

SM 14011

BB049 GREENLYN MONTY GREENLY

MAR 84  
03 10  
UCY

3740 ELM

LONG BEACH CA 90807

**NEWSPAPER**

# Billboard

88th  
YEAR

A Billboard Publication

The International Newsweekly Of Music & Home Entertainment

April 16, 1983 • \$3 (U.S.)

## RIAA FIGURES RELEASED

# '82 Shipments Slide Again

By IS HOROWITZ

NEW YORK—Manufacturer net shipments of recordings continued to slide in 1982, dropping for the fourth consecutive year in both units and dollars at suggested retail list price, the Recording Industry Assn. of America (RIAA) reported last week.

At 575.6 million units, net shipments of records and tapes declined about 3% from 1981's total of 594 million units, net after returns. In dollars, at suggested list, the dip was about 1%, to \$3.59 billion in 1982 against the prior year's tally of \$3.63 billion.

The report, prepared by the RIAA

market research committee, shows a marginal dip in wholesale volume at \$1.971 billion for 1982, compared to \$1.988 billion the year before. It also states that the decline in units, list price and wholesale dollar totals was steeper in serving the retail sector than direct marketing. The latter

(Continued on page 104)

## WCI: Tape \$\$ Not Maximized

By SAM SUTHERLAND

LOS ANGELES — Prerecorded music's swing from LP to cassette may be undercut by a lag in merchandising visibility for tapes. That prospect emerges in new consumer research from Warner Communications' ongoing music market survey, scheduled to be excerpted Monday (11) morning during the opening session of the NARM convention in Miami Beach.

This year's precis of the WCI effort, now in its sixth year of data collection and analysis, proves comparatively brief alongside the digests released at the previous five NARM gatherings. But the key findings to be unveiled at the

(Continued on page 94)

## Credit Bombshell Provokes Fears For Pickwick Distrib Role

By JOHN SIPPEL

LOS ANGELES—Pickwick's establishment of a new and stringent credit policy that flouts industry tradition has heightened speculation on the company's future role in independent distribution.

Pickwick last week told customers in the continental U.S. that it's slashing its credit period from 60 to 30 days, and that it will not ship any account delinquent 30 days from the date of an invoice.

At presstime, there was a further element in the unfolding drama: the possibility that Pickwick was to inform its indie label customers that it would no longer handle new orders. Such a communication, according to sources, was expected either Fri-

day (8) or Monday (11). Pickwick executives could not be reached for comment.

Earlier, Jim Moran, president of the indie distribution unit, said the stringent credit revamping could be laid in large part at the doorstep of Arista Records, which is moving from Pickwick and other indie set-ups to branch distribution under terms of an interest in the firm acquired by RCA (Billboard, April 9).

With the RCA/Arista ties in mind, Moran said, "We do not wish to increase our corporate liability. For the foreseeable future, this policy will continue. Certainly, this will

(Continued on page 98)

At press time the RIAA sharply revised its account of the drop in manufacturer shipments. Citing the use of new methodology used to assemble the 1982 figures, the RIAA asserted that had the new methodology been available in 1981, industry totals for 1982 would have shown a decline of 9% in both units and dollars at suggested list, and 8% in wholesale dollars.

## - Inside Billboard -

- **WINTER ARBITRONS** for more than a dozen major markets are detailed on pages 16 and 17. They include New York, Chicago, Los Angeles, Detroit, Philadelphia, San Francisco, Boston, Seattle, Pittsburgh, Washington, D.C. and San Diego.
- **THE NARM CONVENTION** in Miami this week packs a full slate of industry issues, among them the fate of independent distribution. Billboard's pre-show issue includes a kick-off report on page 3, full convention agenda on page 66 and an expanded Retailing Section beginning on page 60. Related reports on the way in which record retailers and distributors are moving into the home computer field appear on page 3.
- **BILLBOARD'S VIDEO GAMES** Conference in San Francisco April 18-20 will feature participation by more than 40 key executives of the game and home computer industries, and will be keynoted by a special address from ACTIVISION's Jim Levy. Page 3.
- **THE NAB CONFERENCE** in Las Vegas this week is expected to draw 30,000 to its exhibits and program of seminars, clinics and forums. A pre-event report appears on page 3, while a roundup of local station activity planned during the event is on page 12. A guide to hospitality suites is on page 30.
- **VETERAN AIR PERSONALITY** Jon Rivers is the new PD and afternoon drive host of KLIF Dallas. He's best known as host of the weekly syndicated "Powerline," and also serves as producer of Lee Arnold's "On A Country Road" for Mutual. Radio, page 12.

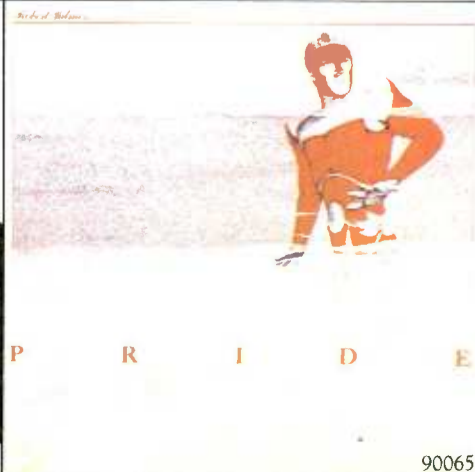


Bulleting its way to the top of the Black Singles Chart is "Listen To Your Heart" (LP FW 38533, 12" 4W9 03813, 7" 4-03535), the title of the new single and LP by Diane Richards, America's newest chart throb. It's a sparkling, high quality pop/urban contemporary track beginning to cross over now. Available on Zoo York Recordz (CBS). (Advertisement)



MARTHA AND THE MUFFINS (M+M). DANSEPARC the follow-up to M+M's U.K. top 10 smash hit "Echo Beach." DANSEPARC the RCA debut LP AFL1-4664. DANSEPARC the new single PB-13476. DANSEPARC the new 12" maxi-single PD-13476. DANSEPARC backed up with a U.S. tour starting this month. Multi-formatted DANSEPARC ready to move out now. Cassette AFK1-4664. (Advertisement)

ROBERT PALMER



PRIDE

Contains the single, PRIDE  
12" #0-99944

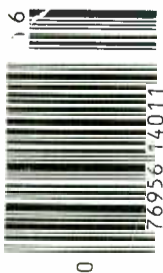


ISLAND RECORDS  
ON CASSETTE

Distributed By Atco Records  
Division of Atlantic  
Recording Corporation

© 1983 Atlantic Recording Corp.  
A Warner Communications Co

90065



# THE MAIN EVENT:

DAVID

# BOWIE

DAVID BOWIE LET'S DANCE  
FEATURES THE FIRST HIT, "LET'S DANCE." B 8158

PRODUCED BY DAVID BOWIE & NILE RODGERS. AVAILABLE ON EMI AMERICA RECORDS AND HIGH-QUALITY XDR CASSETTES.

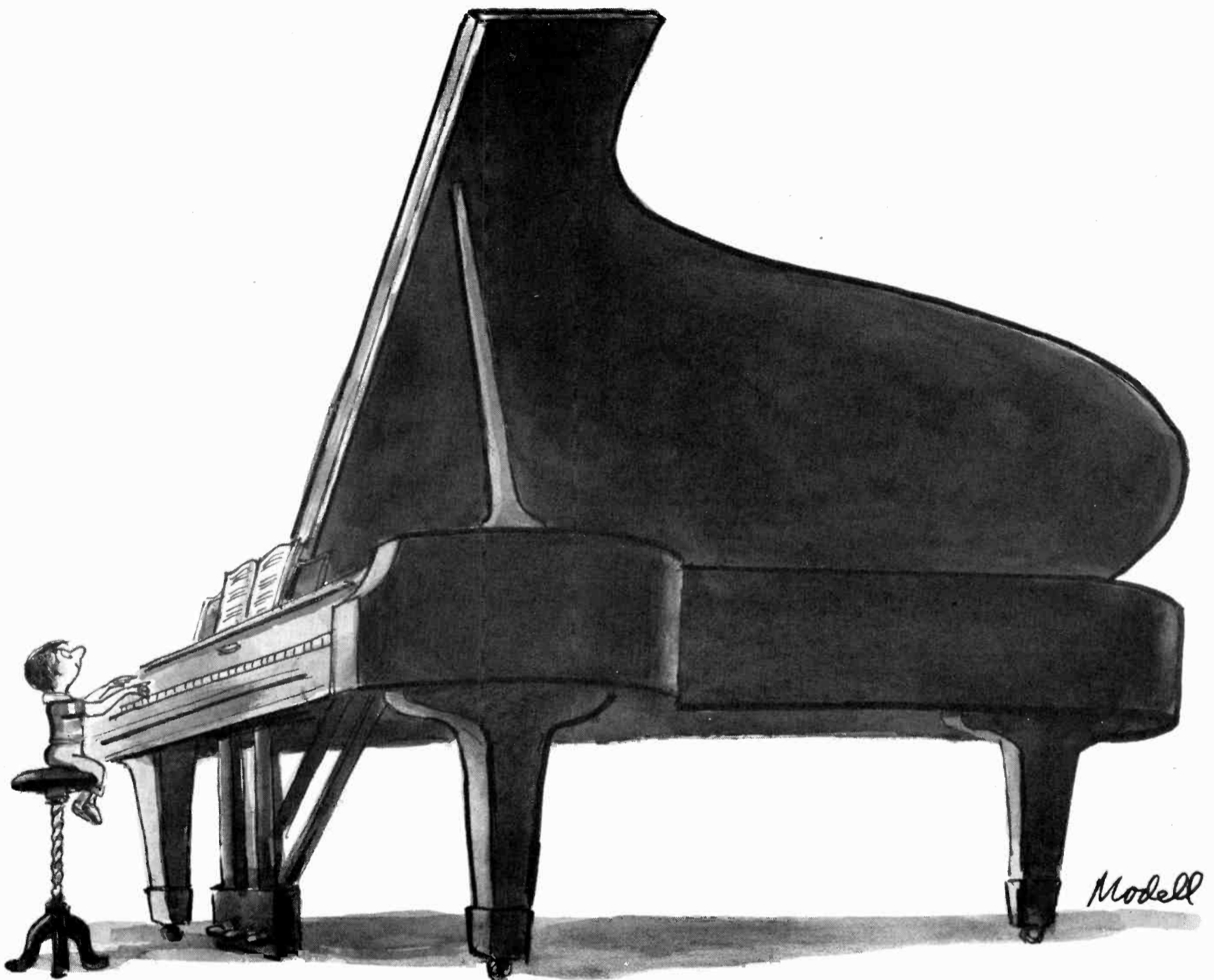
© 1983 DAVID BOWIE UNDER LICENSE TO EMI AMERICA RECORDS, a division of Capitol Records, Inc. All Rights Reserved

EMI  
AMERICA

50-17093







## Remember when you didn't need BMI?

It was all pretty simple back then. Music hadn't yet become your business. But when you began to compose and publish your work, things began to change. And that's why today, you do need BMI.

BMI is a non-profit making organization that exists to help you by protecting your public performance interests.

No matter what type of music you write, you're welcome at BMI. Our advanced computerized sampling and comprehensive logging systems ensure accuracy. And our tradition of personal service means that you'll always get the attention you need.

We're proud of the fact that most of the music on last year's charts was created by BMI affiliates. But we're not surprised. Because that's what we're here for—to make it easier for the most talented collection of writers and composers to create the most popular music. Today and tomorrow.



Wherever there's music, there's BMI.



