRIVER RCA/Columbia Pictures Home Video 10542
39	32	13	FOR YOUR EYES ONLY CBS-Fox Video 1128	39	33	4	RICH AND FAMOUS MGM/UA Home Video 800111
40	35	7	PERSONAL BEST Warner Brothers Pictures, Warner Home Video 61242	40	39	10	AN AMERICAN WEREWOLF IN LONDON Universal City Studios, MCA Distributing Corp. 77004

● Recording Industry Of America seal for sales of 25,000 units plus (\$1,000,000 after returns) (Seal indicated by dot). ▲ Recording Industry Of America seal for sales of 50,000 units plus (\$2,000,000 after returns) (Seal indicated by triangle). (ITA) International Tape/Disc Assn. seal for net sales and/or rentals of at least \$1,000,000 at wholesale. (Seal indicated by ITA seal).

New On The Charts



"ANNIE"
RCA/Columbia Pictures Home Video-25

My, how she's grown! Annie, the world's oldest orphan, progressed from Broadway to Hollywood this year, and is now available on videocassette. RCA/Columbia is supporting the title with a "comprehensive" advertising and marketing program, including life-size stand-ups of Annie (Aileen Quinn) and Sandy.

The storyline involves Annie's search for her parents. The cast features Albert Finney as billionaire Oliver "Daddy" Warbucks, Carol Burnett as the tyrannical Miss Hannigan, and Ann Reinking as Grace, Warbucks' secretary. Bernadette Peters and Tim Curry pose as Annie's parents to collect the reward offered by Warbucks.

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

New Video Releases

This listing of video releases is designed to enable wholesalers and retailers to be up-to-date on available new product. Formats included are Beta, VHS (Video Home System), CED (Capacitance Electronic Disk), and LV (LaserVision). Where applicable, the suggested list price of each title is given; otherwise, "No List" or "Rental" is indicated. All information has been supplied by the manufacturers or distributors of the product.

- BAD GEORGIA ROAD**
Royal Dano, Carol Lynley, Gary Lockwood
Beta & VHS Wizard Video
- BARBAROSA**
Willie Nelson, Gilbert Roland, Gary Busey
Beta & VHS CBS/Fox \$59.98
- FILMGORE**
Beta & VHS Force Video
- I OUGHT TO BE IN PICTURES**
Walter Matthau, Ann-Margaret, Dinah Manoff, Lance Guest
Beta & VHS CBS/Fox \$59.98
- IMMORTAL TALES**
Paloma Picasso
Beta & VHS Force Video/New Line Cinema FV4
- KENNY LOGGINS ALIVE**
Kenny Loggins
Beta & VHS CBS/Fox \$39.98
- MEATBALLS**
Bill Murray
LV Vestron
- PARASITE**
Demi Moore, Robert Glaudini, James Davidson, Al Fann
Beta & VHS Wizard Video
- TEDDY PENDERGRASS LIVE IN LONDON**
Teddy Pendergrass
Beta & VHS CBS/Fox \$39.98

- PLEASURE PROFESSION**
Sarah Kennedy, Laurie Rose, Lynne Guthrie, Solomon Sturges
Beta & VHS Force Video
- THE PRIVATE EYES**
Don Knotts, Tim Conway
LV Vestron
- PRIVATE SCHOOL**
Claudia Jennings, Jean Marie Engels, Joan Prather, Cheri Howell
Beta & VHS Force Video
- REDS**
Warren Beatty, Diane Keaton, Jack Nicholson
Beta & VHS Paramount Home Video \$79.95
- ROCKY III**
Sylvester Stallone, Talia Shire, Ian Fried, Mr. T, Burgess Meredith, Carl Weathers
Beta & VHS CBS/Fox \$68.98
- SISTER STREET FIGHTERS**
Sonny Chiba, Sue Shiomi
Beta & VHS Wizard Video
- SIX PACK**
Kenny Rogers, Terry Kiser, Diane Lane, Erin Gray, Barry Corbin
Beta & VHS CBS/Fox \$59.98
- 2000 MANIACS**
Connie Mason
Beta & VHS Face Video FV1
- THE JONATHAN WINTERS SHOW**
Beta World Television \$29.00
VHS \$31.00

To get your company's new video releases listed, send the following information - Title, Performers, Distributor/Manufacturer, Format(s), Catalog Number(s) for each format, and the Suggested List Price (if none, indicate "No List" or "Rental") - to Bob Hudoba, Billboard, 2160 Patterson St., Cincinnati, Ohio 45214.

Vestron Offers Jones Program

NEW YORK—Inside every copy of Grace Jones' latest album, "Living My Life," is a four-color mail order offer for a full-length video program starring the singer.

"A One Man Show" is offered by Vestron Video of Stamford, Conn., by special arrangement with Island Pictures, for \$39.95 plus postage and handling. Vestron will reportedly release the title through its normal distribution channels at a higher list price.

Such songs as "Pull Up To The Bumper," "Demolition Man," "Warm Leatherette" and "La Vie En Rose" are included in the package, which is available in VHS and Beta formats to purchasers over 18.

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A DJ Pool Becomes A School

Non-Profit Record School Growing In New York

NEW YORK—When the Disco Den record pool was formed six years ago, it was the first major entity serving black and Hispanic DJs in Harlem, upper Manhattan and the Bronx. "We were the original uptown outlet for information and the exchanging of ideas among club jocks," recalls founder Dennis Franklin. In its wake, a number of other minority-oriented pools appeared in the area, aiding in the spread of the funkier New York dance sound that has replaced the stereotyped disco music of the mid 1970s.

Franklin is proud of the role Disco Den played in changing this city's music, but he says, "Now we're trying to expand our base and increase our services." The Disco Den has been replaced with the Record School, a non-profit umbrella corporation that contains a pool, a Harlem nightclub, The Music Bank, a promotion and production company, and a label, Positive Records.

Franklin sought non-profit status for the Record School because he felt "it would help institutionalize us

and attract more input from the community. Disco Den was a profit-making entity that had all the problems of a money-making company. Non-profit shows that we are about stability and longterm growth."

The school's board of directors is still being finalized. Already committed to serving are Helen Owens, owner of Le Jazz Record store; promotion man Melvin Moore of Venture Records; promotion man and ex-Record World black music editor Basil Nias; and the president of Positive Records, Cartson Bohn.

The pool has over 50 members, "primarily at uptown clubs, some in the Bronx, and a couple in Connecticut," says Franklin. The Record School has also secured the cooperation of over 20 retailers based in New York's black community. "We put out a tipsheet about once a month that lists 20 records: 15 that are getting the most play in our clubs and five that are special picks," says Franklin.

"The top 15 are not listed in terms of which is higher on the chart. All have about equal value, though they

all have a number next to them. The retailers put the list up in their stores and next to them have a section for these records. So when someone wants to hear number 20, Kurtis Blow's 'Daydreamin', the retailer pulls it out." Most of the material on the Record School playlist is on independent labels.

Members of the pool appear regularly at stores posting its playlist. "For about two hours on a Saturday, a member of the pool will come in and mix records, playing them to attract customers," says Franklin.

Aside from running the Music Bank club on 125th St., the Record School sponsors functions at two other local venues, the popular Celebrity Club and the new Have A Dream. The organization's promotion wing has held in-store appearances by Emerald International artist Mikki and Mirus Music acts Dunn & Bruce Street and Amusement Park.

Positive Records has just released a 12-inch called "I Feel Great" featuring the pioneering rapper D.J. Hollywood.



LUTHER FOREVER—Luther Vandross accepts a gold record for his new Epic LP, "Forever, For Always, For Love," at Studio 54 in Manhattan. Admirers include Walter Yetnikoff, left, president of CBS Records Group; Don Dempsey, senior vice president and general manager of CBS Associated Labels; and Dick Asher, deputy president and chief operating officer for CBS Records Group.

The 'Magic' Is Missing From Two N.Y. Stations

By LEO SACKS

NEW YORK—Two of New York's top urban contemporary stations, WKTU-FM and WRKS-FM, are boycotting a charting black single because the record promotes an air personality from "the competition"—WBLS-FM.

The disk, Whodini's "Magic Wand" on Jive Records, marketed by Arista, is a paean to Mr. Magic, the WBLS announcer and rap music champion whose dedicated teen following has renewed the station's street clout—a quality Magic calls "juice."

The competition, however, isn't crazy about the track. "It's a very good street record that promotes a DJ from a competing radio station," says Carlos De Jesus, program director for WKTU. "If I had produced it, I would not have aligned myself with one particular outlet. They should have had the intelligence and foresight to have prepared versions for each station."

"It's a good record for 'BLS, but it doesn't fit in with what I'm playing,"

says Barry Mayo, program director for WRKS. "I'm not going after the crowd that listens to that type of music."

Barry Weiss, manager of artist development for Jive, suggests that De Jesus and Mayo are overreacting to the record. "I appreciate their thinking, but they may be taking it to an extreme," he argues. "It's a heavy request record and they could be playing the instrumental or the edited version. In that sense, they're not giving their listeners what they want. Not every KISS (WRKS) or 'KTU listener knows who Magic is, after all."

Still, he adds, "There's always the likelihood that the record will break outside of New York and return as a hit here."

De Jesus says he was serviced with a special version of the record, "but it was after the fact and it didn't excite me the way the original did. I said, 'Hey guys, good try, but next time try to be a little more general so that you don't hurt yourself again.'"

'A CHILD OF MODERNITY'

Producer Mardin Looks Forward

NEW YORK—Veteran producer Arif Mardin has some provocative—though on the surface contradictory—views on pop music. "I can't listen to old music anymore, though occasionally I listen to Charlie Parker at three in the morning. His ideas are still so strong," says Mardin. "But you can't live in the past and expect your music to grow. For example, I think Grandmaster Flash's 'The Message' should win a Grammy. That record works as both music and poetry."

Yet the first single from Chaka Khan's self-titled new album is the Jackson Five standard, "Got To Be There," and the LP also features a medley with Parker's "Yardbird Suite," John Coltrane's "Giant Steps" and other jazz tunes.

For Mardin, the difference be-

tween nostalgia and innovation lies in execution. "I am a child of modernity," he says. "I think even in approaching old music you must look at it a fresh way, not as it once was. On Chaka's last album (the gold "What Cha' Gonna Do For Me"), we did Dizzy Gillespie's 'Night In Tunisia,' and many of my friends complained. How could I do that song with synthesizers and a beat? If you want to make music relevant to a new age, you can't merely repeat old ways."

As an example, Mardin cites Melissa Manchester's top 10 hit "You Should Hear How She Talks About You," which he produced. "It was a real departure for Melissa, because it has a new wave, dance quality, and she had been known for her ballads. But music is music. You can't turn

your back on new formats or styles."

Mardin's career began in the late '60s as a staff producer at Atlantic Records, and he is still based out of Atlantic's New York studio. Today, however, he works for a number of labels. Manchester was produced for Arista; Khan is on Warner Bros., as is Mardin's next production project, George Benson, whose new album will be released in January. In fact, Khan's album and Benson's were recorded concurrently.

According to Mardin, the "superb studio technology" of the 1980s makes such double duty relatively easy. "Today we can achieve things in the studio in hours that used to take days. Certain effects used to take two men on two machines. Now we just plug in a machine."

Still, Mardin thinks "some people are forgetting that the backbone of any successful record is a good song, not just a riff. Technology means nothing if it isn't used selectively."

SUNDAY SERVICES CANCELLED

Detroit Pastors Hit WJLB

DETROIT—A coalition of black church leaders whose Sunday radio services were cancelled by urban contemporary-formatted WJLB here has vowed to retaliate. The group is not only talking about demonstrations, but also about buying its own 24-hour station for religious programming.

The services from 14 area churches aired Sunday afternoons and evenings were taken off by the station (owned by Booth Broadcasting) in early November. Operations manager James Alexander terms the move "a two-fold decision." He continues, "It was both a marketing decision and our desire to become more competitive." The station replaced the religious programs with secular music; all of the cancelled programs have been rescheduled on other area stations.

Alexander emphasizes WJLB's continuing commitment to similar programming. "We still broadcast gospel music weekday mornings and Sundays from 4 to 10 a.m.," he states. Sunday morning programming includes a guest pastor series with ministers from area churches.

The Pastors Action Committee, a coalition representing the 14 min-

isters whose services were axed, rallied 500 protestors at a mid-November demonstration at the station in downtown Detroit. More demonstrations are planned, according to Rev. Charles Nicks Jr., vice president of the committee. The group represents churches with a combined membership of over 25,000.

"We're quietly asking people to dial to another station," Nicks says. The coalition is investigating the purchase of its own station, using pooled funds, to create a broad-based inter-denominational station.

"We're just hoping and praying the voice of the church won't be cut out of radio," Nicks says. The demonstrations and boycott are the group's reaction to what they perceived as callous treatment from WJLB. "They called us on Monday to tell us that the following Sunday will be our last day," Nicks claims. "Give us the courtesy of explaining what's going on. Give us a change to relocate. We'd still disagree that the average black listener is just interested in rock'n'roll. We're just concerned that if a voice isn't raised in protest of WJLB actions, other stations will follow suit."

Constance Crump

The Rhythm & The Blues

Prince Agrees To Talk—A Little

By NELSON GEORGE

At the beginning of his current tour, Prince consented for the first time in over a year to do a series of interviews. He had talked with the press at the release of the controversial "Dirty Mind" album and refused interview approaches while the popular "Controversy" album was on the market.

With the double album "1999" coming out, Prince's advisors felt it was wise, in the face of the recession, to get as much publicity as possible.

Ten interviews were scheduled, but only one took place. After speaking with Robert Hilburn of the Los Angeles Times, he didn't do another, leaving a number of journalists (including this writer) frustrated.



Prince's music and image have made him one of the most influential figures in pop music, and raise innumerable questions about his attitudes and intentions.

Prince used the L.A. Times interview to put to rest certain rumors and to explain the explicit sexuality of his music. "One, my real name is Prince. It's not something I made up. My dad's stage name was Prince Rogers and he gave that to me: Prince Rogers Nelson. Two I'm not gay. And three, I'm not Jamie Starr."

Prince's involvement in the careers of the Time and Vanity 6 lead many to believe that the Starr Co. production tag on their albums was actually an alias for Prince. Jamie Starr is a Minneapolis-based producer and engineer.

About the sexual emphasis of his lyrics, Prince said, "Sex is something we can all understand. It's limitless. But I try to make the songs so they

can be viewed in different ways. I know some people will go right through those elements in a song, but there are some who won't."

Don't expect any major changes in Prince's direction. He told Hilburn, "The most important thing is to be true to yourself, but I also like the danger. That's what is missing from pop music today. There's no excitement and mystery; people sneaking out and going to see these forbidden concerts by Elvis Presley or Jimi Hendrix. I'm not saying I'm better than anybody else, but I don't feel like there are a lot of people out there telling the truth in their music."

★ ★ ★

According to Ed Eckstine, vice president of Qwest records, Patti Austin's duet with James Ingram, "Baby, Come To Me," has sold an additional 100,000 copies of Austin's
(Continued on page 54)

TOP DUTCH INDIE LABEL

Fleet-Benelux May Close Doors

AMSTERDAM—Leading Dutch independent record company Fleet-Benelux may close at the beginning of next year. This news follows the departure of its managing director, Robert Aardse.

Aardse, a 25-year veteran of the record industry, is taking up a new appointment Jan. 1 as head of the entertainment department of Dutch national tv organization TROS. Final decision on Fleet-Benelux's future rests with the board of West German record firm Hansa, whose president Peter Meisel provided financial backing for the Fleet-Benelux launch five years ago.

Fleet-Benelux represents the entire Hansa repertoire in Benelux territories, with distribution through: Ariola Benelux. It is likely, according to Aardse, that Hansa product

will now be distributed through Ariola, but this too rests with the Hansa board to decide.

Fleet also has two labels specializing in local product, set up two years ago. Aardse says he believes that acts signed to the English-language Fleet label and the Dutch-language Vloot are likely to go to Phonogram Holland.

Questions remain over the future of the Lighthouse booking agency, managed by Franck Bierens, and publishing offshoot Fleet Publishing SA, which has strong ties with Kluger International in Brussels. Both were set up in January, 1980 with the aim of diversifying Fleet's interests.

Since its inception, the company has had a string of chart successes with such Hansa acts as Boney M,

Eruption, Amii Stewart, Viola Wills, Precious Wilson, Japan, Rita Marley, Aneka and Roland Kaiser. Prominent names on the Vloot label have been Sylvia, Peter Blanker and Don Mercedes. The Fleet roster has included Cashmere, the Millionaires and Urban Heroes.

