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## Video Game Firms Ready Formal Returns Policies

By EARL PAIGE

LOS ANGELES—Retailers of video games are expecting formal returns programs to be adopted soon by certain software manufacturers. They anticipate the announcement of at least one such program at the Consumer Electronics Show in Las Vegas this week.

The development is largely the result of intensifying competition among games makers. It's also been fueled by last month's stock market furor over disappointing Atari sales, in particular the "E.T." cartridge (Billboard, Dec. 18). But because of feverish pre-CES activity, few firms were willing to discuss details, including Activision, which is expected to show its hand at Las Vegas. Also, several manufacturers are thought likely to mull the competition's plans before unveiling their own.

Returns policies, popularly (and euphemistically) called "stock balancing plans," have been informal to date. "It's whatever you can work out with your suppliers," comments Jim Lahm of Video Cross Roads in Orange, Calif., a national video store franchisor. His view is typical.

Denver wholesaler Mike Kelley of Danjay Music & Video looks for stock balancing plans to "vary widely." He envisions one-for-ones and two-for-ones with semi-annual balancing plans. "Retailers will still  
(Continued on page 21)

## Indie Distributions Eye '83 Philosophically

By LEO SACKS

NEW YORK—Independent distributors, while "shocked" and "saddened" by the loss of Chrysalis Records, see no threat to their survival in view of the current chart success of several new indie labels.

Chrysalis formally notified its wholesalers last week that the company had concluded a new distribution pact with CBS Records. It's un-

## LATE SHOPPING RUSH CALLED KEY

# Dealers Post Modest Yule Gains

This story prepared by news editor Irv Lichtman in New York and retailing editor Earl Paige in Los Angeles.

NEW YORK—Retailers report modest gains in record and tape sales during the Christmas period, and appear grateful. Mirroring last year, a late shopping rush put many dealers over the top.

Even results that are flat compared to last year elicit encouraging words, although accounts surveyed

who are heavily into video games and accessories leave no doubt that this area channeled important dollars into their cash registers.

As predicted, cassettes were one of the season's sales heroes, in some cases matching or overcoming LP movement. Specific winners were Men At Work, Lionel Richie and Marvin Gaye, with additional momentum provided by Pat Benatar, Loverboy, Billy Squier, John Cougar, Stray Cats, Phil Collins and Don Henley.

For those carrying video games, Activision's "Pitfall" led the pack, while new player sales revived some classic cartridges like "Pac-Man."

At the 140-plus Record Bar chain out of Durham, N.C., marketing vice president Ralph King notes that until Dec. 23, business compared to last year was up only 1% or 2%, but from that point on, the rush was on.

He says Christmas period sales were eventually 16% ahead of last year, about 5.5% on a per-store basis. King says Record Bar did well with

games, but he is also "greatly encouraged" by showings in recordings, which, he adds, "will get Record Bar back in music." Since the chain's fiscal year begins in November, the December gains, he notes, "take pressure off for the remainder of the year and will mean a more aggressive promotional stance as far as recordings are concerned."

Roy Imber, operating 40 Record  
(Continued on page 82)

## \$39.95 Vid Tag Gains Momentum

By LAURA FOTI

NEW YORK—The \$39.95 price point has become the one to meet or beat in the home video market, and a number of suppliers are doing so with their new releases.

Paramount will ship "An Officer And A Gentleman" at that price, in  
(Continued on page 80)



The album Black Sabbath fans have been waiting for, Live Evil is the group's first live release. A specially priced two-LP set, it features concert versions of Black Sabbath's greatest hits including "Heaven and Hell," "Paranoid," "Iron Man" and "Voodoo." Produced by Tommy Iommi and Geezer Butler, the Live Evil street date is January 17. On Warner Bros. Records and Cassettes. 1-23742 (Advertisement)

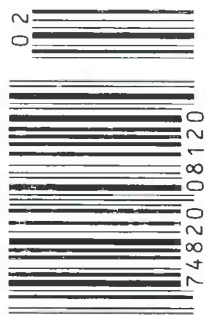
## - Inside Billboard -

- **MAJOR ACTS** with new releases due in January include Christopher Cross and Journey; both are following platinum albums last time out. Full details in Billboard's monthly Hot Product Status Report, page 4.
- **BIRCH REPORT** figures from eight markets are available for October-November and show interesting developments in several formats. Analysis and statistics appear on pages 14, 16.
- **CONSUMER ELECTRONICS** exhibitors at this week's show in Las Vegas total more than 1,000, a reflection of the broadening range of hardware and software product on display at each CES. Organizers are expecting their most successful event. Billboard's comprehensive pre-CES coverage begins on page 29.
- **NARM MEMBERS** are heading to CES, seeking signs of stabilization in the blank videotape price wars, news of formal returns policies for video games and enlightenment in the fast-growing field of home computers. Page 20.
- **RECORD RETAILERS** and their audio specialty counterparts report that consumer interest in prerecorded video has been increasing lately. But, they advise, sales patterns don't yet represent a substantial new trend. Page 3.
- **PAY-TV RESPONSE** to the Who's live telecast on their final North American concert was less than expected—around 12% of eligible households, instead of a projected 30%. But, the producer claims valuable lessons were learned for future such events. Page 3.



Look no further. The long-awaited followup to "Planet Rock" is here. Produced by Arthur Baker and John Robie (the gurus), Tommy Boy twelve-inch TB831 is your future. BEAT THIS! (Advertisement)

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## Retailers Unsure On Music Video; Still Hedge Bets On \$ Potential

This story prepared by Cary Darling in Los Angeles and Edward Morris in Nashville.

The jury is still out concerning the impact of prerecorded music video at retail. A survey of video specialty dealers and record outlets selling video shows that while there's more consumer interest than before in this type of product—especially MGM/UA's "The Compleat Beatles"—it's still difficult to tell whether this trend is permanent. For those polled, music still represents only a small part of the home video retail picture.

"Music videos began to catch on about six months ago," says John Kenfield, vice president of Video Exchange, with 28 stores in the Rocky Mountain and Midwestern states. "Before that, there was no market at all. Now that some product is in stereo, people are getting into it. Some of our older material in mono doesn't do well."

"The music videos are doing excellently," says Michael Betker, manager of the central California-based Delta Video Center. "We're doing well with 'Totally Go-Go's' and 'The Compleat Beatles.' The

Diana Ross videodisk and the Rod Stewart tape and disk did real well, as are stereo videodisks."

"We're doing quite well," says Art Lauer, co-owner with Linda Lauer of Arizona Video Cassettes stores in Phoenix and Tucson. "Every concert does well in sales and rental."

However, for every retailer who reports solid action, another has a different story to tell. "The Compleat Beatles' is doing well, but that's the exception," notes Chaz Austin, video merchandise manager at Los Angeles' Nickelodeon video and record store. "The Go-Go's should have come out six months ago when it was scheduled. Besides, Go-Go's fans are kids without video equipment. I really wouldn't call 'The Compleat Beatles' a music video. It's a story. It's more than just the music." In terms of non-rock music, Austin notes there have been exceptions to slow sales of video music, such as "An Evening with Liza Minnelli."

"We've been real disappointed with music," says Dave Milner, co-owner of Beggars Record & Video in Springfield, Mo., who hasn't ordered "The Compleat Beatles" yet. "We've had no luck at all. I don't know if it's because the music fans haven't gotten into video yet or what. There would seem to be an obvious tie. Everyone here at the store is excited about it. We got the Go-Go's and we've done a little bit with that. The Kinks' 'One For The Road'

(Continued on page 34)

## Disappointing Ratings For Live Who Pay-TV Show

By ROMAN KOZAK

NEW YORK—The live telecast of the Who's final North American concert from Toronto Dec. 17 was less successful than its producers had hoped. Projections that up to 30% of households on the U.S. pay-tv network would sign up at \$10 to \$12 each to view the event weren't met; final figures came closer to 12%.

The concert was broadcast from the Maple Leaf Gardens in Toronto, executive produced by Who manager Bill Curbishley along with Roy Baird. Potential tv audience was two million homes via SelecTV, and pay-tv operators as a Twentieth Century-Fox pay-per-view event. The Campus Entertainment Network simulcast it to 40 closed circuit

theaters around the U.S., while DIR simulcast the audio to about 100 radio stations. The concert was seen live on Canadian tv, and will be edited for sale as a U.S. cable tv special and for videocassette and videodisk release.

"Financially, we could have done better on home pay-tv market penetration," concedes Jack Calmes, producer of the event. "But I am very happy about what we learned about how to orchestrate all the windows, the radio syndication, the pay-per-view, the closed circuit, the campus closed circuit and any other form of distribution, which all had to be coordinated very closely."

At the 40 live theatre venues where the concert was seen on closed circuit big screen tv, the attendance was from 80% to SRO, says Calmes, who is a partner in the Campus Entertainment Network and president of World Showvision, the company that did the production of the concert video itself.

Calmes says the number of venues was limited because CEN wanted state-of-the-art sound and video in all the venues, to avoid the technical problems that plague closed circuit boxing events. The concert was seen on only 10 campus locations, which was a disappointment, says Calmes, caused by the date of the event, which fell during a time most colleges have their first-semester final exams.

"But nobody lost money on this," says Calmes, who adds that that it cost from \$5,000 to \$20,000 to outfit each theatre for the show, while the production cost of the concert itself

(Continued on page 80)

## Broad Agenda For IMIC

The myriad technological developments in home entertainment provide the focus of Billboard's 13th International Music Industry Conference, to be held at the Alvor Praia Hotel in the Algarve, Portugal May 2-5.

In outlining the wide-ranging topic areas for the annual forum, Lee Zhitto, Billboard publisher and IMIC director, states, "The home entertainment industry is in a state of accelerating evolution, and IMIC will be covering all facets of the industry and the inter-relationship between them, bringing participants up to date with the latest worldwide developments."

One significant theme of the panel discussions and presentations will be the role of video—not as a competitor or an alternative to audio entertainment, but as a potent means of regenerating interest in the sound-only medium.

Also high on the list of agenda topics will be updates on the international struggle against piracy and record rentals; technological developments heralding a new era of quality in audio and video media; and the broadcasting revolution signaled by the advent of cable and satellite systems.

"We are also planning panels involving the people who provide the creative heartbeat of our industry—the artists themselves—and we shall be discussing the whole multiplicity of methods by which more of our industry's product can be delivered to the consumer," Zhitto notes.

IMIC 13 will kick off Monday, May 2 with a welcoming cocktail reception. The sessions will begin on the morning of the following day. The evening of May 5 will be set aside for Billboard's Trendsetter Awards banquet.

## TDK Sets Major Changes In Its Distribution Network

By LAURA FOTI

NEW YORK—By the end of this week's Consumer Electronics Show in Las Vegas, blank tape manufacturer TDK will have a completely new distribution network in place. The company cancelled all of its previous distribution ties Dec. 15, and has been drawing up new contracts. A reorganized sales department and new regional offices are other changes.

"When we're finished, we will have reduced the number of distribu-

tors by 75%," says Doug Chatburn, TDK national sales manager. "For the past three months, I've been designing a new contract to re franchise new distributors, to straighten out and organize our market."

The reasoning behind the move, Chatburn says, is that "We perceived that without some maturity in our distribution patterns, TDK tape could not continue to be a profit incentive." TDK will continue to use distributors in such varied fields as hardware, video and accessories.

"We wanted to settle down to a clear, concise area of responsibility," says Chatburn. "The response has been just what we expected: those distributors doing a good job have been enthusiastic about our move."

Under the new program, all dis-

(Continued on page 82)

## MECHANICAL RATE RISES

NEW YORK—A higher mechanical rate, from four cents to 4.25 cents, went into effect Jan. 1 for all recordings made and distributed after that date. That holds unless the new per-minute rate, eight-tenths of a cent compared to the old three-quarters of a cent, is higher.

The four-cent rate took effect July 1, 1981, after prolonged and often bitter debate at hearings conducted by the Copyright Royalty Tribunal. As mandated by the CRT, mechanicals will increase to 4½ cents (or .85 cents per minute) on July 1, 1984 and to 5 cents (or .9 cents per minute) on Jan. 1, 1986. In 1987, a new rate structure will be determined by the CRT.

## \$68 MILLION ACQUISITION

## CBS Songs Grows With MGM/UA Deal

By IRV LICHTMAN

NEW YORK—Definitive agreement has been reached to bring the MGM/UA music publishing interests into the CBS Inc. fold (Billboard, Dec. 25). Thus CBS Songs, which will absorb the 50,000-copy-right strong company, becomes one of the major publishing entities worldwide.

To Mike Stewart, president of CBS Songs, the MGM/UA catalogs represent an "ideal blend, synergistically, into what we do have." And that is, Stewart explains, a contemporary catalog which has averaged about 13 singles on the Hot 100 in recent months. "We will also be able to take advantage of exposure

through new home entertainment technologies," he says.

The deal between CBS and MGM/UA Entertainment Co.—at \$68 million the largest outlay in dollars ever for a music publishing operation—is subject to a final accounting 90 days after closing sometime this month.

The fate of MGM/UA's current roster of 68 employees is not known, but a transition period of at least several months is expected. Stewart, however, is understood to be taking bids on a purchase of Big 3 Music, the print unit. Such major houses as Columbia Pictures Publications and Hal Leonard Publishing are among the chief interested parties.

Besides the catalog purchase aspects, other elements of the acquisition include a co-publishing agreement with MGM/UA for the rights to music created for motion picture and audio/visual productions released over the next five years.

CBS also has a first negotiation right for the distribution of MGM/UA's new movie soundtracks as recordings over the next five years. Interestingly, MGM/UA Records, essentially a logo/licensing factor, currently has a first refusal deal with Liberty/EMI, which ends early this year. It's not clear at this point whether CBS or EMI/Liberty will have first shot at the music (as yet unwritten) for the new James Bond film, "Octopussy," due for release in June.

According to informed sources, (Continued on page 73)

## Portable Disk Player Set For Bow

NEW YORK—Audio-Technica is likely to have the only product of this kind at the Consumer Electronics Show in Las Vegas this week: a portable record player—with headphones.

"Mister Disc," as the unit is called, weighs 2½ pounds and has a list price of \$169.95. It plays standard LPs and 45s with a magnetic cartridge and diamond stylus, and is powered by batteries or an adapter. There is also a "line out" jack to attach the unit to a standard stereo system. A disk stabilizer holds records in place.



Audio-Technica's "Mister Disc"

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## MUSIC IN THE AIR



HI! This is John Doremus. Suddenly it's 1983. Pundits aver that the economy has only one place to go—UP! And that would suit our airlines just fine as they start off the year with a musical bang.



TWA leads off the festivities with that gold-gathering group, America (Elektra), as famed deejay Kris Erik Stevens interviews them and plays choice repertoire... United Air Lines presents the ageless Ray Charles (Atlantic), on its Command Performance channel—and stars Roy Clark (MCA) on Countryopolitan. Deejay Mark Edwards chats amiably with Roy as the hits roll by.

Delta kicks-off 1983 by showcasing Judy Collins (Elektra), in a charming career retrospective... On a wildly different note, Singapore Airlines offers "Profiles in Greatness," a series of 3-minute chats on such diverse luminaries as Socrates, Tolstoy, Marco Polo—and Grandma Moses—voiced by Efrem Zimbalist, Jr.!



If, like me, you wake up to the good, gray Wall St. Journal, you probably read the page-one story about WMT, Cedar Rapids, the top radio station in U.S. market share. Well, WMT has aired our own John Doremus Show for years. We humbly hope that, even in a small way, we've helped them achieve some of that whopping 30-percent audience share! We're proud of the radio company that our show keeps.

While radio gave birth to the "soaps," of course, TV has now taken over. Western Airlines offers a novel feature, "Superstars of the Soaps," in which all is revealed behind the scenes of "Days of Our Lives," "The Young and Restless," "General Hospital," "Knots Landing," and the inevitable "Dallas"—by big bubbles the likes of McDonald Carey, Greg Marx, Deborah Adair, Claudia Lonow and Patrick Duffy.



The setting: the Western Cable Show. The event: launch of our new 24-hour cable/FM-radio venture, "Music in the Air/Satellite Cable Audio Network—or MITA/SCAN, for short. Now that we're "live" and satellite-beamed, our five seamless music and comedy channels have attracted keen cable operator interest. So, as 1983 gets under way, we've made the giant move from airborne—to spaceborne music!

Thanks for listenin'



JOHN DOREMUS

**MUSIC IN THE AIR**  
CHICAGO • NEW YORK • LOS ANGELES



**THIS PIRATE IS LEGIT**—Rex Smith, left, who stars in "The Pirates of Penzance," greets Jim Miller, vice president of Showtime; Scott Kurnit of Warner-Amex Cable; and Bob Klingensmith, vice president of Paramount Home Video, at a reception hosted by Universal Pay TV in Los Angeles.

## Cable Watch

### Manhattan Offers A Mix; HBO Gets More Musical

By LAURA FOTI

This month, CableWatch looks at music on a local and national level. First, there's a show on Manhattan Cable that offers viewers a varied mix of music and a request line to make sure they get what they want. Then there's Home Box Office. Under the direction of Betty Bitterman, director of variety and music programming, HBO is putting an increased emphasis on its own original productions.

Music-oriented cable tv shows are usually dependent on label-supplied videoclips. The dearth of available black music videos, though, has meant slow going in this format.

Claude Purvis has found a way to

get around the problem. In programming his month-old show, "Dance Videotheque," Purvis relies not only on clips but—in the "American Bandstand" tradition—on dancers, as well as special effects, live bands and a request line.

Even more importantly, Purvis does not limit himself to any one musical format. "Music is the only place where people can come together and recognize their similarities," he believes.

The four most requested songs on the Saturday afternoon Manhattan Cable show, he says, are Marvin Gaye's "Sexual Healing," Toni Basil's "Mickey," Planet Patrol's "Play At Your Own Risk" and Men At Work's "Down Under."

"I don't know how people lost sight of the '60s," Purvis says, "when a breakdown in social barriers meant music could really come together. We have to start from scratch now, and I think it's possible 'Dance Videotheque' will have an impact."

"Radio playlists are so tight; it's hard to believe the narrow-mindedness. What you end up doing is turning in a station that has an artist you like, and just put up with the rest of what it plays. But people tune out after 20 minutes of a single kind of music."

Purvis points out that he programs for a New York audience. "People who call in sometimes ask for videos they've seen on MTV, and they tell me the program is like a breath of fresh air."

He plans to expand the show slowly, to retain the local feeling and the request line. "I want to maintain

(Continued on page 75)

### MTV Is Now Manhattan-Wide

NEW YORK—Residents of Manhattan began receiving MTV in September, when the channel was added to Manhattan Cable's mix. Now cable viewers in the northern half of the borough receive the channel.

Group W Cable launched MTV on New Year's Eve, making the service available to 75,000 additional subscribers. It's seen on Group W's channel B, formerly a public service outlet.

## News

### Transitional Period Is Seen In The Audiophile Marketplace

By SAM SUTHERLAND

LOS ANGELES—Having weathered the belated downturn of the consumer marketplace, audiophile recording manufacturers say their specialized product sector appears to be undergoing an evolutionary transition.

The booming growth seen in the late '70s for audiophile reissues of big commercial albums has tapered during the past year, raising central questions about market position and product selection. Key labels are pursuing divergent paths to sustain and increase their respective consumer bases, but the unifying trend is toward buttressing the uniqueness of their products through exclusivity of programming or reproduction technology.

During Winter CES, high-end specialty labels will reflect that shift through news of new masters recorded specifically for audiophile release: revived masters abandoned by conventional mass market firms but now returning to the retail front in high-tech form: entry into new audio technologies, including true home digital software, and tighter controls over selection of still-active commercial masters for audiophile processing.

Part of the drive beyond the mass market reissue strategy can be attributed to the rise of hybrid audiophile products which, in price and playback, fall between the conventional album and the premium half-speed remastered, direct-to-disk or digital product that fetches from \$15 to \$20 per album. Whether emanating from quality-conscious independent U.S. labels, or through export pipelines from Japan, Germany or other foreign sources, these new rivals have frequently shared audiophile

bin space, and most often stress product quality as the chief lure for the consumer.

Also prompting the audiophile specialists to move further afield is the acknowledged limitation to reissues—namely, that the number of appropriate commercial hits that can benefit from reprocessing, or

(Continued on page 49)

### Arthur Rubinstein Leaves A Rich Recorded Legacy

NEW YORK — Arthur Rubinstein, who died Dec. 20 in Geneva at age 95, leaves behind a recorded legacy of more than 200 album performances—63 of which remain in the catalog of RCA Records, his exclusive label since 1940.

With estimated sales of 10 million, he is regarded as the best-selling classical pianist of all time.

Between 1959 and 1977, when RCA released his last newly recorded repertoire—Beethoven's Sonata No. 18 and Schumann's Fantasiestücke—Rubinstein won 10 Grammy awards. This included the classical album of the year award for his five-LP package of Beethoven's first piano concertos, a prize he shared with Daniel Barenboim, who conducted the London Philharmonic Orchestra.

Indicative of the depth of his following, in 1961 Rubinstein became one of the few classical attractions to reach the top 30 on Billboard's pop album chart with "Heart Of The Pi-

(Continued on page 82)

## Chartbeat

### Dr. Gaye Finds A Cure; Hall & Oates Gain Votes

By PAUL GREIN

Marvin Gaye's "Sexual Healing" (Columbia) this week becomes the first hit to log 10 weeks at No. 1 on Billboard's black singles chart since Ray Charles' "I Can't Stop Loving You" (ABC) more than 20 years ago.

Since 1965, when the black (then rhythm & blues) chart was re-instituted in Billboard, three hits have amassed nine weeks at No. 1: the Four Tops' "I Can't Help Myself" (Motown), Al Green's "Let's Stay Together" (Hi) and Stevie Wonder's "That Girl" (Tamla).

Four records follow with eight weeks at No. 1: James Brown's "Papa's Got A Brand New Bag" (King), the Temptations' "Ain't Too Proud To Beg" (Gordy), Aretha Franklin's "Respect" (Atlantic) and Earth, Wind & Fire's "Let's Groove" (ARC/Columbia).

"Sexual Healing" also jumps into the top five on the pop chart, returning Gaye to that elite territory for the first time in 5½ years.

Gaye's plea for pleasure has even elicited an answer record, Eleanor Grant's "(I Am Ready) Sexual Healing," (Catawba) which enters the black chart this week as number 79.

Another provocative title on the black chart is the Weather Girls' "It's Raining Men," which also serves as

a pretty fair description of current chart activity in general. The top five albums and singles this week are all by male solo performers, with Gaye followed on the LP listing by Lionel Richie, Luther Vandross, Prince and Michael Jackson and on the singles survey by Richie, Jackson & Paul McCartney, Prince and Sonny Charles.

★ ★ ★

Water Works: Daryl Hall & John Oates are ringing in the New Year in style, with the top-charting single and album of their career. "Maneater" becomes their first single to log four weeks at No. 1 on the Hot 100, while "H2O" edges up to number four on the LP survey, topping the number five peak of last year's "Private Eyes."

This being New Year's and all, we figured it would be a great time to run a list of Hall & Oates' 15 biggest chart hits.

1. "Maneater," 1982-'83, #1 for four weeks.
2. "Kiss On My List," 1981, #1 for three weeks.
3. "Private Eyes," 1981, #1 for two weeks.
4. "Rich Girl," 1977, #1 for two weeks.

(Continued on page 73)



# CONGRATULATIONS

**GAP BAND  
LONNIE SIMMONS  
TOTAL EXPERIENCE RECORDS**

For Gap Band IV.  
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For Al Jarreau *Breakin' Away* was the album, *Dawnbreaker* and *Garden Rake* were the recording studios and the kids of ColorSourds were the winners.

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Our warmest congratulations to Al Jarreau, *Dawnbreaker*, *Garden Rake*, and to all of the other fine recording professionals who've earned the Golden Reel Award.

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# News/International

## New Acts Buoy U.K. Disk Execs Cassette, Home Video Markets Also Spur Optimism

By PETER JONES

LONDON—The British record industry is going into the New Year with more optimism than it was able to muster in 1982, despite the depressing album sales of the past 12 months and the ongoing angst of home taping.

Polled just before Christmas, executives at major labels said they were heartened by the progress that new local acts have been able to make in international markets, including the U.S. (Billboard, Dec. 25). They also pointed to continuing growth for prerecorded cassettes, and the gradual maturing of the home video market. The Compact Disc, too, offers promise, they said.

Taking a final glance at '82, it's clear that Phonogram represented the year's chart success story with acts like ABC, Soft Cell, Dexy's Midnight Runners among the front runners. Phonogram pushed through the gloom via a strong a&r

emphasis, seeking out new acts, then marketing them into worldwide acceptance.

Says Brian Shepherd, Phonogram managing director: "Obviously it has been a tight 1982 for everyone. But I'd say we didn't feel the pinch as much as some companies because some 18 months ago we took stock of our housekeeping situation and made many necessary economies in restructuring the company. My belief is that 1983 does hold glimmers of hope for an upturn in both album and single sales."

While Shepherd expresses muted confidence, Chrysalis executives admit to being disappointed over results for 1982 but pin future faith on "the stimulating creative strength within the music industry," according to Doug D'Arcy, managing director. "New ideas are very prominent and are making an increasingly strong impact. For instance, music-related video programs are helping to develop artists."

But Paul Russell, CBS managing director in the U.K., says: "I don't

(Continued on page 71)

## Acts Inked By Affiliates Give Boost To CBS Int'l

By ROMAN KOZAK

NEW YORK—CBS Records International has seldom been noted for the strength of its international rock roster, i.e. foreign talent signed outside the U.S. and then established domestically via sister CBS Records.

CRI executives believe the situation is changing. Chart-topping Men At Work came to Columbia via CBS Australia. Loverboy and Saga originated from CBS Canada. The Clash, Judas Priest, the Psychedelic Furs, Altered Images and Adam Ant, among others, were all first signed by CBS U.K. Nina Hagen is the German contribution.

It's cheaper to release a foreign act than to sign a new American one, but there's more to it than that, say CRI staffers. For one thing, the new crop of international acts are better, or at least more commercially accessible now than in the last few years. Because of video and a live concert circuit that thrives on them, international acts can be readily exposed. Also, they say, the CBS affiliates abroad are more aware of the American market while signing new acts, while in New York a mechanism exists that wasn't there before for

bringing foreign CBS acts to the attention of the domestic labels.

"It has always been the case (that it's cheaper to pick up foreign acts), but if I gave you something that didn't have any substance and value, even if I gave it to you for nothing, you still couldn't sell it," says Joe Senkiewicz, vice president of artist development and promotion for CRI in New York.

"It used to be that the European acts would imitate American styles and American music, but now they are developing their own styles," he continues. "New music is now coming from international."

"You are going to put out something that you think is going to be a hit, that is all there is to it. Otherwise you don't do it. And there is a lot of good music coming out internationally," adds Mel Phillips, director of promotion and import sales for CRI.

They note that a&r chiefs Muff Winwood in the U.K., Peter Karpin in Australia and Jeff Burns in Canada have implemented a change in philosophy in their respective countries, and now rather than just look-

(Continued on page 71)



**ARTISTIC MATTERS**—RCA Records' director of international marketing Jorge Pino chats with artists Silvana de Lorenzo, left, and Perla during the company's recent Latin American regional meet in Buenos Aires. New product was showcased by RCA subsidiaries and licensees, and plans for 1983 unveiled. Among RCA executives in attendance were Adolfo Pino, vice president of RCA's Latin American regional office, and Dr. Ekke Schnabel, vice president of international, RCA New York.

## Swedish Vid Boom Fading; Finland Favors Tape Levy

STOCKHOLM—Though a record number of VCRs were sold in Sweden in 1982, a number of financial factors, not least the 16% devaluation of the krona against the dollar, suggest the video boom era here is fast coming to an end.

Added to devaluation, a government bid to put right the country's economic ills, there is an increased Value Added Tax (VAT) on hardware and software, up from 21.5% to 23.5%.

Since Jan. 1, the new government levy of \$90 on each VCR unit has been in effect. And since Sept. 1, there has been the levy on blank videotape, equivalent to \$2 per hour.

It all adds up to gloomy prospects for the future growth of the national video industry. An average price of a VCR here works out at around \$715-\$1,000. Add in the price increases created by devaluation, then the VAT upturn, plus the hardware levy, and each unit will cost around \$200 more.

Rumors of devaluation and the planned levy caused a nationwide

(Continued on page 71)

HELSINKI—An investigative group set up here by the Finnish finance ministry has come out in favor of a levy on blank audio and videocassettes. Its recommendation is for roughly one cent (four Finnish pennies) per minute on audio software and five cents per minute on videocassettes.

Though the group's report is merely a starting point for negotiation, the basic proposal is that the levy money should be collected by the Finish Board of Customs. No pointers are given as to how the revenue should be used or distributed.

But industry guesswork here centers on the likelihood of a major part of the money, estimated to total some \$7 million annually, will eventually be used for cultural purposes and for authors' remuneration or compensation.

The group report leaves room for a possible levy on audio and video recorders, too, and on prerecorded videocassettes. It emphasizes heavily the current fast progress being made in the technical side of the recording business.

(Continued on page 71)

## Rondor, Global Resolve Dispute

LOS ANGELES—A suit filed by Rondor Music International against Global Musikverlag (Billboard, Dec. 25) will not be litigated, according to Ira Selsky, vice president of Rondor, A&M Records' international music publishing wing.

The \$4.5 million complaint charged Global, the German publishing concern headed by Peter Kirsten, with inaccurate accounting of royalties, failure to pay "in timely fashion" and deducting excessive costs.

In a statement issued last week, Rondor acknowledged past "differences in contract interpretation affecting accounts rendered by Global," but said negotiations had been successful in resolving them. The statement adds: "A technicality of California law required a court filing by Rondor to protect its rights. However, it was the parties' desire to avoid litigation, and under the circumstances there is no intention to proceed."

## U.K. VIDEO BOOM Thorn EMI's Nugus Sees Big Year In British Mart

By MIKE HENNESSEY

LONDON—Despite the persistent piracy problem, Thorn EMI marketing director Philip Nugus sees the U.K. video boom accelerating in 1983, largely due to what he predicts will be a "phenomenal growth" in the video games and computer software sector. A more mature prerecorded video market is also a contributor to improved conditions.

Thorn EMI previewed a large range of video games software developed by its own technicians at VIDCOM last October, and expects to have 50 games on the market by the end of next year. "We hope to sell half a million units internationally in the first six months of 1983," says Nugus, "mainly in the United States, the U.K., Germany and Australia. That figure should double for the next six months."

Nugus says Thorn EMI has gone for the sophisticated end of the market because its research has shown that the more simple games have a rapid boredom factor. He estimates current computer population in the U.K. at 25,000, but projects an ex-

pansion to 70,000 by March next year. He also sees games software moving much faster than prerecorded videocassettes.

"The hit factor you can get with video games is much higher than that for prerecorded entertainment programs," he says. "Sales of prerecorded cassettes in the U.K. run at about 1.5 units per machine. But where home computers are concerned, a top program will be bought by about 15% of the player population."

Nugus's optimism about the future also extends to video entertainment in general. The industry and the marketplace, he believes, are stabilizing. "In the last three to four years, the major studios have cleared their libraries; some have done it well, some badly. But the end result is that some 50 years of Hollywood's finest output has been thrown into an immature distribution market. This inevitably caused problems, distributors suffered from short cash lines and there has consequently been a considerable amount of drop-out."

"There has been a mad scramble at the lower end of the market with

gangster, horror and exploitation movies getting snapped up, but there is a limit to how far this process can continue. The real future of the video business lies in high quality, high budget productions.

Nugus senses a "new realism" in the video industry today and says that a number of film studios have learned the lesson that there is a big difference between owning a major title and getting it into people's homes.

"We are narrowing the gap between theatrical and video release from six to three months. In the U.K., EMI Films is being restructured to dovetail sequential windows of exploitation—theatrical distribution through cinemas, worldwide video distribution, North American cable distribution and ultimately U.K. cable distribution when there is a viable cable network in Britain.

"We have less of our own product than studios like Warner, but we market it more intensively. However, we have to narrow the gap between theatrical and video release

(Continued on page 55)

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Vol. 95 No. 1

## Putting \$\$ Where They Count

By BOB PAIVA

We in radio are facing a time when the record business, besieged by competitive forces, turns to us again and again for support. We find ourselves being asked to help shield the record business from those who tape music off the air, and encouraged to join in the "Gift of Music" campaign to stimulate record sales.

What I would like to examine here is the way the record business has shown its support of radio.

1. **Distributor Advertising Allowances.** The radio business entertains, but the radio business is also a business and we sell advertising for a living. Around this time of the year there is not a day that passes when we cannot open the local newspaper and find record company-sponsored advertising. And at this same time of the year, we note sadly the lack of record company advertising on our stations.

The excuse offered is that the newspaper advertising is placed by distributors, out of earned allowances, on behalf of their retail clients, and that the placement of that advertising is not under the control of the record company.

With that in mind, I cite an old record company adage: *You may not want it back, but as long as it's got your name on it, you own it.* Whoever controls the money, it is record company money, and it is being funneled into radio's direct competitor while fewer and fewer dollars are being spent in radio.

The record company that puts its name on its product, and subsequently on the authorization for reimbursement of the cost of an ad, must bear the responsibility to radio for not advertising with it.

2. **Videotape:** How much does it cost to create the videotape being supplied by record companies to cable television, and where does the money come from?

The answer is that the cost is very high—I'm told \$30,000 to \$40,000 is not out of the question—and the money comes from the advertising allowance set up at the time the album is released. That money goes to help support radio's new direct competitor, cable video, and it comes right out of the pocket of radio. Radio is being penalized by the lessening of available advertising dollars, while record companies again pour money into a competing medium.

*Other aspects of radio and record industry relations are subjects due for discussion at the upcoming Billboard Radio Programming Convention, Jan. 20-22, in Pasadena, Calif.*

3. **Concert Promotion.** Not too long ago, Barry Manilow appeared in the Harrisburg/Hershey area. Almost no money was allotted by the concert producers for radio advertising. But more than \$6,000 was spent in full-page newspaper advertising to promote the concert.

That \$6,000 was spent at the direct, contractual instruction of Manilow's management, according to the show's producer. It was \$6,000 spent with radio's direct competitor; \$6,000 not spent with radio to do a job radio could have done at one-third the cost.

A few weeks ago, the latest Manilow record seemed to run across a slight snag in the trades, and radio was called upon by

the promotion people to try and bail out the record before it faltered further. Promotion departments needed more reports and better rotation.

You can imagine my thoughts as I sit here contemplating that need.

I'm thinking of the \$6,000 in full-page newspaper advertising that went to stroke somebody's ego when Manilow appeared in Harrisburg. I'm thinking of the thousands of dollars in record company advertising I see each week in newspapers, especially during the Christmas season. And I'm thinking of the negative feedback I've received over the years when I talked over a record intro and a kid wanted to tape the song.

I'm thinking it's time for radio to begin to speak up. I'm thinking that it's time for someone in a record company to change the distributor advertising allowance, and to begin to call the shots with their money and support the industry they are looking to for support.

I'm thinking that it's about time somebody in a position of influence talked to artist managers and explained the facts of life, and how much, and who, it hurts when \$6,000 is poured into newspapers in an area like Harrisburg, and little, if any, is spent in radio.

But mostly I'm thinking that it might be radio's time to turn away the promotion calls and direct the callers to the

newspapers. They get the dollars; let them play the records.

Radio may not have been the best avenue for exposing new artists, especially over the past few years. It is true that ever shrinking playlists have put great pressure on record companies to develop new ways to expose their product and to develop new artists. It has also been shown, over and over again, that mass audiences do not want to hear much new product.

### 'Radio is being penalized as labels again pour money into a competing medium'

But, whether the record business likes it or not, radio has shown that it, and it alone, can make a small hit into a medium hit, a medium hit into a big hit, and a big hit into a monster.

Whether the record business likes it or not, a healthy radio business is vital to their own success. Whether the record business likes it or not, they are part of the problem and are not part of the solution.

Radio will play the hits. Radio will even play some of the marginal items. If the music business wants more than that, I would suggest that there is a way to get their new music exposed. There is a way to get people to hear their new artists. There is a way to create excitement in the record business.

It's called advertising. And one has to pay for it. Radio will be happy to sell you some.

*Bob Paiva is operations manager of WZFM in Harrisburg, Pa. His industry experience includes service as national promotion director of London Records.*



Paiva: "They should support the industry they are looking to for support."

## Letters To The Editor

### There's Something Wrong

As a record buyer, I couldn't agree more with Richard Wakefield's comments on record quality (Commentary, Dec. 18). I think about half the albums I buy have some flaws in them. It is a chore to take them back, but I do, for I won't accept an inferior product. Fortunately, I live in a small town so it isn't too bad on gas or time.

I wish there were some way we could get the message to the record companies. The same goes for their tapes. I've bought a few and have always found the sound to be inferior to the albums, I can do better by taping myself from my albums. Now, when that happens, something is wrong. I'd buy the tapes if they were at least as good or better than I can do myself.

Marge Belth  
Bloomington, Ind.

### Between The Lines

Paul Grein's typically astute assessment of 1982's chart trends in Billboard's Talent In Action issue (Dec. 25) reveals the fundamental health, excitement and pleasure associated with the recording industry. His "who-would-have-thought-that" approach to the unpredictability of success—and, yes, failure—in any given year is illuminating.

As I see it, both achievement and disappointment are indicative of the industry's vitality. The industry never grew without its unpredictable nature. So Grein is reporting, between the lines, that when each year brings its surprises, the industry is on the right track.

Steven Robert David  
New York City

### The Name Of The Game

In support of Beverly Feml (Letters, Dec. 4), it is indeed an aggravation when an act cancels, for no apparent reason, at the last minute, and you're left holding the ticket.

There is, however, another side. For example, there was Saturday, Dec. 4 at MTSU Center. Having been stranded in Mobile, Ala., until almost showtime, Barry Manilow and crew arrived on stage (late, but well worth waiting for) and proceeded to deliver over two hours of professional, enjoyable entertainment.

It was heartening to see the effort that the entire Manilow contingent put forth to make it an evening to remember. The name of the game is professionalism, and it was much in evidence that Saturday night.

Elizabeth Chapin  
Nashville

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



# ARISTA'S RECORD-BREAKING SIX MONTHS!

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NOVEMBER 27, 1982

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**HEART BREAKER DIONNE WARWICK**

It's by far the biggest international hit of Dionne's remarkable career, produced by Barry Gibb.




**RAY PARKER JR.**

FOR WEEK ENDING 5/29/82

**Black LPs**

**THE OTHER WOMAN RAY PARKER JR**

"Bad Boy" is the latest Parker blockbuster, and it's from the sensational brand new album, **Ray Parker Jr. Greatest Hits.**



**BARRY MANILOW**  
**AIR SUPPLY**  
AUGUST 28, 1982, BILLBOARD

**Chartbeat**  
**Air Supply, Manilow Soar**

Both of Arista's top-grossing pop acts achieve career milestones this week. **Barry Manilow** jumps to number 50 with his 23rd consecutive single to crack the top half of Billboard's Hot 100. That's Manilow's entire output since he first charted with "Mandy" in November, 1974.

And **Air Supply** remains superstarred in their fifth week in the top 10. That brings the group's total number of weeks in the top 10 to 50, which is more than any other act has achieved thus far in the '80s.

**MELISSA MANCHESTER**  
FOR WEEK ENDING 9/18/82

**HOT 100**

**YOU SHOULD HEAR HOW SHE TALKS ABOUT YOU MELISSA MANCHESTER**

**ARETHA FRANKLIN**  
ARETHA FRANKLIN JUMP TO IT

FOR WEEK ENDING 10/16/82

**Black LPs**

**JUMP TO IT ARETHA FRANKLIN** WEEKS AT #1 4

FOR WEEK ENDING 9/25/82

**Black Singles**

**JUMP TO IT ARETHA FRANKLIN** WEEKS AT #1 10



**THE ALAN PARSONS PROJECT**  
FOR WEEK ENDING 10/16/82

**HOT 100**

**EYE IN THE SKY THE ALAN PARSONS PROJECT**

Triple platinum around the world, waiting for platinum certification in the U.S., **Eye In The Sky** is setting Parsons Project sales records.

**Billboard TOP LPs & TAPE**

**THE ALAN PARSONS PROJECT EYE IN THE SKY**



**A FLOCK OF SEAGULLS**

**"A FLOCK OF SEAGULLS FLYING HIGH**  
Without question, AFOS is the finest new band we've seen yet in '82."—CIRCUS

**"FOR A FLOCK OF SEAGULLS, FLOCKS OF PRAISE.**  
They're swarming the airwaves...In less than six months, the Flock has become a new standard bearer."—N.Y. DAILY NEWS

**"FLOCK IS YEAR'S BEST ALBUM.**  
Every track is outstanding, and some are simply amazing."  
—COLORADO SPRINGS GAZETTE

Radio, record buyers, live audiences and the press are all in agreement: **A Flock of Seagulls**, with a gold top 10 single and a phenomenal U.S. tour, have made the rock debut of '82.



**JAN.—SEPT. '82 CHART ACTION SHARE**

THE HOT 100 CHART ACTION			THE TOP LP/TAPE CHART ACTION		
Rank	Label	% Of Share	Rank	Label	% Of Share
1	Columbia	9.8	1	Columbia	11.3
2	RCA	8.9	2	Warner Bros.	8.3
3	<b>ARISTA</b>	<b>6.9</b>	3	RCA	7.6
4	Capitol	6.7	4	Capitol	6.3
5	Atlantic	5.7	5	A&M	5.4
6	Warner Bros.	5.0	6	<b>ARISTA</b>	<b>5.0</b>
7	EMI America	4.5	7	Atlantic	4.9
8	A&M	4.1	8	Elektra	3.6

**THE BIGGEST NEW LABEL OF THE '70'S... EXPLODING IN THE '80'S!**





# THIS IS

## THE BILLBOARD RADIO PROGRAMMING CONVENTION

Thursday, January 20, 1983

10:00AM - 6:00PM Registration Patio Room  
 7:30PM - 9:30PM Welcoming Reception Viennese Room  
 10:00PM - 11:30PM **"Record Industry Hearing On Album Tracking & Home Taping"** Wentworth Room  
 Moderator:  
**Mike Harrison**  
 Radio Programming Convention Director  
 Panelists:  
**Stan Cornyn**  
 Sr. Vice President, Warner Communications  
**Jack Forsythe**  
 Vice President, Promotions, Chrysalis Records  
**Eddie Rosenblatt**  
 President, Geffen Records

2:30PM - 3:30PM **"Plain Talk About New Technology"** Viennese Room

Moderator:  
**Andy Economos**  
 President, Radio Computing Services  
 Panelists:  
**Bob Heymann**  
 Program Director, KQAK-FM, San Francisco  
**Sam Kopper**  
 President, Starfleet Blair  
**Ron Pearl**  
 Satellite Consultant, ABC

2:30PM - 3:30PM (concurrent) **EARSHOT "Developing Better Network Relations"** Wentworth Room  
 3:45PM - 4:45PM **"Old Timers Day"** Viennese Room

Moderator:  
**Tom Yates**  
 President, Hiatus Productions  
 Panelists:

**Jack Armstrong**  
 Air Personality, KFRC, San Francisco  
**George Furness**  
**Juggy Gayles**  
**Humble Harv Miller**  
 Air Personality, KRLA, Los Angeles

3:45PM - 5:00PM (concurrent) **"The Future Of Radio"** Wentworth Room

Moderator:  
**Robert Haber**  
 Publisher, CMJ/Progressive Media  
 Panelists:  
**David Gerber**  
 Director, Side One Marketing  
**Howard Klein**  
 President, 415 Records  
**Michael Plen**  
 Director of Promotions, I.R.S. Records  
**Peter Standish**  
 Program Coordinator, KUSF-FM, San Francisco  
**Mario Valdes**  
 General Manager, KRCC-FM, Colorado Springs

5:00PM - 6:00PM **"Talk, News & Public Affairs On Music Radio"** Viennese Room

Moderator:  
**Bill Moran**  
 Consultant/Air Personality  
 Panelists:  
**Robert Benson**  
 Vice President, ABC, News & Sports, Radio  
**Jim Cameron**  
 President, Cameron Communications  
**Mike Harrison**  
 Air Personality, KMET, Los Angeles  
**Ken Kohl**  
 Radio Program Director, KOMO Radio, Seattle  
**Joe Krause**  
 Assistant Program Director, WAPP-FM, New York  
**Grace Poirier**  
 Public Service Specialist  
 Federal Communications Commission

5:00PM - 6:00PM (concurrent) **"Making Specials Special"** Wentworth Room

Moderator:  
**Tom Yates**  
 President, Hiatus Productions  
 Panelists:  
**Dick Carr**  
 Vice President, Programming  
 Mutual Broadcasting System  
**Bill Sommers**  
 Vice President & General Manager  
 KLOS-FM, Los Angeles

6:00PM - 8:00PM FREE TIME  
 8:00PM - 11:00PM **GENERAL DINNER SESSION** Viennese Room

Guest Speakers include:  
**Gary Owens**  
 Air Personality - KPRZ, Los Angeles  
 Host - Syndicated Soundtrack of the 60's  
 TV Personality/Independent Producer  
**Bob Pittman**  
 Sr. Vice President, Programming, MTV Music Television

Friday, January 21, 1983

8:00AM - 9:00AM Continental Breakfast Courtyard  
 8:30AM - 5:30PM Registration Patio Room  
 9:00AM - 10:00AM **"Radio's Changing Job Definitions"** Viennese Room  
 Moderator:  
**Dr. Michael R. Lee**  
 President, Brown Bag Productions  
 Panelists:  
**Lee Arnold**  
 Program Director, WQFM, Milwaukee  
**Sky Daniels**  
 Music Director, WLUP, Chicago  
**Donna L. Halper**  
 Consultant, D.L. Halper & Associates  
**Bob Sherwood**  
 Vice President, Marketing, CBS Records  
**Mike St. John**  
 Vice President, Programming  
 WHIN-AM & KX104-FM, Nashville  
 9:00AM - 10:15AM (concurrent) **EARSHOT "Listener Attitude Towards News"** Wentworth Room  
 10:15AM - 11:45AM **"Radio & Record Industry Relations"** Viennese Room  
 Moderator:  
**Mike Harrison**  
 Radio Programming Convention Director  
 Panelists:  
**Vince Faraci**  
 Sr. Vice President, National Promotions, Atlantic Records  
**Dr. Jerry Jaffe**  
 Vice President, Rock Promotion, PolyGram Records  
**Richard Neer**  
 Program Director, WNEW-FM, New York  
**Bob Travis**  
 Program Director, WGCL-AM, Cleveland  
**Sonny Joe White**  
 Program Director, Kiss Radio (WXKS-FM), Boston  
 10:30AM - 11:45AM (concurrent) **EARSHOT "The State Of Radio Journalism"** Wentworth Room  
 11:45AM - 1:00PM FREE TIME  
 1:00PM - 2:15PM **"The Truth About Positioning: Sound, Image, Crossover"** Viennese Room  
 Moderator:  
**Kevin Metheny**  
 Program Director, WNBC-AM, New York  
 Panelists:  
**Lee Abrams**  
 Director, Burkhart, Abrams, Michaels, Douglas & Assoc.  
**Tom Hedges**  
 Program Director, KLOS, Los Angeles  
**Dene Hallam**  
 Program Director, WHN Radio, New York  
**Marc Kreiner**  
 President, HIGHRISE Entertainment Company  
**Bob Vanderheyden**  
 Director, Program Services, CBS FM Group  
 1:00PM - 2:15PM (concurrent) **EARSHOT "Job Science including Dealing With Consultants"** Wentworth Room



# THE ONE!!

*JANUARY 20-22, 1983  
HUNTINGTON SHERATON  
PASADENA, CALIFORNIA*

11:00PM - ????

**Walter R. Sabo, Jr.**  
Vice President, ABC Radio Networks

**ALBUM NETWORK  
"Rock Radio Seminar"** Wentworth Room

Moderator:  
**Steve Smith**  
Managing Editor, Album Network

**Paul Christy**  
Consultant, Paul Christy & Associates

**Carol Peters**  
General Manager, Pasha Music Organization

**Jeff Pollack**  
President, Pollack Communications

**John Sebastian**  
President, Sebastian Casey & Associates

**Saturday, January 22, 1983**

8:00AM - 9:00AM Continental Breakfast Courtyard  
8:30AM - 5:30PM Registration Patio Room  
9:00AM - 10:00AM **"The Music Panel: The State Of Popular Music"** Viennese Room

Moderator:  
**Mike Harrison**  
Radio Programming Convention Director

Panelists:  
**Buzz Brindle**  
Director, Music Programming, MTV Music Television

**Larry Bruce**  
Program Director, KGB-FM, San Diego

**Rick Carroll**  
Consultant, Rick Carroll & Associates

**Freddie Perren**  
Record Producer, Perren Vibes Music

**Ed Salamon**  
Vice President, Programming, United Stations

**Norm Winer**  
Program Director, WXRT-FM, Chicago

9:00AM - 10:15AM (concurrent) **EARSHOT "Legal Questions Effecting News"** Wentworth Room  
10:15AM - 11:45AM **"The New Attitude Towards Radio Promotion"** Viennese Room

Moderator:  
**Charlie Kendall**  
Program Director, WMMR, Philadelphia

Panelists:  
**Dave Forman**  
Program Director, KEZY AM & FM, Anaheim

**Bob Harris**  
Promotion Manager, Fairwest

**Russ King**  
Director of Promotions, WPLJ-FM, New York

**Rick Sadle**  
Operations Director, KMET-FM, Los Angeles

10:30AM - 11:45AM (concurrent) **EARSHOT "State of Radio Journalism"** Wentworth Room

11:45AM - 1:00PM FREE TIME  
1:00PM - 2:15PM **"Air Personalities: What Are They And Where Do They Come From?"** Viennese Room

Moderator:  
**Rollye Bornstein**  
Consultant

Panelists:  
**Doug Erikson**  
Program Director, KIMN-AM, Denver

**Carol Ford**  
Air Personality, WDMT-FM, Cleveland

**Gary Owens**  
Air Personality, KPRZ, Los Angeles

**Dusty Street**  
Air Personality, KROQ-FM, Los Angeles

**Steve Warren**  
Program Director, Morning Man, WPTR-AM, Albany

1:00PM - 2:15PM (concurrent) **EARSHOT "The News Director As Executive"** Wentworth Room

2:30PM - 3:30PM **"Consultants: Who Are They And What Do They Do?"** Viennese Room

Moderator:  
**Steve Smith**  
Managing Editor, Album Network

Panelists:  
**Lee Abrams**  
Director, Burkhart, Abrams, Michaels, Douglas & Assoc.

**Rick Carroll**  
Consultant, Rick Carroll & Associates

2:30PM - 3:30PM (concurrent) **EARSHOT "Secrets Of The Newsroom Revealed"** Wentworth Room  
3:45PM - 4:45PM **"Networks & Syndicators: The New Programming Force"** Viennese Room

Moderator:  
**Michael Toms**  
Executive Director, Audio Independents

Panelists:  
**Tom Birchell**  
President, RKO Radio

**Bob Meyrowitz**  
President, DIR Broadcasting

**George Taylor Morris**  
Director of Programming Administration, NBC Source

**Norm Pattiz**  
President, Westwood One

**Walter R. Sabo Jr.**  
Vice President, ABC Radio Network

**Pat Shaughnessy**  
President, TM Company

3:45PM - 5:00PM (concurrent) **"Talk Radio"** Wentworth Room

Moderator:  
**Bill Moran**  
Consultant/Air Personality

Panelist:  
**Andrew Vogel**  
Director, Station Operations & Services, West Coast ABC Talk Radio

5:00PM - 6:00PM **"View From The Top"** Viennese Room

Moderator:  
**Doug Hall**  
Radio Editor, Billboard Magazine

Panelists:  
**Jeff Chard**  
General Manager, WOUR Radio, Utica

**Tad Danz**  
Vice President, Administration Sterling Recreational Organization

**Shelley Grafman**  
Executive Vice President, KSHE Radio, St. Louis

**Robert Hyland**  
Vice President & General Manager, CBS FM Group

5:00PM - 6:00PM (concurrent) **"In One Ear & Gone Tomorrow: Reaching Audience Through Effective Advertising"** San Marino Room

A demonstration on how to best use TV advertising for radio.  
Presented by:  
**Chuck Blore**  
Chairman of the Board, Chuck Blore & Don Richman Inc.

6:00PM - 8:00PM FREE TIME  
8:00PM - 11:00PM **GENERAL DINNER SESSION** Viennese Room

Guest Speakers include:  
**Lee Abrams**  
Director, Burkhart, Abrams, Michaels, Douglas & Assoc.

**Norm Pattiz**  
President, Westwood One

11:00PM - ????

**"Open Rap Session"** San Marino Room

**More to be confirmed**  
Speakers and Topics subject to change without notice.

TO REGISTER  
(OR FOR INFORMATION)  
CALL KRIS SOFLEY  
AT (213) 859-5319

**Billboard**



# Birch Figures Show Some Big Successes

By DOUGLAS E. HALL

NEW YORK—October/November figures from the Birch Report (in detail, page 16) show some major station successes, but the reasons are not entirely clear in every case.

Oldies KOOL Phoenix jumped to a 6.3 in the new survey from 3.9 in September/October, but g.m. Bill Smith doesn't know why. "We've been doing what we're doing right along, a modified gold format. We're a bit unique with 75% to 80% gold and 20% current and recurrent. We do a lot of research."

But adult contemporary KLTT Phoenix does have a story to its 7.1 share climb from 5.7. P.d. Marc McCoy attributes it to the station's change from "a soft AOR with jazz" format early in the year.

Another format making solid gains is the Hot 100 programming installed on KLIR Denver on Labor Day. "We're the best of top 40 and AC," says p.d. Mike Anthony. It replaced a beautiful music syndicated format from Jim Schulke.

Tim Montgomery, general manager of WYYS Cincinnati, is pleased with the 4.2 share his station has achieved from 3.6, but he's not satisfied. The AC outlet is currently without a program director and Montgomery is looking. He's been using consultant E. Alvin Davis intermittently.

Montgomery describes the format as "bright adult top 40 with a low

key presentation." The Helftel station used to be top 40.

The Birch Reports have also been good to Doubleday. In New York, St. Louis, Washington, Denver and Minneapolis-St. Paul, the company's stations are the top AOR outlets. WAPP New York with a 5.0 share is a full share point ahead of ABC's WPLJ, seeing the station claim it's the No. 1 AOR in the nation. WAVA Washington made a solid gain from 5.5 to 7.0. KPKE Denver is number one in its market, even if it did slip from 9.6 to 7.6.

## Balon Firm Plans AC Spots For TV

AUSTIN—Rob Balon's Balon & Associates has developed a series of customized tv commercials for adult contemporary radio stations. The series, called "Straight Talk," uses actors to deliver positioning statements developed in Balon's research on what listeners are looking for. Each commercial is scripted and produced after detailed consultation with the station, Balon says. KLTE Oklahoma City president Ken Dowe says the spots helped his station's cumulative audience and "they're really selling the station." KLTE was the pilot station for the development of the spots.

## Radio Singles Action

Because many radio stations don't alter their playlists during the holiday season, Billboard's Radio Singles Action charts are not published in this issue. The feature will return in next week's issue, dated Jan. 15.

## Air Checks For '83 Country Seminar Sought

NASHVILLE—The Organization of Country Radio Broadcasters is urging stations to rush their air checks to Joel Raab at WHK Cleveland. It's so that these stations might be considered for inclusion in a cassette of the best country stations, to be distributed with the Country Radio Seminar registration packet. The seminar is being held here at the Opryland Hotel Feb. 17-19.

Tapes should be sent to Raab at WHK, Euclid Avenue at East 12th Street, Cleveland, Ohio 44115.

The organization is also asking stations to submit 3/4-inch videocassettes of country-oriented tv commercials used in station promotions. These should be sent to David Gerard at WKSX, 1 Playhouse Square, Cleveland, Ohio 44115.

Examples of printed matter or other station promotional items are also being solicited and these should be sent to Frank Mull at Mull-ti-Hit Promotions, 50 Music Square West, Suite 604, Nashville, Tenn. 37203.

## Net Chiefs Set For IRTS Fete

NEW YORK—Leaders of eight radio networks will share the dais at the Jan. 12 International Radio & Television Society luncheon. Scheduled to speak at the Waldorf-Astoria gathering are Ellyn Ambrose of NBC's Source, Dick Penn of NBC, Dick Brescia of CBS, Ed McLaughlin of ABC, Jack Clements of Mutual Broadcasting, Tom Burchill of RKO, Nick Verbitsky of United Stations and Dwight Case of Transtar. The panel is to discuss the current state of radio and look at the future of radio networking.



SATURDAY MORNING LIVE—Joe Piscopo, right, of "Saturday Night Live," visits with WPLJ-FM's Jim Kerr during his Saturday morning show in New York. Piscopo, whose new Columbia single is a send-up of Joan Jett's "I Love Rock and Roll," serenaded listeners with an impromptu version of "Stairway To Heaven."

## Lamm's Creative Shows Fills The Syndication Gap

By KIP KIRBY

NASHVILLE — The past three years has seen Creative Radio Shows of Van Nuys, Calif. become acknowledged as one of the fastest growing syndication firms in radio.

President Darwin Lamm formed the firm in 1971 with Dick Clark to syndicate and distribute the controversial Bill Ballance talk show, "The Feminine Form." This risqué call-in program attracted a wide female listenership and was a national sensation until the FCC stepped in to halt its activities.

Lamm, a former ICM agent who once spent time in Alaska mining for gold, took over Creative Radio Shows when Clark left the company, and moved into the area of music programming. His first special was a four-hour Beach Boys show hosted by Roger Christian, co-writer of many of the Beach Boys' biggest records.

In 1976, Lamm followed up with a second four-hour radio special titled "The Beatles." This show featured individual interviews with each of the group's members, and its six-minute music intro—a montage of every Beatles single from "She Loves You" through "Long And Winding Road"—took 43 hours of studio time to prepare. Even today,

Lamm says this show remains one of his firm's most requested syndicated features.

"Country Radio's Weekly Magazine" is hosted by KLAC air personality Harry Newman and currently carried on 87 stations nationally. Its

(Continued on page 61)

## KENR Houston Changes Name

HOUSTON—KENR became KRBE-AM Jan. 1 to form a closer combination with sister station KRBE-FM. Both stations run similar AC formats and the AM will now be contemporized slightly, says John Dew, who had been general manager of the FM and now becomes g.m. of both.

Robert Chandler, who had been general manager of the AM, becomes chief executive officer of both stations. Chandler is senior vice president of the parent company, GCC Communications. Dew is a vice president of GCC.

Another move will find both stations simulcasting play-by-play of Houston Astro night baseball games, with the AM carrying the day games alone.

## Blair's Galen Calls For Alternative Rating Service

NEW YORK—Blair Radio research and marketing vice president Bob Galen is calling for an organized effort to support a second rating service which would compete with Arbitron. He urges client stations to "bite the bullet" and "stand up and be counted" in supporting this endeavor.

In a three-and-a-half page memo entitled "A Second Rating Service: An Industry Imperative," Galen avoids throwing his support to the Birch Report, which has indicated over the past year its intentions to challenge Arbitron's dominance in the radio rating field. Galen says that he took this stance because of the radio measurements in which his own company is engaged.

Following up his attack on Arbitron's pricing (Billboard, Dec. 4), Galen argues that a second rating service would have a

"strong effect ... in containing costs in the long run."

Charging that Arbitron's Qualidata service (a study of listeners' buying habits and preferences) only reaches 30% of its original survey sample, Galen comments, "This certainly doesn't give us a sense of confidence in the validity of the results."

He goes on to note that a Blair subsidiary is developing similar data under the banner Quantiplex, and that the Birch Report "is also doing additional interviewing to gather expanded demography and product use."

Galen reasons that these new services, which provide advertisers and potential advertisers with additional information about radio listenership, could generate new revenues to radio which "should defray the costs of a second rating service."



WIYY-FM BENEFIT RAISES \$5,000—Pat Travers, second from left, helped the Baltimore rock station raise over \$5,000 for the United Steel Workers of America when his group performed at the Civic Center in support of his current LP, "Black Pearl." He is pictured with steelworker Johnny Fair, left; operations manager Ty Ford; Jerry Jaffe, vice president of rock music for PolyGram; label rep Bob McKenzie; program director Chuck DuCoty; and news director Bob Lopez.

## Vox Jox

### WCAO's Johnny Dark Moves Up

Johnny Dark, 21-year veteran behind WCAO Baltimore microphones, has been promoted to p.d. and m.d. of the country station. Dark is also a second vice president and a member of the executive board of AFTRA, and a faculty member of the mass communications department of Towson State college.

\*\*\*

Promoted to p.d. is Fred Horton, air personality at WSYR-AM Syracuse. ... Steve Saunder has been named assistant p.d. at country KSSS Colorado Springs. He continues as m.d. and is also taking over morning drive. ... Bill Neil has moved out of his afternoon drive slot at WIP Philadelphia to become operations manager of WFIL Philadelphia under his old boss Bruce Holberg, recently named general manager of WFIL/WUSL. WIP p.d. Al Hershkovitz, now vacationing in

England, says he has a successor to Neil, but is not ready to make the announcement. Until then, weekend Bryan Miller is filling in on the 1 to 4 p.m. shift.

\*\*\*

James Tiller Jr. has been promoted from general sales manager of KISS/KMAC San Antonio to vice president and general manager. He succeeds Frank Maruca, who moves to corporate headquarters in Raleigh of the Capitol Broadcasting chain. Maruca becomes regional group manager.

\*\*\*

Ed Weiss, general manager of Adelphi Broadcasting's WKIX/WYYD Raleigh, has been given the added title of vice president of the corporation. Weiss has worked his way up from DJ in 1964, when he used the on-air name of Charlie Brown. He moved over to sales in 1971 and was promoted to sales

manager in 1974. ... Carl Princi has been named programming and community involvement vice president for KFAC Los Angeles. Princi has been with the classical music station since 1953, when he joined as an announcer. Until his current promotion he had been director of programming and community involvement.

\*\*\*

Kari Johnson has been named assistant manager of KBIG Los Angeles. Prior to this appointment at the Bonneville beautiful music station, Johnson was an account executive and also held the positions of personnel director and business manager. ... Chris Boyles has been named m.d. of WKKW Clarksburg, W. Va. He succeeds Jimmy Dorsey, who continues as p.d. Boyles was previously m.d. at WASP Brownsville, Pa.

(Continued on page 17)



## Mike Harrison

### The Convention Buzz Is Growing

Of all the radio conventions in which I've been involved as an organizer—and there have been more than a few—the forthcoming Billboard Radio Programming Convention has the best and earliest street buzz. Every significant aspect of the audio arts community will be there: programmers, air personalities, record label executives, artists, producers, syndicators, networks, journalists and administrators—not to mention all formats, sexes and colors. They're coming in from Japan, Australia, England, Canada and Bakersfield.



I'm also pleased to report that a number of major broadcasting organizations will be having their own national meetings at the Huntington Sheraton Hotel during the convention, adding to the activity and inter-

change. The latest firm to use the convention for this purpose is Pollock Communications. They'll be having special seminars for any of the more than 25 stations they consult.

This convention will also have its own hotel-based FM stereo radio station broadcasting 24 hours a day of live convention news, interviews, station air checks, guest DJ programs, and commercials. Yes, you heard me right, commercials—we'll be giving record companies the opportunity to play some of their new music and syndicators the vehicle to display their demos. We'll also give individual air people the chance to play their auditions for all the industry.

This station, which will be p.d.'d by Thom O'Hair, will be a co-production of Billboard, Audio-Independents and Goodphone. Those interested in getting involved should contact me directly at the Good-

phone Communications Center, (213) 888-5730.

Other late conference developments include the addition of a "Future Of Radio" seminar, which will be headed and organized by Robert Haber, publisher of College Media Journal and Progressive Media Magazine, both widely read publications among college broadcasters. There will also be a "Making Specials Special" seminar, which will bolster the already burgeoning "Networks And Syndicators" session with a symposium geared to programmers who want to share tips on getting the most mileage out of syndicated product.

*Mike Harrison, producer, consultant, air personality, is president of Goodphone Communications, based in Woodland Hills, Calif. He is also serving as director of Billboard's Radio Programming Convention.*



**A LAKE HOUSE FOR GLADYS—KOKE-FM** Austin presented a check to Gladys Cochran for \$4,000 as the winner of the country station's "4 in a row, or \$4,000" promotion. Cochran, who had been saving for a lake house, is pictured with her husband, Millard, right, and Jim Ray, KOKE's vice president and general manager.

### Networks, Syndicators Set For Meet

NEW YORK—Participation by networks and syndicators is a key component of Billboard's Radio Programming Convention, which takes place at the Huntington Sheraton Hotel in Pasadena, Calif. Jan. 20-22 (see Mike Harrison column above).

There will be more than a dozen suites occupied by such companies as ABC, NBC, RKO, TM, Starfleet Blair, Westwood One, Audio Independents, MJI Broadcasting and DIR. Starfleet Blair president Sam Kopper and ABC Radio vice president Walter Sabo will be major speakers during the three-day event. These various suite hosts will be

promoting their latest programming. For example, DIR will be talking up its new "Solid Gold" radio show, adapted from the successful tv show.

Starfleet Blair will be stressing that it offers more than program delivery and that it is a marketing firm with promotional services. The company will also be talking up its Feb. 27 broadcast of a Chicago Hall & Oates concert. Westwood One will be showing off what it claims is the world's largest mobile studio.

Further information and conference registration details are available from Kris Sofley at Billboard's Los Angeles office: (213) 859-5319.