S 1226

**STEVE MILLER**

**— B A N D —**

**LIVE!**



**ABRACADABRA · THE JOKER  
LIVING IN THE USA · ROCK 'N ME  
FLY LIKE AN EAGLE · JET AIR LINER  
TAKE THE MONEY AND RUN...**

**MILLER'S MAGIC COMES ALIVE!**

**THE GREATEST HITS OF  
STEVE MILLER IN CONCERT!**



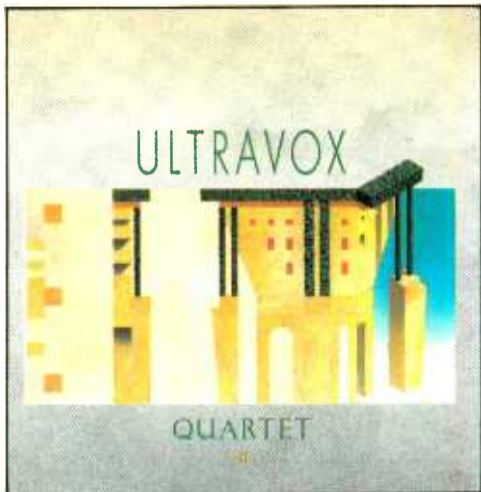
**ON RECORDS AND HIGH QUALITY XDR CASSETTES**



© 1983 SAILOR RECORDS

## ULTRAVOX

A World Class Act with over 3.5 million records sold worldwide  
• On Tour Now performing to sold out audiences • The Single "Reap The Wild Wind" on MTV  
BB LP: ☆ BB HOT 100: ☆



## DIVINYLS

Platinum LP in Australia  
• Christina Amphlett Female Vocalist of the Year in Australia  
• Now on Tour across the U.S. with Psychedelic Furs • "Boys In Town" on MTV • "DESPERATE," Their high powered debut LP



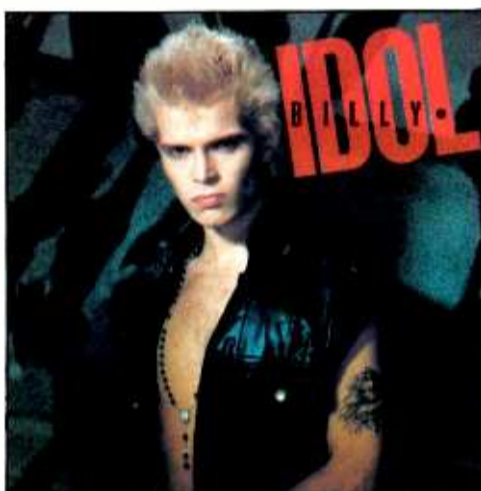
## THE MICHAEL SCHENKER GROUP

Top 10 LP in U.K. • Legendary Ex-Scorpion & UFO German Guitarist • "ASSAULT ATTACK" The Explosive New LP  
• BB LP: ☆



## BILLY IDOL

Exploding at AOR Radio  
• R&R: ☆ • "WHITE WEDDING" Re-added at MTV in medium rotation • BILLY IDOL, His debut LP Featuring "WHITE WEDDING" • "WHITE WEDDING" Also available on 12" • The Chrysalis commitment...9 months since release and still going strong



## TOTAL COELO

Top 5 in Australia, France, Italy, Sweden, Greece; Top 10 in U.K.  
• Their Debut 12" Dance Hit from their forthcoming LP • Now on MTV • Heavy sales response in New York • BB Dance Chart: ☆ BB HOT 100: ☆



THEY'RE  
NEW...  
THEY'RE  
HOT...  
AND  
THEY'RE ON  
CHRYSLIS.



**Chrysalis**  
Records & Cassettes



# News/International

## British Figures For 1982 Show Little Cause For Trade Optimism

By PETER JONES

LONDON—Single sales up, but only just; prerecorded cassettes up by nearly 10%; albums down by precisely the same margin; and a "significant upturn" in sales of blank tapes. These are the main trends revealed in British Phonographic Industry statistics showing the state of the U.K. record industry in 1982 as compared with the year before.

Total value of trade deliveries was \$408.75 million, an increase of 4% over the 1981 total of \$393 million. But over this period the Retail Price Index, the cost of living indicator, rose by 8.6%. So, says BPI, there has been a "further drop in the real value of trade deliveries."

Looking for bright spots in the overall picture is a daunting task. But singles, says John Deacon, director general of BPI, more than recovered the ground lost in 1981, going up 1.7% in volume to 78.6 million units. He adds: "The industry has clearly attempted to protect its margins in this area, with an increase in the average trade price of 11.7%, though the continuing importance of premium priced 12-inch singles must also have contributed to this."

But the total market for long-playing product, LPs and cassettes, declined by 3.7% in 1982. A 9.6% decline in LP unit sales to 57.8 million was only partially offset by an increase of 9.6% in prerecorded cassette volume to 31.5 million. Says Deacon: "The average price of LP records held up rather better than that for cassettes, though in both cases the increase was below the RPI."

That blank tape sales were up significantly is indicated by a British Market Research Bureau survey

showing purchases up by 12% over 1981. Sales have increased by 56% since 1978, observes Deacon, adding: "Last year's 12% growth indicates an alarming acceleration in the blank tape market, which had increased by only 3% in 1981 as compared with 1980."

A major problem for the British record industry was that the October-December quarter, with its Christmas sales buildup, just didn't compensate as expected for a generally poor year. Deacon says: "Despite a number of strong singles, many from new acts such as Musical Youth and Culture Club, singles volume in this quarter declined by 2.2% as against the same three months of 1981, though value was up by some 10.8%."

In this quarter, LPs were down 7.8%, with a 3% decline in monetary sales value. "It may be that the 'late Christmas' came too late for the record industry in 1982. 'The John Lennon Collection' was far and away the most successful LP release over Christmas," says Deacon.

But prerecorded cassette sales increased by an "encouraging" 16.6% to a total of 12.9 million units in the last quarter of 1982. Says Deacon:

"This was enough to ensure that the combined sales of LPs and cassettes decreased by less than 1% in unit terms against the same period of 1981. The continuing success of prerecorded cassettes may partially be explained by the fact that their average price was less than 1% higher than a year before."

Full-year figures for trade deliveries in the U.K. in 1982, with previous year figures in brackets, show:

Singles: 78.63 million units, \$93.39 million value (77.33 million, \$82.18 million), up 1.7% in units, up 13.6% in value. LPs: 57.84 million units, \$208.84 million (64 million units, \$217.5 million), down 9.6% in units, down 4.1% in value. Prerecorded cassettes: 31.48 million units, \$106.54 million (28.71 million units, \$93.04 million), up 9.6% in units, up 14.5% in value. Total value for 1982: \$408.75 million, as against \$393 million the previous year, up 4%.

Statistics for the final quarter of 1982, with the 1981 figures for the same period in brackets:

Singles: 21.48 million units, \$27.1 million (21.96 million, \$24.46 million), down 2.2% in units, up 10.8% in value. LPs: 24.45 million units,

(Continued on page 90)



**LIGHT MOMENT**—Leading Japanese jazzman Sadao Watanabe, center, enjoys Nesuhi Ertegun's explanation of the difference between plastic Sushi and recorded music, while Bruce Lundvall, left, observes. Watanabe has newly signed to Warner-Pioneer in Japan, and WEA International, of which Ertegun is president, will distribute his recordings worldwide outside the U.S. In the latter market, product will be handled by Elektra/Musician, of which Lundvall is president.

## New Sing-Along Craze Sweeps Japanese Market

TOKYO—Nearly 40 hardware manufacturers here, including 27 major names, are now producing "karaoke" (sing-along) machines. It's one of the fastest-growing areas of the Japanese entertainment market.

The machines play background tapes for amateur and at-home singing. They were originally made for use in clubs, bars and other commercial establishments. But, in 1978, Clarion and Matsushita Electric took the lead in marketing domestic versions, and since then the equipment has enjoyed a nationwide boom.

By 1981, an estimated 700,000 machines a year were being produced, and the overall market, including tape software, was worth an estimated \$420 million. Last year, sales leaped to around 1.2 million machines.

Retail prices range from \$220-\$830, depending on the sophistication of the equipment, and purchasers usually also buy karaoke "big hit albums," which contain anywhere from 10 to 50 8-track cartridge package, with each cartridge containing six songs. A package of 10 cartridges costs about \$42; a package of 50 costs about \$210.

Most buyers are in the 30-54 age group, with the largest number concentrated in the 40-44 category. But there has been a recent trend of young people buying karaoke equipment for home parties.

Top manufacturer is Clarion, better known for car radio sales, which makes up 70% of its business. According to Clarion executive Yoichi Iwasaki, the company is aiming to increase karaoke hardware sales by 20% this year, though rumors that

(Continued on page 90)

## 'HARDCORE' COUNTRY IN LONDON

# 25,000 See 15th Wembley Fest

By TONY BYWORTH

LONDON—It was very much "down to basics" as Mervyn Conn, reassured by fans' requests and previous successes in the genre, staged his 15th annual International Festival of Country Music at Wembley Arena April 2-4. The event featured artists whose music was deeply in "hardcore" country territory.

Conn's decision appeared well rewarded, as around 25,000 tickets were sold for the three-day event and the whole festival was liberally punctuated with rousing receptions and standing ovations. It was, how-

ever, more of a "slim-line" festival than it had been in previous years, cut back from four to three days. Promoter Conn argued that it was the "best value for money" yet in the series, with ticket prices reduced to a 1977 level and over 30 U.S. acts appearing at a time when the pound sterling has fallen considerably in value against the U.S. dollar.

The "hardcore" emphasis was at its strongest on opening night, April 2, when, for the first time, the greater part of the evening was given over to the Grand Ole Opry and its artists Roy Acuff, Porter Wagoner, Jeannie Pruett, Billy Walker, Roy Drusky

and Skeeter Davis, as well as a bluegrass gala comprising Bill Monroe & the Bluegrass Boys, Jim and Jesse & the Virginia Boys and the Dillards.

That lineup aroused swift and enthusiastic audience response. Monroe, highly rated by British bluegrass devotees, won accolades as the accepted founding figure of his genre. Walker, making his British stage debut, guaranteed himself future business this side of the Atlantic, building his act to a well-deserved encore. Wagoner and Drusky also scored heavily, as did the octogenarian Roy Acuff, who gave an entertaining performance with the Smokey Mountain Boys.

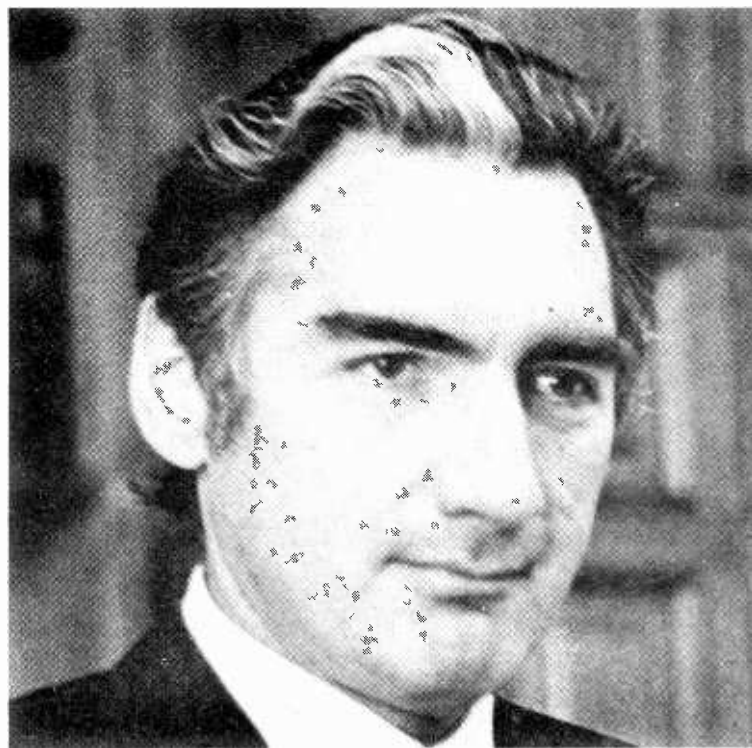
The second evening presented another array of familiar faces and sounds, with Jimmy C. Newman & Cajun Country, stepping in at the last minute for an ailing George Jones, culling the biggest applause of the evening. Tompall & the Glaser Brothers showed they've lost no popularity here.

Headliner Tammy Wynette presented a rather overly familiar set. But Barbara Fairchild, who hasn't been seen in Britain for several years, exuded bounce and energy. Singer/songwriter John D. Loudermilk was joined by BBC network disk jockey Mike Read on a "Language Of Love" duet, while Florida-based Tom Gribbin & the Saltwater Cowboys presented a few

(Continued on page 90)



**TOKYO TALKS**—Billboard Publications recently reconfirmed its long-running association with Japan's Music Labo trade magazine, a joint venture between Billboard and Dempa Publications. Pictured after the meetings are, from left, Music Labo's general manager Haruhiko Fukuhara; editor-in-chief Y. Kudo; Dempa executive vice president Ted Hirayama; sales manager S. Kinoshita; Billboard executive vice president Jerry Hobbs; Music Labo's manager of general affairs K. Shioda; and director Frank Kito.



**EMILIO AZCARRAGA**, President of Televisa, S.A. in Mexico, will address the International Music Industry Conference (IMIC '83) May 3-6, 1983, at the Alvor Praia Hotel in Portugal. His keynote address "Is This The Best Of Years?" will be one of the highlights of this year's Conference. For registration details, please contact Kris Sofley, Billboard Los Angeles (213) 273-7040 or Vera Madan, Billboard London (01) 439-9411.

## U.K. Fans Pick Country Favorites

LONDON—The results of the 1983 International Country Music Awards, presented at the International Festival of Country Music over the Easter weekend here, reflected tastes of the U.S. marketplace in its international category, with Alabama—yet to perform in Britain—winning out as best group.

George Jones and Emmylou Harris were named top in the male and female international singer categories, with George Strait emerging most promising act. In the British section, Tammy Cline and Stu Stevens won in the male and female categories, with Scotland's Colorado named best group.