Best years for the company were 1978 and 1979, when turnover was around \$10 million annually. Aardse, who set up Fleet after a successful period as managing director of another Dutch indie, Dureco, says of his new job, "I'm leaving the record business in a sense, but it's not a real farewell, as I shall still be in contact with records and artists. I feel new media like satellite and pay-tv will have a prominent influence in the Netherlands as elsewhere, so it's a real challenge for me."

EXCHANGE RATE FLUCTUATES

Economic Woes Hit Italy

• Continued from page 9

there's one positive consequence of the increase in lire value against the U.S. dollar, it is that it helps fight the menace of parallel imports."

The re-evaluation of the dollar is also having adverse effects on the music publishing business in Italy. Guido Rignano, who is heavily involved in publishing with Ricordi, says that publishers have to deal with the fact that, with copyright society SIAE paying out royalties twice a year, but a full year in arrears, copyright income is heavily cut by inflation.

"This constant fluctuation of the Italian currency against the dollar,

gravely affecting advance royalties paid here to foreign companies, is putting the publishing industry into very dangerous waters," Rignano says.

Through all the uncertainty, the industry did push through a 12% wholesale price increase for records and prerecorded cassettes to the retailer, as of December 1. Now a full-price LP costs the retailer 7,850 lire—around \$5.60 at 1,400 lire to the dollar. Singles are now 1,850 lire (roughly \$1.30). There's a wider range of price in the midprice sector, from roughly \$2.30 to \$3.40, and cassettes in all areas run at the same wholesale prices as LPs.

K-tel Ireland Launching Major TV Ad Campaign

• Continued from page 9

And the first Irish album, in April, 1978, was "Carousel," followed by packages from Philomena Begley, Susan McCann, Joe Dolan, Big Tom, Brian Coll, Gene Stuart, the Indians, Horslips, Brendan Grace, Larry Cunningham, the Cotton Mill Boys, Luke Kelly and the Dubliners. Philomena Begley has won gold and platinum disks for K-tel here, and Joe Dolan and Susan McCann have both gone gold.

K-tel Ireland has built label awareness through strong tv commercials and an all-media advertising pattern. Television campaigns are run throughout the year, even during the traditionally "slow" months. January spots, for example, will cost around \$12,000—again a sizeable sum for this territory at such a poor sales time.

In summer months, the concentra-

tion is on local product, usually country-slanted, as many Irish folk return home for holidays. Most of the Irish albums at any time of year are by country artists, whose cassette/disk sales run neck-and-neck. For chart compilations, the ratio is two-to-one in favor of disks.

K-tel also opts for special receptions to launch new albums, because Harvey feels the party atmosphere is conducive to a useful "exchange of ideas" between company, artist, retailers and media. At a 10th anniversary party here, leading Irish artist Joe Dolan presented Harvey with some Cavan crystal on behalf of K-tel artists, while K-tel International gave the singer a gold disk in recognition of "his imaginative contribution to the Irish record industry over the past seven years."

K-tel Irish sales have totalled more than 10 million units in the past decade.

Cassette-Books From CBS Italy

MILAN—Gruppo Editoriale Fabbri, the Italian marketplace leader in the distribution of music product through street-side newspaper kiosks, has launched a new series of rock music cassettes-plus-booklets.

This isn't the first such series here, but it differs from its predecessors in that all recordings used come from the same source, CBS Italiana. There are 30 weekly issues of "Rock, Its Story And Music." Artists featured include Bob Dylan, Chicago, Bruce Springsteen, Joni Mitchell and the Police.

Print order for the first edition is 140,000 copies. Promotion includes weekly items about each issue on "Pop Corn," the top-rated television series on the Canale Cinque network.

Richard Strauss Gets Israeli 'No'

TEL AVIV—The Israel Broadcasting Authority, rejecting a recommendation by the organization's music committee, has decreed that the works of composer Richard Strauss will still not be played by the Broadcasting Authority-Jerusalem Symphony Orchestra or aired on Kol Israel Radio.

The vote against Strauss was three to one, with Reuven Yaron, chairman of IBA, abstaining. Just a few weeks earlier, the music committee had urged that the ban on Strauss's music be lifted, on the grounds that there was a difference between his works and those of Richard Wagner, "who wrote as inspiration for Nazi leaders." Strauss, said the committee, merely served for a short time as head of musical affairs under the Nazis.

'Mickey' Does The Trick For U.K.'s Radialchoice

By NICK ROBERTSHAW

LONDON—Simon Lait, managing director of U.K. independent label Radialchoice, celebrates an especially gratifying but hard-won success this month, as Toni Basil's "Mickey" sits atop the Billboard Hot 100. It's the culmination of a two-year campaign during which he says his company was brought to the brink of closure while the single was repeatedly turned down by every American record company.

"I've got letters from every single major, some of whom we approached two or three times," says Lait. "Everyone passed, including Chrysalis (which eventually released it). Either it was too disco, or too punk, or too European, or too pop. Or it was she doesn't write her own material, or we sign record acts, not dancers.

"We called them all, and I went over to the States three times. In the end we sent the disk to selected radio stations, and then exported product to support the airplay. It charted in Los Angeles as an import, and after that

the phone never stopped ringing—all the companies offering substantially more than they could have bought it for originally."

The Nicky Chinn-Mike Chapman composition was finally rush-released Aug. 20 as Basil's debut U.S. single, following the completion of a U.S. artist licensing deal between Radialchoice; Virgin Records, which held rights for North America and other unlicensed territories; and Chrysalis. "I went over and sat down with the chosen few," recalls Lait, "and Chrysalis seemed to make most sense, partly because we wanted to make sure Toni was launched as an audio/visual artist."

It was the idea of "cross-fertilization" between audio and visual aspects on a single label that motivated Radialchoice's formation three years ago. Failing to find the right kind of double-threat performer in Britain, Lait made an exploratory trip to Los

(Continued on page 56)

Only Two U.S. Acts Set For Tokyo Holiday Shows

TOKYO—Perry Como and Patti Page are the only U.S. singers booked to appear in Christmas dinner-cabaret shows at major hotels in Tokyo this year. In previous years, at least five or six international acts would be involved. Graciela Susana, from South America, is the only other non-Japanese artist headlining a supper show package.

The Japanese celebrate Christmas in lavish style, even though most of the population are not Christians, and prices this year are considerably higher than they were in 1981.

A standard charge for dinner, service and tax, but not drinks, is roughly \$115, compared with the \$95.50 average of last year. Even so, tickets are going fast, especially to business executives keen to entertain clients.

Como's cabaret package at the New Takanawa Prince Hotel, Dec. 21-22, commands the top price, around \$190. He will be followed by Noboru Kozuki, who was the star singer in the Folies Bergere in Paris for two years, and then by chanson singer Yoko Kishi for Christmas Eve and Aki Yashiro, who sings "enko," Japanese ballads. Page has two shows at the nearby Tokyo Prince Hotel the same evenings as Como, and will be followed by Yoki Kishi and Hiroshi Itsuki.

Izumi Yukimura, Japan's top jazz

singer—who toured Japan earlier this year with her show "I'm Getting My Act Together And Putting It On The Road"—is at the Palace Hotel with her daughter, singer-fashion model Maria Asahina, at a "bargain" supper show price of \$95.

Other major artists involved in this year's festive-season cabarets include Yukari Ito, Mieko Hirota, Nana Kinomi, opera singer Yuko Shimada, all-girl group Takarazuka, Akira Matsu, Shinichi Mori, comedian-singer Tamori, Yasuko Agawa and veteran entertainer Natsuko Migiwa. Graciela Susana, the South American import, is booked for the Grand Palace Hotel.

Dutch Group Cuts Latin LP

AMSTERDAM—An LP of Latin American music, recorded live in the Sonesta Hotel here, is being lined up for distribution in various South American countries, according to Ton van den Bremer, export manager of PolyGram Holland, which set up the session.

The package, titled "Fiesta In Sonesta: Tropical Dance Party," features singer-pianist Nico van der Linden's four-piece group. The 13 tracks include "Tumba," "Piano Merengue" and "So Danco Samba."

dominion
IT'S DANCE, IT'S LATIN AND IT'S HOT

Billboard® Hits Of The World™

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BRITAIN

(Courtesy of Music & Video Week)
As of 12/11/82
SINGLES

This Week	Last Week	SINGLES
1	1	BEAT SURRENDER, Jam, Polydor
2	2	MIRROR MAN, Human League, Virgin
3	5	SAVE YOUR LOVE, Renee and Renato, Hollywood
4	3	YOUNG GUNS (GO FOR IT), Wham!, Innersvision
5	9	TIME, Culture Club, Virgin
6	6	TRULY, Lionel Richie, Motown
7	7	LIVING ON THE CEILING, Blancmange, London
8	4	I DON'T WANNA DANCE, Eddy Grant, Ice
9	10	RIO, Duran Duran, EMI
10	11	WISHING, Flock Of Seagulls, Jive
11	18	BEST YEARS OF OUR LIVES, Modern Romance, WEA
12	17	OUR HOUSE, Madness, Stiff
13	14	THE OTHER SIDE OF LOVE, Yazoo, Mute
14	16	HYMN, Ultravox, Chrysalis
15	8	HEARTBREAKER, Dionne Warwick, Arista
16	13	YOUTH OF TODAY, Musical Youth, MCA
17	12	(SEXUAL) HEALING, Marvin Gaye, CBS
18	35	LET'S GET THIS STRAIGHT, Kevin Rowland/Dexy's Midnight Runners, Mercury
19	25	FRIENDS, Shalamar, Solar
20	19	STATE OF INDEPENDENCE, Donna Summer, Geffen
21	32	WHERE THE HEART IS, Solt Cell, Some Bizzare
22	39	PEACE ON EARTH/LITTLE DRUMMER BOY, David Bowie & Bing Crosby, RCA
23	15	MAD WORLD, Tears For Fears, Mercury
24	38	BUFFALO GALS, Malcolm McLaren/World's Famous Supreme Team, Charisma
25	20	THEME FROM HARRY'S GAME, Ciannad, RCA
26	21	MANEATER, Daryl Hall & John Oates, RCA
27	NEW	YOU CAN'T HURRY LOVE, Phil Collins, Virgin
28	27	IT'S RAINING AGAIN, Supertramp, A&M
29	37	IF YOU CAN'T STAND THE HEAT, Bucks Fizz, RCA
30	22	CRY BOY CRY, Blue Zoo, Magnet
31	23	TALK TALK, Talk Talk, EMI
32	24	THE GIRL IS MINE, Michael Jackson/Paul McCartney, Epic
33	NEW	I FEEL LOVE, Donna Summer, Casablanca
34	26	MUSCLES, Diana Ross, Capitol
35	NEW	THE SHAKIN' STEVENS EP-LAWDY MISS CLAWDY, Epic
36	34	HERE I GO AGAIN/BLOODY LUXURY, Whitesnake, Liberty
37	NEW	HI DE HI, HI DE HO, Kool & Gang, De-Lite
38	NEW	LITTLE TOWN, Cliff Richard, EMI
39	29	NIGHTPORTER, Japan, Virgin
40	31	DO IT TO THE MUSIC, Raw Silk, KR

ALBUMS

This Week	Last Week	ALBUMS
1	1	THE JOHN LENNON COLLECTION, Parlophone
2	2	THE SINGLES-THE FIRST TEN YEARS, Abba, Epic
3	5	RIO, Duran Duran, EMI
4	3	THE KIDS FROM FAME, Various, BBC
5	8	PEARLS II, Eikie Brooks, A&M
6	4	CODA, Led Zeppelin, Swan Song
7	7	20 GREATEST LOVE SONGS, Nat King Cole, Capitol
8	9	HEARTBREAKER, Dionne Warwick, Arista
9	6	"FROM THE MAKERS OF...", Status Quo, Vertigo
10	NEW	LOVE SONGS, Diana Ross, K-tel
11	10	I WANNA DO IT WITH YOU, Barry Manilow, Arista
12	17	CHART HITS '82, Various, K-tel
13	12	HELLO, I MUST BE GOING!, Phil Collins, Virgin
14	16	GIVE ME YOUR HEART TONIGHT, Shakin' Stevens, Epic
15	29	RICHARD CLAYDERMAN, Delphine
16	26	KISSING TO BE CLEVER, Culture Club, Virgin
17	18	THE KIDS FROM "FAME" AGAIN, Kids from "Fame", RCA
18	25	THE RISE & FALL, Madness, Stiff
19	28	QUARTET, Ultravox, Chrysalis
20	19	LOVE OVER GOLD, Dire Straits, Vertigo
21	13	SINGLES-45'S AND UNDER, Squeeze, A&M
22	15	REFLECTIONS, Various, CBS
23	11	SAINTS AN' SINNERS, Whitesnake, Liberty
24	38	THE YOUTH OF TODAY, Musical Youth, MCA
25	14	MIDNIGHT LOVE, Marvin Gaye, CBS
26	22	LIONEL RICHIE, Motown
27	20	FAMOUS LAST WORDS, Supertramp, A&M
28	24	UPSTAIRS AT ERIC'S, Yazoo, Mute
29	NEW	THRILLER, Michael Jackson, Epic
30	23	GREATEST HITS, Olivia Newton-John, EMI
31	27	FRIENDS, Shalamar, Solar
32	30	CHART WARS, Various, Ronco
33	NEW	BEST FRIENDS, Various, Impression
34	NEW	STORY OF THE STONES, Rolling Stones, K-tel
35	37	20 GREATEST HITS, Beatles, Parlophone
36	31	TROPICAL GANGSTERS, Kid Creole & Coconuts, Ze

37	35	THE BEST OF CLASSIC ROCK, London Symphony Orchestra, K-tel
38	NEW	THE GREAT COUNTRY MUSIC SHOW, Various, Ronco
39	32	WILD THINGS RUN FAST, Joni Mitchell, Geffen
40	NEW	NEW GOLD DREAM (81,82,83,84), Simple Minds, Virgin

CANADA

(Courtesy Canadian Broadcasting Corp.)
As of 12/4/82
SINGLES

This Week	Last Week	SINGLES
1	2	IT'S RAINING AGAIN, Supertramp, A&M
2	1	UP WHERE WE BELONG, Joe Cocker & Jennifer Warnes, Island
3	4	MANEATER, Daryl Hall & John Oates, RCA
4	6	ROCK THIS TOWN, Stray Cats, Arista
5	5	GLORIA, Laura Branigan, Atlantic
6	8	TRULY, Lionel Richie, Motown
7	9	DIRTY LAUNDRY, Don Henley, Asylum
8	3	THE LOOK OF LOVE, ABC, Mercury
9	15	MICKEY, Toni Basil, Chrysalis
10	10	WATCHA GONNA DO, Chilliwack, A&M
11	7	STEPPIN' OUT, Joe Jackson, A&M
12	13	THE GIRL IS MINE, Michael Jackson & Paul McCartney, CBS
13	18	INDUSTRIAL DISEASE, Dire Straits, Mercury
14	19	I.G.Y., Donald Fagen, Warner Bros.
15	NEW	SHADOWS OF THE NIGHT, Pat Benatar, Chrysalis
16	16	NOBODY, Sylvia, RCA
17	20	SHOCK THE MONKEY, Peter Gabriel, Atlantic
18	11	DA DA DA, Trio, Mercury
19	NEW	YOU CAN'T HURRY LOVE, Phil Collins, Atlantic
20	17	LOVE ME TOMORROW, Chicago, Full Moon

ITALY

(Courtesy Germano Ruscolto)
As of 12/3/82
ALBUMS

This Week	Last Week	ALBUMS
1	1	LA VOCE DEL PADRONE, Franco Battiato, EMI
2	3	BELLA 'MBRIANA, Pino Daniele, EMI
3	2	MOMENTI, Julio Iglesias, CBS
4	8	PALASPORT, Pooch, CGD/MM
5	4	EYE IN THE SKY, Alan Parsons Project, Arista/CGD-MM
6	6	TERESA DE SIO, Teresa De Sio, PolyGram
7	5	TITANIC, Francesco De Gregori, RCA
8	7	LOVE OVER GOLD, Dire Straits, PolyGram
9	9	E GIA, Lucio Battisti, RCA
10	10	BRAVI RAGAZZI, Miguel Bose, CBS
11	14	VIA TAGLIAMENTO 65-70, Renato Zero, Zerolandia/RCA
12	20	UH... UH..., Adriano Celentano, Cian/CGD-MM
13	NEW	FAMOUS LAST WORDS, Supertramp, A&M/CBS
14	16	IN THE HEAT OF THE NIGHT, Imagination, Panarecord
15	12	TRASLOCANDO, Loredana Berté, CGD-MM
16	11	FESTIVAL BAR '82, Various, CGD-MM
17	18	AS ONE, Kool & Gang, Carosello/Ricordi
18	NEW	HELLO I MUST BE GOING, Phillip Collins, WEA
19	13	COCCIANTE, Riccardo Cocciante, RCA
20	NEW	EYE OF THE TIGER, Survivor, CBS

Finnish Rock Label Gets New Distrib

HELSINKI — Johanna Kustannus, the leading Finnish record company for domestic rock repertoire, has a new distributor, Polarvox Oy. Company product, both local and international, was previously handled by Finnscandia Oy.