#### NEW ARBITRON REPORT

### Study Reveals Listener Loyalty

NEW YORK—Preliminary information from the forthcoming Arbitron national study of radio listening, "Radio Today," shows that 23% of all listeners age 12 and older listen to only one radio station. Older listeners are even more devoted, with 30% of the men and 28% of the women age 65 and over tuned exclusively to one station.

Male teenagers are more loyal to one station—27% don't touch the dial—than female teens. Only 21% of these girls stayed tuned to one station.

Not surprisingly, 7 a.m. on weekdays is when the heaviest radio listening occurs. More than 30% of the weekly listeners are tuned in. This heavy listening period is followed by Saturday at 10 a.m. with 27% and Sunday at 10 a.m. with 21%.

A total of 88% of men listeners age 18 to 49 and 82% of the women listeners of the same age listen to the radio at least once each week while away from home. Many more men listeners age 65 and over (53%) than women listeners of the same age (30%) listen to the radio while away from home. In morning drive at 7 a.m., 75% of the audience is at home compared to 40% at 2:30 p.m., the report says.

#### SOURCE NETWORK FEATURE

### NBC Brings 'Rock Report' In-House

NEW YORK—NBC says it's making a major commitment to the "Rock Report" that runs on its Source Network by bringing the show in-house and signing its London-based rock reporter Mal Reding to a new two-year contract.

The report had been Denny Somach's project since the Philadelphia-based producer created it after NBC launched its rock-oriented network three years ago. But now Source program administration director George Taylor Morris has brought the 90-second six-day-a-week feature in-house and placed the Source's Alan Tullio in charge as producer. Tullio has been producing

such Source features as "Mini-View" and "A Minute With..."

Working with program manager and rock reporter Rona Elliot in New York and with Reding, Tullio will be adding such features as "Caught In The Act," brief chats with performers in recording studios; the "Hot Licks Award," a listen to snippets of current music; and "Rock Chic," offering fashion coverage.

Reding, who has been filing information to the report for two years, worked as a DJ in the late 1970s at WDVE Pittsburgh and WIOQ Philadelphia.

## Most Added Records

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

Title, Artist, Label	% of Billboard's radio panel adding record this week	% of Billboard's radio panel now reporting record	Key stations adding title this week include
<b>HOT 100</b>			
1 "The Woman In Me," Donna Summer, Geffen	5%	39%	WIFI-FM, KOFM-FM, WTIC-FM, WTRY-AM, WCKK-FM, KIOA-AM
2 "I Gotta Try," Michael McDonald, Warner	4%	68%	KFMB-FM, WYYS-FM, WIKS-FM, WCKK-FM, WYRE-AM, KBEQ-FM
3 "Do You Really Want To Hurt Me?" Culture Club, Virgin/Epic	3%	49%	KOFM-FM, KILE-AM, WTRY-AM, WFBG-AM, CKLW-AM, WGCL-FM
4 "Stray Cat Strut," Stray Cats, EMI America	3%	24%	WCAU-FM, WBEN-FM, WIFI-FM, KIOA-AM, KFI-AM, WXKS-FM
5 "Twilight Zone," Golden Earring, 21	3%	22%	WIKS-FM, WCKK-FM, WACZ-AM, WFBG-AM, WHFM-FM, WQEN-FM
<b>BLACK</b>			
1 "Since I Lost My Baby," Luther Vandross, Epic	19%	39%	KGFJ-AM, WPLZ-FM, WBOK-AM, WNJR-AM, KPOP-FM, KPRS-FM
2 "Baby Gets High," Peter Brown, RCA	19%	24%	WJMO-AM, WLOK-AM, WJPC-AM, WTLC-FM, WNJR-AM, WUFO-AM
3 "Heartbeats," Yarbrough & Peoples, Total Experience	18%	64%	WCHB-AM, WDMT-FM, KOKA-AM, WAIL-FM, WILD-AM, WEAS-AM
4 "We Don't Have To Talk," Peabo Bryson, Capitol	15%	68%	KGFJ-AM, WJLB-FM, WDIA-AM, XHRM-FM, WNJR-AM, WBOK-AM
5 "You Can Do It," Vaughn Mason Featuring Butch Dayo, Salsoul	15%	38%	KSOL-FM, WDIA-AM, XHRM-FM, WDMT-FM, WESL-AM, WDAS-FM
<b>COUNTRY</b>			
1 "I Wouldn't Change You If I Could," Ricky Skaggs, Epic	42%	74%	WDAF-AM, WPLO-AM, KSOP-AM, KGA-AM, KVET-AM, WPKX-FM
2 "Honkytonk Man," Marty Robbins, Warner/Viva	31%	70%	KYGO-FM, WAMZ-FM, KVET-AM, WSLC-AM, WDOD-AM, KLUR-FM
3 "The Rose," Conway Twitty, Elektra	27%	65%	WSOC-FM, KVEG-AM, WTOD-AM, KVET-AM, WPKX-FM, KHJ-AM
4 "The Fool In Me," Sony James, Dimension	22%	38%	KSOP-AM, KGA-AM, KEBC-FM, WXCL-AM, WSLC-AM, WESC-AM
5 "Hangin' Around," the Whites, Elektra	20%	47%	KYGO-FM, WBAP-AM, KSOP-AM, KEBC-FM, WQYK-AM, KLUR-FM
<b>ADULT CONTEMPORARY</b>			
1 "Shoot For The Moon," Poco, Atlantic	12%	28%	KMBZ-AM, WRVR-FM, WSB-AM, WBEN-AM, KNYN-FM, KOB-AM
2 "Two Less Lonely People In The World," Air Supply, Arista	9%	79%	WROR-FM, WGAR-AM, KOGO-AM, WATR-AM, KLTE-FM, WHAM-AM
3 "Heart Of The Night," Juice Newton, Capitol	9%	67%	WFYR-FM, KOMO-AM, WGAR-AM, KMOX-AM, KOB-AM, KLTE-FM
4 "Do You Really Want To Hurt Me?," Culture Club, Virgin/Epic	9%	47%	KNBR-AM, WBEN-AM, KNYN-FM, WGAR-AM, WYEN-FM, KMOX-AM
5 "You And I," Eddie Rabbitt With Crystal Gayle, Elektra	7%	91%	WFYR-FM, WROR-FM, WBEN-AM, WASH-FM, WGAR-AM, KPPL-FM

JANUARY 8, 1983, BILLBOARD



## Format Turntable KIXK Goes 'Classic Hits'

Steve Hicks' KIXK Dallas, unable to retain a 1.0 share with country, has shifted to a "classic hits" format. The change was made Dec. 17 after four months of research by Rob Balon and Reymer & Gersin.

Hicks says the new format is the "missing sound" in the Dallas-Ft. Worth market. Playlist will feature such "widely accepted contemporary artists as the Rolling Stones, the Eagles, the Doors, Elton John, the Beach Boys and the Doobie Brothers."

All records, drawn from 1965 to present, are pretested under the guidance of station consultant Lee Bayley, former general manager of TM Programming. Bayley says, "We developed the format around the results of market research, because it pinpointed exactly the type of music and even the artists local radio listeners said they wanted to hear."

Harry Nelson, former program director of KLLS San Antonio, has been brought in as p.d. Nelson is a former air personality on KLIF Dallas. KVIL Dallas jock Mike Selden has been hired as afternoon drive DJ.

The new format is in place at Gannett's WJYW Tampa and the station is awaiting approval for new call letters **WIQI**. When the station ran Bonneville's beautiful music, it was known as Joy-101. Now it will promote itself as **W-101**.

Vice president of operations Bob DeCarlo calls the new format "a classy limited presence, but personality AC." DeCarlo, who succeeds operations manager Scott Robbins, along with newsman Judd Otis from KULF Houston, handles mornings. Former morning man Scott Farrell is doing middays, Don Schaeffer from WVBF Boston is doing afternoons and music director Chris Miller handles the evening shift.

It's official. CBS's KMOX-FM St. Louis is now **KHTR**, with the approval of the FCC. Known also as "Hit Radio 103.1," the station changed formats Dec. 20. . . . Jefferson-Pilot's WGBS Miami will drop its AC format to move into news-talk Feb. 7.

## Out Of The Box HOT 100/AC

CLARKSVILLE, Tenn.—David Mize, program/music director for WJZM, says that he's in love with the new Donna Summer single, "The Woman In Me" (Geffen). "It's a sensuous, womanly record with a very sexy sound," he states, "a real turn-on, and I'm not running an X-rated radio station, either. Quincy's production is great." Noting the station's proximity to Nashville, Jackson says that "we have a strong country influence, and the new Bob Seger record is earthy and genuine—a nice laid back feel." The tune, "Shame On The Moon" (Capitol), is the sort "we could rotate heavily for years." He adds that while Culture Club is a new group, he has "no reservations" about "Do You Really Want To Hurt Me" (Virgin/Epic), which he calls "good, non-abrasive music." Even though Mize is day-parting Golden Earring's "Twilight Zone" (21 Records), the programmer feels that it has "classic potential. It hit me like 'Don't Fear The Reaper' did the first time I heard it. I only wish I could play it all day long."

### AOR

DENVER—"Programmers may have a problem with black artists, but the audience certainly can't see what color they are," says John Bradley, program director for KBCO-FM, who has added the new Prince single, "1999" (Warner Bros.). "It reminds me of so many other techno artists who are white and are getting airplay. I'd hardly call '1999' a black record." The programmer is also supporting the soundtrack to the film "Party Party" (A&M) on the strength of two cuts by Sting, "Need Your Love So Bad" and "Tutti Frutti." "He's a great vocalist, very talented. And in lieu of a new Police record, it's great to have something that sounds like the group to play." Bradley further endorses "Uncertain Smile" by the The (Warner Bros.) because "it sounds a lot like Yaz—boppy, bright and extremely smooth."

### BLACK/URBAN

LOS ANGELES—KUTE-FM music director Lydia Nicole says that the station's air personalities have taken a particular liking to "Last Night A D.J. Saved My Life" by Indep on the Sound of New York label. "It's a hot record, just incredible!" she exclaims. "It seems to lift the spirit, and our announcers play it as if it were a tribute to them specifically, which makes for a happy staff." She's also surprised by Pia Zadora's rendition of the nursery rhyme called "The Clapping Song" (Elektra). "It's an impressive dance record when you think that she's been a media joke. But the rhythm is hot, and I hope programmers give her a chance." Nicole adds that "Jukebox" by the Flirts (O Records) is "a cute sing-along record, the kind that stays in your mind for three weeks," and that the new single by the Stray Cats, "Stray Cat Strut" (EMI America), is "very different for us, but its rockabilly flavor still manages to fit."

### COUNTRY

PEORIA—"You Could Have Heard A Heartbreak" by Rodney Lay on the Tulsa-based Churchill label is "one heck of a good country song," opines WXCL music director Paul Jackson. "The best country songs tell the best stories, and this tune has considerable impact. I think it's going to be the surprise of 1983." He says that Jim Glaser's "When You're Not A Lady" (Noble Venture) is a current favorite because "it gives women room to fantasize, really open up. So many think it's correct to be prim and proper, and Jim suggests that they don't have to be that way." Conway Twitty's interpretation of the Bette Midler hit "The Rose" for Elektra shows "a side of the singer that's easily understood," he adds. Finally, Jackson says that he has "a tender spot" for "Honkytonk Man" by the late Marty Robbins (Warner Bros.). "It sounds like his epitaph, which is pretty spooky. The impact of his death probably won't be recognized for a long time."

LEO SACKS

## October/November Birch

Following are Birch Report excerpts for Boston, Cincinnati, Dallas-Ft. Worth, Denver-Boulder, Minneapolis-St. Paul, Phoenix, Rochester and Sacramento. All figures are for 12 plus, 6 a.m. to midnight, Monday to Sunday.

stations	format	Oct./Nov.	Sept./Oct.	Aug./Sept.
<b>Boston</b>				
WXKS-FM	urban	14.7	14.2	13.2
WCOZ	AOR	9.5	8.8	9.2
WBCN	AOR	8.7	9.5	8.3
WBZ	AC	8.5	8.5	9.5
WHDH	AC	8.1	6.7	8.6
WEEL-AM	news	4.4	4.9	4.3
WEEL-FM	Hot 100	4.0	4.3	3.7
WJIB	beautiful	3.9	3.8	5.1
WRKO	talk	3.7	2.4	2.9
WROR	AC	3.7	3.8	3.3
<b>Cincinnati</b>				
WEBN	AOR	14.7	15.0	16.1
WKRQ	Hot 100	9.9	8.9	7.7
WWEZ	beautiful	7.6	8.7	7.4
WCKY	news	6.9	7.1	6.1
WKRC	AC	6.9	6.5	8.7
WBLZ	urban	5.8	4.8	7.2
WRRM	soft rock	5.8	6.5	6.1
WMLX	MOR	5.4	5.6	4.1
WUBE	country	5.4	5.6	5.5
WYYS	AC	4.2	3.6	2.7
<b>Dallas-Ft. Worth</b>				
KVIL-FM	AC	10.2	9.6	9.7
KZEW	AOR	8.1	9.0	8.0
KEGL	AOR	7.7	7.9	6.7
KSCS	country	7.4	5.0	7.6
KTXQ	AOR	6.6	6.9	5.9
KKDA-FM	urban	6.5	6.2	5.7
KNOK	black	5.6	4.3	5.5
KRLD	news	5.3	5.7	4.8
KPLX	country	4.9	4.5	5.5
KMEZ	beautiful	4.2	4.2	5.2
<b>Denver-Boulder</b>				
KPKE	AOR	7.6	9.6	10.4
KYGO	country	7.1	5.9	5.3
KOA	talk	6.7	7.4	6.4
KAZY	AOR	6.6	5.6	7.2
KOSI	beautiful	6.6	6.0	6.1
KBPI	AOR	6.4	8.1	8.0
KLIR	Hot 100	5.9	3.4	1.3
KOAQ	AC	5.7	5.0	4.1
KIMN	Hot 100	5.0	4.7	5.6
KBCO	AOR	4.7	4.0	6.7
<b>Minneapolis-St. Paul</b>				
WCCO-AM	MOR	20.0	19.8	16.8
KSTP-FM	AC	13.9	11.7	11.8
WLOL	Hot 100	12.2	13.2	12.8
KDWB-FM	AOR	7.8	8.0	8.6
KQRS	AOR	7.5	6.9	7.3
WDGY	AC	6.3	7.1	7.7
KEEY	beautiful	4.8	5.4	5.4
KSTP-AM	news	4.1	4.1	3.3
WAYL	beautiful	3.0	2.5	2.8
WCCO-FM	MOR	2.5	2.3	2.4
<b>Phoenix</b>				
KDKB	AOR	13.0	11.8	12.5
KTAR	news	9.0	8.8	8.5
KUPD	Hot 100	8.8	9.3	9.8
KKLT	AC	7.1	5.7	5.5
KNIX-FM	country	7.1	8.9	7.5
KZZP-FM	Hot 100	6.6	5.8	5.5
KOOL	oldies	6.3	3.9	3.6
KQYT	beautiful	4.9	5.2	3.9
KOY	MOR	4.5	4.0	4.2
KMEO-FM	beautiful	4.0	6.9	6.7
<b>Rochester</b>				
WCMF	AOR	12.9	14.3	14.1
WEZO	beautiful	11.6	12.3	11.9
WHAM	MOR	8.5	8.7	9.5
WMJQ	AOR	8.4	8.3	9.6
WVOR	AC	7.6	7.3	7.5
WNYR	country	6.2	5.0	5.3
WDKX	black	5.4	6.8	6.0
WHFM	Hot 100	5.4	4.4	4.5
WBBF	AC	5.0	5.4	5.1
WPXN	MOR	4.7	4.7	3.3
<b>Sacramento</b>				
KZAP	AOR	17.4	16.7	14.8
KXOA-FM	soft rock	9.0	8.2	9.0
KRAK	country	6.7	6.1	5.2
KROY	Hot 100	6.3	5.9	6.0
KCTC	AC	6.0	5.6	5.3
KSFM	AC	5.6	6.4	6.5
KAER	country	5.5	5.1	4.2
KXOA-AM	MOR	5.0	6.5	6.5
KHYL	oldies	4.2	2.8	2.6
KEWT	beautiful	3.7	4.2	6.3
KPOP	black	3.7	3.3	2.9

## YesterHits

HITS FROM BILLBOARD 10 AND 20 YEARS AGO THIS WEEK.

### POP SINGLES—10 Years Ago

- 1 You're So Vain, Carly Simon, Elektra
- 2 Clair, Gilbert O'Sullivan, MAM
- 3 Me & Mrs. Jones, Billy Paul, Philadelphia International
- 4 Superstition, Stevie Wonder, Tamla
- 5 Funny Face, Donna Fargo, Dot
- 6 It Never Rains In Southern California, Albert Hammond, Mums
- 7 Rockin' Pneumonia-Boogie, Woogie Flu, Johnny Rivers, United Artists
- 8 Your Mama Don't Dance, Kenny Loggins with Jim Messina, Columbia
- 9 Superfly, Curtis Mayfield, Curtom
- 10 You Ought To Be With Me, Al Green, Hi

### POP SINGLES—20 Years Ago

- 1 Telstar, Tornados, London
- 2 Go Away Little Girl, Steve Lawrence, Columbia
- 3 Limbo Rock, Chubby Checker, Parkway
- 4 Bobby's Girl, Marcie Blane, Seville
- 5 Big Girls Don't Cry, Four Seasons, VeeJay
- 6 Hotel Happiness, Brook Benton, Mercury
- 7 Pepino The Italian Mouse, Lou Monte, Reprise
- 8 Return To Sender, Elvis Presley, RCA
- 9 Zip-A-Dee-Do-Do, Bob E. Soxx & the Blue Jeans, Phillies
- 10 Tell Him, Exciters, United Artists

### TOP LPs—10 Years Ago

- 1 Seventh Sojourn, Moody Blues, Threshold
- 2 Rhymes & Reasons, Carole King, Ode
- 3 Living In The Past, Jethro Tull, Chrysalis
- 4 I'm Still In Love With You, Al Green, Hi
- 5 One Man Dog, James Taylor, Warner Bros.
- 6 No Secrets, Carly Simon, Elektra
- 7 Summer Breeze, Seals & Crofts, Warner Bros.
- 8 Catch Bull At Four, Cat Stevens, A&M
- 9 Homecoming, America, Warner Bros.
- 10 Rocky Mountain High, John Denver, RCA

### TOP LPs—20 Years Ago

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

### COUNTRY SINGLES—10 Years Ago

- 1 She's Got To Be A Saint, Ray Price, Columbia
- 2 Got The All Overs For You, Freddie Hart & the Heartbeats, Capitol
- 3 Soul Song, Joe Stampley, Dot
- 4 She Needs Someone To Hold Her, Conway Twitty, Decca
- 5 A Picture Of Me (Without You), George Jones, Epic
- 6 Lovin' On Back Streets, Mel Street, Metromedia Country
- 7 Old Dogs, Children & Watermelon Wine, Tom T. Hall, Mercury
- 8 Heaven Is My Woman's Love, Tommy Overstreet, Dot
- 9 Pretend It Never Happened, Waylon Jennings, RCA
- 10 I Wonder If They Ever Think Of Me, Merle Haggard & the Strangers, Capitol

### SOUL SINGLES—10 Years Ago

- 1 Superstition, Stevie Wonder, Tamla
- 2 Why Can't We Live Together, Timmy Thomas, Glades
- 3 Me & Mrs. Jones, Billy Paul, Philadelphia International
- 4 I Got A Bag Of My Own, James Brown, Polydor
- 5 Trouble In My Home/I Found My Dad, Joe Simon, Spring
- 6 Superfly, Curtis Mayfield, Curtom
- 7 You Ought To Be With Me, Al Green, Hi
- 8 Keeper Of The Castle, Four Tops, Dunhill
- 9 I'll Be Your Shelter (In Time Of Storm), Luther Ingram, Koko
- 10 World Is A Getto, War, United Artists



## KRLD Helping Dallas Children

DALLAS—What started out four years ago as an attempt by station KRLD-AM here to provide each mentally retarded child in two nearby state schools with a Christmas present has this year blossomed into more than \$80,000 in donations for gifts. By Dec. 13, program director Becky Ulrich had in pocket \$33,000 in gifts and an additional \$41,000 in contributions.

After the initial year, KRLD decided to offer individual listeners a chance to bankroll the gift requests of patients. This year, listeners have come up with \$33,000 worth of gifts requested by the 1,500 children at the Ft.

Worth and Denton homes for the handicapped.

The extra \$41,000, which Ulrich believed could rise to \$50,000 by week's end, the promotion deadline, is being divided between each of the schools for disposition as they see best for the children.

Station spots for the charity event were done by Dallas Cowboys coach Tom Landry and Charlton Heston.

KRLD-AM is all-news from 5 a.m. to 7 p.m., when it goes big band and MOR until 11 p.m. It then carries RKO's "America Overnight."



**STRAIT BLOOD**—George Strait, left, and KILT air personality Fred Kennedy, of the morning team Hudson & Harrigan, oversee one of the 82 pints of blood donated by listeners to the country station in Houston. Copies of Strait's MCA LP, "Strait From The Heart," were distributed during the "Strait From The Heart Blood Drive" promotion.

## Goodphone Commentaries

### Where Have All The Creators Gone?

By DAVE FORMAN

This is perhaps the 96th piece I've written about Arbitron, and each time I'm motivated to do so, the reason for my interest becomes more serious.

Down through the seasons, I've watched Arbitron affect programming via our sales departments. Now, I'm seeing and hearing the "Maryland Monster's" most damaging impact thus far. It's now affecting our programming via the spirits and minds of some of the greatest air talent and programmers in the business today.

Years ago, the criteria for great radio was its degree of innovation, and the abundance of creativity. The zest for victory has turned inside out and upside down, and changed from a welcome challenge to a dreaded, bloody war.

From spirited chess games played by great programmers over the airwaves, our competition's leaders have deteriorated in character to paranoid warriors, leading with swords sharpened by old ideas and vicious attitudes toward their colleagues.

Radio stations are engaged in the

worst kinds of contests at present. Stations are motivated on many levels: not by the promise of finishing on top, but rather by the fear of finishing last.

From coast to coast, the fires rage. The aftermath of a destructive Arbitron report can be seen in every city, from sea to shining sea.

In the Los Angeles area, the three top rockers started calling each other names on the air as soon as the fall sweep started.

In New York, it's "win at any cost." Dump all commercials. Buy every available minute on TV. Put billboards on every corner, and spray-paint your logo on subways—just don't lose.

Everything in the arsenal must be used. All the weapons in mothballs must be called upon again. And, if all else fails, throw stones. And when they're gone, call names and politically assassinate the character of your opposition.

Across our land, second-rate contenders are doing just this, by responding to Arbitron's threat. They steal each other's ideas. They're pulling out contests and promotions that are 15 years old. They are truly warriors and fierce competitors,

doing all they can not to lose.

But where have all the great creators gone? Have they all sold their imaginations to be able to afford the latest in research weapons? Is there no more territory to be explored? No more need for pioneers? No more room for experimentation? Remember Earl Nightingale's famous philosophical recollection? "Create, don't compete!"

Arbitron has divided us. We are attacking each other—a common, human occurrence when the fire-breathing dragon seems too big, and too strong, to be conquered. And Arbitron is bigger than any one station—bigger and stronger than any one chain of stations. But not bigger and not stronger than one single individual with great ambition to beat the odds creatively.

None of us like the Arbitron monster. And yet, every time we forego creative, responsive programming for programming which would seemingly score well in Arbitron, we fed the beast a little bit more. The reason we hate the monster is because it gobbles up people and turns them into insignificant digits on a page.

(Continued on page 18)

## Vox Jox

• Continued from page 14

Veteran programmer **Jessie Bullet** moves up from p.d. to station manager at KIIQ Colorado Springs, replacing **Chuck Dunaway**, who moves to the company's Amarillo facility. **KQIZ**. KIIQ music director, **John T. Howard** fills Bullet's former p.d. post.

\*\*\*

The speculation is over. The new g.m. at Cox's WIQD/WAIA in Miami is **Joel B. Day**. Day, who fills that vacancy created when **Bill Viands, Jr.** was transferred to the company's St. Louis television outlet, **KDNL** is currently the g.m. of G.E.'s **KOA/KOAQ** Denver.

\*\*\*

Q-105 (WRBQ) Tampa assistant p.d. **Chuck Crain** moves into the morning drive slot at WSRZ Sarasota, succeeding **Eric Davis** who segues into the afternoon drive position. Crain, a licensed Florida dentist, will open a practice in Tampa and see patients after he signs off at 10 a.m.

\*\*\*

Dan O'Toole has been named national program director for Capitol Broadcasting, owner of **WCAW/WVAF** (V-100) Charleston, **WKSJ/WLLF** Mobile, **WKDY** Spartanburg, **WRKA** Louisville, and **WMJJ** Birmingham (sale pending



**LADD GETS GUTHRIE**—**KMET-FM** Los Angeles air personality **Jim Ladd** accepts a **Woody Guthrie Humanitarian Award** from the Southern California Alliance For Survival in Reseda, Calif.

on this last one). Dan, who's been with the company for the past four years, will continue as p.d. of **WRKA**.

**Tomm Rivers** is the new morning man at Chicago's "Hot Hits" outlet **WBBM-FM**. Rivers, who comes from the morning slot across town at **US-99**, replaces **Steve Davis**, who returned to Birmingham as assistant operations manager of **WRXX/WERC**.

\*\*\*

"Hal," the talking computer who's been part of the **WDVE** Pittsburgh morning line up since September, has made his record debut with "Hal's Christmas Wish," helped out by Pittsburgh native, **Donnie Iris**. According to **WDVE** engineer **Gary Marince**, who programs "Hal," part of the record includes the "Halleluia chorus." An "Hal-bum" is in the works.

**Kirk Squires** resigned as p.d. and morning man of **KFOX** Redondo Beach, Cal. He's replaced in both

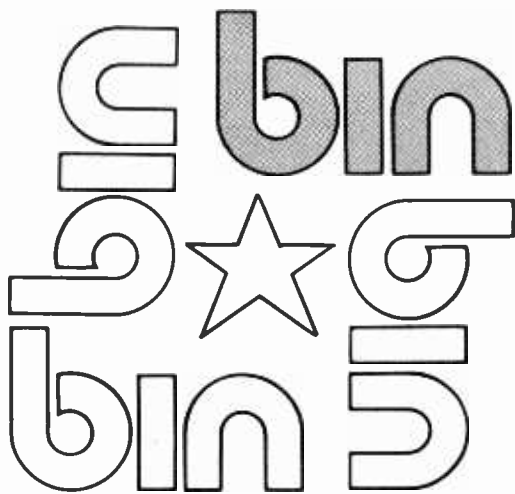
positions by former **KFOX** midday jock **Jim Dolce**, who's looking to fill that 10 a.m. to 3 p.m. opening.

\*\*\*

**Evan Mirageas** joins Chicago's Fine Arts station, **WFMT**, as the producer of the nationally heard weekly program "Lincoln's Music In America." And if you're wondering what that's all about, it's a show "intended to make listeners aware of upcoming musical events throughout the country." Mirageas spent the last decade doing similar work for **WUOM** Radio in Ann Arbor.

Longtime San Francisco air personality **Stefan Ponck** moves up the coast to Portland, handling mornings on **KKSN**. And in Los Angeles, **Chuck Blore** and **Don Richmond** Creative Services have appointed their first in-house promotion director in the company's 20-year history. She's **Stephanie Black**, a former production assistant on "Madame's Place."

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Survey For Week Ending 12/25/82; Chart Frozen Over Holidays

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

## Top Adds

1	BOB SEGER—The Distance, Capitol
2	SAMMY HAGAR—Three Lock Box, Geffen
3	FRIDA—Something's Going On, Atlantic
4	FRANK MARINO—Maybe This Time, Columbia
5	THE PRETENDERS—Back On The Chain Gang, Sire
6	FLEETWOOD MAC—Mirage, Warner Bros.
7	TOM PETTY AND THE HEARTBREAKERS—Long After Dark, Backstreet
8	JEFFERSON STARSHIP—Winds Of Change, Grunt
9	PSYCHEDELIC FURS—Forever Now, Columbia
10	SUPERTRAMP—Famous Last Words, A&M

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

# Radio

## Pro-Motions

### Stations Fight Drunk Driving

Thirteen Maryland radio stations urged listeners to report drunken drivers last month as part of a "Call In A Drunk" campaign developed by the Howard County police department.

Randolph Roby, a public information officer, says the program "brought to the forefront the problems law enforcement officials face when it comes to drinking and driving." Each station broadcast the telephone number of the police department in its locality during the evening hours of Dec. 17, which fell during National Driving While Intoxicated Week.

"There was enough latitude for programmers to initiate an individual approach," Roby states. "Some invited police officers to discuss the problem. Others simply relayed the phone number of their local precinct." Participating stations included three in Baltimore (WCBM, WFBR and WPOC); two in Washington (WMAL and WTOP); and WAMD Aberdeen; WNAV Annapolis; WCEM Cambridge; WFMD Frederick; WARK Hagerstown; WLMD Laurel; WKHI Ocean City; and WINX Rockville.

Roby says that he doesn't know how many drunken motorists were arrested as a result of the campaign, a spinoff of WBAL's "Report A Pusher. Help An Addict" promotion started last fall (Billboard, Nov. 20). Nevertheless, he is convinced that it was a success. "The premise is that the sober citizen took the extra minute to phone the police on his CB or stopped at a pay phone to prevent an accident, if not a fatality, and to that extent I think we heightened citizen awareness of the problem."

KBCO-FM Boulder has teamed with the Rocky Mountain Hi-Note to distribute the 1983 Colorado Music Guide, a 47-page directory to the state's music industry. The guide, available at over 40 music-oriented sites throughout the AOR station's "front range," includes hundreds of listings for local talent, producers, attorneys, recording studios and other services. ... Ed Chandler and Rod Hunter, KSON-FM San Diego's morning team, cooked breakfast for 50 people last month at the home of area resident Barbara

Wharton as part of their "Bacon & Eggs Brigade Takes To The Streets" promotion. The country station broadcast the show live from Wharton's National City home and presented her with a \$500 stereo system. Hunter, who doubles as program director, says he lived up to his promise by making a mess of Wharton's kitchen. "That's what we invited her friends and neighbors for," he says. ... WRIF-FM Detroit Morning Crew personalities Jim Johnson and George Baier capped the week-long "Livonia Loves Hygrade" celebration in December when they served up 1,001 free hot dogs during their show at City Hall Park, Livonia, where Hygrade is based, was trying to counter the negative publicity it received in November when the company received complaints from consumers who said they found "foreign objects" in their Ball Park Franks.

Pat Pantonini, who developed the "\$25,000 Button" and the "Music Game" contest for WABC New York during his eight-year tenure there, has formed a new company called Broadcast Promotion Networks. The service, which assists stations with promotion plans and packages campaigns for lease or outright sale, is still in the embryonic stage, but the executive hopes to involve a cross-section of contemporary, urban, Spanish and country music outlets by February, when the firm bows a Valentine's Day promotion.

"Because of extended measurement, most stations concentrate on the big picture and don't have the budget for pocket, or calendar, promotions like Valentine's Day, so they fall through the cracks when they're such a natural for radio," says Pantonini, 47, who left ABC Radio Enterprises earlier this year as director of creative services. "The short-term promotion, for now at least, seems like the best way to start a relationship with new clients."

Pantonini, whose partner, Bob Dorf, heads a public relations firm specializing in consumer marketing, has enlisted candy suppliers, jewelers and florists to participate in the Valentine's Day campaign, which is set for top 50 markets.

## Goodphone Commentaries

• Continued from page 17

We are people, programming to people and for people—and yet, we seem to have lost sight of that. We are programming this nation's radio in precisely the same way that Arbitron rates it.

We've built Arbitron into the huge, powerful dragon we all imagine. We haven't tamed the dragon and made it work for us. We've run scared and turned our stations into mini-electronic counterparts to Arbitron, which fit nicely into the monster's memory banks.

Arbitron never intended to rule radio. It was only intended to give some kind of unbiased, approximate overview of the audience each station was reaching.

We have allowed this blind and deaf rating service to conquer us, by frustrating us into a corner. Instead of fighting its unintentional gains against us, we have, in fact, been helping it grow by feeding it a little bit more each book, in the hope of

keeping it placated, so it doesn't gobble us up, as it already has our listeners.

The saddest truth is that it has sucked all the imagination out of what once was called "the imagination medium."

Welcome to radio's future, my friends. We have been reduced to numbers on a page. But, don't forget—those numbers are only numbers—with an error factor that would make your head spin. And, those numbers only have as much credence and authenticity as we allow ourselves to believe they have.

The monster is only a figment of your imagination medium, and can only be conquered by truly creative, innovative programming, aimed intelligently at the great common denominator called humanity.

Dave Forman is vice president/executive director of Y96FM and KEZY and director of the tape and sound/video studios in Orange County, Calif.



## 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.

- Jan. 2-8, David Johansen, the Dickies, Newsweek-FM, Thirsty Ear Productions, 30 minutes.
- Jan. 3, Triumph, Rockline, Global Satellite Network, 90 minutes.
- Jan. 3, The British Invasion, Continuous History Of Rock And Roll, Rolling Stone Productions, one hour.
- Jan. 3, Steve Tyler & Jimmy Crespo, Guest D.J., Rolling Stone Productions, one hour.
- Jan. 3-9, Barbara Mandrell, Country Closeup, Narwood Productions, one hour.
- Jan. 3-9, Cab Calloway, Music Makers, Narwood Productions, one hour.
- Jan. 7-9, Terri Gibbs, Live From Gilley's, Westwood One, one hour.
- Jan. 7-9, Van Halen, Off The Record Specials, Westwood One, one hour.
- Jan. 7-9, Bootsy Collins, the Time, The Countdown, Westwood One, one hour.
- Jan. 7-9, Phil Collins, Saga, Rock Album Countdown, Westwood One, one hour.
- Jan. 7-9, Rock Festivals, The Rock Chronicles, Westwood One, one hour.
- Jan. 7-9, Melba Moore, Special Edition, Westwood One, one hour.
- Jan. 7-9, Pat Travers, The Source, NBC, 90 minutes.
- Jan. 8, George Jones, Stewart and Dean Dillon, Silver Eagle, ABC Entertainment Network, 90 minutes.
- Jan. 8-9, Henry Mancini, "Moon River," Musical, Watermark, three hours.
- Jan. 8-9, Bill Wyman, Trini Lopez, Soundtrack Of The 60s, Watermark, three hours.
- Jan. 9, Rainbow, King Biscuit Flower Hour, ABC Rock Radio Network, one hour.
- Jan. 9-15, Gang of Four, Newsweek-FM, Thirsty Ear Productions, 30 minutes.
- Jan. 10, Greatest Guitarists, Continuous History Of Rock And Roll, Rolling Stone Productions, one hour.
- Jan. 10, Pat Benatar with Neil Giraldo, Guest D.J., Rolling Stone Productions, one hour.
- Jan. 10-16, Dottie West, Country Closeup, Narwood Productions, one hour.
- Jan. 10-16, Don Cornell, The Music Makers, Narwood Productions, one hour.
- Jan. 14-16, Johnny Rodriguez, Live From Gilley's, Westwood One, one hour.
- Jan. 14-16, Jefferson Starship, Rush, Rock Album Countdown, Westwood One, one hour.
- Jan. 14-16, Charlene, S.O.S. Band, The Countdown, Westwood One, one hour.
- Jan. 14-16, Rock Films, The Rock Chronicles, Westwood One, one hour.
- Jan. 14-16, Richard "Dimples" Fields, Special Edition, Westwood One, one hour.
- Jan. 14-16, Rockstreet, The Source Music Magazine, NBC, one hour.
- Jan. 15, Earl Thomas Conley, Silver Eagle, ABC Entertainment Network, 90 minutes.
- Jan. 16, Rick Springfield, Spotlight Special, ABC Contemporary Network, 90 minutes.
- Jan. 16, Warren Zevon, Novo Combo, King Biscuit Flower Hour, ABC Rock Radio Network, one hour.
- Jan. 16-22, Billy Idol, Newsweek-FM, Thirsty Ear Productions, 30 minutes.
- Jan. 17, Aldo Nova presents Guitar Player Magazine's Best of 82, Guest D.J., Rolling Stone Productions, one hour.
- Jan. 17, Greatest Drummers, Continuous History Of Rock And Roll, Rolling Stone Productions, one hour.
- Jan. 17-23, Tompall & The Glaser Bros., Country Closeup, Narwood Productions, one hour.
- Jan. 17-23, Count Basie, Music Makers, Narwood Productions, one hour.
- Jan. 21-23, Bar-Kays, Special Edition, Westwood One, one hour.
- Jan. 21-23, Ed Bruce, Live From Gilley's, Westwood One, one hour.
- Jan. 21-23, Billy Joel, Supertramp, Rock Album Countdown, Westwood One, one hour.
- Jan. 21-23, Bar-Kays, Lionel Richie, The Countdown, Westwood One, one hour.
- Jan. 21-23, Women in Rock, The Rock Chronicles, Westwood One, one hour.
- Jan. 21-23, Rolling Stones Special, The Source, two hours.
- Jan. 22, Tribute to Lefty Frizzell, Silver Eagle, ABC Entertainment Network, 90 minutes.

## National Programming Mutual Moves On Multicasting

Mutual Broadcasting moves into 1983 taking full advantage of its satellite network system's multicasting capabilities. This offers simultaneous transmission of multiple radio programs.

Multicasting has permitted Mutual to introduce six new shows in the past 90 days. These will be followed shortly by seven additional new programming concepts.

Recently added to the Mutual feed is "Weekly Rock Review," a three-hour weekly AOR program featuring ranking hits, rock oldies and interviews hosted by Chip Hobart.

Also added is "Lee Arnold On A Country Road," a three-hour interview and concert program featuring a 30-minute segment recorded live at Billy Bob's in Ft. Worth. Other shows recently added include "This Is Hollywood," a two-hour talk program; "What's Right With America," a daily two-and-a-half-minute human interest feature; "Pomerantz On Money," another 150-second vignette, this one dealing with personal finance; and the "NCAA Basketball Game Of The Week."

During the next 90 days, Mutual expects to add a daytime Larry King interview feature; new daily commentators; a pre-Olympic sports package; a new time slot and format for "SportScan," a national call-in show; Dick Clark pop music specials; and specials for AOR and country.

By the summer of 1983, Mutual will phase in a multi-channel stereo capability, which will enable the network to increase the number of live stereo broadcasts in a variety of musical genres, signaling the beginning of the end for tape and disk syndication.

Mutual will also shortly design and install, operate and maintain a satellite uplink service for the Associated Press. To provide this service, Mutual will utilize its facilities in Bren Mar. Va.

United Stations is marking the first anniversary of its "Weekly Country Music Countdown." The three-hour program is now reaching 19.5 million listeners, the syndicator claims. . . . TM Programming reports its new TM Country affiliate, WMNX Tallahassee, has become the No. 1 station in a Birch survey after running the TM format for four months. TM notes the station is up against three other country stations, two of them using formats from competing syndicators. . . . "New Music, The Alternative Ten," a

syndicated show from Radio Free America exposing new music on college stations, is now being cleared on 300 stations after three and a half months.

David Burd, former promotion director with Capitol and former national promotions director for Arista, has joined the sales staff of Clayton Webster, which claims to be the largest independent syndicator of radio programs in the U.S. Among its shows: "Retro Rock," "Rarities" and "Country Calendar." . . . Stephen Riddleberger has been named to the new post of manager of finance and administration for Bonneville Broadcasting. He comes from the Radio Advertising Bureau, where he was director of special projects.

Seven stations are celebrating a five-year or longer association with Watermark/ABC's "American Country Countdown." KSO Des Moines has been carrying the show the longest, seven years. . . . When NBC's Source and Starlett Blair teamed with Showtime Cable to simulcast Rick Springfield's Nov. 21 concert, they reached 10 million radio listeners and 3.5 tv viewers, they claim. . . . Sid Mark's Orange Productions' "Sounds Of Sinatra" show included specials noting the singer's 67th birthday in December. . . . ABC's Direction Network is now serving 151 affiliates. . . . KalaMusic has signed three new clients for its beautiful music format: KZZL Sioux City; WKQT Garyville, La.; and KOAS Kona, Hawaii, which is owned by Tom Jones.

RKO featured the words of Yoko Ono on its Dec. 8 newscasts to mark the second anniversary of the death of John Lennon. Her comments were taken from a recent 90-minute interview conducted by Gary Landis and Barry Luchkowec. RKO may develop a long-form show from that interview. . . . Psychologist Irene Kassorla has been dropped from the lineup of ABC's "Talkradio" network, reportedly because of lack of station clearance. She is being replaced in the 10 a.m. to 4 p.m. slot by Dr. David Viscott, a weekender who is a psychiatrist. . . . After nearly five years as KEEN San Jose morning man and p.d., Jay Albright is joining Drake-Chenault as national programming consultant for the syndicator's "Great American Country" format.

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Words and music by Patsy Maharam

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Billboard
Survey For Week Ending 12/25/82  
Chart Frozen Over Holidays

# TOP 50 Adult Contemporary

These are the most popular singles as compiled from radio station airplay reports.

This Week	Last Week	Weeks on Chart	TITLE, Artist, Label & Number (Dist. Label) (Publisher, Licensee)	WEEKS AT #1
1	2	10	THE GIRL IS MINE Michael Jackson/Pat. McCartney, Epic 34-03288 (MCA/Warner Tamerlane, BMI)	4
2	1	15	HEARTBREAKER Dionne Warwick, Arista 1015 (Gibb Brothers, BMI, admin. Unichappell)	
3	3	13	TRULY Lionel Richie, Motown 1644 (Brockman, BMI)	
4	4	15	STEPPIN' OUT Joe Jackson, A&M 2428 (Albion/Almo, ASCAP)	
5	5	10	IT'S RAINING AGAIN Supertramp, A&M 2502 (Delicate/Almo, ASCAP)	
6	9	13	YOU AND I Eddie Rabbitt With Crystal Gayle, Elektra 7-69936 (Four Way, ASCAP)	
7	10	10	AFRICA Toto, Columbia 38-03355 (Hudmar/Cowbells, ASCAP)	
8	8	12	I.G.Y. (What A Beautiful World) Donald Fagen, Warner Bros. 7-29900 (Freejunct, ASCAP)	
9	11	8	BABY COME TO ME Patti Austin, Qwest 50036 (Warner Bros.) (Rodsongs, ASCAP)	
10	12	8	TWO LESS LONELY PEOPLE IN THE WORLD Air Supply, Arista 1004 (Unart/Big Parade, BMI)	
11	15	7	YOU CAN'T HURRY LOVE Phil Collins, Atlantic 7-89933 (Stone Gate, BMI)	
12	16	6	HEART TO HEART Kenny Loggins, Columbia 38-03377, (Milk Money/Genevieve, ASCAP/Foster Frees, BMI)	
13	17	8	MEMORY Barry Manilow, Arista 1025 (Koppelman-Bandier, BMI)	
14	19	8	THE OTHER GUY Little River Band, Capitol 5185 (Screen Gems-EMI, BMI)	
15	15	6	MISSING YOU Dan Fogelberg, Full Moon/Epic 34-03289 (Hickory Grove, ASCAP)	
16	16	7	ON THE WINGS OF LOVE Jeffrey Osborne, A&M 2434 (Lincoln Pond/Almo/March 9, ASCAP)	
17	17	13	UP WHERE WE BELONG Joe Cocker And Jennifer Warnes, Island 7-99996 (ATCO) (Famous, ASCAP/Ensign, BMI)	
18	18	14	MANEATER Daryl Hall & John Oates, RCA 13354 (Fust Buzz/Hot-Cha/Unichappell, BMI)	
19	21	7	A PENNY FOR YOUR THOUGHTS Tavares, RCA 13292 (Kenny Nolan/Downtown, ASCAP)	
20	20	12	A LOVE SONG Kenny Rogers, Liberty 1485 (Music Corporation Of America/Sycamore Valley, BMI)	
21	25	6	LOVE IN STORE Fleetwood Mac, Warner Bros. 7-29848, (Fleetwood Mac, BMI)	
22	27	6	HEART OF THE NIGHT Juice Newton, Capitol 5192, (Warner-Tamerlane/Flying Dutchman/Sweet Harmony, BMI)	
23	26	6	RIGHT BEFORE YOUR EYES America, Capitol 5177, (Marc-Gain, CAPAC)	
24	24	22	LOVE ME TOMORROW Chicago, Full Moon/Warner Bros. 7-29911 (Double Virgo/Foster Frees/Irving, BMI)	
25	25	18	THEME FROM DYNASTY Bill Conti, Arista 1021 (SVO, ASCAP)	
26	26	23	SOUTHERN CROSS Crosby, Stills And Nash, Atlantic 7-89969 (Kenwon/Catpatch/Gold Hill, ASCAP)	
27	30	5	DOWN UNDER Men At Work, Columbia 38-03303 (Blackwood, BMI)	
28	29	7	I GOTTA TRY Michael McDonald, Warner Bros. 7-29862 (Genevieve/Milk Money, ASCAP)	
29	32	5	STILL TAKING CHANCES Michael Murphy, Liberty 1486 (Timberwolf, BMI)	
30	33	6	INSIDE/CAROLINA DREAMS Ronnie Milsap, RCA 13362, (Lodge Hall, ASCAP)	
31	31	24	THE ONE YOU LOVE Glenn Frey, Asylum 7-69974 (Elektra) (Red Cloud/Night River, ASCAP)	
32	32	28	GLORIA Laura Branigan, Atlantic 4048 (Sugar Music/Music Corp. of America, BMI)	
33	33	NEW ENTRY	DO YOU REALLY WANT TO HURT ME Culture Club, Virgin/Epic 34-03368 (Virgin/Chappell, ASCAP)	
34	34	NEW ENTRY	SEXUAL HEALING Marvin Gaye, Columbia 38-03302 (April, ASCAP)	
35	34	NEW ENTRY	SHAME ON THE MOON Bob Seger & The Silver Bullet Band, Capitol 5187 (Coolwell/Granite, ASCAP)	
36	39	4	SOMEBODY'S ALWAYS SAYING GOODBYE Anne Murray, Capitol 5183 (Hall/Clement/Welk, BMI)	
37	40	4	SHOOT FOR THE MOON Poco, Atlantic, 7-89919 (Pirooting, ASCAP)	
38	39	NEW ENTRY	EVERYTHING'S BEAUTIFUL Dolly Parton & Willie Nelson, Monument 4-03408 (Combine, BMI)	
39	31	7	THE ELVIS MEDLEY Elvis Presley, RCA 1.3351 (Rightsong/Elvis Presley/Unart/Combine/Screen Gems EMI, BMI/Intersong/Gladys/MCA, ASCAP)	
40	34	19	HEARTLIGHT Neil Diamond, Columbia 38-03219 (Stonebridge/New Hidden Valley, ASCAP/Carole Bayer Sager, BMI)	
41	36	19	NOBODY Sylvia, RCA 13223 (Tom Collins, BMI)	
42	35	11	I WOULDN'T BEG FOR WATER Sheena Easton, EMI-America 8142 (Unichappell, BMI)	
43	38	22	BREAK IT TO ME GENTLY Juice Newton, Capitol 9822 (MCA, ASCAP)	
44	42	10	IN THE NAME OF LOVE Roberta Flack, Atlantic 7-89932 (Antisia/Bleunig, ASCAP)	
45	45	25	YOU CAN DO MAGIC America, Capitol 5142 (April/Russell Ballard, ASCAP)	
46	43	12	THE ONLY WAY OUT Cliff Richard, EMI-America 8135 (WB, ASCAP)	
47	46	18	GYPSY Fleetwood Mac, Warner Bros. 7-29918 (Fleetwood Mac/Welsh Witch, BMI)	
48	47	12	SO MUCH IN LOVE Timothy B. Schmit, Full Moon/Asylum 7-69939 (Elektra) (ABKCO, BMI)	
49	41	9	USED TO BE Charlene & Stevie Wonder, Motown 1650 (Stone Diamond, BMI)	
50	49	9	MUSCLES Diana Ross, RCA 13348 (Mijac, 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).



## United Rack Wing Shifts Buying To Atlanta Branch

By JOHN SIPPEL

LOS ANGELES—After a year's trial run, United Record & Tape Industries' rack division has shifted full buying responsibilities to its Atlanta branch, with inventory continuing to be warehoused in both the Hialeah Gardens, Fla. home base and Georgia.

"Accounts like Sears, Richway, Jefferson/Ward, Albertson's and Burdines got us into comput-

erization," rack division president Sid Silverman explains. "The shift to Atlanta in buying was hastened by CBS, Capitol, MCA and Pickwick closing warehouses in Miami and substituting sales offices."

The present 40 outside employees under six field supervisors will be maintained intact. "We want to keep our service level as high as ever," Sil-

(Continued on page 23)

## BLANK TAPE, GAMES ARE FOCUS

# Dealers Seek Insights At CES

By EARL PAIGE

LOS ANGELES — Spot checks with NARM member store buyers heading for CES indicate that many will be seeking signs of stabilization of the near-chaotic price erosion of blank videotape, and expecting information about video games stock balancing programs (separate stories, page 36 and 1).

Home computer hardware and software is also likely to engage their attention, since a number of chains are moving into this field.

CES, historically regarded as a hardware event, serves as background for what many software dealers see as a dilemma. In order to get into computer software seriously, they've had to go more into the hard goods than they would like, as Bob Tolifson, marketing vice president at Record Factory, points out. The 31-unit chain recently revealed plans to move vigorously into computers (Billboard, Dec. 18).

Says Tolifson, "Maybe six months from now, we won't have to carry the hardware. We're software merchandisers. We don't like the \$100 bill investment that hardware represents.

But right now, we have to have it."

Record Factory may be sending more people than most. Attending are Joyce Castagnola, advertising director, buyer Mike Evans and vice president of operations Dan Touissant, whom Tolifson credits with designing the whole move into computers. "We're going in with whatever it takes to be considered full-line," Tolifson says. "We have a large variety of people moving through our stores and all are potential customers for home computers. We have to legitimize our involvement. We can't be out of various items or cherry pick lines."

Harking again to the initial investment in hardware, he says, "We're primarily geared to the volatility of the hit record business. That's our strength. But we find that there just isn't enough hardware out there at the present time. We have to move in."

Home computers will, in the opinion of Record Factory, spawn an entire genre of accessories. Many of the large department stores now involved are still "glass case mentality" in their merchandising, Tolif-

son says. With Sensomatic anti-shoplifting devices now on line, Record Factory will not evolve through the lock-case stage but go directly to open display of floppy disks and the gamut of accessories.

Blank tape, both audio and video, will get major attention for John Beers, accessory buyer for the 16-unit Harmony House, Detroit. Among myriad reasons for attending CES, he mentions, "New lines." Lines we may not be aware of. Also upper echelon people with our supplier firms. We see the reps on a regular basis. They are very good about coming around.

"There are also show deals, deals you would not know of or get if you do not attend. Basically we would want to see our blank tape suppliers whether we had a problem or not."

Harmony House now has six lines of audio and four for video in blank tape, just adding Loranger. "We put this in right before Christmas based on an initial guarantee for the product. It's an experiment."

Other lines include Inter Magnetics, Maxell, TDK, Fuji, Memorex

(Continued on page 22)

## Moffetts Making Franchise Magic

### Video Biz Network Affiliates Seeking Closer Ties

LOS ANGELES—While model stores are essential for most video specialty franchisors, Bob Moffett may be the only U.S. video franchisor who has a "model son" serving as a franchisee. In the case of Moffett, chairman of locally based Video Biz, his son happens to run the company's national warehouse, too.

An actual happenstance rather than deliberate nepotism, Scott Moffett serves Video Biz as a vital Eastern expansion wing, operating four stores in the Richmond, Va. region and the Richmond warehouse.

First of two parts

To describe Video Biz and its present network of 100 outlets as a franchisor is somewhat premature. Until this year, it has been an affiliate network. Now franchising licenses are coming in from states all over the country, Moffett expects to roll out a franchising program immediately. Of the 100 present affiliate stores, he says, "They are all indicating they want to switch and be franchisees with us."

Franchisees as opposed to network affiliates enjoy what Moffett and M. Ray Fenster, president, claim are several advantages. Chief among them is that of operating under one banner that will be advertised both nationally and regionally.

Another slightly more subtle but more significant edge the two men feel is that of confidence in terms of rental club activity. Having grown up in the video rental business—with both originally working for George Atkinson at Video Station—they cite the rather common problem of stores signing up clubs and then going out of business. "When the consumer sees that Video Biz is a national chain, they know they are not going to be ripped off," Moffett says.

Still another advantage for franchisee operation is that of supplies. Under law, a franchisor cannot demand that his customers purchase through his warehouses. "We do pass on not only substantial savings but we have product sooner. We

may not always have it first but we're always ahead of most (wholesale sources)," claims Moffett.

Vowing that their long experience insures an expertise necessary for successful franchising, the Video Biz team of Moffett and Fenster conceive a program whereby the advertising portion of franchisee royalties will be spent generously in local advertising, driving consumers to Video Biz stores. "Our formula is to commit at least one-third of advertising income back into the local markets. In some cases more," says Moffett. In Video Biz's case, total franchisee royalty income is split 50/50, with half comprising the advertising fund.

Moffett entered video in 1973 as a consultant. He lists positions covering 30 years in management and sales with World Cassette Systems, Mediadyn, Inc. and First Cine-Tel Communications Corp. Fenster's role in video goes back to 1976. He lists National Television Employment Network, Communications Development Corp. and National Career Services as representing 30 years in management, sales and marketing. "I was with Atkinson when we sold the first store," relates

Fenster. "Bob came in when we had 37. When we left, we were up to 170."

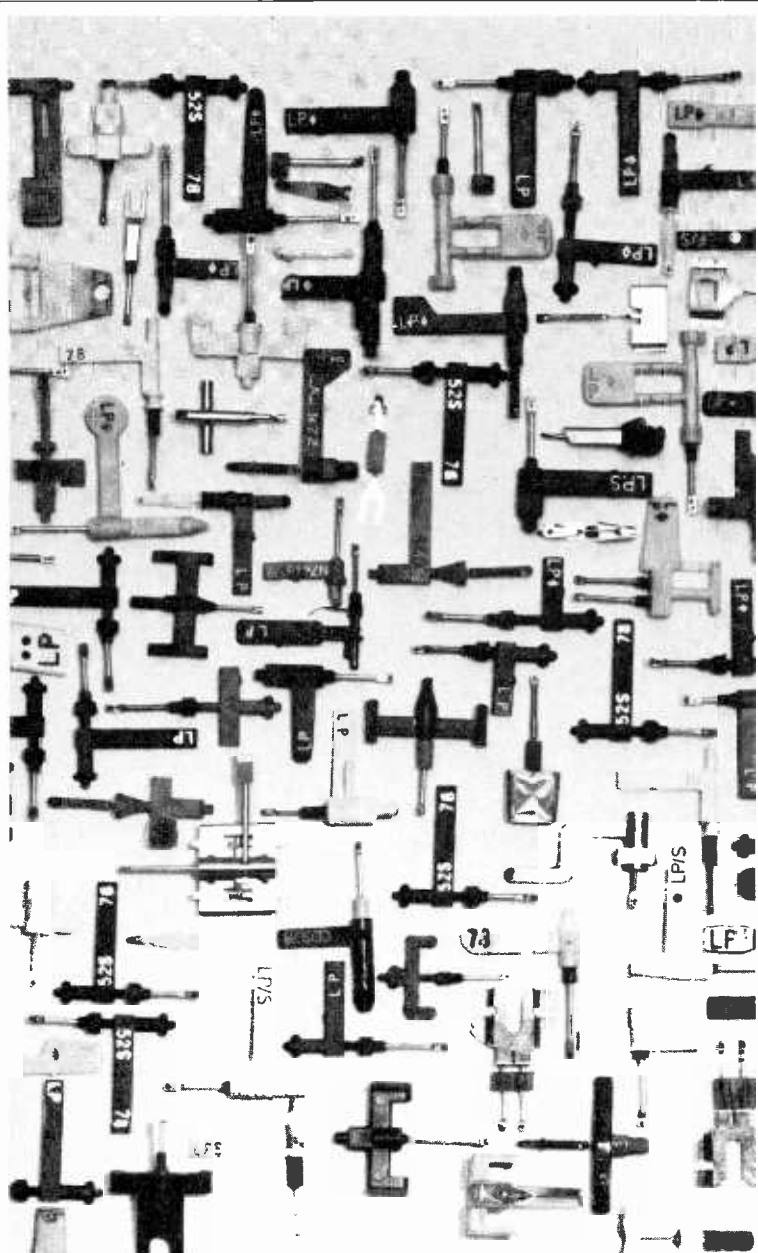
"I really think George had the first store as such. He was renting 8mm movies and movie projectors. He was the original," Moffett says.

As might be expected, Moffett is totally optimistic about the future of video stores. He cites figures showing that through December, in excess of 4.87 million VCRs have been sold, 1.75 in 1982 alone. This sales figure is 45.2% over 1981. "We are only in the crawling stage," Moffett says. "There, I did not say infancy once again."

Video Biz is targeting entirely new franchisee start-ups. It employs Romano Communications in Woodland Hills here for its media planning and will launch via drive time radio. Commercials are being finalized now.

The formula will follow closely that of the network affiliate program where a start-up package was sold guaranteeing a territory. "We basically define a territory as 100,000 population. In Manhattan, that might be 12 blocks. In some areas a whole state. In fact, we have one af-

(Continued on page 22)



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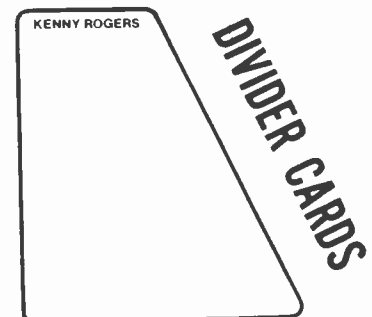
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# Retailing

## Dealers Await Formal Video Games Returns Policy

• Continued from page 1

have to buy carefully," he points out. Other factors complicate the situation, among them the fact that older titles have been starting to sell vigorously again because of healthy Christmas player sales.

Over and over, retailers cite the example of "E.T." as focusing new attention on returns. Numerous large chains report they scaled down orders for the title, which led to Atari's surprise announcement on sales.

Typical comments include that of Richard Railway of three-unit Video Spectrum, New Orleans. "I ordered 48 'E.T.' then dropped to 24 then to 12. Sure, I was out of it a couple of days, but I didn't get stuck."

In Freehold, N.J., Michael Salomon of the four-unit Camera Video Showcase offers another typical reply. "'E.T.' was the first time we

went wrong." By "we" he says he includes suppliers.

"Every day when I do pickups, I ask what about my 'E.T.'s and it's just become a joke. There have been some stock balancing plans, like 3% to 10% of quarterly purchases if stock is unopened."

Salomon is currently dumping some older titles in a large bin already gift-wrapped, but not "E.T." He says, "Maybe next spring."

Ironically, Salomon is among those retailers who report that older titles are selling briskly. "I've ordered titles this past week I haven't stocked in six months. 'Pac-Man,' 'Defender,' 'Kaboom'—they're all selling because of Christmas gift player purchases."

That there is a "catalog" aspect to video games paralleling records is oft-debated. It was part of the discussion at Billboard's fourth annual

International Video Entertainment/Music Conference Nov. 18-21. Panelist Mark Kradlee, Imagic vice president, told delegates, "Manufacturers are selling non-hits at \$4-\$6 wholesale to get them out of the system" (Billboard, Dec. 18).

One manufacturer confronting the returns situation head-on, Data Age, is employing a flexible stock balancing program according to Bob Rice, vice president of marketing and formerly in the record business 13 years, mostly at GRT.

"We over-sold in the fourth quarter and we've cleaned up everyone of our distributors. We have two approaches. First, we often bicycle the product from one distributor to another. Our second approach is to take the over-stock item off both the distributors' and dealers' shelves and blow it out through a discounter at a third original price."

At this stage in the video games business, Rice believes returns policies have to be tailor made because of the various marketing entities and differences region to region.

As with other games manufacturers announcing major programs at CES, Data Age will be describing a unusual evolution whereby the "Journey" game will be driven backwards, that is, coming out in arcade form last. The game will also be in formats for home computers.

Representing 600 dealer members, John Power of American Video Assn., Mesa, Ariz., says he knows of no "cut and dried" policy of return on games; like others, he says it relates to the relationship between retailer and supplier with suppliers working on a margin that allows some stock balancing.

In Houston, Lou Berg of Audio Video Plus is like others who say the returns problem is totally new. "We never had this before. Video games always sold out. We always bought carefully. We also rent games, which gives us a certain feel for how they

might sell."

Berg expects stock balancing plans to revolve around either quarterly or semi-annual periodic exchanges.

Stock balancing of video games is a factor for the first time at Stark's 130-plus Camelot/Grapevine where Dwight Montjar is now buyer for video games and prerecorded video. He says he will be scouting CES for the various inventory adjustment programs and expects "varied formats."

Among manufacturers he's heard that will be coming with plans are Imagic, Activision and Mattel, though with games so important Montjar no longer thinks in terms of brands but titles. "If it's on the charts or customers are asking for it, we'll stock it."

Montjar, who will be traveling to CES with boss Joe Bressi, will divide up with Bressi in terms of other accessories. A new buyer is being appointed as accessories take on more importance for the chain.

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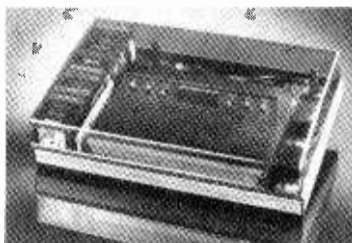
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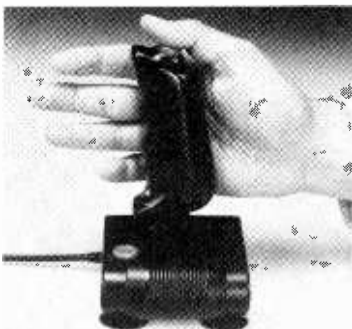
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## New Products



**GAME ORGANIZER**—Hartzell Custom Products is marketing the GSS214V organizer for Atari and Intellivision games and components. Capacity: 14 cartridges plus other necessary components.

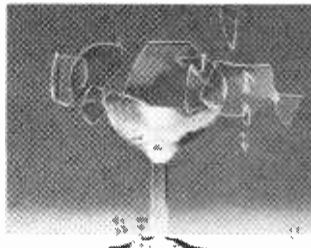


**NEW JOY**—Spectra Video has introduced a joystick with suggested \$14.95 list compatible with all Atari VCS systems, the Sears video arcade, Commodore VIC-20 and the Atari 400/800 computer systems.

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# Retailing

## CED-Only At Video Disc Center California Dealer Connects With Offbeat Concept

WESTMINSTER, Calif.—When most retailers first hear about the store here that stocks just videodisks they register various states of surprise. They don't really understand until they've actually visited Video Disc Center that it's more than just exclusively devoted to videodisks. It's just CED disks.

More surprisingly, as co-owner Rosie Aaron explains, "It's everything ever available on CED." Except two that have eluded her: "Showboat" and "A Night At The Opera."

*First of two parts*

As word is getting around about the store opened last March by Rosie and her husband, Cliff, Rosie's recitation of how the tiny 825 square foot store began is becoming well rehearsed. "We just had 20 Japanese video people in here shooting pictures like mad," states the onetime waitress-restaurant owner.

"What happened is that Cliff and I bought a CED player from Montgomery Ward and just couldn't find anything to play on it. We realized someone was missing an opportunity. We contacted RCA and finally convinced them of what we had in mind."

Rosie, who is quick to warn everyone that the store couldn't possibly provide livelihood for even a single proprietor and barely turns over the rent and upkeep nut, says RCA was surprised, too.

"We had to show them our signed lease," she says. Even then, indicates Rosie, it required the determination of RCA rep Susan Davenport to iron out all the details before that first shipment of around \$7,500 was proudly carried across the store's threshold. "When we started there were 200 titles," she says. Now there are over 500.

But given that Rosie and Cliff wanted to devote the store exclusively to videodisks, why no laser product?

"Maybe it comes from my years as a waitress. That's where I met Cliff. We owned this small restaurant in San Diego and I wanted something for middle income audiences. The CED player price fits it perfectly."

With a daughter of seven and a son of four and with Cliff's marine construction business to watch, too, Rosie is a very busy woman. The store is open noon-9 p.m. seven days a week. It's another eyepopper when retailers hear those hours.

In many respects, the store reflects a collector's spirit and the Aarons are very in tune with clientele. "The hours are by popular demand," Rosie notes. "Cliff and I were bowling Tuesday nights. We got howls from customers who complained about closing Tuesday night and so we just changed. We were open 10 a.m. to eight and I told everybody that with the new hours I wouldn't be here until noon."

The collector's zeal is evident as Rosie notes how 20 titles are held in the behind the counter for-rent-only inventory because they are no longer available for sale from RCA. This precious list:

"Adam's Rib"; "Dirty Dozen"; "Gigi"; "Meet Me In St. Louis"; "Ninotchka"; "North By Northwest"; "Philadelphia Story"; "On The Town"; "Singin' In The Rain"; "Butch Cassidy & The Sundance Kid"; "Fantastic Voyage"; "French Connection"; "Laura"; "The Longest Day"; "M.A.S.H."; "Planet Of The Apes"; "Patton"; "Tora! Tora! Tora!"; "Hello Dolly"; and "Seven Year Itch."

The sales/rental ratio is 50/50. "It (Continued on page 70)

## Dealers Focus On Games, Blank Tape At Jan. CES

• Continued from page 20

for audio; Maxell, TDK, Fuji and Sony for video.