For the first time, all the British winners will be flown to the U.S. in July to appear at a special gala in Fort Worth, Tex., presented by the newly launched International Country & Western Music Assn. The awards were decided on the votes of readers of the British magazine Country Music People, and sponsored by the Mervyn Conn Organization in association with BBC Radio 2's "Country Club" program.



# Man Parrish's "Hip Hop" hits Europe, "Man Made" invades the U.S.

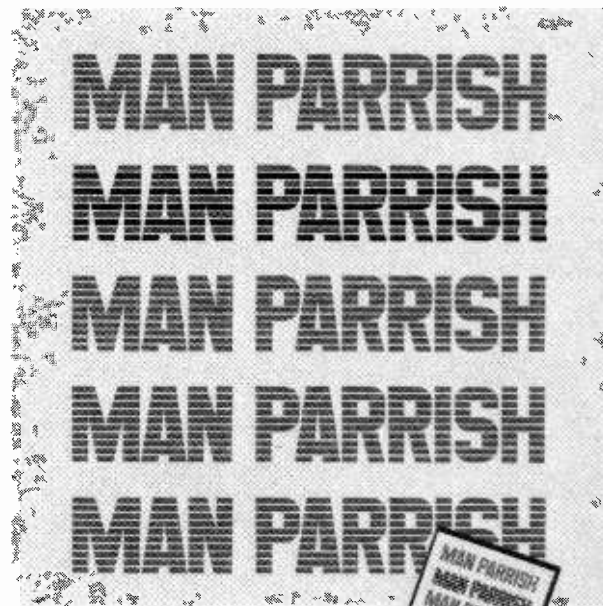
"Hip Hop, Be Bop (Don't Stop)" by Man Parrish is becoming the European techno pop smash on Polydor (UK and Italy), RCA (Spain), RKM/WEA (France), Rams Horn (Netherlands and Germany) and TMC (Scandinavia).

And "Man Made" is invading the airwaves in the U.S. on KTU and BLS in New York, EDR and RBD in Miami, DAS in Philadelphia and JLH and DAY in Los Angeles. Check out "Man Made" and all of the 9 cuts on the MAN PARRISH Importe/12 album (MP-320) and cassette (MP-320C).



See the new "Hip Hop" video on MTV produced by Co-Directions, Inc.

Produced by Raul A. Rodriguez and Man Parrish. Engineered by Mark Berry.



## The Beat Boys rock to "Be Bop Rock."

Sugarscoop is back with one serious rap! The Beat Boys, two funky young brothers off the streets of New York, have taken a get-down track and really funk'd it up! The Beat Boys are here to "...separate the good stuff (Huh!) from the junk!" So check out this Sugarscoop 12" (SS-423) and without a doubt Mr. Slick and Franky D will take your sales "To the T-O-P!"



**Importe/12™**

Importe/12 Records Division, Sugarscoop, Inc., 600 Third Avenue, New York, NY Telephone 212/687-2318, Telex 421231 ("HRF".) Distributed by:



**California**  
Record Distributors  
Los Angeles (213) 737-1682  
American Independent  
San Francisco (415) 864-2555

**Colorado**  
Sound Video Ltd.  
Denver (303) 629-1960

**Connecticut**  
Aquarius Distributors  
East Hartford (203) 278-4061

**Florida**  
MJS Entertainment  
Miami (305) 592-6085

**Georgia**  
Tara Distributing  
Atlanta (404) 875-8271

**Hawaii**  
Music Craft  
Honolulu (808) 841-6219

**Illinois**  
Dance Records Dist. Co., Inc.  
Chicago (312) 595-6320

**Louisiana**  
Stan's Record Service  
Shreveport (318) 222-7182

**Maryland**  
The Zamoiski Company  
Baltimore (301) 644-2900

**Massachusetts**  
Sunshine Distributors  
Boston (617) 668-0326

**Michigan**  
Action Music  
Detroit (313) 676-8832

**New York**  
Action Music  
Buffalo (716) 883-2555  
Sunshine Distributors  
New York (212) 265-3530  
Outside NY (800) 223-6331

**North Carolina**  
Bib Distributing  
Charlotte (704) 527-0440

**Ohio**  
Action Music  
Cincinnati (513) 531-0217  
Cleveland (216) 243-0300

**Pennsylvania**  
Universal Rec. Dist.  
Philadelphia (215) 232-3333

**Tennessee**  
Select-O-Hit Records  
Memphis (901) 523-1190

## Much To Listen To In Vegas

### Transtar Satellite, AM Stereo On The Local Airwaves

By ROLLYE BORNSTEIN

LAS VEGAS—For those in attendance at this week's NAB, local radio provides opportunities to hear various products in action.

KENO, reported to be switching to country, instead has switched to Transtar, the Research Group's satellite format headed by Dwight Case. "I reserved the right to change my mind, and I'm glad I did," says GM Nancy Reynolds. "We only made the move last Friday, and already it's sounding great. Transtar does three things for us. It provides

us better music and better rotation. It's less cluttered, and it gives us truly professional announcers."

KENO's morning show is done locally by station newcomer Andy Carr, who had been with KRAM across town. You can hear the station in action at the Transtar suite. Its FM counterpart, KOMP, is Burkhardt/Abrams "SuperStars."

Those interested in AM stereo have two opportunities to hear the difference. KMJJ is using the Magnavox system, and KORK features Harris.

Says Jack London, PD of KORK, "We switched to a nostalgia/MOR format two weeks ago, and our air people have 2,150 titles available to them, all in stereo." The station has been using the Harris system since the Winter Consumer Electronics Show, when Sansui bought time and aired experimental spots directed to car radio manufacturers at the show.

But London is careful how he promotes the fact. "We tell the listeners that they can't hear it on their home receivers, but we do several weekend remotes and we always have a stereo receiver on hand." Listeners are invited to come on by and hear how it sounds. If you want to hear it, visit the station or the Harris or Sansui booths, where AM stereo receivers will be tuned to the station.

Should you want to check out Bonneville, KORK-FM is a subscriber to the easy listening format. But they're not on the satellite.

Using the same AM stereo philosophy as London is KMJJ PD Bill Kelly. His AC station utilizes the Magnavox system, which will also be on display at the convention. "We tell the listener it's experimental," says Kelly. "That they can't hear it,

not even on their \$800 stereo system. We've got some perceptual research that shows some people think that AM stereo is static in two speakers, so we don't give them the impression that they can hear it." In conjunction with two stereo stores in the city, the station sets up demonstrations where listeners can hear the system and receive literature about it.

If you're curious about Fairwest's syndicated "Continuous Country" format, you can hear that in action on KFM102 (KFMS), and you can watch its digitally controlled transmitter in action at the Hallikainen booth.

KXTZ offers Churchill's easy listening format. CNN, among other things, can be heard on KNUU.

If you're staying in the Union Plaza, drop on by KDWN in the hotel. For those of you at the Marina Hotel, KUDO is located there.

## Kjar Stepping Down From Bonneville Post

SALT LAKE CITY—Joe Kjar, executive vice president of Bonneville International Corp.—a communications conglomerate owned by Deseret Management Corp., a wholly owned subsidiary of the Mormon Church—will retire from that position on April 30.

A replacement for Kjar, who has been called to a mission by the Church of Jesus Christ of Latter Day Saints, is expected to be named shortly. Bonneville president Arch L. Madsen says he is looking both within and outside the company for suitable candidates.

Bonneville, which has offices in 14 cities, is based here. Among its holdings are four AM and seven FM radio stations, two television properties, cable tv franchises, the Torbet Radio rep firm, Radio Data Services, and Bonneville Broadcasting Systems, the easy listening syndication arm located in Tenafly, N.J., which includes the satellite division, Bonneville Entertainment and Bonneville Productions.

### THREE YEARS AFTER SWITCH

## Country Out, Rock Back At KHJ

LOS ANGELES—On Aug. 29, 1980, recently appointed KHJ general manager Neil Rockoff issued a memo to his staff. In it he heralded the coming format change, or "psychonym" as he put it. KHJ would be moving "from Boss to Hoss," in the words of insiders. Rockoff called it COR (country oriented rock). The memo predated not only KHJ's format change (by more than a month) but also KZLA's unexpected switch.

Overnight, the Cap Cities AM-FM combo switched from AC to country, dramatically changing the competitive situation here. KHJ would have more than KLAC to handle, perhaps more than they could handle. They made the switch anyway, but things were never right. They experimented on the air with the sound and the image. It was proven that Angelenos did not "all grow up to be cowboys."

## Vox Jox

### McGinley Lands WHKX Job

Neil McGinley is back in the news and back at work. McGinley, who resigned the WKBW PD post, will get to keep those great Cap Cities benefits after all. He's the new PD of the company's Atlanta outlet, WHKX, a post vacated by Ted Stecker, who moves to Cincinnati to form his own consultancy (Billboard, April 2).

Filling the vacancy created when Randy Lane announced he'd leave his post as PD of Chicago's NBC-FM WKQX last week to manage WABB-AM-FM is Chuck Morgan, PD of Detroit's WOMC. Prior to that position, Morgan had been director of consultation for Todd Wallace's Radio Index.

WROK/WZOK Rockford wasted no time in filling Charlie Quinn's shoes. While Charlie packs to move to KZZP Phoenix, WLS programming assistant Tom Graye will be loading up a truck for his first PD-ship in Rockford.

Jhani Kaye is moving into the off-the-air elite. The KOST Los Angeles PD (who, by the way, had a very nice first book) is replacing himself in afternoon drive with Bryan Simmons, who had been doing 10 p.m. to 2 a.m. Filling that night shift is weekender Ted Ziegenbusch, leaving Jhani with a possible weekend opening.

★ ★ ★

It's back to radio for Charley Lake. The former Charter Broadcasting national PD, who defected to Warner Bros. Records as national promotion director four years ago, is back in action as PD of Rust's WHFM in Rochester. He replaces Kelly McCann, who exits the station. . . . While we're on the subject, congratulations to a former WFHM PD, Jim Snowden, who has been doing mornings at Amatore's Detroit urban contemporary outlet, WDRQ. He's upped to PD while continuing to hold down the morning slot. . . . Also in Detroit, James Long, station manager and director of sales for WJR, adds vice president to that title.

KWJJ Portland, Ore. air personality Berry Bucks walked across town to KYTE (AM Country 97), where he's program director and midday personality. He replaces Laid Back Lennie, who's now Laid

Off Lennie. Robin Mitchell remains as operations director.

★ ★ ★

John Conomikes moves up from his position as general manager of television operations for Hearst Broadcasting to GM of the broadcast group, which includes seven radio and five television stations. He replaces Franklin Snyder, who retires from that position later this year.

WHIO Dayton adds the title of operations manager to their employment roster and the services of one Drew Bentley, who had been PD of KFMW/KWLO Waterloo, Iowa. Judy Kelly will continue in her PD post at the Cox AC outlet.

Chris Witting Jr. is upped from PD to a nifty title, vice president of station operations, at Price's WOWO in Ft. Wayne, while he continues to handle the programming chores.

★ ★ ★

Stephen Dean moves from his post as GM of KGA/KDRK Spokane into the same position at KROM/KWYT Salinas/Monterey. Also at country-formatted KTOM, Bob McKnight comes on board as morning drive personality from Crosstown KESE, where he was PD.

(Continued on page 20)

## Fans Petition FCC To Block Sale Of WHFS

WASHINGTON—Fans of the no-holds-barred new music format of tiny WHFS-FM in Bethesda, Md. have petitioned the FCC for a motion to deny the sale of the station's license to the Outlet Co. of Providence, R.I., which plans to turn the station into an all-news operation.

The Washington Council For Progressive Radio, angered by the proposed sale, filed their petition last Monday (4), charging that WHFS has a "unique format" and that thousands of Washington-area progressive music fans will suffer as a result of the sale and format change of the 3,000-watt station.

Application for the sale was filed March 4, after two months of negotiations. The station is being sold for \$2.1 million.

## Rivers Named At KLIF Dallas

DALLAS—Veteran air personality Jon Rivers has been appointed program director and afternoon drive host for KLIF (Classic Country 1190) here.

Rivers, known throughout the country as host of "Powerline," a syndicated weekly show from the Southern Baptist Radio & Television Commission heard on over 1,600 stations worldwide, also produces Lee Arnold's "On A Country Road" for Mutual.

Prior to this appointment, Rivers served as program director of the ill-fated Christian Broadcast Network's radio satellite service. Most recently, he was on the air at KLVU here.

"I was fortunate in finding someone with so much experience in the Dallas market," comments KLIF/KPLX station manager Dan Halyburton. "Jon has worked in the area more than 13 years, and he's so strong."

## Anne Jones To Leave FCC

WASHINGTON—FCC Commissioner Anne Jones has announced her resignation, effective May 31. That's more than two years before her term expires in June, 1985.