News/International

Piracy Problems Rampant In Kenyan Cassette Mart

• *Continued from page 9*
manufacturers in Kenya, both protected by an official government ban on imported blank tape. Their combined output would seem, in theory, to swamp such a small market, but both appear to thrive. The Kenyan record companies, on the other hand, are encountering constant difficulty in selling their initial prerecorded cassette pressings of legitimate product.

When official sales figures are released, they are poor. In some cases the first cassette pressing of an album is only 160 units.

What is hammering the legitimate market here is the never-ending flood of illegally imported cassettes from Singapore. They're smuggled across the Kenyan borders and, once in the marketplace, offer dealers a hefty profit margin while undercutting official product.

As a result, the Kenyan cassette market is struggling at all levels except pirate operations. Legislation to fight piracy is considered woefully

inadequate, although moves are under way to make the illegal importation of music cassettes a criminal offense with commensurate penalties.

But even if this proves successful in Kenya, it's unlikely to affect such neighboring territories as Nigeria and Senegal, where, for instance, counterfeit cassettes are openly sold to drivers caught in traffic jams. And as piracy runs rife through Kenya, reports (unofficial as usual) claim that cassette hardware sales are rapidly escalating, while disk hardware turnover has plummeted.

Although no official figures are available, random sample checks show prerecorded and blank cassette sales far exceed those of disks in this territory of just 16 million, where a gold disk is awarded for sales of 10,000 units. It's still a singles-dominated market in most areas, but with prerecorded cassettes selling at the same price as LPs (around \$4.25), the cassette is more and more of a success story.

Sheet Music Supermarket Opens In Paris

PARIS—A sheet music supermarket, called The Music Library Of Paris, is now open here. The store has been organized on a self-service basis, so that customers can find what they want in a matter of seconds.

The supermarket reflects France's constantly growing community of amateur musicians, which is larger than it has ever been. The store stocks not only sheet music and folios but transcriptions for a wide range of instruments and combinations of instruments.

The store includes a nostalgia department, as well as film music, scores of musical stage shows, jazz, opera and classical works.

Fischer Leaving Bertelsmann Post

MUNICH—Manfred Fischer, who 17 months ago became board chairman of Bertelsmann, Europe's largest media conglomerate, is leaving the firm next March. A successor is expected to be named shortly.

Behind the move is "a difference of opinion" between Fischer and Bertelsmann majority shareholder Reinhard Mohn, who headed the firm for several decades before passing the chairmanship to Fischer last year. Both men reportedly supported a period of consolidation with limited expansion, but differed on the speed with which the course should be taken.

Under Fischer, there was apparently no significant change in Bertelsmann's performance. A Munich newspaper cites preliminary figures for the fiscal year 1981-82, ending June 30, showing total sales up 7% to \$2.7 billion.

"There will be no change in our current course," asserts Monti Leuftner, Bertelsmann board member and head of the firm's music and film operations, which include Ariola-Eurodisc and Arista Records.

South Africa Radio Denies Local Artists Are Snubbed

• *Continued from page 9*
Shop' will not be recording acts in the future and that they have been re-directed to "Double Track," a 13-part music series which begins Jan. 8, produced by Johnnie Stewart, formerly of the BBC-TV series "Top Of The Pops." Stewart has a one-year contract with SABC.

Anne Williams, assistant producer of the SABC-TV variety section, says: "It's not true we won't be filming or recording acts, but it is fact that we're overloaded with work through to the end of the year." This clearly has not reassured the South African record industry. But Ronnie Wilson, head of SABC English Television, sees no problem. He says the network has constraints and is winding down as the year ends. "As head of the service, I certainly concern myself with everything local," he says.

Meanwhile, the network is trying to explain its stance on local pop artists. Persis Astridge, SABC production supervisor, says: "The 'Pop Shop' series is a vehicle for overseas and local music. But 'Double Track' will consist entirely of local acts.

"To put on a local artist, we have to go into the studio, and often there's no studio time available. It's a matter of logistics. And 'Pop Shop' follows the charts, so we can't have any special allocation for local artists. Recording local artists is extremely time-consuming, taking up an entire day or more of technicians' time."

Nevertheless, the feeling remains among local acts and managers that South African talent has been getting the cold shoulder from the producers of the one big television showcase open to it.

U.K. INDIE SCORES WITH BASIL HIT

'Mickey' Clicks For Radialchoice

• *Continued from page 55*
Angeles, picking up Toni Basil on a worldwide deal at a time when she was known chiefly as producer of David Bowie's "Diamond Dogs" tour and director of two well-received Talking Heads promotional videos.

He was in no doubt of her abilities. "She's a consummate visual artist," he enthuses. "She writes the storyboards, choreographs, lights, edits, quite apart from performing, and she's the same in the recording situation—there's lots of input. But the question was, do we do it now, and try and force the market, or do we wait three years? Because nowadays you have MTV and phenomenal amounts of music video programming on cable and so on, but then there were few people who really wanted to believe that it would happen."

Radialchoice went ahead. "Word Of Mouth," arguably the first real video album, was released in the U.K. in May, 1981, simultaneously on disk and videotape, backed by a succession of singles, among them

"Mickey." "We worked incredibly hard, and got total rejection," Lait recalls. "The media weren't interested in an unknown, and we didn't get enough attention."

But in the end, persistence paid off. Radialchoice went to BBC-TV with the idea of a show built around Basil. "They took one look and they were enraptured. They knew she was something unique and exciting, and it didn't matter a toss to them that she was unknown," Lait says.

The half-hour special was broadcast nationwide in January, 1982. Within weeks "Mickey" had reached number two in the British charts, going gold and selling over 500,000 copies, while the "Word Of Mouth" album and videotape also both charted strongly. The breakthrough came not a moment too soon, says Lait. "It saved the company. We had put so much money into it by that time that the receivers were in and we were close to shutting the doors."

"Mickey" went on to make the top five in New Zealand and No. 1 in Australia, where it was released by Powderworks Records through

RCA, while Virgin achieved good sales in European territories. It's a measure of Radialchoice's persistence that the current worldwide rerelease means the single is available in some markets, such as West Germany, for the third time.

Instead of resting on the satisfaction of seeing the unknown artist he picked up under the noses of the U.S. record industry breaking back into her own home country, Lait is now trying to repeat his success with all-girl British signing Toto Coelo, whose "I Eat Cannibals," he says, already has a cult following on the basis of West Coast airplay and imports. The band signed to Chrysalis in November, and the single will be out in January. A February/March Stateside tour is being put together by the Bud Carr Company as U.S. management representatives.

Next year Lait intends to sign a third act, preferably male, and to release Radialchoice's first movie project, the Anthony Quinn production "Brainwash," in confirmation of the company's goal to "create or buy products that can be exploited in all media."

WEA MUSIC PRESIDENT

Middleton's Retirement Marks End Of An Era

By DAVID FARRELL

TORONTO—The news that Ken Middleton, president of WEA Music of Canada, will retire next January at age 50 (Billboard, Dec. 4) marks the end of an era here. There's industrywide respect for the executive's achievements since he opened what was Warner Communications' first international affiliate in 1967; it was known then as Warner Bros. Music of Canada.

The company began with a 1.5% market share, but grew dramatically. Today it's estimated to take between 25%-28% of Canada's \$300 million net prerecorded music business, although Middleton himself declines to reveal such information, believing it to be confidential.

The success has much to do with the flow of international repertoire available to the firm, observers point out, but its profitability—said to average 33% annually—is attributable to Middleton's no-frills attitude towards selling records.

Examples of this almost exaggerated frugality include a head office and national staff count approximately one-third the size of those of such leading competitors as CBS and Capitol-EMI, and an a&r budget which is reportedly 25% of the other two companies' expenditure.

Signing and developing domestic acts has not been a priority for Middleton, although WEA has annually committed to one or two new acts and earned platinum several years back with a rock act from Winnipeg, Streethart. "Up until recently, 98% of the records sold in this country have come from abroad, and even today local product only represents a small percentage of the overall market," Middleton says.

"Is a company to look for a void in

the market and stand up and flag-wave for the sake of getting the credit? Or is the mandate to operate a profitable bottom line? I think the latter."

At suggestions that WEA's lack of a&r activity in this country has gained it a reputation as a poor citizen, Middleton laughs, "If being a good citizen is losing money and not paying taxes, then I guess we're bad. We probably pay more taxes than the rest of the business combined; we are solid citizens and generate money for the Canadian economy by paying a higher corporate tax and selling more records, which translates into retail sales tax earnings."

But Middleton also stresses that the industry tends to focus too much on the creative aspect of a&r functions and often overlooks the importance of retail creativity:

"The overall creative factor in a&r represents only a small percentage of the overall creativity in the business. I personally think that there is a vast amount of creativity untapped and unrecognized in the retailing industry. I think we do well as a country in having imaginative store managers and regional chain managers who get enthused about projects and reflect it in the way they merchandise and market the records.

"Without these kinds of people, all the record talent in the world isn't going to help. Retail is overlooked as a creative sector, and yet it is fundamental to our business. Without them we have nothing."

He retires on Jan. 31 and will be succeeded by Stan Kulin, a former CBS senior vice president. Kulin joined WEA in September as executive v.p. of sales and operations, and assumes his new position as president. Feb. 1.

Weekly CFNY Program Encourages New Artists

BRAMPTON, Ont.—Local station CFNY-FM has introduced a new Sunday music/news program to encourage aspiring musicians and acts. The one-hour show is entitled "The Streets Of Ontario," and the producers hope to syndicate it in other markets.

The package is broken into three segments which focus on the local club and entertainment scene, new music samplings, and advice from and discussions with industry figures ranging from lawyers, producers, publishers and agents to music reviewers, retailers and promotion men.

Guest speakers to date have included Malcolm McLaren, inter-

viewed at the recent new music seminar in New York, and Jim Norris, publisher of the Canadian Musician magazine. There was also an in-house report on binary recording, the technique and the process.

While the concept of providing on-air club and entertainment news, along with music tips, is not new, the most innovative part of the show is in the "new music" segment. This takes demo tapes and one-off indie projects from the street and gives them radio time, plus a chance for consumer feedback.

Notes CFNY program director Dave Marsden: "The show was designed for music sleuths and industry alike.

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WEST GERMANY

(Courtesy Der Musikmarkt)
As of 12/8/82
SINGLES

This Week	Last Week	Title	Artist
1	2	DO YOU REALLY WANT TO HURT ME	Culture Club, Virgin/Ariola
2	1	WORDS, F.R. David, Carrere/DGG	
3	3	JOHN WAYNE IS BIG LEGGY	Haysi Fantayzee, Regard/RCA
4	6	PASS THE DUTCHIE	Musical Youth, MCA/Ariola
5	4	NUR GETRAEUMT	Nena, CBS
6	9	COME ON EILEEN	Dexy's Midnight Runners, Mercury/Phonogram
7	5	THE DAY BEFORE YOU CAME	Abba, Polydor/DGG
8	8	ARRIVEDERCI CLAIRE	Andy Borg, Papagayo/EMI Electrola
9	19	IT'S RAINING AGAIN	Supertramp, A&M/CBS
10	7	STERENHIMMEL	Hubert Kah, Polydor/DGG
11	11	ANNA-LASSMICHREIN	LASSMICHRAUS, Trio, Mercury/Phonogram
12	13	DON'T GO	Yazoo, Mute/Intercord
13	21	HEARTBREAKER	Dionne Warwick, Ariola/Ariola
14	29	DAS BLECH	Spiff, CBS
15	18	HARD TO SAY I'M SORRY	Chicago, Full Moon/WEA
16	14	WEIL I DI MOG	Relax, Ariola
17	16	TU, SOLTANTO TU	Al Bano & Romina Power, Baby/EMI
18	10	MANCHMAL MOECHTE ICH SCHON MIT DIR	Roland Kaiser, Hansa/Ariola
19	12	ADIOS AMOR	Andy Borg, Papagayo/EMI Electrola
20	15	ICH WILL, UKW	Telefunken/Teldec
21	20	EYE OF THE TIGER	Survivor, Scotti Bros./Bellaphon
22	NEW	ICH SCHAU DICH AN	Spider Murphy Gang, EMI Electrola
23	30	HALLO KLAUS	Nickerbocker & Blene, Telefunken/Teldec
24	NEW	I DON'T WANNA DANCE	Eddy Grant, Ice/Intercord
25	17	DIE WEISSEN TAUBEN SIND MUEDE	Hans Hartz, Philips/Phonogram
26	22	I KNOW THERE'S SOMETHING GOING ON	Frida, Polydor/DGG
27	26	AFRICA	Toto, CBS
28	27	PUTTING ON THE RITZ	Taco, RCA
29	24	DISCO PROJECT	Pink Project, Ultraphone/Teldec
30	23	JEDE STUNDE	Karat, Pool/Teldec

This Week	Last Week	Title	Artist
1	1	ROCK CLASSICS	Peter Hoffmann, CBS
2	3	VUN DRINNE NOH DRUSSE	Bap, Muskant/EMI Electrola
3	4	FAMOUS LAST WORDS	Supertramp, A&M/CBS
4	2	YOUR SONGS	Elton John, Polystar/DGG
5	10	THE SINGLES-THE FIRST TEN YEARS	Abba, Polydor/DGG
6	7	FUER USSZESCHNIGGE	Bap, Muskant/EMI Electrola
7	6	HERZLICHEN GLUECKWUNSCHI	Spiff, CBS
8	5	LOVE OVER GOLD	Dire Straits, Vertigo/Phonogram
9	8	TUTTI FRUTTI	Spider Murphy Gang, EMI/EMI Electrola
10	9	THE GETAWAY	Chris De Burgh, A&M/CBS
11	NEW	HELLO, I MUST BE GOING ON	Phil Collins, WEA
12	14	ADIOS AMOR	Andy Borg, Papagayo, EMI/Electrola
13	16	WORDS, F.R. David, Carrere/DGG	
14	17	IV, Toto, CBS	
15	13	IN GEDANKEN BEI DIR	Roland Kaiser, Hansa/Ariola
16	11	NIMM MICH MIT KAEPT'N JAMES	James Last, Polystar/DGG

17	15	SOMEWHERE IN AFRICA	Manfred Mann's Earth Band, Bronze/Ariola
18	NEW	STURM	Hans Hartz, Philips, Phonogram
19	NEW	16, Chicago, Full Moon, WEA	
20	12	DAS HERZ EINES BOXERS	Marius Mueller-Westerhagen, Warner Bros./WEA

JAPAN

(Courtesy Music Labo)
As of 12/12/82
SINGLES

This Week	Last Week	Title	Artist
1	1	SECOND LOVE	Akina Nakamori, Warner-Pioneer/Ken on-Nichion
2	3	SAN-NENMENO UWAKI	Hiroshi V Kliboh, RCA/Total
3	2	YAKUSOKU	Toru Watanabe, Epic-Sony/NTV
4	5	NATSUO AKIRAMETE	Naoko Ken, Canyon/Amuse-PMP
5	10	KANASHIMINO KUROI HITOMI	Hiroimi Go, CBS-Sony/April
6	4	NOBARANO ETUDE	Seiko Matsuda, CBS-Sony/Sun
7	NEW	INVITATION	Naoko Kawai, Nippon Columbia/Gelel
8	6	OMAEAKE I LOVE YOU	Daisuke Shima, King/Crazy Rider
9	11	YA YA	Anotokio Wasurenai, Southern All Stars, Victor/Amuse
10	12	KOIBITOMO NURERU	MACHIKADO, Masatoshi Nakamura, Nippon Columbia/NTV
11	8	HORETAZE KANPAI	Masahiko Kondo, RVC/Janny's
12	7	YUWAKU SURESURE	Tooshihiko Tahara, Canyon/Janny's
13	9	ZIZAG SEVENTEEN	Shibugakital, CBS-Sony/Janny's
14	NEW	LONG DISTANCE CALL	Akira Terao, Toshiba-EMI/Terao
15	16	SAZANKANO YADO	Etsuko Ohkawa, Nippon Columbia/JCM
16	13	DAKISHIMETAI	Iyo Matsumoto, Victor/Fuji
17	NEW	CAN'T TAKE MY EYES OFF YOU	Boyston Gang, Victor/PMP
18	NEW	KITASAKABA	Takashi Hosokawa, Nippon Columbia/Burning-JCM
19	19	HANANUSUBITO	Asuka, Canyon/Yamaha
20	NEW	ROCKIN' MY HEART	Eikichi Yazawa, Warner-Pioneer/Sunrise Mackey