Beers considers that these are not too many lines. "There's a lot of brand loyalty. Friends recommend a brand. There's a lot of experimenting. If you don't have brand representation you lose business." In video, he feels the T-120 is "80% of the business." The chain does not sell by carton lots. "We do little or no lowballing in price."

Video games are another high priority item at CES for Beers. "We've decided to limit our title selection to around 110-120 titles. This is like a singles business. You delete as they stop selling. There's a six-to-eight week peak period."

In cleaning and storage accessories, the Alsop Ultra line of cassette cleaning accessories is a hot seller, Beers notes. He is also buying storage crates. "There are four manufacturers I know of now, including one from the Napa Valley. They are wine crate makers. I guess wine sales are off some."

Looking for new programs by blank tape suppliers heads up the shopping list for Mike Kelley, representing Danjay Music & Video, Denver. Possibly drawing as much attention for the video department chief at the wholesaling firm will be personal computer software, a field Danjay is also entering vigorously (Billboard, Nov. 20).

Other emphasis areas will include that of video games and video game accessories, among them Wico's line of five joystick controllers ranging from \$29-\$69 list. "This is the hottest accessory line we've had," comments Kelley of the veteran coin machine manufacturer.

Danjay Music & Video, a separate wholesaling wing of a near 100-unit Budget Records & Tape chain headed by Evan Lasky, is now reflecting a recent name change to emphasize video. The stores are autonomous, however, in how they evolve into video and computer software.

Kelley feels the emphasis in blank tape will be in new programs that approach the territory protection problem long plaguing wholesalers. "The price erosion we've seen is such that nobody wins except the consumer," notes Kelley.

While manufacturers cannot establish exclusive wholesale territories, they will adopt non-exclusive sales structures, Kelley hopes. "They may have three distributors in a territory which is a far better cry from operating on an X amount basis coast to coast."

Danjay Music & Video carries TDK, Maxell, Memorex and Sony in audio and all in video except Sony which is used as a fill-in brand in video. In video games, the major development will be stock balancing announcements, Kelley feels.

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(THIS OFFER EXPIRES JAN. 8, 1983)

Not responsible for typographical errors

## Moffetts Make Franchise Magic

• Continued from page 20

filiate who has Colorado," Moffett says. "He also has 7-Elevens and other businesses and he's only 34." For additional territory, \$7,500 is tacked on per 50,000 in population.

The mention of the young entrepreneur in Colorado reminds Bob of Scott. "I helped him get started. He looked up in Michigan and down South," says the elder Moffett, native of Kentucky but on the West Coast since the '50s. "He liked Richmond and went in there. Our warehouse operation being there was a factor."

"Scott paid me back so quickly I was shocked. I told him I knew exactly how he did it, cutting his inventory to the bone. I asked him what he was going to use to remain in business. But he was ready for me, saying he had sold enough lifetime club memberships to make the payment."

What both father and son learned was that Richmond and the whole area is quite affluent. In fact, the proportion of lifetime memberships for Scott's stores is the same as for his father's single model store in downtown Beverly Hills, around 95%.

The nut, however, is different. Bob Moffett says he chose the Beverly Hills site because he knew it would be successful. Indeed, it has to be. With only 790 square feet, he pays \$4,000 a month rent.

Next: a look inside the video specialty store where the movie community itself shops, along with Moffett's appraisal of the future of video specialty store operations and how Video Biz will help the business proliferate into small cities where major growth is indicated.

## NEW PRODUCT FIXES SCRATCHES Broadcaster saves classics

COMAL BROADCASTING of New Braunfels, Texas in a recent letter to the manufacturer said, in part, "We were especially interested in how it worked in helping preserve our older LPs, some of which are collectors items. We tried the product on several of them and were amazed at how much better they sound after being treated with Microlon. We are now in the process of treating the rest of our collectors library." The letter is signed by Mr. C. Herb Skoog, President/Manager. Comal Broadcasting operates stations KGNB-AM and KNBT-FM.

The collectors LPs to which he referred are part of a long sought collection of Golden Oldies which formed the basis

for programming one of the stations.

This new product called "SCRATCH FIXER by Microlon" enhances the sounds reproduced by any record and has been proven most effective in eliminating background hash and scratches. It is available in 2 oz. (treats approximately 100 records) size for retail marketing with a suggested retail price of \$7.95 and liberal discounting structure for Dealers and Distributors which the company is actively seeking.

One may order "SCRATCH FIXER" or obtain complete information by calling Microlon, Inc., 1-800-531-5137 or 1-800-252-8005 in Texas or by writing P.O. Box 1529, San Marcos, TX 78666.

(Advertisement)

STONES TOUR 81 \$4.95  
TOUR PROGRAMS  
JOURNEY 82 DOOBIE  
BROS. —\$6.00 @ VAN HALEN  
79-80-81 B. SPRINGSTEEN  
—\$5.00 @ JOURNEY 80.  
PRETENDERS. POLICE —  
\$3.50 @ B. SABBATH 82.  
B.O.C. — REO. TOM PETTY.  
OZZY — \$3.00 @

THE J. GEILS BAND  
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TAPESTRIES  
APPROX 4" x 5" TAFFETA CLOTH.  
MULTICOLOR SCREEN  
PRINTED. \$14.99 EACH. LED  
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AND MINI POSTERS ON A 3" x 5"  
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ACCEPT VISA AND MASTER CARD. SEND CREDIT CARD  
NUMBER, EXPIRATION DATE, AND SIGNATURE.

TRANSPARENT DECALS  
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WINDOWS & CARS \$2.50 EACH.  
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HALEN. RUSH. JOURNEY.



# 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.

**KNIGHT, JERRY**  
Love's On Our Side  
LP A&M SP 4877 ..... \$8.98  
CA CS 4877 ..... \$8.98

**MANDRELL, LOUISE**  
Close Up  
LP RCA mini MHL1-8601 ..... \$6.98  
CA MHK1-8601 ..... \$6.98

**NANTUCKET**  
No Direction Home

LP RCA AFL1-4651 ..... \$8.98  
CA AFK1-4651 ..... \$8.98

**NATIONAL LAMPOON**  
Sex, Drugs, Rock 'n' Roll, & The End Of The World  
LP Passport Recs. PB6018

**NELSON, WILLIE**, see Merle Haggard

**NCLANS**  
Portrait  
LP Epic ARE 38244 ..... No List

CA AET 38244 ..... No List

**ORRALL, ROBERT ELLIS**  
Special Pain  
LP RCA mini MFL1-8502 ..... \$5.98  
CA MFK1-8502 ..... \$5.98

**PRETTY KITTY**  
The Piano Magic Of George Fischeff  
LP MMG 1140

**RED PARROT ORCH.**  
Red Parrot Orch. (Conducted by Joe

Cain)  
LP Zoo York Recs. FW 38452 ..... No List

**REEVES, JIM**  
The Jim Reeves Medley  
LP RCA AHL1-4531 ..... \$8.98  
CA AHK1-4531 ..... \$8.98

**ROACH, HAL**  
We Irish Talk Like That  
LP Rego Recs. R3600

(Continued on page 70)

## POPULAR ARTISTS

**ADAMS, BRYAN**  
Cuts Like A Knife  
LP A&M SP 6-4919 ..... \$8.98  
CA CS 6-4919 ..... \$8.98

**AURRA**  
Live & Let Live  
LP Salsoul SA-8559 ..... \$8.98  
CA SC-8559 ..... \$8.98

**BAD RELIGION**  
How Could Hell Be Any Worse?  
LP Epitaph Recs. EPI-8RLP1

**BANGLES**  
Bangles  
LP Faulty Prods. FP 1302

**BROWN, PETER**  
Back To The Front  
LP RCA AFL1-4604 ..... \$8.98  
CA AFK1-4604 ..... \$8.98

**B'ZZ**  
Get Up  
LP Epic BFE 38230 ..... No List  
CA BET 38230 ..... No List

**CLINTON, GEORGE**  
Computer Games  
LP Capitol ST-12246

**De BURGH CHRIS**  
The Getaway  
LP A&M SP 4929 ..... \$8.98  
CA CS 4929 ..... \$8.98

**DILLON, DEAN**, see Gary Stewart

**DURAN, ELENA, STEPHANE GRAPPELLI & LAURIE HOLLOWAY TRIO**  
A Recollection Of The Beatles  
LP RCA CPL1-4606 ..... \$6.98  
CA CPK1-4606 ..... \$6.98

**ELECTRONIC ART ENSEMBLE**  
Inquietudes  
LP Gramavision GR7003

**ELGART, LARRY, & HIS MANHATTAN SWING ORCH.**  
Hooked On Swing 2  
LP RCA AFL1-4589 ..... \$8.98  
CA AFK1-4589 ..... \$8.98

**ELGART, LES & LARRY**  
Swingtime  
LP Columbia PC 38341 ..... No List  
CA PCT 38341 ..... No List

**EVERETTE, LEON**  
Leon Everette  
LP RCA mini MHL1-8600 ..... \$6.98  
CA MHK1-8600 ..... \$6.98

**GRAPPELLI, STEPHANE**, see Elena Duran

**HAGAR, SAMMY**  
Three Lock Box  
LP Geffen GHS2021

**HAGGARD, MERLE, & WILLIE NELSON**  
Poncho & Lefty  
LP Epic FE 37958 ..... No List  
CA FET 37958 ..... No List  
8T FEA 37958 ..... No List

**HAMMER, JAN**, see Neal Schon

**HOLLOWAY, LAURIE, TRIO**, see Elena Duran

**LOS ILLEGALS**  
Internal Exile  
LP A&M SP 4925 ..... \$8.98  
CA CS 4925 ..... \$8.98

**INSTANT FUNK**  
Instant Funk V  
LP Salsoul SA-8558 ..... \$8.98  
CA SC-8558 ..... \$8.98

**JEFFREYS, GARLAND**  
Guts For Love  
LP Epic ARE 38190 ..... No List  
CA AET 38190 ..... No List

## United Rack Shifts Buying

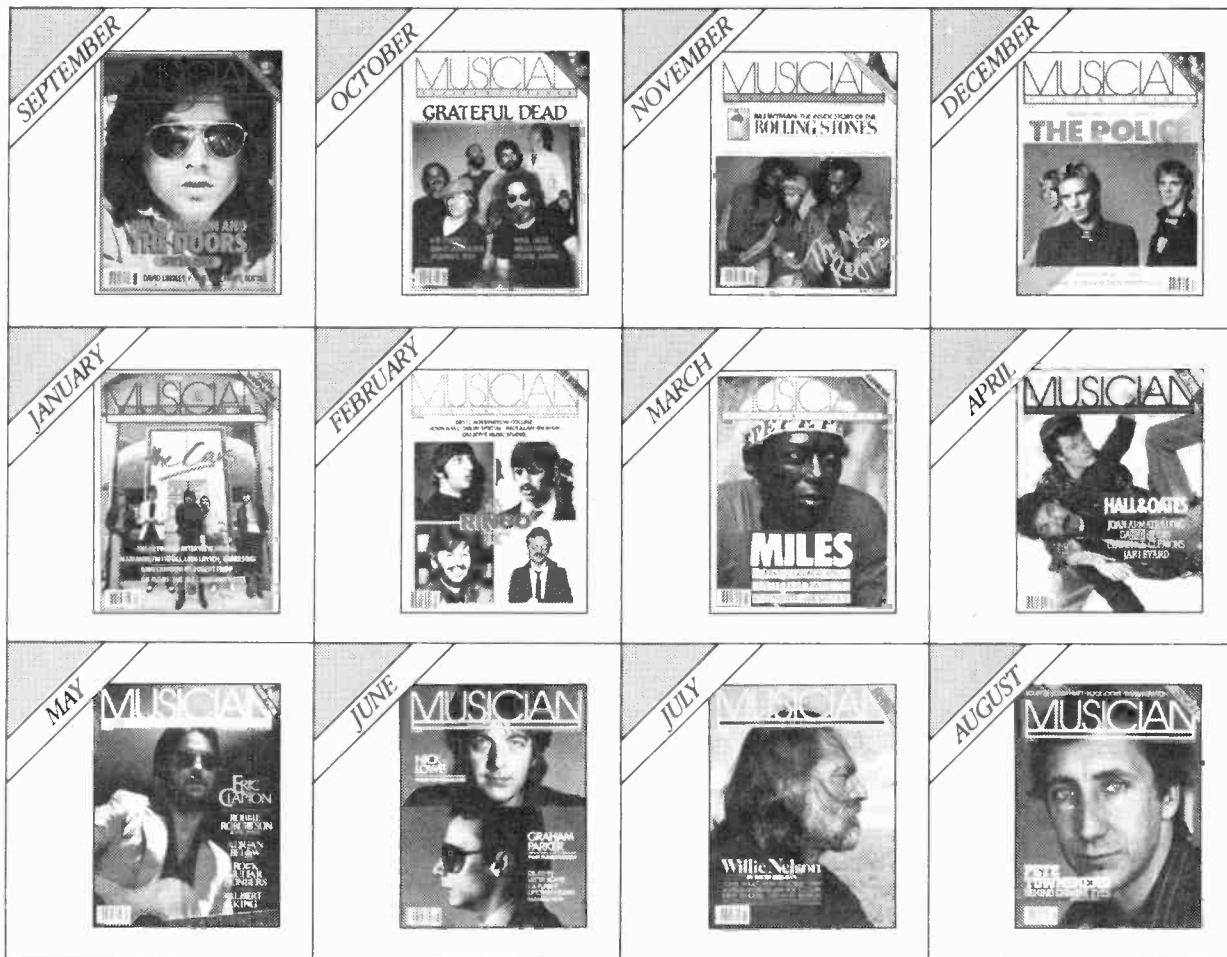
Continued from page 20  
verman emphasizes. "The computer expedites orders and strengthens buying, but we want our people manually inventorying and putting product out."

Under an organizational realignment, Atlanta branch manager Jack Brenner has been made United rack's vice president/operations. Jack Roberge, Atlanta, becomes chief United rack buyer. Working with Roberge will be Randy Smith, who is involved in singles and 300 best album titles buying, while Jean Flynn handles some chart, all catalog and accessories purchases.

Roberge will have direct responsibility for ordering new releases and will be responsible for acquiring advertising allowances.

Silverman estimates United's rack volume for 1982 will exceed \$18 million. Of that amount, he estimates 60% or more will come from Atlanta. At present, United racks more than 500 locations in a nine-state area.

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AMBASSADE DE L'URSS (FRANCE)  
AMBASSADE DE TCHÉCOSLOVAQUIE (FRANCE)  
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APYMEF (SPAIN)  
ARCADE RECORDS INTERNATIONAL (UNITED KINGDOM)  
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C R I A (CANADA)  
CAM S A (ITALY)  
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STAGE ONE RECORDS LTD (UNITED KINGDOM)  
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STILETTO MUSICAL PROGRAMMES LTD (UNITED KINGDOM)  
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SUMMIT MUSIC LIMITED (UNITED KINGDOM)  
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TELEMEDIA N° 1 (FRANCE)  
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THE BICYCLE MUSIC COMPANY (USA)  
THE CONCERT PUBLISHING COMPANY (UNITED KINGDOM)  
THE EVEREST RECORD GROUP (USA)  
THE FRICOM ENTERTAINMENT CO (USA)  
THE MOBILE MERCHANDISING CO (UNITED KINGDOM)  
THE MOSS MUSIC GROUP (USA)  
THE WELK MUSIC GROUP (USA)  
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V/O "MEZHUNARODNAYA KNIGA" (USSR)  
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VCI-VTE (FRANCE)  
VICTOR MUSICAL INDUSTRIES INC (JAPAN)  
VIRGIN FRANCE (FRANCE)  
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VOGUE PIP (FRANCE)  
VRÖDM & DRÖSMAN NEDERLAND BV (NETHERLANDS)  
WATERLOO PRODUCTIONS LTD (UNITED KINGDOM)  
WIENER URTEXT EDITION GmbH (AUSTRIA)  
WIN RECORDS & VIDEO/SAM RECORDS (USA)  
WINDSONG RECORD EXPORTS LTD (UNITED KINGDOM)  
YANO MUSIC PUBLISHING CO (JAPAN)  
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ZOMBA MUSIC PUBLISHERS (UNITED KINGDOM)  
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The list as at 15 October 1982

The statistics established from the 300 companies who first registered for the MIDEM '83, show an average increase of 36 % in the exhibition surface area that each participant has reserved.

Young and modern, the Record industry should remain optimistic and adopt aggressive marketing techniques. So, for your own sake, don't wait for too long joining them at the MIDEM '83.

To keep up with the plat, you have to be where the action is !!!

## And you ?

Christophe Blum  
MIDEM Organisation,  
179 avenue Victor-Hugo,  
75116 Paris, France.  
Tél. (1) 505.14.03

John Nathan  
Perard Associates,  
919 Third Avenue, 37th floor,  
New York NY 10022, U.S.A.  
Tel. (212) 980.90.22

Jack Kessler  
International Exhibition  
Organisation, 9 Stafford Street,  
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We may participate at MIDEM.  With a stand  Without a stand

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Business Address : \_\_\_\_\_

Zip : \_\_\_\_\_ Country : \_\_\_\_\_

Activity : (Please-check the appropriate box).  Music Publisher  Record Company  Producer  Miscellaneous. Please send us, without obligation on our part, your documentation.



## Joint Venture Company Formed By Unitel Video

NEW YORK — Unitel Video, based here, has formed a joint venture company, Tecnivision, Inc., with Quantum Film Corp. of Philadelphia, and Technicom, a division of the Meridian Corp. of Falls Church, Va. The new company, based in Falls Church, will specialize in different aspects of television production, according to Herb Bass, president, Unitel Video.

Unitel has also acquired StarShows, the mobile unit division of TPC Communications. The acquisition of StarShows includes two mobile unit vehicles, one of which is StarTruck, the division's premier production unit.

Under the joint venture agreement, Unitel Video Services, a division of Unitel Video, will provide videotape recording and post-production services for the venture. Quantum Films will supply on-location production crews, including producers, directors, cameramen and actors, and Technicom will develop the informational material.

The new company has already been awarded a \$789,000 contract by the U.S. Dept. of Education for the development and production of three television programs on "The World Of Work." According to Bass, the programs will deal with the impact of technology on the work force, and on job opportunities. The project will provide two 60-minute programs for prime-time telecast, an interactive videodisk program, and a 100 page reference book.

Bass explains that "The World Of Work" will provide the core material for an interactive videodisk. The disk will be created under a subcontract with the New York-based Fusion Media.

Tecnivision is also marketing four

tv series, "Off-Season," "The Great Restaurants," "Magazine, Magazine," and "The Private Lives Of..."

Meanwhile, the newly-acquired StarShows mobile system will be operated as a part of Unitel Mobile Video, a wholly-owned subsidiary of Unitel Video. The mobile units and personnel acquired from TPC, including a number of executives, will continue to be based in Pittsburgh, headquarters of TPC.

## Matsushita Plans New Metal Tape

TOKYO—A new type of metal-evaporated recording tape, described as "capable of attaining the highest possible recording fidelity," is being launched here next spring by Matsushita.

According to the firm, the new Angrom Du tape combines the advantages of standard magnetic coated tape with those of conventional evaporated-metal tapes.

With an extended frequency range of 20-30,000 Hz, compared with a high frequency range of about 22,000 Hz on conventional analog metal tape, Angrom Du is claimed to reach digital recording standards.

Unlike conventional magnetically coated tapes, where magnetic particles constitute just 30% of the entire recording surface, metal-evaporated tape has a recording layer of 100% magnetic material.

## Third Coast Video Expanding Facilities

AUSTIN, Tex.—Third Coast Video, based here, has acquired a Grass Valley model 300-2B switcher and an Ampex ADO digital optics system as part of a wide-ranging expansion program.

The Grass Valley switcher is said to incorporate unlimited re-entry of effects and personality programming of unique wipe patterns. The switcher contains both digital and analog borderline generators for tilting capabilities from off-camera or digital character generator. The unit also features encoded and RGB chroma keyers for off-tape or live performances. Capabilities of the Ampex ADO digital system include rotation, 3-D and perspective with skew.

## EMI Music, Teldec Set DMM Agreement

LONDON—EMI Music has become the first record company to sign a worldwide licensing agreement with Teldec for use of its Direct Metal Mastering (DMM) process.

The deal was finalized here Dec. 15, at which time Bhaskar Menon, chairman and chief executive of EMI Music Worldwide, noted: "The DMM system is a major step forward in technology."

EMI Music plans to introduce the process in its Cologne, West Germany, pressing plant early next year, with other EMI Music territories installing the system during 1983.

## Videotape Group Elects Officers

NEW YORK—The Videotape Production Assn. (VPA) has re-elected Joe DiBuono as its president. A board of directors has also been elected. It includes incumbents Maury Beaumont, Matrix Corp.; Shirley Danko, Editel; Imero Fiorentino, IFA; Garth Gentilin, Unitel; William Kelly, National Video; and Bert Saperstein, Windsor.

First-time members to the board are Sandra Devlin of the company that bears her name; Geoffrey Kelley, VCA/Teletronics; Carol McCoy, Videoworks; Pamela Saletan, Tapepower; Beverly Seeger, Today Video; and Dan Sullivan, Broadway Video. The new officers will serve for one year.

## Yamaha Meet Keys On Service, Sales

NEW YORK—Yamaha Electronics has completed its annual service seminar program, hosted by key executives of the company and held in such locations as Carson City, Nev.; Rockton, Ill. and Virginia Beach, Va. Yamaha has been sponsoring the project since 1976.

According to Yamaha executives, the program provides a forum that allows dealers, service technicians and customer service managers to exchange a wide range of information and ideas on audio service and sales. The program also presents seminar attendees with principles of service management, technical theory, and hands-on trouble-shooting techniques.

Technical presentations included a seminar on "New Product Technology," which, according to attendees of the program, offered discussion of new product in various categories, in terms of features, benefits, design philosophy and serviceability. This session also examined Yamaha's new Concert Systems line introduced at the AES Show.

Another seminar, titled "Audio Frequency Circuit Analysis and Troubleshooting," reviewed digital

## JVC, Joseph Sign Distribution Pact

NILES, Ill.—JVC Electronics has appointed Joseph Electronics, based here, as its exclusive distributor in the Midwest of replacement parts for the complete JVC product line. The firm already handles replacement parts for Sony and Panasonic. It also distributes more than 80 other product lines to schools, government agencies, the original equipment market and consumer outlets.

## Puerto Rico Getting \$3m Studio Complex

SAN JUAN—A new recording studio complex, Crescendo Audio Productions, has been started here by Brooke Cadwallader, composer/arranger/musician and economist. Investment is reportedly \$3 million.

The first of its kind on the island of Puerto Rico, the facility incorporates 24-track automated studio for record production and film scoring, and a separate film theatre, Double Talk Inc., for high speed Spanish/English video and film dubbing.

Encouragement for Crescendo's construction came from the island's government in the form of special tax breaks, and it's expected to give a much-needed economic boost to the ailing economy of this island.

Speaking of his government's involvement with the project, Jose Madera, head administrator of the island's Economic Development Administration, says, "Our goal is to develop all the infrastructures for music, film and video industries of Puerto Rico, in which we expect Crescendo to play an important part."

Crescendo's Studio A control room features an automated MCI model JH-5283 mixing console, and MCI model JH-45 auto lock for time code synchronization, a Grass Valley sync generator, an MCI 24 track recorder, a pair of MCI 2-track master recorders, Dolby noise reduction system, a Sony model BVU-200 VTRs, and Urei model 813 Time Align monitors.

The facility's outboard equipment includes an Eventide model H949 Harmonizer, Urei digital metronome, three Echoplex chambers;

AKG model BX-10 spring reverb, Kepex II, Gain Brain II, Ashly model SC-68 notch filter, dbx compressor/limiters, Dyna-Mite model 410 2 limiter gates, and a Delta Labs model DL-2 Acousticcomputer. The unit's power amplifiers are Crown model M-600 with Delta Omega modules.

Crescendo was built from the shell of a former moviehouse. The audio recording center was researched and designed by Alan Manger, a New York studio engineer. Manger, with 20 years' experience as an audio engineer, producer, film editor and independent film maker, is staying on as Crescendo's vice president in charge of engineering.

The studio's interior acoustic design, and its two LEDE control rooms and mixing theatre are the work of Chips Davis.

Studio A measures 50 feet by 40 feet by 20 feet. It also features drum booth, mirrored room for the recording of string instruments, and two isolation areas, all with clear visibility of the control room.

In addition to marimba, xylophone, guitars, basses, various percussion instruments, an Oberheim model OB-XA, and a Yamaha model CS-80 synthesizer, the studio also has a 105-year-old Chickering grand piano, rebuilt by Mark Allen.

The complex's film mixing theatre has an announcer booth for dialog replacement and radio production, as well as a SpectraSonics console and Urei model 811 monitors. The projection booth utilizes a Magna-Tech projector with Xetron 2000 watt lamp housing, four Magna-Tech dual dubbers, and four track pickup recorder.

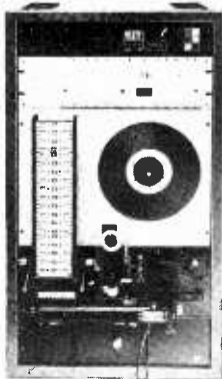
The system is compatible with both 16mm and 35mm film, and operates at up to six times normal speed in both forward and reverse. For location audio the studio has a Nagra recorder and complete sound kit. The SpectraSonics console has folding legs, portable, rack-mountable power supplies and outboard gear for 24-track location recording at such sites as Puerto Rico's \$25 million center for the arts.

The facility was opened last month, and opening ceremonies were attended by Jerry Masucci, president of Fania Records, Latin recording artist Cheo Feliciano, composer Cuco Pena and other musicians, film makers and radio and tv personalities.

## KEF Chief Cooke Is AES President

NEW YORK—The 10,000-member Audio Engineering Society (AES) has elected Raymond Cooke as its president. Cooke, who is also founder and managing director of KEF Electronics, will hold the position for a year.

Cooke has been a member of the AES since 1956, and has served the society on the British section executive committee for more than 10 years. He also served as chairman of the British committee from 1974 through 1976.



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## IN PHONOGRAPH CARTRIDGES

### Shure Using Destaticizer

EVANSTON, Ill.—Shure Bros. has begun incorporating its exclusive Destaticizer in two of its most popular models of midprice phono-graph cartridges.

The two are Shure's M95HE/D with hyperelliptical stylus tip, and M95ED/D with elliptical stylus tip. The units are already equipped with Shure's Side-Guard stylus protection system.

According to Robert Woodhall, Shure's manager, consumer products, the Destaticizer "consists of 10,000 tiny, electrically conductive carbon filters that discharge static electricity from the surface of the record, while sweeping away minute particles of dust."

Woodhall explains that the Side-Guard system "prevents stylus damage which may occur when the cartridge accidentally slides across the record, or is inadvertently placed against the edge of a record or turntable."

He adds, "With the Side-Guard, when these potentially damaging side-thrusts occur, the entire stylus shank and tip automatically withdraw into the cartridge housing before it can be bent or broken."

Shure has also introduced a cardioid dynamic microphone, model SP19, designed to provide a high level of performance, according to Robert Mataya, the firm's marketing manager.

The unit will initially be promotionally packaged with a bonus 60-

minute Maxell cassette. It is said to be suitable for recordings in schools, churches, hospitals, among music groups, and for home reel-to-reel and cassette recordings.

Mataya adds that the unit also incorporates an internal rubber shock mount to reduce handling noise, and a pop-resistant, multi-stage steel mesh grille assembly.

Other features of the system are an on-off switch, a 15-foot permanently attached cable, and a professional accessory swivel adapter.

### KEF Set To Unveil New Speaker Line

NEW YORK—KEF Electronics will unveil its new Standard Series loudspeaker line to its network of dealers at the upcoming Consumer Electronics Show in January.

According to Fred Yando, KEF vice president, sales and marketing, the line features many of the design attributes found in the firm's higher-priced Reference Series line. Among the features are vertical driver alignment, advanced driver compositions, low diffraction baffles, computer-designed structural cabinet bracing, a newly-developed bass-loading technique, and sophisticated crossover networks.

The speakers will be available in prices ranging from \$300 to \$750 per pair, and will be made available to consumers by March.

## Studio Track

By ERIN MORRIS

In Los Angeles at Sunset Sound Factory, Toni Basil working on overdubbing her latest project with producers Greg Matheison and Trevor Veitch, David Leonard engineering. . . . Tom Waits finishing work on his self-produced album with Biff Dawes behind the board. Peggy McCreary is assisting. . . . Producer Richard Landis working with Peter Allen on album project with engineers Joe Chiccarelli and Richard McKarnan. . . . Toto laying tracks for new self-produced album. Engineering the project is Shep Lonsdale with Jeff Minnich assisting. . . . Jimmy Messina finishing album project with Don Murray engineering. Assisting is Peter Doell.

At Larrabee Sound, The Whispers finishing their self-produced project with engineers Steve Hodge and Judy Clapp. . . . O'Bryan working on his second album. Barry Rudolph engineering with assistance from Nyya Lark. . . . Rev. James Cleveland tracking his new LP for Savoy Records. Randy Tominaga is behind the board with Sabrina Buchanek assisting. . . . Stanley Clarke producing Natalie Cole's first Epic release with Erik Zabler engineering and Clapp assisting.

At Chick Corea's Mad Hatter Studio, Noel Butler working on her debut EP with producer Lew Linet and engineers Bernie Kirsh and Eric Westfall.

The Dazz Band mixing their upcoming album "On The One" at Motown with producer Reggie Andrews.

At Conway Recorders, Kim Fowley producing Sarah Moon's debut album project for Reward Records. Philip Moores is engineering.

At Sound City in Van Nuys, John Ryan finishing Patrick Simmons LP for Elektra/Asylum with Mark Smith engineering, Bill Koepnick assisting. . . . Duane Scott and Walter Egan producing Egan's new LP for MCA/Backstreet with Scott engineering and Bob Kowalski assisting. . . . Bill Drescher engineering and producing tracks for Rick Hancey with Rick Polakow assisting. . . . Quarterflash cutting tracks for new Geffen LP, with John Boylan producing, Paul Grupp engineering and Ray Leonard assisting.

In Santa Monica at The Cutting Head, Scott Smith remixing live Ferrante & Teicher tracks for upcoming twin-piano rhapsody LP.

In Nassau, at Compass Point Studios, Eric Clapton, the Talking Heads and Spandau Ballet all completing their latest albums. . . . Gwen Guthrie recording new album with Sly Dunbar and Robbie Shakespeare producing. . . . Black Uhuru laying album tracks with Dunbar and Shakespeare producing.

In Nashville at Reflections Studio, Steve Mantelli recording new LP for Picap Records with Bob Jenkins producing.

At Emerald Sound, Atlantic artist Sissy Spacek in with Rodney Crowell producing. . . . Engelbert Humperdinck laying Epic tracks with producer Even Stevens. . . . EMI/Capitol artist Tom Schuyler cutting with David Malloy producing.

Max Phillips finishing project at Doc's Place with producers Jody Johnson and Allen Howard. Engineering is Bobby Bradley.

Warner/Viva group Hazard working on second single for the label at Groundstar with Rob Galbraith producing and Ben Harris engineering.

At Bullet, Merle Haggard's new album being mixed with producer Ray Baker, engineer Rick McCollister and assistant Danny Mundhenk. . . . Rebecca Holden cutting tracks with Scott Hendricks and Jim Baird engineering and Gary Harrison producing. . . . Jo Leah Wallace laying tracks with producer Charlie Gustafson.

In Memphis at Ardent Studios, Z.Z. Top recording new album for Warner Bros. with Bill Ham producing and Terry Manning engineering. . . . Mylon Leve recording with producer/engineer Joe Hardy. . . . The Bar-Kays mixing single with Henry Bush engineering for producer Allen Jones.

At Shoe, Jimmy Griffin, self-producing album with Andy Black engineering.

Jason and the Nashville Scorchers at Sam Phillips Recording with Jim Dickinson producing and Richard Rosenburg engineering. The project will be released on Praxis Records.

At Lookout Mountain, Tenn., Bertie Higgins working on new album for CBS in Pyramid Studio with producers Sonny Limbo and Scott MacLellan and engineers Doug Johnson and Jim Stabile.

At Creative Workshop, Joe Gibson producing Backroads with Richard Carpenter engineering. . . . the Happy Goodman Family being produced by Joe Huffman and engineered by Lee Peterzell for Word Records.

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

## Harrison Bows New Consoles

NASHVILLE—Harrison Systems, based here, has begun marketing its new line of Series 4 music recording consoles. Introduced at this year's AES Show in Anaheim, they include the MR-4 24 track recording unit and the TV-4 teleproduction console.

According to Claude Hill, vice president of marketing for Harrison Systems, the firm's engineering department, under the guidance of David Harrison, president, and Stan Force, vice president, is responsible for generating the new series.

Harrison has appointed Everything Audio of Encino to represent the line in the southern California area. According to Hill, the firm will rep Harrison models MR-2, MR-3 and MR-4 series of consoles. It will also sell the firm's models TV-3 and TV-4 teleproduction consoles. This latter item will be represented by Everything Audio under a non-exclusive arrangement with Harrison which will continue to sell the lines directly into that market.

Harrison will also continue its factory-direct selling efforts to the firm production and post-production industries, as well as major television networks and broadcasting companies.

New LP & Tape Releases, page 23

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### Phase Linear Bows New Turntable Unit

SCHILLER PARK, Ill.—Phase Linear has introduced a new linear motor turntable, model 8000A, which utilizes state-of-the-art technology in tonearm and motor design, according to Tom Friel, vice president of sales.

The \$650 unit's advanced motor is said to contribute to its high signal-to-noise ratio, as well as low wow and flutter, neutral skating force, and the virtual elimination of tracking error. The unit features a polymer graphite tone arm with direct-induction linear motor; an optoelectronic detector cell, and a stable hanging rotor.

Other attributes are quartz phase lock loop system combined with frequency generator reference which is said to help maintain motor speed. A double isolation suspension system minimizes acoustic feedback, and susceptibility to vibration.

Phase Linear is a division of International Jensen, Inc. Jensen owns Advent Electronics, Jensen Sound Laboratories and Discwasher, an accessories firm.

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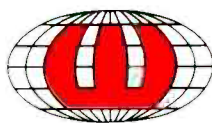


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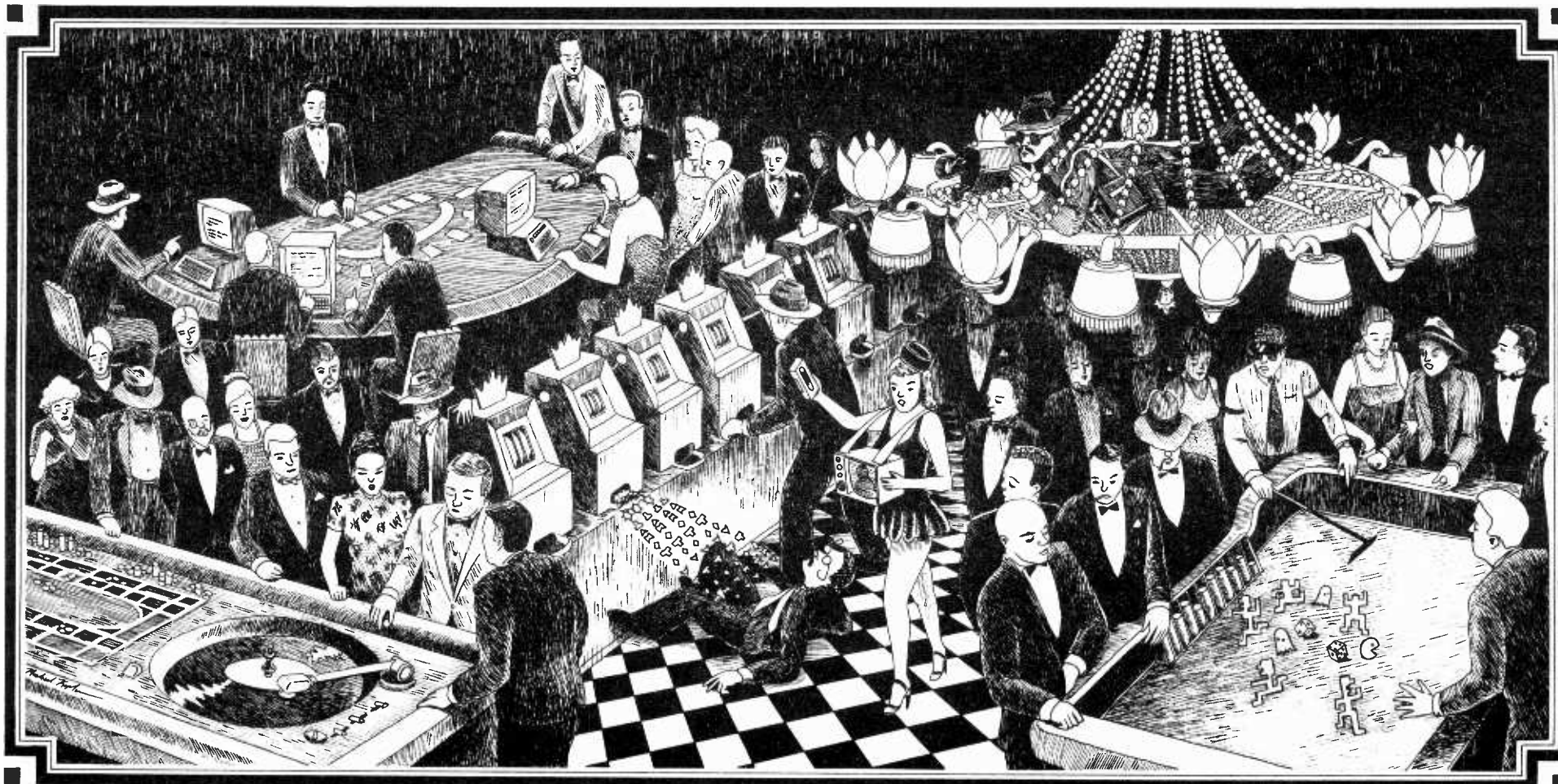
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Billboard illustration by Michael Kaplan

## SEE BIG \$\$ EXPENDITURES

# Video Game Makers Set Marketing Plans

By LAURA FOTI

There wouldn't be a video games industry without video games marketing, and this quarter manufacturers are outdoing themselves in attempts to attract new customers.

Following a Christmas advertising blitz that saw "E.T." introducing his own video game "only for systems from Atari," comes a year that will probably generate advertising expenditures in excess of \$200 million. Last year's contests, endorsements and spending on network and cable tv, radio and in print will be matched this year by even bigger and better blitzes.

Coleco vice president Michael Katz points out, "There's a pretty good consumer awareness of systems now. All our advertising will be directed at promoting individual cartridges and add-on modules for ColecoVision."

Yet Coleco is not the only company out to push particular titles. "Television is the most efficient medium, and it continues to be the dominant marketing tool for us, but there's a real glut with all the different titles," says Frank Manero, vice president marketing for Activision.

With the steadily increasing number of new games available—many from companies that didn't even exist six months or a year ago—it's difficult to make a splash in the multi-billion dollar world of video games. But that doesn't stop manufacturers from trying.

Companies with hardware and software, such as Atari, Coleco, Odyssey and Mattel, are stressing both ends of their business in their advertising. After all, George Plimpton isn't just talking titles, he's plugging a total system.

Television is used to reach the kids, print to reach their parents—mostly the fathers, according to suppliers surveyed. "We've found they're the ones making the buying decisions in this area," says Coleco's Katz. Mattel's recently completed Intellivision VideoChallenge even pitted parent/child teams against each other, and out of 18 national fi-

nalists only two mothers were involved—and just as many daughters.

Katz says Coleco will continue to use television regularly in 1983, as will all major manufacturers of hardware and/or software. Most of the specifics are to be announced this week, at CES.

Although few figures are forthcoming, Parker Bros. has gone on record saying it plans to spend \$30 million in 1983 promoting 16 cartridges. To put this figure in perspective, the company spent \$4 million each to promote "The Empire Strikes Back" and "Frogger" in 1982.

Pete Evans of Humphrey Brown MacDougall, one of Parker Bros.' two ad agencies, explains expenditures this way: "Because the market is so large, we're using all kinds of marketing resources." Print includes spending in TV Guide, DC and Marvel Comics. Co-op is "substantial."

But again, the emphasis is on television. "Of the \$30 million, 90% is for tv," says Evans. "That's still the most effective medium due to its dominance in communicating with the target audience." The release of a video game featuring Strawberry Shortcake in March will mean a different target audience for the company.

Imagic is still in the throes of a \$10 million ad campaign begun in September. The company uses print and television, as well as an extensive co-op program, and is currently offering a \$3 rebate on "Trick Shot."

Activision's heavy promotion behind "Pitfall" may have helped put the game on the map (it has been No. 1 on Billboard's Video Game chart for many weeks). A "Pitfall Treasure Hunt" led participants to \$40,000 in gold.

Activision uses tv (network and cable) and co-op. "I believe all major companies will have to encourage more innovative use of co-op," Manero says. "You have to recognize dealers' problems and help

(Continued on page 51)

## Winter Show Registration Up Special Exhibits, Seminars Are Among Highlights

LAS VEGAS—The Winter CES Show—the 27th show to date—is shaping up to be the most successful. Registration is up 20% from last year, and there'll be more than 1,000 exhibitors.

Produced by the Consumer Electronics Group of the Electronic Industries Assn., the event is the largest of 12,000 trade shows held annually in the U.S. It is used as site for numerous manufacturer meetings and itself sponsors a number of conferences and special services for attendees.

Special exhibits this year include the CES Advertising and Promotion Showcase, a simulated retail store; the Retail Resource Center; and the International Visitors Center with "Comput-A-Match" to help buyers, distributors and retailers.

Winter CES opens Thursday, Jan. 6 at the Las Vegas Convention Center. Exhibits are also located at the Las Vegas Hilton and the Riviera hotels.

The first seminar begins at 2 p.m. on opening day. Entitled "Outlook '83," it features Bill Boss of RCA speaking on "1982 in Review And Prospects For 1983." In addition, Ken Winslow of Video Magazine

will talk about "Industry Integration Of New Technologies" and futurist Roy Mason will discuss "Capitalizing On New Technology Lifestyles."

Following these speeches is a reception for international visitors and exporting manufacturers.

The following day (7), seminars cover home, personal and car audio. The first session, beginning at 8:30 a.m., features Pioneer Electronics' Jack Doyle keynoting and chairing. "Home And Personal Audio" is moderated by Mike Riggs of High Fidelity and features Hitachi's Jim Maynard, Yamaha's Don Palmquist, dbx's Jerry Ruzicka, JBL's Jim Twerdahl, and retailers Jerry Dyer and Jerry Kowitz of Dyer Electronics Warehouse and Jerry's Audio Exchange, respectively.

The "Car Audio" panel, moderated by Ron Scibilia of Audio Times, features John Crawford of Delco, Pete Fredriksen of Jensen, Reese Haggott of Alpine, Larry Kraines of Kraco and retailers Dave Eese and Gordy Friedenberg of Northwest Auto Sound and Auto Sound Inc., respectively.

A session entitled "CES Retail Management Workshop" takes

place in the afternoon, moderated by Bud Rebedeau of Kieley, Rebedeau and Associates. Topics for discussion include managing employees, presented by industrial psychologist Hugh Pates, and managing cash and credit, presented by NARDA's Jules Steinberg. And from 5 p.m. to 6:30 the "CES Export Opportunities Seminar" discusses the Export Trading Act of 1982 and other federal programs.

Saturday (8) opens with the CES Video Conference, keynoted by Sony's Joe Lagore. The panel on hardware is moderated by Bruce Apar of Video Magazine, with speakers Jerry McCarthy of Zenith, Jack Pluckhan of Quasar, Ken Thompson of Magnavox and Arnold Valencia of RCA. Retailers are Michael Friedman of Video King and Elly Valas of Valas TV & Stereo.

The software panel, moderated by Seth Goldstein of Video Week, features Bob Burnett of 3M, Jim Jimirro of Walt Disney Home Video, Len White of 20th Century-Fox, Nicholas Santrizos of Thorn EMI Video, George Atkinson of the Video Station and Linda Rosser of Entertainment Systems of America.

The afternoon "Retail Advertising & Promotion Workshop" will be chaired by Ray Hall of the Electronic Representatives Assn. and moderated by Bud Rebedeau. Topics discussed will include advertising and promotion in a tight economy, merchandising new products and maximizing co-op dollars.

Sunday (9) is given over to computers and video games. Keynoter is John McDonald of Casio. The hardware panel, moderated by Bob Cietelli of Home Electronics Product News, includes Mike Aguilar of Panasonic, Al Kahn of Coleco, H. L. Sparks of IBM, Jack Whelan of Epson and retailers Adam Levin and Warren Winger of Mace Electronics and Compushops, respectively.

Jim McCullaugh of Software Merchandising moderates the software panel, consisting of Bill Grubb of Imagic, Richard Hoag of Mattel, Keith Shafer of Atari, David Wagman of Softsel and retailers Bill Hoffman and Ray Daly of the Software Store and the Program Store, respectively.

## Billboard CES Coverage

On this and the following pages, you'll find information on a number of trends and developments apparent at the Winter Consumer Electronics Show, taking place in Las Vegas Jan. 6-9. Stories include:

- **SEMINARS, SPECIAL** events and more—there's plenty happening during these four days. Details this page.
- **VIDEO GAME** ad budgets are surpassed only by video game sales. Details of how more than \$200 million will be spent during 1983, this page.
- **WRAP-UPS** of new video games and computer products appear on pages 30 and 32, respectively.
- **SOME RETAILERS** are renting video games—but not all for the same reasons. Page 31.
- **MUSIC VIDEO** programming is reviewed on page 34.
- **PRICE EROSION** has plagued the videotape industry for a year, but manufacturers feel stability is near. Page 36. And check out new audio tapes and promotions, page 41.
- **ACCESSORIES ARE** one of 1982's big success stories. Page 38.
- **THIS IS** the year 1983, CD—Compact Disc, that is. Find out who's showing what on page 39.
- **PLENTY OF** new product bows in the car stereo area. Page 42.
- **AUDIOPHILE RECORDS** are reviewed (page 50) and the market studied (page 49).

## SEE HEAVY COMPETITION

## Computer Firms Key On Power And Price

Power and price: two buzz words humming around the computer industry, with competition heavy in both areas.

Having introduced its Commodore 64 in late 1982, Commodore is one of the first home-use personal computer manufacturers with a system boasting a major increase in memory power. Following Commodore's introduction, Atari introduced its new 64K memory computer, the 1200XL. Atari is also the first manufacturer to introduce the concept of "designer styling" to home computing.

Design is to be Atari's key selling point in the 1200XL. Packaging is a sleek, polished metal, low-profile casing, and Atari promises to introduce peripherals designed to match. In the meantime, the 1200XL will be compatible with existing Atari 400 and 800 software and peripherals.

Retailers can expect other 64K systems to hit the market in 1983 and 1984. The question is, though, at what price? Commodore 64 is reported retailing for just under \$600 and Atari is expected to debut with a pricetag just under \$900.

And prices, most manufacturers admit, should continue their decline. At last count, the price on an Atari 400 was under \$300 and falling; the 800 was under \$700. Commodore's VIC 20 has slipped below \$200, and the PET sells well below suggested list as well. Even Radio Shack puts its computers on the sale rack. And Texas Instruments has extended its offer of a \$100 rebate for its TI-99/4A home computer through April 15, in addition to continuing its offer of a free "Solid State Speech" synthesizer with the purchase of any six "Solid State Software" command modules.

But it is in computer software that

the personal computing category has been most adventurous. Given its greater power, computer replications of arcade titles offer more complicated play and more interesting graphics. Plus, the variety of games becoming available is more diverse.

A new category in the game division is the "Adventure" series. The equivalent of an interactive science fiction/fantasy novel, the program designer creates a world in which the "reader/player" becomes the hero and can control his or her situation—somewhat.

One variation should be released in conjunction with the release of the movie "Dark Crystal." A spin-off of that film's plot, the game keeps the player informed of all action through a combination of text and detailed, full-color, "animated" cartoons. The computer gives the player a situation and sometimes the tools to solve the problem. The player then types in a series of logical solutions and instructions which the computer carries out—without informing the player whether the solutions are appropriate or not, until he or she suffers the repercussions (e.g. death). If the player, for example, instructs the computer to have the hero (in the case of "Dark Crystal," Jen) walk forward, the computer carries that instruction to its logical end, and Jen appears on the screen in a new situation.

Many of the new games are programmed to have a "punny" sense of humor. When, in the case of "Dark Crystal," the hero Jen finds himself tied up by vines, the player may instruct the computer to "cut vine." To which the computer responds: "We cut no vine before its time."

Automated Simulations/EPYX is one company betting heavily on ad-

(Continued on page 44)

## NEW GAME FIRM

## Telesys' Twosome Sees Strong Video-Record Ties

NEW YORK—Telesys may be the new kid on the video game block, but company founders Richard Taylor and Jack Woodman bring years of experience in the record industry to their new company. And they say the two industries are closely aligned.

"There are many similarities between the two," says Telesys president Taylor, formerly with GRT Records. "Games and records share a lot of retail outlets, for example. Games give record retailers and distributors a chance to make up for lost volume.

"Then there are the demographics. In the early days of the video game business, which really isn't that long ago, it was male-dominant, but now there's much crossover. The demographics are the 16-to-25-year-olds.

"Another similarity is hit product. You see all the stratification of hits to cutouts. People are talking now about price erosion, but a hit will always sell at a higher price. Many games will disappear forever, while some will remain as 'catalog.' Shelf life varies, depending on the product.

"As far as advertising and promotion, in-store play is becoming important. We work with dealers to

find out what they need in this area, and that's led to our drilling a hole in some of our cartridges when we give them to the dealer so he can chain them down."

The video game and record industries are also similar in the area of creativity, Taylor believes. "A game is a creative product, and offers the same problems and opportunities as any creative product." Telesys has in-house game designers as well as outside sub-contractors. "We like to combine the two, because it keeps the guys fresh," says Taylor. "Generally, the very creative guys tend not to do well in-house."

Taylor compares arcades to radio exposure. The arcade provides a trial, he says. "If it's not a good game, it stops right there." Yet he points out that Telesys does not offer arcade or movie title games and does not plan to go that route.

"A good game usually sells itself," he says. "There are a couple of rebate programs out there, and I hear they're not working. That's because you wouldn't buy a bad game even if it's discounted, just as you wouldn't buy a bad book or record."

To make Telesys games attractive and recognizable, Taylor says he looks for "personalities," such as "Mr. Mouth" found in the game Fast Food.

## Fast Forward

By MARTIN POLON

The 1983 Consumer Electronics Show promises to display advanced technologies designed to attract home consumers to electronics for entertainment, information and education. If one technology has to be identified as central to the broad range of new products expected at Las Vegas, it would be the microprocessor chip. The inclusion of smart chips in a whole range of high technology products has increased the utility and flexibility of products in audio, video, communications and computing.

Audio will be officially entering the age of digital recording and reproduction. The Compact Disc system licensed by innovators Sony and Philips to nearly 40 other manufacturers represents advances in chip design for the crucial audio digital-to-analog converters. These chips translate the digital information that is tracked by a laser, and produce a conventional analog audio output for connection to a stereo system. In Japan, players have been announced by such manufacturers as Denon, Hitachi, Marantz, Matsushita, Mitsubishi, Onkyo, Pioneer, Sanyo, Sony, Trio-Kenwood and Toshiba. Production figures in Japan are expected to exceed 15,000 units per month during the first quarter of 1983. Many of the same manufacturers have large scale in-house semiconductor plants (Matsushita, Mitsubishi and Sony). Several of these Japanese audio/video manufacturers are world leaders in making semiconductor chips (Hitachi, Toshiba). These in-house strengths will give the marketplace rapid deceleration in pricing. The digital disk players are expected to start as high as \$800 but the lessons of manufacture and skills in the chip fabrication area will rapidly drive these player costs down. The initial Compact Disc units are priced to the esoteric marketplace, but have virtually no distortion with 90 plus decibels of dynamic range assuring broader appeal as prices drop. Digital recording is also a reality, with Hitachi and Technics offering digital cassette recorders, while Mitsubishi, Sanyo and Sony have processors designed to convert portable videocassette recorders (VCRs) into digital tape recorders. All of the digital audio units offered to consumers utilize the 44.1 kilohertz sampling rate that has been established by the industry at the behest of Sony and Philips for semi-professional and consumer usage. That means a serious audiophile could create a recording on tape digitally, and in the future, as digital pressing costs decline, create a digital disk. The digital disk is also an offshoot of the laser videodisk, and possesses an enormous capacity for the storage of data and information. It is very possible in the future that the digital disk will serve in the home to download computer programs as well as provide superlative reproduction of recordings.

Television stereo is not yet approved, and the waters have been stirred by a legal maneuver and the appearance of yet another system from aerospace giant Grumman. Despite this, the U.S. consumer interest and the success of stereo television in Japan and Germany have spurred many manufacturers to show stereo ready consoles and component tv systems. The very concept of component tv makes it ready to use in the stereo mode. Consoles will be available with dual speakers and amplifiers, offering the options of inputting an FM tuner for FM/tv simulcasts and to deliver cable tv

stereo for the Music Channel or several pay movie services. These consoles also have an audio synthesizer to create stereo from monaural broadcasts. Stereo videodisk systems will also connect to these stereo video consoles. Stereo has influenced the video recording and playback business with both the Philips/Pioneer laserdisk systems and RCA CED disk offering full stereo audio reproduction. Stereo VCRs in both the Beta and VHS formats are much in evidence from Sony, Quasar, JVC, Akai, Panasonic, Marantz and Mitsubishi among others. Many of the tv consoles, videodisk players and stereo VCRs have full wireless remote control. All of these features are the result of the use of microprocessors.

Microprocessors have made possible a whole range of automatic dialing telephones and remote wireless telephones. The Watchman hand-held television set and a whole range of small tvs and AM/FM and shortwave radios have been reduced in size with new technology "chip" sets. The complete redesign of television set circuitry is taking place, using computer circuits built around microprocessors. Video accessories like home titlers, effects generators and miniature cameras all owe their light weight and numerous features to the use of super "chips" that think.

Nowhere will the changes wrought in the consumer electronics industry be more apparent than in the number of microprocessor-powered personal computers at the CES show. Besides the presence of computer pioneers like Apple and industry giants like IBM, there will be sophisticated new products from companies like Mattel. The trend towards videogaming is shifting, with computers that can also game, setting the leading edge for 1983. The personal computer and videogame business, despite some setbacks during the Christmas season still grosses between two to three times what the motion picture industry takes in every year. Computers will be in evidence at CES in all sizes; from the smallest full function computer unit made by Hewlett Packard, to the IBM personal which can perform full office functions for several users at a time with appropriate software.

The most amazing fact about microprocessors is that the price of the chips will continue to go down while the range of uses will increase. This means that the continuing process of upgrading existing products and creating new ones will continue. It is this movement in audio, video and computing that will continue to create demand for records, tapes and computer game cartridges and floppy disks. The microprocessor will create demands at all levels of electronic entertainment.



From Vestron Video: "Young Doctors In Love," a satire starring Dabney Coleman. Watch how Vestron executives get into the spirit of promotion at CES for this title!

## 'Strawberry Shortcake' Is Hot Video Item For 1983

NEW YORK—Will Strawberry Shortcake turn out to be the "E.T." of 1983?

Although the cartoon character is already a billion-dollar business, with 70 different manufacturers offering products bearing her image for sale, a new marketing thrust is set to begin.

Family Home Entertainment is releasing "Strawberry Shortcake In Big Apple City" at CES, priced at only \$29.95 for the hour-long MGM/UA-distributed program. In addition, Parker Bros. will introduce "Strawberry Shortcake Musical Match-Ups," a video game designed for girls between the ages of four and eight.

"Strawberry Shortcake is a star," says MGM/UA national sales manager Saul Melnick. "She broke a price barrier for us because she's rec-

ognizable, plus children have repetitive viewing habits."

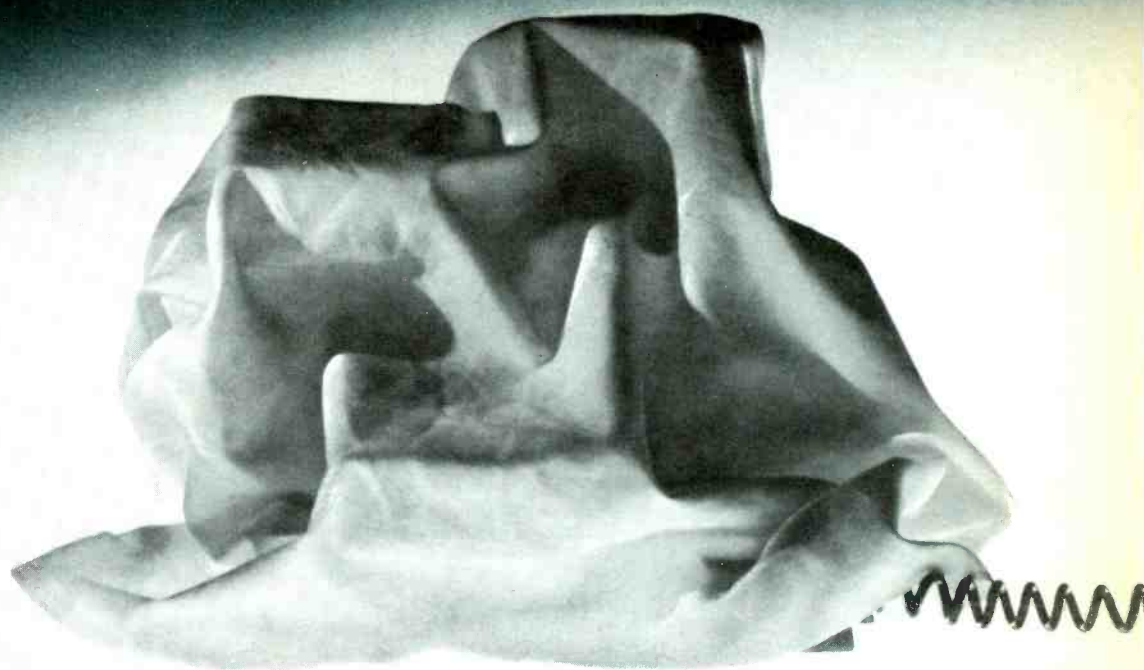
Family Home Entertainment is making available merchandising materials including countertop pieces with Strawberry Shortcake and Gumby (star of another videocassette title from the company), posters and calendars. "Dealers could even hold a Strawberry Shortcake Bake-Off if they wanted," Melnick says. And every videocassette comes with a "pop-up" book published by Random House entitled "Strawberry Shortcake And The Berry Harvest."

The Parker Bros. video game, to be introduced in March, was designed to develop color and tune recognition in youngsters. It will be compatible with the Atari VCS and Sears Video Arcade, as well as the Intellivision system later in the year.



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## Video Reviews

**BOB WELCH**—"Bob Welch And Friends Live From The Roxy," RCA SelectaVision VideoDiscs. Produced by Paul Flattery, directed by Bruce Gowers. Stereo (CX), 81 mins.

Hyped as the rock event of the year when it took place in November, 1981, this concert must rank as one of the most over-rated of all time. As a video concert, it is technically flawless and excruciatingly boring.

In the first place, Welch himself is hardly an exciting performer, and most of his "friends" do not add fire to the show. Mick Fleetwood, Carmine Appice, Ann Wilson and Christine and John McVie seem rather pleased that they're part of such an awesome event, but their egos do not translate into talent here.

Only Stevie Nicks is a real addition to the proceedings. Her "Gold Dust Woman" is the best song out of more than a dozen, and only she seems a true artistic presence. (One question: What legal mish-mash led to her billing on the disc only as "Madame X"?)

Welch's ego alone would drive nearly any viewer to distraction, as close-ups of his scruffy face and chatter about his brilliant career go on ad infinitum.

Songs include "Sentimental Lady," "Blues In A," "Ebony Eyes" and "Hypnotized."

LAURA FOTI

**THE GO-GO'S**—"Totally Go-Go's." Thorn EMI Video. Directed by C.D. Taylor and Mick Haggerty, produced by Jerry Kramer. Stereo, 70 mins.

Taking nothing away from the music of the Go-Go's, much of the fun of seeing the group in concert is the party atmosphere in the audience, as adoring fans dress up in day-glo clothes and sing along to the irresistibly catchy choruses of the group's hits.

Unfortunately, that audience element is largely missing from the group's video, which is a fairly straightforward document of a performance "one Friday night at a high school in L.A.," interspersed with interviews with the five members of the group.

Belinda Carlisle, the group's charismatic lead singer, hints at what might have been when she speaks of the 16- and 17-year olds who dote on the group, looking up to them as role models and pop culture heroines. But this we never see.

With her finger-popping style, Carlisle is one of the most watchable lead singers in pop music. (She also must be one of the only female rockers to dance around the stage in extreme high heels.)

The concert itself is a satisfying mix of tunes from the group's smash IRS debut "Beauty &

The Beat," a few favorite oldies like "Cool Jerk" and "(Remember) Walkin' In The Sand" and the group's then-new hit single, "Vacation."

The interviews are only moderately successful, due to perfunctory questions and often detached responses. Of the Go-Go's, only drummer Gina Schock conveys any real enthusiasm or sense of personality; the others are more interested in posing; in projecting a cool, blase persona.

Still, some of the answers are revealing. Charlotte Caffey notes that she wrote "We Got The Beat" in five minutes, after having spent the day listening to Smokey Robinson's "Going To A Go Go," which the group had originally intended to cover. And Jane Wiedlin says she sat on "Our Lips Are Sealed" for months before finally showing it to the rest of the group, so unsure was she of its merit.

Those two songs, of course, are among the highlights of the show, along with the wonderfully wry and ironic "This Town" and the tongue-in-cheek "Skidmarks On My Heart." In fact, the only real clinker in the set is the clumsy and wordy "You Can't Talk In Your Sleep (If You Can't Sleep)."

The video, then, doesn't add much to the music, but at least the music was pretty special to begin with.

PAUL GREIN

**DIANA ROSS**—"Home Box Office Presents Diana Ross In Concert," RCA SelectaVision VideoDiscs (CED). Produced and directed by Marty Callner. Stereo (CX), 79 mins.

All that glitters is Diana Ross in this special taped in 1979 at Caesar's Palace. Special effects abound, as do costume changes and energy. Ross gives her all in this performance.

She's backed by the Eddie Kendricks Singers and, during a 15-minute version of "Reach Out And Touch," goes out into the audience to introduce and sing with her children and Marvin Gaye. It's amusing watching audience members attempt to sing along, too.

This is a highly repeatable program, and certainly features a slew of hits: from the opening "Ain't No Mountain High Enough," through "Baby Love," "Touch Me In The Morning," "Remember Me," "Love Hangover" and a medley from "Lady Sings The Blues," things are kept moving. Ross' voice is in fine form, and she sincerely seems to be enjoying herself. The picture and sound are both the clearest this reviewer has seen on a CED disc.

One aside: the liner notes refer to Ross as "the one and only 'dream girl.'" Considering her public statements disassociating herself from that show, it's difficult to understand how such a phrase was chosen.

LAURA FOTI

## Vid Music: Dealers Uncertain

Despite Increased Consumer Interest, Sales Are Mixed

• Continued from page 3

is a big seller in a limited way as is Fleetwood Mac, but that's about it."

"Music documentaries do more than concerts," reports Tammy Foushee, store manager for Showtime Video, Houston. "People like to learn something, not just sit and watch musicians play." To buttress this observation, Foushee reports that "The Compleat Beatles," "The Best Of Blondie," "Physical," "The Doors," and Simon & Garfunkel's "Concert In Central Park" are among her top sales and rental items.

On the other hand, says Foushee, "Magical Mystery Tour," "Paul McCartney & Wings Rockshow" and "Let It Be" just sit there."

Although he acknowledges that his Tennessee Video in Nashville neither sells nor rents a lot of music video, Murray Wimmer says, "The story type of music (conceptualized) does better than concerts. For the most part, concerts don't do that well on a rental basis because there's so much on ordinary television." He reports that "Physical" is a consistent rental, and that "a lot of people ask for the Elvis concerts." Wimmer says he has more action with movie musicals—particularly "Paint Your Wagon," and "All That Jazz"—than with music video alone. His store does not yet handle videocassettes.

The market for videocassettes is "getting bigger every day" for Showtime Video's Foushee. "We just got into them five or six months ago. Sales are a lot higher here than in tapes." The Simon & Garfunkel piece is one of her hottest disk sellers. And rentals often lead to sales, she adds.

Ed Weiss, general manager of Movies Unlimited in Philadelphia, says it's a different situation with his customers: "If they want something, they buy it right off the bat. They don't rent." Concert footage tends to move better than conceptual music pieces.

"Totally Go-Go's" is currently Weiss' top seller, while "The Com-

pleat Beatles," "Teddy Pendergrass" and "Peter Allen & the Rockettes" are among the strongest rentals. "The Doors was also a hot item," Weiss says, "until Warners was stupid enough to take it off the market."

"We do very well with disks," says Weiss, "and it's been increasing rapidly over the last few months. The stereo stuff helps, of course."

At Video Exchange Unlimited in Brandon, Fla., owner Gail Pierce says that, with the exception of laser disks, most of her business is still in rentals. Like Foushee, Pierce has found that rentals are a frequent prelude to sales. Included in her best-sellers are "Concert In Central Park," "Let It Be," "Elvis On Tour" and the Kinks' "One For The Road."

Pierce says she does not carry RCA videocassettes but has a "whole wall display" of the laserdiscs. "People buy more disks than tapes," she notes.