Jones, a Republican, has been a member of the Commission since April, 1979. She has announced no plans for the future. For years, Jones has commuted to Washington from her home in Florida, where her husband is a banker.

Her vacancy could possibly be filled by Commissioner Stephen Sharp, nominated recently to serve a one-year term because the Congress recently voted to limit the FCC from seven to five members.

In two other surprising actions, the FCC has amended the rules on AM, FM and tv call letters to allow stations to call themselves by their

"nicknames," and has opened the door to commercial use of potential money-making SCAs, the subcarrier frequencies.

The call letter modification means that a station with the call letters WLIT, for example, can now be known by the nickname "W-LITE." However, if another station with similar call letters objects, the Commission now says it must settle its grievances in court, rather than at the Commission. The FCC says most such cases are "frivolous and cost money."

In the subcarrier service ruling, the FCC amended the rules to allow FM stations to use their SCAs for commercial purposes, such as background music services to stores or offices. In the past, SCAs were limited to non-commercial uses.



**WHERE THE SUN SHINES**—Joe Sun, right, meets with WPAP-FM execs following a show at the Spinnaker 2 in Panama City Beach, Fla. He's pictured with air personality Ben Harris; music director John Dunaway; and program director Kevin O'Neal.

E X C L U S I V E

# 4 Seasons Oldies

45 RPM  
Available Exclusively  
from Gotham

26 ORIGINAL RECORDINGS

Bye Bye Baby.  
Big Man In Town.

Sherry.  
Walk Like A Man.

Rag Doll.  
Opus 17.

Dawn.  
Tell It To The Rain.

Big Girls Don't Cry.  
Candy Girl.

Let's Hang On.  
Girl Come Running.

Dec. 63 *Oh What A Nite.*  
Who Loves You.

Can't Take My Eyes Off Of You.  
*To Give The Reason I Live.*

Working My Way Back To You.  
Beggin.

My Eyes Adored You.  
Swearin' To God.

Ronnie.  
Save It For Me.

I've Got You Under My Skin.  
Don't Think Twice.

C'mon Marianne.  
Stay.

Gotham is the Nation's Largest Oldies Distributor

ABKCO  
BELL GOLD  
BUDDAH  
CHESS

COLLECTABLES  
DOUBLE SHOT  
DOOTONE  
ERA

FANTASY  
FLASHBACK  
FOUR SEASONS  
GOTHAM

JAMIE-GUYDEN  
LAURIE  
LEGRAND  
LOST NITE

MONUMENT  
MOTOWN  
ORIGINAL SOUND  
RHINO

ROULETTE  
SPECIALTY  
STAX  
VIRGO



41 RITTENHOUSE PLACE, ARDMORE, PA 19003  
215-649-7650

SEND FOR FREE CATALOG 8  
[www.americanradiohistory.com](http://www.americanradiohistory.com)

# *Ringo's Yellow Submarine*

A voyage through Beatles magic!

abc

Photo by Homer Sykes / ABC

# ABC PRESENTS THE STARR DJ OF ALL TIME.

If you want to make radio history in your marketplace, Ringo's Yellow Submarine—A Voyage Through Beatles Magic is the star vehicle for you. For the first time ever, a Beatle will be a DJ—presenting 26 weeks of Beatles music and personal Beatle memories. Nothing in radio history can top this combination for ratings power and advertiser pull—except maybe the last show of the 26 week series. It's a live call-in that lets listeners actually talk to the Starr DJ of all time—Ringo Starr.

Ringo's Yellow Submarine—A Voyage Through Beatles Magic. On their 20th anniversary. 26 weeks and 26 hours of radio history. Starting June, 1983. Only on the ABC FM Radio Network. On a first call basis.

To find out about this major radio event contact Julie Eisenberg, (212)887-5690. **Add Our Starr to Your Stars.**

**ABC FM RADIO NETWORK** 





# Radio

## XTRA SPECIAL 'Rock Of The '80s' Boosts San Diego FMer's Ratings

By THOMAS K. ARNOLD

SAN DIEGO—New music has passed its first big test in San Diego. XTRA-FM (91X), which switched to Rick Carroll's "Rock Of The '80s" format in January, has almost doubled its Arbitron ratings to become the most listened-to rock radio station in the San Diego market.

The station increased its overall share from a 3.5 to a 6.2, surging ahead of traditional rock leaders KGB-FM, which placed second with a 5.4, and KPRI-FM, which came in third with a 4.6. Both KGB and KPRI, down from a 6.6 and a 5.1, respectively, over the previous ratings period, have maintained their AOR formats for close to a decade. 91X, too, kept its AOR format from the time it first went on the air in 1979 until its surreptitious switch less than three months ago in response to what general manager John T. Lynch called "a nationwide trend" toward new music.

"I think any time you change a format as completely as we did it's a gamble, but that's what separates a

strong station from a weak station," Lynch says. "To me, the most evident thing was that we could not beat KGB playing rock music, for they were the eminent rock force in the market simply because of their longevity. So we decided to take a chance and go with what our focus panel research told us: that people were tired of hearing the same hits over and over again on all three rock radio stations, and that they wanted to hear some new music."

Lynch says that he expects other stations in the San Diego market to "jump on the bandwagon" and incorporate at least some new music into their formats, but that prospect doesn't worry him. "Our research has shown us that if you mix new music with rock, you're dead," Lynch asserts. "It's got to be all or nothing, because you're appealing to two very different groups."

"And because we tried new music first, we are the eminent new music station in San Diego—just like KGB is to rock. And with Rick Carroll, who designed the format, as our consultant, we have a distinct advantage over the other radio stations."

"The key is change," Lynch says. "Over the course of a month, 60% of our music is brand new. The radio station changes every day, and that's what the people want. The Stray Cats haven't had a chart hit here in two months, but we're already playing a lot of stuff off their new album which the other stations aren't touching. Then, when they do hit, we'll be ahead of the game."

Program director Larry Bruce, whose KGB fell to second place among local rock stations, says he is not overly disappointed by the ratings. "Yes, I was a bit surprised by their initial splash, but I feel a format that breaks that quickly has a built-in burnout factor," Bruce says. "I feel KGB has been doing the best job of playing rock in this market, and one (Arbitron) book doesn't change that."

"They went up most in teen listeners, while we continued to beat them among men, ages 18 to 34, which is precisely what we wanted to do. I don't see that this one book makes any real difference in the game plan at this radio station."

(Continued on page 93)

## Winter Arbitron Results

Following are 12 plus, average quarter hour, metro survey area figures, Monday-Sunday, 6 a.m.-midnight

station	format	Winter '83	Fall '82
<b>Los Angeles</b>			
KABC	news/talk	6.2	5.6
KBIG	beautiful	5.3	5.1
KHIS	contemporary	4.7	4.4
KROQ-FM	AOR/new music	4.6	3.9
KFWB	news	4.3	4.2
KLOS	AOR	4.0	3.7
KNX-AM	news	3.7	3.7
KRTH	oldies/AC	3.5	2.6
KJOI	beautiful	3.4	3.8
KMET	AOR	3.0	3.7
KOST	AC	2.8	2.4
KHTZ	AC	2.7	2.9
KIQQ	contemporary	2.6	3.1
KMPC	nostalgia	2.6	2.8
KZLA-AM-FM	country	2.6	2.4
KRLA	oldies	2.5	1.5
KLAC	country	2.1	2.4
KPRZ	nostalgia	2.1	2.0
KTNQ	Spanish	2.0	2.2
KLVE	Spanish	1.9	1.4
KMGG	AC	1.9	1.3
KJLH	urban	1.7	1.3
KFI	contemporary	1.6	2.3
KWKW	Spanish	1.6	1.7
KACE	urban	1.6	1.4
KUTE	urban	1.6	1.4
KGFJ	urban	1.5	2.1
KKGO	jazz	1.5	1.3
KNX-FM	soft rock	1.4	2.5
KALI	Spanish	1.3	1.9
XTRA	contemporary	1.2	1.8
KHJ	country	1.2	1.4
KNOB	nostalgia	1.1	1.2
KDAY	urban	1.0	1.0
KFAC-FM	classical	1.0	.8
KIEV	talk	1.0	.7
KBRT	religious	.9	.8
KEZY-FM	AOR	.6	.5
KNAC	AOR	.6	.3
KGIL-AM-FM	nostalgia	.5	.4
KWIZ	AC	.4	.3
XPRS	Spanish/oldies	.4	—
KYMS	religious	.3	.3
<b>Detroit</b>			
WJR	MOR	9.1	9.3
WJOI	beautiful	6.1	6.6
WNIC-FM	AC	6.1	4.8
WRIF	AOR	5.9	5.4
WDRQ	urban	5.7	5.1
WWJ	news/talk	5.5	5.5
WXYZ	news/talk	4.4	5.6
WMJC	AC	4.3	3.9
WHYT	hot hits	4.0	4.9
WJLB	urban	4.0	4.7
WCZY	AC	4.0	2.8
WLLZ	AOR	3.9	4.3
WOMC	AC	3.5	3.5
WABX	AOR	3.5	2.8
WWW	country	3.4	4.0
WCXI-AM	country	2.9	2.3
WCXI-FM	country	1.3	2.2
CKJY	nostalgia	2.4	1.8
WJZZ	jazz	2.2	1.7
CKLW	contemporary	2.0	2.9
WLBS	urban	1.8	1.9
WQRS	classical	1.8	1.4
WHND	oldies	1.7	1.6
WGPR	urban	1.3	1.8
WMUZ	religious	1.0	.8
WCHB	urban	.8	.6
WNIC-AM	AC	.6	.7
WLQV	religious	.6	.3
WIQB	AOR	.6	.3
WQBH	urban	.5	.5
<b>San Diego</b>			
KJQY	beautiful	9.8	9.2
XTRA-FM	AOR/new music	6.2	3.5
KFMB-AM	MOR	5.5	4.7
KGB	AOR	5.4	6.6
KSDO-AM	news/talk	5.4	4.8
KPRI	AOR	4.6	5.1
KFMB-FM	AC	4.6	4.2
KYXY	AC/oldies	4.5	3.7
KBZT	AC	4.0	3.2
KMLO	nostalgia	3.6	5.2
KCBQ-FM	country	3.6	2.2
KCBQ-AM	country	3.5	3.0
XTRA-AM	contemporary	3.5	4.2
KSDO-FM	AC	3.4	2.8
XHRM	urban	3.3	5.7
KOGO	AC	3.0	3.4
KNX	news	2.6	2.5
KSON-FM	country	2.4	3.1
KSON-AM	country	1.9	2.4
KFSD	classical	2.4	3.3
KIFM	contemporary	1.6	3.1
KJFM	beautiful	1.5	1.8
KCNN	news/talk	1.5	1.2
KKOS	AC	.6	.7

## 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 "Affairs Of The Heart," Rick Springfield, RCA	41%	41%	KRTH-FM, WLOL-FM, WCAU-FM, WQXI-FM, WZGC-FM, KBEQ-FM
2 "Time," Culture Club, Virgin/Epic	37%	38%	WZGC-FM, WHYW-FM, WBSB-FM, WHYI-FM, KYXX-FM, WKCI-FM
3 "My Love," Lionel Richie, Motown	33%	59%	WEZB-FM, WBEN-FM, WBCY-FM, KQKQ-FM, WTIC-FM, WRBQ-FM
4 "Faithfully," Journey, Columbia	26%	30%	WCAU-FM, WZGC-FM, WCGC-FM, KAFM-FM, WCAU-FM, WBZZ-FM
5 "Overkill," Men At Work, Columbia	22%	84%	WCAU-FM, WHYW-FM, WTIK-AM, WBCY-FM, WZOK-FM, WAEV-FM
<b>BLACK</b>			
1 "Side By Side," Earth, Wind & Fire, Columbia	36%	46%	KGFJ-AM, WPLZ-FM, WAOK-AM, WLOK-AM, XHRM-FM, WESL-AM
2 "My Love," Lionel Richie, Motown	26%	31%	KDAY-AM, WZEN-FM, WAOK-AM, WAMO-FM, WGCI-FM, WUFO-AM
3 "Candy Girl," New Edition, Streetwise	21%	73%	KGFJ-AM, WLOK-AM, XHRM-FM, KDIA-AM, WVOL-AM, KDAY-AM
4 "Feels So Good," Yarbrough & Peoples, Total Experience	20%	51%	WAOK-AM, XHRM-FM, WDAO-FM, KUKQ-AM, WILD-AM, WEDR-FM
5 "Walkin' The Line," Brass Construction, Capitol	19%	23%	WRKS-FM, WGPR-FM, WBOK-AM, WTLC-FM, KUKQ-AM, WEDR-FM
<b>COUNTRY</b>			
1 "Love Is On A Roll," Don Williams, MCA	51%	51%	KLZ-AM, KPMS-AM, KKYX-AM, WMAQ-AM, WMC-AM, WPLO-AM
2 "Oh Baby Mine (I Get So Lonely)," Statler Brothers, Mercury	34%	35%	WMAQ-AM, KKYX-AM, KSOP-AM, KRAK-AM, KEBC-FM, WKSJ-AM
3 "I.O.U.," Lee Greenwood, MCA	33%	61%	WMAQ-AM, KVEG-AM, KRMD-FM, WPKX-FM, WEZL-FM, KIK-FM
4 "The Love She Found In Me," Gary Morris, Warner Bros.	30%	34%	WMC-AM, KSOP-AM, KGA-AM, KEBC-FM, WXCL-AM, WKSJ-AM
5 "Fly Into Love," Charly McClain, Epic	24%	45%	WSOC-FM, KSOP-AM, KVOO-AM, WTSO-AM, WSLC-AM, WEZL-FM
<b>ADULT CONTEMPORARY</b>			
1 "My Love," Lionel Richie, Motown	36%	54%	KHOW-AM, KPPL-FM, WWSW-AM, WCCO-AM, WFYR-FM, WRVR-FM
2 "Time," Culture Club, Virgin/Epic	23%	23%	KPPL-FM, KIXI-FM, KMGC-FM, WENS-FM, WLTA-FM, WRVR-FM
3 "Stranger In My House," Ronnie Milsap, RCA	20%	61%	KPPL-FM, KMGC-FM, WZZP-FM, KMBZ-AM, WGNS-AM, WRVA-AM
4 "Overkill," Men At Work, Columbia	20%	40%	WYEN-FM, KOY-AM, KUGN-AM, WRIE-AM, WHB-AM, WMAZ-AM
5 "You Can't Run From Love," Eddie Rabbitt, Warner Bros.	17%	70%	WGAR-AM, WENS-FM, WZZP-FM, KEYI-FM, WCLR-FM, KLTE-FM