This Week	Last Week	Title	Artist
1	2	CANDY	Seiko Matsuda, CBS/Sony
2	1	STAGE	Chiharu Matsuyama, News
3	3	VARIATION	Akina Nakamori, Warner-Pioneer
4	NEW	FOR '83	Shibugakital, CBS/Sony
5	4	PROMISED LAND	Shogo Hamada, CBS/Sony
6	7	NUDE MAN	Southern All Stars, Victor
7	6	BABY BABY	Kumiko Yamashita, Nippon Columbia
8	NEW	KIN-IRONO RIBBON	Seiko Matsuda, CBS/Sony
9	9	H2O	Daryl Hall & John Oates, RVC
10	NEW	IT'S JUST ROCK 'N ROLL	Eikichi Yazawa, Warner-Pioneer
11	8	NYLON CURTAIN	Billy Joel, CBS-Sony
12	5	YUME-NIKKI	Chiemi Horii, Canyon
13	14	MOMENTOS	Julio Iglesias, Epic-Sony
14	12	SHIOSAI	Mayumi Itsuwa, CBS-Sony
15	10	BRILLIANT	Naoko Kawai, Nippon Columbia
16	13	YUHODO	Takao Kisugi, Kitty
17	11	NEXT, Off Course	Tohiba-EMI
18	NEW	DANCE DANCE DANCE	Shannells, Epic/Sony
19	15	2, Daisuke Shima, King	
20	NEW	SEVENTEEN	Yoshie Kashiwabara, Nippon Phonogram

AUSTRALIA

(Courtesy Kent Music Report)
As of 12/13/82
SINGLES

This Week	Last Week	Title	Artist
1	1	PASS THE DUTCHIE	Musical Youth, MCA
2	2	COME ON EILEEN	Dexy's Midnight Runners, Mercury
3	3	ROCK THE CASBAH	Clash, Epic
4	4	SOLID ROCK	Goanna, WEA
5	6	MANEATER	Daryl Hall & John Oates, RCA
6	5	THE GIRL IS MINE	Michael Jackson/Paul McCartney, Epic
7	13	DR. HECKYLL + MR. JIVE	Men At Work, CBS
8	NEW	DO YOU REALLY WANT TO HURT ME	Culture Club, Virgin
9	9	THIS GUY'S IN LOVE (WITH YOU)	Reels, RCA
10	7	HEY LITTLE GIRL	Icehouse, Regular
11	11	IT'S RAINING AGAIN	Supertramp, A&M
12	14	BACK ON THE CHAIN GANG	Pretenders, WEA
13	10	JACK DIANE	John Cougar, Riva
14	8	SHY BOY	Bananarama, Liberation
15	15	IT STARTED WITH A KISS	Hot Chocolate, Rak
16	17	EYE OF THE TIGER	Survivor, Epic
17	NEW	DON'T CHANGE	Inxs, WEA
18	12	WINNERS	Moving Pictures, WBE
19	16	YOU SHOULD HEAR HOW SHE TALKS ABOUT YOU	Melissa Manchester, Arista
20	18	DO YOU WANNA TOUCH ME	Joan Jett & Blackhearts, Liberation

This Week	Last Week	Title	Artist
1	1	LOVE OVER GOLD	Dire Straits, Vertigo
2	2	FAMOUS LAST WORDS	Supertramp, A&M
3	7	10,9,8,7,6,5,4,3,2,1	Midnight Oil, CBS
4	3	H2O	Daryl Hall & John Oates, RCA
5	4	PRIMITIVE MAN	Icehouse, Regular
6	5	HOT CHOCOLATE'S GREATEST HITS	Rak
7	20	SPIRIT OF PLACE	Goanna, WEA
8	8	THE NYLON CURTAIN	Billy Joel, CBS
9	NEW	CODA	Led Zepplin, Swan Song
10	6	SHABOOH SHOOBAH	Inxs, WEA
11	11	THE JOHN LENNON COLLECTION	Parlophone
12	14	HEARTLIGHT	Neil Diamond, CBS
13	13	1982 UP IN LIGHTS	Various, EMI
14	10	TOO-RYE-AY	Kevin Rowland & Dexy's Midnight Runners, Mercury
15	15	SCARRED FOR LIFE	Rose Tattoo, Albert
16	9	AVALON	Roxy Music, Polydor
17	NEW	ENZ OF AN ERA	Split Enz, Mushroom
18	NEW	THE WINNERS-1982	Various, Polystar
19	12	NIGHT AND DAY	Joe Jackson, A&M
20	19	THE NIGHTFLY	Donald Fagan, Warner Bros.

Finnish C'right Body Names Two Officers

HELSINKI — Finnish copyright bureau TEOSTO, responsible for mechanical and performing rights, has appointed Kaj Arhipainen administrative director and Tarja Koskinen assistant manager.

The two appointees, together with managing director Pekka Kallio and assistant manager Timo Teerisuo, form TEOSTO's collegial unit, with bureau lawyer Jaakko Eskola acting as secretary.

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SAMMY HAGAR—Three Lock Box, Geffen GHS2021 (Warner Bros.). Produced by Keith Olsen. Hagar is a hard-working rocker who survives and keeps his sizeable audience by not pandering to the latest trends. He makes no pretenses and this album continues in the tradition he has maintained for nearly a decade. There's plenty of frenzied guitar playing for the guitar aficionados but it is made palatable to pop fans by an overriding sense of melodic flair. However, make no mistake, this is all-stops-out rock'n'roll. Tracks worthy of note are "Three Lock Box," "Remember The Heroes," "I Don't Need Love" and "Rise Of The Animal."



GEORGE CLINTON—Computer Games, Capitol ST-12246. Produced by George Clinton. Urban funkman Clinton plays his own hit game on the top 20 "Loopzilla," winning an extra spin at radio for looping play with his daring rock/funk/soul/jazz/blues/rap report. For Clinton, fun is the better part of funk, and the beat crashes head-on with the puns of the witty prankster on "Loopzilla," "Computer Games" and "Free Alterations." Clinton's big band sound and entertaining songwriting show both depth and accessibility, trademarks of a long chart run.



GEORGE WINSTON—December, Windham Hill C 1025. Produced by George Winston & William Ackerman. Winston's past two label collections have built their meditative solo piano mien around the seasons, so it's fitting that this subtle "Christmas" album should augur a sales and airplay prospect that will linger well past the New Year. Material spans both new originals and elegant, darkly beautiful readings of carols and classical signature pieces (Bach's "Jesu, Joy Of Man's Desiring" and the Pachelbel Canon in D), and superb pressings and typically striking graphics offer added lures.

ART PEPPER AND GEORGE CABLES—Goin' Home, Galaxy GXY-5143. Produced by Ed Michel. The late alto saxophonist offers his final studio date, and it's heartening to find it a fresh, satisfying departure by way of Pepper's decision to duet with George Cables, whom Pepper made his preferred keyboard partner throughout his late '70s output. Pepper himself alternates on alto and his first love, clarinet, and the program straddles relatively recent pop, vintage Ellington and Charlie Parker, and new originals. Two-track digital recording gives added presence to these May, 1982 dates.

AZYMUTH—Cascades, Milestone M-9109 (Fantasy). Produced by Jose Roberto Bertrami. The Brazilian fusion trio has amassed an impressively broad sales and airplay pattern for its prior releases, and this latest exercise in breezy, lyrical pop/jazz should consolidate that base further, thanks to its deft melding of sleek keyboards, guitar, percussion and occasional vocals. Those values and first-rate production should

help complete their transition from sleeper success to acknowledged stars.

GARY BURTON QUARTET—Picture This, ECM ECM-1-1226 (Warner Bros.). Produced by Hans Wendl. Burton's current band strikes a more upbeat note than on last year's "Easy As Pie," with young alto saxophonist Jim Odgren showing new growth in his pure, understated readings. Material includes two of Odgren's own works and pieces by Chick Corea, Michael Gibbs, Charles Mingus and Carla Bley, whose "Dreams So Real" (the title track on one of the vibraharpist's mid-'70s sets) is reprised here.



MUSICAL YOUTH—The Youth Of Today, MCA 5389. Produced by Peter Collins. Who would have thought that the act to take reggae to a worldwide mainstream audience would be composed of British teenagers making their first record? "Pass The Dutchie," the first single from this album, has been a smash in the U.K., Europe, Australia and is currently climbing the U.S. pop and black charts. The rest of the album consists of the same kind of fresh, sprightly reggae which has made the single such a welcome change of pace. While Musical Youth have been compared to the early Jackson 5 because of the age and cherubic optimism, there is a more political edge reflecting current times.

ROSE TATTOO—Scarred For Life, Mirage 90022. Produced by Vanda & Young. Australian acts have been a potent force on the American music scene this year and this album should prove to be the breakthrough for popular down-under group Rose Tattoo. The band's riveting brand of heavy metal, bolstered by Angry Anderson's energetic vocals, should live up AOR playlists. All tunes are originals, with standout cuts including "We Can't Be Beaten," "Brander" and the title track.



pop

THE MONKEES—Monkee Business, Rhino Records RNL1 701. Various producers. This picture disk contains an Italian version of the Monkees tv theme song, and the singles mix of "Pleasant Valley Sunday," as well as an assortment of obscure album cuts and B-sides. The LP is a must for the legion of Monkee faithful still out there. More casual fans of the era may enjoy it, too.

FREDDY CANNON—14 Booming Hits, Rhino RND1 210. Some of Freddy Cannon's hits "boomed" louder than others, but who can complain about a compilation that contains "Tallahassee Lassie," "Palisades Park," "Way Down Yonder In New Orleans," and "Transister Sister." Cannon is one of the great and underrated rock'n'roll pioneers and some of the more obscure cuts like "Jump Over," "Boston (My Home Town)," and "Action" also bring back fond memories.

THE COUNT JOSEPH A. VIGLIONE—Love & Flame, New Rose Records R10. Various producers. Viglione was an early supporter of new music in Boston, both as a promoter and indie label executive, as well as a musician. On his solo LP, he

shows a penchant for well-crafted melodic rock, leaning more toward early psychedelia than late punk.

JOHN MARTYN—Well Kept Secret, Duke/Atlantic 90021. Produced by Sandy Robertson. The Scottish songwriter and guitarist further refines the low-keyed but spicy mix of pop, rock and jazz that was given new focus on his last LP and first for the Genesis-owned custom label. Its dark charms should find a niche at softer rock and contemporary AC stations.

CAROL HENSEL—Exercise & Dance Program, Vol. 3, Vintage VN 30004 (Mirus). Produced by Roger Hatfield. The exercise album sales pioneer returns with another set for the stretch and shout brigade, again employing the chart-hit cover slant she helped introduce. Singles originated by Earth, Wind & Fire, Rick Springfield, J. Geils and Vangelis (of course) help keep things moving to conquer stress.

JACKI SORENSEN—Jacki Sorensen's Aerobic Dancing, Lakeside LS 30005 (Mirus). Produced by Dave Fisher. Sorensen is credited as originator for the booming aerobic exercise concept, now cornerstone for the exercise software field, so this latest batch of pop hits and drill instructions offers a presold market. Free class at her salon is included via coupon.

MUDDY WATERS—Rolling Stone, Chess CH8202. Produced by Marshall Chess & Tomie Swan. Originally produced by Leonard and Phil Chess, this reissue contains 14 of Waters' classics, including an unreleased alternate take of his signature tune, "Rollin' Stone." Among the musicians on the package are Otis Spann, Jimmy Rogers, Little Walter, Willie Dixon and James Cotton.

NATIONAL LAMPOON—Sex, Drugs, Rock'n'Roll And The End Of The World, Passport Records PB6018. Produced by Michael Simmons. As on previous National Lampoon LPs there are both songs ("Apocalypse Now," "My Bod Is For God," "Cocaine," and "Born Again Bob") and spoken word skits. Subjects include Jane Fonda, religion, "Mr. Reagan's Neighborhood," and, of course, sex, drugs, and rock'n'roll.

VARIOUS ARTISTS—Wonder Women: The History of the Girl Group Sound, Vol. 1, 1961-1964 Rhono RNL1 055. Various producers. The best way to review this collection of classics is to list some of the titles: "Leader Of The Pack" and "Walkin' In The Rain" by the Shangri-Las, "One Fine Day" and "He's So Fine" by the Chiffons, "Sally Go Round The Roses" by the Jaynetts, "The Boy From New York City" by the Ad Libs, "Party Nights" by Claudine Clark and "Chapel Of Love" by the Dixie Cups. Super classics all, and more.

THE BOXTOPS—Greatest Hits, Rhino RNL1 161. Produced by Dann Penn, Tommy Cogbill & Chips Moman. The Box Tops had only two major hits, "The Letter" and "Cry Like A Baby," but they did record some worthwhile material which is also included here. Standouts are "Soul Deep," "People Gonna Talk," and Dylan's "I Shall Be Released." One of the great losses in rock is that lead singer Alex Chilton was unable to sustain his career. His voice was made for rock.

HAL ROACH—We Irish Talk Like That, Rego Records R3600. Produced by Mary Hughes Roach. Hal Roach is one of the top comics in Ireland, and this LP was recorded at Jury's Hotel in Dublin. He is an old fashioned type of comedian in that he doesn't do sex and drug jokes. His concerns run closer to Catholicism and booze, and combinations of the two. But his humor is so gentle the whole family can enjoy it.

PRETTY KITTY—The Piano Magic of George Fischhoff, MMG 1140. Produced by George Fischhoff. Pianist/composer George Fischhoff has been successfully playing his own perky or romantic pieces for many years. Ten newcomers fill the bill nicely as pop tone-poems to the cheerful slices of life. Fischhoff never fails to get extensive MOR exposure.

BAD RELIGION—How Could Hell Be Any Worse? Epitath Records EPI-BRL1. Produced by Bad Religion. With such songs

like "We're Only Gonna Die," "Faith In God," "Damned To Be Free," and "Voice Of God Is Government," it is obvious that this L.A. band has more on its minds than just cruising for burgers.

ELECTRONIC ART ENSEMBLE—Inquietudes, Gramavision GR7003. Produced by Electronic Art Ensemble. "Swarming pitch clusters," "spatially modulated, processed vocal sounds," "sonic rainshower," "modulated canorous (quasi-pitched) synthesizer tones," and "pointellistic constructions of complex synthesizer textures," are all phrases in the liner notes describing the music on this LP. We couldn't say it any better.

VARIOUS ARTISTS—Cavalcade Of American Music, Ariel CAM 11. Produced by Robert W. Stern. The setting was the 1939 Golden Gate Exposition, where many writers (25 on this album) performed 31 of their hit songs, along with performances by Judy Garland, John Charles Thomas, Tony Martin. Thankfully, it was all recorded. Writers include George M. Cohan, Jerome Kern, Irving Berlin, Harry Ruby, Albert Von Tilzer. It's all entertainingly unique.

ORIGINAL MOTION PICTURE SOUNDTRACK—Heidi's Song, K-tel NU 5310. Produced by Paul DeKorte. Currently on release, the Hanna-Barbera full-length animated film is blessed with an eight-song score by veteran writers Burton Lane and Sammy Cahn. They are performed together with a narration of the storyline, which, of course, is designed to appeal to mop-pets.

black

MARLENA SHAW—Let Me In Your Life, South Bay 1004. Produced by Johnny Bristol & Webster Lewis. An all-star cast provides a bright urban spark on Shaw's debut disk for South Bay, which bills itself as "the West Coast Sound." The arrangements don't exactly break new ground, but the approach is fresh and urban programmers should search for their personal picks.

jazz

DON CHERRY/ED BLACKWELL—El Corazon, ECM ECM-1-1230 (Warner Bros.). Produced by Manfred Eicher. Long-time collaborators Cherry and Blackwell take a busman's holiday from Old & New Dreams to create a deceptively rich, predictably adventurous collection of duets that spice Cherry's conversational pocket trumpet, piano, organ and melodic with Blackwell's deft percussion.

JOHN COLTRANE & DON CHERRY—The Avant-Garde, Atlantic Jazzlore 900411. The work of tenor saxist Coltrane and trumpeter Cherry still deserve the "Avant-Garde" title even 22 years after these five selections were recorded. This is a new liner playing of two well-matched giants, apparently so avant-garde that Atlantic waited seven years before first issuing this album.

ILLINOIS JACQUET—The Cool Rage, PolyGram Verve VE2-2544. Produced by Norman Granz. The Texas-reared tenor virtuoso is heard on this double LP with both small and big
(Continued on opposite page)

Spotlight—The most outstanding new product of the week's releases and that with the greatest potential for top of the chart placement; **picks**—predicted for the top half of the chart in the opinion of the reviewer; **recommended**—predicted to hit the second half of the chart in the opinion of the reviewer, or albums of superior quality. Albums receiving a three star rating are not listed. Reviewers: Dave Dexter Jr., Laura Foti, Paul Grein, Douglas E. Hall, Is Horowitz, Kip Kirby, Roman Kozak, Irv Lichtman, Ed Ochs, Sam Sutherland, Robyn Wells, Adam White.