Tom Keenan, president of the nine-store Everybody's record and video chain in Oregon and Wash-

ington, says that he has just started stocking disks but notes that "music videos have definitely picked up over the last six months." For him, "The Compleat Beatles" and the Who's "The Kids Are Alright" are major movers. For Keenan, it's "rentals by a long shot" over sales.

"We've noticed the laser disks do a lot better than tape," says Lynn Fromm, record and tape buyer at the Seattle-based Tape Town chain, which has 14 stores in Washington. She notes that it is such artists as the Beatles and Paul Simon who are doing the best in terms of video-music. For Fromm, more people are buying tape though it's about "50-50" sales and rentals for laser disks.

Though there are increases in consumer interest in video music, the age level of the video buyer/renter is still closer to the upper demographic. "We haven't gotten the younger crowd because of the cost," summarizes Tape Town's Fromm.

Albert Brando, of the Listening Booth in Cinnaminson, N.J., points to "The Compleat Beatles" as his highest selling musical item. There is a brisk rental demand, though, he adds, for video pieces by James Taylor, Billy Squier, Fleetwood Mac and Genesis. Often, he says, the sale of the Beatles videotape follows its having been rented.

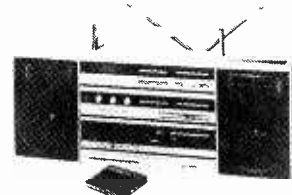
## New Products



General Electric has added the Model 7-12000 Deluxe FM Stereo Headset Radio to its line. Including lightweight headphones, the unit lists for \$29.95.



Kinergetics of Tarzana, Calif. introduces the KMP-1 magnetic cartridge processor to correct nonlinearities present in the voltage characteristics of a magnetic phono cartridge.



The \$429.95 MLS-3 portable music system from General Electric offers a music location system, detachable speakers and soft-touch tape transport, as well as 10 station presets, and 7½ watts per channel driving a four-speaker system.

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# Price Is Still The Issue In The Videotape Business

By LAURA FOTI

NEW YORK—Pricing continues to be the issue in the videotape business. Manufacturers report that pressures have caused tape prices to drop as much as 50% in the past year. Product that was \$15-\$18 last January now turns up at \$9. Retailers report eroded margins and constantly devalued inventory. Yet one thing is clear: the consumer today is getting a terrific bargain.

Still, at this Consumer Electronics Show there are new additions to tape lines, revamped lines and various promotional activities. All involved are keeping a collective stiff upper lip, hoping their predictions of coming market improvements don't go the way of last year's predictions.

"We see the degeneration of price every month," says JVC's tape manager Gary Schwartz, one of the most outspoken on this issue. "I don't know why—it could be the yen devaluation, or a market share struggle. But it seems to be affecting all manufacturers.

"It makes it hard to plan your business when you don't know what prices will be. Things should have bottomed out by now—there's no

rhyme or reason for things to be the way they are."

Schwartz predicts dealers will soon begin abandoning the product category, and foresees a 30% attrition rate among manufacturers by June's CES. "You reach a point where you can't afford to finance your market share," he says.

Schwartz has gone on record calling dealers a partial cause of the problems. "Product costs are relatively fixed—the profit margin is what's taking a licking. Dealers are demanding lower prices, one or two manufacturers bow to that, and it starts a downward spiral. It's a financial nightmare.

"Rebates also have established a low retail price in the eye of the consumer and dealer.

"But I think we can weather the storm," he continues. "I thought we'd see a turnaround a few months ago; now I'm hoping we'll see one by June. Videotape is a long-term commodity."

Most tape manufacturers are not nearly so negative as Schwartz. Maxell's Don Patrican, national sales manager, consumer video division, admits, "Price erosion unquestionably was a very critical point of

the 1982 selling season. It's been very chaotic, with people not using as much tape per machine as in the past, but with a surge in hardware sales, and oversupply. It's impossible to respond to market conditions immediately, and many unpredictable things happened in 1982."

Patrican sees 1983 as much more stable. He feels prices will level off at \$9.95 for a T-120, and that the stability experienced by the high-grade tape business will come also to the standard tape market, still 90% of the business.

Fuji vice president and general manager John Dale says, "There has been serious price erosion in the videotape market—to the point of ridiculousness in the cost of cassettes to the dealer and, ultimately, the consumer. We were spending considerable money on advertising, and decided to put it in the form of a rebate to appeal directly to the consumer." That promotion ended Dec. 31.

"I believe now the idea of promotions speaking directly to the consumer is the most meaningful way to go with tape sales," Dale says. "There's no reason to erode tape prices any more."

Video promotion plans are not being announced by Fuji until the show's opening, but Dale points out, "It's an enormous marketplace, and you'll see even more of an explosion with VCR prices in the \$300s. It will make videotape a mass market item; the market will go bananas."

Bob Burnett of 3M also predicts strong growth for the industry—30% "and beyond." He adds, "The decline in pricing will bring even more people into the market. There are no problems supplying demand; 31 suppliers of blank videotape are vying for position. Heavier merchandising techniques are called for. I hope the price wars stabilize soon."

New 3M introductions at CES include a revamped HGX high-grade line, with tapes featuring a "static" barrier to prevent dust, static and jamming. Shipping begins in mid-January.

As far as promotions, 3M's \$2 rebate program continues through March. A "buy five get one free" promotion runs from April through September.

BASF is introducing a TC-20 compact videocassette and JVC, and director of marketing Mark Dellaferra says, "We've seen good movement in videotape sell-through from dealers." He predicts sales increases of 45% for 1983 over 1982.

"The market is very price-aggressive," says Charlie McCandlish, advertising manager for PD Magnetics. "We're looking for some of the pricing to settle down in 1983. It can't go on this way. The market is still healthy and strong, and we're optimistic about the future. If prices stabilize, it will be better for everyone."

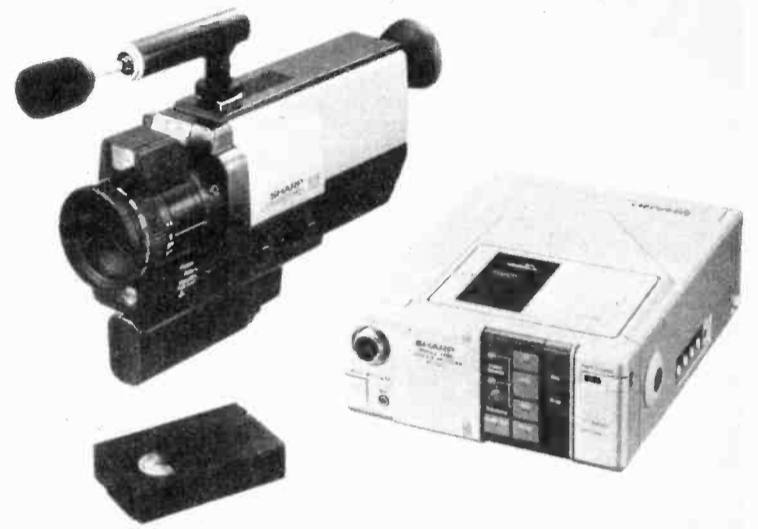
Yet McCandlish feels, "It's hard to fault retailers. They're just doing what they have to do to make a buck, reacting to the market."

PD Magnetics began shipping its new eight-hour T-160 videotape last month.

At TDK, many changes have been brewing (see separate story) to in-

crease communication with accounts, to mature distribution and provide the company with better control over its product, according to national sales manager Doug Chatburn. On video he remarks, "I don't see the price erosion continuing. The market will settle down because the industry's growth is settling down."

Will manufacturers jump the videotape ship? Chatburn says, "I see the possibility of some manufacturers or sub-manufacturers giving up. You have to remember it took five years or more for audio tape to rise to mass-market levels. In videotape, it's only been a year and a half. So more people are getting in than out at this point."



Sharp's VC-220 VHS Compact Video Recorder System weighs 5.7 pounds including battery and provides 20 minutes shooting time. Also shown: the QC-70 color camera and a VHS-C cassette.

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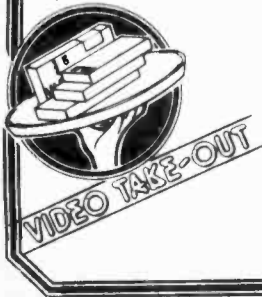
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## Top 15 Video Games

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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	16	PITFALL	Activision AX 108
2	2	18	DONKEY KONG	Coleco 2451
3	4	18	FROGGER	Parker Bros. 5300
4	3	6	ET THE EXTRA TERRESTRIAL	Atari 2674
5	7	6	RAIDERS OF THE LOST ARK	Atari CX-2659
6	6	18	PAC-MAN	Atari CX-2646
7	5	12	MEGAMANIA	Activision AX 017
8	8	18	BERZERK	Atari CX-2650
9	10	18	DEMON ATTACK	Imagic 7200
10	9	7	REALSPORTS	Baseball Atari CX 2640
11	12	6	ADVANCED DUNGEONS & DRAGONS	Intellivision 3410
12	13	18	EMPIRE STRIKES BACK	Parker Bros. 5050
13	11	7	EARTHWORLD	(Swordquest) CX 2656 Atari
14	NEW ENTRY		ZAXON	Coleco 2435
15	14	14	VENTURE	Coleco 2457





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Ft. Worth Star-Telegram*

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*Arnie Katz & Bill Kunkel  
Electronic Games*

“For those who favor ‘fast graphics’ nothing else is as fun to watch as (Grand Prix)...”

*Laurie Winer  
Video Review*

“Activision's...game library has been hailed by critics as the most diverse and creative in the burgeoning software arena.”

*Video Games*

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# Winter CES

## Accessories: One Of 1982's Big Success Stories

By IRV LICHMAN

NEW YORK—From retail and manufacturer points of view, audio and video accessories—whether listing at a few dollars or well over a hundred—have been one of the big success stories of 1982. And if the economy shows signs of recovery, 1983 should see even further triumphs.

For music retailers, accessories can range from about 9% to 15% of total sales volume, but that doesn't tell the whole story, since they are high profit items that contribute in a major way to overall bottom-line results.

If 1982 is any indication, cassette tapes and care products in both audio and video modes and video game enhancers—mainly joysticks—will generate even more volume this year.

For Record Bar's 140-plus stores, 20% of total volume is the accessory inventory goal, according to Reade White-Spinner, purchasing manager. Continuously promoting accessories, mostly in print media, Record Bar was expecting its best Christmas season ever in accessories, led by joysticks from Discwasher and WICO.

At the Camelot/Grapevine chain—136 stores strong—accessories account for 12% to 14% of total annual business, reports Joe Bressi, vice president of purchasing. "Anything for video or video games is a monster," says Bressi. He also notes that blank videotape sales increased dramatically with a reduction of 50% in prices over the past six months. Atari-type joysticks and carrying cases are further video movers. "We just feel that video has given us a strong new product line and look for even rosier prospects in 1983," he says.

Mel Goldstein, accessory buyer for the 43 Record World/TSS stores, reports that 11.3% of the chain's volume derives from accessories. One of his biggest sellers is Recoton's \$39.95 cassette adapters for 8-track players, of which 350 were sold in a recent 10-day period. Goldstein says he's committed to stocking "just about everything" in accessory product. "Record care product is flying out of the store. We'll be making substantial gains in sales for 1982."

Bob Borchardt, president of Recoton, a varied accessory company formed in 1936 as a phonograph needle supplier, feels that emerging home entertainment technologies augur well for the company, which expects to report its best year ever in terms of sales and profits in 1982. "Record dealers are now handling all types of peripheral items, aware of the small bottom-line margins on hardware," he says.

Recoton's cassette converter is not only a good seller, Borchardt says, but music retailers who handle it also get additional prerecorded cassette sales, especially on hot product for which 8-track counterparts are no longer made available.

Music dealers confirm the success of video game joysticks, and perhaps the most popular is Discwasher's PointMaster (\$16.95). According to Dale Berlow, director of marketing, Winter CES will see the introduction of a newcomer, FireControl, which offers constant firing as quickly as the game itself will allow. Another new item from one of the leading record/tape care manufacturers is Discwasher D'mag, which demagnetizes the entire cassette deck, not just the heads. And not unexpectedly, Berlow predicts a boom in computer accessories.

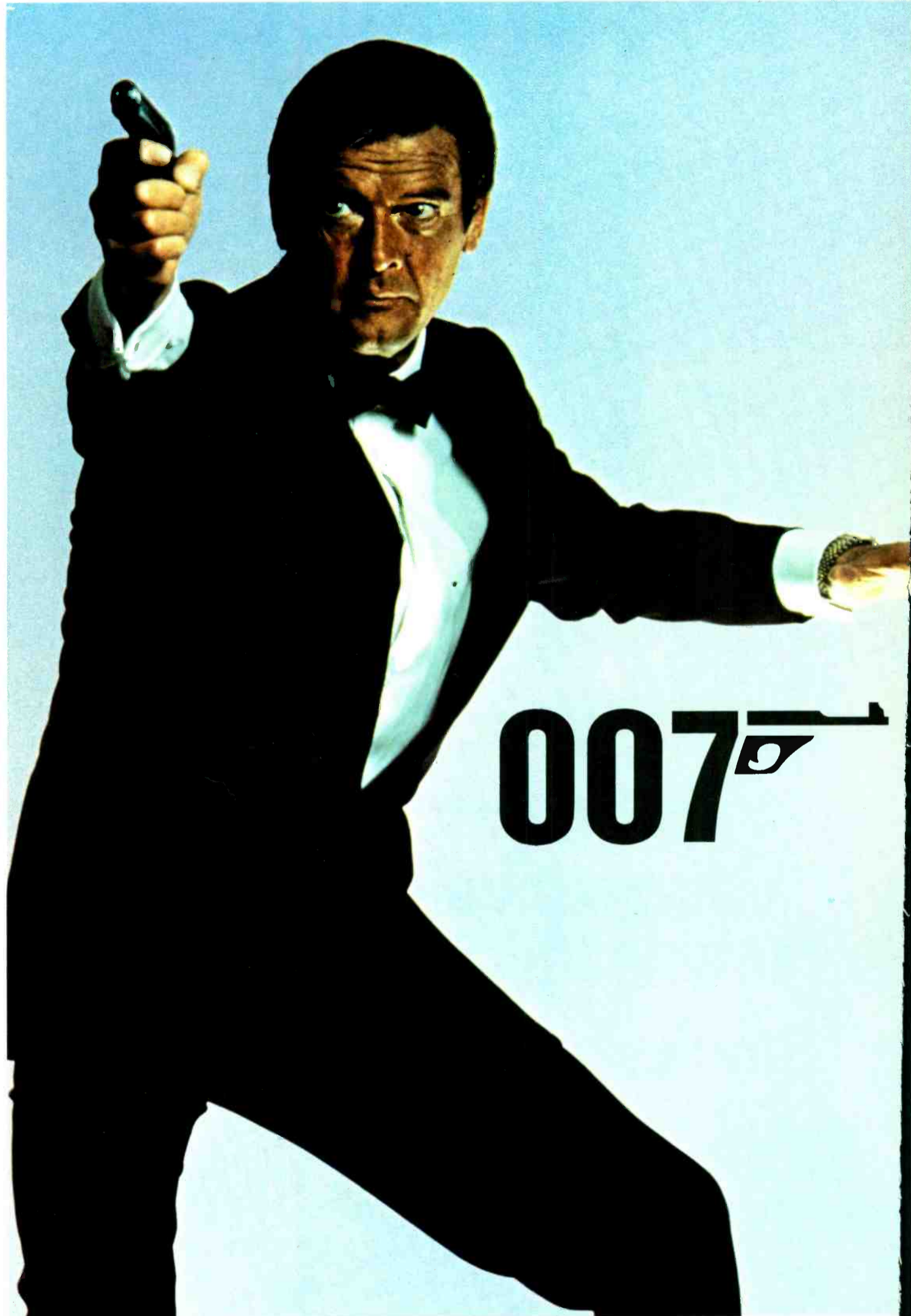
If music dealers move more into telephone accessories, Robert Wight, marketing director of Pfanstiehl in Illinois, says that com-

pany is ready for them. He believes that with the "unbundling" of Bell Telephone into separate corporations, the company and its retail net-

work will cash in on telephone accessories. At CES, special discounts will be offered on such product. Pfanstiehl is heavily into record/

video care items, needles and video covers and storage boxes.

For those retailers carrying high-  
(Continued on page 48)





# Winter CES

## Competitors Preparing As CD Takes Center Stage

By RADCLIFFE JOE

LAS VEGAS—The Winter CES promises to be a hub of Compact Disc activity, with companies such

as Sony, CBS, Philips, Denon, RCA, Matsushita and others showing their wares.

Compact Disc systems have been

on sale in Japan since October, but difficulty in perfecting the technology, a strong manufacturers lobby for a 3% per disk royalty on all

software products sold, and high startup costs have conspired to restrict the planned leap to lucrative U.S. and European markets.

But with more than 38 companies now licensed and in various stages of CD hardware production, and another dozen or so collectively reported to have in excess of 1,000 software titles ready to come to market, the race for those markets is beginning to heat up.

For its part, PolyGram Records does not intend to try penetrating the U.S. CD market before the fall of 1983; it will first go to Japanese and European markets. However, it wants to stand at CES alongside such competitors as Sony, CBS and Denon, which are planning releases of both CD software and hardware in this country early this year.

PolyGram will bring to Vegas such key executives as Jan Timmer, president and chief executive officer of the PolyGram Group; Hans Gout, senior director for Compact Disc; Guenter Hensler, president and chief operating officer of PolyGram Records; and Emiel Petrone, PolyGram Records' vice president of marketing, and Compact Disc coordinator in this country.

The group will reprise many of its promotional and marketing strategies for the PolyGram CD system, which have already been presented at demonstrations in Athens, Amsterdam, Chicago, Dusseldorf, London, Paris and Tokyo.

PolyGram, which developed the Compact Disc system in tandem with Philips and Sony, will initially release some 250 software titles in this country as well as in Europe and Japan. This will be followed by monthly releases of about 30 titles which will be shipped into the marketplace along with the firm's conventional albums and audio cassettes.

PolyGram is just one of a fast-growing number of companies that are already committed to the Compact Disc software format. Others include Nimbus, Toolex, Alpha, Sonopress, CBS/Sony, Matsushita, Nippon Columbia, Pioneer, Toshiba-EMI, Sanyo and Denon.

While Philips and Nimbus are not looking to U.S. market penetration before the latter part of 1983, CBS and Sony are jumping the gun by making their products available here as early as March. CBS/Sony, the joint venture company, will build a \$20 million CD pressing plant in this country. The facility, which is expected to go into production sometime in 1984, is aimed at accommodating custom accounts (Billboard, Dec. 18).

According to Michael Schulhof, Sony's director in this country, the proposed plant should have a production capacity in excess of 10 million disks a year, within its second year of operation.

The site of the proposed plant has not yet been determined, but tax incentives offered by competing states will play an important role in shaping that decision.

Meanwhile, CBS will release between 15 and 20 CD software titles to coincide with the availability of the hardware. The disks will offer a range of musical selections with emphasis on classical recordings.

Interestingly, Sony audio dealers specializing in high end audiophile equipment have been targeted to carry the early CD software releases. CBS planners feel that this marketing strategy will create significant consumer impact in the early months of the disk's sale in this country.

However, conventional CBS Records dealers will be drawn into the CD distribution network as sales of

(Continued on page 44)

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# Winter CES

## Audio Tape Makers Plan Promos For New Products

By JOHN SIPPEL

There is no dearth of new audio tape product—or of promotions to back it up—at CES this week. BASF is promoting its two-hour metal cassette, introduced late last year; Sony, Memorex and Denon all have new normal-bias tapes; Fuji and Denon bow microcassettes; and 3M emphasizes new high-end product.

In promotions, look to Fuji for rebates, Memorex for UPC coding and special pricing, Sony for a sweepstakes and 3M for worldwide (multi-language) packaging. Here are the details:

- **BASF:** Metal is the thing, as the company is aggressively promoting its C120. Director of marketing Mark Dellafera confides only, "We've got some big and exciting plans coming."

Dellafera sees a move from the promotional tape market to the premium market, as consumers in recessionary times look for quality. The past year BASF also got strong support from Mobile Fidelity Sound Lab's use of their Pro II chrome tape, and Supertramp's latest.

- **Fuji:** Starting Jan. 5, consumers buying either two or three blank tapes, depending upon the model number, will send back proof of purchase and receipt to the manufacturer, who will return a \$1 rebate check, along with a scratch-off coupon, good for at least \$1 and perhaps \$1,000. This coupon when sent back with proof of purchase of two more tapes will be redeemed for its full value. Program is effective for 90 days "or until we go broke," vice president and general manager John Dale of the magnetic tape division states.

- **Memorex:** The Santa Clara, Calif. manufacturer is coming with a new series of cassettes, dB, in 60-minute (\$2.59 suggested retail) and 90-minute (\$3.79). Alan Davis terms dB a price-oriented segment of the normal bias audio market. The two new tapes will be either overwrapped or blister packed, with UPC codes on both. Memorex is extending UPC coding as quickly as possible to its full line to provide more facile and accurate automated inventorying. Davis said the firm will probably provide a two-pack dB 90-minute pack at a special introductory pricing. He anticipates a whole series of audiophile cassettes probably in third quarter 1983.

Shipping soon, too, will be three 60-minute introductory micro-cassettes: Metal at \$8.99 suggested retail; MRX, a normal bias unit, \$4.99; and MMC, two on a blister pack at \$7.99. New posters and other p-o-p materials will be available early in 1983.

- **Sony:** Following up on the good reception accorded UCXS, blank audio tape chief John Hollands says the firm is coming with UCX, the next step below in a flat response, natural sound high bias at a suggested retail of \$5 for the 60-minute and \$7 for the 90-minute.

The New Jersey-based tape division will initiate a consumer promotion sweepstakes early in January, wherein select Sony tape packages will carry a scratch-off coupon redeemable for cash in Sony dealer stores. The promotion ends April 30, Hollands says.

- **3M:** The blank audio division bows a new high-end XS series: XS-1, a hot ferric oxide used in standard bias position at suggested list of \$5.79 for the 90 and \$4.49 for the 60; XS-2, a cobalt encapsulated oxide

used in the chrome switch position, \$5.79 for 90 and \$4.79 for the 60; and XSM-IV, a metal tape at \$10.29 for the 90 and \$7.99 for the hour-

long. All XS product, according to Scotch consumer audio tape boss Robert Barnett, will be in the overwrap high-tech packaging, with Eng-

lish, French, German and Spanish language on each package because it will be a worldwide product, coming in March. Ten cassettes will be

packed in a self-merchandising counter carton. The XS series supplants the Scotch Master series.

(Continued on page 51)

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MA-R, SA-X, AD-X, SA/EE and GX—they're five of the music world's finest instruments for all of the music and instruments you record. One final note. TDK's new Professional Reference Series of audio cassettes now comes in bold, new packaging. So they stand out in sight just as they stand out in sound.

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# Winter CES

## Car Audio Manufacturers Maintaining A High Profile

NEW YORK—Car audio suppliers have always adopted a high profile at the Winter CES, if only to put retailers in an excited mood

for spring—traditionally the hottest time of year for autosound sales. Spring is also when dealers can expect delivery on most of the new

product being introduced at Las Vegas.

This month's extravaganza is hardly different. Details regarding

the new product introductions of some companies, like Pioneer and Jensen, were not being made available until the first day of the show.

but early reports indicate that Sanyo gets the nod in terms of sheer number of new product debuts.

Nineteen new car audio products are slated for unveiling by Sanyo. Eight are cassette receivers, with list prices ranging from \$79.95 to \$199.95. Most of the new cassette receivers have at least two features in common: auto reverse and 9.5 watts of power per channel.

Sanyo will also add eight speakers to its line-up. The new speaker models are of various sizes: two four-inch models, two 4x6-inch units, one five-inch specimen, two 6½-inch models, one 5x7, two 6x9s and one 4x10 model. List prices range from \$19.95 to \$99.95.

Rounding out the field from Sanyo are two underdash cassette models. List prices for these models are \$79.95 and \$99.95.

Another big company making a splash in autosound at CES is Philips, which is not only adding an array of new speakers to its offerings but is also previewing its first cassette receiver. Official introduction of the new cassette receiver won't be until June, but company officials say it is a digitally tuned piece and will carry a list price of \$599.95. The new cassette receiver also has a fairly large cast of supporting electronic equipment. A variable electronic crossover which will be on display carries a list price of \$149.95. A six-band equalizer making its debut lists for \$299.95 and two amplifiers, one with 20 watts of power and the other sporting 100, list for \$199.95 and \$499.95 respectively.

Philips is also introducing a rather novel product as far as speakers are concerned. The EN2000 features two square subwoofers mounted side-by-side and packaged together with a midrange and inclinable tweeter. This new speaker fits most 6x9-inch openings in cars, says the company, and can handle up to 100 watts of power. List price is \$399.95 per pair.

In addition to the EN2000, Philips is introducing two woofers, listing for \$149.95 per pair; a 3½- and four-inch dome tweeter both listing for \$49.95; a 3½-inch coaxial listing at \$89.95; another 3½-inch coaxial which features swivel mounting for \$129.95; a four-inch coaxial listing for \$89.95; a three-way 6½-inch model listing for \$169.95; a three-way 4x10-inch unit listing for \$179.95 per pair; and two 6x9-inch models listing for \$129.95 (coaxial) and \$199.95 (three-way).

Philips also markets a lower-priced line of car audio products under its Norelco brand name. This line is also getting some additions: two speakers, one a four-inch model listing for \$39.95 and the other a "hatch box" type listing for \$89.95; two amplifiers, listing for \$69.95 and \$119.95; and two equalizer/boosters, one five-band and the other seven, listing for \$109.95 and \$199.95.

Perhaps the single most dramatic new product introduction, however, at least in terms of its potential ability to affect consumer lifestyles, is the "Music Shuttle" from Sony. This in-dash cassette receiver features a removable cassette section that becomes a separate personal portable stereo. Included in the package, which lists for \$379.95, is battery pack, headphones and carrying case. The radio section of the unit still works even with the cassette section. Receiver sections will be sold separately, which means your music can be shuttled from one vehicle to another. It's Sony's hope, incidentally, that the "Music Shuttle" will help

(Continued on page 51)

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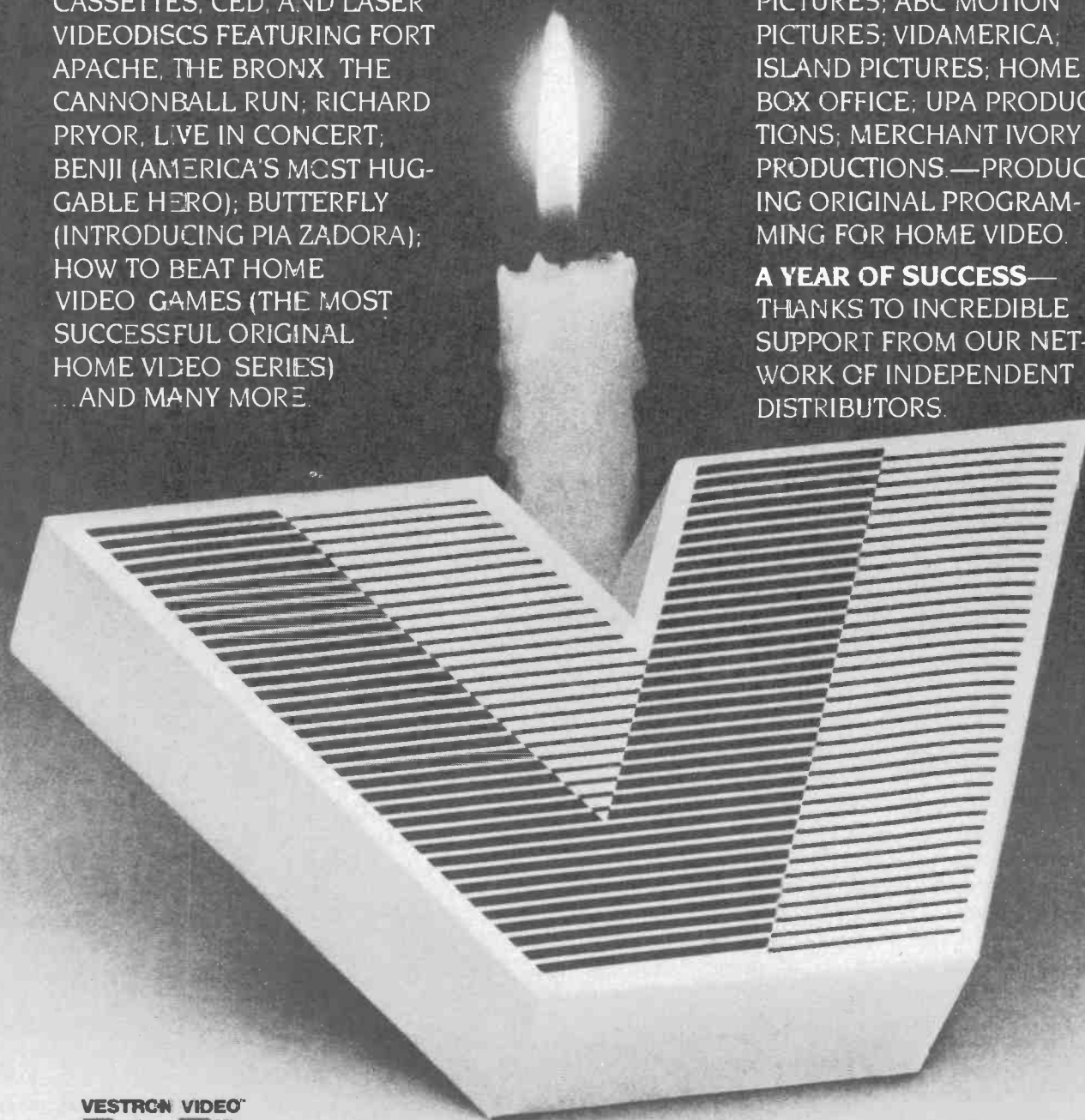
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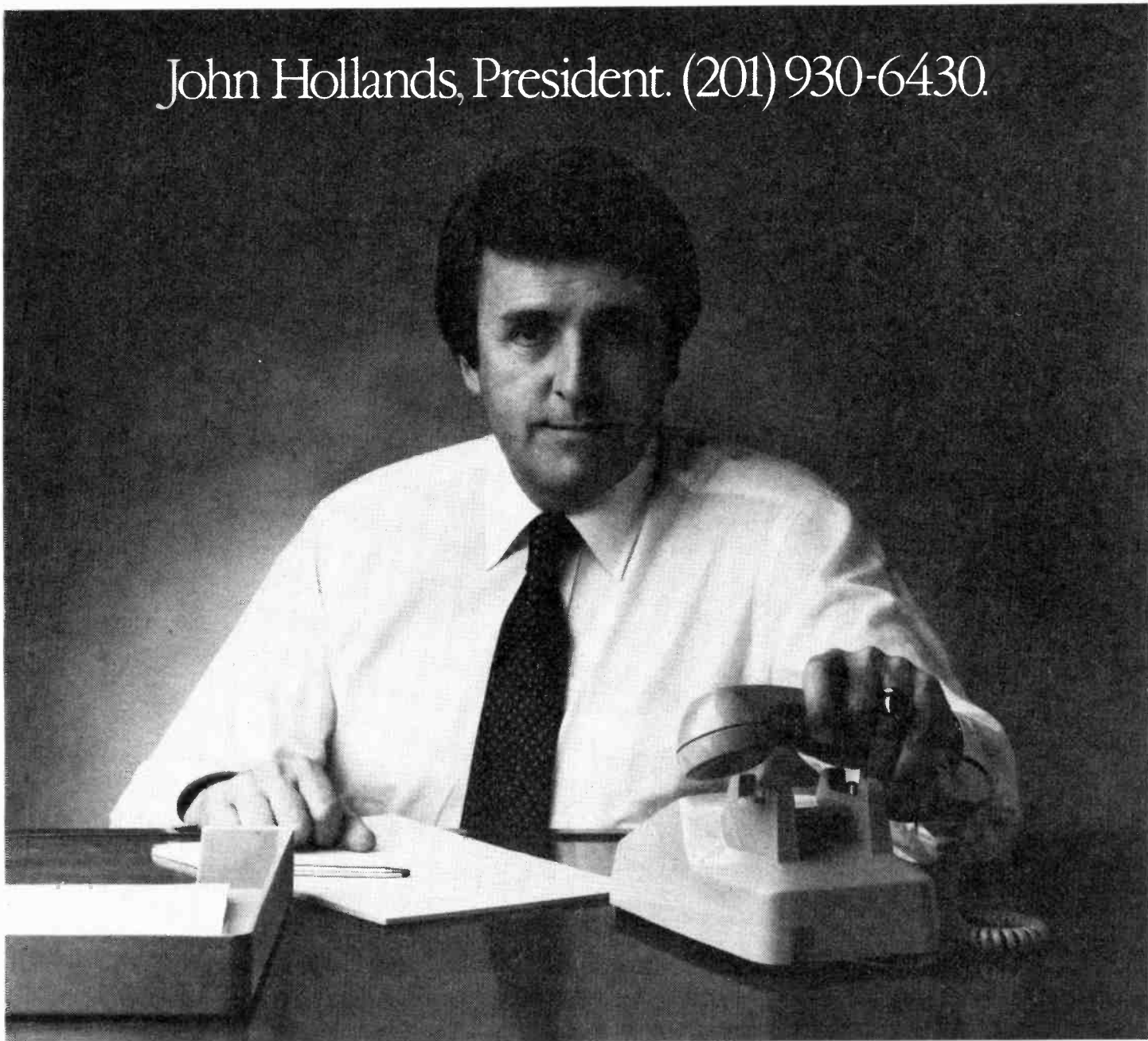
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# Winter CES

## Competitors Preparing As CD Takes Center Stage

• Continued from page 39

both hardware and software gain momentum.

Sony's audiophile distribution

network is also expected to distribute CD software developed by Telarc Records, the audiophile label based in Cleveland.

According to Robert Woods, Telarc's vice president, between 15 and 30 disks will be available in the initial release scheduled for mid-

spring.

The firm is already in the process of transferring many of its digital tapes, recorded under the Sound-

stream process, to the format required by Sony for transfer to a CD configuration.

Woods hopes that when the products come to market, they can be sold for around \$17.95 per disk—the price tag now carried by the label's digital products. However, production costs, packaging and shipping may necessitate a price rise, according to Woods.

Denon is also aiming at the first quarter of this year to have its CD players and software on sale in this country. The company has been selling its CD products in Japan for some time.

According to Eric Fossum, vice president of U.S. marketing for Denon, the firm will show its model DCD 2000 CD player at CES. The unit will carry a price tag of around \$1,000. The Sony/CBS system will be priced slightly lower than that.

Release of the player will be supported by a list of software titles collected from Denon's own library of about 600 selections. Among the first products to be available are performances of compositions by Beethoven, Bach, Dvorak, Vivaldi, Mozart and Smetana. There will also be jazz albums by such artists as Archie Shepp, Max Roach and Dollar Brand. Prices for the disks will hover around \$25.

According to industry sources, Denon is also negotiating with a number of domestic labels to press their CD disks at its Japanese plant. Pressing of the CD disk is a viable end of the business, and competition in this area is expected to heat up in the months ahead.

RCA Records will release 21 classical titles in the CD format in Europe in the early spring. Ten of those titles are RCA's own products, and 11 are from the Oratox label. RCA is closely monitoring developments on the U.S. scene, and the company is ready to make its product line available when it feels the U.S. market is ready.

Other companies in various stages of Compact Disc hardware production include Mitsubishi, Kenwood, Sharp, Sanyo, Crown, Marantz, and Hitachi. Major software companies here are expressing cautious interest.

### Computer Keys: Power & Price

• Continued from page 32

venture-type games. Promoting itself as the creators of "Computer Games Thinkers Play," the company distributes a number of games that invite players to "experience life in different worlds." Generally expected to retail for under \$40, many of the EPYX games will be available for the Atari, IBM, Commodore 64, Apple and Radio Shack computers.

Parker Bros., currently marketing software for the video game market, has also announced it will enter the personal computer software market in 1983. Calling computer games "the next generation" after video games, the company plans to enter a software market it predicts will gross \$500 million in 1983. Initially, it will introduce a series of game cartridges compatible with Atari, Commodore and Texas Instruments computers. Later plans call for introductions of software compatible with IBM and Apple.

The company plans to introduce adventure games, replications of arcade games, a series of children's software, as well as adaptations of several of its classic boardgames, such as "Risk." **MARCIA GOLDEN**

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# Winter CES

## Dealers Differ On The Value Of Video Games Rental

• Continued from page 31

a rental library of 75 games compared to a sale inventory "of nearly every game ever released."

Salomon is also getting into computer hardware and software.

Comparison of video game rental and movie rental at Camera Video

Showplace offers stark contrasts. The company offers movies in four tiers: 99 cents a day, \$3 a day, \$3.50 and \$4 a day—for the first day. The

second day is \$1, third and subsequent days \$2 per day.

Among those retailers staunchly opposed to renting video games is

Richard Railey, owner of the three-unit Video Spectrum in New Orleans. Yet Railey is strongly oriented toward movie rentals. "I feel I have to hold the line somewhere. Otherwise I'd be renting video camera tripods and everything in the store." Also, he finds the video game business too volatile.

Falling somewhere between Video Spectrum's Railey and Salomon of Camera Video Showplace is Ed Aronowitz of the three-unit Vibrations Video, Miami, each with a huge 10,000 square feet. He offers the rental, but has had little success. "We have 7,000 people renting movies but only 15 renting games. They do buy them, though, half the time when they rent them. It also gives us an edge on the other stores here in Miami that are not renting games."

Among video specialty retailers still weighing the pros and cons of games rental is four-unit Video Warehouse chain in Atlanta. According to tape buyer Gary Anderson, "The hit games will rise to the top on their own accord. The more marginal titles would probably be the ones worth renting, but we feel we can put fewer dollars (considering the investment in a rental games library) into more effective return profit. Still, we have not closed the door entirely on games rental."

Still other dealers see renting games as the most natural development of their business. One example is six-store All Star Video of McAllen, Tex. The stores handle only Atari software with rental a simple \$1 a day. If returned the next day the dollar applies toward purchase.

Involvement in games rental often parallels a store's overall commitment to the product. This is how veteran dealer Bob Bigelow sees it as head of two-unit Bigelow Video, Minneapolis. He was also a rental panelist at VSDA.

## Boom Year For Accessory Mart

• Continued from page 38

end goods. Showtime Video Ventures of Tillamook, Ore. is debuting at least six new "components" at CES (the company's game plan calls for six new products to be unveiled whenever Winter or Summer CES rolls around). This winter, it's a miniature color processor enhancer for both VHS (\$250) and Beta (\$400) systems for use on the go or in the home. Randy Burnworth, chief executive officer, is particularly proud of a miniature camera enhancer, which is said to markedly improve picture quality on VHS (\$169) and Beta (\$249) VCRs. Burnworth is hopeful of greater music retailer penetration of his company's one-of-a-kind wares, especially the camera enhancer, which he claims can make a \$1,000 camera-produce results equivalent to a \$25,000 model.

Nineteen-year-old Allsop of Bellingham, Wash. enters the computer care area at Winter CES with a number of items, including a floppy disk cleaner and a print wheel cleaner, both employing Allsop's traditional wet system. According to Jeff Heininger, director of fidelity accessories, the firm completed its best year in 1982, with October running at a record-setting pace. CES will also see the introduction of other new products, including a portable cassette player cleaner for Walkman-type units, a stylus cleaner and an Orbitrac record cleaner.

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# Winter CES

## For Audiophile Labels, It's A Time For Transition

• Continued from page 7

will appeal to the right high-end consumer, is indeed finite.

At Nautilus, chairman Steve Krauss confirms that the latter half of 1982 has marked the California company's shift back to a major emphasis on programs produced specifically for audiophile release—the route the company took at its inception via direct-to-disk albums. "We're going back to our roots," says Krauss, "It's important that we recognize who our market is."

Accordingly, Nautilus will issue its first classical releases during 1983, beginning with an auspicious special project honoring conductor Marcel Moyse, featured conducting a specially assembled symphony of Marlboro Institute alumni and top New England orchestra players in a program digitally recorded (using Sony equipment) at Symphony Hall in Boston.

Also planned are five more albums recorded with major symphonies including the Royal Philharmonic, London Philharmonic and the London Symphony. But perhaps more pointed a nod toward Nautilus' specific early catalogue are a variety of original jazz masters. Just released was Victor Feldman's second direct-to-disk album for the label, "Secret Of The Andes," while January will bring two digital albums, Lalo Schifrin's "Ins And Outs" and a Maynard Ferguson set, both recorded using the Soundstream digital system.

A third commercial jazz album will feature the Generation Band, an all-star fusion ensemble including Ernie Watts, Victor Feldman, Tom Scott, Robben Ford, Nathan East and Feldman's sons, Trevor and Jake Feldman. Krauss notes that the label has also picked up the remaining available stock on "Heritage" by guitarist Kenny Burrell, originally released by Audio Source, which later reverted to marketing imported audiophile products rather than its own productions.

Both Krauss and president Jerry Luby stress that the past year's gauntlet of market trials has made it clear that audiophile vendors relying solely on sublicensing masters from major labels will be "sealing their own fate—we need to establish our own stable of artists and products."

Nautilus has helped buttress its own position somewhat by joining, rather than opposing, the ranks of distributors for Japanese imports. Although records (and, more recently, cassettes) produced abroad have long attracted a collectors market at least partially on the strength of their quality control, the influx of Japanese product has heightened this sector somewhat at the expense of audiophile.

Recognizing that Japanese imports can include current pop, rock and jazz titles unavailable for licensing through domestic audiophile lines, Krauss notes that he can now deliver Japanese versions of certain key titles within a matter of weeks following their release abroad. Interestingly, he believes there's little direct price competition despite the fact that many Japanese products will wind up in store bins at around \$14, undercutting the higher spread seen for Nautilus' half-speed and digital titles, which Krauss says can range beyond their usual \$16 to \$17 average to as much as \$20.

Eventually, however, the advent of digital Compact Disc product, still predicted to fetch about \$15 at retail, could seriously threaten analog audiophile tapes and disks at

the current price points. Thus, Luby has revealed that Nautilus is already in discussions with Sony to arrange the release of proprietary Nautilus CD titles, with five of the label's existing digital masters—by Ferguson, Feldman, John Kay & Stephenwolf, Marcel Moyse and the Generation Band—eyed for prospective U.S. release during 1983.

Meanwhile, at Mobile Fidelity Sound Lab, the forecast is actually deemed closer to the label's original market approach, according to executive vice president Gary Giorgi. Giorgi believes the shakeout in the audiophile market signifies evolutionary change, not a radical transformation.

Asked whether the company's ambitious release of its highly publicized boxed Beatles collection suggested a push toward audiophile's premium image in order to avoid competition from such quasi-audiophile rivals as Japanese imports, Giorgi notes that the Beatles project actually predated the high-end market's slump.

What does concern Giorgi is the industry's need to move beyond reissues of big pop and rock sellers, which he agrees don't always translate into equivalent successes for the high-tech versions. That problem, he acknowledges, has recently led to such offbeat Mobile Fidelity titles as a two-disk blues anthology, "The Blues... A Real Summit," that had been deleted by its original label, Buddah, some years ago.

"From the beginning, there have been a number of easily targetable titles for us to process," says Giorgi, alluding to early blockbusters by Pink Floyd, Supertramp, Steely Dan and major jazz and classical acts. "But there are so many masters that aren't well-known that can also merit that treatment." Giorgi says that Mobile Fidelity is thus stepping up its involvement in jazz and classical releases, and suggests the company will also range further into the pop realm in search of neglected works whose content and technical quality can be appropriately exploited.

Overall, Giorgi believes a key mission will be to limit release activity to those products that will deserve the high-end reprocessing. He says that several new UHQ releases, representing the most exacting (and, at around \$50, the costliest) disk production technology Mobile Fidelity uses, are in the works.

Mobile Fidelity has run its own tests of CD technology, having already released its first Digital Audio Cassette titles on half-inch videotape formats. Thus far, Giorgi says, Mobile Fidelity hasn't made a commitment to the newer CD format, perceiving some lingering technical problems. He attributes the company's caution to an insistence on selecting a digital disk format only when it offers "something that's really hi-fi, instead of just really quiet."

"I think we face the risk of encountering the same syndrome that felled quad a decade ago: a rush to market before the technology is completely ready. That worries me,

although less than it did a year or two ago, since I feel the necessary refinements show signs of being accomplished."

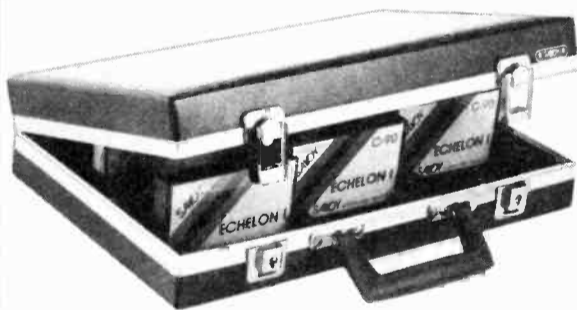
He adds that he's recently become enamored of the Dolby Stereo/Surround-Sound technology used in motion pictures and now being eyed for home installations—a technology that is, in fact, improved matrix four-channel sound.

Finally, at those industry majors who release their own audiophile counterparts to conventional disks and cassettes, recent months have seen a reduction in price at both CBS Mastersound and RCA Red Seal with respect to their classical titles, although CBS continues to release digital and half-speed pop, rock and jazz at its earlier price points. But, like the independent specialty labels with which they compete, even these established giants find reduced bin space available at conventional record/tape outlets, arguing that the audiophile market has returned to dominance by audio hardware outlets.

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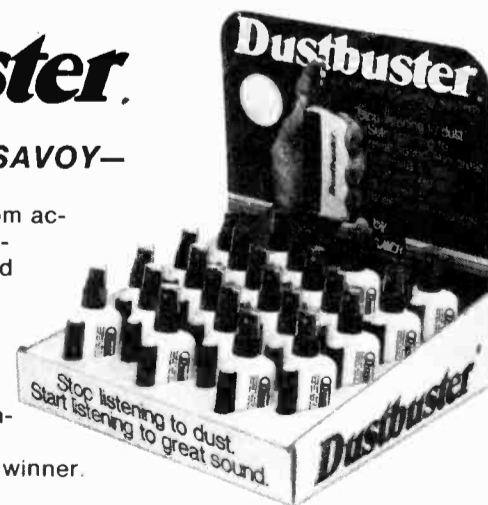
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## Audiophile Recordings



**LED ZEPPELIN II**—Led Zeppelin, Mobile Fidelity MFSL 1-065. Distributed by Mobile Fidelity, \$16-\$17.

Their first album made them superstars, but in retrospect it's this vaunted quartet's 1969 sequel that cemented their stature as hard rock titans, starting with the hammering "Whole Lotta Love," which remains the most salacious example of deep reverberation ever recorded. That classic is here in all its wide-panning, high-keyed glory, along with other garish landmarks like "Ramble On" and "Living Loving Maid." And while even Mobile Fidelity's half-speed lathe can't rub the grit off Robert Plant's larynx, the high-tech approach does pay off handsomely. John Bonham's earthshaking drum style looms even larger, but his subtler moments are even more enhanced by the improved headroom and more palpable stereo image. Granted Jimmy Page's production (applied to basics from such English knobtwisters as Eddie Kramer and Andy Johns, both major hard rock producers in their own right when this was cut) already exaggerates separation to a degree that minimizes the appearance of half-speed gains, the album still emerges as a successful improvement on conventional mass-market source. Best for in-store play is the sleeper "What Is and What Should Never Be," which slips from subdued, seductive

croon to hard rock snarl with finesse, using Page's fast-panned, ping pong chording as the hinge.



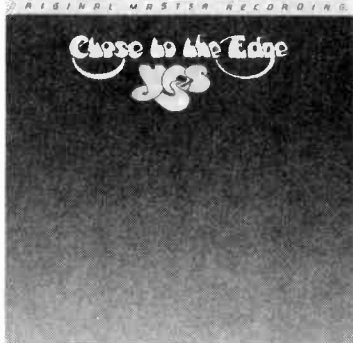
**NEVER TOO MUCH**—Luther Vandross, CBS Mastersound/Epic HE 47451. Distributed by CBS, about \$14.

Vandross' evocative pop/soul production style is rooted in a big city r&b classicism, offering CBS a sleekly arranged program with ripe prospects for enhancement. Except for some moments where Vandross' vocals are marred by sibilance from the master, the increased depth of the stereo image and greater dynamic range pay off, emphasizing the romantic sweep of the music, which deftly melds the orchestral sheen of Motown and Philadelphia with elegantly modern washes of synthesizer and percussion. Lusty lead and backing vocals also reap a bit more presence from the half-speed mastering, suggesting that while the comparatively narrow dynamic range will downplay gains, the overall polish is welcome.

**THE DUDE**—Quincy Jones, Nautilus NR-52. Distributed by Nautilus, \$16-\$17.

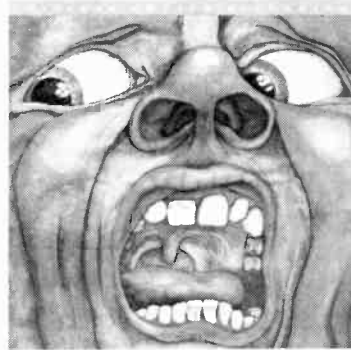
Jones and engineer Bruce Swedien have developed a deep-dish production style that translates so well to vinyl that prior Jones-produced reissues (by Michael Jackson and the Brothers

Johnson) have proved anti-climactic simply because the sound quality of the frontline versions was so immaculate. That makes it fitting that this half-speed rendering of Jones' own breakthrough smash should also mark the most effective high-tech disk to carry Q's blue chip production signature: improvements are subtle but collectively apparent, from the reduced top-end sizzle (a feature some Jones fans may miss) to the more detailed stereo image. Best of all, the music itself is so richly seductive that the caliber of the pressings would seem sufficient reason for a price hike—this is an album that will see heavy service whatever its configuration. Jones' elegant ensemble arrangements offer a spectacular test for store demos, so this will likely prove a natural for in-store play.



**CLOSE TO THE EDGE**—Yes, Mobile Fidelity MFSL 1-077. Distributed by Mobile Fidelity, \$16-\$17.

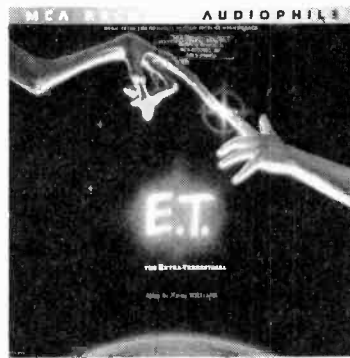
British progressive rock continues to offer fertile ground for audiophile reprocessing, thanks to the widescreen production values and melodramatic content that are common denominators to the genre. Here, Mobile Fidelity snares Yes at an early '70s commercial peak, having reaped their broadest popular success with the prior "Fragile" album while yet to lapse into the pretentious bombast that would make subsequent sets unintentional parodies of the form. If the band's songwriting mien was already drifting into longer conceptual pieces relying more on mood than melodic structure, the sonics are undeniably impressive. Producer Eddie Offord, who helped forge the production style of the era through his work with this band and ELP, exploits the then-new possibilities of multi-channel mixing and noise reduction to maximize the effect of the quintet's rapid time shifts and intricate ensemble attack: Rick Wakeman's florid keyboards gain definition, Steve Howe's furious guitar obbligatos reap new bite, Chris Squire's bass finds added punch, and drummer Bill Bruford (whose work here probably stands the test of time better than that of his partners) offers greater delicacy and precision thanks to the half-speed etching.



**IN THE COURT OF THE CRIMSON KING**—King Crimson, Mobile Fidelity MFSL 1-075. Distributed by Mobile Fidelity \$16-\$17.

The advent of "art-rock" in the dawn of the '70s was paced by recordings such as this self-produced 1969 debut for King Crimson, then plying a rock synthesis borrowing more prominently from jazz than most of the band's peers. If the production sonics here aren't quite as flabbergasting as those of some rivals—drums, for starters, are a bit further back in the mix, and bass and tom drums aren't as close-miked as would soon be the norm—the half-speed route does yield benefits. Ian McDonald's stacked reeds are cleaned up by the approach, lead and backing vocals (by Greg Lake, McDonald and drummer Michael Giles) offer a bit more presence, and separation and imaging are improved. Musically, the set proves both more restrained ("I Talk To The Wind") and more gothic (the title piece and the careening "21st Century Schizoid Man") than much of the genre, while Lake's lead vocals and Pete Sin-

field's portentous lyrics are as English as High Tea.



**E.T.—THE EXTRA-TERRESTRIAL**—Original Motion Picture Soundtrack by John Williams, MCA Audiophile MCA-16014. Distributed by MCA, \$16.98.

MCA's audiophile line, while modest in output and hence visibility, continues to beat the odds by sustaining impressively high quality. The subject here is both commercially and sonically irresistible—John Williams' expansive symphonic score to "E. T.," itself a growth industry at this point thanks to MCA/Universal's determination to spin off practically every conceivable product. In this case, the propagation is worthwhile, since Williams seems to tap an emotionally richer palette for Spielberg's fable about the beatific visitor from outer-space, much as the composer devised a more original vision for such earlier Spielberg projects like "Jaws," "Close Encounters Of The Third Kind" and "Raiders Of The Lost Ark." Here, tenderness is the focal emotion, prompting poignant legato excursions between the composer's more typically bravura main themes and action sequences. Pristine surfaces maximize the gains in dynamic range, separation and stereo imaging, and the slow but sure dynamic crescen-

dos that recur point up those refinements. All those virtues shine on the final 15-minute sequence ("Adventure On Earth") to reinforce the impression that this may prove one of the more enduring by-products of the "E. T." boom.



**DARN THAT DREAM**—Art Pepper, Joe Farrell, George Cables, John Dentz, Tony Dumas. RealTime RT-309. **SOMEDAY**—Joe Farrell, George Cables, John Dentz, Tony Dumas. RealTime RT-308. Distributed by Miller & Kreisel Sound Corp., \$9.98.

RealTime's digital jazz line returns to active duty via these companion performances cut the same day in Hollywood's cavernous Annex studios on Miller & Kreisel's customized Sony recording gear. Here, though, drummer John Dentz serves as producer, and his approach is more even-handed than some of the label's earlier releases, stressing a natural soundstage and ensemble interplay more than sizzling sonics. That's hardly a cavil, since the clarity is exemplary throughout, and RealTime appears to have sustained the integrity of their earlier pressings while shaving the price downward. The sleeve no longer indicates an imported disk, implying Miller & Kreisel are now manufacturing domes-

(Continued on opposite page)

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## Audiophile Recordings

• Continued from opposite page

tically. But both technical quality and performance are first-rate, with a lineup of potent West Coast players captured in top form. Of the two, the Pepper/Farrell collaboration is the more impressive, its vintage as one of Art Pepper's last group dates on alto sax rendering it all the more significant. But the late Pepper's ubiquity in recent months is likely to make the second set, featuring just Farrell, an equal sales prospect. Price and personnel recommend double inventorying, since regular jazz customers will want this set.

**CANDY-O—The Cars, Nautilus NR-49, Distributed by Nautilus, \$16-\$17.**

The Boston quintet's high-tech rock clockworks are an inviting topic for half-speed cutting, and this second album benefits even more from the approach than their self-titled debut, also reissued by Nautilus. That set intermittently pointed up the mastering technique's vulnerability in the lowest frequencies, but here the overall impression is of a well-balanced and improved stereo mix that heightens Roy Thomas Baker's superb sonics. Subtle panning effects, careful track placement and clean engineering combine to pose an urgent but lucid rock program that already has plenty of meat in the basic songs, arrangements and performance. Even when Ric Ocasek's arch vocals lean too

heavily on mannerism, the playing proves engaging: Greg Hawkes' reedy synthesizer lines and David Robinson's drums and percussion are particularly highlighted in the makeover.

**SECRET OF THE ANDES—Victor Feldman, Nautilus NR-50. Distributed by Nautilus, \$16-\$17.**

Veteran keyboard player and percussionist Feldman fields an all-star session crew dotted with top West Coast players for his second direct-to-disk project, which tips its rhythmic pace and textural detail toward South America while taking full advantage of the combined fusion credentials of the players. Hubert Laws' various flutes and Lee Ritenour's guitars may offer the most familiar signposts, but the most distinctive element here is the use of ensemble percussion, especially on the primeval opening section of the title cut, where the leader, Harvey Mason and Alex Acuna are joined by bassist Abe Laboriel, Milt Holland and Feldman's son Trevor to form a dazzling rhythm collective. Elsewhere the program employs more conventionally breezy tempi and instrumentation, but whether depicting Peruvian tribal drumming or sleek fusion, the dazzling dynamic range and sculptural depth afforded by the direct-disk technique (and, by implication, the astute engineering) shine.

## Car Audio Manufacturers Maintain High Profile

• Continued from page 42

deter car audio theft as well as being a convenient multi-use product.

Another new product due to receive a lot of attention, at least from the audiophile segment of the marketplace, is a new cassette receiver from Alpine. This model, dubbed the 7347, is unique in that it features Dolby B and C and dbx noise reduction systems. List price will probably be about \$700.

Bose has improved its 1401 car stereo system for the retail market, including a 100-watt booster/equalizer and four speakers. The 1401 Series II offers the same Bose Direct/Reflecting technology developed for the home. New features include a self-diagnosing protection circuit, remote on/off sensing, a fool-proof connection system, an improvement to the rear grille assembly and black finish. Pricing is \$255 each for the 100 watt booster equalizer, \$110 a pair for the rear speakers and \$105 a pair for flush-mount door speakers.

Jensen Car Audio is expanding its speaker line at CES with five new products, including ThinMounts, woofers and a dual-cone dashboard speaker. There's also a new car receiver. The 4x10 ThinMount speakers are available in both Triax and Coax formats, each handling 45 watts of power and priced at \$129.95 per pair and \$84.95, respectively.

The Jensen receiver, Model R408, features Dolby noise reduction, auto-reverse, a fader circuit, automatic program control and pre-set station selection. Price is \$289.95.

Among the other well-known car audio suppliers:

• Kenwood is bowing three new cassette receivers ranging in price from \$259.00 to \$469.00. One model, the KRC-7100, features 24 presets, six for AM and 18 FM.

• Clarion is introducing four new products: a cassette receiver, an equalizer with DNR noise reduction, and two underdash cassette players.

• Fujitsu Ten is unveiling three cassette receivers, one of which is an electronically tuned model.

• Grundig is also bowing three new cassette receivers listing for \$229, \$349 and \$399, the latter being an electronically tuned unit.

• Panasonic is adding two models to its Supreme Series line of cassette receivers and is also debuting an equalizer/booster the company calls "The Composer" at a list price of \$120.

Two other company names which may not be as familiar to the general public as some others are nonetheless making a very heavy commitment to autosound. Proton, which entered the market last June, is expanding its line to include two more cassette receivers, a seven-band equalizer, and a half-dozen models of speakers. Likewise, Sherwood, making its first appearance in car audio circles, is showing three cassette receivers and two power amplifiers. The top cassette receiver model lists for \$350 and features electronic tuning and Dolby C.

Many of the specialty speaker makers are also moving more heavily into the autosound market. JBL, for instance, is adding a three-way 6½-inch model listing for \$179.95. Boston Acoustics is introducing a 5¼-inch speaker which will list for under \$200 and mark its entry into the market.

## Audio Tape Makers Set Promos

• Continued from page 41

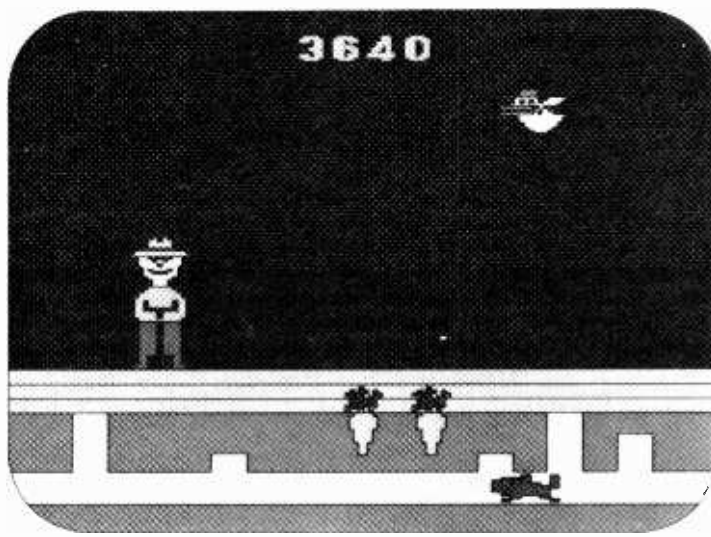
• Denon-America: Japan's oldest audio tape maker is coming with DX4, a normal bias, double coated cassette with a totally new formulation, housed in the larger viewing window shell. The hour-long is suggested retail \$4.35, while a C90 is \$5.99. New, too, in the DX4 is two transparent friction sheets inside the housing along with dynamically balanced hubs, claimed to be more accurate in rewind and fast forward. The DX7 carries the same features as the DX4, but is a chrome dioxide or high bias at \$5 for the 60 and \$7 for the hour-and-a-half.

Denon will be demonstrating samples of its open-reel tape at CES. This type of tape, already manufactured by the firm, will be made available to the U.S. market starting in the fall. Stephen Lesser, national marketing manager, advises. It will be sold here in a 10½-inch metal reel of one mil thick back-coated tape,



**THE BLUES... A REAL SUMMIT MEETING—Various Artists, Mobile Fidelity MFSL 2-518. Distributed by Mobile Fidelity, \$32-\$34.**

Until recently, when newer independent labels like Alligator, Rounder and Blind Pig started cutting younger generations of bluesmen, the majority of blues recordings offered unvarnished sonics attesting to both the live milieu and low budgets of the genre. One early '70s exception was this double album cut during George Wein's 1973 edition of Newport in New York, in which a host of blues survivors was captured by producer Mark Abramson. Long deleted since its original release on Buddah, the album's reincarnation is thus doubly rewarding: apart from the chance to capture a live blues show in crisp, spacious stereo, "The Blues... A Real Summit Meeting" offers an impressive lineup starting with better known masters like B. B. King and Muddy Waters. More revelatory, however, are Jay McShann, Eddie "Cleanhead" Vinson, Lloyd Glenn, Clarence "Gatemouth" Brown and Big Mama Thornton, all equally ebullient if divergent in their individual styles. As with any live outing, the gains from half-speed etching are felt more in the ambience of the music than in long, striding improvements in dynamic range.



A farmer defends his carrots from gophers in "Gopher," part of the Family Fun series of cartridges for the Atari VCS from U.S. Games.

## AUDIOPHILE REVIEW

### Beatles 'Collection' Puts Focus On Complete LPs

**THE COLLECTION—The Beatles, Mobile Fidelity Sound Lab. Distributed by Mobile Fidelity. \$325.**

If ever an audiophile reissue lived up to the analogy of a "coffee table" edition for a mass market recording, it's Mobile Fidelity's lavish boxed Beatles set, portentously titled "The Collection" and intended as the ultimate collectible for both audiophiles and hard-core Fab Four devotees. Representing the fabled quartet's original British album output (on Parlophone and later their own Apple label), the set focuses on complete albums and excludes anthologies (with the exception of the borderline "Magical Mystery Tour," as explained below).

Curiosity about its daunting price tag is repaid as soon as the packing carton is opened, revealing a massive, dark blue board and plastic presentation case. Latched twin doors open to reveal the 14 disks, representing 13 titles, in special divider compartments.

Individual sleeves for the LPs utilize their own, generic graphic scheme via full color photos of the original master tape boxes and reels as shipped to Mobile Fidelity's Chatsworth, Calif. mastering facility for half-speed etching. The original British jacket graphics are included in a separate color booklet printed on heavy stock in full, LP sleeve

scale, and Mobile Fidelity has also included one of its Geo-Disc stereo cartridge alignment tools, presumably to aid purchasers in coaxing as much performance from their turntables as possible.

The audible gains achieved in re-processing these rock and pop classics range from satisfying to revelatory, especially heartening in the wake of Mobile Fidelity's somewhat uneven experience in issuing earlier individual Beatles sets.

In "The Collection," the vintage of individual masters proves to be no fast key to the sonic quality, despite the sequence implied by Mobile Fidelity's first three efforts: "Abbey Road," "The Beatles" and "Magical Mystery Tour."

Indeed, one of the most stunning moments comes with the downbeat to "I Saw Her Standing There," which jumps from the speakers with dazzling presence. It's clear producer George Martin's use of true stereo recording and mixing was astute from the very outset. Thus the group's appropriateness for this high-tech reincarnation carries an underlying technical validity as well as a built-in purchasing audience.

The new subtleties and the prevailing sonic richness captured here

(Continued on page 74)

## Game Makers Spending Up

• Continued from page 29

create a pull. Our new plan to be introduced at CES reflects a lot of that philosophy."

Other heavy spenders include Data Age (\$4.5 million to promote "Journey Escape" alone) and CBS Video Games. The latter is launching its new product, consisting of 14 titles, and promotions at the show. In its first month, Dec. 26 through the end of January, CBS will reportedly spend \$3 million on television, print and point-of-purchase. Football coach/sports announcer John Madden has been signed as spokesman.

For Telesys, a much smaller contender, agency executive Katrine Barth of Frank Barth Inc. says, "You have to create sell-through. Dealers need promotions and support." Tv will play a part in the company's '83 advertising expenditures, although plans had not been finalized at press time.