# Washington Roundup

By **BILL HOLLAND**

WASHINGTON—The FCC last week finally put an end to the freeze dating back to 1954 on new assignments of daytime-only stations located inside the service area of the 25

giant so-called Clear Channel stations.

The Commission affirmed on April 1 its 1982 ruling to resume assignment of AM daytimers on the same frequencies as the Clear Channel stations, and denied reconsideration of the ruling. However, while the appeal was pending, the new assignment freeze had been in effect.

The FCC initially approved a relaxation of the interference protection offered to the clear channel stations in 1980, after a five-year

inquiry. That proposal also included limitations on the nighttime power of the giant 1-A stations so additional stations around the country could use the frequencies at night.

★ ★ ★

The National Assn. of Broad-

casters (NAB) has said no to an FCC-proposed reduction in the minimum required mileage separations among FM stations. The organization cites "unnecessary interference" and the destruction of service the public has become accustomed to receiving.

The NAB adds that even the existing minimum mileage separations provide only for "inferior FM stereophonic service" and that the standards should be increased, not decreased. The FCC is searching for ways to utilize the FM spectrum to full advantage.

★ ★ ★

The NAB was also angry at the Commission last week for its action on teletext. The FCC approved partial retransmission of broadcast signals, but omitted teletext carriage and left standards up to the marketplace to decide. NAB president Edward Fritts compares the Commission's action to its non-stand on AM stereo last year. "To this date," Fritts states, "no marketplace consensus is in sight and AM stereo may never become a reality."

★ ★ ★

In an exceptional show of support, FCC Commissioner Henry Rivera issued a statement on behalf of the Commission last week thanking Congressmen for introducing new legislation to help minorities buy existing stations.

An advisory committee chaired by Rivera came to the conclusion last year that lack of adequate financing remains minorities' "single greatest obstacle" to ownership. The new bill, B.R. 2331, implements the committee's recommendations, calling for amendments to the investment tax credit provisions and tax certificate modifications for sale of properties. The legislation, if passed, would give minorities "potent tools to enter possibly the most dynamic sector of this nation's economy," Rivera said.

★ ★ ★

Industry observers at the U.S. Appeals Court's oral arguments by opponents of AM-FM combos late last month came away with the distinct feeling the three judges were on the side of broadcasters and the Fowler-led FCC. Last year the Commission announced it was stopping future plans for an AM-FM combo breakup proposal. The judges, said observers, seemed irritated they were being asked to order the FCC into rulemakings.

★ ★ ★

The FCC's Commissioners, after a closed meeting vote, have instructed the staff to prepare a draft decision in the long-standing WIOO renewal case, granting the station a license renewal, after finding the 1,000-watt Carlisle, Pa. AM station, and its owners, Carlisle Broadcasting Associates, "preferred" in a comparative hearing.

The April 4 order, FCC staffers say, is a "bottom line" decision to grant the renewal, and the staff will now simply prepare a "formal" final action on the matter, which the Commission will then vote on.

★ ★ ★

Some bad news—old news, really—for radio broadcasters hoping the FCC would extend the use of lotteries in selecting new licensees: commercial radio was not among the services that the FCC mentioned last week in announcing the rules for using lotteries. In fact, the only broadcast service mentioned was low-power tv. FCC staffers add, however, that the Commission might "occasionally" use the lottery system for radio licensees with "no substantial differences." That means very occasionally.

Art  
in  
America

**The debut album on PAVILLION/CBS RECORDS—  
over 50,000 albums in six weeks.**

**THE VIDEO COMING APRIL 8th.**

**DIR BROADCAST—MAY 8th**

**THE SINGLE, "UNDERCOVER LOVER"—In Your  
Hands Today.**

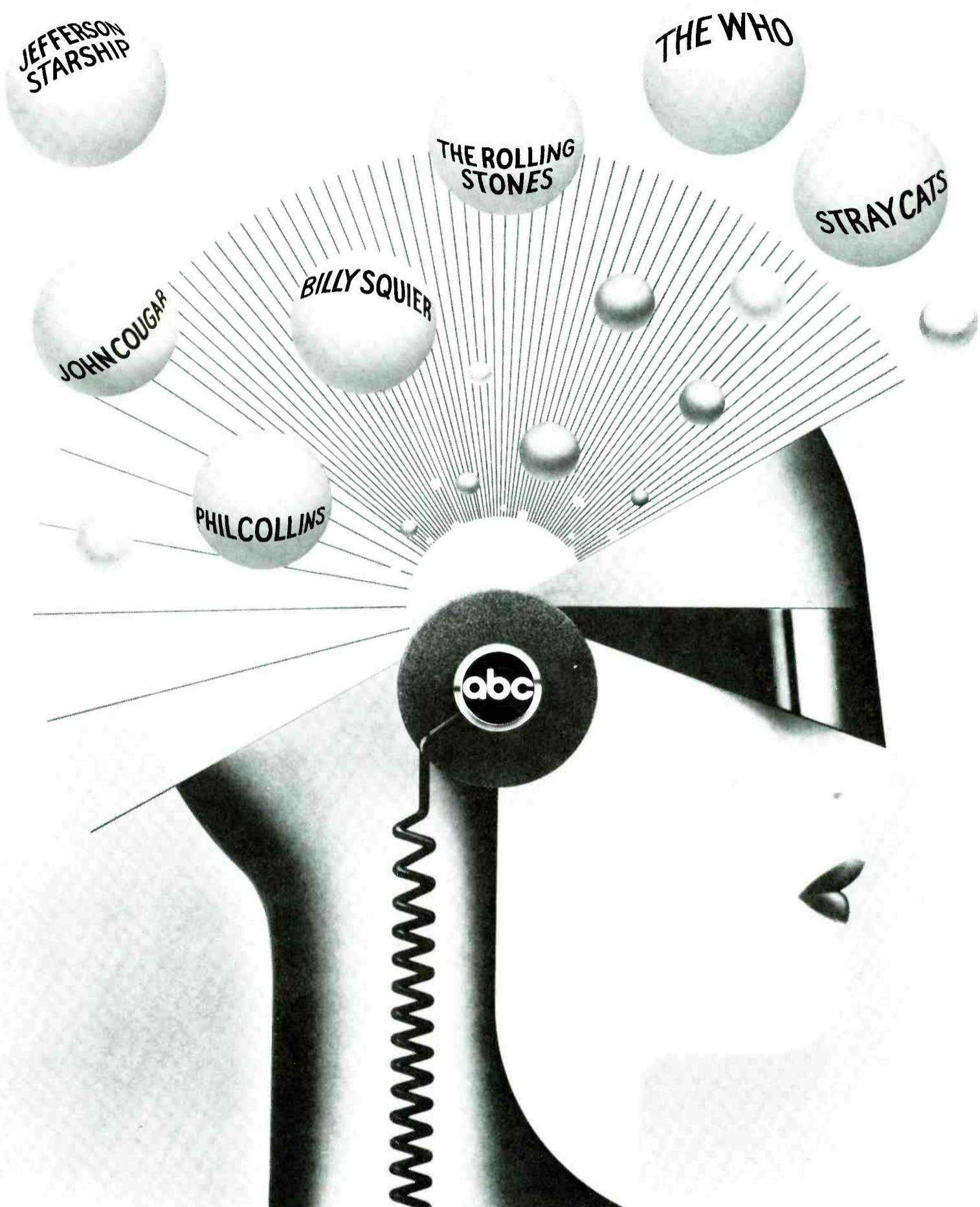
Booking: ITG (212) 246-8118

Produced by Eddy Offord

Album: BFZ 38517

Single: ZS4-03548

# SUPERGROUPS



## IT ROCKS YOUR RATINGS

The bigger they are, the harder they hit your audience. And rock superstars don't come any bigger than this year's Supergroups lineup on the ABC Rock Radio Network. The Rolling Stones. Jefferson Starship. The Who. John Cougar. Phil Collins. Loverboy. Billy Squier. Supergroups. Two hours of recorded live concerts delivered 17 times a year. The excitement this show generates can put your station light-years ahead of the competition. Contact Louise Callahan (212) 887-5218.

**COMING UP THE WEEKEND OF MAY 7...JEFFERSON STARSHIP.**

# ABC ROCK RADIO NETWORK

Supergroups is produced by DIR Broadcasting

• Continued from page 12

**Weird Wayne Watkins** moves across Louisiana from his assistant PD and afternoon drive post at Baton Rouge's WFME into the afternoon slot at New Orleans AOR WRNO. Wayne, who also becomes music director, replaces **Dave Nichols**.

**Annette Parks**, morning drive news personality for San Francisco's KITS, takes on additional duties as news and public affairs director at the "Hot Hits" outlet. Prior to joining KITS, she was a reporter at KCBS there. Joining the station as Annette's assistant is **Tina Bachemin**, who had been across town at K-101.

A new addition to San Diego's 91X (XTRA-FM): **Russ T. Nailz** (Russell Stolnack Jr.), who had been with A&R Associates, a San Diego media firm, joins air personality **Sue Delaney** on the morning show. . . . Across town at B-100 (KFMB-FM), **Jon Michael K.** is upped from the 5 to 9 p.m. slot into that morning drive opening, leaving PD **Glen McCartney** with a choice evening vacancy.

★ ★ ★

**Tom Grier**, who had been PD at KGGO Des Moines until **Larry Moffitt's** return last month, is on the loose and looking for a PD slot or a morning gig or a combination of the above. You can reach him at (515) 266-6115. . . . Also looking is **Bruce Daly**, who had been doing overnights at WCUZ-AM-FM Grand Rapids. Believe it or not, Bruce wants to continue doing overnights, so if you're an AC or urban facility looking for a rare find, call him at (616) 669-5367.

The search continues for a country PD in the Cap Cities chain, with a vacancy at WBAP Ft. Worth. And **Bill Barry** is the new weekend at Cap Cities' KZLA Los Angeles.

★ ★ ★

Congrats to WPLJ New York's **Pat St. John** who celebrated his 10th anniversary with the AOR outlet last Saturday. . . . Also at ABC, **Art Rust**, host of WABC New York's "Sports-talk," will be doing that nightly program for some time to come. He's just signed a five-year contract. . . . Speaking of "Talkradio 77," **Sue Lee** is upped from operations assistant to assistant operations director, which sounds the same to us but hopefully means more money to her.

Another sports nut signing a contract—maybe writing it too, as he's also an attorney with Holstein, Mack & Associates—is **WLUP** Chicago's sports director **Bruce Wolf**, who'll be heard in that capacity for at least the next year.

**Nancy Jay** is upped to news and public affairs director for Dallas' KAAM/KAAM. She'll continue to anchor the morning newscasts on both Bonneville stations. . . . **Jackie Ripley**, who most recently did news at WPLP Pinnel Park, Fla., is the newest member of the WQYK (K99) news department in Tampa/St. Pete. . . . A couple of new positions in CBS News' Washington bureau, as assignment/executive editor **Bill Galbraith** moves up to director of news operations and assistant editor **Jan McDaniel** moves up to news assignment manager there.