AOR Stations Adding Michael Jackson Album Track

• Continued from page 1

It's the first time in recent memory that a black artist has gotten off to such a promising start at AOR. Prince, Rick James, Donna Summer, Stevie Wonder and Ray Parker Jr. have all received a smattering of AOR play in the past year, but not to the same degree.

Epic reports that close to 50 of the nation's estimated 500 AOR stations are playing the record, including such generally mainstream AOR outlets as WRKI Danbury, Conn., WSLQ Ronaok and WQDR Raleigh—all Lee Abrams stations—plus WPLR New Haven, KMJX Little Rock, KTXQ Dallas, KGB San Diego and KQRS Minneapolis, the latter consulted by Jeff Pollock.

Epic last week blanketed AOR stations with a 12-inch disk featuring "Beat It," according to Bill Bennett, Epic's director of album promotion, who's overseeing the AOR battle plan.

Doug Sorensen, program director of KQRS-FM Minneapolis, says he is currently experimenting with Jackson and Prince in an effort to "broaden our appeal and get top 40, pop-oriented audiences to realize AOR isn't just Black Sabbath anymore.

"If we can play dance-oriented songs from 'wave' bands like the Clash and Men At Work, why can't we play Michael Jackson? I consider playing Adam Ant's 'Goody Two Shoes' more daring than playing 'Beat It.' Adam Ant probably had a more negative image from an AOR point of view than Jackson; at least Jackson's mainstream."

Bob Buchmann, vice president of programming at WBAB-FM Babylon, New York, notes that in an on-air survey of what people thought of the record, reaction was two-to-one favorable. "The negative was that Eddie (Van Halen) shouldn't have sold out by teaming up with a

pop artist," he says. "It wasn't color-oriented."

WBAB is also playing current music by the Bus Boys in addition to old Jimi Hendrix, perhaps the only black artist who has always had a home at AOR. "We try to play as much crossover music as we think we can get away with, because we think it has a place in AOR radio," Buchmann says. Still, WBAB isn't playing "Beat It" from 7 p.m. to midnight. "We like to feature more traditional rock'n'roll at night," says Buchmann.

As a new music station, Long Island's WLIR-FM is more receptive to black acts than traditional AOR outlets. Program director Denis McNamara notes, "Even in our hippie heyday we played Stevie Wonder and Earth, Wind & Fire. Now, as dance-oriented music becomes more and more important, hangups about color become less and less important."

McNamara says the decision to

add "Beat It" was an easy one. And how has the reaction been? "Some positive; some people think it sucks. No different from a lot of things we add."

Don Dempsey, Epic's senior vice president and general manager, notes that resistance to the record is generally on grounds of image. "Some stations played the record without identifying the artist and got good phones all along. And then after maybe a week of airplay they'd say, 'This is Michael Jackson we've been playing,' and some AOR listeners would have a problem with it."

Dempsey says it's unlikely that "Beat It" will be the second single from Jackson's album. He's reluctant to hand black radio two pop-oriented singles in a row and would prefer to follow "The Girl Is Mine" with a more mainstream black track, probably "Billie Jean."

Dempsey is sensitive to another point: "We want to be careful that we're not all over the place, whereby

we could lose our focus on the record." Ultimately Dempsey thinks "Beat It" is stepping out on its own. "If you try to force these things—like putting Bruce Springsteen on a Donna Summer record—the chemistry invariably doesn't work. It looks too calculated if it's name-power rather than music-power."

EMI Music Plans To Move Offices

LOS ANGELES—Screen Gems-Colgems-EMI Music plans to shift its L.A. headquarters early in the new year to 6920 Sunset Blvd., which also houses sister companies EMI/Liberty/UA Records and Capitol Magnetic Tape Products. The Capitol Production Music division, now located adjacent to Screen Gems, will also move to the new offices, putting all publishing-related arms in one building.

Marty Robbins

1925-1982

Clint Eastwood

Music Monitor

• Continued from page 50

The title is "Don't Tell Me You Love Me." Directing is **Dan Halperin**, making his first video for Gowers, Fields & Flattery.

• Fabulous Promos: Chrysalis Records' **Fabulous Thunderbirds** have two new clips: "Can't Tear It Up Enough" and "How Do You Spell Love" from the "T-Bird Rhythm" album. **Kort Falkenberg** produced and directed.

• Intentional: **Carol McQuade**

Who Concert Case

• Continued from page 8

liam S. Mathews ruled thus here Tuesday, Dec. 7.

However, the Riverfront Coliseum Corp., the Who, and Electric Factory, the concert promoters, remain defendants in the case, though the judge threw out claims for punitive damages, ruling that no malice was intended in the staging of the concert.

The suit was filed jointly by representatives of 10 of those killed in the crush in front of the arena before the ill-fated Who concert. Twenty-two people were injured in the same incident. A pre-trial hearing has been set for Wednesday (15).

New Projects From PolyGram

• Continued from page 8

songs, is not designed to be "sound-alikes," says Bleiweiss, but is arranged in different beats-per-minute as a "tempo for exercise." The music, produced by Trade Martin and Chip Taylor, includes a theme, "Heavyhands (Pump It Up)," which PolyGram is releasing as 12- and seven-inch singles.

AMF, which Bleiweiss says is filling initial orders of 400,000 on the device, plans a multi-million-dollar campaign, including an early 1983 direct-marketing drive on the cable sports channel, ESPN. PolyGram and Little Brown will also participate in the promotion mix.

The album will also be marketed through sporting goods chains and 800 Walden book shops, among other outlets.

The album has no narrator, although a 16-page booklet contains "simple summaries of what to do," Bleiweiss explains.

Both the computer and exercise albums have cassette counterparts, housed in 12-inch sleeves that also contain their respective booklets.

had her latest promo, "No Intentions," taped at the Xenon disco in New York City. Directing was Ron Lockhart for St. George Records with Ken Cooke co-directing.

• Cairo Calling: Yet another sensation from England, **Blancmange**, is getting a video push in this country thanks to its "Living On The Ceiling" clip which was filmed on location in Cairo. Directing is **Clive Richardson** with Island Pictures producing. The group has been signed to Island Records in the U.S. with the first single, "Living On The Ceiling," being released January 3.

• Grusin At Budokan: "Dave Grusin And The Dream Orchestra Live At Budokan" is available through New York-based GRP Records. The video is a one hour concert featuring Grusin conducting a 40-piece orchestra highlighting his N.Y./L.A. Dream Band consisting of **Lee Ritenour, Eric Gale, Don Grusin, George Young, Steve Gadd, Anthony Jackson and Rubens Bassini**. Featured songs include "Shuffle City," "Count Down," "Serengeti Walk" and "Three Days Of The Condor."

• Caribbean Rock: The special taped by Paramount Home Video for pay tv, "Santana/Heart Concert For The Americas," airs over Showtime Entertainment, ON-TV of Detroit, Home Entertainment Network, SelecTV, Oak Communications, STV of Greater Washington and Wometco Home Theatre in the spring of 1983. The concert was taped in the Dominican Republic at the Altos de Chavon amphitheatre last August.

• Target Practice: Target Video, the San Francisco-based avant-garde travelling performance art/video show, has been in Europe for its third tour. Countries visited include Italy, Austria, Switzerland, France, Holland, Norway, Sweden and Finland.

• Parody Video: **The Hoffnung Festival Concerts** is a parody of classical music complete with vacuum cleaners, floor polishers and the like supplementing more standard orchestral instruments. The group has completed a two-hour program which is also available in one-hour and 1½-hour versions.

• Foghat's Mood: **Rosenberg/Fraker Productions** in New York just finished a clip for **Foghat's** "Slipped, Tripped And Fell In Love" which is on the Warner Bros./Bearsville album "In The Mood For Something Rude." The promo was shot in Wilkes-Barre, Penn. at the Station, a site where Victorian-era trains have been restored. Intercut with this new footage is stock footage from a Sherlock Holmes film, "Terror In The Night."

Motorola Wins AM Stereo Test

• Continued from page 11

that the Motorola system will create adjacency problems on the dial because Motorola's system requires too much bandwidth.

He also says that stations which use what is known as "pre-emphasis" to boost highs in their signal to compensate for poor quality AM receivers would have to cut back or eliminate this processing. That will result in low quality fidelity broadcasts. He also charges that the Motorola system will cause distortion when it is received on mono receivers.

Lou Slangen, vice president of product planning for North American Philips (parent of Magnavox) consumer electronics, charges that the results developed by Delco "are not inconsistent with the results the FCC found when it first tested AM stereo and gave the nod to Magnavox to become the standard of the U.S. industry." The FCC later rescinded this choice and said the marketplace should decide.

Scotty Awards

• Continued from page 8

A further award, "Best of the Best Scotty," goes to Jones and Swedien, together with a \$5,000 scholarship to the school or music student of their choice. It goes to Seattle's Central Community College.

In the case of Olivia Newton-John's Scotty, an accompanying \$3,000 goes to the Muscular Dystrophy Assn. Her "Physical" album will qualify for the "Best of the Best Scotty" honor next year.

Market Quotations

As of closing, Dec. 8, 1982

Annual High	Low	NAME	P-E	(Sales 100s)	High	Low	Close	Change
13/16	1/2	Altec Corporation	—	38	%	%	%	Unch.
61 1/4	26 1/4	ABC	10	924	59 1/2	58 1/2	58 1/2	- 1/4
35 1/4	25 1/4	American Can	4	326	31 1/4	31 1/4	31 1/4	- 1/4
9 1/4	4	Automatic Radio	7	67	9 1/4	8 1/4	8 1/4	- 1/4
65 1/2	33 1/2	CBS	13	2378	67	65 1/4	66 1/4	+ 1/4
7 1/2	5	Craig Corporation	77	13	7 1/2	7 1/4	7 3/4	Unch.
71 1/2	47	Disney, Walt	23	2483	70 1/4	68 1/4	70	+ 3/4
4	2 1/2	Electrosound Group	42	61	3 1/4	3 1/4	3 1/4	+ 1/4
18 1/2	11 1/4	Gulf + Western	8	2547	18 1/4	18 1/4	18 1/4	- 1/4
20	10 1/4	Handleman	10	623	21 1/4	20 1/4	21 1/4	+ 1 1/2
6 1/4	1 1/2	Integrity Entertainment	18	52	4 1/4	3 1/4	4	Unch.
7	3 1/2	K-tel	60	358	6 1/4	5 1/4	6 1/4	+ 1/4
59 1/4	36	Matsushita Electronics	12	769	59 1/4	58 1/4	58 1/4	- 1/4
78	38	MCA	11	1187	72 1/2	70	70	- 2 1/4
79 1/2	48 1/4	3M	13	2261	76 1/4	73 1/4	74	- 1 1/2
92	49	Motorola	18	1723	93 1/2	89	89 1/2	- 2 1/4
50 1/2	30	North American Phillips	8	129	44 1/4	44 1/4	44 1/4	- 3/4
14	5 1/2	Orox Corporation	—	177	12 1/2	11 1/4	12 1/2	+ 3/4
16 1/2	10	Pioneer Electronics	23	—	—	—	15 1/4	Unch.
27	15 1/4	RCA	50	5774	25	24 1/4	24 1/4	+ 3/4
18	11	Sony	13	10646	17 1/4	16 1/4	17	+ 1/4
34 1/4	19	Storer Broadcasting	22	662	31	30 1/4	30 1/4	+ 1/4
95	27 1/4	Taft Broadcasting	10	77	42	41 1/2	41 1/2	- 1/4

OVER THE COUNTER	Sales	Bid	Ask	OVER THE COUNTER	Sales	Bid	Ask
ABKCO	—	1/2	1 1/4	Kustom Elec.	1500	2 1/4	3
Certron Corp.	7500	1-9/16	1 1/4	Recoton	—	4 1/2	5
Data Packaging	400	6 1/2	7	Reeves	—	—	—
Joseph Int'l	1300	17 1/2	17 1/2	Comm.	52200	47 1/4	42 1/4
Koss Corp.	2100	4 1/2	4 3/4	Schwartz Brothers	—	2 1/4	2 1/4

Over-the-Counter prices shown may or may not represent actual transactions. Rather, they are a guide to the range within which these securities could have been sold or bought at the time of compilation. The above information contributed to Billboard by Douglas J. Vollmer, Associate Vice President, Los Angeles region, Dean Witter Reynolds, Inc., 4001 West Alameda, Suite 100, Toluca Lake, Burbank, California 91505. (213) 841-3761, member of the New York Stock Exchange, Inc.



Billboard photo by Jeffrey Mayer

HEAVY METTLE—Don Arden, center, is flanked by Black Sabbath's Tony Iommi, left, and Terry "Geezer" Butler. Arden has signed a personal management pact with the 13-year-old heavy metal band, which will soon release its first live album, "Live Evil," on Warner Bros.

Chartbeat

• Continued from page 8

Christopher Bond; the last four, all coming in the past 20 months, have been produced by the duo itself.

Blondie is runner-up to Hall & Oates as the act with the most No. 1 hits so far in the '80s. The Chrysalis group has had three, followed by **Queen** (Elektra), **Diana Ross** (Motown), **Christopher Cross** (Warner), **Olivia Newton-John** (MCA), **Paul McCartney** (Columbia) and **Lionel Richie** (Motown) with two each.

★ ★ ★

Sex Sells: **Marvin Gaye's** "Sexual Healing" (Columbia) logs its seventh week at No. 1 on Billboard's black singles chart, tying 1968's "I Heard It Through The Grapevine" (Tamla) as his biggest black hit to date. The song also becomes the third longest-running No. 1 black hit of the past 12 months, following **Stevie Wonder's** "That Girl" (Tamla), which had nine weeks, and **Earth, Wind & Fire's** "Let's Groove" (ARC/Columbia), which had eight.

★ ★ ★

Perfect Game: Albums on the

WEA group of labels have held the No. 1 spot on Billboard's jazz chart every week during 1982. For a full report, see page 30.

★ ★ ★

We Get Letters: We are indebted to Nick Durutta of Van Nuys, Calif. for the chart discovery of the year:

"Has anyone noticed Mercury Records' fascination with records titled 'The Look Of Love'? First, of course, there was **Lesley Gore's** 1964 recording, which reached number 27 on the Hot 100. Then, three years later, **Dusty Springfield** took her 'Look Of Love' (on Mercury-distributed Philips Records) to number 22.

"It took Mercury 15 years to find another 'Look Of Love,' but it looks like ABC's hit will top the other two on the charts. (Ed. note: it has—the record climbs to 19 this week.)

"Bear in mind that each 'Look Of Love' is a different song, written by different composers," Durutta notes, adding this pertinent P.S.: "I've just written a great little song called 'The Look Of Love.' I wonder if Mercury Records would be interested?"

We also heard from Rick Emmer

of Nutley, N.J., who pointed out something that escaped us two weeks ago: "Did you notice that this week the top five records all have titles consisting of a single word? There's 'Truly,' 'Gloria,' 'Mickey,' 'Maneater' and 'Heartlight.' Has this ever happened before?"

Rick, it's time you moved out of Nutley.

And Eve Black of Chicago called our attention to the fact that on last week's Hot 100, **Dionne Warwick's** "Heartbreaker," **Olivia Newton-John's** "Heart Attack" and **Neil Diamond's** "Heartlight" were listed back-to-back in the top 20. Now Eve's hoping history will repeat itself as **Kenny Loggins'** "Heart To Heart" and **Juice Newton's** "Heart Of The Night" scale the top 40. Eve's just a romantic at heart.

We also got two letters on our recent list of artists who have hit No. 1 both solo and in a group. George Lippold of the Bronx notes that we left out **Eddie Kendricks**, who scored in 1973 with "Keep On Truckin'" after three numbers ones with the **Temptations**. And **Dan Abdo** of

Dallas insists we should have included **Paul McCartney**, citing the fact that the Hot 100 showed McCartney (rather than McCartney & Wings) as the artist on 1980's "Coming Up."

Dan (and all the rest of you who may have wondered about that), the chart listing was in error: the label copy on the single reads McCartney & Wings.

Finally, to all of you good people who write to Chartbeat, please address your letters to Billboard's L.A. office rather than New York. Our address: 9107 Wilshire Blvd., Beverly Hills, Calif. 90210.

Mich. Ruling

• Continued from page 11

Congressman William Ryan, hopes to have the station on the air within months. "Initially we talked about an adult contemporary format; since then, several competitors have changed their format. An independent consultant is currently re-evaluating the market," she says.