U.S. Games is continuing with spot tv and print in 1983. The co-op program is an accrued 10% of purchases. "Dealer advertising is awfully important to us," says marketing manager Ron Evans.

In the computer software area, Thorn EMI Video president Nick Santrizos explains, "In 1982 we focused our attention on introducing the line, with print and some network tv. We make a co-op version of the tv commercial available to our dealers and distributors. For 1983 I expect we'll use much the same mix. I doubt you'll see contests and the like from us. This is such a new product area you want to focus directly on its inherent value."

Epyx, a three-year-old company, is tripling its expenditures this year. It has not yet used television: "We don't have a lot of dollars to play with, so we're pretty much dedicated to print," says vice president marketing John Brazier. Books used: computer specialty magazines and the newsweeklies.



# Video

## VidAmerica, Vestron Outline New Pact

NEW YORK—Further details have been announced in the new relationship between VidAmerica and Vestron Video (Billboard, Dec. 25).

Vestron became the exclusive sales and marketing agent for VidAmerica videocassette in the U.S. Jan. 1. The line consists of 50 titles, 12 of which are part of the com-

pany's new "Affordable Collectables" line.

These titles, including "Joan Of Arc," "Citizen Kane," "King Kong," "Boxing's Greatest Champions" and

"The Thing," have been newly packaged and carry a suggested retail price of \$34.95. Among the 18 upcoming titles to be added to "Affordable Collectables" in 1983 are "Baseball's Hall Of Fame," "Gunga Din" and "The Hunchback Of Notre Dame."

Under the agreement between VidAmerica and Vestron, the former will retain responsibility for the acquisition of new product, package design, marketing strategies, creation of advertising and promotional materials, manufacturing and shipping. Parent company Video Corp. of America (VCA) operates one of the largest duplicating facilities in the U.S.

"We are not licensing our product to Vestron," emphasizes VCA president Al Markim. "The agreement creates a sales and marketing agency for us. The VidAmerica line still exists."

Markim adds, "Just because the price goes down to \$34.95—or even lower—doesn't mean anyone will buy a particular title. It still has to have value. And it doesn't mean an end to rental. But it will help stores generate sales."

Markim also feels the pricing move will cause new retailers to start carrying video by setting up a section in their stores. "We'll go after that," he says. Vestron president Jon Peisinger notes, "This pricing structure will move us into new retail situations, and even into some major chain store operations."

Retailers with stock of current VidAmerica titles may exchange them for the same titles in the "Affordable Collectables" line.

"The 20 VidAmerica titles not in that line are either non-collectables, or have a different royalty structure," Markim says. "But we will be aggressive about acquiring product for the line." He mentions special interest programs and titles from sister company VCA Programs.

Early in 1983 VidAmerica will release several of its titles on CED-format videodisk, at standard pricing.

## U.K. Celebrities Join Forces In Production Firm

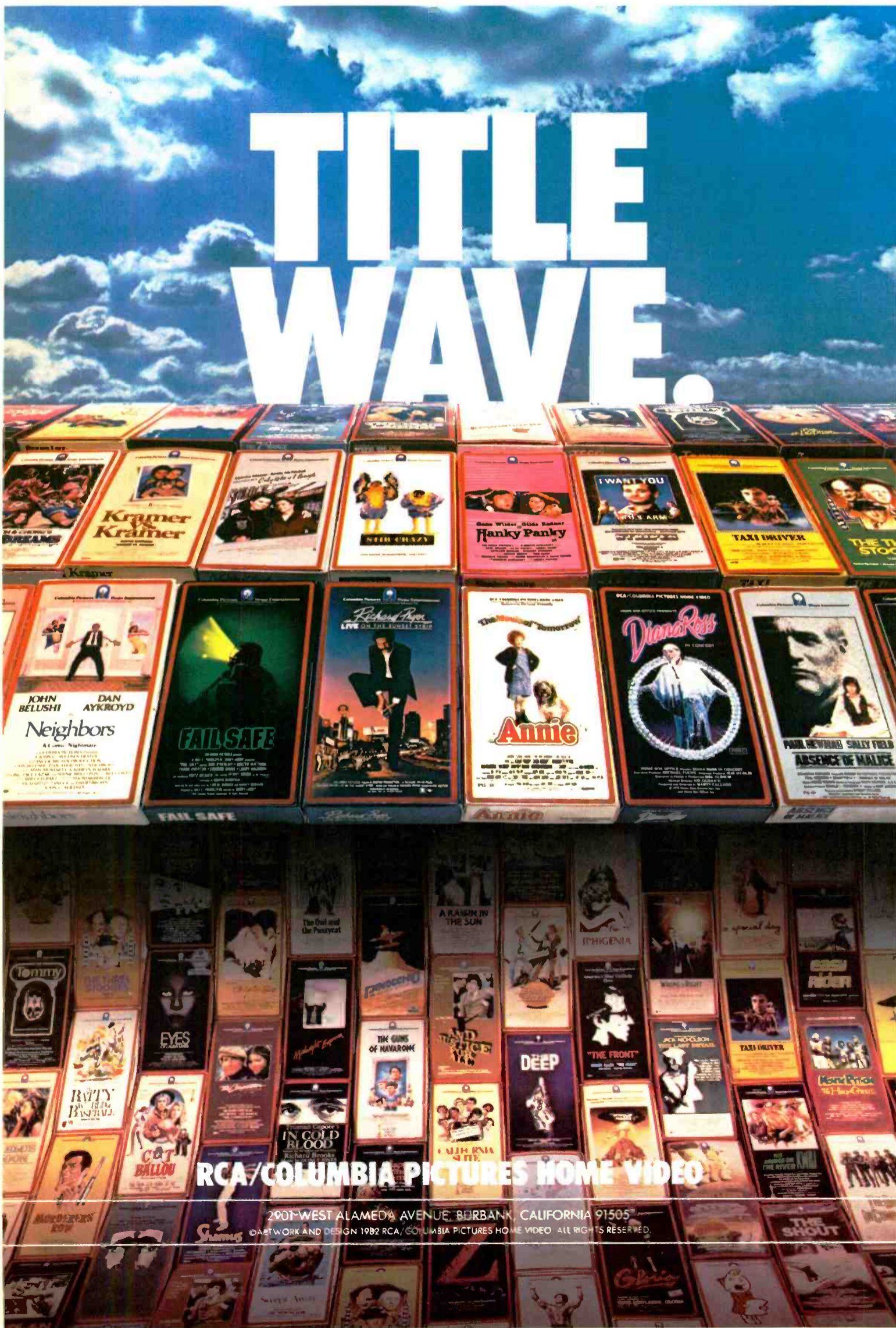
LONDON—Glenda Jackson, Albert Finney and Maggie Smith are among top British stage and screen stars behind a new production company which will mount West End stage shows and adapt them for home video, cable, broadcast tv and other media. The independent company, United British Artists, is backed by London investors and by U.S. consortium Embassy Communications International, which will hold worldwide distribution rights for ancillary markets.

Chairman and chief executive of UBA is actor Richard Johnson, who says first productions will include two musicals and four straight plays. Up to six shows will be staged each year, the first to open in London next fall. Each will have a limited run of eight weeks before transferring to a studio or location for adaptation.

Others involved in the project are producer Peter Shaw, who is managing director, and Diana Rigg, John Hurt and Peter Wood, who join Jackson, Finney and Smith as UBA directors.

The overall concept, developed by Johnson and Shaw, is seen as ambitious and novel, since British performers have never before organized in this way (hence the reference to the first United Artists), but also as timely, with barriers between media fast dissolving. The involvement with Embassy Communications stems from approaches made to its chairman and chief executive Lord Grade, whose name has for many years been practically synonymous with popular entertainment in the U.K.

JANUARY 8, 1983, BILLBOARD





# Video

VIA RUGGLES, REBER

## Four-Channel Sound Renews Visibility

By CARY DARLING

LOS ANGELES—Four-channel sound is getting a new lease on life with the marketing of Ruggles, Reber & Associates' CBS SQ/Tate Systems Surroundsound. The system, already in use on a decoder marketed by Fosgate Research Inc., an audiophile component manufacturer, has been utilized in motion picture theatres since 1978 under the banner of Dolby Stereo. Now, the system is being marketed for home video and audio consumption.

"Until we can enhance video visual technology and get nice, clear, clean large pictures, we're stuck with the projection we have now. We can, however, mess around with the acoustic space around the screen," says Wesley Ruggles, Jr.

The CBS SQ/Tate Systems Surroundsound method is basically an updating of the SQ quadrophonic system which CBS marketed in the early and mid-1970s as part of the unsuccessful quadrophonic experiment in home audio. In recent years, several motion pictures—including "Apocalypse Now" and "The Empire Strikes Back"—have utilized Dolby Stereo, which is the Surroundsound technique sold to the Dolby Corp. solely for motion picture use.

Ruggles, who had been director for Sinclair Radionics, designed the system after investigating each of the quad systems in the 1970s. "I decided that the SQ system had a large list of credits available to it which would make it an ideal system if it could be induced to work properly," he says. "Because it only needs two channels to carry it, it could interface with any noise reduction technique, videodisk, digital audio records, whatever. We went to CBS Records and they liked it. Then, we went up to the Silicon Valley and made integrated circuits for the system."

However, by the time the SQ/Tate System was complete, there was no market for it in the record industry due to the business slump. "But we knew in the early 1980s we could try all over again with stereo videodisks, cassettes, and video sat-

ellite transmissions. In order to keep it alive in the meantime, we licensed it to Dolby for motion picture use and they called it Dolby Stereo. It acted to educate the public. They like going to 'Apocalypse Now' and hearing helicopters come from behind them," says Ruggles.

The decoder, now available through Fosgate as model number 101A, brings the same effect into the home equipped with four speakers. There is a switch on the decoder which allows the traditional stereo listener to get a pseudo-Surroundsound effect. The decoder retails for approximately \$300.

For the true effect, the software has to be recorded in Surroundsound. "Video music producers don't know that they could be doing with sound for their videos what Spielberg, Coppola and Lucas are doing with their films," adds Ruggles.

In addition to designing this audio system, Ruggles, Reber & Associates also produce video music clips and shows. All of their work, which deals mostly with such jazz acts as Lionel Hampton and Bill Watrous, is now done in digital audio and Surroundsound techniques.

Though Surroundsound is basically synonymous with Quad, the firm is downplaying the latter term. Says Gary Reber. "We don't use the word quad anymore because it has a bad connotation. But that's what it is."

### Finnish Company Sets Export Arm

HELSINKI—R-Video, the video production arm of Finnish group Rautakirja, is set to start an export service for Finnish video material.

Prime target areas are Sweden, the U.S. and Canada, all of which have sizeable Finnish-origin populations, and the Canary Islands, a major tourist region. First titles set for export include "The Unknown Soldier," "The Boys" and "The Mistake Of Inspector Palmu," all with Finnish or Swedish subtitles.

## New On The Charts



"ALICE IN WONDERLAND"  
Walt Disney Home Video—36

Walt Disney brought the adventures of Alice Pleasance Liddell to the screen in 1951, almost a century after Lewis Carroll published the fairy tale in 1865. The film, initially released last year on a rental basis, is only the second full-length Disney feature available on videocassette.

The film, composed of over 350,000 drawings and paintings, features some of Hollywood's most beloved character voices, including Ed Wynn as the Mad Hatter, Jerry Colonna as the March Hare, Sterling Holloway as the Cheshire Cat, Pat O'Malley as Tweedledum and Tweedledee, and Kathryn Beaumont as Alice.

Billboard®

Survey For Week Ending 1/8/83

# Videocassette Top 40

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## SALES

## RENTAL

SALES				RENTAL			
This Week	Last Position	Weeks on Chart	TITLE Copyright Owner, Distributor, Catalog Number	This Week	Last Position	Weeks on Chart	TITLE Copyright Owner, Distributor, Catalog Number
1	1	7	STAR TREK II-THE WRATH OF KHAN Paramount Pictures, Paramount Home Video 1180	1	1	7	STAR TREK II-THE WRATH OF KHAN Paramount Pictures, Paramount Home Video 1180
2	2	34	JANE FONDA'S WORKOUT KVC-RCA, Karl Video Corporation 042	2	2	7	FIREFOX Warner Brothers Pictures, Warner Home Video 11219
3	4	10	THE COMPLEAT BEATLES MGM/UA Home Video 700166	3	5	6	RICHARD PRYOR LIVE ON THE SUNSET STRIP RCA/Columbia Pictures Home Video 10469
4	16	3	ROCKY III CBS-Fox Video 4708	4	15	3	ROCKY III CBS-Fox Video 4708
5	12	4	ANNIE RCA/Columbia Pictures Home Video 10008	5	20	3	TRON Walt Disney Home Video 122
6	8	4	A WALT DISNEY CHRISTMAS Walt Disney Home Video 92	6	19	3	THE BEST LITTLE WHOREHOUSE IN TEXAS Universal City Studios Inc., MCA Distributing Corp. 77014
7	5	7	FIREFOX Warner Brothers Pictures, Warner Home Video 11219	7	21	3	ANNIE RCA/Columbia Pictures Home Video 10008
8	6	6	PLAYBOY CBS-Fox Video 6201	8	4	7	THE THING Universal City Studios Inc., MCA Distributing Corp. 77009
9	3	17	STAR WARS ▲ CBS-Fox Video 1130	9	6	29	STAR WARS ▲ CBS-Fox Video 1130
10	7	7	THE THING Universal City Studios Inc., MCA Distributing Corp. 77009	10	3	8	VICTOR/VICTORIA MGM/UA Home Video 800151
11	10	6	RICHARD PRYOR LIVE ON THE SUNSET STRIP RCA/Columbia Pictures Home Video 10469	11	8	5	DINER MGM/UA Home Video 800164
12	11	32	ON GOLDEN POND ● CBS-Fox Video 9037	12	9	29	ON GOLDEN POND ● CBS-Fox Video 9037
13	20	3	SUPERMAN II D.C. Comics, Warner Home Video 61120	13	7	15	CONAN THE BARBARIAN Universal City Studios Inc., MCA Distributing Corporation 77010
14	27	3	THE BEST LITTLE WHOREHOUSE IN TEXAS Universal City Studios Inc., MCA Distributing Corp. 77014	14	13	8	THE COMPLEAT BEATLES MGM/UA Home Video 700166
15	9	8	VICTOR/VICTORIA MGM/UA Home Video 800151	15	11	8	ESCAPE FROM NEW YORK Embassy Home Entertainment 1602
16	NEW ENTRY		POLTERGEIST MGM/UA Home Video 800165	16	14	5	PLAYBOY CBS-Fox Video 6201
17	22	3	TRON Walt Disney Home Video 122	17	18	36	SUPERMAN II D.C. Comics, Warner Home Video 61120
18	17	5	DINER MGM/UA Home Video 800164	18	12	13	QUEST FOR FIRE CBS-Fox Video 1148
19	15	10	SHARKY'S MACHINE Warner Brothers Pictures, Warner Home Video 72024	19	16	22	SHARKY'S MACHINE Warner Brothers Pictures, Warner Home Video 72024
20	14	19	ARTHUR Orion Pictures, Warner Home Video 22020	20	10	12	THE SWORD & THE SORCERER Universal City Studios Inc., MCA Distributing Corp. 77010
21	13	11	THE SWORD AND THE SORCERER Universal City Studios Inc., MCA Distributing Corp. 71010	21	17	15	DEATH WISH II Orion Pictures, Warner Home Video 26032
22	NEW ENTRY		ALICE IN WONDERLAND Walt Disney Home Video 36	22	NEW ENTRY		POLTERGEIST MGM/UA Home Video 800165
23	23	9	ELVIS ON TOUR MGM/UA Home Video 600153	23	23	18	CHARIOTS OF FIRE Warner Brothers Pictures, Warner Home Video 70004
24	21	15	CONAN THE BARBARIAN Universal City Studios Inc., MCA Distributing Corp. 77010	24	NEW ENTRY		MISSING Universal City Studios Inc., MCA Distributing Corp. 71009
25	30	19	CASABLANCA CBS-Fox Video 4514	25	22	31	ARTHUR Orion Pictures, Warner Home Video 72020
26	25	15	DEATH WISH II Orion Pictures, Warner Home Video 26032	26	26	7	HANKY PANKY RCA/Columbia Pictures Home Video 10297
27	18	12	QUEST FOR FIRE CBS-Fox Video 1148	27	NEW ENTRY		REDS Paramount Pictures, Paramount Home Video 1331
28	19	33	ROCKY II CBS-Fox Video 4565	28	32	18	ROCKY II CBS-Fox Video 4565
29	NEW ENTRY		TIME BANDITS Paramount Pictures, Paramount Home Video 2310	29	29	20	CAT PEOPLE Universal City Studios, Inc., MCA Distributing Corp. 77008
30	31	11	DUMBO Walt Disney Home Video 24	30	24	7	AUTHOR! AUTHOR! CBS-Fox Video 1181
31	34	12	DEAD MEN DON'T WEAR PLAID Universal City Studios Inc., MCA Distributing Corp. 77011	31	27	12	DEAD MEN DON'T WEAR PLAID Universal City Studios Inc., MCA Distributing Corp. 77011
32	37	7	ESCAPE FROM NEW YORK Embassy Home Entertainment 1602	32	NEW ENTRY		ALICE IN WONDERLAND Walt Disney Home Video 36
33	24	13	THE TIME MACHINE MGM/UA Home Video 600152	33	37	6	TIME BANDITS Paramount Pictures, Paramount Home Video 2310
34	26	5	THE THREE STOOGES—VOLUME V RCA/Columbia Pictures Home Video 10554	34	25	15	NICE DREAMS RCA/Columbia Pictures Home Video 10456
35	29	14	NICE DREAMS RCA/Columbia Pictures Home Video 10456	35	30	4	SWAMP THING Embassy Home Entertainment 1605
36	28	5	TAPS CBS-Fox Video 1128	36	28	15	DEATHTRAP Warner Brothers Pictures, Warner Home Video 11256
37	39	20	ABBOTT AND COSTELLO MEET FRANKENSTEIN Universal City Studios Inc. MCA Distributing Corp. 55074	37	38	5	VISITING HOURS CBS-Fox Video 1171
38	35	7	AUTHOR! AUTHOR! CBS-Fox Video 1181	38	31	4	EXCALIBUR Orion Pictures, Warner Home Video 22018
39	32	20	CAT PEOPLE Universal City Studios, Inc., MCA Distributing Corp. 77008	39	33	12	TAPS CBS-Fox Video
40	33	14	ROCKY ● CBS-Fox Video 4546	40	34	5	GREASE II Paramount Pictures, Paramount Home Video 1193

● 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).

## GF&F GROWS *Music Production Firm Expands With Link To U.K.'s Limelight*

By CARY DARLING

LOS ANGELES—Gowers, Fields & Flattery could be called a super-market for video music production. With four directors in the U.S.—and, through the firm's recent hookup with England's Limelight, six directors in England—GF&F is now acknowledged as one of the most diverse companies in the field.

Recent projects have included the live Rod Stewart broadcast from the Los Angeles Forum, which is now a videodisk and videocassette; the "Bob Welch And Friends" videodisk; and a country music videodisk for RCA featuring Charley Pride, Razy Bailey, Carl Thomas Conley and Sylvia. The English connection now offers Gowers, Fields & Flattery directors who have worked on clips by the Pretenders, ABC, the Kinks, Madness, the Clash and Human League as well as a 60-minute longform video for Dexy's Midnight Runners.

It was this desire to become more well-rounded that prompted the link

with Limelight. "The very essence of the union was to build something where the workload could be distributed," says producer Simon Fields, who started the firm with liaison Paul Flattery and director Bruce Gowers after the three left John Roseman Productions in early 1980. "We had no shortage of brilliant live directors. When we had work calling for a conception, we didn't have the people we could trust to do the work." The remaining three U.S. directors working with GFF are Phil Oldsman, Jerry Watson and Dan Halperin.

As it turned out, conceptualist Steve Barron was looking for consistent exposure for his work in the U.S. The expansion was not limited to the Gowers, Fields & Flattery side, as Barron was adding new directors to his London-based company. They included Julian Temple, Chris Gabrin, Arthur Ellis, Don Lettz and performer director Thomas Dolby. "We were turning away two or three jobs per week, and these were jobs we really didn't want

to turn down," explains Barron. "The work still seems to be coming in. A lot of that's due to MTV. There still seems to be an expanding market."

All this expansion seems out of place in a shrinking music industry economy. "That's less of a problem for us and the larger companies," offers Fields. "As things got tighter, the record companies found they wanted to spend their money with people they could trust."

It has been live videos which have established GF&F's reputation, though they have been involved in many conceptual pieces. Rod Stewart's performance beamed live over many U.S. and foreign tv stations last December added another problem to the task of the live shoot.

"It was complicated because it was going out live with commercials and we were recording a clean version without commercials to be edited later on. We were also rolling our own commercials from the truck, instead of a substation," recalls Fields. "So we had more control, but if it all went wrong, we would've really been up the creek."

Disaster almost struck. "The dress rehearsal was a disaster," he says. "The commercials were cued up wrong and the RF microwave camera kept blacking out." The shoot itself ran considerably more smoothly.

Fields himself prefers conceptual videos. "Then again, the live side is very much a real business. There is an actual outlet for it and sales at the end of it," he adds.



**ADVENTUROUS PROMO**—Producer Simon Fields, director Steve Barron and singer Kenny Loggins discuss a shot for a video clip to accompany Kenny Loggins' "High Adventure" album.

"There's a great deal of adrenalin in a live shoot because you know that the curtain's going up, you're waiting to do it and you've only got one shot at it," comments Flattery. "Who knows what's going to go on?"

Meanwhile, it was conceptual video which was building Barron's reputation. Arguably his most famous is the Human League's tip of the hat to day-for-night filmmaking in the "Don't You Want Me" clip. "It didn't turn out exactly as it was intended," admits Barron. "The storyline had to be changed because we had run out of money."

"We heard on a Sunday night we were going to be shooting it Tuesday. I had to write a concept there and then. It was a difficult piece, but I don't think it's the be-all and end-all. It's not my favorite."

The success of Gowers, Fields & Flattery seems to underscore the presence of British producers and directors in video music, since the three founders are also British themselves. "The problem here has been that promos were made and nobody saw them here," offers Barron. "There was no community awareness of what was going on because they were made mainly for international use."

"Things will change here for two reasons," adds Flattery. "One is the proliferation of places where you can show clips. The other is that while the big production companies will get the big acts, some record companies may pay less money to up-and-coming directors for new acts, and you may see people coming out of that."

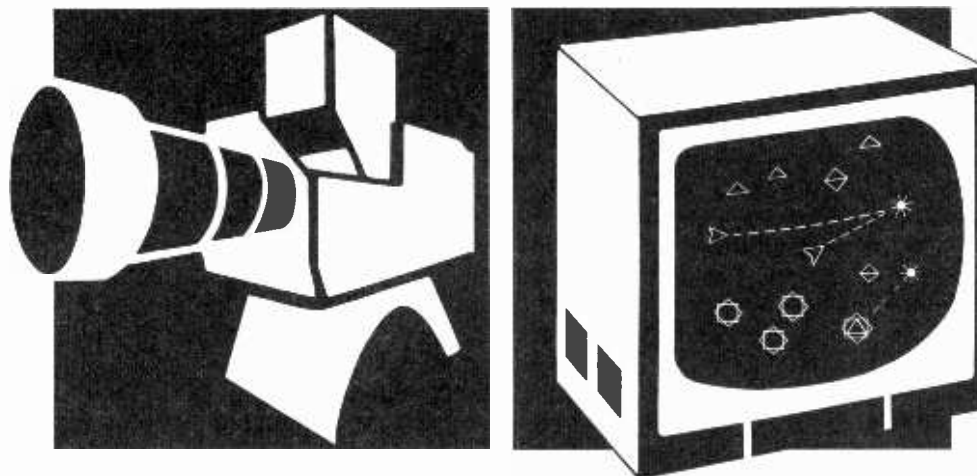
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# Video

## Thorn EMI's Nugus Predicts U.K. Video Boom In '83

• Continued from page 9

because of the tremendous piracy problem. If you hesitate, the pirates move in and you can lose at least half your sales."

Thorn EMI is planning substantial investment in program acquisition and to this end is going to develop a new acquisition function for the group in California.

"Aside from the major studios," says Nugus, "movies are mainly coming from the independents—and, in most cases, they are fiercely independent. They don't necessarily want to see their product handled by a blanket organization like a film studio but may prefer a multi-national operation with international marketing expertise in all configurations.

"I think the smaller distributors are going to find it a struggle to compete for major movies and since they don't have access to catalogs and libraries to sustain their business, I can see a significant shake-out on the distribution side in the next 12 months."

Thorn EMI now has relationships with a dozen important independent producers and among forthcoming acquisitions is "Superman III," starring Richard Pryor.

Nugus concedes that the fulfillment of his optimistic predictions for the video market is to a large extent contingent on the industry's being able to contain the piracy problem—and he feels that much more could be done in the U.K., even within the provisions of existing legislation.

"In some countries dealers have to sign agreements under contract law that, if any pirate product is found on their premises, they must pay certain fixed fines. This has not so far been attempted by the British Videogram Association—neither have the trademark laws been fully exploited.

"However, now that the 1956 U.K. Copyright Act has been amended to make it a criminal offense for dealers to be caught in possession of pirate tapes, we are in a stronger position. Dealers can no longer claim that they did not know a tape was pirated."

At company level Thorn EMI has taken a number of steps to combat piracy. Recently managing director Nicholas Bingham sent out 15,000 letters to video dealers and wholesalers advising them that Thorn-EMI was introducing a new labelling system. The system, developed by the Polaroid Corporation, involves the use of a security sticker attached to both the cassette and the printed inlay card. If the label is tampered with or removed, air gets into the chemical of the label and degrades the adhesive so that it cannot be removed and then reattached. It also destroys the top coat of ink if an attempt is made to pull it off.

A further Thorn EMI initiative was to reduce its retail prices for videocassettes from \$44 (\$70.40) to \$36 (\$57.60) without altering the dealer margin in a move to be more competitive with the pirates.

"We are starting to make progress on the piracy front, but it is still very much an uphill battle and I cannot really see it being brought down to the level to which we would really like to see it reduced—that is, between five and 10%—certainly not in the next two or three years."

Nugus says that street level demand for prerecorded software in the U.K. has never been stronger. "This year we will have seen 4.5 million tapes go into the U.K. market—which is almost exclusively a rental market—and research shows that

75% of people with VCRs are sampling prerecorded tapes on a regular basis. So there is no slowing up of interest in video programming; there

has, however, been a bottleneck in the last 12 months. Dealers with short cash lines have not been able to buy a wide range of titles and

have been very selective. This, together with piracy, which is responsible for at least half the tapes rented in the U.K., has depressed sales.

"But, as I say, provided we can tackle the piracy problem with greater vigor, the outlook is very encouraging."



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# MCA's Hartley Setting Sights On 'Cult Markets'

• Continued from page 4  
thing we're trying to get involved with more and more. With 'Jazzercise,' they go through the routines

and it is advertising the fact we have the cassette for sale."

"For Woody Woodpecker, a number of stores have been getting more

involved in it. They have gone out and hunted for Woody Woodpecker costumes and have store employees wearing them. Another has manu-

factured buttons and T-shirts. The video retailer is beginning to get into the swing of this thing."

Hartley feels that children are an

overlooked part of the video market. "Two of the best-selling movies we have are 'Xanadu' and 'The Incredible Shrinking Woman.' Kids love them. They look at them 50 times. It doesn't get old to children. This is the area we want to explore more. Kids don't actually buy the videos, of course, but their parents buy them for the kids."

Other MCA marketing ploys have included the introduction of a Collectors Choice line of movies which retail for \$39.95, as opposed to the usual list of \$79.95. "We started out with 30 titles and I think we will probably end up with, in the near future, about 40 to 45," says Hartley. "All of it has been positive in the sales pattern. Some of the titles were originally overpriced and did not move. When we changed that and put them in that lower price, we started showing a sales pattern on every single cassette in the line."

MCA has yet to introduce a major film at \$39.95, however, such as Paramount Home Video's "Star Trek II—The Wrath of Khan." "We haven't done an experiment but that doesn't mean we're not going to," says Hartley.

This month, MCA is putting out a double feature cassette featuring two Boris Karloff movies, "Black Cat" and "The Raven." "We've been talking about doing other things like that. Perhaps going back and digging up some of the old tv shows," he adds.

Also on tap are increased music videos. MCA had success with Olivia Newton-John's "Physical" videodisk directed by Brian Grant. Upcoming is a live Crosby, Stills & Nash disk. "Physical" did very well and I've seen a number of concerts which could be done, but I'm not sure that every one is saleable in today's market. That's not to say that they won't be someday. Basically, what this business is about right now is feature movies," Hartley states.

Though many of the retailers MCA deals with are new to the video business, Hartley says he has had no trouble in terms of implementing promotion plans. "When it comes to in-store merchandising, the video stores are brand new businesses. They've never been in this business before. It takes a little while to get the retailer in the swing of it," he says. "A number of the people who work for us have been in the record business. They are familiar with how record stores put up displays. When we first started out about all we had available to us was lobby one sheets from the movie companies. We've tried to get away from that."

In terms of record retailers, Hartley admits that, at first, many of them weren't enthused about video. "It's coming along slowly," he admits. "The games biz got them into the video biz and now thousands of retailers have devoted portions of their stores to video sections. One of the problems with record dealers is that they are basically sales-oriented in thinking. They didn't understand rentals and no-returns policies. But we're not talking about something that costs \$4 wholesale. We're talking about something that costs upwards of \$100."

In terms of rentals, Hartley is glad that MCA took no action. "We chose to sit back and watch and see what happened rather than get into a rental program which we felt from the beginning was not feasible. There was too much paperwork involved and too much playing detective," he reflects. "That's not to say there isn't a plan out there somewhere which could work."

New Special Report

## How to prosper as a video retailer

### Newsletter publisher issues guide to video franchising

Many retailers are discovering profits through video store franchises and affiliations. At the same time, many other video stores are going bankrupt. Why the difference?

The troubled retailers are plagued by undercapitalization and the difficulty of keeping up with the fast-changing industry. In a nutshell, owners and managers need detailed, unbiased information now.

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## Rock 'n' Rolling

### Cotton Picks A Hit With 'Queer' Choice Of Tunes

By ROMAN KOZAK

Little rich girl from Texas with a cult hit signed to a major record label: what else could a new artist want? But talk to Josie Cotton, and she'll tell you that she's not that new, not that rich, and not all the breaks have been going her way.

Cotton was in New York recently opening at the Palladium theatre for ABC, as part of a just-begun tour that includes headline as well as support dates in the U.S. and Europe, including a scheduled gig at MIDEM.

She says she's no overnight sensation, and has been in the business for seven years. Her big break came when the Go-Go's split up with producer/writers Bobby & Leslie Paine, and as part of the split, they stopped doing the Paines' song "Johnny Are You Queer?" Subsequently Cotton did the demo, which became the single.

A bouncy tune about a young woman's puzzlement over the sexual preferences of her prospective boyfriend, the song became a West Coast cult hit. But on the East Coast, it met a much different reception, sparked, says Cotton, by an article in the Village Voice.

"I felt that the song never got a fair reaction from the public because the article announced it as being anti-gay," she says. "It was real strange because in California the gays were totally behind it and considered it an anthem. They defended me against the PAO (People Against Obscenity) and other right wing groups which considered the song as promoting gay lifestyles.

"Johnny Are You Queer?" was originally supposed to be released on RSO Records, but that label folded before anything happened, and the record came out on Bomp Records, before being picked up by Elektra. An album, "Convertible Music," followed, and another single, "He Could Be The One," neither of which made much of an impact.

"It's so hard," she continues. "And the guy who signed us at Elektra (Ken Buttice) was fired.

That had its impact as well. It hurt. There is no tour support or anything." But, she points out, Elektra has picked up the option for a second LP, and she's looking forward to that.

The thing about 'Johnny' was that we really got hacked out by the press. We got a hatchet job in a grand style. And it did hurt us. But the record did fairly well. Then on 'Convertible Music,' we really got critical acclaim. But it didn't quite take off like 'Johnny.' It's a mystery.

(Continued on page 59)



Billboard photo by Chuck Pulin  
**FRANKIE RETURNS**—Frankie Avallone performs at an O Records party at the Fun House in New York.

### Meisner Hits The Road Via A Lean Tour Machine

By PAUL GREIN

LOS ANGELES—In many respects, the current economy has hit middle-level artists the hardest. Superstars continue to be successful, and hot new "push" acts can expect to get some tour support and showcase exposure. But most acts in the middle are forced to fend for themselves.

One such is former Eagle Randy Meisner, who has had three solo albums, first on Asylum and now Epic. Meisner doesn't receive tour support, but he remains active on the road, having played 50 dates in the last three months.

"Companies these days either don't have the money or are scared to take the risk," Meisner says. "You've got to grab the bull by the horns and do it yourself."

What Meisner has done is assemble a lean tour machine that is

by all accounts wholly self-sufficient. "We do all our own production," says tour manager Rob Joyce, "and carry all our own equipment. I do the engineering for the show; the clubs provide sound and lights. We have two rent-a-cars to move the band around and one truck to move all the equipment. And we don't stay in Hilton Hotels; we stay in \$40 a night rooms."

The entire entourage numbers 10—Meisner, a five-man band, Joyce, his assistant Marty Fenton and two roadies. "Everyone in the organization gets a decent salary," Joyce says. "And 90% of the promoters have made money from the shows, once you count bar tabs.

"Most of all, the shows have been the life support system of the organization. Radio's tight and record

(Continued on page 58)

### Rock-It Carries The Load When Top Talent Tours

NEW YORK—"You are only as good as your last job; it doesn't matter how well you did all the times before," says Chris Wright, the president of Rock-It Cargo, a primary mover of equipment and instruments for the touring business.

Rock-It was formed in Britain in 1978. It has since opened offices in New York, and most recently in March of last year in Los Angeles. In its time, it has shipped equipment for Rolling Stones, the Who, Asia, Barry Manilow, Elvis Costello, Steve Miller and a host of others.

Basically Rock-It is a freight forwarder, making sure that a band's equipment gets where it is supposed to go on time. It works with airlines, air cargo companies, shipping, trucking and freight companies, sometimes personally riding along with the equipment and sometimes handling the paperwork and the various custom clearances.

Sometimes, says Wright, the consignments can be quite large. For the Rolling Stones tour of Europe, five 40-foot sea containers were needed to transport all the equipment. When it got there, 36 trucks were sent on the road, containing two complete stage set-ups, hopscotching across the continent.

Sometimes the consignments are small and delicate. During the Who's tour, the various musicians bought 36 guitars, which Rock-It sent home for them. John Entwistle bought himself a life-sized replica of an American bald eagle in Denver. A special container had to be built for the eagle, which was then sent to

(Continued on page 58)

### Ted Fass Keeps Rolling With His Party On Wheels

NEW YORK—As the popularity of disco as a musical form has declined, the importance of a DJ who can program for a variety of occasions has grown, says Ted Fass, founder and president of Ted Fass Productions, a mobile disco and theme party operation.

Fass's company used to be called Ted's Disco On Wheels (Billboard, July 19, 1980), but he says the name tended to date him, so he changed it. Fass currently does about 300 parties a year. His three mobile units bring music to birthday parties, weddings, bar and bas mitzvahs, graduations, and various other events. When CBS Records threw a party for Men At Work at a Horn & Hardart restaurant in Manhattan, it was Ted Fass Productions supplying the music.

Fass says he uses six DJs who work the New York/Long Island/New Jersey area doing four-hour shows, playing whatever music is appropriate. The trend now is toward new wave dance rock, but, "in the country clubs they still want the Village People and 'Celebration,'" he says.

Fass adds that he wants more from his DJs than the ability to spin records; with the emphasis on the total entertainment package, the DJ has to be able to be an MC as well. "You control the party, I tell my DJs," he says. Fass gets his business through word of mouth, and he has contacts with local bandleaders for events where there is a mixture of live and recorded music.

Fass's fees start at \$300, but they can go considerably higher. Fass also owns Party Particulars, a sister firm that provides the ambiance.

This runs the gamut of lighting effects, smoke machines, confetti cannons, and balloons (Fass is also a balloon wholesaler). He can also supply jugglers, mimes, magicians and disco dancers and skaters. There can be various party motifs. Fass says his most expensive event was a Polynesian theme party for a bas mitzvah, which had monkeys in real palm trees and tropical bird songs on tape. It cost \$15,000.

Fass, who is blind, started as a DJ, and has expanded his business until he now employs about 15 people. Based in Rockville Center, N.Y., he has done events for such clients as Xerox, the New York Mets and Islanders, Gimbels, Fortunoff, William Penn Life, and a host of others.

### Detroit-Area Jam Sessions To Go Weekly

CHICAGO—Musicians' Referral Service Inc., Detroit, is expanding its popular Annual Jam Session by making it into a regular weekly event. The non-profit organization, which describes itself as "a professional placement service for all those related to the music industry, specializing in group placement," has since 1977 sponsored the annual 12-hour jam session/mass audition designed to aid musicians and bands in search of placement and personnel. The last session sold out 600-capacity showcase club Traxx.

According to Musicians' Referral founder/president Victor Pettenuzzi, the Jam Sessions had become so popular it was decided to put them on every week.

"People would be lined up around the block when the doors opened at 2 p.m.," he describes. "We were having to turn a lot of them away." Starting Dec. 14, the weekly auditions take place at Traxx every Tuesday from 9 p.m. until 2 a.m. and will run "indefinitely," says Pettenuzzi. Local deejays from WABX-FM, WRIF-FM and WLLZ-FM will be on hand to help emcee, he adds. Admission is \$1.

Pettenuzzi had founded the service in 1975 in order to get a band together for himself. He wound up foregoing performing altogether to concentrate on Musicians' Referral. Many Detroit-area bands and performers have benefited from their services, he adds.

MOIRA McCORMICK

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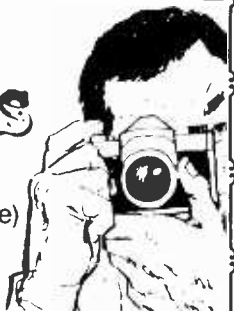
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## Act-ivities

Prince Party Puts \$\$  
In Prep School Pocket

The Marva Collins West Side Preparatory School in Chicago is \$14,000 richer thanks to a benefit party hosted by Prince, who was playing three nights at the Auditorium Theatre. Two hundred tickets were sold at \$50; they allowed the holders to see the show and then attend a special party afterwards with Prince and opening acts the Time and Vanity 6. In addition, the promoters, managers, stage crew and production company personnel chipped in to sweeten the pot.

Also on a holiday note: Oingo Boingo and Fear (yes, Fear) helped collect 4,000 toys for the U.S. Marine Corps' "Toys For Tots" campaign with a concert in a large tent pitched on the parking lot of Veteran's Stadium in Long Beach, Calif. The concert, attended by 3,500, was almost aborted when the generator broke down near the end of Fear's set. But power from the adjacent stadium was brought in to finish the show.

Also, WPLJ-FM, promoter John Scher, Steve Forbert and Marshall Crenshaw joined for a benefit concert at the Beacon Theatre in New York to benefit the city's homeless. ... There will be a 24-hour multimedia event at St. Peter's Church in New York on Feb. 7 to honor the 100th birthday of Eubie Blake.

Eric Clapton is going on tour of the U.S. beginning Feb. 1, and will play 21 cities. Opening act is Ry Cooder. ... Singer Ronnie James Dio and drummer Vinny Appice have left Black Sabbath. But the group goes on with a new management agreement with Don Arden (who also co-manages former Sabbath member Ozzy Osbourne) and a new live album on Warner Bros. on tap, the band's first after 13 years.

Some guys will do anything to get on tv. Scottish video artist Jesse Rae, recently signed to Columbia, has sent a letter and tape of his "Rusha" video to new Kremlin boss Yuri Andropov. "I would be very honored if you would consider my work for broadcast on Russian television, and accept my invitation to assist one of your own young recording stars in the making of a similar music/video production." Rae writes in his letter. So far there has been no reply.

Pat Benatar's recent concerts in New Haven were videotaped for an HBO special to be seen next fall, produced by Rising Star Video Pictures. ... Rachel Sweet will have a part in "Rock 'n' Roll Hotel," the first musical to be done in 3-D. Executive producers for the film, being made in Richmond, Va., are Fran Shuster and Howard R. Shuster. ... Russ Ballard to produce America's next album.

The current stage show by E/A's heavy metallers Motley Crue includes a chainsaw decapitation of a mannequin made up to look like the Plasmatics' Wendy O. Williams. Is this flattery, or what?

Signings: Ministry, an American techno-pop band, to Arista. ... The Suburbs to Variety Artists. ... Debbie Campbell and Ronnie Dunn to Churchill Records and Video Ltd.

O'Neill Suing  
Kirshner Corp.

NEW YORK—Rock journalist Lou O'Neill Jr. is suing Don Kirshner Entertainment Corp. in New York City Civil Court for \$7,364.02.

That is the amount O'Neill claims he is owed for his on-camera appearances on Don Kirshner's "Rock Concert" tv series. O'Neill, who did on-air interviews and reports about top rock acts, says in his suit that he was paid only \$5,475 of the \$12,839.02 owed him for his work.



Billboard photo by Chuck Pulin

**METAL BLOTTO**—Doing his heavy metal parody, Sgt. Blotto of Blotto bites the head off an "E.T." doll. The performance took place during a Christmas party for Peter Pan Records in Newark.

## Talent In Action

## EARL THOMAS CONLEY

Sundance, Bayshore, Long Island  
Admission: \$8.00

A year ago, Earl Thomas Conley first appeared in New York as the opening act for labelmates Alabama. But his act has acquired enough polish to make a shiny Big Apple debut as a headliner Dec. 3.

An introspective lyricist, Conley explores the philosophical and psychological aspects of the "honky tonk/somebody done me wrong" motifs so often found in country songs. Although he kicked off the show with "Me And Bot by McGee," penned by Kris Kristofferson, most of the tunes were originals, including "Silent Treatment," "Fire And Smoke," "Tell Me Why," and his recent No. 1, "Somewhere Between Right And Wrong."

As a showman, Conley's strength is his vocal technique, which is somewhat akin to George Jones' haunting style. Although he did not appear nervous, Conley did not seem to be at total ease with the crowd.

RUBYN WELLS

## SOUPY SALES

Club Indigo, New York  
Admission: \$15

The eight-week-old Club Indigo on Manhattan's East Side was the perfect venue for the energetic, entertaining and funny Soupy Sales. Seating capacity (197) was small enough to let the performer—recently signed to MCA Records—work his one-on-one with the audience. He has an enormous reservoir of material, and much of the act was a compilation of old routines and good new material. Accompaniment came from Sales' long-time and multi-talented musical conductor, Paul Over. The evening's only disappointment: subdued audience response.

Sales' audience was in the over-30 bracket, but with an entertainment charge of \$15 per person, that's not hard to understand. Joey Heatherton, Myron Cohen, Eddie Fisher and Buddy Hackett follow Sales' two week engagement—all in an effort to bring Atlantic City and Las Vegas to New York.

GEORGINA CHALLIS

## Rock-It Carries The Load

Continued from page 57

London via a British Caledonian DC-10.

"If that eagle had been damaged, it would not have made any difference how many good jobs we had done for them previously," says Wright. "All that would have been remembered would have been the eagle."

Rock-It doesn't just ship to Europe and the U.S., it also does world tours. A current project is the upcoming tour by Van Halen of South America where the band will play in Venezuela, Brazil, Uruguay, and Argentina.

Considering the origin of his cargo, it is not surprising that Customs

is a prime concern for Rock-It. However, U.S. Customs, whatever reputation it may have with the holiday traveller, is quite reasonable, says Wright.

"In Los Angeles, I have been astonished by the Customs people. You can tell them your problems and you can work things out. In Britain, they are very good, but they are very meticulous," he concludes.

Meisner Hits  
The Road

Continued from page 57

companies have no money—or at least the economy gives them a perfect excuse not to spend money—so this is the only way for Randy to get to his fans. That's the whole purpose here. Obviously you wouldn't want to do this forever—it's hard work playing six nights a week—but it works.

"Some of the places might be 300-seat clubs, but it's better than sitting there stagnating, hoping that something's going to happen."

Meisner headlined all of the dates on the tour, except for 13 shows in which he opened for the Little River Band. On his own, he's played clubs and halls ranging from 300 seaters to 3,000-seaters. With LRB the venues were generally larger.

Regency Artists, which books Meisner, is now looking into packaging Meisner and Dave Mason on 10 West Coast shows in January, after which Meisner will head to Japan. Meisner also recently taped an hour-long radio show at Nick's Uptown Theatre in Dallas, which Meisner's manager, Trudy Green, is selling to stations around the country.

"You've got to just take the ball yourself," says Joyce. Meisner agrees: "I'd rather be out playing than sit around twiddling my thumbs. You've got to get out there yourself and work."

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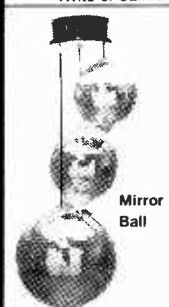
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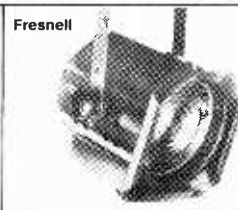
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# Talent & Venues



**BELLE STARS**—The Belle Stars, who record for Stiff in the U.K., make their U.S. debut at Danceteria in New York.

## Rock'n'Rolling

• Continued from page 57

beyond my understanding. You just keep going, doing what you do. I'm just waiting for all the foam and aftermath of 'Johnny' to die down somewhat. To me it was just a song we did and I want to move on now."

\*\*\*

What's the hottest new female act from Britain? Ask this writer and you'll be answered: the Belle Stars. Who?

The Belle Stars are not very well known in the U.S., as they have had no product released here, and have no record label. In Britain they are signed to Stiff, where they have had six singles; the most popular, "The Clapping Song," peaked at 11. Their debut album will be released in Britain early next year.

They were in the U.S. recently for a couple of dates in New York and

Philadelphia, which were quite successful. The Belle Stars play an eclectic and pleasing array of pop music, using elements of new and old rock, r&b, reggae and basic rock'n'roll. They do it with an energetic stage show that allows each of the seven members an opportunity to develop her own style and look. They are entertaining and refreshing.

But if their brief stay in the U.S. got them a deal here, we haven't heard about it. And they made no money here—or if they did, they didn't take it home with them: their hotel room was burglarized, and they lost their cash, cameras and tape players.

Despite the mishap, they seemed cheerful enough. The Belle Stars manage themselves, and, except for their sex, are not much different from a host of others acts coming

from English art colleges. They have been together two years, and have appeared on the same bill with such acts as the Clash, the Police, Madness, Elvis Costello and the Pretenders.

They say it's a conscious decision to keep the band all female. But they are not a "politically" female band.

"There are some (female) bands that will not play if there are guys in the audience," says Leslie Shone, the bass player. "In one case there was a guy who had a sex change operation, and he was still attacked by all those women. I thought he had more right to be there than anyone else."

While the Belle Stars do play cover songs (their version of "Mockingbird" is a killer), they also write their own material, with each one of the seven contributing.

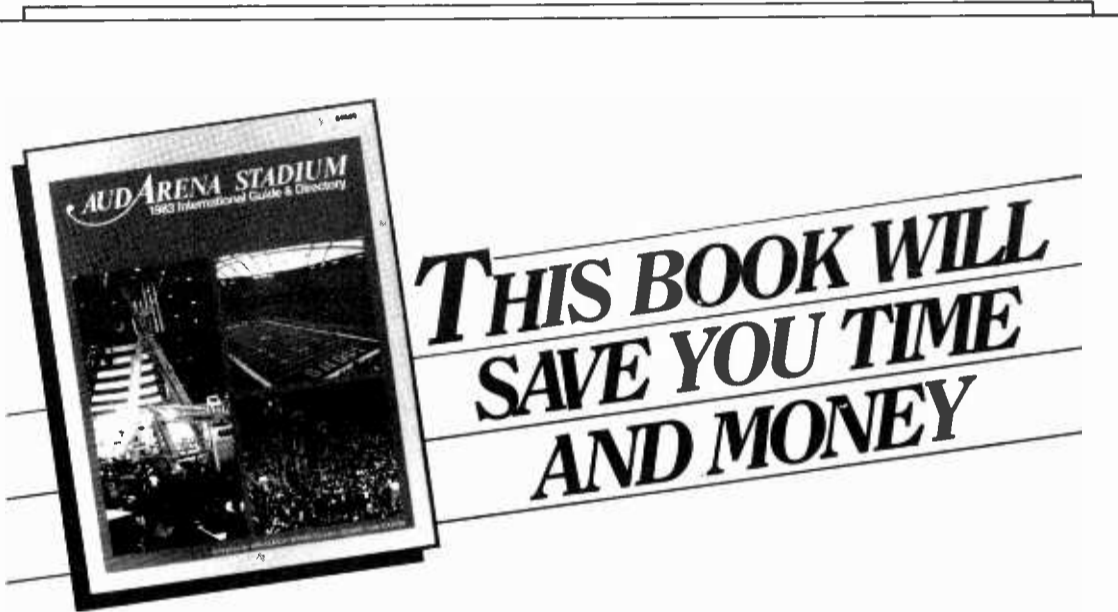
Survey For Week Ending 1/8/83

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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	5	8	<b>TWO OF A KIND</b> Earl Klugh/Bob James, Capitol ST 12247	NEW ENTRY	27	14	<b>LEARNING TO LOVE</b> Rodney Franklin, Columbia FC 38198
2	3	12	<b>INCOGNITO</b> Spyro Gyra, MCA MCA 5368	27	14	20	<b>LET ME KNOW YOU</b> Stanley Clarke, Epic FE 38096
3	4	31	<b>OFFRAMP</b> Pat Metheny Group, ECM ECM 1 1216 (Warner Bros.)	29	22	58	<b>CRAZY AND MIXED UP</b> Sarah Vaughn, Pablo 2312-137 (RCA)
4	1	10	<b>CASINO LIGHTS</b> Various Artists Warner Bros 23718-1	30	30	8	<b>THE GEORGE BENSON COLLECTION</b> George Benson Warner Bros. 2HW 3577
5	2	26	<b>AS WE SPEAK</b> David Sanborn Warner Bros 1-23650	31	23	26	<b>CONFIRMATION</b> Tommy Flanagan, Enja 4014 (Polygram)
13	4	4	<b>RIT/2</b> Lee Ritenour Elektra 60186	31	23	26	<b>ROYAL JAM</b> The Crusaders With B.B. King And The Royal Philharmonic Orchestra MCA MCA 2-8017
7	7	22	<b>WE ARE ONE</b> Pieces Of A Dream Elektra 60142-1	32	32	8	<b>PATHS, PRINTS</b> Jan Garbarek, ECM ECM-1-1223 (Warner Bros.)
15	4	4	<b>TOUR DE FORCE-LIVE</b> Al DiMeola, Columbia FC 38373	33	21	24	<b>OUT OF THE SHADOWS</b> Dave Grusin, Arista/GRP 5510
9	9	16	<b>TOUCHSTONE</b> Chick Corea, Warner Bros 23699-1	34	28	46	<b>MYSTICAL ADVENTURE</b> Jean-Luc Ponty, Atlantic SD 19333
10	10	14	<b>KENNY G</b> Kenny G, Arista AL 9608	35	27	14	<b>MOVING TARGET</b> Gil Scott-Heron, Arista AL 9606
11	11	26	<b>HANDS DOWN</b> Bob James, Columbia/Tappan Zee FC 38067	36	36	6	<b>BLACK ROCK</b> James Blood Ulmer, Columbia ARC 38285
16	4	4	<b>HOME AGAIN</b> Stanley Turrentine, Elektra 60201-1	37	40	4	<b>ONE DOWN</b> Material, Elektra 60206-1
13	8	18	<b>DESIRE</b> Tom Scott, Musician 60162-1 (Elektra)	38	35	27	<b>WINTER INTO SPRING</b> George Winston, Windham Hill C-1019
14	12	71	<b>BREAKIN' AWAY</b> Al Jarreau, Warner Bros. BSK 3576	39	NEW ENTRY		<b>GOIN' HOME</b> Art Pepper & George Cables, Galaxy GXV-5143 (Fantasy)
17	6	6	<b>WORDS, SOUNDS, COLORS AND SHAPES</b> Donald Byrd And 125th St. N.Y.C. Elektra 60188-1	40	NEW ENTRY		<b>DISTANT LOVER</b> Alphonse Mouzon, Highrise HR 100AE
19	6	6	<b>CHANCE ENCOUNTER</b> Ramsey Lewis, Columbia FC 38294	41	41	4	<b>FOUR IN ONE</b> Sphere, Musician 60166-1 (Elektra)
26	4	4	<b>THE BEST IS YET TO COME</b> Grover Washington, Jr., Elektra 60215	42	NEW ENTRY		<b>FREE FLIGHT</b> The Jazz/Classical Union, Palo Alto Jazz PA 8024
20	6	6	<b>CONCERTS</b> Keith Jarrett, ECM ECM-1-1228 (Warner Bros.)	43	18	12	<b>LOTUS FLOWER</b> Woody Shaw, Enja 4018 (Polygram)
34	4	4	<b>DECEMBER</b> George Winston, Windham Hill C 1025	44	37	81	<b>AS FALLS WICHITA SO FALLS WICHITA FALLS</b> Pat Metheny & Lyle Mays, ECM 1 1190 (Warner Bros.)
29	6	6	<b>TRIO MUSIC</b> Chick Corea, ECM ECM-1-1232 (Warner Bros.)	45	38	56	<b>COME MORNING</b> Grover Washington Jr., Elektra 5E-562
25	10	10	<b>TOUCH THE FEELING</b> Stix Hooper, MCA MCA 5374	46	39	86	<b>THE DUDE</b> Quincy Jones, A&M SP-3721
24	61	61	<b>CRAZY FOR YOU</b> Earl Klugh, Liberty LT 51113	47	47	26	<b>LOVE NOTES</b> Chuck Mangione, Columbia FC 38101
33	4	4	<b>LIVE AT THE PLUGGED NICKEL</b> Miles Davis, Columbia C2-38266	48	48	31	<b>FANDANGO</b> Herb Alpert, A&M SP-3731
NEW ENTRY			<b>70 MILES LONG</b> Chuck Mangione, A&M SP-4911	49	49	111	<b>WINELIGHT</b> Grover Washington Jr. Elektra 6E-305
25	6	18	<b>OFF THE TOP</b> Jimmy Smith, Musician 60161-1 (Elektra)	50	42	6	<b>TEHELLIM</b> Steve Reich, ECM ECM-1-1215 (Warner Bros.)

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JANUARY 8, 1983, BILLBOARD

# Talent & Venues

## Dance Trax

By BRIAN CHIN

As influential as Kraftwerk's last album was, their next will be hard pressed to match the high humor and serious groove of "Man Parrish" (Importe/12). The already-hitting single, "Hip Hop, Be Bop (Don't Stop)" frames a side of eclectic techno-pop: a funny "Man Made" with a pre-Beatles sounding "Together Again," which stars Cherry Vanilla. Side two's segued closers, "Street Clap" and "Heatstroke," bring Europop and the gay disco break together with a bang: interesting juxtaposition to say the least. Parrish produced, with Raul Rodriguez, in a distinctly European mode. John Robie, a guest on "Be Bop" and many other keyboard hits of the past year, is the force behind "Body Mechanic" by Quadrant Six (Atlantic/RFC 12-inch), a cut that blends elements from all those street hits with unexpected bits of music to focus on.

Some of the records that have been breaking during our yearly hiatus: Sylvester's "All I Need" (Megatone) finds him, well, in his glory—here's his most consistent, interesting album since late '70s high period. There are fast dance songs ("Be With You," "Won't You Let Me Love You") and slow dance songs ("All I Need") and a couple of real killers, "Don't Stop" and "Tell Me," which peak in glorious gospel harmony. All quite spirited, and the rock "Hard Up" works so well we hope he'll make it a regular feature in the future.

★ ★ ★

New from abroad: Italy's Klein & MBO, whose "Dirty Talk" was the underground hit of the summer, have landed on Atlantic domestically with "Wonderful," a similarly catchy blend of smooth electronic drone and eccentric high vocals and recitation. The instrumental mix is enveloping. The act's producers, Tony Carrasco and Mario Boncaldo, have out our favorite import, a cover of Toto's "Africa" by Key of Dreams (Zanza/Italy). We've never heard a rock bottom pump like this, nor synthesizers used so subtly. Impeccable and a must-hear. . . . Modern Romance's "The Best Years Of Our Lives" (Atlantic 12-inch) is less affected than their last album, and sounds like a pop hit single in the mold of ABC. Mix consultant Richie Rivera contributes a long, dark breakdown passage and reverses the layout for the flip.

Check the B side too: Aurra's "Such A Feeling" (Salsoul 12-inch) has the group's characteristic mellow vocal approach, and its terrific 13-minute mix by Shep Pettibone ends in a long vocal break. Pettibone also reworked the Jammers' "Be Mine Tonight" for Salsoul 12-inch, adding even more power and momentum to an already fine track—again, note the thoroughly different instrumental. Divine's "Shoot Your Shot" (O 12-inch) should please the cult that made "Native Love" a long-term sleeper hit; it has a certain menageric feel. The flip, "Jungle Jezebel" is a rap that renews the meaning of the term "vicious."

★ ★ ★

News: Human League's new single, "Mirror Man" (Virgin/U.K.), isn't scheduled for U.S. A&M release for a couple of months, at least: it's surprisingly light and Motownish; not so the B-side, "You Remind Me Of Gold," which has a great instrumental track right in the feel of "Don't You Want Me." . . . The new Rocker's Revenge single is a remake of Jimmy Cliff's "The Harder They Come." . . . Culture Club's British hit, "Time (Clock Of The Heart)," could have fit on any pop-jazz album by Bob James or the like: as it is, it's being stripped onto "Kissing To Be Clever."

## Carroll, Riley To Headline '50s Rock Fest In U.K.

LONDON—Veteran rockers Johnny Carroll and Billy Lee Riley headline a British festival of '50s rock'n'roll to be held April 8-10 in Caister, Norfolk. Between 2,000-3,000 are expected to attend.

The event is the 10th of its kind organized by Paul Barrett Rock 'N Roll Enterprises. Previous artists have included Frankie Ford, Charlie Gracie, Jack Scott, Sonny Fisher and Eddie Fontaine.

Last fall, Barrett reunited Gene Vincent's original backing band, the Blue Caps. "They hadn't played together since the late '50s but at Caister they were mind-blowing," says Barrett.

# Billboard Dance/Disco Top 80

Survey For Week Ending 1/8/83

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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	
★ 1	2	10	LIES/BEACH CULTURE—Thompson Twins—Arista (12 inch) CP 725	★ 47	47	4	FUNKY SOUL MAKOSSA—Nairobi And The Awesome Foursome—Streetwise (12 inch) SWRL2205	
2	1	13	IT'S RAINING MEN—The Weather Girls—Columbia (12 inch) 4403181	43	43	6	I'M THE ONE—Material—Elektra (12 inch) 67970	
★ 3	4	10	EVERYBODY—Madonna—Sire 0-29899 (12 inch)	44	24	16	NASTY GIRL—Vanity 6—Warner Bros. (LP Cut) WB1-23716	
★ 4	6	9	NIPPLE TO THE BOTTLE—Grace Jones—Island (12 inch) 0-99964	45	42	6	YOU GOTTA SAY YES TO ANOTHER EXCESS/HEAVY WHISPERS—Yellow—Stiff (12 inch) TEES 12-12	
5	5	12	1999—Prince—Warner Bros. (7 inch) 7-29896	★ 49	5	5	DON'T STOP TRYING—Rodway—Millennium (12 Inch) JD 13112	
6	3	19	THE LOOK OF LOVE (Remix)—ABC—Mercury (12 inch) MDS 4023	★ 50	7	7	I'M AFRAID OF ME—Culture Club—Epic (12 inch) 49-03307	
★ 7	10	10	MIND WARP—Patrick Cowley—Megatone (LP—all cuts) 1004	48	45	8	THE SMURF—Tyrone Brunson—Believe in a Dream (12 inch) 42903166	
★ 8	8	8	WORK ME OVER/I WILL FOLLOW HIM—Claudia Barry—TSR (12 inch) TSR 827	49	32	18	DON'T GO—Yaz—Sire (12 inch) 0-29886	
★ 9	17	5	HIP HOP, (BE-BOP) DON'T STOP—Man Parrish—Importe/12 (12 Inch) MP-321	★ 50	60	3	LAST NIGHT A D.J. SAVED MY LIFE—Indeep—Sound Of New York Records (12 inch) SYN5102	
★ 10	10	10	PLAYING FOR TIME—Madleen Kane—Chalet C8804 (12 inch)	★ 51	61	3	JUST KEEP ON WALKING—Rod—Prelude (12 inch) D645	
★ 11	14	10	NUNK—Warp 9—Prism PDS 450 (12 inch)	52	52	6	FREE AND EASY—Plush—RCA (12 inch) JD13389	
★ 12	12	9	SEXUAL HEALING—Marvin Gaye—Columbia (7 inch) 38-03302	★ 52	62	3	BACK IN MY ARMS AGAIN—Cynthia Manley—Atlantic (12 inch) 0-89913	
★ 13	16	11	DIE HARD LOVER—Loverde—Moby Dick BTG-1132 (12 inch)	54	53	8	DIRTY LAUNDRY—Don Henley—Elektra/Asylum (7 inch) 69894	
★ 14	40	4	ALL I NEED—Sylvester—Megatone (LP—all cuts) M1005	55	51	7	JAZZY RHYTHM—Michelle Wallace—Emergency (12 inch) EMDS 6530	
★ 15	13	11	PEEK-A-BOO—Devo—Warner Bros. 29906-0A (12 inch)	★ 53	64	3	WAITING—The Suburbs—Twin Tone (12 inch) TTR8229	
★ 16	18	7	YOU CAN'T PLAY AROUND—Lace—RFC/Atlantic (12 inch) DMD 376	57	46	12	IMAGES OF HEAVEN/EMOTIONAL DISGUISE—Peter Godwin—Polydor (12 inch) PX-1-504	
★ 17	26	7	MIND UP TONIGHT—Melba Moore—EMI/America (12 inch) SPR 09859	58	56	8	HIGH HOPES—S.O.S. Band—Tabu (12 inch) 42903249	
★ 18	20	7	MANEATER—Hall & Oates—RCA (12 inch)	★ 54	NEW ENTRY	NEW ENTRY	LIFE IS SOMETHING SPECIAL—New York Citi Peech Boys—Island (12 inch) 0-99928	
★ 19	19	10	AND YOU KNOW THAT—The Jammers—Salsoul (12 inch) SG 372	★ 55	NEW ENTRY	NEW ENTRY	THE RIGHT MAN/THE RIGHT MIX—The Units—Uproar (12 inch) UP101	
★ 20	27	6	REACH UP—Toney Lee—Radar (12 inch) RDR 12001	★ 56	65	4	ITCHING FOR LOVE—Mikki—Emerald Int. (12 inch) EIR102	
★ 21	21	7	WALK AWAY—Bonnie Forman—Wave (12 inch) DL 1216	★ 57	62	4	SAVE IT FOR LATER/SOUL SALVATION—The English Beat—I.R.S. (7 inch) IR9909 (12 inch) 070964	
★ 22	22	8	HEAVY VIBES—Montana Sextet—Philly Sound Works (12 inch) PSW 10482	★ 58	63	55	14	STRAIGHT AHEAD—Nick Straker Band—Prelude (12 inch) D635
★ 23	34	6	HIT ON YOU (Remix)—Roundtree—Aria (12 inch) AR50612A	★ 59	64	54	11	SHOCK THE MONKEY—Peter Gabriel—Geffen GHS-2011 LP Cut
★ 24	9	14	MICKEY—Toni Basil—Chrysalis (12 inch) CHS-45PDJ	★ 60	NEW ENTRY	NEW ENTRY	DOWN UNDER/WHO CAN IT BE NOW—Men At Work—Columbia (LP cuts) ARC37978	
★ 25	25	8	IT'S YOU—Lene Lovich—Stiff/Epic (12 inch) 49-03342	★ 61	NEW ENTRY	NEW ENTRY	SUCH A FEELING—Aurra—Salsoul (12 inch) SG387	
★ 26	31	6	KEEP THE FIRE BURNING—Gwen McCrae—Atlantic (LP Cut) 80019 (12 inch) DMD 387	★ 62	68	23	REDD HOTT—Sharon Redd—Prelude (LP-all cuts) PRL 14106	
★ 27	11	12	MAGIC WAND—Whodini—Jive/Arista (12 inch) VJ 12008	★ 63	67	6	YOU'RE NOT SO HOT—Carol Douglas—Plateau Records (12 inch) NP 50010P	
★ 28	28	6	I'M SO EXCITED—The Pointer Sisters—Planet (12 inch) JD 133-13384	★ 64	69	41	18	CAN'T BELIEVE—Nancy Martin—RFC/Atlantic (12 inch) DMD 362
★ 29	30	7	GOING WEST/CHAIRMAN OF THE BOARD—The Members—Arista (LP Cuts) AL 6603 (12 inch) SP 146	★ 65	NEW ENTRY	NEW ENTRY	DO IT ANY WAY YOU WANNA—Cashmere—Philly World (12 inch) PWR 2009	
★ 30	38	6	PASS THE DUTCHIE—Musical Youth—MCA (12 inch) L331787	★ 66	NEW ENTRY	NEW ENTRY	DER KOMMISSAR (THE COMMISSIONER) FALCO—A&M (12 inch)	
★ 31	15	11	MOMENT OF MY LIFE—Inner Life—Salsoul SG-379 (12 inch)	★ 67	NEW ENTRY	NEW ENTRY	BUFFALO GAL'S—Malcolm McLaren And The World's Famous Supreme Team—Island (12 inch) 0-99950	
★ 32	48	4	BABY GETS HIGH—Peter Brown—RCA (12 inch) PD13357	★ 68	NEW ENTRY	NEW ENTRY	HE'S GONNA TAKE YOU HOME—Sinnamon—Becket (12 inch) BKD 513	
★ 33	44	5	SHE HAS A WAY—Bobby O—(O Records) (12 Inch) OR721	★ 69	74	59	10	KEEP IT IN THE FAMILY/KEEP ON MOVIN' (Remix)—Deodato—Warner Bros. (12 inch) A-1073
★ 34	39	5	YOU'VE SAID ENOUGH—Central Line—Mercury (12 Inch) MX-1-508	★ 70	75	57	11	CAN'T GET AWAY (FROM YOUR LOVE)—Carol Williams—Vanguard SPV-58 (12 inch)
★ 35	35	9	I'M NOT IN LOVE/GIRL YOU'RE IN LOVE—Sherrine Payne—(12 inch) AW 12-9497 Altair/Airwaves	★ 71	76	71	13	LOVE MY WAY/AEROPLANE—Psychodelic Furs—Columbia (12 inch) 44-03197
★ 36	36	7	WHO WILL STOP THE RAIN—Heaven 17—Arista (12 inch) CP 723	★ 72	77	72	33	ROCK THE CASBAH/MUSTAPHA DANCE—The Clash—Epic (12 inch) (49-03144)129
★ 37	37	7	THE BEAT GOES ON—Orbit—RFC/Quality (12 inch) QFRC 0025	★ 73	78	58	13	WOT—Captain Sensible—A&M (12 inch) SP 12052
★ 38	23	12	PLAY AT YOUR OWN RISK—Planet Patrol—Tommy Boy (12 inch) TB 825	★ 74	79	73	14	BODY SLAM—William "Bootsy" Collins—Warner Bros. (12 inch) 0-29919
★ 39	29	10	IN AND OUT—Willie Hutch—Motown (12 inch) 4501	★ 75	80	74	15	SHOW ME THE WAY—Race—Blacksuit (12 inch) TS5001
★ 40	63	3	THRILLER—Michael Jackson—Epic (LP-all cuts) QE38112					
★ 41	33	14	GIVE ME—I Level—Epic (12 inch) 49-03292					

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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JANUARY 8, 1983, BILLBOARD

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Drums on Fire (remix)—Gazuzu  
Plant of Love—Stephanie Wells  
Hold Back—Valerie Krystal  
Look Of Love (remix)—ABC  
In The Name of Love—Sharon Redd  
When You Touch—Splash  
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# Country

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## RCA Launches Mini-LP Series

NASHVILLE — RCA Records Nashville is launching a new product line this month which the label expects to become an important artist development tool for midrange country acts.