At Fairbanks' Boston outlets, **Gene Molter**, former morning news co-anchor on WVBF, moves over to the AM side as host of WKOX's "Mornings," a magazine talk show.

★ ★ ★

**William A. Berrol**, an entertainment and communications attorney, has joined **Mike Harrison's** Goodphone Communications as VP/director of business affairs.

**George S. Smith Jr.** is upped to vice president of finance and admin-

istration for the Viacom Broadcast group. . . . **Denny Rossman** is upped from GSM to GM at WFBQ/WNDE Indianapolis. He replaces **L. David Moorhead**, who left earlier this year. Prior to rejoining the Gulf Broadcasting properties, where he worked as GSM in the late '70s,

Rossman managed WKS across town and Sarasota's WWZZ.

Chagrin Valley Broadcasting will take over WIFE-AM Indianapolis on April 15. **Howdy Bell**, who had been station manager at WAKY Louisville, will move up I-65 100 miles and up the ladder to GM at

WIFE. Applications, including one from People's Broadcasting of Carmel, Ind., have been filed for WIFE-FM, dark since the mid '70s.

★ ★ ★

**Jack Armstrong** resigns his operations manager post at WCII/WKJJ Louisville as the stations eliminate

that position. As it now stands, each facility will be independently programmed, with **Lee Jacobs** leaving his assistant PD post at Boston's WMJX to program WKJJ and no word on who'll handle the AM side,

(Continued on opposite page)

## If you're ready to move up to a specialized mixer, you're ready for Ramsa.

### The Sound Reinforcement Specialist: Ramsa WR-8716

When your sound says you're professional but your mixer doesn't. When you're wasting your subtlety and style on "make-do" boards. When you're creating compromises instead of clear-cut distinctions. Then you're ready for Ramsa—the mixers that are specialized so you won't have to compromise.

The WR-8716 is a fully modular sound reinforcement console with 16 input

modules, 4 group modules, and 2 masters. It features 16 input pre-fader solo buttons, 4 group modules with pre-fader insertion patch points, and lockable post-fader solo buttons. There are 6 illuminated VU meters with peak LED's for easy outdoor

reading and a separate stereo variable frequency EQ for monitor sends. Pan pot controls allow panning to the left or right masters while level controls permit 16 x 6 board operation. The left and right direct channel assign function lets you bypass the group modules for individual sources. Portable operation is a snap with easy access connectors.

And the WR-8716 features plastic conductive faders for greater reliability and smooth, low-noise operation; external power supply for light weight, and switchable 48V DC phantom power for condenser mics.



• Continued from opposite page  
 "Country 11," consulted by **John Lund**.

The latest lineup at KHK Davenport is **Spike "At The Mike" O'Dell** doing mornings, followed by **Jim "King Of The Oldies" O'Hara** 9-11, **Sue Chekouras** 11-3, **Bill Hickok** af-

ternoons, **Jerry "The Frenchman" Pelletier** handling nights and **Ron Evans** on the overnight shift.

Some changes at Georgetown, Del.'s WSEA (Sea-93), one of the "Great Scott" stations, where night jock **Jay Young** is upped to PD of Top 40 Sea-93 and its AM country

counterpart WJWL. He abdicates his night slot to do afternoons on the AM, while **Pat Waters** from OC-104 in Berlin, Del. fills his 6-midnight vacancy. Former WJWL afternoon jock **Donna Cavander** moves into middays, replacing **Hal Laster**, who's now news director for Sea-93.

Meanwhile, former news director **Chris Knight** becomes morning news anchor, afternoon drive jock and promotion director. In his spare time he's knitting a Trans-Am.

★ ★ ★

14-JKX (WJKX) Moss Point, Miss. switched to urban contempo-

rary, making it the only such outlet in the area. GM **Glen Murphey** has upped morning man and MD **Jeffrey Paul** to PD, while **Patty Isaac** handles middays and **Etta St. James** does afternoons. **John Tee** handles weekends.

Also new is KRRG 98 FM Laredo, Tex. According to PD **Bob Clark**, who also handles mornings (he's called "The Alarm Clark"), since they made the switch last fall its three competitors conveniently also changed formats. One Top 40 became country, another AOR, and MOR facility KVOZ has recently announced a move to news/talk and proposed frequency move from 1490 to 890. (Wonder how the World's Largest Store feels about that?) Clark is followed on the air by **Joe Ruiz** middays, **Kirk Davidson** afternoons, **Liza With A Z** nights and **Pat Rodriguez** in the overnight slot.

**John DeVon** has "arrived where I always wanted to be—Southern California," joining the air staff of San Bernardino country outlet KDIG. Prior to this move he was doing overnights on Boise's KGEM.

Joining C.C. McCartney's MJM radio research and consultancy are **J.J. Jordan**, longtime RKOer who was most recently executive PD for McLendon in Dallas, and **Gary Hamilton**, whose credits include Los Angeles' KRLA, Denver's KIMN and Dallas' KNUS. The duo will be based in the company's new Dallas sales and research headquarters, while C.C. remains in the Kansas City office.

★ ★ ★

Congrats to Westinghouse's Los Angeles outlet KFVB and staffers **Cleve Hermann** and **Rita Cash** on winning a couple of California Associated Press awards. The station scored equally well with the UPI Broadcasters of California and Nevada. . . . Meanwhile, KFVB's **Barbara Riegler** has been elected president of the Orange County Press Club.

WQDR Raleigh's news and public affairs director **Gayle Rancer** has been elected president of the North Carolina chapter of American Women in Radio & Television, while the station has scored yet another award for its series "Our Forgotten Warriors, Vietnam Veterans Face The Challenges Of The '80s." This time **David Berry**, GM of the AOR outlet, received top honors from the 1983 Ohio State Awards competition.

★ ★ ★

**Joseph A. Reilly** is upped to executive VP of the New York State Broadcasters Association. . . . Meanwhile, the New Jersey Broadcasters association returns to the Golden Nugget in Atlantic City for its 37th annual convention, Sept. 11-13.

★ ★ ★

Kudos too to WEEI Newsradio 59 in Boston for their 1982 Sigma Delta Chi distinguished service award for their coverage of the World Airways crash last year . . . and to KFRC San Francisco. Their news team received first place honors from the AP Western Region for the best newscast under 5 minutes, from UPI for best spot news coverage, and a couple of commendations from the RTNDA. In case you're trying to hire her away, their news director is **Vikki Li-viakis**.

Mutual's WCFL Chicago walked away with three high honors from the Illinois chapter of UPI, and WCXI Detroit, Golden West's country outlet, has been named station of the year in the 1982 Michigan UPI broadcast awards competition for the second year in a row.

APRIL 16, 1983, BILLBOARD

## RAMSA

### The Recording Specialist: Ramsa WR-8816

The WR-8816 recording console includes the same modular construction, input modules, power supplies, and faders as the WR-8716 plus many important recording advantages. Like direct outputs for 4, 8, or 16 track recording and peak-reading LED meters that let you monitor any 4 out of 24 signals with clear, quick response.

You'll command a variable frequency EQ section with 3 frequency settings for the high and low frequencies plus continuously variable

midrange. Stereo echo send replaces the separate mono controls you'll find on competitive boards. And you get two independent stereo monitor controls—one for musician's headphones, one for control room monitors—a special feature for any mixer in this class. And there are other important features

like low noise electronically balanced mic inputs with high-speed IC's, 16 switchable post-fader solo controls and XLR-type mic connectors.

Ramsa offers a full line of specialty mixers including the more compact WR-8210 recording mixer and WR-130 sound reinforcement mixer. So don't hold down your professional sound, call (201) 348-7470, because you're ready for Ramsa.



**Panasonic**  
 PROFESSIONAL AUDIO DIVISION

# Many Programmers Still Have Ears Tuned To Retail

*Despite the advent of callout research and more sophisticated means of determining listeners' music preferences, the information culled from local retail outlets continues to be a strong factor in many programming decisions. Broadcasters in a variety of formats nationwide offer their views on the subject in this special report by Billboard's radio editor, Rollye Bornstein.*

LOS ANGELES—"It's the fastest and largest sample of what people in the market like," asserts Sherman Cohen, program director of Tucson's KHYT, an AM Top 40 outlet that has nearly doubled its numbers since his arrival last summer. But, Cohen admits, "It depends on the format, too. I'm involved in teen to

34 numbers, and record sales reflect what my audience does. It might be useless to another station in the market with a different audience."

"Useless" is exactly how Lee Masters, station manager of WAVG in Louisville, sees retail reports for the AC outlet. "I don't perceive AC listeners as being record buyers. I don't

use any retail now, and I probably wouldn't have 10 years ago." Masters paints a different picture for WAVG's FM, AOR-formatted WLRS. "We're still using retail reports for that station, but we're relying on them considerably less. Ten years ago it probably accounted for 85% of our decision to add a record. Today it's about 25%. Ten years ago it was the best. It's not less valid today, but we have better methodology in the form of callout research."

Callouts are seen as a major re-

search tool by some. But they're viewed by others, such as Glen McCartney, PD of San Diego AC outlet KFMB-FM (B-100), as "ineffective in researching new music. While we do callouts, they aren't a factor in new music except when you're looking for burnouts in currents. We use retail reports as much as we ever have. A PD should use any source of information available to him; then it's his decision how to evaluate it. For us, it's probably two-thirds gut and one-third retail on new music."

Jeffrey B. Kelly, operations manager of Cleveland urban outlet WDMT, also places no value on callout research for currents. "In our format we're dealing with a lot of new music; therefore, callouts don't really help us much. Even though the amount of research we do with local retailers has been cut way back, it's still our basic form of research."

"The problem we've found in this market centers around competitive stations tampering with our sources. A lot of reports we get just aren't valid."

"So many things go into it at the store level that can create inflated figures," adds KEX/KQFM Portland operations manager Bill Ford. "I used to rely on retail information a lot more than I do now, but I've become disenchanted with the results. I still use a couple of select stores, like I still look at requests, but these days I find myself looking at the national charts and listening to the records harder, and sometimes I wait for the other guys."

Bob Cole, PD of Washington country outlet WPKX (KIX 106), had also faced the problem of unreliable retail sources. "I admit I was naive in the past," he says. "Here Jason Kane, my music director, and I have taken time to develop rapport with the managers of the retail outlets, and we've developed a trust in them. To work, it's got to be a relationship beyond a phone call each week."

"The stores we call level with us, we're friends, and I was blown away to learn how much record companies were asking them to lie to us. They'd bonus them with albums or whatever, but once we got to know them well enough they'd say, 'Here's what the record company wants us to say, and now here's what's really selling.' That's why we check only seven stores. We're getting qualitative information instead of quantitative."

Cole does, however, rely on callout research as well. "Couldn't get along without it; even on currents, it's about 60% of our decision. Retail accounts for 15%. The remaining 25% is requests and gut," he says.

While occupying only 15% of the scheme, Cole's retail research procedure is meticulously orchestrated. "The real importance of retail record outlets lies in the geographic relationship to Arbitron diary distribution. It starts for me as a map on the wall with colored dots representing country listeners in our key demographic cell. The zip codes that have the most dots constitute the hot pockets of our listeners; hence, the importance of a retail record outlet that sells country product in one of these areas is one of long-term audience understanding. The seven stores we check give us an idea of the tendencies and preferences of our core audience, meaning if it's a week when we have to decide between a new Oak Ridge Boys or Merle Haggard single, and we know that Merle is a favorite with our audience and they buy him consistently, our decision is less subjectively based and more factually based."