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Billboard TOP LPs & TAPE

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THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST				Suggested List Prices LP, Cassettes, 8-Track	Black LP/Country LP Chart	THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST				Suggested List Prices LP, Cassettes, 8-Track	Black LP/Country LP Chart						
			Title	Label, No. (Dist. Label)	Dist. Co.	RIAA Symbols						Title	Label, No. (Dist. Label)	Dist. Co.	RIAA Symbols			Title	Label, No. (Dist. Label)	Dist. Co.	RIAA Symbols		
★	25	1	MEN AT WORK Business As Usual Columbia ARC 37078					37	37	31	A FLOCK OF SEAGULLS A Flock Of Seagulls Jive/Arista VA 66000	IND	●	6.98		72	5	JANET JACKSON Janet Jackson A&M SP 4907	RCA		6.98	BLP 10	
★	2	25	STRAY CATS Built For Speed EMI/America ST-17070	CAP		8.98		38	38	8	SOUNDTRACK An Officer And A Gentleman Island 90007-1 (Atco)	WEA		8.98		73	57	THE WHO It's Hard Warner Bros. 1-23731	WEA	●	8.98		
★	3	9	LIONEL RICHIE Lionel Richie Motown 6007 ML	IND		8.98	BLP 3	★	39	7	ADAM ANT Friend Or Foe Epic ARE 38370	CBS				80	27	JEFFREY OSBORNE Jeffrey Osborne A&M SP-4896	RCA		8.98	BLP 15	
★	4	23	JOE JACKSON Night And Day A&M SP-4906	RCA	●	8.98		40	15	11	BRUCE SPRINGSTEEN Nebraska Columbia TC 38358	CBS	●	8.98		★	81	58	LOVERBOY Get Lucky Columbia FC 37638	CBS	▲		
★	5	6	SUPERTRAMP Famous Last Words A&M SP 3732	RCA		8.98		41	41	17	AMERICA View From The Ground Capitol ST-12209	CAP				76	76	SYLVIA Just Sylvia RCA AHL1-4312	RCA		11.98	CLP 4	
★	6	8	DARYL HALL & JOHN OATES H2O RCA AFL1-4383	RCA		8.98		42	42	13	KENNY LOGGINS High Adventure Columbia TC 38127	CBS	●			77	58	ASIA Asia Geffen GHR 2008 (Warner Bros.)	WEA	▲	8.98		
★	8	5	MARVIN GAYE Midnight Love Columbia FC 38197	CBS			BLP 1	43	27	9	DIANA ROSS Silk Electric RCA AFL1 4384	RCA		8.98	BLP 5	78	62	SANTANA Shango Columbia FC 38122	CBS				
★	10	5	PAT BENATAR Get Nervous Chrysalis CHR 1396	IND		8.98		★	44	7	EARL KLUGH/BOB JAMES Two Of A Kind Capitol ST 12244	CAP		8.98	BLP 31	79	65	EMMYLOU HARRIS Last Date Warner Bros. 1-23740	WEA		8.98	CLP 30	
★	NEW ENTRY		LED ZEPPELIN Coda Swan Song 90051 (Atlantic)	WEA		8.98		45	45	12	VANITY 6 Vanity 6 Warner Bros. 1-23716	WEA		8.98	BLP 6	80	69	SPYRO GYRA Incognito MCA MCA 5368	MCA		8.98	BLP 63	
★	12	28	THE CLASH Combat Rock Epic FE 37689	CBS	●			★	47	5	ROD STEWART Absolutely Live Warner Bros. 1-23743	WEA		11.98		81	74	STEEL BREEZE Steel Breeze RCA AFL1-4424	RCA		8.98		
11	11	8	DONALD FAGEN The Nightfly Warner Bros. 1-23696	WEA		8.98	BLP 24	★	49	5	DEVO Oh No! It's Devo Warner Bros. 1-23741	WEA		8.98		82	77	DOLLY PARTON Greatest Hits RCA AHL1-4422	RCA		8.98	CLP 7	
12	7	10	BILLY JOEL The Nylon Curtain Columbia TC 38200	CBS	●			★	55	9	SAGA Worlds Apart Portrait ARR 38246 (Epic)	CBS				93	3	PEABO BRYSON Don't Play With Fire Capitol ST 12241	CAP		8.98	BLP 22	
★	13	5	TOM PETTY AND THE HEARTBREAKERS Long After Dark Backstreet/MCA BSR 5360	MCA		8.98		★	52	7	EDDIE RABBITT Radio Romance Elektra E1-60160	WEA		8.98	CLP 5	84	84	JUICE NEWTON Quiet Lies Capitol ST-12210	CAP		8.98	CLP 26	
★	14	4	PHIL COLLINS Hello, I Must Be Going Atlantic 80035-1	WEA		8.98		★	50	30	JANE FONDA Jane Fonda's Workout Record Columbia CX2-38054	CBS	●			98	6	PSYCHEDELIC FURS Forever Now Columbia FC 38261	CBS				
★	18	6	DAN FOGELBERG Greatest Hits Full Moon/Epic FE 38308	CBS				51	51	26	CHICAGO Chicago 16 Full Moon/Warner Bros. 1-23689	WEA	●	8.98		86	86	THE TIME What Time Is It? Warner Bros. 1-23701	WEA	●	8.98	BLP 7	
★	16	23	CROSBY, STILLS AND NASH Daylight Again Atlantic SD 19360	WEA	●	8.98		★	60	3	COMMODORES All The Great Hits Motown 6028 ML	IND		8.98	BLP 20	87	89	THE STEVE MILLER BAND Abracadabra Capitol ST 12216	CAP	▲	8.98		
17	17	22	JUDAS PRIEST Screaming For Vengeance Columbia FC 38160	CBS	●			53	33	23	FLEETWOOD MAC Mirage Warner Bros. 1-23507	WEA	▲	8.98		88	88	ROYAL PHILHARMONIC ORCHESTRA CONDUCTED BY LOUIS CLARK Hooked On Classics II RCA AFL1-4373	RCA	●	8.98		
18	9	10	NEIL DIAMOND Heartlight Columbia TC 38359	CBS	●			54	35	12	RUSH Signals Mercury SRM-1-4063 (Polygram)	POL		8.98		89	79	SURVIVOR Eye Of The Tiger Scotti Bros. FZ 38062 (Epic)	CBS	▲			
★	19	20	BILLY SQUIER Emotions In Motion Capitol ST 12217	CAP	▲	8.98		55	48	10	LINDA RONSTADT Get Closer Asylum 60185 (Elektra)	WEA	●	8.98	CLP 29	90	90	ARETHA FRANKLIN Jump To It Arista AL 9602	IND		8.98	BLP 14	
★	20	10	LUTHER VANDROSS Forever, For Always, For Love Epic FE 38235	CBS	●		BLP 2	★	61	5	THE BAR-KAYS Proposition Mercury SRM-1-4065 (Polygram)	POL		8.98	BLP 9	99	5	SKYY Skyyjammer Salsoul SA 8555 (RCA)	RCA		8.98	BLP 25	
★	21	8	MISSING PERSONS Spring Session M Capitol ST 12228	CAP		8.98		57	53	10	GRAND MASTER FLASH & THE FURIOUS FIVE The Message Sugar Hill 268	IND		8.98	BLP 11	92	94	JOURNEY Escape Columbia TC 37408	CBS	▲			
★	22	9	TONI BASIL Word Of Mouth Radialchoice/Virgin/Chrysalis CHR 1410	IND		8.98		★	78	3	LITTLE RIVER BAND Greatest Hits Capitol ST 12247	CAP		8.98		★	NEW ENTRY	CHAKA KHAN Chaka Khan Warner Bros. 1-23729	WEA		8.98		
★	23	5	PRINCE 1999 Warner Bros. 1-23790	WEA		10.98	BLP 4	59	59	27	THE ALAN PARSONS PROJECT Eye In The Sky Arista AL 9599	IND	●	8.98		★	149	2	EVERY HOME SHOULD HAVE ONE Patti Austin QWest QWS 3591 (Warner Bros.)	WEA		8.98	BLP 28
★	24	16	DON HENLEY I Can't Stand Still Elektra E1-60048	WEA		8.98		★	68	6	THE ENGLISH BEAT Special Beat Service I.R.S. SP 70032 (A&M)	RCA		8.98		★	95	6	NEIL DIAMOND The Jazz Singer Capitol SW 12120	CAP	▲	8.98	
★	25	5	JONI MITCHELL Wild Things Run Fast Geffen GHS 2019 (Warner Bros.)	WEA		8.98		★	67	6	THE BEATLES 20 Greatest Hits Capitol SV 12245	CAP		9.98		★	162	2	THE BEST IS YET TO COME Grover Washington Jr. Elektra 60215	WEA		8.98	BLP 33
★	26	8	JEFFERSON STARSHIP Winds Of Change Gruny BXL1-4372 (RCA)	RCA		8.98		★	66	6	EAGLES Greatest Hits, Vol. 2 Asylum 60205 (Elektra)	WEA		8.98		★	NEW ENTRY	RAY PARKER, JR. Greatest Hits Arista AL 9612	IND		8.98	BLP 41	
★	29	33	JOHN COUGAR American Fool Riva/Mercury RVL-7501 (Polygram)	POL	▲	8.98		★	63	6	VARIOUS ARTISTS Casino Lights Warner Bros. 1-23718	WEA		8.98	BLP 32	★	114	2	LIVING MY LIFE Grace Jones Island 90018 (Atco)	WEA		8.98	BLP 30
★	28	12	PETER GABRIEL Security Geffen GHS 2011 (Warner Bros.)	WEA		8.98		64	64	41	ALABAMA Mountain Music RCA AFL1-4229	RCA	▲	8.98	CLP 1	★	107	3	LEE RITENOUR Rit/2 Elektra 60186	WEA		8.98	
★	30	11	KOOL AND THE GANG As One De-Lite DSR 8505 (Polygram)	POL		8.98	BLP 12	★	75	5	KISS Creatures Of The Night Casablanca NBLP 7270 (Polygram)	POL		8.98		100	104	MISSING PERSONS Missing Persons Capitol DLP 15001	CAP		4.98		
★	31	13	ABC The Lexicon Of Love Mercury SRM-1-4059 (Polygram)	POL		8.98		★	91	35	TOTO Toto IV Columbia FC 37728	CBS	●			101	101	BILLY SQUIER Don't Say No Capitol ST 12146	CAP	▲	8.98		
★	32	8	DIONNE WARWICK Heartbreaker Arista AL 9609	IND		8.98	BLP 13	★	NEW ENTRY	BARRY MANILOW Here Comes The Night Arista AL 9610	IND		8.98		102	102	THE MOTELS All Four One Capitol ST-12177	CAP	●	8.98			
★	43	2	SPEAK OF THE DEVIL Ozzy Osbourne Jet 2X2 38350 (Epic)	CBS				68	54	26	GLENN FREY No Fun Aloud Elektra E1-60129	WEA		8.98		★	130	5	VARIOUS ARTISTS Annie: Children's Christmas Columbia CR 38168	CBS			
★	33	34	OLIVIA NEWTON-JOHN Olivia's Greatest Hits, Vol. 2 MCA MCA 5347	MCA	▲	8.98		69	56	10	DIRE STRAITS Love Over Gold Warner Bros. 1-23728	WEA		8.98		★	NEW ENTRY	ABBA The Singles Atlantic 80036	WEA		8.98		
★	46	3	THE J. GEILS BAND Showtime EMI/America SO 17087	CAP		8.98		70	70	8	WAYLON AND WILLIE WW II RCA AHL1-4455	RCA		8.98	CLP 10	105	105	ROYAL PHILHARMONIC ORCHESTRA CONDUCTED BY LOUIS CLARK Hooked On Classics RCA AFL1-4194	RCA	▲	8.98		
★	40	3	JOHN LENNON The John Lennon Collection Geffen GHSP 2023 (Warner Bros.)	WEA		9.98		71	71	24	EDDIE MONEY No Control Columbia FC 37960	CBS	●										
★	36	36	LAURA BRANIGAN Branigan Atlantic SD 19289	WEA		8.98																	

★ Superstars are awarded to those products demonstrating the greatest sales gains this week. ★ Stars are awarded to other products demonstrating significant gains for the week. ● Recording Industry Assn. of America seal for sales of 500,000 units (seal indicated by dot). ▲ Recording Industry Assn. of America seal for sales of 1,000,000 units (seal indicated by triangle).

DECEMBER 18, 1982, BILLBOARD

Industry Events

A weekly calendar of upcoming conventions, awards shows, seminars and other notable events.

Jan. 6-9, **Consumer Electronics Show**, Las Vegas Convention Center.

Jan. 13-26, **National Assn. Of Jazz Educators** convention, Hyatt Regency, Kansas City.

Jan. 20-22, **Billboard's** radio programming convention, Huntington Sheraton Hotel, Pasadena, Calif.

Jan. 21-23, **National Assn. of Music Merchants Winter Market**, Anaheim Convention Center, Anaheim.

Jan. 24-28, **MIDEM**, Palais des Festivals, Cannes.

Jan. 26, **Nashville Music Assn.** forum, Cannery II, Nashville.

Jan. 30-Feb. 2, **National Religious Broadcasters** convention, Sheraton Washington, Washington, D.C.

★ ★ ★

Feb. 1-3, **Country Music Assn.** board meeting, Century Plaza Hotel, Los Angeles.

Feb. 17-19, 14th annual **Country Radio Seminar**, Opryland Hotel, Nashville.

Feb. 23, **National Academy of Recording Arts & Sciences** 25th annual Grammy awards show, Shrine Auditorium, Los Angeles.

★ ★ ★

March 4-6, **Nashville Songwriters Assn. International (NSAI)** showcase (4), achievement awards ceremony and dinner (5) and symposium (5-6), Hyatt Regency, Nashville.

Mar. 6-9, **International Tape/Disc Assn. (ITA)** seminar, Diplomat Hotel, Hollywood, Fla.

March 10-12, **American Choral Directors** convention, Hyatt Regency, Nashville.

March 13-15, **Ohio Cable Television Assn.** annual convention and trade show, Hyatt Regency, Columbus.

March 15-18, **Audio Engineering Society's** 73rd convention, POC Congress Centre, Eindhoven, Holland.

March 16, **National Music Publishers' Assn.** Song Awards, Hermitage Hotel, Nashville.

Chrysalis Mulls Switch

• Continued from page 1

his resignation would accompany any new branch linkup, mirroring Licata's long-term commitment to independent distribution.

Also yet to be determined is the fate of the 54 other employees on Chrysalis' American payroll. Informed sources says as many as 75% of that contingent may be pink-slipped as of Dec. 22, and a rumored consolidation of Chrysalis' label and visual programming arms in its New York offices would reportedly later relieve over 90% of the existing staff of their jobs.

That scenario is reportedly viewed with a sense of irony by label staffers, since the label has just captured the No. 1 position on the Hot 100 via Toni Basil's "Mickey," since displaced by Hall & Oates on this week's chart.

Chrysalis originally began its American market life as a separate label under an early '70s pact with Warner Bros. Records. Ellis and Wright then left the Warner fold in September, 1976, to work through a network of independent distributors.

Momentum Builds For CD Bow

• Continued from page 1

block. There seems to be a general consensus that accommodation will be reached.

The only plants currently manufacturing digital disks are in Tokyo, where both Sony and Denon have facilities, and in Hanover, Germany, where the Phonogram plant is located.

CBS will bring in 15 to 20 titles initially, says a label spokesman. These will offer a selection of musical genres, although the concentration will be on classics. Pricing policies are still under discussion, he adds.

Distribution of the disks will not be through CBS Records branches, but will be handled by Sony audio distributors, with high-end audio outlets the prime retail targets during early phases of the marketing drive.

Several hundred stores are expected to carry the disks and the players, says Michael Schulhof, vice chairman of the Sony Corp. of America. He expects that CBS branches will take on the disks once a sufficiently large universe of players is in the marketplace.

Schulhof says the price of the CD players, says Michael Schulhof, director of the Sony Corp. of America. He expects that CBS branches will take on the disks once a sufficiently large universe of players is in the marketplace.

No decision has yet been made on the location for the plant CBS/Sony plans to set up in the U.S. Some \$20 million has been earmarked for the facility, which is expected to be in operation by mid 1984. Schulhof says a "capacity in excess of 10 million disks a year" is envisioned within one or two years after operations are begun.

While settling near or in current CBS Records facilities is not ruled out, the Sony executive says tax incentives offered by a host state will be a big consideration. A "good labor force and communications" are other factors.

The Sony distribution facility is also expected to be marketing Telarc CD product by mid-spring of 1983. The label, a leading audiophile line, expects to start marketing with more than 15 titles, and "perhaps as many as 30," says Robert Woods, vice president.