The new line will feature a series of mini-albums in 12-inch disk or cassette configuration, priced at \$6.98 and containing six cuts. At least two of these will be recent or current radio hits unavailable on any other album, and each LP in this special series will be slated for "best of" classification through its singles releases.

The concept was originated by RCA Nashville division vice president Joe Galante as a marketing device to break talent at radio and retail. Each package issued in the series will remain list-priced at \$6.98 for the life of the album.

Leading off the new series line for the first quarter of 1983 are three releases: "Closeup" by Louise Mandrell, "Those Were The Days" by Gary Stewart and Dean Dillon, and "Leon Everette" by Leon Everette. Each mini-LP carries specially penned liner notes by celebrities who have been instrumental in the individual act's career, as well as a brief bio sketch for consumers. Liner notes for the Mandrell package were written by Ralph Emery, by Hank Williams Jr. for Leon Everette's LP, and by Teddy Gentry of Alabama on the Stewart/Dillon release.

"We see this as a developmental program for artists who have proven

themselves with two or three records but still aren't selling at the album level," explains Galante. "The \$6.98 price makes it attractive to retail, and with only three cuts per side, we can offer better audio quality on the LPs."

RCA will be supporting the launch this month with trade ads and field programs, followed by a consumer print blitz in February and March. There will be custom divider bin and pricing cards, posters promoting both the series itself and

each individual mini-LP with cuts, and radio buys.

Galante emphasizes that his division developed the concept for this mini-LP series in response to the market's increased need for new country talent. "This is a first in country and a first for RCA Nashville," Galante claims. "We feel that if the program is supported by radio and retail, increased consumer awareness will create a strong sales volume for acts in this series."

Galante notes that the program is not a budget midline or catalog line, and all material released through the \$6.98 country product series will be new material or hits which aren't available on another LP. Eligibility for artists to be included in the campaign will be determined by their previous chart activity, he says.

Contained on the Leon Everette package are two former top 10 country hits, "Soul Searchin'" and "Just Give Me What You Think Is Fair," as well as his current single, "Shadows Of My Mind." The Stewart/Dillon package contains the duo's current release, "Those Were The Days," while Mandrell's LP (her first solo for RCA) has a former top 20 country hit, "Some Of My Best Friends Are Old Songs," along with her current single, "Romance."

According to Galante, each mini-LP in the new \$6.98 series will contain a minimum of three singles releases. If the series is successful with its first three packages, RCA Nashville plans more six-cut LP product for the second quarter of 1983.

## Concert Firm Bows In Florida

NASHVILLE—Music Promotions, Inc. has been formed to organize country concerts, primarily in large venues in Mississippi and Louisiana.

Company president Ken Wallace is operating the company out of Pensacola Beach, Fla. He has confirmed three dates in January grouping John Conlee, Lee Greenwood and David Frizzell & Shelly West. They will play in the Monroe, La. Civic Center, Jan. 21; Hirsch Memorial Coliseum in Shreveport, Jan. 22; and Gulf Coast Coliseum in Biloxi, Miss., Jan. 23. Hank Williams Jr. and Johnny Lee will perform in the Baton Rouge Riverside CentroPlex in February.

Wallace hopes to promote between 45 and 60 concerts per year in venues seating 8,000 and up.



COVER CONFERENCE—Tom Wopat, left, former "Dukes of Hazzard" star, confers with Rick Blackburn, center, senior vice president/general manager of CBS Records Nashville, and producer Mike Post on cover art for Wopat's forthcoming debut album.

## Chart Fax

### Reba Rockets To The Top; Geography Lesson Offered

With a song appropriately titled "Can't Even Get The Blues," Reba McEntire skyrockets to her first No. 1 single this week. It's been a long climb for the Oklahoma redhead first discovered in 1974 by singer Red Steagall, who heard her singing the "Star Spangled Banner" at a national rodeo finals competition in her home state.

Interestingly, though McEntire has been working toward this No. 1 since her debut chart record in May, 1976 (with "I Don't Want To Be A One Night Stand"), she has never recorded for any label other than Mercury, or for any other producer but Jerry Kennedy, the label's a&r vice president.

McEntire charted two singles (but only marginally) in 1977. The following year, she zoomed into the top 30 with "Last Night, Ev'ry Night," and also cut a duet with Mercury labelmate Jacky Ward, a two-sided record titled "Three Sheets In The Wind"/"I'd Really Love To See You Tonight" (the B side was a

cover of the England Dan & John Ford Coley pop hit).

In 1980, McEntire cracked the top 10 of the country charts for the first time with "(You Lift Me) Up To Heaven," which hit 8, and paved the way for her top 10 chart consistency. Having an artist reach No. 1 for the first time as the first No. 1 single of 1983 seems like a good omen for the New Year!

\*\*\*

Geographic locales pepper this week's Hot Country Singles chart. There is "Marina Del Rey" by George Strait; "Carolina Dreams" by Ronnie Milsap; "If Heaven Ain't A Lot Like Dixie" by Hank Williams Jr. and "Christmas In Dixie" by Alabama (some people tend to think Dixie is a state of mind but we happen to believe it's all the land south of the Mason-Dixon line); "I Wish I Was In Nashville" by Mel McDaniel; "San Antonio Nights" by Eddy Raven; "If Hollywood Don't

(Continued on page 63)

## Opry Facing A Crucial Period

### Economics, Ownership Change Raise New Questions

By KIP KIRBY

The Grand Ole Opry: dinosaur or dynamo? For five and a half decades a legendary mainstay of country music, the Opry today faces a crucial period dictated by economics, new ownership and—perhaps most pressing—age.

Age, that is, of its 60-plus members, most of whom are more than 50 years old. In recent years, the Opry's roster has been winnowed by the deaths of Lester Flatt, Ralph Sloan, Doyle Wilburn, Jimmy Riddle (a member of Roy Acuff's Smokey Mountain Boys), Alcyon Beasley (the first woman to perform on the Opry, she was not an active member when she died this year), and, most recently, Marty Robbins, certainly one of Opry audiences' favorite entertainers.

It is also no secret that some of the Opry's best-known headliners have suffered from health problems, including Roy Acuff, Bill Monroe, Ernest Tubb and Bobby Osborne.

When the NLT Corp., which owns Opryland U.S.A. and the Grand Ole Opry, merged earlier this year with the American General conglomerate, it cast a shadow over the future of the 57-year country music tradition. American General has indicated interest in selling its Opryland holdings; one of its first moves when it took over was to institute a hiring freeze.

Although Opry general manager Hal Durham says he has heard no directive about this freeze affecting talent hirings and is going ahead with "business as usual," adding new members is not something the Grand Ole Opry does frequently. In 1976, Don Williams and Ronnie Milsap were brought on board; the next year, only Larry Gatlin was

added. And from 1977 until 1981, no new members were incorporated at all.

For the most part, the Opry's newest invitees represent a younger, more commercially successful segment of today's country recording: Ricky Skaggs, John Conlee, B.J. Thomas, Boxcar Willie, Riders In The Sky. But the Opry now deals with the fact that many of its better-known celebrities, such as Barbara Mandrell, Dolly Parton, Dottie West, George Jones and Loretta Lynn, must tour constantly to support hit records and cannot afford to give up a lucrative weekend booking to fly home and play the Opry.

Manager Durham admits that the Opry has had to bend its once-inflexible rule of 20 mandatory appearances per year for its members. And he agrees that the Opry's demographics have traditionally "been on the high side."

(Continued on page 63)

## VIA CREATIVE RADIO FIRM

### Lamm Filling Syndication Gap

• Continued from page 15

format features top hits keyed to a particular theme or set of artists, along with interviews, historical retrospectives in country music, trivia, factual information and profile segments, compiled in a magazine format.

This year, the company's popular "Country Superstar Specials" have been renamed "Country Specials Of The Month," and wherever possible,

will be tied in with an artist whose birthday falls in the month. Stations have the option of choosing between two different shows each month: new programming for the next few months includes two-hour spotlights on Alabama, Willie Nelson, Eddie Rabbitt, Mickey Gilley, Emmylou Harris, Hank Williams Jr., Don Williams and Elvis Presley.

Lamm is also producing companion pop-oriented specials for AC and contemporary radio formats. Ready for January is a special on Air Supply, with future shows in production on Paul McCartney, Fleetwood Mac, Little River Band and Crosby Stills & Nash. Also new for 1983 will be a feed of daily three-minute country profiles and a weekly 60-minute show, "The Elvis Hour," that will parallel the firm's successful "Frank Sinatra Special Of The Week."

In the top 50 large markets, Creative Radio arranges syndication through a barter arrangement. In small and medium markets, Lamm offers his programs on a cash basis structured around individual stations' own rate cards. To ensure profitability for these stations, which often have limited cash resources, Lamm also offers discounts as high as 50% when shows are purchased in volume rather than on a single-program basis.

Lamm and staff associate Tom Holdridge do all of the production for their shows at their own self-contained studios. For both pop and country programs, Lamm likes to have the show narrated, when feasible, by someone personally connected or associated with the act

being spotlighted on the program.

Most of the specials are formatted onto tape so they can be constantly updated with artists' newest hit records or new interview segments. However, in the case of shows which are "timeless" and will not be altered, they are shipped out in disk form. Among these are specials on Judy Garland, Glenn Miller, Elvis Presley and Willie Nelson.

With a variety of specials now airing on as many as 200 or more stations nationally, Creative Radio Shows plans to continue expanding, especially for the "Country Radio's Weekly Magazine" program.

"Our formula for success in the past three years has been catering to the little markets," emphasizes Lamm. "You can make more money in larger markets, but building radio in the smaller markets ensures a good investment for future syndication."

## CBS Moves To New HQ

NASHVILLE—CBS Records' Nashville division has moved its offices to the remodeled CBS Studio A and B building at 34 Music Square East.

The studios, where some of the earliest CBS country recordings were made, closed last summer. The CBS country a&r office was already in the building, while main offices occupied the Financial Institution Services, Inc. building on Music Square West.

The new telephone number for CBS Records is (615) 742-4321.

# Billboard® Hot Country Singles™

Survey For Week Ending 1/8/83

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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	4	15	<b>CAN'T EVEN GET THE BLUES</b> —Reba McEntire (J. Kennedy) T. Dampfiter, R. Carnes, Coal Miners, BMI/Refuge, ASCAP; Mercury 76180 (Polygram)	42	5	5	<b>CHRISTMAS IN DIXIE—Alabama/CHRISTMAS IS JUST A SONG FOR US THIS YEAR</b> —Louise Mandrell & R.C. Bannon (H. Shedd, Alabama/E. Kirooy) R. Owen, J. Cook, T. Gentry/R.C. Bannon, J. Bettis; Maypop, BMI/Warner-Tamerlane, BMI; RCA 13358	83	3	3	<b>NEVER ENDING SONG OF LOVE</b> —Osmond Brothers (R. Hall) D. Bramlett; Unart, BMI; Elektra/Curb 69883
2	5	12	<b>GOING WHERE THE LONELY GO</b> —Merle Haggard (M. Haggard, L. Talley) M. Haggard; Shade Tree, BMI; Epic 34-03315	39	7	7	<b>VELVET CHAINS</b> —Gary Morris (M. Morgan, P. Worley) K. Welch, R. Hellard; Cross Keys, ASCAP/Tree, BMI; Warner Bros. 7-29853	81	4	4	<b>HAVE YOU HEARD</b> —Rick & Janis Carnes (C. Hardy) R. Carnes, J. Carnes, C. Hardy; Elektra/Asylum, BMI/Refuge/Cross Keys/Tree, ASCAP; Elektra 7-69928
3	3	13	<b>A LOVE SONG</b> —Kenny Rogers (K. Rogers) L. Greenwood; MCA/Sycamore Valley, BMI; Liberty 1485	43	6	6	<b>LAST THING I NEEDED FIRST THING THIS MORNING</b> —Willie Nelson (C. Moman) G.P. Nunn, D. Ciscle, Nunn, BMI; Columbia-38-03385	76	4	4	<b>DALLAS</b> —Bama Band (J. Puckett) Boutwell, Crocker, Puckett; Unart/Mighty Mississippi/Spoonfed, BMI; Oasis-1 (NSD)
4	8	13	<b>(Lost His Love) ON OUR LAST DATE</b> —Emmylou Harris (B. Ahern) C. Twitty, F. Cramer; Acuff-Rose, BMI; Warner Bros. 7-29898	44	5	5	<b>IF HOLLYWOOD DON'T NEED YOU</b> —Don Williams (D. Williams, G. Fundis) B. McDill; Hall-Clement (Welk Music Group), BMI; MCA 52152	72	54	17	<b>WE DID BUT NOW YOU DON'T</b> —Conway Twitty (C. Twitty, J. Bowen) B. Clifford, P. McManus, W. Bomar; Music City, ASCAP; Elektra 7-69964
5	6	14	<b>LOST MY BABY BLUES</b> —David Frizzell (S. Garrett, S. Dorff) B. Peters; Ben Peters, BMI; Warner/Viva 729901	41	9	9	<b>BABY I'M GONE</b> —Terri Gibbs (E. Penney) G. Wort; Champaign, ASCAP; MCA 52134	73	51	18	<b>SURE FEELS LIKE LOVE</b> —Larry Gatlin & The Gatlin Brothers Band (J. Crutchfield) L. Gatlin, Larry Gatlin, BMI; Columbia 18-03159
6	7	14	<b>MARINA DEL REY</b> —George Strait (B. Mevis) D. Dillion, F. Dycus; Hall-Clement (The Welk Group)/Golden Opportunity, BMI, SESAC; MCA 52120	46	6	6	<b>C.C. WATERBACK</b> —George Jones/Merle Haggard (B. Sherrill) M. Haggard, Shade Tree, BMI; Epic 03405	79	4	4	<b>IF IT TAKES ALL NIGHT</b> —Dottie West (L. Gatlin) D. Rogers, G. Sklerov; Arista/Dann Rogers, ASCAP/BMI; Liberty 1490
7	12	11	<b>LIKE NOTHING EVER HAPPENED</b> —Sylvia (T. Collins) J. Fleming, D. Morgan, T. Collins, BMI; RCA 13330	31	10	10	<b>THE ELVIS MEDLEY</b> —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	75	75	6	<b>ONE FINE MORNING</b> —The Corbin/Hanner Band (T. West) B. Corbin, Sabal, ASCAP; Lifesong 45120
8	9	14	<b>I WONDER</b> —Rosanne Cash (R. Crowell) L. Preston; Bug Music/Asleep At The Wheel, BMI; Columbia 38-03283	45	7	7	<b>SHADOWS OF MY MIND</b> —Leon Everette (R. Dean, L. Everette) E.E. Collins; Hermitage, BMI; RCA 13391	76	60	9	<b>BLUE AND BROKEN HEARTED</b>
9	15	9	<b>TALK TO ME</b> —Mickey Gilley (J.E. Norman) J. Seneca; Jay and Cee, BMI; Epic 34-03326	48	5	5	<b>EVERYTHING'S BEAUTIFUL (In It's Own Way)</b> —Dolly Parton & Willie Nelson (F. Foster) D. Parton; Combine, BMI; Monument 4-03408 (CBS)	77	66	17	<b>A WOMAN'S TOUCH</b> —Tom Jones (G. Mills, S. Popovich) J. Fuller; Blackwood/Fullness, BMI; Mercury 76172 (Polygram)
10	11	15	<b>I DON'T REMEMBER LOVING YOU</b> —John Conlee (B. Logan) H. Howard, B. Braddock; Tree, BMI; MCA 52116	47	8	8	<b>WHEN YOU'RE NOT A LADY</b> —Jim Glaser (D. Talle) P. McManus, L. Pedroski; Colgems-EMI/Tiny Tiger, ASCAP; Noble Vision 101	78	NEW ENTRY	NEW ENTRY	<b>THE JIM REEVES MEDLEY</b> —Jim Reeves (D. Briggs) Moore, Campbell, Anderson; Allison; David, Burke, Fisher; Not Listed; RCA-13410
11	16	12	<b>WITH YOU</b> —Charly McClain (Chuck Productions) L. Shell, R. Muir; Onhison, BMI/Arian/Ron Muir, ASCAP; Epic 34-03308	52	5	5	<b>A GOOD NIGHT'S LOVE</b> —Tammy Wynette (G. Richey) C. Lester, T. Dubois; House Of Gold, BMI; Epic 34-03384	79	84	3	<b>BETTER OFF BLUE</b> —Chantilly (L. Morton, S. Bledsoe) J. Pritchett, A. Chapman; United Artists/Aulumn Leaves, ASCAP; F&L 520
12	20	8	<b>THANK GOD FOR KIDS</b> —The Oak Ridge Boys (R. Chancey) E. Raven; Milene, ASCAP; MCA 52145	49	7	7	<b>DON'T PLAN ON SLEEPING TONIGHT</b> —Steve Wariner (T. Collins) G. Sklerov, S. Kunin; Arista/Gloria's Songs, ASCAP; RCA-13395	80	NEW ENTRY	NEW ENTRY	<b>SO EASY TO LOVE</b> —The Wright Brothers (G. Klein) S. Diamond, T. Cerney, A. Roberts; Warner-Tamerlane/Diamond Mine/Colgems-EMI, BMI/ASCAP; Warner Brothers 729839
13	13	12	<b>(SITTIN' ON) THE DOCK OF THE BAY</b> —Waylon & Willie (C. Moman) S. Cropper, O. Redding; East Memphis/Irving, BMI; RCA 13319	41	8	8	<b>MAKING A LIVING'S BEEN KILLING ME</b> —McGuffey Lane (M. Morgan, P. Worley) Z. Van Arsdale, M. Montgomery, M. Morgan; Cedarwood/JenSing, BMI; Atco 99959	81	86	3	<b>THERE'S STILL A LOT OF LOVE IN SAN ANTONIO</b> —Connie Hanson & Friend (J. Gibson) A. L. (Doddle) Owens, L. Rochelle; Unichappell, BMI; Soundwaves 4692 (NSD)
14	17	10	<b>HARD CANDY CHRISTMAS</b> —Dolly Parton (G. Perry) C. Hall; Daniel/Shukat/MCA, ASCAP; RCA 13361	33	16	16	<b>REDNECK GIRL</b> —Bellamy Brothers (D. & H. Bellamy, J. Bowen) D. Bellamy; Famous/Bellamy Bros., ASCAP; Warner/Curb 29923	82	87	3	<b>LAID OFF</b> —Bill Anderson (B. Anderson/M. Johnson) B. Anderson; Stallion/Lowery, BMI; Southern Tracks 1011
15	19	8	<b>INSIDE/CAROLINA DREAMS</b> —Ronnie Milsap (R. Milsap, T. Collins) M. Reid; Lodge Hall, ASCAP; RCA 13362	53	6	6	<b>PLEASE SURRENDER</b> —David Frizzell & Shelly West (S. Garrett, S. Dorff) C. Crofford, J. Durrill, S. Garrett, P.esso/Wallet, BMI; Warner/Viva 7-29850	83	NEW ENTRY	NEW ENTRY	<b>THE LIGHT OF MY LIFE</b> —Tommy St. John (N. Wilson) E. Haynes, D. Brady, R. Thames, Bill Haynes; BMI; RCA-13405
16	21	12	<b>ONLY IF THERE IS ANOTHER YOU</b> —Moe Bandy (R. Baker) D. Mitchell; Baray, BMI; Columbia 38-03309	55	5	5	<b>AIN'T NO TRICK (It Takes Magic)</b> —Lee Greenwood (J. Crutchfield) S. Pippin, J. Hurt; House of Gold, BMI; MCA 52150	84	NEW ENTRY	NEW ENTRY	<b>YOU COULD'VE HEARD A HEART BREAK</b> —Rodney Lay (J.B. Barnhill) M. Rossi; Songmaker, ASCAP; Churchill 94012 (MCA)
17	18	12	<b>A CHILD OF THE FIFTIES</b> —The Statler Brothers (J. Kennedy) D. Reid; American Cowboy, BMI; Mercury 76184 (Polygram)	69	3	3	<b>HONKYTONK MAN</b> —Marty Robbins (S. Garrett) D. Blackwell; P.esso/Wallet, BMI; Warner/Viva 29847	85	NEW ENTRY	NEW ENTRY	<b>THE NAME OF THE GAME IS CHEATING</b> —Charlie Ross (W. Aldridge, T. Brasfield, E. Phillips) T. Dubois, W. Newton; House of Gold, BMI; Townhouse 1063 (Capitol)
18	23	10	<b>WHAT SHE DON'T KNOW WON'T HURT HER</b> —Gene Watson (R. Reeder, G. Watson) D. Lindsey, E. Rowell; Boot & Watson/Crosstimbers/Blue Creek, BMI; MCA 52131	56	6	6	<b>POOR BOY</b> —Razzy Bailey (B. Montgomery) D. Gray, J. Michael, M. Gray, Irving/Down N' Dixie/Simonton/Fifty Grand, BMI; RCA-13383	86	NEW ENTRY	NEW ENTRY	<b>THOSE WERE THE DAYS</b> —Gary Stewart & Dean Dillon (B. Mevis) D. Oilon, G. Stewart, R. Huston; Tree/Forrest Hill, BMI; RCA 13401
19	22	12	<b>TODAY MY WORLD SLIPPED AWAY</b> —Vern Gosdin (B. Fisher) M. Wright, V. Gosdin; Vogue (Welk)/Hookit/Gary S. Paxton, BMI; AMI 1311 (NSD)	65	3	3	<b>THE ROSE</b> —Conway Twitty (C. Twitty) A. McBrook; Warner-Tamerlane, BMI; Elektra 69854	87	NEW ENTRY	NEW ENTRY	<b>YOU'RE A KEEP ME WONDERING KIND OF WOMAN</b> —Steve Mantelli (Not Listed) M. Speby, R. Jenkins, Robcris, BMI; PICAP 0005
20	24	8	<b>'TIL I GAIN CONTROL AGAIN</b> —Crystal Gayle (J. Bowen) R. Crowell; Jolly Cheeks, BMI; Elektra 7-69893	58	7	7	<b>FEEL RIGHT</b> —Tanya Tucker (D. Malloy) L. Byron; Deb Dave; Briarpatch, BMI; Arista 6077	88	NEW ENTRY	NEW ENTRY	<b>RAININ' DOWN IN NASHVILLE</b> —Tom Carlile (G. Kennedy) T. Carlile; OPA-LDCKA, ASCAP; Door Knob 82-191
21	1	16	<b>WILD AND BLUE</b> —John Anderson (F. Jones, J. Anderson) J.S. Sherrill; Sweet Baby, BMI; Warner Bros. 7-29917	57	6	6	<b>SOMEWHERE IN TEXAS</b> —Ray Price (R. Pennington) R. Pennington, Almarie, BMI; Dimension-1038	89	NEW ENTRY	NEW ENTRY	<b>YOUR MAMA DON'T DANCE</b> —Roy Head (R. Head) K. Loggins, J. Messina; American Broadcasting/Jasperilla, ASCAP; NSD 156
22	28	8	<b>FAKING LOVE</b> —T.G. Sheppard & Karen Brooks (B. Killen) B. Braddock, M. Berg, Tree, BMI; Warner/Curb 29854	61	5	5	<b>HEART OF THE NIGHT</b> —Juice Newton (R. Landis) M. Clark, J. Bettis; Warner-Tamerlane/Flying Dutchman/Sweet Harmony, BMI/ASCAP; Capitol 5192	90	90	3	<b>ONE TEAR (At A Time)</b> —Noel (A. Cash) N. Haughey; Sir Dale/Foxtail, ASCAP; Deep South 706
23	23	10	<b>CHEROKEE FIDDLE</b> —Johnny Lee and Friends (J. Boylan, J.E. Norman) M. Murphey; Mystery Music, BMI; Full Moon/Asylum 7-69945	37	17	17	<b>IT AIN'T EASY BEIN' EASY</b> —Janie Fricke (B. Montgomery) S. Harrington, M. Gray, L. Taylor; Warner-Tamerlane, BMI/ Da-Tac-A-Bo/Bobby Goldsboro, ASCAP; Columbia 38 03214	91	91	15	<b>TIE YOUR DREAM TO MINE</b> —Marty Robbins (B. Montgomery) T. Dubois, V. Stephenson, S. Lorber, J. Silbar; House Of Gold/Bobby Goldsboro, BMI/ASCAP; Columbia 03236
24	25	11	<b>HOLD ON</b> —Gail Davies (G. Davies) R. Clark, M. Marchetti, Rick Clark/Tricia/Mark Marchetti/Little Chickadee, ASCAP/BMI; Warner Brothers 29892	71	3	3	<b>I WOULDN'T CHANGE YOU IF I COULD</b> —Ricky Skaggs (R. Skaggs) A.Q. Smith, P.H. Jones; Peer International, BMI; Epic 34-03482	92	59	19	<b>WAR IS HELL (ON THE HOMEFRONT TOO)</b> —T.G. Sheppard (B. Killen) C. Putnam, D. Wilson, B. Jones; Tree (Tree Group), BMI/ Cross Keys (Tree Group), ASCAP; Warner/Curb 7-29934
25	26	13	<b>BACKSLIDIN'</b> —Joe Stampley (R. Baker) P. Craft, L. Anderson; Jenson/Black Sheep/Old Friends, BMI; Epic 03290	64	5	5	<b>I CAN'T GET OVER YOU (Gettin' Over Me)</b> —Bandana (M. Daniels, S. Cornelius) R.J. Friend, J. Dowell; New Albany, BMI/Hoosier, ASCAP; Warner Bros. 7-29831	93	68	8	<b>WHAT MAMA DON'T KNOW</b> —Jim Stafford (B. Montgomery) J. Stafford, J. Hadley; Cross Keys/Tree, BMI; Town House 1062 (Capitol)
26	30	9	<b>STILL TAKING CHANCES</b> —Michael Murphey (J.E. Norman) M. Murphey; Timberwolf, BMI; Liberty 1486	78	4	4	<b>BORN TO LOVE ME</b> —Ray Charles (R. Charles) B. Morrison; Music City, ASCAP; Columbia 38-03429	94	77	5	<b>WHEN IT COMES TO LOVE</b> —Thom Brens & Lane Brody (T. Bresh) T. Schuyler; DebDave/Briarpatch, BMI; Liberty 1487
27	2	13	<b>THE BIRD</b> —Jerry Reed (R. Hall) H. Coleman, B. Etris, "Whiskey River" by J. B. Shinn, "On The Roar Again" by W. Nelson, "He Stopped Loving Her Today" by B. Braddock, C. Putnam, Pultman/House Of Gold Willie Nelson, BMI; RCA 13355	78	4	4	<b>BORN TO LOVE ME</b> —Ray Charles (R. Charles) B. Morrison; Music City, ASCAP; Columbia 38-03429	95	80	17	<b>HEARTBROKE</b> —Ricky Skaggs (R. Skaggs) G. Clark; Chappell, ASCAP; Epic 34-03212
28	14	15	<b>SOMEWHERE BETWEEN RIGHT AND WRONG</b> —Earl Thomas Conley (N. Larkin, E. T. Conley) K. T. Conley; Blue Moon/April, BMI; RCA 13320	27	14	14	<b>THE AMERICAN DREAM/IF HEAVEN AIN'T A LOT LIKE DIXIE</b> —Hank Williams, Jr. (J. Bowen) H. Williams Jr./B. Maddox, D. Moore; Bocephus, BMI/Bocephus/Bud McGure, BMI; Elektra/Curb 7-69950	96	94	3	<b>TWO HEARTS CAN'T BE WRONG</b> —Denise Price (R. Pennington) D. Knots, J. Barlow; First Lady, BMI; Dimension 1037
29	32	10	<b>I WISH I WAS IN NASHVILLE</b> —Mel McDaniel (L. Rogers) B. McDill; Vogue (Welk Music), BMI; Capitol 5169	62	8	8	<b>I'D RATHER BE DOING NOTHING WITH YOU</b> —Karen Taylor-Good (T. Sparks) K. Taylor-Good, T. Sparks; Bil-Kar, SESAC; Mesa 1113 (NSD)	97	67	8	<b>WHAT'S GOOD ABOUT GOODBYE</b> —Cindy Hurl (J.B. Barnhill) C. Craig; Screen Gems/EMI, BMI; Churchill 94010 (MCA)
30	34	8	<b>SOMEBODY'S ALWAYS SAYING GOODBYE</b> —Anne Murray (J.E. Norman) B. McDill; Hall/Clement (Welk Music), BMI; Capitol 5183	40	18	18	<b>16TH AVENUE</b> —Lacy J. Dalton (B. Sherrill) T. Schuyler; Deb Dave/Briarpatch, BMI; Columbia 18-03184	98	89	4	<b>THIS TIME</b> —Skip & Linda (P. Baugh, L. McBride) not listed; April Blackwood, BMI; MDJ 68160
31	35	10	<b>ROMANCE</b> —Louise Mandrell (E. Kirooy) J. Huffman, C. Waters; Meadowgreen, ASCAP/Tree, BMI; RCA 13373	74	3	3	<b>HANGIN' AROUND</b> —The Whites (R. Skaggs) C. Hardy, R. Carnes, J. Carnes; Elektra/Asylum, BMI; Elektra/Curb 69855	99	63	12	<b>GREEN EYES</b> —Tom Carlile (G. Kennedy) T. Carlile; Opa-Locka, ASCAP; Door Knob 82-187
32	38	6	<b>WHY BABY WHY</b> —Charley Pride (N. Wilson) G. Jones, D. Edwards, Ft. Knox, BMI; RCA-13397	70	5	5	<b>THERE'S NO SUBSTITUTE FOR YOU</b> —Younger Brothers (R. Chancey) W.T. Davidson, M. Sameth; Collins Court/Famous, ASCAP; MCA 52148	100	95	3	<b>NIGHTS OUT AT THE DAYS END</b> —Owen Brothers (M. Daniel) R. Ball, J. Fox, W.L. Wilson; Stan Corn/Stan-Hill/HilStan, ASCAP/SESAC/BMI; Audiograph 445
33	36	10	<b>SAN ANTONIO NIGHTS</b> —Eddie Raven (J. Bowen) E. Raven; Milene, ASCAP; Elektra 7-69929	72	4	4	<b>MY FINGERS DO THE TALKIN'</b> —Jerry Lee Lewis (R. Chancey) B. Taylor, B. Moore; First Lady, BMI; MCA 52151				
34	29	14	<b>YOU &amp; I</b> —Eddie Rabbit with Crystal Gayle (D. Malloy) F. Myers; Four Way, ASCAP; Elektra 7-69936	73	4	4	<b>LYING HERE LYING</b> —Mac Davis (R. Hall) W. Aldridge, M. Davis; Rick Hall, ASCAP; Fame, BMI; Casablanca 2363 (Polygram)				

Superstars are awarded to those products demonstrating the greatest airplay and sales 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).

# JIM GLASER

## "When You're Not A Lady"

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44

CB

48

R&amp;R

47

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Alpha, New York, NY (212) 397-1920

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# Country Nashville Scene

By KIP KIRBY

Signings: a deceptively unassuming word that signifies either the beginning of an artist's career, or an act's most elusive and frustrating search.

Rarely has competition in country music been keener for signings. And many feel that 1983 is going to be a great year in country's growth, since this is the year that a number of developing artists now in the record companies' pipelines are due for their big breakthrough.

So where do Nashville labels look when they're ready to sign acts? Well, they don't always look where you might expect, in their own backyards. It's a curious fact that highly promising Nashville artists often present their showcases to packed local clubs which contain not a single label a&r rep. And of course, in the final analysis, only these execs can mean the difference in whether this talent picks up a recording contract.

There are several ways acts get signed: through their publishers, through producers who believe in them enough to spec the project to a label, through lawyers, through personal contacts in the business. But the avenue of live exposure and discovery shouldn't be discounted as a viable method of scouting new roster additions. In Nashville, any act that can consistently fill clubs with repeat customers and enthusiastic supporters has something worth checking into.

Two "undiscovereds" we like are **Chick Rains** and **Jamie O'Hara**, both talented country writers with excellent stage presence. Rains, who moved here from L.A. two years ago, will be going into the studio shortly with producer Jim Ed Norman; we doubt that Chick will remain without a label for long once the sessions are finished.

O'Hara is a Tree songwriter whose credits in-

clude "Older Women" and "Wandering Eyes" by Ronnie McDowell, and "Southern Comfort" by Conway Twitty. His looks alone could probably secure him a recording deal, but he backs this up with an energetic live performance. He recently did a showcase at the Bluebird Cafe with a band made up of some of Nashville's hottest players. On the strength of his show, it's to be hoped that his next appearance in town will draw some record company reps to scout him as an artist.

★ ★ ★

HBO is airing a show right now entitled "Country/Rock '82." It's a special HBO presen-



Continued from page 61

Need You" by **Don Williams**; "If Somewhere In Texas" by **Ray Price**; "Dallas" by the **Bama Band**; "There's Still A Lot Of Love In San Antone" by **Connie Hanson** (this makes two songs on the charts this week about San Antonio); and a new entry by **Tom Carlile** on Door Knob entitled "Rainin' Down In Nashville."

And, if we were to carry this out to an illogical conclusion, you could slip in "16th Avenue" by **Lacy J. Dalton** (written about Nashville's famed Music Row boulevard) and "War Is Hell (On The Homefront Too)" by **T.G. Sheppard**. Homefronts see a lot of action, we'd say—especially in country songs.

KIP KIRBY

## Opry Facing A Crucial Period

Continued from page 61

"But adding talent is a two-way street," Durham says. "Acts have to want us as much as we want them. They have to be willing to fit us into their schedules, and for an act on the road constantly, that can be difficult."

Durham points to non-member Conway Twitty as an example of an entertainer "who has to wonder if he wants to spend his rare Friday and Saturday nights off the road doing Opry shows." And Alabama, after three years at the top of the charts as country's hottest group, only managed to squeeze in its debut guest Opry appearance this past October.

Would the Opry consider a cross-over band such as Alabama for membership? "Certainly we would like to have any act who wins (CMA) entertainer of the year as members," Durham says. "But you're talking about an act whose work schedule just doesn't permit them to be in Nashville very often."

Durham maintains that if the Opry can no longer be considered the springboard in an artist's professional career the way it once was, the show still remains both a status symbol for its members and a major music draw. The difference he sees is in the scope of the audiences who sell out the Opry House each week for performances: "Twenty-five years ago, our audiences would be 98% true country fans. These days, we get a lot of tourists who may not know much about country music, but they come because it's a tradition."

A tradition the Grand Ole Opry is, and it will undoubtedly continue to be one. Yet a recent survey of this magazine's country charts showed that only 12 of the top 100 country singles and nine of the top 75 albums belonged to current Opry members. And many observers fear

that unless its management begins to draw on the new and developing talent currently creating excitement in country music, the institution may end up stifling future growth.

That the Opry perpetuates loyalty toward its longtime members, and that it remains a viable link with country music's roots and heritage, is commendable. That it continues to be an ongoing source of revenue for these veterans who must now rely primarily on their weekly Opry appearances for exposure is also laudable.

However, just as the CMA has had to recognize the new breed of country artists cropping up across

the airwaves through its awards and committees, so too does the Opry now face a similar challenge.

In fact, it also happens to be the Oaks' very first tv special (although they've guested on other shows). That's why it's such a disappointment to report that the program fails critically in the one area it most needs to succeed: its sound quality.

The Oaks are a stimulating, vital concert act. They put on a great show, one that deserves competent audio reproduction to show the group's dynamic band and distinctive vocals. Yet the sound for HBO's special is atrocious. It makes all the performers sound bad; the musicians can't be heard half the time (even when they're doing leads). It certainly does nothing to enhance anyone's estimation of country concerts on a tv screen.

HBO apparently spent considerable money to stage and produce this program. The lighting is excellent, the technical follow-through is fine. But it's unfair to air a show with sound as poorly reproduced as this. Many viewers tuning into "Country/Rock '82" may assume, erroneously, that this is the best any of these acts can do on stage. And when rock acts such as Rick Springfield and Earth, Wind & Fire can be made to sound dynamic on their cable specials, why should country acts merit anything less?

★ ★ ★

**Tammy Wynette** will do a benefit concert Jan. 17 at the **Burt Reynolds Dinner Theatre**. Proceeds will go to the Burt Reynolds Institute For Theatre Training; the funds will be put in the Tammy Wynette Scholarship fund, established last January. (Has everyone got this straight? There'll be a pop quiz at the end of this column.) Meanwhile, Tammy has finally said "yes" to Burt—that is, to his movie offer. He's been asking her for years to be in one of his films, and his persistence has finally paid off. No script has been decided on yet.

## New On The Charts

CONNIE HANSON

"There's Still A Lot Of Love In San Antone"—81

Hanson played a memorable movie role opposite John Travolta in "Urban Cowboy," but it wasn't her show business debut: she is a former "Ted Mack Amateur Hour" winner and has performed on shows with singer Tony Bennett.

After she won the Ted Mack competition, Hanson began billing herself as "the little girl with the big voice," and made her live show a musical comedy act. Recent performances include appearances on the Grand Ole Opry in Nashville and at the Las Vegas Hilton.

Hanson, a Houston native, now lives in San Antonio, making it appropriate that her new single for Soundwaves Records is titled, "There's Still A Lot Of Love In San Antone."

Hanson is managed by Gary K.



Hahne. For booking and information, contact Sarah Stein in Nashville at (615) 269-5296.

# Billboard® Hot Country LPs™

Survey For Week Ending 1/8/83

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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	43	<b>MOUNTAIN MUSIC</b> Alabama, RCA AHL 4229	37	35	25	<b>LOVE WILL TURN YOU AROUND</b> Kenny Rogers, Liberty LO 51124
2	3	42	<b>ALWAYS ON MY MIND</b> Willie Nelson, Columbia FC 37951	38	38	24	<b>16TH AVENUE</b> Lacy J. Dalton, Columbia FC 37975
3	2	14	<b>HIGHWAYS ARE HEARTACHES</b> Ricky Skaggs, Epic FE 37996	39	41	6	<b>CONWAY'S #1 CLASSICS—VOL. II</b> Conway Twitty, Elektra 60209
4	6	7	<b>GOING WHERE THE LONELY GO</b> Merle Haggard, Epic FE 38092	40	40	4	<b>A GATLIN FAMILY CHRISTMAS</b> Larry Gatlin & The Gatlin Brothers, Columbia FC 38183
5	5	11	<b>RADIO ROMANCE</b> Eddie Rabbitt, Elektra 60160	41	42	5	<b>GOIN' HOME FOR CHRISTMAS</b> Merle Haggard, Epic FE 38307
6	7	12	<b>HANK WILLIAMS JR'S GREATEST HITS</b> Hank Williams Jr., Elektra/Curb, 60193	42	44	11	<b>PERFECT STRANGER</b> T.G. Sheppard, Warner/Curb 23726
7	9	12	<b>W W II</b> Waylon Jennings & Willie Nelson, RCA AHL-1-4455	43	45	4	<b>BIGGEST HITS</b> Mickey Gilley, Epic FE 38320
8	8	13	<b>GREATEST HITS</b> Dolly Parton, RCA AHL 4422	44	51	4	<b>GREATEST HITS</b> Charly McClain, Epic FE 38313
9	11	7	<b>CHRISTMAS</b> The Oak Ridge Boys, MCA 5365	45	36	11	<b>SOUNDS LIKE LOVE</b> Johnny Lee, Full Moon/Asylum 60147
10	10	16	<b>SOMEWHERE BETWEEN RIGHT AND WRONG</b> Earl Thomas Conley, RCA AHL-1-4348	46	68	18	<b>COME BACK TO ME</b> Marty Robbins, Columbia FC 37995
11	4	30	<b>JUST SYLVIA</b> Sylvia, RCA AHL-1-4263	47	55	26	<b>STRAIT FROM THE HEART</b> George Strait, MCA 5320
12	10	16	<b>A-TASTE OF YESTERDAY'S WINE</b> Merle Haggard/George Jones, Epic FE-38203	48	50	3	<b>ELVIS</b> Memories of Christmas, RCA CPL 1-4395
13	13	19	<b>GREATEST HITS</b> The Bellamy Brothers, Warner/Curb 26397-1	49	52	6	<b>HONKYTONK MAN</b> Soundtrack Warner/Viva 23739
14	18	62	<b>WAITIN' FOR THE SUN TO SHINE</b> Ricky Skaggs, Epic FE 37193	50	62	3	<b>A COUNTRY CHRISTMAS</b> Various Artists, RCA CPL 1-4396
15	16	12	<b>IT AIN'T EASY</b> Janie Fricke, Columbia FC 38214	51	63	3	<b>STRONG WEAKNESS</b> The Bellamy Brothers, Elektra 60210
16	17	7	<b>ANNIVERSARY, TEN YEARS OF HITS</b> George Jones, Epic NE 38323	52	NEW ENTRY	NEW ENTRY	<b>BIGGEST HITS</b> Marty Robbins, Columbia FC 38309
17	15	15	<b>PUT YOUR DREAMS AWAY</b> Mickey Gilley, Epic FE 38083	53	47	29	<b>INSIDE</b> Ronnie Milsap, RCA AHL 4311
18	14	25	<b>FAMILY'S FINE BUT THIS ONE'S MINE</b> David Frizzell, Warner/Viva 23688	54	43	36	<b>INSIDE OUT</b> Lee Greenwood, MCA 5305
19	22	6	<b>TRUE LOVE</b> Crystal Gayle, Elektra 60200	55	46	20	<b>MICHAEL MARTIN MURPHEY</b> Michael Martin Murphey, Liberty 51120
20	25	4	<b>LAST DATE</b> Emmylou Harris, Warner Bros. 1-23740	56	59	119	<b>GREATEST HITS</b> Anne Murray, Capitol SOO 12110
21	24	68	<b>GREATEST HITS</b> Willie Nelson, Columbia KC2 37542	57	61	3	<b>BEST OF BOXCAR VOLUME I</b> Boxcar Willie, Main Street ST 73002 (Capitol)
22	19	12	<b>SURE FEELS LIKE LOVE</b> Larry Gatlin & The Gatlin Brothers Band, Columbia FC-38135	58	49	38	<b>HIGH NOTES</b> Hank Williams Jr., Elektra/Curb E1-60100 (Elektra)
23	26	5	<b>KRIS, WILLIE, DOLLY &amp; BRENDA... THE WINNING HAND</b> Kris Kristofferson, Willie Nelson, Dolly Parton, Brenda Lee, Monument JWG 38389	59	56	10	<b>TURNED LOOSE</b> Roy Clark, Churchill CR 9425
24	20	28	<b>SOMEWHERE IN THE STARS</b> Rosanne Cash, Columbia FC-37570	60	48	17	<b>CONWAY'S #1 CLASSICS, VOL. I</b> Conway Twitty, Elektra E1 60115
25	23	95	<b>FEELS SO RIGHT</b> Alabama, RCA AHL 3930	61	58	5	<b>HERE'S TO US</b> Cristy Lane, Liberty LT 51137
26	21	7	<b>THE BIRD</b> Jerry Reed, RCA AHL 1 4529	62	57	10	<b>HEARTBREAK</b> Rodney Lay, Churchill CR 9423
27	28	11	<b>WILD AND BLUE</b> John Anderson, Warner Brothers 23721	63	64	114	<b>GREATEST HITS</b> The Oak Ridge Boys, MCA 5150
28	27	15	<b>DREAM MAKER</b> Conway Twitty, Elektra 60182	64	NEW ENTRY	NEW ENTRY	<b>BIG AL DOWNING</b> Big Al Downing, Team TRA 2001
29	31	61	<b>BIG CITY</b> Merle Haggard, Epic FE 37593	65	65	71	<b>THE PRESSURE IS ON</b> Hank Williams Jr., Elektra/Curb SE 535
30	29	32	<b>QUIET LIES</b> Juice Newton, Capitol ST 12210	66	66	117	<b>GREATEST HITS</b> Ronnie Milsap, RCA AHL 3772
31	32	35	<b>MY HOME'S IN ALABAMA</b> Alabama, RCA AHL 3644	67	54	10	<b>STEVE WARINER</b> Steve Wariner, RCA AHL 1 4154
32	30	11	<b>GET CLOSER</b> Linda Ronstadt, Asylum 60185	68	53	14	<b>TOM JONES COUNTRY</b> Tom Jones, Mercury SRM 1-4062
33	37	36	<b>BUSTED</b> John Conlee, MCA 5310	69	60	24	<b>STICKIN' TOGETHER</b> The Kendalls, Mercury SRM 1-4046 (Polygram)
34	34	16	<b>GREATEST HITS</b> Kenny Rogers, Liberty L00 1072	70	73	20	<b>THE BEST LITTLE WHOREHOUSE IN TEXAS</b> Morton Picture Soundtrack MCA 6112
35	33	7	<b>THE ELVIS MEDLEY</b> Elvis Presley, RCA AFL 1 4222	71	71	244	<b>STARBUST</b> Willie Nelson, Columbia JC 35305
36	39	6	<b>GREATEST HITS</b> Janie Fricke, Columbia FC 38310	72	75	119	<b>I AM WHAT I AM</b> George Jones, Epic JE 36586
				73	67	25	<b>UNLIMITED</b> Reba McEntire, Mercury SRM-1-4047
				74	69	33	<b>NUMBER ONES</b> Conway Twitty, MCA 5318
				75	72	48	<b>SOUTHERN COMFORT</b> Conway Twitty, Elektra E1 60005

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).

## VIA NEW AGREEMENTS

## CBS's Priority Expands Horizons

• Continued from page 4

ords are Noretana ("Tex Mex"), Mariachi, choral, contemporary, MOR and inspirational. Radio promotion is aimed at Spanish-speaking religious and general market stations. Radio, tv and concert bookings are planned for all the acts in the U.S., Caribbean, Mexico and Central America. Promotion in stores will consist of four-color brochures, posters and album inserts.

Heartland debuted in 1982 with two releases—the group Prodigal's self-titled LP and a recent LP by John Blake, but neither has been distributed nationally. Beginning in February, Priority will distribute those LPs, plus all new Heartland releases.

New Heartland signings include J.J. Hart, Lenny LeBlanc and Lewis McVay, and releases by LeBlanc and McVay are due in March and late spring, respectively.

Jon Phelps, president and part owner of Heartland, will continue to

operate production, marketing and promotion from the Altamonte Springs, Fla. headquarters.

Commenting on the expansion, Buddy Huey says, "No one else has a relationship (with a major label) like Priority does with CBS; their support has been excellent. We've chosen to enter Hispanic and Southern gospel, two areas of great potential, while most other companies branch out only into black."

Priority's first active year (since launching in mid-1981) has built a foundation in the gospel marketplace that Huey says already has propelled at least four acts on the roster to unusually strong first-year sales levels. He points to Bob Bennett, Carman, David & the Giants and the Cruse Family.

Efforts behind those artists in 1982 included a Western tour by Bennett and Carman's tours with the Imperials and the Bill Gaither Trio (with another Gaither pairing in the spring). David & the Giants per-

formed dates in Chicago in late summer during intensive retail and radio promotion, which included visits by the group to stations and retailers. Priority artists made some 100 such visits last year.

Huey adds that over 20,000 pre-release orders have been filed on the new Cruse Family album.

The company's publishing arm, Priority Music (a division of CBS Songs), has also enjoyed a good first year, he says, with 62 songs recorded by 17 artists. Noted gospel songwriter John Rosasco is signed exclusively to Priority and produced the new Cruse Family LP. He's composed 35 songs since signing in April, 1982, and 18 have been recorded.

Priority now prints songbooks and sheet music, and plans to introduce choral collections.

## WZAP Puts Promo Power In Programming

By LEO SACKS

NEW YORK—Album giveaways, birthday announcements and tie-ins with grocery stores and restaurants might seem like ordinary fare for any promotion-minded radio station. But WZAP in Bristol, Va. is a gospel outlet, one of three in a 25-mile radius, and program director Gregg Hutchins isn't kidding when he says that "here in the middle of poverty stricken Appalachia, it's unusual to be promoting anything."

Hutchins, who came aboard in August when the station switched to a gospel format after 11 years as a country outlet, feels that WZAP has distinguished itself with such promotions as "the WZAP Christmas Package" of selected gospel records, a weekly album giveaway and the announcement of daily "Cake and Steak Winners," part of a trade-out with the regional Piggly Wiggly Bakeries and the Western Sizzlin' Steakhouse chain.

"We're trying to program ourselves like any other radio station—we just happen to play gospel music," says Hutchins, who also handles morning drive. "The promotions aren't exactly off the wall, but it is unique for a 'normal' gospel station in this neck of the woods."

His approach appears to be working. The Birch Report measured the station for its October/November book, and while the figures aren't in, Hutchins is enthused about competing for spot advertisements from such companies as Pepsi and Toyota. "That's not exactly gospel advertising, either," he says, noting that his main competitors include a local station, WBCV, and two gospel outlets in Tennessee — WGOC Kingsport and WMCH Churchill.

Hutchins says that his format features "70% Southern gospel and a healthy dose of bluegrass. But we also play artists some might consider 'controversial,' like B.J. Thomas, Andrae Crouch, Wayne Newton and Pat Boone." The secret, he suggests is that "we don't announce their names."

"Some artists, like Jim Reeves, had checkered pasts, but it's okay to say their names because they've passed away," Hutchins adds. "We're getting away from the image of dressing in black and grey and sitting around the room listening to funeral music."

## INCREASED COSTS CITED

## Savoy Planning Cutbacks As Black Retail Sales Sag

NASHVILLE—Savoy Records is entering the New Year with popular artists and steady catalog business, but acknowledges that its customers, black music retailers, are hurting from the recession.

Company president Fred Mendelsohn, based at Savoy's Elizabeth, N.J. headquarters, admits that the black gospel major will be trimming seven or eight "marginal" acts from its roster of 30 artists. Also, Savoy is altering its album release schedule: instead of 10 LPs every two months, the company will issue only six LPs.

Mendelsohn says these measures are being taken to counteract sales declines and increased recording expenses. The recession has cut back on the number of mom & pop urban retail outlets, making it more difficult to move product through the pipeline.

"The cost of recording and the sophistication going into gospel records these days is increasing," Mendelsohn says. Many Savoy acts are cut live in churches, with non-union church musicians; but others are recorded in New York, L.A., Chicago and Atlanta studios.

Still, Savoy maintains a volume that is the bulk of the black gospel record business, according to Mendelsohn. "Some stores around the country tell me, sadly, that sales of Savoy records keep their doors open. I'm glad for us, but hate to see their business that low."

In Billboard's Dec. 18 Spiritual LP chart, Savoy product occupied 12 of the 35 positions. Last July, 19 of the 35 top-selling black gospel LPs were Savoy. The first six months of 1982 were "banner months," Mendelsohn says, and sales had increased steadily until recently, making the label even more sensitive to effects of the recession, he comments.

Catalog items still sell at a steady rate—it's the new releases that are

not being bought as much as in the past. Top sellers, in both catalog and new release categories, include James Cleveland, Charles Hayes, Albertina Walker, the Florida Mass Choir, Solomon Burke and the Cosmopolitan Church Choir.

New acts signed to Savoy include the Highlights and Lois Sneed. Major releases expected in the first quarter include LPs by Jimmy Jones, James Cleveland and the New Jersey Chapter Choir—the first pairing of those two acts—and the Trinity Choir.

One element of business continuing to thrive for the company is publishing, Mendelsohn says. Songs by Sevgos (BMI), Arisav (SESAC) and Jonan (ASCAP) are getting recorded by numerous artists, including Savoy acts—thereby increasing Savoy's income from albums.

"The Savoy Sound," a digest-sized booklet sold through subscriptions and through some of the label's chief retail outlets, features news and interviews on Savoy artists, and is increasing record mail orders by way of order blanks and catalog lists in each book. Mendelsohn says about 1,000 readers now subscribe, at \$5 for six issues, and he hopes to increase that in 1983.

Another outlet for Savoy product around the world is the Armed Services, Mendelsohn says, with PX stores stocking LPs and reporting good sales.

## Word Music Signs Imperials

NASHVILLE—A new co-publishing and administration agreement between Imperials Music Group and Word Music will concentrate on developing new writers in the Imperials' company.

Word Music is assuming all publishing and administration duties for the Imperial Music Group umbrella, which includes Marquis III (ASCAP), Le Baron (BMI) and Baroness (SESAC). Paul Smith, baritone singer for the Imperials, will continue as head of operations.

Smith's stated goals are "to use the company as an outlet for new writers that we find." Along with developing that new talent, he will seek to build the Imperials' own catalog.

## WBQH Detroit Sets Concert

NASHVILLE—Detroit's WQBH-AM is co-sponsoring a gospel concert Saturday (8) at Masonic Temple Auditorium, promoting the event as a civic effort to encourage Detroit citizens affected by the city's economic plight.

Acts lined up for the \$4-per-ticket afternoon show in the 4,600-seat auditorium are Douglas Miller, the Clark Sisters and their mother Mattie Clark, Rance Allen, Vernard Johnson and Vanessa Bell Armstrong. The show is initially being financed by WQBH owner Harvey Deutch and Paul's Cut-Rate Drug Store, co-promoters of the concert.

Local ministers and other figures may make declarations at the show on Detroit's economic crisis, according to WQBH vice president Martha Steinberg, the station's gospel DJ and MC of the concert.

Billboard® Best Selling			Survey For Week Ending 1/8/83				
Inspirational LPs							
This Week	Last Week	Weeks on Chart	Title, Artist, Label & Number	This Week	Last Week	Weeks on Chart	Title, Artist, Label & Number
1	1	25	AGE TO AGE Amy Grant, Myrrh MSB 6697	21	23	10	FOR HIM WHO HAS EARS TO HEAR Keith Green, Sparrow SPR 1015
2	2	49	THE VERY BEST OF THE IMPERIALS The Imperials, Day Spring DST 4025	22	22	17	A SONG IN THE NIGHT Silverwind, Sparrow SPR 1058
3	3	67	BEST OF B.J. THOMAS B.J. Thomas, Myrrh MSB 6675	23	24	33	AMY GRANT IN CONCERT, VOLUME II Amy Grant, Myrrh MSB 6677
4	4	58	JONI'S SONG Joni Eareckson Word WSB 8856	24	27	142	FORGIVEN Don Francisco New Pax NP 33042
5	5	21	LIFT UP THE LORD Sandi Patti, Impact R 3799	25	25	49	THE BEST OF PRAISE Maranatha Singers, Maranatha (Word) MM0083A
6	6	21	AEROBIC CELEBRATION Various Artists, Benson NP 33133	26	26	37	BLESS THE LORD WHO REIGNS IN BEAUTY The Bill Gaither Trio Word WSB 8870
7	7	92	PRIORITY The Imperials, Day Spring DST 4017	27	NEW ENTRY		MAINSTREAM Michael and Stormie Dmartian, Sparrow SPR 1060
8	8	17	SONGS FOR THE SHEPHERD Keith Green, Pretty Good Records PGR 002	28	NEW ENTRY		MORE POWER TO YA Petra Word SSR 0045
9	9	21	MIRACLE B.J. Thomas, Myrrh 6705	29	29	13	ONLY JESUS Dion, Dayspring DST 4027
10	14	58	THE KEITH GREEN COLLECTION Keith Green, Sparrow SPR 1055	30	10	42	HE IS JEHOVAH Kenneth Copeland, KCP SLP-1010
11	16	37	EXALTATION Ron Huff, Paragon PR 33101	31	11	49	UNFAILING LOVE Evie Tournquist, Word WSB-8867
12	12	49	I SAW THE LORD Dallas Holm, Benson R3723	32	32	54	NEVER SAY DIE Petra, Starsong SSR0032
13	13	10	COME AND SING PRAISES Praise Six, Maranatha MM 0095	33	33	58	PRAISE V Maranatha Singers, Maranatha MM 0076 A
14	19	10	PLAY THRU ME Phil Keaggy, Sparrow SPR 1062	34	21	71	DON'T GIVE IN Leon Patillo Myrrh MSB 6662 (Word)
15	18	10	STAND BY THE POWER The Imperials, Word DST 4100	35	28	49	THE TRAVELER Don Francisco New Pax NP 33106
16	17	17	I'LL NEVER STOP LOVING YOU Leon Patillo Word MSB 6711	36	30	17	CHARIOTS OF FIRE Vangelis, Polydor PD 16335
17	15	17	FRONT ROW David Meece, Myrrh MSB 6676	37	31	21	TROUBADOR OF THE GREAT KING John Michael Talbot, Sparrow BWR 2034
18	20	10	LIGHT ETHERAL John Michael Talbot, Birdwing BWR 2035	38	38	142	BULLFROGS & BUTTERFLIE #1 Candle, Birdwing BWR 2004
19	NEW ENTRY		HE SET MY LIFE TO MUSIC Barbara Mandrell, Sparrow MCR 5023	39	39	75	KIDS PRAISE ALBUM Maranatha MM0068
20	NEW ENTRY		KOO-AH Rick Cua Br #3788	40	40	142	MUSIC MACHINE Candle, Birdwing BWR 2004



RIVERS READY—Johnny Rivers is preparing his first gospel LP at Weddington Studio in North Hollywood, Calif. Priority Records plans to release "Turning Point" in February.

## 'Hosanna' Gets Two Premieres

NASHVILLE — Word Music's Easter musical, "Hosanna," will be introduced in two premieres this winter.

The production, arranged by Word's minister of music John Lee, opens Jan. 4 at the Astro Village Hotel in Houston. The second premiere is in Orlando, Fla., Jan. 5 at the Music Florida conference, Court Flags Hotel.





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**WHAT'S AVAILABLE?**

**NUMBER ONE RECORDS** (any package listed with the number "1"):  
A listing of every record that reached the Number One position on Billboard's charts for the period covered, week-by-week. Lists issue date, title, artist, label — in order of issue date.

**TOP TEN RECORDS** (any package listed with the number "2"):  
A listing of every record that reached any of the Top Ten positions on Billboard's charts for the period covered. Records are listed in alphabetical order by title within each year. Where duplicate versions of the same tune (cover records) occur, they are listed alphabetically by artist's last name. In cases where a record reached Top Ten in one year and was also in the Top Ten the following or a later year, it is listed in both years. Records marked with a "#1" indicate that the record reached the Number One position in the year in which it is so marked. Lists title, artist, label.

**TOP RECORDS OF THE YEAR** (any package listed with the number "3"):  
A listing of the best records of each year, based on a recap of the weekly charts for each year covered. Lists title, artist, label.

**POP SINGLES**

- A-1 Number One Pop Singles, 1941 through Present \$50.00
- A-2 Top Ten Pop Singles, 1947 through Present 50.00
- A-3 Top Pop Singles of the Year, 1946 through Present 50.00

**POP ALBUMS**

- B-1 Number One Pop Albums, 1947 to Present 50.00
- B-2 Top Ten Pop Albums, August 1948 to Present 50.00
- B-3 Top Pop Albums of the Year, 1956 to Present 50.00

**COUNTRY SINGLES**

- C-1 Number One Country Singles, 1948 to Present 50.00
- C-2 Top Ten Country Singles, 1948 to Present 50.00
- C-3 Top Country Singles of the Year, 1946 to Present 50.00

**COUNTRY ALBUMS**

- D-1 Number One Country Albums, 1964 to Present 25.00
- D-2 Top Ten Country Albums, 1964 to Present 25.00
- D-3 Top Country Albums of the Year, 1965 to Present 25.00

**SOUL (RHYTHM & BLUES) SINGLES**

- E-1 Number One Soul Singles, 1948 to Present 50.00
- E-2 Top Ten Soul Singles, 1948 to Present 50.00
- E-3 Top Soul Singles of the Year, 1946 to Present 50.00

**SOUL (RHYTHM & BLUES) ALBUMS**

- F-1 Number One Soul Albums, 1965 to Present 25.00
- F-2 Top Ten Soul Albums, 1965 to Present 25.00
- F-3 Top Soul Albums of the Year, 1966 to Present 25.00

**ADULT CONTEMPORARY SINGLES**

- G-1 Number One Adult Contemporary Singles, 1961 to Present 30.00
- G-2 Top Ten Adult Contemporary Singles, 1961 to Present 30.00
- G-3 Adult Contemporary Singles of the Year, 1966 to Present 30.00

**CLASSICAL ALBUMS**

- H-1 Number One Classical Albums, 1969 to Present 20.00
- H-2 Top Ten Classical Albums, 1969 to Present 20.00
- H-3 Top Classical Albums of the Year, 1969 to Present 20.00

**JAZZ ALBUMS**

- I-1 Number One Jazz Albums, 1969 to Present 20.00
- I-2 Top Ten Jazz Albums, 1969 to Present 20.00
- I-3 Top Jazz Albums of the Year, 1969 to Present 20.00

**\*GOSPEL ALBUMS (Spiritual & Inspirational) NEW ITEM**

- K-1 Number One Gospel Albums, 1974 to Present 15.00
- K-2 Top Ten Gospel Albums, 1974 to Present 15.00
- K-3 Top Gospel Albums of the Year, 1974 to Present 15.00

**GREATEST HITS**

- J Top 1000 Greatest Hits of All Time, 1956-1977 (1978-Present Top 100 Included) 75.00
- L Yearend Issue—"Talent In Action" (Limited Stock Available) 7.00
- M Bicentennial Issue—"Music/Records/200"—History Of The Music/Record Industry (Limited Stock Available) 25.00

*NOTE: Individual years of the Number One, Top Ten, or Top-of-the-Year listings may be purchased separately at \$5.00 each. Photo-copies of individual weekly charts are available as follows: 1 to 4 pages: \$3.50 per page, 5 or more pages: \$3.00 per page.*

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# CRITICS' CHOICE *Billboard's Editors Select Their Favorite LPs Of '82*

Billboard's music critics were of many minds as to what their favorite albums were in 1982. But if there was any trend, it was toward a preference for r&b and r&b-influenced music.

Of the 16 writers and editors asked to list (in order of preference) their top 10 albums, only two picked the same record to top their lists: Donald Fagen's "The Nightfly." But those were the only votes that Fagen got; the LP made no other lists.

The artists appearing on the most lists (six) were Marvin Gaye and Joe Jackson, though Gaye was listed consistently higher on the lists, making him this year's Billboard's critics' top choice for "Midnight Love."

Appearing on five critics' lists were Dire Straits and ABC, with the former earning the higher picks. Michael Jackson appears on four lists, followed by Prince, Stevie Wonder, Elvis Costello and Junior. After that, the field widens considerably. The critics' choices:

Cary Darling in Los Angeles:

1) INXS, "Shabooh, Shooah," WEA-Austral-

ian import. At once danceable, sexy and lyrically potent, this album shows there is life beyond the Anglo-American axis.

2) JOE JACKSON, "Night And Day," A&M. Yes, he may be just reiterating the essence and verve of Cole Porter, but when it comes to style and pizzazz, what better person to emulate?

3) JUNIOR, "Ji," Mercury. That England is producing great r&b can no longer be questioned with the release of this sonically lush, yet still tough-minded album.