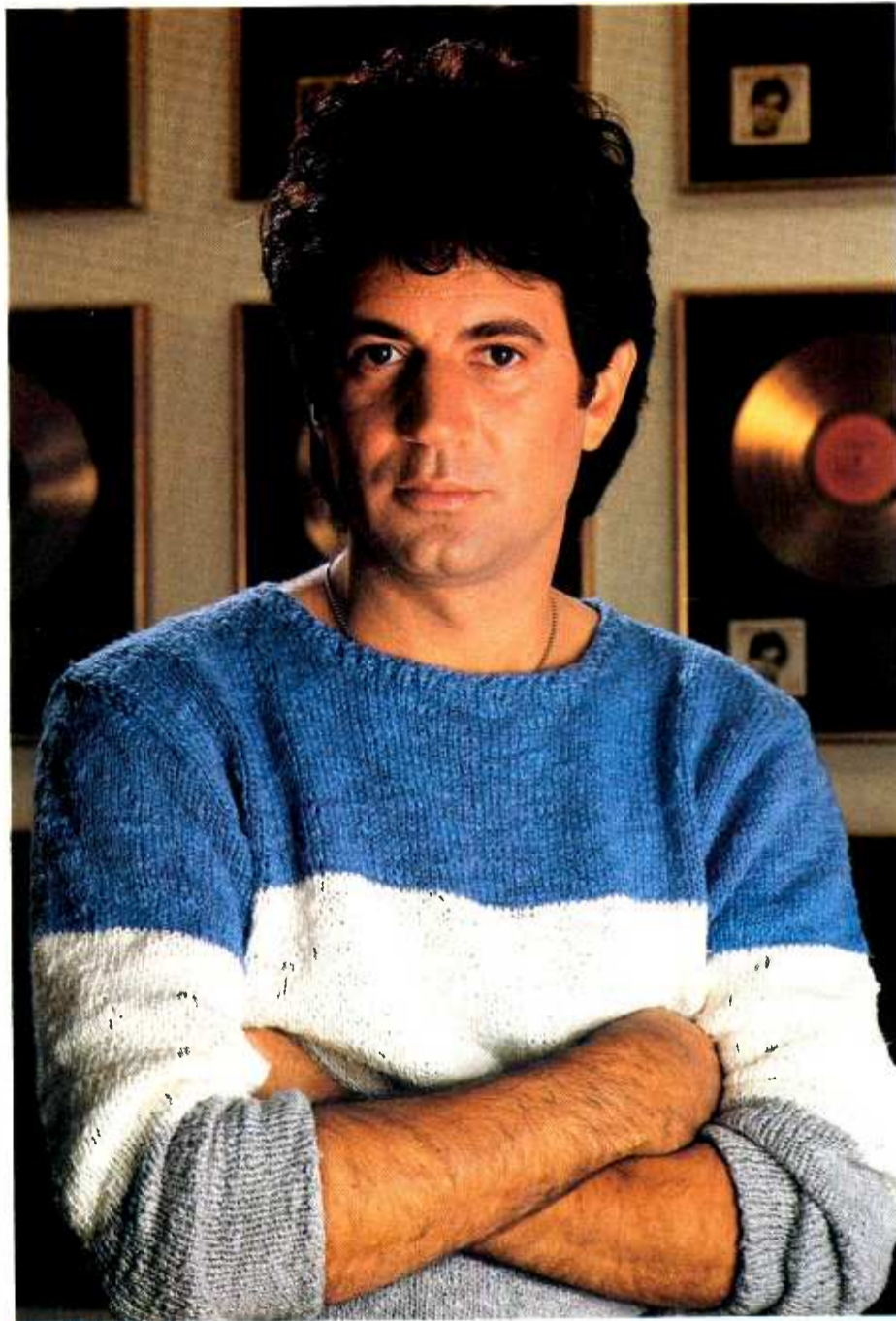
Cole quickly warns, though that "all research is a tool, and a great deal of gut has to go into a new music add," Kelly agrees. "We have a lot of active staffers involved in our new music decisions at WDMT, and it boils down to gut reaction on a lot of our adds."

"Retail research is important, maybe more important than ever," says Steve Huntington, PD of Sara-

(Continued on page 33)

This Is  
Val  
Garay.

He Is The  
1981  
Grammy  
Winner  
For  
"Record Of  
The Year"  
Bette Davis Eyes:  
(Kim Carnes).  
Musician.  
Engineer.  
Studio Owner  
(Record One).  
Producer.  
Personal  
Manager.



Val Garay Masters and Mixes Exclusively on Agfa Tape.



MAGNETIC TAPE DIVISION

The Mastering Choice of the Masters.

Mr. Garay accepts no compensation for his endorsement.

# Carrying The Tradition Forward.



Watermark  
ABC RADIO ENTERPRISES

10700 VENTURA BLVD.  
NORTH HOLLYWOOD, CA 91604  
(213) 980-9490

Hank Williams Jr.,  
photographed for  
American Country Countdown  
by Les Leverett.





**EXCLUSIVELY**  
IN '83

WESTWOOD ONE **W** PRESENTS

# STYX



*This summer STYX will be featured in their first and only concert for national radio.*

*WESTWOOD ONE's Mobile Recording Studio will be there to record STYX live and exclusively for our "SUPERSTAR CONCERTS SERIES"...the most prestigious, most publicized, most visible Rock event of the summer.*

*Every Saturday night from the 4th of July to Labor Day "SUPERSTAR CONCERTS" will present Rock's biggest performing acts in concert: JOURNEY, MEN AT WORK, ROD STEWART, STRAY CATS, FLEETWOOD MAC, LOVERBOY, GENESIS, SAMMY HAGAR, QUARTERFLASH and R.E.O. SPEEDWAGON.*

*And that's not all...This fall WESTWOOD ONE will provide the satellite FM stereo simulcast of STYX in concert on MTV.*

*For the best in concerts, specials and satellite simulcasts...we're the one!*

**WESTWOOD ONE**

*America's number one producer of nationally sponsored radio programs, concerts and specials*



**DIR**  
**PRESENTS**

This Winter's Hottest Ticket  
is this Spring's –  
Most Important Radio Concert.

*Phil Collins*

*On* **SUPERGROUPS IN CONCERT**

**April 16th**

Performing **In The Air Tonight**, **I Don't  
Care Anymore**, **You Can't Hurry  
Love**, and **I Can't Believe It's True**,  
plus other great songs from his  
recent albums.

All recorded **Live in Concert**  
at Perkin's Palace.

Hear it April 16th-**Supergroups  
In Concert** on 300 of America's  
best radio stations.



Produced by  
DIR Broadcasting

**DIR**





# Clean up with Soap Talk.™

Build a big new audience with Soap Talk—  
Radio's sizzling soap opera news show.

Jacklyn Zeman, provocative star of ABC TV's top-rated *General Hospital*, hosts Soap Talk, a new 60 second radio program that features the *inside news* on all daytime dramas. With Soap Talk you can build important audiences of working women, college students and other loyal soap opera followers that will help boost your ratings. On Soap Talk, Jacklyn will provide behind-the-scenes gossip and visits with the personalities.

Broadcast twice each weekday—in morning and afternoon drive time—Soap Talk is sure to catch fans away from their TVs and tuned-in to your station.

Soap Talk is one of radio's hottest new short-form programs in years. Don't miss your chance to clean up. **Call Julie Eisenberg at (212) 887-5690.** And watch the profits come bubbling up.



On The ABC FM Radio Network

Sponsored exclusively by Bristol-Myers



## YesterHits

HITS FROM BILLBOARD 10 AND 20 YEARS AGO THIS WEEK.

### POP SINGLES—10 Years Ago

1. The Night The Lights Went Out In Georgia, Vicki Lawrence, Bell
2. Neither One Of Us, Gladys Knight & the Pips, Soul
3. Tie A Yellow Ribbon Round The Old Oak Tree, Dawn, Bell
4. Ain't No Woman, Four Tops, Dunhill
5. Sing, Carpenters, A&M
6. The Cisco Kid, War, United Artists
7. Danny's Song, Anne Murray, Capitol
8. Break Up To Make Up, The Stylistics, Avco
9. Killing Me Softly With His Song, Roberta Flack, Atlantic
10. Call Me, Al Green, Hi

### POP SINGLES—20 Years Ago

1. He's So Fine, Chiffons, Laurie
2. Can't Get Used To Losing You, Andy Williams, Columbia
3. South Street, Orions, Cameo
4. The End Of The World, Skeeter Davis, RCA
5. Baby Workout, Jackie Wilson, Brunswick
6. Our Day Will Come, Ruby & the Romanics, Kapp
7. I Will Follow Him, Little Peggy March, RCA
8. Puff (The Magic Dragon), Peter, Paul & Mary, Warner Bros.
9. Young Lovers, Paul & Paula, Philips
10. Do The Bird, Dee Dee Sharp, Cameo

### TOP LPs—10 Years Ago

1. Lady Sings The Blues, Diana Ross/Soundtrack, Motown
2. Billion Dollar Babies, Alice Cooper, Warner Bros.
3. Don't Shoot Me I'm Only The Piano Player, Elton John, MCA
4. Prelude/Deodato, Eumir Deodato, CTI
5. The World Is A Ghetto, War, United Artists
6. The Dark Side Of The Moon, Pink Floyd, Harvest
7. Deliverance, Soundtrack, Warner Bros.
8. Shoot Out At The Fantasy Factory, Traffic, Island
9. Masterpiece, Temptations, Gordy
10. Aloha From Hawaii Via Satellite, Elvis Presley, RCA

### TOP LPs—20 Years Ago

1. Songs I Sing On The Jackie Gleason Show, Frank Fontaine, ABC-Paramount
2. West Side Story, Columbia
3. Moving, Peter, Paul & Mary, Warner Bros.
4. Moon River & Other Great Movie Themes, Andy Williams, Columbia
5. Richard Chamberlain Sings, MGM
6. Peter, Paul & Mary, Warner Bros.
7. I Left My Heart In San Francisco, Tony Bennett, Columbia
8. Big Girls Don't Cry, Four Seasons, VeeJay
9. Paul & Paula Sing For Young Lovers, Philips
10. Fly Me To The Moon & The Bossa Nova Pops, Joe Harnell & Orch., Kapp

### COUNTRY SINGLES—10 Years Ago

1. A Shoulder To Cry On, Charley Pride, RCA
2. Super Kind Of Woman, Freddy Hart, Capitol
3. Superman, Donna Fargo, Dot
4. Teddy Bear Song, Barbara Fairchild, Columbia
5. I Love You More And More Everyday, Sonny James, Columbia
6. Behind Closed Doors, Charlie Rich, Epic
7. If You Can Live With It, Bill Anderson, MCA
8. You Can Have Her, Waylon Jennings, RCA
9. Come Live With Me, Roy Clark, Dot
10. Take Time To Love Her, Nat Stuckey, RCA

### SOUL SINGLES—10 Years Ago

1. Masterpiece, Temptations, Gordy
2. Neither One Of Us, Gladys Knight & the Pips, Soul
3. Ain't No Woman, Four Tops, Dunhill
4. Call Me, Al Green, Hi
5. Oh La De Da, Staple Singers, Stax
6. Break Up To Make Up, The Stylistics, Avco
7. Pillow Talk, Sylvia, Vibration
8. Step By Step, Joe Simon, Spring
9. Master Of Eyes, Aretha Franklin, Atlantic
10. A Letter To Myself, Chi-Lites, Brunswick

## Hall Gets Wireless Gift

FREEHOLD, N.J.—Edward G. Raser, who bills himself as “one of the oldest wireless men in town,” has donated the bulk of his wireless radio collection to the National Broad-

casters Hall Of Fame museum here. Raser, who turns 84 this month, amassed a 500-piece collection of varied items from the early days of radio and from his years as a dealer

for RCA, Atwater Kent and Philco in his hometown of nearby Trenton, N.J.

Arthur S. Schreiber, president of the museum, called the gift the single most significant wireless collection extant, consisting of more than 200 items, including a Western

Electric cone speaker made of papier mache; a Magnavox amplifier made in the early 1900s; and several coil and spark sets—the type used before the invention of the telephone.

The collection has become a per-  
(Continued on page 33)



## This is one dish you can't put on a back burner.

Considering what satellite technology can do for a radio station, it's no wonder that satellite dishes are hot items.

They can make a correspondent on Capitol Hill sound like he's in your back yard. And they can give you enough programming flexibility to zero in on the most strictly defined target audience.

The best way to get access to an earth station? Turn to AP Radio Network.

We own, operate and offer the use of 900 functioning earth stations,

making us the largest privately-operated satellite network in the world. So, very likely, you're within a local loop of one of our dishes right now.

We also offer a greater variety of news and information features—in long and short versions—than any other network. Those include our Business Barometer, Sportsline and our one-of-a-kind AgReport.

Plus, we deliver 200 actualities per day, many of them regional reports.

But the best thing about AP Radio Network is that you control

the mix. Completely. So you can compose a unique blend of news and features, a blend that's most compatible with your own format.

You even control all of your own commercial time. What's more, you pocket the profit from every valuable second you sell.

So if you want to explore the very limits of radio technology, while enjoying unlimited programming freedom, contact Glenn Serafin, Broadcast Services Division of

**AP** Associated Press.  
(212) 621-1511.

## Associated Press Broadcast Services. Without a doubt.

# Photo News



**RAPPER'S DELIGHT**—Gerry Thomas, left, and Bill Curtis, right, of the Spring group Fatback, join WWRL New York air personality Gerry Bledsoe in the studio during recording of their new LP, "Is This The Future?"