Telarc is currently busy transferring its digital tapes, recorded under the Soundstream process, to the format required for Sony transfer to disk. Essentially, this involves con-

verting the digital information from the Soundstream standard of 50kHz to the Sony/Philips 44.1 kHz. The label is using a Studer "Lagadec" converter, which voids the need for analog as a transfer medium.

Woods hopes that the label's current list price of \$17.95 can be maintained for the CD versions, but he points to high costs of production. Current prices for custom pressing in Sony's Tokyo plant is in the area of \$2.50 a disk, he says, plus packaging and shipping costs.

Denon, which along with other companies will stress the digital disk at the upcoming CES show (separate story, page 28), expects to have its software on the market here late in the first quarter of 1983.

Disks manufactured in its own Japanese plant will be distributed by Denon at first to a group of about 300 audio dealers nationwide, says Eric Fossum, vice president of marketing. A number of "quality image" record stores will also be included, he adds. List price of records should not exceed \$25 as "an upper limit," says Fossum.

Denon is also said to be in negotiation with a number of other labels on the possibility of handling pressing for them in its Japanese plant.

Typical of the attitude of other major U.S. label groups that have not yet committed to CD is that of Warner Communications. Senior vice president Elliot Goldman admits to "ongoing conversations with a number of companies." He tells of strong interest in the technology throughout his company, and is hopeful of "some resolution" within the next "four to six weeks."

At PolyGram Records, Guenter Hensler, president and chief operating officer, says he is pleased that "CBS is joining the Compact Disc system," and expresses confidence "that other companies will follow."

However, he holds out no prospect that his company's U.S. timetable will be altered. "It will be crucial to have a great variety of

Franklin Mint Recording Unit

• Continued from page 8

cassette production for the time being to emanate from the U.S., where duplication is done by Specialty in Pennsylvania and PRC in Indiana.

The Mint's U.S. pressing facilities are Presswell in New Jersey and Europadisk in New York. Just named for Canada is CRC in Toronto.

This year was also eventful in that the division offered its first non-record item, a \$4,500 stereo outfit, of which Walker claims several hundred were sold. It consists of a Sony tape deck, a Crown pre-amp, amplifier and tuner and Kef speakers (a model not available in the U.S. through other sources). Payment is made in 24 installments.

As for its relationship with the WEA labels, Walker notes that while they've been very cooperative in advice when sought, both divisions function independently, and when product is licensed from them, the dealings are similar to those with other companies.

Walker works with a staff of 12, with many support functions provided by a centralized Franklin Mint system. The Mint's other product lines consist of various collectibles, including specially-struck coins, books and porcelain figurines.

IRV LICHTMAN

Vox Jox

• Continued from page 18

★ ★ ★

Carroll, Schwartz & Groves, the firm headed by modern music mogul Rick Carroll, has been signed to consult Sandusky's KBPI Denver, KDKB Phoenix and KWFM Tucson, according to Sandusky Broadcast president Toney Brooks. The firm, which already consults Sandusky's KEGD Dallas, will not consult the company's Seattle outlet KZAM, as they already handle competing KYYX. . . . Les Tracy leaves the KZAP Sacramento p.d. position to fill the programming vacancy at KOME San Jose. No word on a replacement at KZAP. . . . And WQXI FM (194) has finally filled that night shift with Lisa Smith from WOWD Tallahassee, who'll be using the name Christie Tanner.

repertoire available from the start," he says in a prepared statement. "Due to limited production capacities, this must be well organized to avoid early consumer confusion and disappointment; in our view it is preferable to delay a few months rather than go into it prematurely."

Sony Mum On 'Single' Sources

• Continued from page 3

grams will be introduced in January, simultaneous with the Sony single release.

Embassy sales vice president Bob Cook says, "We're extremely excited about the concept. We think it may help sell full-length product." He credits MTV with recognizing a potential market for music video programming, one which now may be tapped by software merchandisers.

Capitol's Bob Hart calls the video singles program "an interesting concept," and adds that EMI Music Video has decided to release the Duran Duran songs "to test the waters."

Interestingly, it is unlikely that most traditional promotional video clips will end up on video singles, through Sony or the record companies themselves, due to contractual arrangements with artists. Although many labels surveyed express interest in the concept, they add that it raises many questions.

"Contractually, promotional clips are for promotion only," points out A&M's Burt Miller. "If you want to sell them, you're opening a can of worms."

"We're not in a position to offer promotional clips for sale," adds Warner Bros. Records' Jo Bergman.

One licensing arrangement announced previously is between Sony and video artist/musician Jesse Rae, recently signed to CBS Records. The agreement was made through Rae's production company, Scotland Video. In fact, only programming from independent sources or that originally developed for sale has so far been made available to Sony for its video singles program.

These videotapes, to be released beginning in January, will range in length from 18 to 22 minutes and retail for between \$9.95 and \$19.95, according to a Sony spokesman. It is expected, however, that VHS versions will be significantly higher-priced. Sony launched its video software division primarily as a way to promote the Beta format, and is timing video singles' introduction to coincide with the release of Beta-format stereo hardware from Sony and other Beta licensees.

Bubbling Under The HOT 100

- 101—JUMP, Loverboy, Columbia 38-03346
- 102—NASTY GIRL, Vanity 6, Warner Bros. 7-29908
- 103—GOT TO BE THERE, Chaka Khan, Warner Bros. 7-29881
- 104—THE WALK, The Time, Warner Bros. 7-29856
- 105—NIPPLE TO THE BOTTLE, Grace Jones, Island 7-99963 (Atco)
- 106—DOO WA DITTY, Zapp, Warner Bros. 7-29891
- 107—PEEK-A-BOO, Devo, Warner Bros. 7-29931
- 108—IT'S RAINING MEN, The Weather Girls, Columbia 38-03354
- 109—HE WAS REALLY SAYING SOMETHING, Bananarama, London 201 (Polygram)
- 110—IF THIS WORLD WERE MINE, Cheryl Lynn, Columbia 18-03204

Lifelines Births

Girl, Tess Elizabeth, to Leslie Ann and Edward Grossi, Nov. 22 in Morristown, N.J. He is vice president of Jem Records.

★ ★ ★

Girl, Christin Marie, to Teresa and Martin Richards, Nov. 21 in Atlanta. Grandfather is Scott Cameron, who manages Muddy Waters and Willie Dixon.

★ ★ ★

Boy, Caston Ryan, to Cheri and Jimmy Levine, Nov. 30 in Los Angeles. He is a staff producer for Out Of Key Productions in Chicago.

★ ★ ★

Boy, William Parker, to Bunny and Chip Peay, Nov. 22 in Nashville. He is president of Chip Peay Music.

Marriages

Jack Leitenberg to Marion Orr, Dec. 5 in New York. He is press and record company liaison for The Bottom Line. She is production coordinator for CBS artist Bob James.

Deaths

Marty Robbins, 57, a country entertainer for more than 30 years, of cardiac arrest Dec. 8 in Nashville following heart surgery (separate story, page 8).

★ ★ ★

Tommy Cogbill, 50, a celebrated r&b-oriented electric bass player, of a massive stroke Dec. 7 in Nashville. Cogbill's distinctive bass sound was heard on numerous hits cut in the studios of Memphis, Nashville and Muscle Shoals. He also produced such records as Neil Diamond's "Holly Holy" and Merrilee Rush's "Angel Of The Morning."

★ ★ ★

David Blue, 41, a fixture on the folk-rock scene since the early 1960s, of a heart attack Dec. 2 in New York. He recorded eight albums for Elektra, Reprise and Asylum.

★ ★ ★

G. Robert Fine, 60, an innovator in the stereo field, of a heart ailment Dec. 1 in Boston (separate story, page 28).

★ ★ ★

Jack Wilcher, a pioneer on the radio jingle field, of congestive heart failure Nov. 24 in Vero Beach, Fla. He is survived by his wife, Louise; two daughters, Jennifer Hodgins and Cindy Lou King; and a son, Charles.

Bubbling Under The Top LPs

- 201—OZZY OSBOURNE, Mr. Crowley, Jet 828-37640 (Epic)
- 202—VARIOUS ARTISTS, A Country Christmas, RCA CPL1-4396
- 203—SOUNDTRACK, Brimstone and Treacle, A&M SP 4915 (RCA)
- 204—CAROL HENSEL, Carol Hensel's Exercise and Dance Program, Vol. 3, Vintage VN13004 (Mirus)
- 205—CULTURE CLUB, Kissing To Be Clever, Virgin/Epic ARE 38308
- 206—AL DIMEOLA, Tour De Pource "Live", Columbia FC 38373
- 207—LENE LOVICH, No Mans Land, Stiff/Epic ARE 38399
- 208—SAMMY HAGAR, Rematch, Capitol ST 12238
- 209—RODNEY FRANKLIN, Learning To Love, Columbia FC 38198
- 210—MILLIE JACKSON, Hard Times, Spring SP1-6737 (Polygram)

TOP LPs & TAPE

POSITION 106-200

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THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, No. (Dist. Label)	Dist. Co.	RIAA Symbols	Suggested List Prices LP, Cassettes, 8-Track	Black LP/ Country LP Chart
106	110	7	ORIGINAL CAST Cats Geffen 2GHS 2017 (Warner Bros.)	WEA		16.98	
107	82	15	EVELYN KING Get Loose RCA AFL1-4337	RCA		8.98	BLP 8
108	108	4	GEORGE HARRISON Gone Troppo Dark Horse 1-23734 (Warner Bros.)	WEA		8.98	
109	109	40	WILLIE NELSON Always On My Mind Columbia FC 37951	CBS			CLP 3
110	112	6	HANK WILLIAMS JR. Greatest Hits Elektra/Curb 1-60193	WEA		8.98	
111	111	446	PINK FLOYD Dark Side Of The Moon Harvest SMAS 11163 (Capitol)	CAP		8.98	
112	92	10	UTOPIA Utopia Network 60183 (Elektra)	WEA		8.98	
113	113	28	GAP BAND Gap Band IV Total Experience TE-1-3001 (Polygram)	POL		8.98	BLP 18
121	4	4	CHILLWACK Opus X Millennium BXL1-7766 (RCA)	RCA		8.98	
115	117	3	CON FUNK SHUN To The Max Mercury SRM 1-4067 (Polygram)	POL		8.98	BLP 17
116	116	23	ROBERT PLANT Pictures At Eleven Swan Song SS 8512 (Atlantic)	WEA		8.98	
143	3	3	THE OAK RIDGE BOYS Christmas MCA MCA 5365	MCA		8.98	CLP 13
118	120	27	AIR SUPPLY Now And Forever Arista AL 9587	IND		8.98	
119	119	30	.38 SPECIAL Special Forces A&M SP 4888	RCA		8.98	
120	124	25	SOUNDTRACK E.T. MCA MCA 6109	MCA		9.98	
128	6	6	FRIDA Something's Going On Atlantic 80018-1	WEA		8.98	
122	122	18	STEVE WINWOOD Talking Back To The Night Island ILPS 9777 (Warner Bros.)	WEA		8.98	
123	73	7	ANDY SUMMERS AND ROBERT FRIPP I Advance Masked A&M SP 4913	RCA		8.98	
124	83	17	MICHAEL McDONALD If That's What It Takes Warner Bros. 23703	WEA		8.98	BLP 37
125	118	19	THE GO GO'S Vacation I.R.S. SP 70031 (A&M)	RCA		8.98	
126	126	19	DONNA SUMMER Donna Summer Geffen GHS 2005 (Warner Bros.)	WEA		8.98	BLP 53
136	29	29	DURAN DURAN Rio Capitol ST 12211	CAP		8.98	
128	85	10	PINK FLOYD The Wall Columbia PC2 36183	CBS			
129	123	13	KIM CARNES Voyeur EMI-America SO 17078	CAP		8.98	
130	132	57	OZZY OSBOURNE Diary Of A Madman Jet FZ 37492 (Epic)	CBS			
140	4	4	ANNE MURRAY Greatest Hits Capitol SO 12225	CAP		8.98	CLP 57
138	3	3	CRYSTAL GAYLE True Love Elektra 60200	WEA		8.98	
133	133	4	ELVIS PRESLEY The Elvis Medley RCA AHLJ-4530	RCA		8.98	
134	134	66	WILLIE NELSON Willie Nelson's Greatest Hits And Some That Will Be Columbia KC 2 37542	CBS			CLP 22
135	135	4	THE JAM The Bitterest Pill I Ever Had To Swallow Mercury PKL 506 (PolyGram)	POL		5.98	
136	137	27	LARRY ELGART AND HIS MANHATTAN SWING ORCHESTRA Hooked On Swing RCA AFL1-4343	RCA		8.98	

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, No. (Dist. Label)	Dist. Co.	RIAA Symbols	Suggested List Prices LP, Cassettes, 8-Track	Black LP/ Country LP Chart
137	127	71	STEVIE NICKS Bella Donna Modern Records MR 38139 (Atco)	WEA		8.98	
146	3	3	LITTLE STEVEN AND THE DISCIPLES OF SOUL Men Without Women EMI-America ST 17086	CAP		8.98	
139	139	62	KOOL & THE GANG Something Special De-Lite DSR 8502 (Polygram)	POL		8.98	
140	142	33	VAN HALEN Diver Down Warner Bros. BSK 3677	WEA		8.98	
141	131	29	RICHARD SIMMONS Reach Elektra EI-60122	WEA		10.98	
142	87	7	PAT TRAVERS Black Pearl Polydor PD-1 6361 (Polygram)	POL		8.98	
143	145	21	KENNY ROGERS Greatest Hits Liberty LOO 1072	CAP		8.98	CLP 34
157	88	88	OZZY OSBOURNE Blizzard Of Ozz Jet JZ 36812 (Epic)	CBS			
145	147	61	POLICE Ghost In The Machine A&M SP-3730	RCA		8.98	
146	151	55	LOVERBOY Loverboy Columbia JC 36762	CBS			
181	6	6	THE FIXX Shattered Room MCA MCA 5345	MCA		8.98	
148	96	23	POINTER SISTERS So Excited Planet BXL1 1055 (RCA)	RCA		8.98	BLP 71
149	97	91	ALABAMA Feels So Right RCA AHL1-3930	RCA		8.98	CLP 21
150	152	13	DEF LEPPARD High & Dry Mercury SRM-1-4021 (Polygram)	POL		8.98	
151	125	12	DURAN DURAN Carnival Capitol SLP-15006	CAP		4.98	
152	NEW ENTRY	NEW ENTRY	THE WAITRESSES I Could Rule The World If I Could Only Get The Parts Polydor PX-1-507 (Polygram)	POL		5.98	
153	153	32	MELISSA MANCHESTER Hey Ricky Arista AL 9574	IND		8.98	
164	2	2	CUT Golden Earring 21 Records T 119304 (Polygram)	POL		8.98	
155	155	70	AL JARREAU Breakin' Away Warner Bros. BSK 3576	WEA		8.98	BLP 75
156	156	12	YAZ Upstairs At Eric's Sire 1-23737 (Warner Bros.)	WEA		8.98	
168	4	4	THE OUTLAWS Greatest Hits Arista AL 9614	IND		8.98	
158	160	6	MELBA MOORE The Other Side Of The Rainbow Capitol ST 12243	CAP		8.98	BLP 26
159	129	16	BAD COMPANY Rough Diamonds Swan Song 90001-1 (Atlantic)	WEA		8.98	
160	NEW ENTRY	NEW ENTRY	JOHN COUGAR Nothin' Matters and What If It Did Riva 7403 (Polygram)	POL		8.98	
161	141	39	SCORPIONS Blackout Mercury SRM-1-4039	POL		8.98	
162	163	4	CHARLENE Used To Be Motown 6027 ML	IND		8.98	BLP 48
163	103	13	AEROSMITH Rock In A Hard Place Columbia FC 38061	CBS			
164	167	58	THE J. GEILS BAND Freeze-Frame EMI-America SOO-17062	CAP		8.98	
165	154	53	JOAN JETT AND THE BLACKHEARTS I Love Rock 'N' Roll Boardwalk NB1-33243	IND		8.98	
166	148	17	SOUNDTRACK Fast Times At Ridgemont High Full Moon/Asylum 601581 (Elektra)	WEA		12.98	
176	30	30	NEIL DIAMOND 12 Greatest Hits Vol. II Columbia TC 38068	CBS			
168	100	5	JERRY GARCIA Run For The Roses Arista AL 9603	IND		8.98	