4) THE CHURCH, "The Blurred Crusade" EMI-Australian import. While this quartet's roots are in the Yardbirds, the Byrds and other mid-1960s groundbreakers, the sound is taken into the 1980s and given a thoroughly modern edge.

5) PRINCE, "1999," Warner Bros. While not the step forward it should have been, Prince is still ahead of most of the pack with this album.

6) ABC, "The Lexicon Of Love," Mercury. This record is obscenely pretentious in its use of mannerisms and schtick, but it is so well done and gloriously overwrought that—in the end—it doesn't matter.

7) WALL OF VOODOO, "Call Of The West," IRS. Reeking of the spirit of Nathanael West and every rootless soul since time immemorial, this album is a lyrical and musical tribute to the frontier just beyond the horizon.

8) GRACE JONES, "Living My Life," Island. Finally, the music is living up to the New York-

chic hype. Kudos have to go to collaborators Robbie Shakespeare, Sly Dunbar and Melvin Van Peebles as well.

9) DIRE STRAITS, "Love Over Gold," Warner Bros. While not as wondrous as last year's "Making Movies," this set is still a sterling example of guitarist/singer Mark Knopfler's gripping storytelling techniques.

10) HAIRCUT ONE HUNDRED, "Pelican West," Arista. Though not as "important" as the equally impressive "The Bitterest Pill" EP by the Jam, this album seems to remind the listener not to take things too seriously. This lightweight mix of pop, jazz and funk is as refreshing as a tropical drink, and just as significant.

Enrique Fernandez in New York:

1) ARMANDO SANCHEZ Y SU CONJUNTO SON DE LA LOMA, "Y Sigue La Cosa," Montuno. Old-time Cuban rhythms played by veterans and mixed for the dance floor; a labor of love by and for Latin dance music gourmets.

2) MACHITO, "Machito And His Salsa Big Band 1982," Timeless. The Obi Ben Kenobi of salsa still swings with more grace than absolutely anyone.

3) ORQUESTA DEL SOL, "Harajuku-Live," Discomate. They play salsa in clave and sing it in Spanish; they're Japan's finest.

4) KID CREOLE & THE COCONUTS, "Wise Guy," Sire. The kid goes commercial and gets even better in the process. An artist who knows that "race music is the only way out" can't go wrong.

5) JUNIOR, "Ji," Mercury. Granted that the hit cut "Mama Used To Say" was released last year, but it's in this year's LP and it's still beautiful.

6) GRUPO UNIVERSARIO DE CAMARA DE COMPOSTELA, "Camino De Santiago," Hispavox. Music of the Spanish Middle Ages mixed with a disco head, and why not? This was the hot music of its day.

7) EL GRAN COMBO, "Nuestro Aniversario," Combo. Rafael Ithier's band deserves this year's commercial success with this LP. Great party rhythms, but the lyrics are worth a listen.

8) LISANDRO MEZA, "Cancion Para Una Muerte Anunciada," Toboga. Living proof that down home music played by a small acoustic ensemble can score with today's public if it's got the right funk. Grade A Colombian.

9) ABC, "The Lexicon Of Love," Mercury. An unabashedly slick and lush treat for those who listened to Broadway overtures in the closet during the punk era.

10) JOE JACKSON, "Night And Day," A&M. Bad attitude, good music. More nonsense has been written about this LP than any in recent history, so, for the record: no, it's not salsa.

Laura Foti in New York:

1) VARIOUS ARTISTS, "Amarcord Nino Rota," Hannibal. A labor of love involving some of the most talented jazz musicians around. It will never, ever, be dated or played out.

2) JOE JACKSON, "Night And Day," A&M. Versatility is a gift—and this "real man" proves he's gifted in more ways every year.

3) JOE COCKER, "Sheffield Steel," Island. Songs from the heart from an old favorite.

4) MARVIN GAYE, "Midnight Love," Columbia. Finally—a follow-up to "I Want You."

5) MARSHALL CRENSHAW, Warner Bros. Truly upbeat, fun pop and clever harmonies.

6) TONI BASIL, "Word Of Mouth," Chrysalis. ... And her video's terrific, too.

7) CRIS WILLIAMSON, "Blue Rider," Olivia. Ten years after helping to found Olivia Records, this woman is still making thoughtful, soulful music.

8) THE WHO, "It's Hard," Warner Bros. Oh, but they make it seem so easy.

9) FAY RAY, "Contact You," Elektra. Good, strong rock from a Welsh band. Great vocals!

10) SOUNDTRACK, "Tempest," Casablanca. Along with "Brimstone And Treacle," one of the most evocative soundtracks of the year. It really brings back the magic of the movie—the true test of a successful soundtrack.

Nelson George in New York:

1) JEFFREY OSBORNE, A&M. Osborne's strong masculine voice, backed by George Duke's pop perfect production, makes this smart, slick fun.

2) MICHAEL JACKSON, "Thriller," Epic. Good songs, great singer and clever arrangements mark the second collaboration of Jackson and Quincy Jones.

3) THE GAP BAND, "IV," Total Experience. Any album with "Early In The Morning" and "You Dropped A Bomb On Me" is all right with me.

4) JERMAINE JACKSON, "Let Me Tickle Your Fancy," Motown. A real sleeper. Backed by a top notch crew of Los Angeles session cats, Jermaine sings and plays beautifully.

5) MARVIN GAYE, "Midnight Love," Columbia. Sensual, flowing rhythms that match Gaye's trademark vocals make this a remarkably good seductive album.

6) CAMEO, "Alligator Woman," Casablanca. Driving funk and new wave rhythms, outrageous sexual imagery, and underrated musicianship makes this prime time party music.

7) KOOL & THE GANG, "As One," De-Lite. Three solid tunes and one killer ("Let's Go Dancin'") make this pleasing black pop.

8) Z.Z. HILL, "Down Home," Malaco. Old-fashioned soul records like this aren't recorded anymore. Even if this was released in 1966, it would have been considered a quality release.

9) ATLANTIC STARR, "Brilliance," A&M. A consistently good collection, supervised by one of pop's best (and least appreciated) producers, James Anthony Carmichael.

10) THE TIME, "What Time Is It?," Warner Bros. Two songs penned by lead crooner Morris Day, "777-9311" and "Gigolos Get Lonely Too," present an appealingly quirky vision. The rest is lively new wave funk.

Paul Grein in Los Angeles:

1) DONALD FAGEN, "The Nightfly," Warner Bros. I defy anyone to be in a bad mood after listening to this silky, sumptuous album. Pop at its most glorious.

2) PAUL McCARTNEY, "Tug Of War," Columbia. The pop master buckled down and made his best album since the mid '70s.

3) MELISSA MANCHESTER, "Hey Ricky," Arista. From the frisky "You Should Hear How She Talks About You" to the heart-wrenching "Someone To Watch Over Me," this is Manchester at her very best.

4) DARYL HALL & JOHN OATES, "H2O," RCA. As the duo evolves from blue-eyed soul ballads to tougher urban contemporary rhythms, it gets better and better.

5) JOE JACKSON, "Night And Day," A&M. "Steppin' Out" would be the perfect theme to a summer drive-in movie: It's light and breezy, but with enough plot twists to be more than mere froth.

6) ARETHA FRANKLIN, "Jump To It," Arista. The 411 on Aretha is that she's back on top, where she belongs. "Jump To It" was the wittiest, punchiest and most endearing black music hit of the year.

7) RICK SPRINGFIELD, "Success Hasn't Spoiled Me Yet," RCA. How do you follow an album that contains "Love Is Alright Tonight"? With an album that features "Don't Talk To Strangers," the year's sassiest, most assured single.

8) HAIRCUT ONE HUNDRED, "Pelican West," Arista. "Love Plus One" is mushy, dopey teenage pop. And that's precisely what made it great.

9) GO-GO'S, "Vacation," IRS/A&M. This album didn't contain a cut as shimmering as "Our Lips Are Sealed," though the title track came close, and even added a touch of angst to the group's usual effervescence.

10) GLENN FREY, "No Fun Aloud," Asylum. "The One You Love" was pretty, but the album's real highlight was "She Can't Let Go," a tilting ballad with the heart and sensitivity of the Eagles' "The Sad Cafe." Come on guys, get back.

Radcliffe Joe in New York:

1) ABBA, "The Singles," Atlantic.

2) SOS BAND, "SOS III," Tabu/Epic.

3) JOSE CARRERAS, "Romantico," Philips.

4) SAINT-SAENS, "Symphony No. 3, Berlin Philharmonic," DG.

5) ART BLAKEY, "Keystone 3," Concord Jazz.

6) MARVIN GAYE, "Midnight Love," Columbia.

7) AMY GRANT, "Age To Age," Myrrh.

8) ALABAMA, "Mountain Music," RCA.

9) MEN AT WORK, "Business As Usual," Columbia.

10) LIONEL RICHIE, "Truly," Motown.

To amplify the reasoning behind these selections would be to gild the proverbial lily. The music between the grooves of these records says much more than I could ever articulate.

Peter Keepnews in New York:

1) ORNETTE COLEMAN, "Of Human Feelings," Antilles. Recorded in 1979 but not released until this year, this is the definitive statement to date on how to mix the best elements of so-called "free jazz" with the best elements of contemporary funk.

2) MARVIN GAYE, "Midnight Love," Columbia. Granted, there isn't anything else on the album as good as the incomparable "Sexual Healing"—and granted, the production is a bit sparse and the lyrics somewhat monochromatic.

But this LP is still full of great tunes, great grooves, and the best Gaye on record in years and years.

3) MICHAEL JACKSON, "Thriller," Epic. I think "The Girl Is Mine" is pretty obnoxious (sorry, Paul), but the rest of the album, for the most part, makes up for it. Exemplary, infectious modern pop music from a young master, and well worth waiting for.

4) CAPTAIN BEEFHEART & THE MAGIC BAND, "Ice Cream For Crow," Virgin/Epic. Every Beefheart album is an event, because there is nobody making music even remotely like his, and at his best he's exhilarating, frightening, funny, heart-breaking, and inspirational. He's close to his best here.

5) STEVIE WONDER, "Original Musiquarium," Tamla. Yeah, I know there's only four new songs here, but they're four really good new songs. If nothing else, this helped whet our appetite for Wonder's next real album—whenever he gets around to recording it.

6) WYNTON MARSALIS, "Wynton Marsalis," Columbia. Everything they say about this young trumpet player is true—well, almost everything—and here's the album to prove it. All he needs now is a truly personal voice to go with his technique and his respect for the jazz tradition.

7) ELVIS COSTELLO, "Imperial Bedroom," Columbia. It ain't exactly rock'n'roll, but I like it. Not only is there a perceptive, mature intelligence behind the lyrics, but the tunes are sophisticated and, for the most part, quite memorable.

8) CHICK COREA, "Trio Music," ECM. The second disk of this two-LP set, which consists entirely of Thelonious Monk's compositions, features some of the best playing Corea has ever done on record. It's also one of the most effective interpretations of Monk's music ever recorded by anyone except Monk himself.

9) PAUL McCARTNEY, "Tug Of War," Columbia. Despite the presence of the banal, obnoxious "Ebony And Ivory" (sorry, Stevie), this strikes me as being McCartney's best and most consistent album since he went off on his own. It re-establishes him as one of pop music's outstanding tunesmiths.

10) JOE JACKSON, "Night And Day," A&M. Jackson's last album, the shameless swing rip-off "Jumpin' Jive," was a drag. But I can't help liking this one, because its fresh, vibrant melodies, with their touch of Latin rhythm, don't quite sound like anything I've heard before, from Jackson or anyone else.



Reviewers' favorite:  
Marvin Gaye

Kip Kirby in Nashville:

1) DON HENLEY, "I Can't Stand Still," Asylum. After 1,000 non-stop plays, this album is still the best. Who says they can't make rock'n'roll records like they used to???

2) ASIA, "Geffen." Just what you'd hope to get if you put four superstar talents in the studio together and locked the door.

3) JOHN COUGAR, "American Fool," Riva. So what if this album exudes commerciality? It's great rock'n'roll.

4) ALAN PARSONS PROJECT, "Eye In The Sky," Arista. Human electronics meet robot rock.

5) TOTO, "Toto IV," Columbia. Even sounds great on the car stereo.

6) DAVID LINDLEY, "Win This Record," Asylum. Worth its price alone for Lindley's super cover of Cyril Neville's "Brother John."


7) ELTON JOHN, "Jump Up," Geffen. Nice to have the Captain back: mellower, perhaps, but still Fantastic.

8) MEN AT WORK, "Business As Usual," Columbia. No hard hats necessary to love this new act which sounds like Down Under's answer to the Police.

9) EARL THOMAS CONLEY, "Somewhere Between Right And Wrong," RCA. Elevates FM country to new levels of introspective excellence.

10) KAREN BROOKS, "Walk On," Warner Bros. Out of the gate and into the winner's circle on her very first try.

(Continued on page 74)



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### 'BIG BROADCAST OF 1983'

## New Pay-Per-View Event To Bypass Cable Systems

By SAM SUTHERLAND

LOS ANGELES—Veteran personal manager and producer John Hartmann is teaming with cable and pay tv executive Dick Lubic to bow an ambitious new pay-per-view, single event video concept via a projected five-hour live concert promotion.

For "The Big Broadcast of 1983," Hartmann and Lubic envision a late summer satellite transmission—emanating from a major concert site as yet to be determined—that would be purchased by U.S. tv households strictly on the basis of that one event. That's in contrast to the usual role played by pay tv special events whose one-time price is added to regular subscription fees.

Lubic, who is coordinating satellite interconnect arrangements and manufacturing of the special home decoder device to be used, the AX-1, stresses that the key to the project lies in its potential to bypass existing cable and pay systems and their requirement for a conventional, on-going hookup.

Instead, as developed by Churchill, Madison, Bourginone & Kennedy, the AX-1 unit is described by Lubic as "a disposable device" that would be supplied to purchasers through direct mail, hooked up to the UHF or VHF antenna terminal posts of the home set, and discarded after the event.

Because such sales would thus seek only the projected \$10 to \$15 per event, competitive with fees

sought by cable and pay systems for such recent concert offerings as last year's Rolling Stones show and the upcoming Dec. 17 Who concert, the new system's backers are banking that they'll be able to attract a much larger single event audience than subscription competitors.

Lubic won't disclose specific technical details of the system, saying public disclosure of the circuitry won't be made until the needed transponder space is firmed. He cites security as the reason for the confidentiality of the system, noting that "stolen" pay, cable and subscription signals may now be reaching as many as 10 million homes where no fee is being paid to the rightful suppliers.

Both he and Hartmann, however, hint that the system actually draws from existing, possibly familiar technology: "Once we've done it, anyone can do it," admits Hartmann. "But right now we're the first ones who've thought of this approach."

Lubic says financing for the venture will initially be self-contained, with his firm and Hartmann underwriting pre-event production and marketing. Where the project's backers will need additional funding is in the actual satellite transmission, which Lubic estimates could run into millions.

Stereo simulcasts will be sought in as many markets as possible, and Hartmann believes the project could spin off subsequent annual "Big Broadcast" specials.

## It's CED-Only At Video Disc Center

• Continued from page 22

leans to rental more on weekends. It's party time and then men are home more and the family is together more," says Rosie.

The sale to rental point is significant in that Video Disc Center maintains considerable inventory for sale only—principally sports. In fact, only one sports title is maintained for rental: "Baseball Fun & Games."

Drama and performing arts is another non-rental category except for "Eubie" and "Pippin." The best of television category, similarly, shows a few sales only titles: "Autobiography Of Jane Pittman," "Fugitive: Final Episode" and "Mary Tyler Moore Show."

The poor showing for sports in rental contrasts somewhat to Video Disc Center's all-time popular title: "Rocky III," a knockout in rental and sales. "We've sold 50 copies," Rosie proudly acclaims.

And then there's the customer who doesn't even own a player but who's bought "Big Fights" in all three volumes at full list \$19.98—as all product is sold at the store.

Next week: the "Big Fight" fan, how Video Disc Center targets its exclusive clientele and how it operates its rental plan.)

## Rushing To Maypop

NASHVILLE—Songwriter Jim Rushing, author of the Kendalls' "Pittsburgh Steelers" and George Jones/Linda Ronstadt's "Turned You To Stone," has signed with Maypop Music. Maypop is owned by recording group Alabama, which counts among its staff writers Randy Owen, Jeff Cook and Teddy Gentry.

## New LP/Tape Releases

• Continued from page 23

### RODWAY

Horizontal Hold  
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CA BXX1-7768 .....\$8.98

### ROSE TATTOO

Scarred For Life  
LP Mirage 90022

### SCHON, NEAL, & JAN HAMMER

Here To Stay  
LP Columbia FC 38428 .....No List  
CA FCT 38428 .....No List

### SHAW, MARLENA

Let Me In Your Life  
LP South Bay 1004

### SIMPLE MINDS

New Gold Dream (81-82-83-84)  
LP A&M SP-64928 .....\$6.98  
CA CS-64928 .....\$6.98

### STEWART, GARY, & DEAN DILLON

Those Were The Days  
LP RCA mini MHL1-8602 .....\$6.98  
CA MHK1-8602 .....\$6.98

### TRIUMPH

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CA AFK1-4382 .....\$8.98

### VARIOUS ARTISTS

Cavalcade Of American Music  
LP Ariel CAM 11

### VIGLIONE, COUNT JOSEPH A.

Love & Flame  
LP New Rose Recs. R10

### MUDDY WATERS

Rolling Stone  
LP Chess CH8202

### WYCOFF, MICHAEL

On The Line  
LP RCA AFL1-4563 .....\$8.98  
CA AFK1-4563 .....\$8.98

### JAZZ

### ALTMAN, LAURIE

For Now At Least  
LP Progressive 7066

### AZYMUTH

Cascades  
LP Milestone M-9109

### BLACKWELL, ED, see Don Cherry

### BURTON, GARY, QUARTET

Picture This  
LP ECM ECM-11226

### CABLES, GEORGE, JOHN DENTZ, JOE FARRELL & ART PEPPER

Darn That Dream  
LP Real Time RT-309

### CABLES, GEORGE, JOE FARRELL & JOHN DENTZ

Someday  
LP Real Time RT-308

### CABLES, GEORGE, see Art Pepper

### CHEATHAM, DOC, & SAMMY PRICE

Black Beauty  
LP Sackville 3029

### CHERRY, DON, & ED BLACKWELL

El Corazon  
LP ECM ECM-1-1230

### DENTZ, JOHN,

see George Cables.

### FARRELL, JOE, see George Cables.

### HANCOCK, HERBIE

Quartet  
LP Columbia C2 38275 (2) .....No List  
CA C2T 38275 (2) .....No List

### HODES, ART

Selections From The Gutter  
LP Storyville SLP4057

### PEPPER, ART, & GEORGE CABLES

Goin' Home  
LP Galaxy GXY-5143

### PEPPER, ART,

see George Cables

### PRICE, SAMMY,

see Doc Cheatham

### REDMAN, DEWEY, QUARTET

The Struggle Continues  
LP ECM ECM-1-1225

### VARIOUS ARTISTS

Windham Hill Records Sampler '82  
LP Windham Hill C-1024

### WINSTON, GEORGE

December  
LP Windham Hill C 1025

### CLASSICAL

### CHOPIN, FREDERIC

Polonaise Fantaisie, Ballade No. 1 In G Minor; Schumann: Scenes From Childhood; Scriabin: Etude In D# Minor Horowitz

LP RCA Red Seal digital ARC1-4572 .....\$12.98  
CA ARE1-4572 .....\$12.98

### FAURE, GABRIEL

Pelleas et Melisande; Masques et Bergamasques; Pavane; Ballade For Piano & Orch.

Hubeau; Lausanne Chamber Orch., Jordan  
LP Erato STU-71495 .....\$10.98  
CA MCE-71495 .....\$10.98

### HANDEL, GEORGE FRIDERIC

Semele  
Gardiner, Monteverdi Choir, English Baroque Soloists  
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### SIBELIUS, JEAN

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CA ARK1-4566 .....\$9.98

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### PAVAROTTI, LUCIANO

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CA CS 3212 .....\$6.98



## Dutch Pirate Radio Stations Raided

AMSTERDAM—In several major Dutch cities, police authorities have been clamping down on pirate radio stations.

Helped out by staffers of the national Radio Control Service, a branch of state-owned PTT, which handles virtually all telecommunication systems in the Netherlands, the raids have silenced eight stations in Amsterdam; 28 in Utrecht, capital of the central province of the same name; and 51 in Groningen, in the north. The transmitting equipment of

all these stations, with a total value estimated at more than \$160,000, has been confiscated. And the "owners" of the stations have been handed police summonses. Official reason for the crackdown is that these stations are disturbing public services.

In Holland, a radio pirate faces a maximum fine of roughly \$2,000 and/or a jail sentence of six months. However, next spring, with changes in national broadcasting laws, the maximum fine will be increased to around \$8,000.

## Tapes Takes Lion's Share Of Norwegian Music Mart

By ESPEN ERIKSEN

OSLO—Tumbling LP sales in Norway have made the prerecorded cassette the country's primary music medium for the first time. Newly released statistics covering the first half of 1982 find tape sales at 1.7 million, LPs 1.4 million.

The LP volume represents a 20% decline compared to the same period in 1981. The tape figure is a 0.8% decline against the previous year, but this is seen as a hiccup rather than a trend.

Retail value of the 1.7 million tapes sold January-June was around \$11.5 million, according to Phonogram managing director Michael Aas, who is not alone in foreseeing total sales this year of up to four million. Next year most observers see continued gains for tape, continuing troubles for the LP format.

Both sell at around \$10 for front-line product. Most current hits appear in both configurations, though cassette is stronger in catalog and low price repertoire. A further traditional strength of tape, dating back to its introduction 10 years ago, is country music, while MOR titles on cassette reflect the essential orientation of the Norwegian public. Specialist fans and followers of contemporary pop tend to stick with albums, though new technically advanced tape formulations may boost the format's pop sales.

Around 50% of the country's population owns cassette-playing equipment, a total of some two million hardware units, though sales of Walkman-type portables have not taken off to date to anything like the same extent as elsewhere. Up to 75% of all prerecorded cassette sales are made through traditional retailers; the balance is made up by supermarkets, gas stations and other non-traditional outlets.

On the blank audio tape side, sales this year should reach 7-8 mil-

lion, with home taping apparently widespread and increasing. Since LP and recorded tape prices have only increased 4% in the past few years, despite annual inflation at 12%-14%, cost certainly cannot be considered the prime reason for sales stagnation.

Norway's record on piracy is strong. The law has been strengthened and the music business has orchestrated public opinion against the pirates. Convictions have been obtained in the courts and some offenders have gone to prison, while wholesalers' association GGF has worked closely with the local IFPI branch to counter illegal production and sale. Nevertheless there are cases where big international distributors pack pirated cassettes next to legal product, making detection that much harder.

## Musica Making Strides In Austria

VIENNA—Austrian record company Musica, which achieved a 25% share of the singles market in the first half of this year, has consolidated its position here with a distribution deal for German label Intercord, and general manager Franz Wallner is optimistic about his label's Christmas prospects. But government restrictions on the import of VCRs have hit the company's videocassette distribution arm.

"We have had our problems with costs, naturally," says Wallner, "but turnover has been good, and for Christmas we have new product from our local acts, such as Opus, No Bros and Ulli Baer. We were able to sell 80,000 copies of Nicole's 'Ein Bisschen Frieden' single after the Intercord deal, and we also hope for good results from Stephan Sulke's new Intercord album. On the classical side, there is promising cassette material from the likes of Solti and Harnoncourt."

But Wallner is less bullish on the outlook for video. Musica distributes Walt Disney, Euro-Video and Arcade Video, and has just begun distributing RCA/Columbia, offering software in all three formats.

## Teldec Signs Maffay

HAMBURG—Singer Peter Maffay, one of Germany's top record acts, has signed a five-year contract with Teldec here, to start January, 1984.

Maffay's current three-year pact with Metronome doesn't end until December, 1983. He has sold more than a million LP units for Metronome and also has a successful videocassette, "Maffay-Live '82."

## New Acts Buoy U.K. Disk Execs

### Cassette, Home Video Markets Also Spur Optimism

• Continued from page 9

believe there will be more business in 1983. We'll all be fighting for a slightly smaller slice of the industry cake. It's going to be a tough 12 months. Prices will probably remain static, but there will be a continuing erosion of profit margins. If we can sustain those margins, and break as many new acts as possible, then the industry should be at least in reasonably good shape."

Cliff Busby, managing director of EMI Records, also predicts a difficult year ahead, despite positive late 1982 sales results. But he adds: "We're quietly confident that there will be no significant marketplace deterioration in the coming year."

Charles Levison, WEA U.K. managing director, is another placing his hopes firmly on a continuing stream of new British talent. "We've seen a lot of it coming through in the past months, much of it breaking big overseas. Linked with that, I've a very real hope of some positive government action on home taping in the year that lies ahead."

Simon Draper, managing director of Virgin Records, another success story outfit in 1982, reckons it will prove more and more difficult to obtain worthwhile album sales but says: "Maybe we should resign ourselves to the thought that the LP album has had its day, and that the Compact Disc could well replace it."

## U.K. Man Fined In Tape Case

By PETER JONES

LONDON—Damages and costs totalling roughly \$40,000 were awarded against a market trader here for dealing in pirated pop cassettes.

The trader, Roy Matthews, who ran two stalls in marketplaces in Buckinghamshire, near London, plus a retail store called "Roy's Bargains," had been found guilty of selling counterfeit cassettes, including material by the Beatles, Queen, Stevie Wonder, Abba, Blondie, Elton John and Diana Ross.

Plaintiffs in the action were EMI, RCA, Liberty/UA, WEA, CBS and A&M.

Anton Piller "search and seize" orders were issued against Matthews earlier this year and British Pho-

"We really do have to look carefully at the many technological advances being made. Any company not looking at video games and the cable developments and plans really will miss out."

A round-trade survey at retail level in Britain suggests that most dealers believe there's been too much emphasis on television-promoted albums in the festive season planning. Too many compilations, say some. But the overall view was that prerecorded cassettes sales were a bankable antidote to the prevailing industry economic gloom.

A breakdown of top-selling albums and singles based on chart panel statistics from the first week in

January, 1982 to mid-December, puts Barbra Streisand's "Love Songs" (CBS) out in front of the album listing, beating "The Kids From Fame" (BBC Records) into second place. "Complete Madness" by Madness (Stiff) is in third place.

Rest of the top 10 albums based on this chart-place methodology: "The Lexicon Of Love," ABC (Neutron/Phonogram); "Rio," Duran Duran (EMI); "Love Over Gold," Dire Straits (Vertigo/Phonogram); "Pelican West," Haircut One Hundred (Arista); "Dare," Human League (Virgin); "Avalon," Roxy Music (EG); and "Too Rye Ay," Dexy's Midnight Runners (Mercury/Phonogram).

On the singles side, Dexy's Midnight Runners and "Come On Eileen" (Mercury/Phonogram) take first place, followed by Irene Cara's "Fame" (RSO/Polydor) and Survivor's "Eye Of The Tiger" (Scotti Brothers).

Rest of the top 10 singles: "The Lion Sleeps Tonight," by Tight Fit (Jive); "Do You Really Want To Hurt Me," Culture Club (Virgin); "Pass The Dutchie," by Musical Youth (MCA); "I Don't Wanna Dance," Eddy Grant (Ice); "Seven Tears," Goombay Dance Band (Epic); "Ebony And Ivory," Paul McCartney and Stevie Wonder (Parlophone); "Town Called Malice"/"Precious," The Jam.

Mute Records, with two Yazoo singles in the listed top 20, took pride of place among the British independents, but at year's end "Save Your Love," by Renee and Renato, on the Hollywood Records label, broke new ground here by becoming the U.K. industry's first independent-distributed chart-topper.

## Thorn EMI Sets Up Cable TV Division

LONDON—Thorn EMI has set up a new U.K. division to coordinate corporate interests in cable television, with special emphasis on future consortiums in this area, on potential franchise applications and on direct links with the government.

In charge of the new operation, Thorn EMI Cable Television Services, is Peter Gosling, a member of the Thorn EMI Television Rentals board and managing director of Radio Rentals.

## Phonogram Fighting French LP Airings

By MICHAEL WAY

PARIS—Phonogram France has suspended promotion LP deliveries to private FM stations in this country which have been broadcasting them in their entirety, says Jacques Caillart, Phonogram president.

France's main commercial stations are still on AM and rarely play a whole side of an album at any one time, Caillart adds. While accepting that the new private local stations, and some 700 are due to be "legalized" in the near future, are good for promotional uses, he says: "There is an enormous danger if they broadcast albums complete."

Caillart was commenting on new audio/visual legislation currently being drafted and which may well include provision of compensation to rights holders for the effects of home taping.

## Acts Inked By Affiliates Give Boost To CBS Int'l

• Continued from page 9

ing at what may be popular at home, they also see what may sell across the borders. They say over 75% of the signing made by CBS affiliates are worldwide deals.

CRI in New York has its own a&r man in Richard Thomas, who screens the product released by affiliates abroad and then cherry picks what he thinks would be suitable for the U.S. market. Import sales and play via college radio stations and clubs are factors that come into consideration here, say the CRI executives.

Thomas then takes the product to the a&r departments of one or all three of the domestic labels. Columbia, Epic and Portrait have the option of picking it up. Most that are submitted do get picked by one of the three labels, if not immediately, as was the case with the Clash, after the second album.

Once the act is picked up, CRI

plays the de facto role of U.S. manager of the act, says Senkiewicz, making the rest of the label personnel in the U.S. aware of the act and providing promotional materials from abroad, videos where they are available as well as a certain amount of direction, promotion, and even a bit of financial support.

"We work together with the labels, but I will sometimes call a radio station," says Senkiewicz "and sometimes if they're throwing a party, we'll chip in to make it a little bigger and a little better."

## Schellevis Resigns Aussie PolyGram Post

SYDNEY—Piet Schellevis has resigned as chairman of the PolyGram Group for Australia and New Zealand. He is succeeded by Tony van de Haar, who returns to the post he held to his retirement in 1981.

## Swedish Video Boom Fading

• Continued from page 9

sales rush towards the end of the year, with October a peak period and sales of around 30,000 VCRs.

In 1980, some 80,000 video recorders were sold in Sweden. In 1981, the figure jumped to 165,000. This year sales are expected to have topped the 185,000 mark, especially with the late marketplace rush. That gives a tally of 500,000 VCRs in domestic use in Sweden, with a household penetration of well over 10%.

But the various economic problems, and the increased cost of "admission" to the video world for new consumers suggests a dramatic slowdown in the future.

LEIF SCHULMAN

# Billboard® Hits Of The World™

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## BRITAIN

(Courtesy of Music & Video Week)  
As of 12/25/82  
SINGLES

This Week	Last Week	SINGLE
1	1	SAVE YOUR LOVE, Renee and Renato, Hollywood
2	4	THE SHAKIN' STEVENS EP, Epic
3	10	PEACE ON EARTH/LITTLE DRUMMER BOY, David Bowie & Bing Crosby, RCA
4	3	TIME, Culture Club, Virgin
5	5	OUR HOUSE, Madness, Stiff
6	17	YOU CAN'T HURRY LOVE, Phil Collins, Virgin
7	30	A WINTER'S TALE, David Essex, Mercury
8	9	BEST YEARS OF OUR LIVES, Modern Romance, WEA
9	6	TRULY, Lionel Richie, Motown
10	2	BEAT SURRENDER, Jam, Polydor
11	21	LITTLE TOWN, Cliff Richard, EMI
12	7	MIRROR MAN, Human LEague, Virgin
13	8	YOUNG GUNS (GO FOR IT), Wham!, Innervision
14	27	ALL THE LOVE IN THE WORLD, Dionne Warwick, Arista
15	12	FRIENDS, Shalamar, Solar
16	13	HYMN, Ultravox, Chrysalis
17	18	LET'S GET THIS STRAIGHT, Kevin Rowland/Dexy's Midnight Runners, Mercury
18	19	BUFFALO GALS, Malcolm McLaren/World's Famous Supreme Team, Charisma
19	28	SINGALONG-A-SANTA, Santa Claus & Christmas Trees, Polydor
20	20	IF YOU CAN'T STAND THE HEAT, Bucks Fizz, RCA
21	14	RIO, Duran Duran, EMI
22	11	LIVING ON THE CEILING, Blancmange, London
23	22	I FEEL LOVE, Donna Summer, Casablanca
24	15	WISHING, Flock Of Seagulls, Jive
25	16	THE OTHER SIDE OF LOVE, Yazoo, Mute
26	31	UNDER ATTACK, Abba, Epic
27	24	WHERE THE HEART IS, Soft Cell, Some Bizzare
28	39	CACHARPAYA, Incantation, Beggars Banquet
29	34	DEAR ADDY, Kid Creole & Coconuts, Ze
30	25	I DON'T WANNA DANCE, Eddy Grant, Ice
31	26	IT'S RAINING AGAIN, Supertramp, A&M
32	29	HI DE HI, HI DE HO, Kool & Gang, De-Lite
33	NEW	ORVILLE'S SONG, Keith Harris & Orville, BBC
34	NEW	THEME FROM E.T., John Williams, MCA
35	32	TALK TALK, Talk Talk, EMI
36	40	I'M GONNA SIT RIGHT DOWN AND WRITE MYSELF A LETTER, Barry Manilow, Arista
37	33	(SEXUAL) HEALING, Marvin Gaye, CBS
38	23	YOUTH OF TODAY, Musical Youth, MCA
39	NEW	HEARTACHE AVENUE, Maisonneettes, Ready Steady Go!
40	35	NIGHTPORTER, Japan, Virgin

33	40	TOO-RYE-AY, Kevin Rowland & Dexy's Midnight Runners, Mercury
34	NEW	LOVE SONGS, Commodores, K-tel
35	17	MIDNIGHT LOVE, Marvin Gaye, CBS
36	35	MIDNIGHT IN MOTOWN, Various, Telstar
37	30	GREATEST HITS, Olivia Newton-John, EMI
38	NEW	THE VERY BEST OF DAVID ESSEX, TV Records
39	29	BEST FRIENDS, Various, Impression
40	NEW	RAIDERS OF THE POP CHARTS, Various, Ronco

## CANADA

(Courtesy Canadian Broadcasting Corp.)  
As of 12/25/82  
SINGLES

This Week	Last Week	SINGLE
1	2	MANEATER, Daryl Hall & John Oates, RCA
2	4	TRULY, Lionel Richie, Motown
3	6	DIRTY LAUNDRY, Don Henley, Asylum
4	1	IT'S RAINING AGAIN, Supertramp, A&M
5	8	MICKEY, Toni Basil, Chrysalis
6	5	GLORIA, Laura Branigan, Atlantic
7	7	ROCK THIS TOWN, Stray Cats, Arista
8	9	THE GIRL IS MINE, Michael Jackson & Paul McCartney, Epic
9	3	UP WHERE WE BELONG, Joe Cocker & Jennifer Warnes, Island
10	10	INDUSTRIAL DISEASE, Dire Straits, Mercury
11	17	AFRICA, Toto, CBS
12	18	YOU CAN'T HURRY LOVE, Phil Collins, Atlantic
13	11	THE LOOK OF LOVE, ABC, Mercury
14	14	NOBODY, Sylvia, RCA
15	13	SHADOWS OF THE NIGHT, Pat Benatar, Chrysalis
16	19	HEARTBREAKER, Dionne Warwick, Arista
17	NEW	YOU GOT LUCKY, Tom Petty, MCA
18	NEW	DON'T PAY THE FERRYMAN, Chris DeBurgh, A&M
19	12	WATCHA GONNA DO, Chilliwack, A&M
20	NEW	COME ON EILEEN, Dexy's Midnight Runners, Mercury

## WEST GERMANY

(Courtesy Der Musikmarkt)  
As of 12/27/82  
SINGLES

This Week	Last Week	SINGLE
1	1	DO YOU REALLY WANT TO HURT ME, Culture Club, Virgin/Ariola
2	3	PASS THE DUTCHIE, Musical Youth, MCA/Ariola
3	5	ANNA-LASSMICHREIN, LASSMICHREIN, Trio, Mercury/Phonogram
4	2	WORDS, F.R. David, Carrere/DGG
5	6	IT'S RAINING AGAIN, Supertramp, A&M/CBS
6	4	JOHN WAYNE IS BIG LEGGY, Haysi Fantayzee, Regard/RCA
7	7	COME ON EILEEN, Dexy's Midnight Runners, Mercury/Phonogram
8	8	DAS BLECH, Spliff, CBS
9	14	ARRIVEDERCI CLAIRE, Andy Borg, Papagayo/EMI Electrola
10	9	THE DAY BEFORE YOU CAME, Abba, Polydor/DGG
11	16	ICH SCHAU DICH AN, Spider Murphy Gang, EMI Electrola
12	10	NUR GETRAEUMT, Nena, CBS
13	15	DIE WEISSEN TAUBEN SIND MUEDE, Hans Hartz, Philips/Phonogram
14	13	HEARTBREAKER, Dionne Warwick, Arista/Ariola
15	11	STERNENHIMMEL, Hubert Kah, Polydor/DGG
16	18	TU, SOLTANTO TU, Al Bano & Romina Power, Baby/EMI
17	21	ADIOS AMOR, Andy Borg, Papagayo/EMI Electrola
18	12	DON'T GO, Yazoo, Mute/Intercord
19	17	EYE OF THE TIGER, Survivor, Scotti Bros./Bellaphon

20	20	I DON'T WANNA DANCE, Eddy Grant, Ice/Intercord
21	24	MANCHMAL MOECHTE ICH SCHON MIT DIR, Roland Kaiser, Hansa/Ariola
22	27	-WOT, Captain Sensible, A&M/CBS
23	19	ICH WILL, UKW, Telefunken/Teldec
24	26	HALLO KLAUS, Nickerbocker & Biene, Telefunken/Teldec
25	25	-AMORE MIO, Andreas Martin, Coconut, Ariola
26	23	HARD TO SAY I'M SORRY, Chicago, Full Moon/WEA
27	22	WEIL I DI MOG, Relax, Ariola
28	NEW	DISCO PROJECT, Pink Project, Ultraphone/Teldec
29	NEW	PUTTIN ON THE RITZ, Taco, RCA
30	NEW	DREAM ON, Nazareth, Phonogram

## ALBUMS

1	1	ROCK CLASSICS, Peter Hoffmann, CBS
2	3	FAMOUS LAST WORDS, Supertramp, A&M/CBS
3	8	EIN WEIHNACHTSTRAUM, Richard Claydermann, Teldec
4	2	VUN DRINNE NOH DRUSSE, Bap, Musikant/EMI Electrola
5	4	HERZLICHEN GLUCKWUNSCHI, Spliff, CBS
6	9	THE GETAWAY, Chris De Burgh, A&M/CBS
7	5	TUTTI FRUTTI, Spider Murphy Gang, EMI Electrola
8	7	THE SINGLES-THE FIRST TEN YEARS, Abba, Polydor/DGG
9	11	FUER USSZESCHINIGGE, Bap, Musikant/EMI Electrola
10	6	YOUR SONGS, Elton John, Polystar/DGG
11	10	LOVE OVER GOLD, Dire Straits, Vertigo/Phonogram
12	13	ADIOS AMOR, Andy Borg, Papagayo, EMI/Electrola
13	18	WORDS, F.R. David, Carrere/DGG
14	17	KISSING TO BE CLEVER, Culture Club, Virgin/Ariola
15	12	HELLO, I MUST BE GOING ON, Phil Collins, WEA
16	14	SOMEWHERE IN AFRICA, Manfred Mann's Earth Band, Bronze/Ariola
17	16	IN GEDANKEN BEI DIR, Roland Kaiser, Hansa/Ariola
18	20	IV, Toto, CBS
19	NEW	DER BLAUE PLANET, Karat, Pool/Teldec
20	NEW	BI NUU, Ideal, WEA

## JAPAN

(Courtesy Music Labo)  
As of 12/27/82  
SINGLES

This Week	Last Week	SINGLE
1	2	SAN-NENMENO UWAKI, Hiroshi V Kliboh, RCA/Total
2	1	SECOND LOVE, Akina Nakamori, Warner-Pioneer/Ken Ono-Nichion
3	NEW	LOVE SPUR, Toshihiko Tahara, Canyon/Janny's
4	7	KOIBITOMO NURERU MACHIKADO, Masatoshi Nakamura, Nippon Columbia/NTV
5	8	SAZANKANO YADO, Eisaku Ohkawa, Nippon Columbia/JCM
6	3	YAKUSOKU, Toru Watanabe, Epic-Sony/NTV
7	5	KANASHIMINO KUROI HITOMI, Hiroki Go, CBS-Sony/April
8	16	AINO NAKAE, Toru Watanabe, Epic-Sony/NTV-Shun
9	4	NATSUO AKIRAMETE, Naoko Ken, Canyon/Amuse-PMP
10	10	INVITATION, Naoko Kawai, Nippon Columbia/Geitel
11	9	YA YA, Anotokio Wasurenai, Southern All Stars, Victor/Amuse
12	6	NOBARANO ETUDE, Seiko Matsuda, CBS-Sony/Sun
13	19	KOHAKUIRONO OMOIDE, Aming, Nippon Phonogram/Yamaha
14	11	HORETAZE KANPAI, Masahiko Kondo, RVC/Janny's
15	NEW	FUYUNO RIVIERA, Shin-ichi Mori, Victor/Mori Music
16	NEW	HANANUSUBITO, Asuka, Canyon/Yamaha
17	18	KITASAKABA, Takashi Hosokawa, Nippon Columbia/Burning-JCM
18	14	LONG DISTANCE CALL, Akira Terao, Toshiba-EMI/Terao
19	NEW	ROMANTIC RAIN, Jun-ichi Inagaki, Toshiba-EMI/PMP-O-Enterprise
20	13	ZIGZAG SEVENTEEN, Shibusakital, CBS-Sony/Janny's

## ALBUMS

1	1	KIN-IRONO RIBBON, Seiko Matsuda, CBS/Sony
2	9	YUMENO WADACHI, Masashi Sada, Free Flight
3	5	VARIATION, Akina Nakamori, Warner-Pioneer
4	3	CANDY, Seiko Matsuda, CBS/Sony
5	2	IT'S JUST ROCK 'N ROLL, Eikichi Yazawa, Warner-Pioneer
6	14	MOMENTOS, Julio Iglesias, Epic-Sony
7	NEW	UTAIKORO KISETSU, Kyoko Koizumi, Victor

8	7	NUDE MAN, Southern All Stars, Victor
9	15	THE JOHN LENNON COLLECTION, Toshiba-EMI
10	NEW	THRILLER, Michael Jackson, Epic/Sony
11	8	PROMISED LAND, Shogo Hamada, CBS/Sony
12	NEW	MIS CAST, Kenji Sawada, Polydor
13	6	STAGE, Chiharu Matsuyama, News
14	4	FOR '83, Shibusakital, CBS/Sony
15	NEW	INVITATION, Shakatak, Polydor
16	16	LION & PELICAN, Yosui Inoue, Forlife
17	11	H2O, Daryl Hall & John Oates, RVC
18	13	NYLON CURTAIN, Billy Joel, CBS/Sony
19	NEW	TOUCH, Tsukasa Ito, Japan
20	12	DANCE DANCE DANCE, Shannels, Epic/Sony

## ITALY

(Courtesy Germano Ruscolto)  
As of 12/3/82  
ALBUMS

This Week	Last Week	ALBUMS
1	3	MOMENTI, Julio Iglesias, CBS
2	1	VIA TAGLIAMENTO 65-70, Renato Zero, Zerolandia/RCA
3	2	LOVE OVER GOLD, Dire Straits, PolyGram
4	4	TOTO IV, CBS
5	5	E GIA, Lucio Battisti, RCA
6	7	TERESA DE SIO, PolyGram
7	12	UH... UH... Adriano Celentano, Clan/CGD-MM
8	6	EYE IN THE SKY, Alan Parsons Project, Arista/CGD-MM
9	13	FAMOUS LAST WORDS, Supertramp, A&M/CBS
10	8	IN THE HEAT OF THE NIGHT, Imagination, Panarecord
11	9	TRASLOCANDO, Loredana Berté, CGD-MM
12	NEW	ARCA DI NOE, Franco Battiato, EMI
13	14	TWIST '82, Various, Five/CGD-MM
14	18	HELLO I MUST BE GOING, Phillip Collins, WEA
15	10	AS ONE, Kool & Gang, Carosello/Ricordi
16	11	VIEW FROM THE GROUND, America, EMI
17	NEW	FRAGOLE INFINITE, Alberto Fortis, PolyGram
18	NEW	ATOMIC, Rockets, Rockland, CGD-MM
19	NEW	ACADEMIA IN CLASSICS, Accademia, Arista/Ricordi
20	NEW	EYE OF THE TIGER, Survivor, CBS

## SWEDEN

(Courtesy GLF)  
As of 12/21/82  
SINGLES

This Week	Last Week	SINGLE
1	3	HEARTBREAKER, Dionne Warwick, Ariola
2	7	I EAT CANNIBALS, Toto Coelo, Mariann
3	1	PUTTIN ON THE RITZ, Taco, RCA
4	NEW	DO YOU REALLY WANT TO HURT ME, Culture Club, Virgin
5	2	NEVER AGAIN, Tomas Ledin-Agnetha Faltskog, Polar
6	NEW	MUSCLES, Diana Ross, Capitol
7	4	THE DAY BEFORE YOU CAME, Abba, Polar
8	NEW	UP WHERE WE BELONG, Joe Cocker/Jennifer Warnes, Island
9	NEW	YOU DON'T WANT ME ANYMORE, Steel Breeze, RCA
10	NEW	CHILD come away, Kim Wilde, Rak

## ALBUMS

1	1	KAER OCH GALEN, Ulf Lundell, Sweetheart
2	2	HEARTBREAKER, Dionne Warwick, Ariola
3	3	THE KIDS FROM FAME, RCA
4	NEW	THE KIDS FROM FAME AGAIN, RCA
5	5	FAMOUS LAST WORDS, Supertramp, A&M
6	6	PUTTIN ON THE RITZ, Taco, RCA
7	10	LIVING MY LIFE, Grace Jones, Island
8	4	LOVE OVER GOLD, Dire Straits, Vertigo
9	9	SOMETHING'S GOING ON, Frida, Polar
10	NEW	KISSING TO BE CLEVER, Culture Club, Virgin

## DENMARK

(Courtesy BT/IFPI)  
As of 12/14/82  
SINGLES

This Week	Last Week	SINGLE
1	1	WORDS, F.R. David, Carrere
2	2	LOVE WHAT'S YOUR FACE, Ingrid Kup, Teldec
3	3	THE DAY BEFORE YOU CAME, Abba, Polar
4	4	5 EIFFEL, Kim Larsen, CBS
5	5	HIGH SOCIETY GIRL, Laid Back, Medley
6	6	I KNOW THERE'S SOMETHING GOING ON, Frida, Polar
7	7	HEARTBREAKER, Dionne Warwick, Arista

8	9	I'LL BE SATISFIED, Shakin' Stevens, Epic
9	8	EYE OF THE TIGER, Survivor, Scotti Bros.
10	NEW	MEMORY, Elaine Page, Polydor

## ALBUMS

1	1	FOR FULD MUSIK VOL. 10, Various, EMI
2	2	GIVE ME YOUR HEART TONIGHT, Shakin' Stevens, Epic
3	5	CHA CHA CHA, Anne Linnet Band, CBS
4	4	FAMOUS LAST WORDS, Supertramp, A&M
5	6	LOVE OVER GOLD, Dire Straits, Vertigo
6	3	LABAN, EMI
7	8	EN TRO KOPI, Bifrost, Mercury
8	7	NOW YOU SEE ME, NOW YOU DON'T, Cliff Richard, EMI
9	NEW	ROU'LET, Sneakers, Mercury
10	NEW	SOMEWHERE IN AFRICA, Manfred Mann's Earth Band, Bronze

## NETHERLANDS

(Courtesy Stichting Nederlandse Top 40)  
As of 12/25/82  
SINGLES

This Week	Last Week	SINGLE
1	1	DE BOM, Doe Maar, Sky
2	4	YOU CAN'T HURRY LOVE, Phil Collins, Atlantic
3	3	SEXUAL HEALING, Marvin Gaye, CBS
4	2	I DON'T WANNA DANCE, Eddy Grant, Ice
5	6	BELGIE, Het Goede Doel, CNR
6	NEW	UNDER ATTACK, Abba, Polydor
7	8	THE WOMAN IN ME, Donna Summer, Geffen
8	NEW	LET'S GO DANCIN', Kool & Gang, De-Lite
9	9	ALL THE ROSES, Dolly Dots, WEA
10	NEW	SHOOT YOUR SHOT, Divine, Break

## ALBUMS

1	1	KINDEREN VOOR KINDEREN, Diverse Kinderen, Varagram
2	2	SKUNK, Doe Maar, Killroy
3	7	BELGIE, Het Goede Doel, CNR
4	4	DORIS DAY EN ANDERE STUKKEN, Doe Maar, Killroy
5	3	FAMOUS LAST WORDS, Supertramp, A&M
6	10	HELLO I MUST BE GOING, Phil Collins, WEA
7	8	THE SINGLES, Abba, Polydor
8	5	TROPICAL GANGSTERS, Kid Creole & Coconuts, Island
9	6	LOVE OVER GOLD, Dire Straits, Vertigo
10	9	DONNA SUMMER, Geffen

## GDR, Czechoslovakia Hold Pop Music Meet

EAST BERLIN—Delegates from the German Democratic Republic and Czechoslovakia met here for a three-day confab on popular music, with representatives from the cultural ministries of the two countries.

Most of the debates were on the sociological impact of rock music with the GDR representatives specially rating this the most important style of contemporary pop music.

Though the conference was limited to theoretical and analytical problems, the opinions noted down are likely to be reflected in practical pop policies in both countries.

## Lundell Ends Mammoth Tour

STOCKHOLM—Ulf Lundell, EMI's singer/rock poet, has completed the biggest tour in Sweden by a local artist. He played to more than 85,000 customers at 33 concerts, including eight sold-out gigs at the Concert House in Stockholm and another at the 11,000-seater Scandinavium in Gothenburg.

Lundell, regarded here as being in the Leonard Cohen, Dylan and Springsteen style, grossed \$1 million on the tour. He has had eight LPs out through EMI, all going gold or platinum, the last being "Kaer Och Galen," which topped the 150,000 unit sales mark after only a month.



# Indie Distributors Philosophical About Chrysalis Move

• Continued from page 1

"It's a serious situation, a very frustrating one, but what can we do except light a fire and hustle our other labels a bit more?" queries Warren Hildebrand, president of All South Distributing Corp. in New Orleans. "Look, the indies that are left have been through the proverbial hills. If we can lose an A&M, which represented a big portion of our volume, and still rebound, we can certainly come back from the loss of a Chrysalis."

Stressing that the change "had nothing to do with the performance of the independents or their payment of bills," Jim Schwartz, president of Schwartz Brothers in Philadelphia, says the move came as "a total surprise" in light of the label's affirmation of its independent status at the recent NARM distributors meet in Fort Lauderdale (Billboard, Nov. 13).

Schwartz says he felt that Sal Licata, who stepped down as president of Chrysalis Dec. 22, was "talking truthfully" and "from the heart" at the meet. "They ended the year in a fantastic fashion," he says, noting the current success of Toni Basil and Pat Benatar. "But I've never heard of a company doing anything like this before. (Label co-founders) Terry (Ellis) and Chris (Wright) seemed to

make the decision independently, without consulting some of their top distributors, which was a mistake. I think. But I'm not sure anybody owes anybody anything in this business."

Bouyed by the recent performance of such new independent labels as Highrise, Houston Connection and Tommy Boy, Michael Paikos, president of Pacific Record and Tape Distributors Inc. in Oakland, says, "There's no doubt in my mind that the indies will survive. We'll just have to fight for a larger share of the pie."

## Indie Presidents Set For Forum

LOS ANGELES—Presidents of eight independent labels are set to speak at a forum sponsored by the L.A. chapter of NARAS, Thursday (13) at the Hyatt on Sunset here.

Panelists for the session, titled "Independent Record Labels: Trendsetters Daring Us Into The '80s," are Ed Rosenblatt of Geffen Records, Miles Copeland of IRS, Al Coury of Network, Ray Harris of Solar, Ed Eckstine of Qwest, Bob Biggs of Slash, Dave Pell of Headfirst and Gary Krisel of Disneyland/Vista.

Paikos and Lenny Rakliff, general manager of Universal Record Distributors in Philadelphia, suggest that Chrysalis "might have stayed put" had the label released the Basil and Benatar disks earlier this year. "But they were strapped for cash, to my understanding, and by then it was probably too late," Rakliff opines.

He acknowledges that the Chrysalis announcement came as "a complete shock, but I see no reason why we can't maintain our volume with the smaller indies. The toughest part was living through the rumors."

Jack Kiernan, senior vice president of marketing and sales for PolyGram, confirms that the company conducted "casual conversations" with Chrysalis before the label concluded its distribution pact with CBS. "But we both agreed that they probably would be better off somewhere else," he says.

Addressing persistent field rumors that PolyGram is negotiating a distribution pact with Arista Records, the executive states that "talks have not taken place. Our hands are full with five labels as it is."

Lou Mann, vice president of sales and distribution for Arista, feels that while the loss of Chrysalis will weaken the ranks of the independents, "their overall billing can be re-

placed. This is not a new thing. The indies survived A&M. They'll survive Chrysalis." Noting the rumors of a possible pact with PolyGram, Mann says he anticipates "no change of direction for Arista in 1983. The doomsayers would like to think that we're going to follow Chrysalis, but it's not true."

Jay Lasker, president of Motown, is particularly optimistic about the future of the independents. "I hate to see any label leave the indie ranks, but it's just going to make them stronger," he argues. "We're on the verge of a new era in the record business, of young entrepreneurs creating new companies and distributing them through independents, the way it was when Decca, Columbia, RCA and Capitol were the dominant labels 25 years ago. Where else is a guy with ideas, energy and enthusiasm going to go?"

Stan Layton, who departs as Chrysalis vice president of sales and marketing Jan. 14, will oversee the transition period. He says that the label's January release—new albums

by UltraVox, Michael Shenker and the Divinyls, and singles from Basil and Benatar—is "on hold," but that "the product is at the plant, and the marketing plans, including videos, are set."

"We've been a classy label all along, and I want to make sure that we go out that way," he says, noting that Chrysalis "fully intends to honor chargebacks and advertising claims so that everyone is properly reimbursed. I don't want anybody to say that we burned them."

Layton says that he expects Chrysalis to maintain "full support services" when the company relocates its home base to New York from Los Angeles: "Since Terry didn't sell the company, I imagine that the CBS arrangement entails manufacturing and distribution, and that the New York office will handle marketing, promotion and a&r." He adds that Jeff Aldrich, vice president of a&r, and John Monday, director of marketing, are likely candidates to head the label's Gotham headquarters.

## Chartbeat

• Continued from page 6

- "I Can't Go For That," 1982, #1 for one week.
- "Sara Smile," 1976, #4.
- "You Make My Dreams," 1981, #5.
- "She's Gone," 1976, #7.
- "Did It In A Minute," 1982, #9.
- "You've Lost That Lovin' Feeling," 1980, #12.
- "Wait For Me," 1980, #18.
- "It's A Laugh," 1978, #20.
- "Back Together Again," 1977, #28.
- "How Does It Feel To Be Back?," 1980, #30.
- "Your Imagination," 1982, #38.

All of these hits have been on RCA, except "She's Gone," Atlantic's reissue of a 1974 release. All were written at least in part by Hall and/or Oates except "You've Lost That Lovin' Feeling," which is the genius of Phil Spector, Barry Mann and Cynthia Weil. All have been produced by the duo except "She's Gone" (Arif Mardin), "Sara Smile," "Rich Girl" and "Back Together

Again" (Christopher Bond) and "It's A Laugh" and "Wait For Me" (David Foster).

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String Snaps: Earl Klugh & Bob James' "Two Of A Kind" (Capitol) jumps to No. 1 on this week's jazz chart, ending WEA's continuous No. 1 streak at 60 weeks (Billboard, Dec. 18). "Two Of A Kind" is the first non-WEA LP to top the jazz chart since Spyro Gyra's "Free Time" in November, 1981.

The album is also Capitol's first No. 1 jazz title since the chart's inception in 1969. And it's the second No. 1 for James & Klugh, whose "One On One" on Tappan Zee/Columbia logged 11 weeks on top in 1979-80. (James has also topped the chart twice on his own, with 1978's "Heads" and '79's "Touchdown.")

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Busy Men: While the PolyGram and Geffen labels have been exchanging brickbats over who had the biggest album of '82—John Cougar or Asia—a third contender has come from behind (and Down Under) to join the fray. Men At Work's "Business As Usual" (Columbia) logs its ninth week at No. 1, tying the mark set last July by "Asia" and last November by Cougar's "American Fool."

And the group's second single hops four spots to number four on the Hot 100, becoming the odds-on favorite to displace Hall & Oates from No. 1. Even Cougar wasn't able to pick two No. 1 hits from "American Fool"; and Asia didn't come close to matching on the singles chart the extraordinary success of their album.

If Men At Work are doing better than expected, Supertramp aren't doing as well. The band's "Famous Last Words" (A&M) seems to be pecking at number five, which is a bit of a come-down from the performance of their last studio album, "Breakfast In America," which had six weeks at No. 1.

The Supertramp single, "It's Raining Again," also drops from its

peak at number 11 to 19, becoming one of the few singles to miss the top 10 after having debuted in the top 40. ("Raining Again" bowed at 31 in late October.) The only other case that comes to mind is James Taylor & J.D. Souther's "Her Town Too," which popped on at 38 and pooped out at 11.

\*\*\*

Then & Now: As Michael Jackson struggles to claim his fourth No. 1 single ("The Girl Is Mine" inches up to number two this week), a remake of his first solo hit becomes the top new entry on the Hot 100. Chaka Khan (Warner) bows at 82 with her version of "Got To Be There," which Jackson took to number four in December, 1971.

\*\*\*

We Get Letters: Mark Reilly of Strongsville, Ohio writes: "I'm not positive about this, but isn't Juice Newton the first and only artist of 1982 to hit the top 40 with four singles? If she's not, would you still mention my name and my friend's, Brian Smith, because we both noted the five 'Heart' songs and Brian noted the top five one-word titles."

Mark, she's not, but we will.

## CBS, MGM/UA Publishing Pact

• Continued from page 3

the catalog deal contains wording that protects CBS against future performance royalty collections that could be diminished by an unfavorable decision in the so-called Buffalo case, in which a New York federal judge has ruled against blanket licensing of independent tv stations. Some \$80 million in annual ASCAP and BMI licensing monies is at stake.

For Mike Stewart, the deal also represents a return to the helm of the MGM/UA copyrights, a position he held from 1962 to 1977. Stewart, in fact, owned some foreign companies that he sold to UA when he joined the company.

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## Beatles Box Has LP Focus

• Continued from page 51

particularly point up the handling of the same material here in the U.S., where Capitol routinely assembled their versions using heightened level and equalization to give the tracks more punch. The clarity here is closer to the original U.K. releases, but there's even more level (surprising given Mobile Fidelity's built-in limitations due to its critical etching at half speed) and dazzling presence.

At \$325, the set does invite some hair-splitting, and Beatle fanatics may have minor cavils. Given the inclusion of "Magical Mystery Tour," one has to wonder why Mobile Fidelity couldn't violate their emphasis on original LP sequences to compile an anthology of top singles not included in albums. Using digital copies of the original masters, they could certainly have matched or exceeded the sonics achieved on "... Tour" while offering performances more essential than those on either that album or the "Yellow Submarine" soundtrack, which is included.

SAM SUTHERLAND

## CRITICS' CHOICE *Billboard's Editors Select Their Favorite LPs Of '82*

• Continued from page 68

### Roman Kozak in New York:

- 1) "THE LORDS OF THE NEW CHURCH," IRS/A&M. Post-punk, post-psychedelic trash. But done with great verve—and good snarling fun.
- 2) TALKING HEADS, "The Name Of This Band Is Talking Heads," Sire. The best in new music from 1977 to 1981 played live for 1982 and beyond. Should have been a smash.
- 3) BERLIN, "Pleasure Victim," Enigma. Sometimes a look, a sound, a song can get under your skin. An American techno-pop beauty.
- 4) ROXY MUSIC, "Avalon," Warner Bros. Not the best album that Roxy Music ever did, but then it wasn't picked No. 1 either. But close enough.
- 5) LOU REED, "The Blue Mask," RCA. Another walk with the wild (and not so wild) side of Mr. Lou Reed. There is a certain grace there.
- 6) PRINCE, "1999," Warner Bros. It's one thing to set a groove. It's another to get out of it in new and wondrous ways.
- 7) BLACK FLAG, "Damaged," SST Records. Released at the tail end of last year, this album has been unsurpassed in punk fury and panache.
- 8) DIRE STRAITS, "Love Over Gold," Warner Bros. The electric guitar is alive and well in new music, as this LP demonstrates again and again.

9) ABC, "The Lexicon Of Love," Mercury. Somewhat overblown, but maybe that's its charm.

10) BILLY JOEL, "The Nylon Curtain," Columbia. The bad boy of AC comes up with the best and most grown-up album of his career, or at least I think so.

### Moirá McCormick in Chicago:

- 1) R.E.M., "Chronic Town," IRS (EP). Dizzying hypno-pop from the latest pride and joy of Athens, Ga.; urgent, enthralling, and impossible to get off the turntable.
- 2) THE INDIVIDUALS, "Fields," Plexus. This charming, offbeat little debut chronicles obsessive love, obsessive radio listening, and obsessive coffee drinking, among other things, served up in a quirky pop framework.
- 3) XTC, "English Settlement," Virgin/Epic. The further adventures of Andy Partridge, Colin Moulding and company; who else could top the British charts with a song in which the protagonist is a ploughman stacking hay?
- 4) HUMAN LEAGUE, "Dare," A&M. Hit after hit after hit after hit after... .
- 5) SHOES, "Boomerang," Elektra. Their latest in a series of perfect post-Beatles pop—when, oh when, is radio going to discover these guys?
- 6) FOOLS FACE, "Public Places," Talk. They're from Springfield, Mo., and they knock off irresistible hook-laden tunes like they just can't help themselves—the freshest heartland sound in quite some time.
- 7) LAURIE ANDERSON, "Big Science," Warner Bros. The renowned performance artist overturned pop convention on her stunning first LP, with radical, funny, peculiar, and unique results.
- 8) RANK AND FILE, "Sundown," Slash. Johnny Cash meets the Everly Brothers meets the '80s in a border-town cantina in this winsome debut.
- 9) STEEL PULSE, "True Democracy," Elektra. Roots can have polish and still get the point across—Steel Pulse's reggae manages to be accessible without compromising its message of unity.
- 10) ABC, "The Lexicon Of Love," Mercury. Lush, corny, gorgeous, sentimental, campy, and anyone who doesn't love "All Of My Heart" doesn't have one.

### Carter Moody in Nashville:

- 1) ELVIS COSTELLO, "Imperial Bedroom," Columbia. Costello and former Beatles engineer Geoff Emerick have produced a carnival cathedral of St. Pepper-style sounds, letting listeners examine themes of love and pain in aural settings as rich as the indelible lyrical content.
- 2) DIRE STRAITS, "Love Over Gold," Warner Bros. Love over gold may also mean art over commerciality in this explosive montage of five song-poems, 42 minutes of beautiful music.
- 3) TALKING HEADS, "The Name Of This Band Is Talking Heads," Sire. A wild live party of the best Heads songs of the past five years, on two disks at a budget price, too.
- 4) BUDDY GUY & JUNIOR WELLS, "Smokin' TNT And Drinkin' Dynamite," Blind Pig. Guy and Wells, plus Bill Wyman, Pinetop Perkins, Terry and Dallas Taylor playing live together is a rare treat—so rare you may have to order by mail, through Blind Pig Records in Chicago.
- 5) THE WHO, "It's Hard," Warner Bros. Even when they're mad at each other, the members of the Who are a great band—their best LP in 10 years.
- 6) JETHRO TULL, "Broadsword And The Beast," Chrysalis. Perhaps the best Tull album in a decade, Ian Anderson's incisive lyrics and musical genius are on target, and it put the act back into the top 20 and on the road with the Who.
- 7) ROBERT PLANT, "Pictures At Eleven," Swan Song. Despite the ridiculous criticism that "he's not as good as Led Zeppelin," Plant still shines on this entertaining record.
- 8) GORDON LIGHTFOOT, "Shadows," Warner Bros. This guy and his band continue to create lyrical and musical portraits of feelings, places and people in a blend of rock, folk and country, but the public took little notice—Lightfoot lost over \$100,000 on this one.
- 9) MARK HEARD, "Victims Of The Age," Home Sweet Home. Imagine Lindsey Buckingham and Eric Clapton and you'll get an idea of this singer/guitarist/songwriter's sound, but unfortunately his social commentaries don't get wide distribution on this small gospel label.
- 10) GAIL DAVIES, "Givin' Herself Away," Warner Bros. With a voice reminiscent of Judy Collins or Joni Mitchell, this singer/songwriter stretches the boundaries of country music with-

out resorting to the pop commercialism some other crossovers use.