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, No. (Dist. Label)	Dist. Co.	RIAA Symbols	Suggested List Prices LP, Cassettes, 8-Track	Black LP/ Country LP Chart
177	3	3	MOVING PICTURES Days Of Innocence Network EI-60202 (Elektra)	WEA		8.98	
170	158	6	KATE BUSH The Dreaming EMI-America ST 17084	CAP		8.98	
171	171	5	LYNYRD SKYNYRD Best Of The Rest MCA MCA 5370	MCA		8.98	
172	172	22	KENNY ROGERS Love Will Turn You Around Liberty LO 51124	CAP		8.98	CLP 32
173	173	3	CHIC Tongue In Chic Atlantic 80031	WEA		8.98	
174	174	15	JOAN JETT AND THE BLACKHEARTS Bad Reputation Boardwalk NB 33251-1	IND		8.98	
175	170	24	PETE TOWNSHEND All The Best Cowboys Have Chinese Eyes Atco SD 38149 (Atlantic)	WEA		8.98	
176	175	10	SHEENA EASTON Madness, Money And Music EMI-America ST 17080	CAP		8.98	
177	179	3	DEPECHE MODE A Broken Frame Sire 1-23751 (Warner Bros.)	WEA		8.98	
178	178	21	BILLY IDOL Billy Idol Chrysalis CHR 1377	IND		8.98	
179	NEW ENTRY	NEW ENTRY	RICK SPRINGFIELD Wait For Night RCA AFL1-4235	RCA		8.98	
180	144	35	HAIRCUT ONE HUNDRED Pelican West Arista AL 6600	IND		6.98	
181	NEW ENTRY	NEW ENTRY	GEORGE CLINTON Computer Games Capitol ST 12246	CAP		8.98	BLP 34
182	187	3	ALPHONSE MOUZON Distant Lover Highrise HR100AE	IND		8.98	BLP 36
190	2	2	NEW DIRECTIONS Tavares RCA AFL1-4357	RCA			BLP 44
184	169	22	ELVIS COSTELLO Imperial Bedroom Columbia FC 38157	CBS			
185	185	28	RICKY SKAGGS Waitin' For The Sun To Shine Epic FE 37193	CBS			CLP 17
186	106	17	GEORGE THOROGOOD & THE DESTROYERS Bad To The Bone EMI-America ST-17076	CAP		8.98	
187	NEW ENTRY	NEW ENTRY	BILL COSBY Bill Cosby Himself Motown 6026 ML	IND		8.98	BLP 65
188	194	14	TALK TALK The Party's Over Liberty ST-17083	CAP		8.98	
189	159	19	ZAPP Zapp II Warner Bros. 1-23583	WEA		8.98	BLP 23
190	115	10	RICKY SKAGGS Highways And Heartaches Epic FE 37996	CBS			CLP 2
191	183	27	ROXY MUSIC Avalon Warner Bros. 1-23686	WEA		8.98	
192	191	37	IRON MAIDEN The Number Of The Beast Capitol ST-12202	CAP		8.98	
193	182	33	ELTON JOHN Jump Up Geffen GHS 2013 (Warner Bros.)	WEA		8.98	
194	193	30	SQUEEZE Sweets From A Stranger A&M SP 4899	RCA		8.98	
195	184	113	THE POLICE Zenyatta Mondatta A&M SP 3720	RCA		8.98	
196	195	3	POCO Ghost Town Atlantic 80008	WEA		8.98	
197	196	24	REO SPEEDWAGON Good Trouble Epic FE 38100	CBS			
198	180	4	DONNIE IRIS The High And The Mighty MCA MCA 5340	MCA		8.98	
199	199	16	MICHAEL MURPHY Michael Martin Murphy Liberty LT 51120	CAP		8.98	CLP 45
200	161	8	THE BLASTERS Over There—Live At The Venue, London Slash 1-23735 Warner Bros.	WEA		5.99	

DECEMBER 18, 1982, BILLBOARD

TOP LPs & TAPE

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Steve Winwood	122
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BACKSTAGE PASS—Michael McDonald chats with Marilyn McCoo and Rex Smith following his recent guest spot on "Solid Gold."

NBC-TV Planning New Late-Night Rock Series

• *Continued from page 3*

ciates, expected to announce new station pickups shortly.

Marshall will produce the shows, to be taped before live audiences using packages of three or four bands each week. Stereo simulcasts are also planned for available markets.

Given pop video's recent gains in the cable realm, and the success of syndicated music packages at a time when prime time network programming has continued its traditional avoidance of rock, even the partial involvement of NBC marks somewhat of a shift in network receptivity.

Interestingly, the new Alive/Marshall Arts venture revives the concert format that that network approved for such '70s late night rock entries as "The Midnight Special" and "Don Kirshner's Rock Concert."

According to Bob Emmer, executive producer (with Alive chief Shep Gordon) of the show, the decision to buck tv's current domination by video and film clips supplied by labels was an early one. "Neal, Shep and I are strong believers that with all the clips now circulating to different shows, there's no more spontaneity in the shows, and little need to tune into them," he says. "You know if you miss a clip on one show, you'll see it again some place else."

In addition to the concert focus, Emmer also stresses the new show's

MCA Curtails Songbird Label

• *Continued from page 4*

ords are sold at concerts—artists can buy them from labels for \$3 or \$3.50, then re-sell them. With our expenses, we couldn't do that. We have to pay union scale to session musicians, and yet some of the best records we made were not accepted by Christian bookstores."

Songbird product by Merle Haggard and Willie Nelson, in particular, was resisted by owners of Christian bookstores, a few of whom are even skeptical about Mandrell's faith, Foglesong says.

"If Willie Nelson sings 'Family Bible,' who's to judge that he doesn't mean it? And why only have MOR or pop packages on records? Why not country? If we're only going to sell to other Christians, then we're not doing a very good job of spreading the word."

determination to blend unknown new acts with familiar bands. And the use of several groups on each segment won't be left to arbitrary selection from who's available; wherever possible, bands sharing similar styles or having some prior musical collaboration will be integrated into the shows to allow special jams and duets. Emphasizing unique partnerships, or new material, these will probably carry a capsule heading as "Magic Moments."

Emmer says stereo simulcasting will be sought in as many markets as possible, and that retail merchandising ties will also be promoted, possibly with third party cross-merchandising via any national sponsors who sign on with the package.

As for the program scheduling, Emmer says "Midnight Hour" will go "day and date" nationally rather than bicycle shows from market to market.

Established rock artists will also serve as hosts, rather than any permanent non-musical personality, and Emmer projects an emphasis on AOR acts while leaving the door open for new music bands to perform.

The collaboration between Alive and Marshall ties two firms with substantial tv rock experience. Alive produced the first commercial videocassette, Blondie's "Eat To The Beat," as well as an ABC-TV special for Alice Cooper ("Welcome To My Nightmare"), a Teddy Pendergrass special for HBO, and five concert specials for MTV, along with projected video software spinoffs for some of these. Marshall produced last year's historic Rolling Stones pay-per-view cable concert; a recently taped Crosby, Stills and Nash concert for MCA/Universal pay tv distribution; and a Steve Miller Band simulcast special.

NARM Profile

• *Continued from page 3*

representing an increase from 33.2% three years ago and 36% in 1980. At the same time, the percentage of 8-tracks sold fell to 23.3% in 1981 from 47.7% in 1979 and 39.6% in 1980.

Specifically, retailers reported that they merchandised cassettes over 8-tracks by a margin of 78.4% to 21.6%. Rackjobbers said the figure was 73.2% to 26.8%; one-stops, 93.6% to 6.4%; and independent distributors, 86.3% to 13.7%.

LEO SACKS

Inside Track

J. William "Bill" Denny, oldest scion of the late Jim Denny, seminal c&w figure, leaves Cedarwood Publishing (founded by his father) Jan. 1 to become president of the Nashville Gas Co. He was appointed to that post by the utility's board Wednesday (8). Denny would neither confirm nor deny rumors of the sale of Cedarwood, a Nashville major for three decades. The elder son of the late WSM talent booker owns the firm along with his stepmother, Donny Denny, another Grand Ole Opry graduate; his brother, John, a Cedarwood vice president; and one other holder of a small number of shares. Officially, Cedarwood is to be operated day-to-day by John Denny and Michael Heaney. Denny will remain a partner in Nashville Tape Corp., a cassette and 8-track duplicator, and owner of Hatch Show Print Co.

Circle your calendar for June 2-4 at the Western Merchandisers' convention in Amarillo, the Marmaduke clan's home base. It's their first in several years. . . . Sign Of The Times: Track has been getting calls from industry vets who were fired over the last two years' decline but were able to latch onto other posts. Now those jobs have died with the economic crunch and they want to know if there are openings in the industry. . . . Former Capitol Records' jack-of-all-trades Dan Davis, who has ranged from creative services to video, will soon be taking over Joe Cohen's NARM duties so Cohen can play free safety in a more marketing-oriented slot promised him months ago by the board of directors.

CBS, according to Santa Maria and L.A. sources, has closed its warehousing facilities there. Merrill Lynch Realty is still trying to sell the one-time manufacturing facility. . . . Track happy to report that Soul Train's creator/executive producer/MC Don Cornelius is back working from his Laurel Canyon diggings after his serious neurological surgery (Billboard, Dec. 11).

Record Bar president Barrie Bergman will be honored with the American Jewish Committee's Human Relations award Jan. 29 at the Sheraton Center, New York. Columbia's Bob Sherwood chairs the event. . . . Motown Records' president Jay Lasker took time during his hookup by phone with all of the label's North American distributors to pledge the Berry Gordy labels would continue their link with indies, which has lasted more than 20 years. It was Motown's first North American hookup, precipitated by Bill Cosby's comedy album breakout.

Look for veteran jazz producer Bob Thiele to bring his labels to CBS under a pressing and distribution pact. . . . Former Warner Bros. Publications and Cherry Lane Music print executive Steve Spooner is turning performer with a new band, Wink, currently on Long Island recording. . . . A groundswell building up from publishers who are being asked to okay performance-free guarantees for promo tapes which will be used on MTV. Publishers feel such a no-pay clearance would be precedential and start radio asking for the same kind of freebie.

Published reports that Asia's debut album was the biggest selling album in 1982 are not sitting well with PolyGram, which claims that John Cougar's "American Fool" has sold 2.5 million, 500,000 more than Asia's. . . . Rumor hath Mario DeFelippo moving south from his post as chief of Canadian Handleman activities to take a major post in the Clawson, Mich. home base.

New music impresario Jim Fouratt's new once-a-week

On The Waterfront club in New York hit a snag on the second night it was open. It was raided by the cops, because the River Club, the disco Fouratt took over on Wednesday nights, allegedly does not have a valid liquor license. Fouratt is looking for another venue for his shows.

Will 1983 be remembered as the year in which industry wholesaling legend Johnny Kaplan stepped down as executive vice president of the racking giant? . . . The VSDA advisory board huddles Jan. 5 in Las Vegas, with new faces on the video retailers' board: Linda Rosser, Entertainment Systems Of America, Phoenix; Video Station's founder George Atkinson; Steve Goodman, Video Warehouse, Atlanta; Jack Messer, Video Vault, Cincinnati; John Pough, Video Cassettes Unlimited, Santa Ana, Calif.; Richard Bailey, Video Spectrum, New Orleans and Robert Singer, Video Entertainment Centers, Denver.

CBS Records has informed clients that no more recording sessions will be held at its studios in New York after Jan. 1. This expected closure of recording facilities is reflected in a new contract with CBS engineers, which no longer provides for studio recording. Members of Local 1212 of the IBEW have ratified the three-year pact. Now, CBS is reported ready to sell off a number of consoles and other excess studio equipment. . . . Isn't Nashville's Dick Blake Agency about to join forces with booking giant ICM in New York? Unconfirmed rumors have ICM acquiring Blake's operation, which books and promotes Barbara Mandrell, Ronnie Milsap, the Statler Brothers and Ricky Skaggs, among others.

Edited by JOHN SIPPEL

Back Track

30 years ago this week: NBC unveiled a kinescope process, and Bing Crosby Enterprises was readying another magnetic tape innovation. . . . The Sands, Las Vegas, bowed with major-demo Jack Entratter shelling out an unheard-of \$50,000 to fly in media folk for the three-day soiree. . . . The first opera was telecast from the Met, New York. . . . Bud Fraser moved from Capitol Chicago branch manager to head of merchandising for the label. . . . Simon & Schuster started the Little Golden kidisk singles at 35 cents. . . . Lester Bihari started Meteor Records, a Memphis r&b label.

20 years ago this week: The "First Family" album was nearing three million and "My Son The Folk Singer" one million. . . . Jimmy Petrillo's reign as AFM titan ended when Barney Richards topped him by 95 votes for Local 10, Chicago, prexy. . . . Liberty called in its fieldmen, who included Lee Mandel, Rick Frio and Bud Dain.

10 years ago this week: Jay-Kay Distributing, Dallas, shuttered, with Jack Bernstein of All-Tapes nabbing most of the lines. . . . Dick Sherman appointed Bell Record Coast topper. . . . Keith Holzman appointed Coast chief of studios and production for Elektra. . . . Steve Popovich upped to Epic's national promo boss. . . . Bernie Mitchell was named president of U.S. Pioneer Electronics.

RETAIL MONOPOLY CHARGE DENIED

Zoslaw Ruling Sets Precedents

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price from distributor competitors on the basis that higher prices would adversely affect sales for those suppliers as compared to lower prices vendors. Here, the judges invoked the Sherman Act as encouraging such competition.

Other developments that augur new trade precedents include:

- The Circuit Court threw out the contention that conspiracy occurred, explaining that if distributors united to favor certain big accounts, they would limit their own retail outlet universe. The court pointed out that the late Joel Friedman, WEA's founder/president, said in his deposition that his organization "viewed the buying and marketing practices of chain store retailers as a threat to distributors."

- Just because the distributor defendants participated in NARM meetings did not prove the existence of a cartel, the court said. The

Zoslaws contended that distributors exchanged credit data wrongfully, but the court said such a practice was "for self-protection purposes," and did not constitute price-fixing. Larger retailers received more favorable terms because of the larger volume of sales they generated, the court explained.

- Tower was not creating predatory pricing, as charged. The panel held that the Sacramento-based stores priced below the Zoslaw's "unidentified cost" but not below Tower's own variable cost.

- Capitol's refusal to deal with the Zoslaws was upheld. After shelling out \$7,500 in 1975 to settle Zoslaw claims against it, Capitol refused to again deal with the Marin store, claiming it had sold \$3,800 in merchandise in a year, with the settlement far exceeding its profit from sales to such a dealer.

- Just warehousing goods in California before shipping out to ac-

counts does not take the merchandise out of interstate commerce, the circuit judges held in negating the summary judgments accorded WEA and PolyGram by a prior San Francisco district court decision. The judges also felt that the prior court had not examined properly the extent to which the branch distribution points acted independently of corporate in pricing and marketing decisions, further weakening the previous court's holdings.

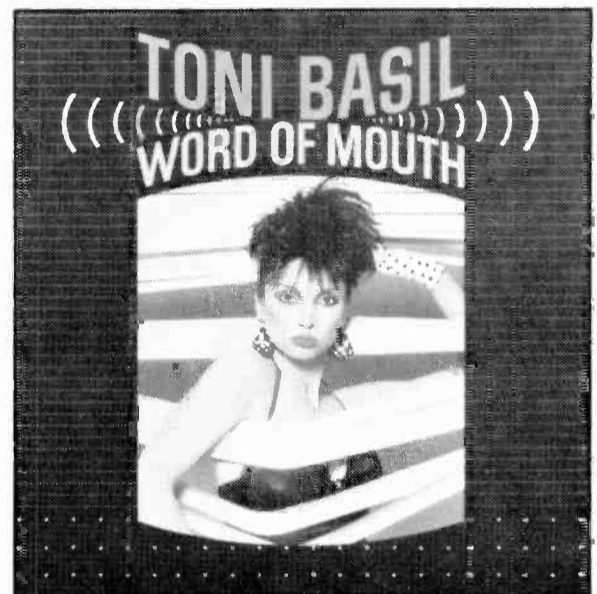
It is expected that a San Francisco District Court judge will hear the Robinson-Patman discriminatory contentions of the Zoslaws through their original attorney, Maxwell Keith, early in 1983. Defendants will be PolyGram, WEA, MCA/ABC and Tower Records. The Ninth Circuit held that Tower's ad agency, Don Robertson, was not a qualified defendant, in that it merely handled the stores' advertising and was in no way implicated in any of the charges.

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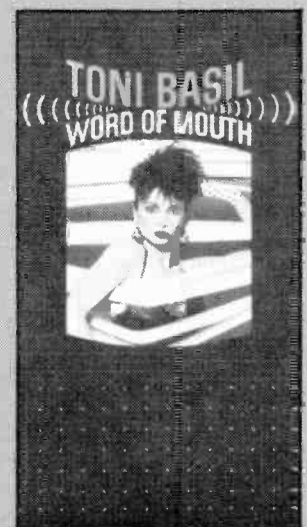
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