### Edward Morris in Nashville:

- 1) MERLE HAGGARD & GEORGE JONES, "A Taste Of Yesterday's Wine," Epic. Thoroughly believable war stories from two old soldiers still in tattered uniform.
- 2) RICKY SKAGGS, "Family And Friends," Rounder. Starkly beautiful country and bluegrass songs, sung with an eye toward the heart instead of the charts.
- 3) JIM WATSON, MIKE CRAVER & TOMMY THOMPSON, "Meeting In The Air: Songs Of The Carter Family," Flying Fish. Early Carter standards performed with remarkable skill, love and sensitivity to the original sound.
- 4) JIM & JESSE & CHARLIE LOUVIN, "Jim & Jesse & Charlie Louvin," Soundwaves. Fresh songs and golden harmonies from long-time Grand Ole Opry acts.
- 5) WILLIE NELSON, "Diamonds In The Rough," Delta. Cut in 1961 as demo tapes and just released this year, this collection of Nelson singing his own compositions is an artistic and historic windfall.
- 6) DAVID FRIZZELL, "The Family's Fine But This One's All Mine," Warner/Viva. Patterns of pain and promise etched by Frizzell's laser-sharp voice.
- 7) THE STONEMANS, "The First Family Of Country Music," CMH. Although containing nothing by the late Pop or Scotty Stoneman, this is a musically rich chronicle of a family that started recording in 1924.
- 8) MAC WISEMAN & CHUBBY WISE, "Give Me My Smokies And The Tennessee Waltz," Gilley's. Bluegrass, country and western swing nostalgia with no soft edges to blunt its impact.
- 9) REBA McENTIRE, "Unlimited," Mercury. This is the album that turned a promising interpreter of country lyrics into a profound one.
- 10) B. J. THOMAS, "Miracle," Myrrh. So spiritually moving you almost forget it's religious.

### Ed Ochs in Los Angeles:

- 1) MEN AT WORK, "Business As Usual," Columbia. Proves the record business is not dead yet, only sleeping.
- 2) THE CARS, "Shake It Up," Elektra. Best car dance music on highways this year.
- 3) DIRE STRAITS, "Love Over Gold," Warner Bros. Party rock steeped in tradition and dressed in wonder.
- 4) SPLIT ENZ, "Time And Tide," A&M. Came from far away in a leaky boat, shame it didn't hit the radio waves.
- 5) TOM PETTY, "Long After Dark," Backstreet. Still burning and churning, trying to keep his feet moving in Hollywood.
- 6) ELVIS COSTELLO, "Imperial Bedroom," Columbia. Song-crazy street-corner preacher is rock's most arresting talent tantrum.
- 7) NEIL YOUNG, "Re-Ac-Tor," Reprise. The radioactive dream merchant's Post-Rock Nuclear Jokebook, Moratorium & Meltdown Guide. Last for Reprise/Warner.
- 8) VAN MORRISON, "Beautiful Vision," Warner Bros. Mad rock poet still climbing swaying rock staircase to still-winking stars.
- 9) FLOCK OF SEAGULLS, Jive/Arista. "I Ran" is not the Shah's autobiography but is music to run by.
- 10) STEVIE NICKS, "Bella Donna," Modern. String of hit pearls kept quivering voice of this rock siren calling through a fog of '82.

### Leo Sacks in New York:

- 1) STEVIE WONDER, "Original Musiquarium I," Tamla. The sweetest, most emotionally satisfying music in the world. Featuring the irrepressible "Do I Do." Thanks, Diz.
- 2) MICHAEL JACKSON, "Thriller," Epic. A meeting of the minds, a triumph for the soul.
- 3) JUNIOR, "Ji," Mercury. Home is where the heart is.
- 4) MARVIN GAYE, "Midnight Love," Columbia. The best \*\*\*\* music since "Let's Get It On."
- 5) D TRAIN, "D Train," Prelude. Featuring the year's most inspirational verse: "If you have a goal/Set it in your mind/Say to yourself/This will be mine."
- 6) KID CREOLE & THE COCONUTS, "Wise Guy," Ze/Sire. Wry, witty "mulatto" music. August, you're a wonderful thing.
- 7) THE JAM, "The Gift," Polydor. Rock and roll still makes a difference.
- 8) THE FABULOUS THUNDERBIRDS, "T-Bird Rhythm," Chrysalis. Truck-stop pop from the world's toughest white blues quartet.
- 9) SINGLES: DEXY'S MIDNIGHT RUNNERS, "Come On Eileen," Mercury; PEECH BOYS, "Don't Make Me Wait," West End; GRAND-

MASTER FLASH, "The Message"; and SUGAR HILL GANG, "The Love In You," Sugar Hill.

10) MARSHALL CRENSHAW, Warner Bros. "There is love and there is work, but there is but one heart."

### Sam Sutherland in Los Angeles:

- 1) DONALD FAGEN, "The Nightfly," Warner Bros. The voice of Steely Dan beats the usual odds for post-supergroup solo efforts in this stunning conceptual set, which both extends and departs from that duo's recorded style.
- 2) RICHARD & LINDA THOMPSON, "Shoot Out The Lights," Hannibal. Richard's brilliant guitar work and provocative writing, and both partners' rich vocals, offer eloquent proof that British folk rock is very much alive and well.
- 3) ROXY MUSIC, "Avalon," EG/Warner Bros. Their earliest fans may miss the jarring edges since smoothed by Bryan Ferry's arranging instincts, but this seductive, bittersweet array of romantic vignettes may prove their most durable work ever in its haunting, elegiac atmosphere.
- 4) SQUEEZE, "Singles 45 & Under," A&M. This deceptively simple anthology sums up the sharp-eyed lyrics of Chris Difford and Glenn Tilbrook's melodic pop savvy persuasively.
- 5) DIRE STRAITS, "Love Over Gold," Warner Bros. While less consistently absorbing than 1980's "Making Movies," Mark Knopfler's latest songs share the rhapsodic sweep of that album and tackle even loftier topics.
- 6) PRINCE, "1999," Warner Bros. The Minnesota Kid doesn't entirely escape the problems endemic to double sets, but the highlights here are as satisfying a synthesis of rock, funk and pop as any heard during '82.

### Reviewers' year-end selections assembled by rock editor Roman Kozak in New York.

- 7) T-BONE BURNETT, "Trap Door," Warner Bros. Burnett's first solo outing, "Truth Decay," was an often disturbing, musically rich triumph. This more conventionally rocking mini-album is more accessible, but its underlying intelligence is no less impressive.
- 8) MICHAEL JACKSON, "Thriller," Epic. Jackson and Quincy Jones may be working closely from the formula set on "Off The Wall," but who'd blame them? As it stands, this set may earn a higher niche in hindsight, despite the presence of the overrated trifle, "The Girl Is Mine."
- 9) VAN MORRISON, "Beautiful Vision," Warner Bros. Like its immediate predecessor, "Common One," this vision is a vivid one, despite AOR and pop radio's indifference. Morrison's fusion of Celtic folk, American jazz and universal mysticism remains unique.
- 10) THE ROCHES, "Keep On Doing," Warner Bros. By turns caustic, tender and endearingly silly, the trio's reunion with producer Robert Fripp offers lush harmonies and antic solos. A godsend for unrepentant folkies.

### Adam White in New York:

- 1) MARVIN GAYE, "Midnight Love," Columbia. Combining European and Jamaican influences, Gaye delivers his most confident album since "Let's Get It On."
- 2) MICHAEL JACKSON, "Thriller," Epic. Although the sonic widescreen is not as fresh as it was on "Off The Wall," this is still miles ahead of the competition.
- 3) CULTURE CLUB, "Kissing To Be Clever," Virgin/Epic. The melding of rock'n'roll and soul is more original than most of the music on the urban contemporary airwaves.
- 4) SWEET PEA ATKINSON, "Don't Walk Away," Ze/Island. Contemporary arrangements and old-fashioned r&b vocalizing yield wonderful results.
- 5) ABC, "The Lexicon Of Love," Mercury. It may be more style than substance, but what style!
- 6) ARETHA FRANKLIN, "Jump To It," Arista. In which Luther Vandross displays his understanding of Franklin's talent, and produces it accordingly.
- 7) BILLY STEWART, "The Greatest Sides," Chess. The reissue of the year, featuring a soul stylist influential beyond his time.
- 8) STEVIE WONDER, "Original Musiquarium I," Tamla. Even four new songs by Wonder are worth a dozen by anyone else.
- 9) JOE JACKSON, "Night And Day," A&M. Finally he's hit commercial stride with an anachronistic but enjoyable style.
- 10) SOUNDTRACK, "Soup For One," Mirage. Rodgers and Edwards as they used to be: pure pop for the now people.

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# Billboard TOP LPs & TAPE

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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	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	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	
★	1	28	<b>MEN AT WORK</b> Business As Usual Columbia ARC 37978	CBS	▲			★	41	12	<b>SAGA</b> Worlds Apart Portrait ARR 38246 (Epic)	CBS				★	72	72	<b>VANITY 6</b> Vanity 6 Warner Bros. 1-23716	WEA		8.98	BLP 8	
★	2	28	<b>STRAY CATS</b> Built For Speed EMI America ST-17070	CAP	▲	8.98		★	38	19	<b>DONALD FAGEN</b> The Nightfly Warner Bros. 1-23696	WEA	●	8.98	BLP 39	★	83	6	<b>THE OAK RIDGE BOYS</b> Christmas MCA MCA 5365	MCA		8.98	CLP 9	
★	3	12	<b>LIONEL RICHIE</b> Lionel Richie Motown 6007 ML	IND	▲	8.98	BLP 2	★	52	4	<b>BARRY MANILOW</b> Here Comes The Night Arista AL 9610	IND		8.98		★	74	74	<b>CHICAGO</b> Chicago 16 Full Moon/Warner Bros. 1-23689	WEA	▲	8.98		
★	6	11	<b>DARYL HALL &amp; JOHN OATES</b> H2O RCA AFL1-4383	RCA	▲	8.98		★	50	6	<b>LITTLE RIVER BAND</b> Greatest Hits Capitol ST 12247	CAP		8.98		★	75	47	<b>DEVO</b> Oh No! It's Devo Warner Bros. 1-23741	WEA		8.98		
★	5	9	<b>SUPERTRAMP</b> Famous Last Words A&M SP 3732	RCA		8.98		★	45	6	<b>COMMODORES</b> All The Great Hits Motown 6028 ML	IND		8.98	BLP 14	★	76	64	<b>ALABAMA</b> Mountain Music RCA AFL1-4229	RCA	▲	8.98	CLP 1	
★	8	8	<b>PAT BENATAR</b> Get Nervous Chrysalis CHR 1396	IND		8.98		★	42	42	<b>KENNY LOGGINS</b> High Adventure Columbia TC 38127	CBS	●			★	77	77	<b>ASIA</b> Asia Geffen GHR 2008 (Warner Bros.)	WEA	▲	8.98		
★	7	8	<b>MARVIN GAYE</b> Midnight Love Columbia FC 38197	CBS			BLP 1	★	43	43	<b>DIANA ROSS</b> Silk Electric RCA AFL1-4384	RCA	●	8.98	BLP 19	★	78	75	<b>FLEETWOOD MAC</b> Mirage Warner Bros. 1-23607	WEA	▲	8.98		
★	9	4	<b>LED ZEPPELIN</b> Coda Swan Song 90051 (Atlantic)	WEA		8.98		★	44	39	<b>JUDAS PRIEST</b> Screaming For Vengeance Columbia FC 38160	CBS	●			★	93	4	<b>BILL COSBY</b> Bill Cosby Himself Motown 6026 ML	IND		8.98	BLP 41	
★	11	3	<b>MICHAEL JACKSON</b> Thriller Epic QE 38112	CBS				★	45	25	<b>JONI MITCHELL</b> Wild Things Run Fast Geffen GHS 2019 (Warner Bros.)	WEA		8.98		★	95	32	<b>DURAN DURAN</b> Rio Capitol ST-12211	CAP		8.98		
★	10	31	<b>THE CLASH</b> Combat Rock Epic FE 37689	CBS	●			★	48	10	<b>EDDIE RABBITT</b> Radio Romance Elektra E1-60160	WEA		8.98	CLP 5	★	82	8	<b>SKYY</b> Skyyjammer Salsoul SA 8555 (RCA)	RCA		8.98	BLP 22	
★	12	8	<b>TOM PETTY AND THE HEARTBREAKERS</b> Long After Dark Backstreet/MCA BSR 5360	MCA		8.98		★	49	33	<b>JANE FONDA</b> Jane Fonda's Workout Record Columbia CX2 38054	CBS	●			★	97	3	<b>SAMMY HAGAR</b> Three Lock Box Geffen GHS 2021 (Warner Bros.)	WEA		8.98		
★	14	7	<b>PHIL COLLINS</b> Hello, I Must Be Going Atlantic 80035-1	WEA		8.98		★	53	8	<b>KISS</b> Creatures Of The Night Casablanca NBLP 7270 (Polygram)	POL		8.98		★	87	9	<b>NEIL DIAMOND</b> The Jazz Singer Capitol SW 12120	CAP	▲	8.98		
★	13	13	<b>BILLY JOEL</b> The Nylon Curtain Columbia TC 38200	CBS	▲			★	49	28	<b>PETER GABRIEL</b> Security Geffen GHS 2011 (Warner Bros.)	WEA		8.98		★	84	84	<b>JUICE NEWTON</b> Quiet Lies Capitol ST-12210	CAP	●	8.98	CLP 30	
★	14	4	<b>JOE JACKSON</b> Night And Day A&M SP-4906	RCA	●	8.98		★	66	5	<b>PATTI AUSTIN</b> Every Home Should Have One Qwest QWS 3591 (Warner Bros.)	WEA		8.98	BLP 23	★	85	9	<b>PSYCHEDELIC FURS</b> Forever Now Columbia FC 38261	CBS				
★	15	9	<b>DAN FOGELBERG</b> Greatest Hits Full Moon/Epic FE 38308	CBS				★	51	51	<b>THE BAR-KAYS</b> Proposition Mercury SRM-1-4065 (Polygram)	POL		8.98	BLP 9	★	86	5	<b>GRACE JONES</b> Living My Life Island 90018 (Atco)	WEA		8.98	BLP 21	
★	17	5	<b>OZZY OSBOURNE</b> Speak Of The Devil Jet 2X2 38350 (Epic)	CBS				★	62	9	<b>EAGLES</b> Greatest Hits, Vol. 2 Asylum 60205 (Elektra)	WEA		8.98		★	94	4	<b>ABBA</b> The Singles Atlantic 80036	WEA		8.98		
★	17	26	<b>CROSBY, STILLS AND NASH</b> Daylight Again Atlantic SD 19360	WEA	●	8.98		★	56	9	<b>THE ENGLISH BEAT</b> Special Beat Service I.R.S. SP 70032 (A&M)	RCA		8.98		★	88	91	<b>WAYLON AND WILLIE</b> WW II RCA AHL1-4455	RCA		8.98	CLP 7	
★	18	23	<b>BILLY SQUIER</b> Emotions In Motion Capitol ST 12217	CAP	▲	8.98		★	57	9	<b>THE BEATLES</b> 20 Greatest Hits Capitol SV 12245	CAP		9.98		★	89	89	<b>GLENN FREY</b> No Fun Aloud Elektra E1-60129	WEA	●	8.98		
★	38	13	<b>NEIL DIAMOND</b> Heartlight Columbia TC 38359	CBS	▲			★	57	9	<b>EARL KLUGH/BOB JAMES</b> Two Of A Kind Capitol ST 12244	CAP		8.98	BLP 26	★	90	78	<b>GRAND MASTER FLASH &amp; THE FURIOUS FIVE</b> The Message Sugar Hill 268	IND		8.98	BLP 24	
★	20	13	<b>LUTHER VANDROSS</b> Forever, For Always, For Love Epic FE 38235	CBS	●		BLP 3	★	58	34	<b>A FLOCK OF SEAGULLS</b> A Flock Of Seagulls Jive/Arista VA 66000	IND	●	6.98		★	91	90	<b>DIRE STRAITS</b> Love Over Gold Warner Bros. 1-23728	WEA		8.98		
★	21	11	<b>MISSING PERSONS</b> Spring Session M Capitol ST 12228	CAP		8.98		★	57	54	<b>RUSH</b> Signals Mercury SRM-1-4063 (Polygram)	POL		8.98		★	92	92	<b>JOURNEY</b> Escape Columbia TC 37408	CBS	▲			
★	22	12	<b>TONI BASIL</b> Word Of Mouth Radialchoice/Virgin/Chrysalis CHR 1410	IND		8.98		★	58	59	<b>THE ALAN PARSONS PROJECT</b> Eye In The Sky Arista AL 9599	IND	●	8.98		★	93	46	<b>ROD STEWART</b> Absolutely Live Warner Bros. 1-23743	WEA		11.98		
★	23	8	<b>PRINCE</b> 1999 Warner Bros. 1-23790	WEA	●	10.98	BLP 4	★	59	60	<b>SOUNDTRACK</b> An Officer And A Gentleman Island 90007-1 (Atco)	WEA		8.98		★	94	80	<b>SPYRO GYRA</b> Incognito MCA MCA 5368	MCA		8.98	BLP 69	
★	24	19	<b>DON HENLEY</b> I Can't Stand Still Elektra E1-60048	WEA	●	8.98		★	60	61	<b>BRUCE SPRINGSTEEN</b> Nebraska Columbia TC 38358	CBS	●			★	95	88	<b>ROYAL PHILHARMONIC ORCHESTRA CONDUCTED BY LOUIS CLARK</b> Hooked On Classics II RCA AFL1-4373	RCA	●	8.98		
★	27	36	<b>JOHN COUGAR</b> American Fool Riva/Mercury RVL 7501 (Polygram)	POL	▲	8.98		★	65	30	<b>JEFFREY OSBORNE</b> Jeffrey Osborne A&M SP 4896	RCA		8.98	BLP 33	★	96	8	<b>VARIOUS ARTISTS</b> Annie: Children's Christmas Columbia CR 38168	CBS				
★	26	11	<b>JEFFERSON STARSHIP</b> Winds Of Change Grunt BXL1 4372 (RCA)	RCA		8.98		★	69	4	<b>CHAKA KHAN</b> Chaka Khan Warner Bros. 1-23729	WEA		8.98	BLP 12	★	100	10	<b>ORIGINAL CAST</b> Cats Geffen 2GHS 2017 (Warner Bros.)	WEA		16.98		
★	30	16	<b>ABC</b> The Lexicon Of Love Mercury SRM-1-4059 (Polygram)	POL		8.98		★	63	63	<b>VARIOUS ARTISTS</b> Casino Lights Warner Bros. 1-23718	WEA		8.98	BLP 43	★	98	89	<b>BILLY SQUIER</b> Don't Say No Capitol ST-12146	CAP	▲	8.98		
★	31	11	<b>DIONNE WARWICK</b> Heartbreaker Arista AL 9609	IND		8.98	BLP 13	★	68	61	<b>LOVERBOY</b> Get Lucky Columbia FC 37638	CBS	▲			★	99	98	<b>SURVIVOR</b> Eye Of The Tiger Scotti Bros. FZ 38062 (Epic)	CBS	▲			
★	29	14	<b>KOOL AND THE GANG</b> As One De-Lite DSR 8505 (Polygram)	POL		8.98	BLP 25	★	67	8	<b>JANET JACKSON</b> Janet Jackson A&M SP 4907	RCA		6.98	BLP 6	★	100	81	<b>STEEL BREEZE</b> Steel Breeze RCA AFL1-4424	RCA		8.98		
★	36	3	<b>FOREIGNER</b> Records Atlantic 80037	WEA		8.98		★	73	6	<b>PEABO BRYSON</b> Don't Play With Fire Capitol ST 12241	CAP		8.98	BLP 10	★	101	16	<b>KIM CARNES</b> Voyeur EMI America SO 17078	CAP		8.98		
★	32	6	<b>THE J. GEILS BAND</b> Showtime EMI America SO 17087	CAP		8.98		★	67	55	<b>LINDA RONSTADT</b> Get Closer Asylum 60185 (Elektra)	WEA	●	8.98	CLP 32	★	102	102	<b>EMMYLOU HARRIS</b> Last Date Warner Bros. 1-23740	WEA		8.98	CLP 20	
★	37	10	<b>ADAM ANT</b> Friend Or Foe Epic ARE 38370	CBS				★	76	4	<b>RAY PARKER, JR.</b> Greatest Hits Arista AL 9612	IND		8.98	BLP 20	★	103	103	<b>ROYAL PHILHARMONIC ORCHESTRA CONDUCTED BY LOUIS CLARK</b> Hooked On Classics RCA AFL1-4194	RCA	▲	8.98		
★	35	6	<b>JOHN LENNON</b> The John Lennon Collection Geffen GHSP 2023 (Warner Bros.)	WEA		9.98		★	79	5	<b>GROVER WASHINGTON JR.</b> The Best Is Yet To Come Elektra 60215	WEA		8.98	BLP 15	★	104	105	<b>SYLVIA</b> Just Sylvia RCA AHL1-4312	RCA		11.98	CLP 11	
★	34	16	<b>LAURA BRANIGAN</b> Branigan Atlantic SD 19289	WEA		8.98		★	70	16	<b>THE WHO</b> It's Hard Warner Bros. 1-23731	WEA	●	8.98		★	105	109	<b>WILLIE NELSON</b> Always On My Mind Columbia FC 3795-1	CBS	▲		CLP	
★	35	33	<b>OLIVIA NEWTON-JOHN</b> Olivia's Greatest Hits, Vol. 2 MCA MCA 5347	MCA	▲	8.98		★	71	71	<b>AMERICA</b> View From The Ground Capitol ST-12209	CAP		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).

# Market Quotations

As of closing, Dec. 27, 1982

Annual High	Low	NAME	P-E	(Sales 100s)	High	Low	Close	Change
13/16	1/2	Altec Corporation	—	122	11/16	9/16	5/8	+ 1/8
61 1/4	26 3/4	ABC	10	135	58	57 1/2	58	+ 3/4
35 1/4	25 1/4	American Can	4	965	31 1/2	30 3/4	31 1/2	Unch.
9 1/4	4	Automatic Radio	7	52	8 1/2	8 1/4	8 1/2	Unch.
67	33 1/2	CBS	12	333	60 1/2	60	60 1/2	+ 1/2
50 1/4	6 1/4	Coleco	8	1279	31 1/2	28 1/2	31 1/2	+ 2 3/4
7 1/2	5	Craig Corporation	77	16	7	6 1/2	7	Unch.
71 1/2	47	Disney, Walt	21	685	65	63 1/2	64 1/2	+ 1/2
5 1/2	2 1/2	Electrosound Group	57	6	4 1/2	4 1/2	4 1/2	- 1/8
18 1/2	11 1/4	Gulf + Western	7	1909	16 1/2	16 1/2	16 1/2	- 1/8
21 1/2	10 1/4	Handleman	9	19	19 1/2	19 1/4	19 1/2	- 1/8
6 1/4	1 1/2	Integrity Entertainment	13	137	4	3 1/2	4	+ 1/4
7	3 1/4	K-tel	60	5	6 1/4	6	6 1/4	+ 1/4
59 1/4	36	Matsushita Electronics	12	142	59 1/2	59	59 1/2	+ 2 1/2
31 1/2	10 1/2	Mattel	4	1206	17 1/2	16 1/2	16 1/2	+ 3/4
78	38	MCA	11	256	73 1/2	72 1/2	73 1/2	+ 1/2
79 1/2	48 1/4	3M	14	2901	77 1/2	74 1/2	77 1/2	+ 2 1/2
93 1/2	49	Motorola	17	706	88 1/2	85 1/2	87 1/2	+ 2 3/4
50 1/2	30	No. American Phillips	9	33	47 1/2	46 1/2	47 1/2	+ 1/2
14	5 1/2	Orrox Corporation	—	64	10 1/2	10 1/2	10 1/2	Unch.
17 1/2	10	Pioneer Electronics	—	—	—	17 1/2	—	Unch.
27	15 1/2	RCA	47	2983	23 1/2	22 1/2	23 1/2	+ 3/4
18	11	Sony	12	5642	15 1/2	14 1/2	15	+ 3/4
34 1/4	19	Storer Broadcasting	22	185	30 1/2	29 1/2	30	- 1/4
3 1/4	2	Superscope	—	53	2 1/2	2 1/2	2 1/2	Unch.
45	27 1/4	Taft Broadcasting	10	60	42 1/2	41 1/2	41 1/2	- 1/4
63 1/4	28 1/2	Warner Communications	6	11200	29 1/2	27	28 1/2	- 1 1/4

OVER THE COUNTER	Sales	Bid	Ask	OVER THE COUNTER	Sales	Bid	Ask
ABKCO	—	1/2	1 1/4	Kustom Elec.	700	2 1/2	2 3/4
Certron Corp.	26100	1 1/2	1 1/2	Recoton	—	3 1/4	4 1/2
Data Packaging	100	6 1/2	7 1/4	Reeves	—	—	—
Josephon Int'l	1200	14 1/4	15 1/4	Comm.	81100	25 1/4	25 3/4
Koss Corp.	5100	4 1/4	4 1/4	Schwartz Brothers	200	2 1/4	2 3/4

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.

## Disappointing Ratings For Live Who Pay-TV Show

Continued from page 3

was "in the middle, between \$100,000 and \$1 million."

How much did the Who make for a night's work? "There is a lot of speculation about that, but the guess is a good hefty six figures," says Calmes. "This is definitely the wave of the future, where an artist can make as much in one night as in a whole tour."

The video was directed by Richard Namm, who used a 10-camera crew to tape the event. Namm says his crew had two months' preparation before the actual concert, enab-

ing them to work with the band on outdoor shows where video projection was used.

The concert was the second of two nights at the venue. The first night was also taped, and as the Who played during the second night, that tape was run at the same time. In case any problems should arise with the live taping, the broadcaster could immediately switch to the tape of the previous night's performance, which was running at the Empire State Building in New York. It was one of several backup systems designed to make sure everything went without a hitch.

"If all of Canada blacked out there would have still been a Who concert feeding to the venues," says Paul Brownstein, associate producer of the telecast. The transmission was bounced by satellite from Toronto to Washington, and then on to a nationwide feed, but there were also land lines available in case the satellites and the backup satellites failed.

## Tennille To Host Music TV Series

LOS ANGELES—"RPM," a new half-hour weekly syndicated music television series, is set to bow in mid-month. The magazine format show is hosted by Toni Tennille and produced by Scotti Bros./Syd Vinnege Television, in association with Storer Broadcasting. "RPM" is distributed by All American Television.

## Bubbling Under The HOT 100

- 101—JUMP, Loverboy, Columbia 38-03346
- 102—NASTY GIRL, Vanity 6, Warner Bros. 7-29908 (Atco)
- 103—NIPPLE TO THE BOTTLE, Grace Jones, Island 7-9963
- 104—IT'S RAINING MEN, The Weather Girls, Columbia 38-03354
- 105—THE BEST IS YET TO COME, Grover Washington, Jr., Elektra 7-69887
- 106—TALK TO ME, Mickey Gilley, Epic 34-03326
- 107—ALWAYS, Firefall, Atlantic 7-89916
- 108—HEY THERE LONELY BOY, Stacy Lattisaw, Cotillion 7-99943 (Atlantic)
- 109—EVERYBODY, Madonna, Sire 7-29841 (Warner Bros.)
- 110—HE WAS REALLY SAYING SOMETHING, Bananarama, London 201 (Polygram)

## Bubbling Under The Top LPs

- 201—SOUNDTRACK, Brimstone and Treacle, A&M SP 4915 (RCA)
- 202—LENE LOVICH, No Man's Land, Stiff/Epic ARE 38399
- 203—PAVARTTI, O Holy Night, London OS 24673 (Polygram)
- 204—CAROL HENSEL, Carol Hensel's Exercise and Dance Program, Volume 3, Vintage VNI 30004 (Minus)
- 205—MILLIE JACKSON, Hard Times, Spring SP 1-6737 (Polygram)
- 206—RODNEY FRANKLIN, Learning To Love, Columbia FC 38198
- 207—SCANDAL, Scandal, Columbia FC 38094
- 208—ROSE TATOO, Scarred For Life, Atlantic 90022
- 209—JUDI SHEPPARD MISSET, Mere Jazzercise, MCA 5375
- 210—GLORIA GAYNOR, Gloria Gaynor, Atlantic 80033

# News

## \$39.95 Video Tag Gaining Momentum

Continued from page 1

the wake of its successful \$39.95 experiment with "Star Trek II," which reportedly sold well over 100,000 copies. Embassy Home Entertainment will announce a Feb. 1 release date for "Blade Runner" at the same price point, and other majors may join the trend.

In addition, there are some new budget-priced lines, specifically from Thorn EMI and VidAmerica. And Family Home Entertainment is launching "Strawberry Shortcake In Big Apple City" at a child-sized \$29.95.

In its first month of release, "Star Trek II" shipped 109,000 units, according to Richard Childs, vice president and general manager of Paramount. The title had the highest debut of any on the Billboard Videocassette Top 40, and has been in the No. 1 position for five weeks.

Although the company officially says it has not established pricing on "Officer," the franchise operation Video Cross Roads, among other retailers, is taking orders on the title at \$39.95.

"Pricing has not been established; there has been no official announcement or mailing to distributors," a Paramount spokesman says. "No pre-orders are available until CES."

Yet informed sources confirm that at a press conference on Thursday (6), Paramount will announce the \$39.95 "Officer" price. An Embassy press conference is scheduled for the same day, and company sales vice president Bob Cook confirms that the topic to be discussed is the \$39.95 price point for "Blade Runner."

"We're hoping to stimulate sales of this title, and get more money into

dealers' hands," Cook says. "We plan to support 'Blade Runner' very strongly," with a wide array of merchandising and advertising materials. The movie will be released in all videocassette and videodisk formats simultaneously.

Thorn EMI Home Video president Nick Santrizos says, "The biggest thing we're talking about at CES is our 'Collector's Series' of classic movies at \$39.95." The British film comedies and dramas were previously released at higher price points and include "The Lavender Hill Mob," "Kind Hearts And Coronets," "The Man In The White Suit" and "Morgan."

"The video market in general is upbeat; product is moving through at a better rate," Santrizos says. "Part of the reason is that price levels have stabilized. We're genuinely developing a sale market now." He adds, "We seem to live a lifetime every year in this business."

VidAmerica president Al Markim says, "We've always felt the \$49.95-\$59.95 price point was too high for collecting video titles." In an effort to spur sales—and collecting—the company has launched its "Affordable Collectables" series of 12 titles at \$34.95. Eighteen additional titles will join the series later this year, all at 25-30 point margins for dealers.

Retailer/distributor/supplier Arthur Morowitz, head of New York's Metro Distributing, the Video Shack chain and software company Independent United Distributors, says, "I look at the 'Star Trek II' experience as the first time retailers started to merchandise a product. It showed the strength of sale. But price is not the main issue. Anyone primarily in rental is only in half the business."

## Lifelines

### Births

Boy, Adam Christopher, to Julie and Gaylon Horton, Dec. 18 in Los Angeles. He is president of Welk Televideo International. She is West Coast director of contemporary repertoire for ASCAP.

Boy, Lee Rush Golden, to Susan and Marlin Golden, Dec. 19 in Nashville. Marlin's father is William Lee Golden of the Oak Ridge Boys.

### Marriages

Jim Elliott to Pamela Turner, Dec. 10 in Washington. He is an air personality for WRQX-FM there.

### Deaths

Arthur Rubinstein, 95, Dec. 20 at his home in Geneva, Switzerland. The classical pianist had recorded exclusively for RCA Records since 1940 (separate story, page 6).

Don Law, 80, after a long illness, Dec. 20 in La Marque, Tex. The Nashville record producer and former a&r executive for Columbia Records is survived by his wife, Hazel, and three children (separate story, page 82).

Leonard Kogan, 58, of an unknown cause, Dec. 18 in the Soviet Union. A violinist who first gained inter-

## 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.

March 20-25, **Music Teachers National Assn.** convention, Hyatt Regency, Houston.

★ ★ ★

Apr. 6-8, **Billboard's** 8th annual Talent Forum, Sheraton Centre, Toronto.

April 10-13, **National Assn. of Broadcasters** convention, Las Vegas Convention Center.

April 10-13, **Gospel Music Week**, Opryland Hotel, Nashville.

April 10-13, **Gospel Music Assn.** board meeting, Opryland Hotel, Nashville.

April 13, **Gospel Music Assn.** Dove awards show, Opryland Hotel, Nashville.

April 10-14, **National Assn. of Record Merchandisers**, Fontainebleau Hilton, Miami Beach.

April 17-21, **National Public Radio** convention, Hyatt Regency, Minneapolis.

April 23-24, **National Kidney Foundation Country Music Festival**, Nashville.

April 30, **T. J. Martell Foundation** for Leukemia and Cancer Research annual Humanitarian award dinner, Sheraton Centre, New York.

★ ★ ★

May 2-5, **Billboard's** International Music Industry Conference (IMIC), Alvor Praia Hotel, Portimao, Algarve, Portugal.



# 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	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	106	16	THE TIME	What Time Is It?	Warner Bros. 1-23701	WEA	●	8.98	BLP 11	137	137	30	LARRY ELGART AND HIS MANHATTAN SWING ORCHESTRA	Hooked On Swing	RCA AFL1-4343	RCA	●	8.98	
107	107	18	EVELYN KING	Get Loose	RCA AFL1-4337	RCA	●	8.98	BLP 7	138	138	74	STEVIE NICKS	Bella Donna	Morden Records MR 38139 (Alco)	WEA	▲	8.98	
108	108	13	DOLLY PARTON	Greatest Hits	RCA AHL1-4422	RCA	●	8.98	CLP 8	139	140	36	VAN HALEN	Diver Down	Warner Bros. BSK 3677	WEA	▲	8.98	
109	110	9	HANK WILLIAMS JR.	Greatest Hits	Elektra/Curb 1-60193	WEA	●	8.98		140	142	24	KENNY ROGERS	Greatest Hits	Liberty LDD 1072	CAP	▲	8.98	CLP 34
110	115	19	SANTANA	Shango	Columbia FC 38122	CBS	●	8.98		★	NEW ENTRY	141	CULTURE CLUB	Kissing To Be Clever	Virgin/Epic ARE 38393	CBS	●	8.98	
111	111	29	THE STEVE MILLER BAND	Abracadabra	Capitol ST 12216	CAP	▲	8.98		★	NEW ENTRY	142	THE OUTLAWS	Greatest Hits	Arista AL 9614	IND	●	8.98	
112	113	31	GAP BAND	Gap Band IV	Total Experience TE-1-3001 (Polygram)	POL	▲	8.98	BLP 36	143	143	7	ELVIS PRESLEY	The Elvis Medley	RCA AHL1-4530	RCA	●	8.98	
★	117	60	OZZY OSBOURNE	Diary Of A Madman	Jet FZ 37492 (Epic)	CBS	▲	8.98		144	129	449	PINK FLOYD	Dark Side Of The Moon	Harvest SMAS 1:1163 (Capitol)	CAP	●	8.98	
★	120	28	SOUNDTRACK	E.T.	MCA MCA 6109	MCA	●	9.98		145	147	94	ALABAMA	Feels So Right	RCA AHL1-3930	RCA	▲	8.98	CLP 25
★	121	9	FRIDA	Something's Going On	Atlantic 80018-1	WEA	▲	8.98		★	NEW ENTRY	146	STEVE WINWOOD	Talking Back To The Night	Island ILPS 9777 (Warner Bros.)	WEA	●	8.98	
★	123	7	ANNE MURRAY	Greatest Hits	Capitol SD-12225	CAP	▲	8.98	CLP 56	148	148	26	POINTER SISTERS	So Excited	Planet BXL1 1055 (RCA)	RCA	●	8.98	
★	124	9	THE FIXX	Shattered Room	MCA MCA 5345	MCA	●	8.98		★	NEW ENTRY	149	KENNY ROGERS	Christmas	Liberty LDD 51115	CAP	●	8.98	
★	125	5	GOLDEN EARRING	Cut	21 Records 1 119004 (Polygram)	POL	●	8.98		★	NEW ENTRY	150	NEIL DIAMOND	12 Greatest Hits Vol. II	Columbia TC 38068	CBS	●	8.98	
★	NEW ENTRY		MUSICAL YOUTH	The Youth Of Today	MCA 5389	MCA	●	8.98	BLP 55	★	NEW ENTRY	151	JOHN COUGAR	Nothin' Matters and What If It Did	Riva 7403 (Polygram)	POL	●	8.98	
120	122	20	MICHAEL McDONALD	If That's What It Takes	Warner Bros. 23703	WEA	●	8.98	BLP 44	152	136	10	ANDY SUMMERS AND ROBERT FRIPP	I Advance Masked	A&M SP 4913	RCA	●	8.98	
121	104	27	EDDIE MONEY	No Control	Columbia FC 37960	CBS	●	8.98		153	153	35	MELISSA MANCHESTER	Hey Ricky	Arista AL 9574	IND	●	8.98	
★	NEW ENTRY		SQUEEZE	Singles 45's and Under	A&M SP 4922	RCA	●	8.98		154	154	73	AL JARREAU	Breakin' Away	Warner Bros. BSK 3576	WEA	▲	8.98	BLP 73
★	132	6	CRYSTAL GAYLE	True Love	Elektra 60200	WEA	▲	8.98		155	155	58	LOVERBOY	Loverboy	Columbia JC 36762	CBS	▲	8.98	
★	130	6	LITTLE STEVEN AND THE DISCIPLES OF SOUL	Men Without Women	EMI America ST 17086	CAP	●	8.98		156	156	9	MELBA MOORE	The Other Side Of The Rainbow	Capitol ST 12243	CAP	●	8.98	BLP 35
125	126	22	DONNA SUMMER	Donna Summer	Geffen GHS 2005 (Warner Bros.)	WEA	●	8.98	BLP 64	★	NEW ENTRY	157	MOVING PICTURES	Days Of Innocence	Network E1-60202 (Elektra)	WEA	●	8.98	
126	114	22	ARETHA FRANKLIN	Jump To It	Arista AL 9602	IND	●	8.98	BLP 30	158	160	42	SCORPIONS	Blowout	Mercury SRM-1 4039	POL	●	8.98	
127	127	35	MISSING PERSONS	Missing Persons	Capitol DLP 15001	CAP	▲	4.98		★	NEW ENTRY	159	RICK SPRINGFIELD	Wait For Night	RCA AFL1-4235	RCA	●	8.98	
128	128	13	PINK FLOYD	The Wall	Columbia PC2 36183	CBS	▲	8.98		160	149	16	DEF LEPPARD	High & Dry	Mercury SRM 1 4021 (Polygram)	POL	●	8.98	
129	99	6	LEE RITENOUR	Rit/2	Elektra 60186	WEA	●	8.98	BLP 53	161	161	32	RICHARD SIMMONS	Reach	Elektra EI-60122	WEA	▲	10.98	
130	134	30	AIR SUPPLY	Now And Forever	Arista AL 9587	IND	●	8.98		162	162	61	THE J. GELLS BAND	Freeze-Frame	EMI America SDO 17062	CAP	▲	8.98	
131	131	38	THE MOTELS	All Four One	Capitol ST 12177	CAP	●	8.98		163	164	13	UTOPIA	Utopia	Network 60183 (Elektra)	WEA	●	8.98	
132	133	26	ROBERT PLANT	Pictures At Eleven	Swan Song SS 8512 (Atlantic)	WEA	●	8.98		★	NEW ENTRY	173	GEORGE CLINTON	Computer Games	Capitol ST 12246	CAP	●	8.98	BLP 18
133	119	33	38 SPECIAL	Special Forces	A&M SP-4888	RCA	●	8.98		165	165	56	JOAN JETT AND THE BLACKHEARTS	I Love Rock 'N' Roll	Boardwalk NB1 33243	IND	▲	8.98	
★	139	91	OZZY OSBOURNE	Blizzard Of Ozz	Jet JZ 36812 (Epic)	CBS	▲	8.98		166	116	6	CON FUNK SHUN	To The Max	Mercury SRM 1-4067 (Polygram)	POL	●	8.98	BLP 17
135	135	69	WILLIE NELSON	Willie Nelson's Greatest Hits And Some That Will Be	Columbia KC 2 37542	CBS	▲	8.98	CLP 21	167	167	16	AEROSMITH	Rock In A Hard Place	Columbia FC 38061	CBS	●	8.98	
★	141	4	THE WAITRESSES	I Could Rule The World If I Could Only Get The Parts	Polydor PX-1-507 (Polygram)	POL	●	5.98		★	NEW ENTRY	175	ALPHONSE MOUZON	Distant Love	Highrise HR100AE	IND	●	8.98	BLP 28

## TOP LPs & TAPE

A-Z (LISTED BY ARTISTS)

Abba	87
ABC	27
Aerosmith	167
Air Supply	130
Alabama	76, 145
America	71
Adam Ant	32
Asia	77
Patti Austin	50
Bar-Kays	51
Toni Basil	22
Beattles	54
Pat Benatar	6
Laura Branigan	34
Peabo Bryson	66
Kate Bush	195
Kim Carnes	101
Charlene	183
Sonny Charles	179
Chic	199
Chicago	74
Chilliwack	127
Clash	112
George Clinton	164
Phil Collins	12
Commodores	41
Con Funk Shun	166
Bill Cosby	79
John Cougar	25, 151
Crosby, Stills & Nash	17
Culture Club	141
Tyrone Davis	176
Def Leppard	160
Depeche Mode	197
Devo	75
Neil Diamond	19, 83, 150
Al Dimeola	173
Dire Straits	91
Duran Duran	80, 180
Eagles	52
Larry Elgart	137
English Beat	53
Donald Fagen	38
Fixx	117
Fleetwood Mac	78
A Flock Of Seagulls	56
Dan Fogelberg	15
Jane Fonda	47
Foreigner	30
Aretha Franklin	126
Glenn Frey	89
Frida	115
Peter Gabriel	49
Gap Band	10
Jerry Garcia	170
Marvin Gaye	7
Crystal Gayle	123
Go-Go's	188
Golden Earring	118
Grand Master Flash	90
Sammy Hagar	82, 192
Daryl Hall & John Oates	4
Emmylou Harris	102
George Harrison	194
Don Henley	24
Janet Jackson	65
Joe Jackson	14
Michael Jackson	9
Jam	189
Al Jarreau	154
Jefferson Starship	153
Joan Jett	165, 193
Billy Joel	13
J. Gells Band	31, 162
Grace Jones	86
Journey	92
Judas Priest	44
Chaka Khan	62
Evelyn King	107
Kiss	48
Earl Klugh & Bob James	55
Kool And The Gang	29, 185
Leo Zepplin	3
John Lennon	8
Little River Band	33
Little Steven And The Disciples Of Soul	124
Kenny Loggins	42
Loverboy	64, 155
Melissa Manchester	153
Barry Manilow	39
Michael McDonald	120
Men At Work	1
Steve Miller Band	111
Missing Persons	21, 127
Joni Mitchell	45
Eddie Money	121
Melba Moore	156
Motels	131
Alphonse Mouzon	168
Moving Pictures	157
Anne Murray	116
Musical Youth	119
Willie Nelson	105, 135
Juice Newton	84
Olivia Newton-John	35
Stevie Nicks	138
Maxine Nightingale	190
Night Ranger	181
Oak Ridge Boys	73
Yoko Ono	147
Jeffrey Osborne	61
Ozzy Osbourne	16, 113, 134, 198
Outlaws	142
Ray Parker, Jr.	68
Alan Parsons Project	58
Dolly Parton	108
Tom Petty & The Heartbreakers	11
Pink Floyd	128, 144
Robert Plant	132
Pointer Sisters	148
Police	186
Elvis Presley	143
Prince	23
Psychedelic Furs	85
Eddie Rabbit	46
Lionel Richie	3
Lee Ritenour	129
Kenny Rogers	140, 149
Linda Ronstadt	67
Diana Ross	103
Royal Philharmonic Orchestra	95, 103
Rush	43
Saga	37
Santana	110
Scorpions	158
Richard Simmons	161
Sky	81
S.O.S. Band	177
Soundtracks:	
Annie	132
An Officer And A Gentleman	57
Cats	59
E.T.	114
Fast Times At Ridgemont High	200
Spinners	174
Rick Springfield	159
Bruce Springsteen	60
Spyro Gyra	94
Squeeze	122
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Steel Breeze	100
Rod Stewart	93
Stray Cats	2
Donna Summer	125
Andy Summers And Robert Fripp	152
Supertramp	5, 172
Survivor	99
Sylvia	104
Tavarez	171
Taxxi	184
George Thorogood	175
Time	106
Toto	36
Pat Travers	169
Utopia	163
Vandenburg	196
Luther Vandross	20
Van Halen	139
Vanity 6	72
Various Artists	63, 96, 126
Waitresses	136
Dionne Warwick	108
Grover Washington, Jr.	69
Waylon And Willie	88
Who	70
Hank Williams, Jr.	109
Steve Winwood	146
Yaz	191
.38 Special	133

Every care for the accuracy of suggested list prices has been taken. Billboard does not assume responsibility for errors or omissions. RECORDING INDUSTRY ASSOCIATION OF AMERICA seal for sales of 500,000 units. RECORDING INDUSTRY ASSOCIATION OF AMERICA seal for sales of 1,000,000 units.

## Don Law Dies At Age 80; Key Nashville Executive

NASHVILLE—The Nashville music industry lost a figure crucial to its development when former Columbia Records country division chief Don Law, 80, died Dec. 20 in La Marque, Tex. after an extended illness.

From 1953 until his retirement in 1965, Law held full reign over Columbia's country music recording, after coming to the company from Brunswick Records and the American Record Corp. in the 1930s.

Law produced some of the first recordings in Owen Bradley's Quonset Hut, Nashville's first studio, and in 1961 convinced Columbia to buy the studio. It became Columbia Studio B, and Law then set up the label's country division offices.

He played a key role in developing such acts as Johnny Cash, Flatt & Scruggs, Marty Robbins, Lefty Frizzell and Ray Price. Some of the hits he produced were Robbins' "El

Paso," Jimmy Dean's "Big Bad John," Stonewall Jackson's "Waterloo" and Carl & Pearl Butler's "Don't Let Me Cross Over."

Law was born in London in 1902 and moved to the United States in the 1920s. After farming in Alabama, he became a bookkeeper for Brunswick Records in Dallas, a label bought by the American Record Corp. in 1931.

Law and Art Satherley, another Englishman at ARC, formed Columbia Records' country division, with Satherley overseeing all country recordings west of El Paso, Tex., and Law, in New York, supervising everything eastward. After Satherley retired in 1953, Law assumed full management of country recording and promotion.

He is survived by his wife Hazel, three children and his sister, Mary Hintz. **CARTER MOODY**

## Arthur Rubinstein Leaves Impressive Album Legacy

• Continued from page 6

ano Concerto." In the same year, he had another "pop" hit with Rachmaninoff's Piano Concerto No. 2.

A more recent success was "The Chopin I Love," which ranked just behind Leonard Bernstein's "Mass" and Walter Carlos' "Switched-On Bach" as Billboard's top classical album of 1972.

RCA's last release of a Rubinstein performance came in January, 1981 with three works from his 1961 Carnegie Hall concert series and one recorded at the RCA Italiana studios in Rome in 1970.

Before his exclusive deal with RCA, Rubinstein made recordings in the '30s with the Gramophone Co.

Ltd. of Great Britain, with releases in the U.S. under the RCA tag.

Born in Lodz, Poland on Jan. 28, 1887, Rubinstein began an 85-year concert career at age 11 in Berlin. He made his U.S. debut in 1906, and moved with his family to America during World War II, becoming an American citizen in 1946. He settled in Beverly Hills, Calif. and in Hollywood made a number of soundtrack recordings in film bios of such composers as Schumann, Liszt, Brahms, among others. His concert career came to an end in the '70s due to age and loss of sight.

Rubinstein is survived by his wife, Aniela, and four children, including the actor John Rubinstein.

**IRV LICHTMAN**

This week's Winter Consumer Electronics Show will point to video's central role through no fewer than three important trade group huddles at various Las Vegas sites. First comes the VSDA advisory session, slated for Wednesday (5) at the Hilton, as announced earlier (Billboard, Dec. 18). Next up is the National Assn. of Video Distributors, who'll convene later that same afternoon at the MGM Grand. Finally, there's Friday's (7) evening forum for members of the American Video Assn. at the Tropicana.

Most provocative of the three could be the NAVD's, since its wholesaler focus will likely highlight the industry's division over the ongoing audio/video taping furor. As AVA's internal newsletter notes, the Mathias-DeConcini amendment, now in limbo until the Supreme Court finally resolves the precedential "Betamax" case, poses a major dilemma for distributors: open support of the amendment's curtailment of the first sale doctrine would incur the wrath of video specialty dealers, yet its passage is also seen as likely to boost video software sales, thus opening up substantial new distribution channels beyond the existing dealer universe.

Meanwhile, the VSDA session will involve both retailer and distributor personnel. Those now scheduled to participate include: **Frank Barnako, The Video Place**, Washington; **Weston Nishimura, Video One Video**, Seattle; **Cheryl Benton**, formerly with Video Station and now at **Avco Embassy**; **Noel Gimbel, Sound Video Unlimited**, Chicago; **Gene Kahn, Columbia Video Systems**, Chicago; **John Marmaduke, Western Merchandisers**, Amarillo, Tex.; **Arthur Morowitz, Video Shack**, New York; **Bob Skidmore, Video Corner**, St. Petersburg, Fla.; plus new members **Linda Rosser, Entertainment Services Of America**, Phoenix; **George Atkinson, Video Station**, Santa Monica, Calif.; **Steve Goodman, Video Warehouse**, Atlanta; **Jack Messer, Video Vault**, Cincinnati; **John Pough, Video Cassettes Unlimited**, Santa Ana, Calif.; **Richard Railey, Video Spectrum**, New Orleans, and **Robert Singer, Video Entertainment Centers**, Denver.

Incidentally, new NARM/VSDA chieftain **Dan Davis** has offered added clarification of his new role at the sister groups, following slightly conflicting internal handouts describing his new gig and the continued involvement of executive vice president **Joe Cohen**. Turns out Davis' newly created vice presidential post is actually a short-term station for NARM, and while Cohen will continue handling special marketing projects for the Cherry Hill, N.J. associations, he's expected to formally vacate his post. Davis will then step into that top slot, matching his new post at VSDA, sometime during the coming quarter.

**PBS will air a new tv documentary next Thursday (13)**

## Inside Track

focusing on the music business. Titled "The Selling Of Terri Gibbs," the program is part of PBS' "Enterprise" series and will follow the MCA country artist from the recording of a single through its marketing and promotion. The series, hosted by veteran newsman **Eric Sevareid**, won an Emmy in its first season. Among industry executives featured in the hour show is Billboard's country music editor and Nashville bureau chief, **Kip Kirby**.

**Former Sam Goody Inc. executive Samuel Stolon** was scheduled to begin serving a one-year sentence for criminal copyright infringement this week at the Federal penitentiary in Allenwood, Pa. But **Judge Thomas C. Platt** of District Court in Brooklyn stayed Stolon's surrender last week until a hearing on Jan. 7, when Platt will decide on defense motions to arrest judgment or have another judge consider reducing the sentence.

**Edited by SAM SUTHERLAND**

## Back Track

*30 years ago this week:* Only 2.8% of the 2,868 sides released in 1952 made **Billboard's** top 20 singles chart. . . . As 1952 ended, the U.S. had 290 tv stations. . . . ASCAP's '52 take was over \$15 million up from \$14.6 million year before. . . . **Rabon Delmore** of the **Delmore Bros.** died in Athens, Ala. . . . Pittsburgh juke ops clamored to raise from nickel to dime play.

*20 years ago this week:* **Ahmet Ertegun** claimed **Atlantic** topped \$7 million gross, its best to date. . . . Pleading guilty to two counts of accepting commercial bribery, **DJ Alan Freed** was fined \$300 and got a suspended six-month sentence. . . . **Field activities chief Joe Lyons** upped to marketing boss at **Columbia Records** with **Mort Hoffman** succeeding him. . . . **Philadelphia veteran indie wholesaler Nelson Verbit** died.

*10 years ago this week:* **New York attorney Fred Gershon** told a Practising Law Institute at LaCosta the legal profession's "tremendous challenge" was guiding superstars' careers. . . . **RCA Records** parted company with **Taylor Electric**, Milwaukee, and **sales manager Pete Stocke** went shopping for indie labels. . . . Eight labels sued **David Heilman's E-C Tape Service**, Milwaukee, alleging tape piracy in Federal Court there. . . . **Robert Stigwood** appointed **Johnny Beinstock** head of his new **RSO** label. . . . **MCA** named **Sid Sheinberg**, vice president of **Universal TV**, its executive vice president. . . . **Porter Wagoner** Xmas gifted **Dolly Parton** with matched diamond earrings and a custom Cadillac.

## Retailers Report Modest Gains In Christmas Sales

• Continued from page 1

World/TSS stores in the Northeast, measures a "far more compressed Christmas selling season" than in past years. He estimates a 3% increase in sales this December, about 12% for the chain overall in 1982. Imber says his leased departments in the Times Square Stores did less well than free-standing units, attributing this to less economically well-off consumers who patronize discount chains. He services 12 leased departments.

Cassettes hit a 50/50 ratio compared to LPs this season at the 47-store Listening Booth operation based in Pennsauken, N.J., reports **Manny Drucker**. He notes a 10% sales increase in December, and says

## TDK Sets New Distrib Network

• Continued from page 3

tributors are treated as new accounts. **Stephen Chernin** has been hired to handle administration, marketing and organization of the program.

"This will not affect our dealers at all," **Chatburn** stresses. "What it will do is allow strong distributors to take control of certain geographical areas. We're not out to cut dealers."

"We're looking for better control over and communication with our national key accounts, maturing and reorganizing our distribution, and getting more regular contact with people in individual markets. It

the firm benefitted from a longer pre-Christmas stretch of five business days instead of last year's four before and two after.

Strawberries, with 29 stores in New England, did "well above last year, with about a 5% to 10% growth in unit sales." As for video games, he says, "We could have sold more of 'Pitfall' if we had had it, and we moved all of Atari's new 5200 player we had on hand."

In New York City, **Ben Karol** of the three-unit King Karol stores reports a 5% increase over last year and adds, "We're very grateful for that." Karol says his cassette sales were 50% over last year, led by heavily promoted **Moss Music Group** classicals, which he sells at \$4.69. He

says this was his most successful promotion of the year.

**Karol** adds that further sales were hurt by a slack tourist season, and while Canadians were in the city for their annual Thanksgiving trek, they put off buying in view of the heavily discounted Canadian dollar.

**Joe Martin**, general manager of the 24-store **Turtles** chain based in Atlanta, reports the leading sales increase for Christmas, 35% over last year, which he breaks down as 20% for games, 15% for recordings. "Our Christmas weekend business was the best in the five-year history of the chain. The South appears to be less hard hit by the recession than other areas of the country," **Martin** says.

Like others, **Bob Higgins** of Albany, N.Y.-based **Record Town** (40 units) couldn't give precise figures at presstime, but claims an upward spiral over last year on a per-store basis, with cassettes and video games leading factors.

"Christmas broke first for us in the Northeast around Cleveland," says **Steve Marmaduke** of the near 100-unit **Western Merchandising**, Amarillo, "which will surprise people, but it's true." Overall, volume held even with 1981. Doubtful of figures he's hearing on cassettes, **Marmaduke** says LPs are favored two-to-one.

Business also held even with 1981 holiday sales at the 16-unit **DJ's**, Seattle, according to co-owner **Don Jenne**, who credits the status quo to

boutique items. Top artists with cassettes pulled even with LPs for the first time, he notes.

Strong promotions on video games and blank videotape helped maintain overall volume for the 26-store **Music Plus** setup in Los Angeles, with the final Thursday and Friday both "killer days," assesses **Lou Fogelman**, who adds, "It helped us gain back for slower days earlier." The operation showed a 10% gain over last year. "Our average customer count is down 10%, but our average ring-up is up \$1.50, helping us to make up for three-fourths of the loss in average customers," **Fogelman** says.

Across the chain, **Stark's Camelot/Grapevine** units—139 stores strong—registered a 20% increase for the fourth quarter, the lion's share in video games and accessories, notes **Jim Bonk**, executive vice president. "LPs and tapes were up 2% to 4% through December with cassette really showing surges," **Bonk** says. He also notes that prerecorded cassettes were two-to-one and three-to-one against LP sales on several acts at the chain's \$8.69 shelf.

At the 15-store **Flipside** and **Recordland USA** chain, based in Lubbock, Tex., head buyer **Carl Keel** says the volume was done with chart product and heavy tape sales. The chain held even with a year ago for the two weeks immediately preceding Christmas, even though three units were closed during the fall.

However, the first two weeks of December, were disappointing, he reports.

Although he lost 50 **Woolco** accounts, **New York-based racker Ervin Litkei** cites store-to-store improvement in sales for the 300 to 500 customers he services. Cassettes moved up 15% compared to last year, and he did particularly well with children's recordings, especially cassettes. **Litkei** moves into January with an extensive promotion on midlines and major label goods.

Colorado's worst blizzard in 100 years closed down **Denver Dec. 24-27**, affecting **Budget Records & Tapes' 75** units. But the chain pulled even with 1981 business, estimates president **Evan Lasky**. Good Northwest sales in 25 Washington and three Oregon stores helped, he says, plus video games in half the chain's outlets. And eastern Colorado was spared the storm.

## LPs Due From Cross, Journey

• Continued from page 4

and **Smokey Robinson**, whose "Touch The Sky" (**Tamla**) is slated for Jan. 7.

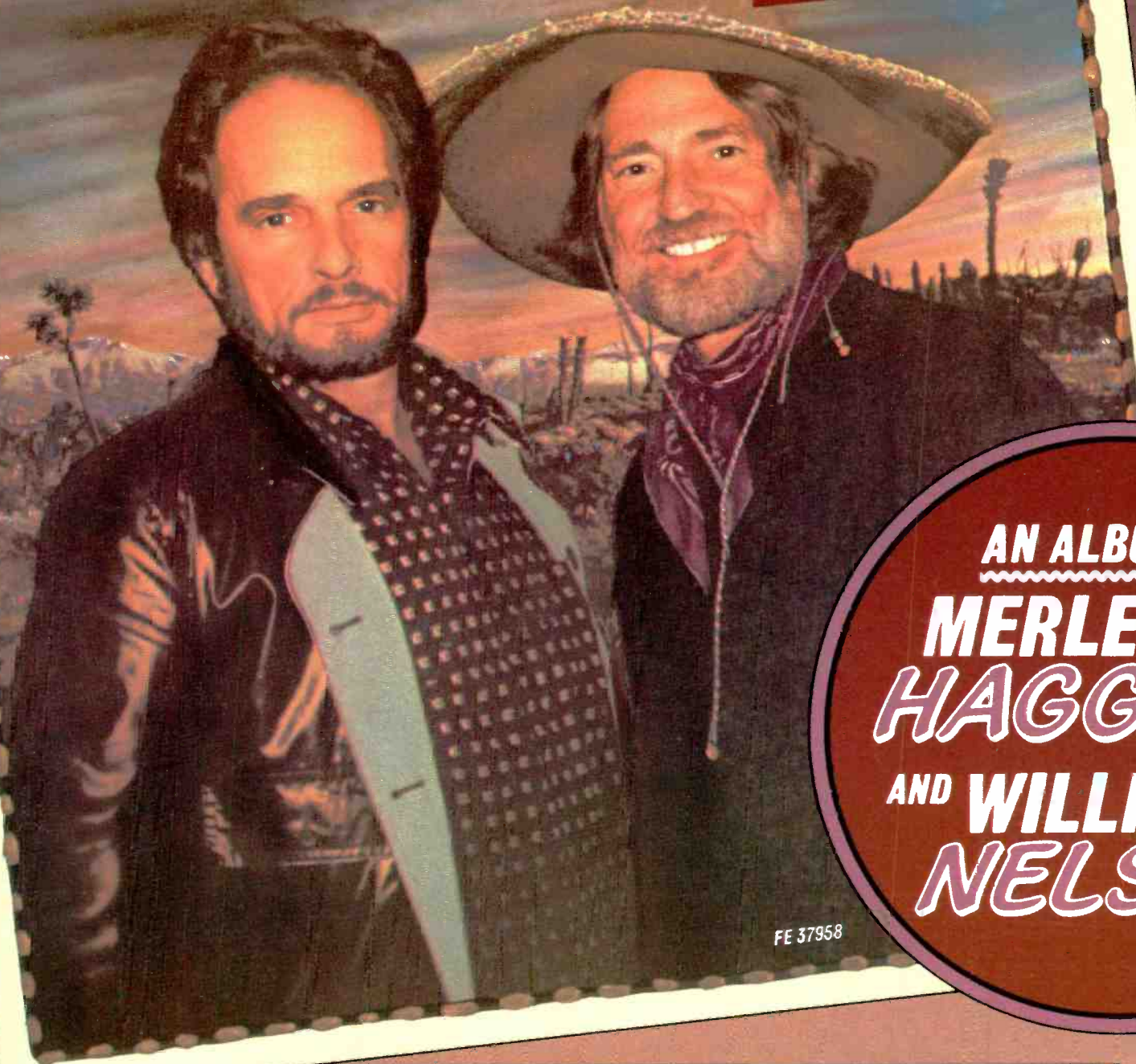
Also set for January: **Frank Zappa's "Man From Utopia"** (**Barking Pumpkin**), followup to the high-charting "Ship Arriving Too Late To Save A Drowning Witch."



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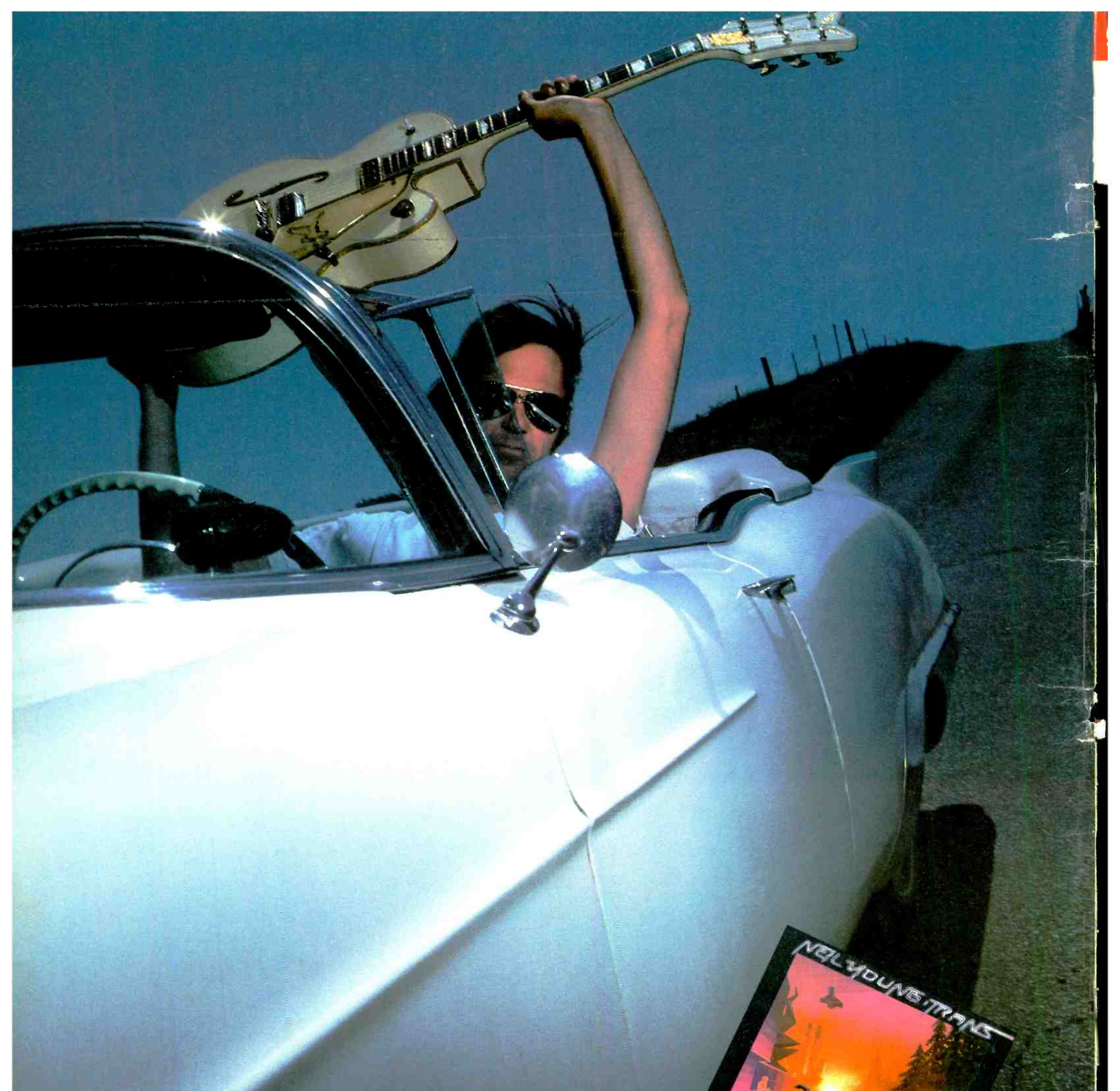
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  - 1/16 Denver, CO
  - 1/18 Tempe, AZ
  - 1/19 Santa Barbara, CA
  - 1/20 San Diego, CA
  - 1/22-23 Los Angeles, CA
  - 1/25 San Francisco, CA
  - 1/30 St. Louis, MO
  - 1/31 Chicago, IL
  - 2/1 Champaign, IL
  - 2/3 Athens, GA
  - 2/4 Tampa, FL
  - 2/5-6 Miami, FL
  - 2/8 Chapel Hill, NC
  - 2/10 Hartford, CT
  - 2/11 Philadelphia, PA
  - 2/13 Worcester, MA
  - 2/15 Providence, RI
  - 2/18 Toronto, Ont.
  - 2/21 Cleveland, OH
  - 2/22 Baltimore, MD
  - 2/23 W. Hempstead, NY
  - 2/24 New York, NY
- Additional dates to be announced.