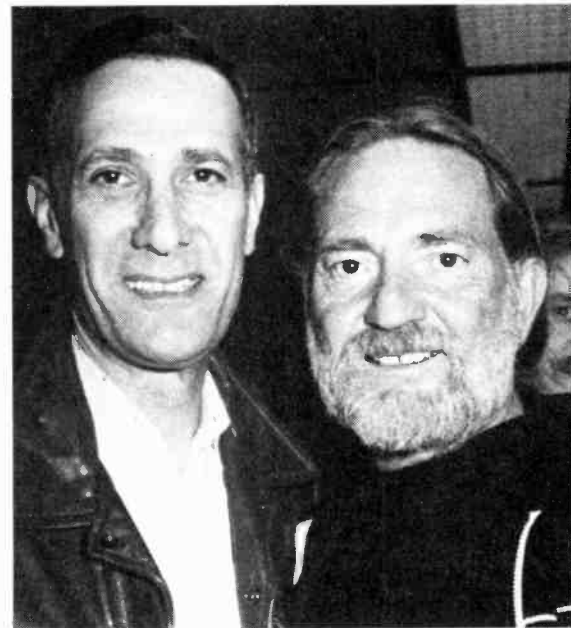
**LEADERSHIP IN ACTION**—WLS-FM Chicago air personalities Steve Dahl, right, and Garry Meier do their thing at Mother's, a local establishment, on St. Patrick's Day. Part of the cover charge collected during the afternoon show was donated to the Vietnam Veterans' Leadership Program.



**NEW POST**—Al Ham, left, founder of the "Music Of Your Life" format, shows his gratitude to Mackey Beard, MOYL's new national fan club director. They're pictured with Charlie Jenkins, president of WXVW Louisville, and Jim West, vice president of FairWest, which syndicates the format.



**HARVEY AT SUPPERTIME?**—Is that what's next for the popular WIOQ-FM Philadelphia air personality? The jock, who began as "Harvey In The Graveyard," moved to "Harvey In The Evening," and now hosts the "Harvey In The Morning" show, celebrated his 10th anniversary at the station with a trip through his personal archives.



**WEATHER TOUGH**—WHN New York's Lee Arnold, left, keeps Willie Nelson warm with a hug at Nassau Coliseum during the singer's "Tougher Than Leather" tour.



**RABBITT RUN**—Scott Chapin, right, of Creative Factor stumps Elektra's Eddie Rabbitt in Las Vegas during a taping of the syndicator's "Radio Romance" program.



**PINK PARKER**—Alan Parker, center, who directed "Pink Floyd The Wall," visits with WMET-FM promotion director Jim Corboy, right, to discuss the station's promotional efforts on behalf of the film's debut in Chicago with Michael Waterkotte, creative director for the outlet's advertising agency, Eisaman Johns & Laws.



**MANEATERS**—Backstage at the Park West in Chicago, where Daryl Hall and John Oates and company performed their slew of RCA hits, they gathered with execs from WLUP-FM. Pictured are, from left, Jeb Brien of Champion Entertainment; air personality Bob Gelms; general manager Jim Descastro; Oates, a friend, and Hall; air personality Sky Daniels; and Sam Kopper of Starfleet Blair.



# Radio

## Many Programmers Still Have Ears Tuned To Retail

• Continued from page 22

sota's WSRZ. "But it's not the single most important factor. That would still be the sound of the record. If I believe in a record and it fits within my sound, I'll get on it and I'll stay on it."

Combining "guts" and retail sales is also the tactic used by Dave Richley, assistant GM of Dayton/Xenia's newest country outlet, WBZI-FM. "I'm calling all the country outlets in Dayton, and I'm relying heavily on the results. We also look at the trades and requests and there's a lot of gut feeling, but it's also a case of being continually aware of what's going on in our community, what our listeners are talking about, and reflecting that in our programming.

"If an act is in town, we may add their record or change our rotation pattern. We look at HBO specials; they're programming more and more country, and if there's a Willie Nelson we may increase his airplay. It's really just keeping your ears to the ground.

"As for record stores, it's a two-

way street. When we ask them what they're selling, we also let them know what we're doing. Often we're the first to tell them an act is coming to town."

Like Ford, KUBE Seattle GM Michael O'Shea is also looking harder at trade lists these days. "We still contact retail outlets to help us keep in touch with the people who

do buy records, but as the majority of our audience are not record buyers, we're relying heavily on the national charts," he says. "Straight off the national charts"

is how KZLA Los Angeles operations director Tom Casey terms his music policy. "Our whole thing is playing familiar music, and when  
(Continued on page 69)

## WIMG Goes 'Inspirational'

By MAURIE ORODENKER

TRENTON, N.J.—A format new to this area—"contemporary inspirational," with emphasis on black-oriented music—has been introduced by the new owners of WIMG-AM, based in neighboring Princeton, with studios across the river in Washington Crossing, Pa. The station, formerly owned by Jeanne Greenberg and her husband, Herbert, was recently sold to the Rev. L. E. Willis, of Norfolk, Va.

An area radio pioneer, WIMG began as WOAX in 1923, making it one of the nation's oldest continuously broadcasting stations. The call letters were changed to WTNJ after World War II, then to WAAT in the 1960s, back to WTNJ in 1972, and finally to WIMG in 1979. The station has played MOR, rock, country, soul and disco. Until Willis stepped in, the format was adult contemporary.

Willis' organization operates four other stations in the South, featuring the inspirational format at outlets in Richmond and Portsmouth, both in Virginia, and in Jacksonville, Fla. His fourth station, offering urban contemporary, is in Norfolk, Va. Willis says the Trenton outlet will program the music of such performers as Al Green, Shirley Caesar and the Rev. James Cleveland.

Plans for WIMG call for a boost in the station's broadcasting power from its present 5,000 watts. Although Willis purchased the Washington Crossing studio property in addition to the broadcast license, he aims to eventually open a studio in downtown Trenton. In addition to selling advertising, the station will also sell blocks of time throughout the week to churches and other groups.

## Wireless Gift

• Continued from page 31

manent part of the local museum, which is a major repository for radio equipment and radio programs that date back to the beginnings of the broadcast industry.

In 1922, Raser helped establish Trenton's first radio station, WMAL. The following year, he helped in the design and construction of Trenton's first 500-watt radio station, WOAX.

FINGERS... 'VIDEO GAMES' <sup>F8216</sup>  
ON AXO RECORDS. AND MTV.  
AND HBO. AND CINEMAX!

# Rock Albums & Top Tracks

Copyright 1983, Billboard Publications, Inc. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

## Rock Albums

## Top Tracks

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

## Top Adds

1	PATRICK SIMMONS—So Wrong, Elektra (12 inch)
2	CARLOS SANTANA—Havana Moon, Columbia
3	RED ROCKERS—China, Columbia (EP)
4	Z.Z. TOP—Eliminator, Warner Bros.
5	WALTER EGAN—Fool Moon Fire, Backstreet (45)
6	RICK SPRINGFIELD—Living In Oz, RCA
7	KROKUS—Head Hunter, Arista
8	U.F.O.—Making Contact, Chrysalis
9	THOMAS DOLBY—The Golden Age Of Wireless, Capitol
10	MADNESS—Our House, Geffen (45)

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

# Radio

## New On The Charts

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



### ART IN AMERICA

The Flynn family of brothers Chris and Dan and sister Shishonee—better known as Art In America—are admittedly unlikely candidates for pop success. Their debut single, “Undercover Lover,” differs from most pop outings in that the lead instrument is Shishonee’s string pedal harp. Yet the group maintains the groove of a progressive rock band on their self-titled album, produced by Eddie Offord for Pavillion.

“It’s definitely not your run-of-the-mill music,” Shishonee says during a break from her job for a silverware distributor in Detroit. “Chris writes lyrics in a tongue-in-cheek style, although ‘Undercover Lover’ is about a serious relationship.”

She looks forward to introducing other instruments from Eastern cultures, such as the Japanese koto and tamboura and the Chinese cheng, on the group’s next LP. “It adds different textures to the sound that Western ears just aren’t accustomed to,” she explains.

For further information, contact Rick Smith, Machat & Machat, 1501 Broadway, New York, N.Y. 10036; (212) 840-2200.



### GEORGE HOWARD

Springtime connotes such pleasant pastimes as sitting in the park, for which saxophonist George Howard’s lively Palo Alto single, “The Preacher,” is the perfect accompaniment. The tune, featured on his debut album, “Asphalt Gardens,” climbs to a starred 82 on the current Black Singles chart, but it shouldn’t be long before pop stations pick up on the instrumental’s sprite seasonal feel.

From a Holiday Inn in Houston, where his new group is performing, Howard, who is 26, says he wrote the tune with thoughts of pink and blue flowers in bloom. “It reminds me of a sunny day, a chilled bottle of wine, watching the river with a pretty companion,” he relates. “It’s hard to equate it with rain.”

Born and raised in Philadelphia, Howard studied classical clarinet and bassoon before switching to “r&b bar band music” when he was 13. “But I got tired of vamping in D, picked up the horn, started listening to Eddie Harris and let my fingers run free.”

For further information, contact Paulette De Suzie, Palo Alto Records, Studio City, Calif. 91604; (213) 506-6444.



### FONZI THORNTON

“Beverly,” Fonzi Thornton’s buoyant debut 45, which jumps to a starred 78 on this week’s Black Singles chart, is the sort of crossover tune that cries out for recognition from pop programmers. The song, taken from an album called “The Leader” (RCA), which features most of the top names in New York session circles, is a fine showcase for Thornton’s animated and engaging vocal delivery.

“Everyone asks me if ‘Beverly’ is someone I know,” the singer says, speaking from a rehearsal hall in midtown Manhattan, where he is preparing for a summer tour. “But it’s really about any girl who’s been hurt by love. And I’m the saviour man.”

For further information, contact Robert Ellis Management, 225 East 57th St., New York, N.Y. 10022; (212) 888-7711.

### For The Record

The “New On The Charts” entry for Tari Hensley (April 9) incorrectly stated that Hensley’s current single, “Falling In Love,” previously appeared on Juice Newton’s “Juice” album. It was, instead, on Newton’s “Quiet Lies” LP.

# Photo News



**THE PAYOFF**—KZLA-AM-FM Los Angeles operations manager Tom Casey, left, promised listener Phillip Phelps of Pasadena, right, a backstage visit with Kenny Rogers, and he kept his word following the performer's show at UCLA, where Phelps won a limo trip as the finalist in a write-in contest.



**NO PRETENDING**—Martin Chambers, center, drummer for the Pretenders, poses with Warner Bros. publicist Steve Beubis, left, and producer Dar Formento of Rolling Stone Productions during a "Guest DJ" taping at Nola Studios in New York.



**SECOND RAINBOW SEMINAR CONVENES**—Panelists at the Platinum Rainbow Seminar, sponsored by KMGF-FM Los Angeles and Long Beach City College, gather at the school to tape a segment for its Video Education series, set for broadcast later this year. Music industry figures who took part included, from left, Bobby Colomby of Capitol Records; saxophonist Ernie Watts; songwriter Alan O'Day; publisher Arte Wayne; and James Riordan and Bob Monaco, authors of "The Platinum Rainbow."



**FFANCIS GUESTS**—Connie Francis consults with WHN music director Pam Green in New York on the occasion of the country station's 10th anniversary.



**HANSEN IN HOLLYWOOD**—Berry Hansen, a/k/a Dr. Demento, commandeers a segment called "In The Groove" or the NBC-TV special "Prime Times," produced by Malcolm Leo and Andrew Solt.



**SUPREME TEAM** — Steve Schiam, center, program and operations director for WLZZ/WZUU Milwaukee, lip-syncs to "Stop! In The Name Of Love" by the Supremes during a shoot for a new television commercial promoting the station. He's shown with general sales manager Al Moll, left, and local sales manager Tom Kennedy.



**FAITHFUL FOLLOWING**—Jimmy Christopher, who programs KNAC-FM Long Beach, Calif., and music director Mary Jo Godges display some of the 3,600 pledges—written on panties, undershirts, skis, surf boards and phone bills—that they received from their listeners as part of a campaign to launch their fourth year as an "original alternative" for modern rock and classic oldies.



**USA ROCKS**—Shown selecting the music for "Rock USA," the new weekly show produced jointly by Mutual Radio and Doubleday Broadcasting, is production assistant Joni Silverman; host Ted Cannarozzi of WAPP-FM New York; reporter Lou O'Neill Jr.; producer John Platt; engineer Bob Iorio; and







**GOLDEN RAZORS**—Michael Brauer, right, engineer at Media Sound Studio, New York, accepts two 3M Golden Razor Awards from Arland Petersen of 3M's Audio/Video Products Division. The awards are for Brauer's work on Luther Vandross' single, "For Ever, For Always, For Love" and on Aretha Franklin's single, "Jump To It." The Golden Razor Award is presented to engineers whose records have been nominated for 3M's Scotty Awards. Last year Brauer won the Golden Razor for another Vandross project, "Never Too Much."

## Mobile Disco Showcase Is Developed By Meteor

NEW YORK—Meteor Light & Sound has developed a mobile disco display as part of its updated marketing strategy. The travelling showcase believed to be the first of its kind, was designed and installed by Meteor's engineers in a high-ceilinged panel truck purchased especially for the mobile display.

According to Paul Twist, Meteor's vice president of marketing, the disco truck includes more than 20 separate equipment units, including the firm's model LVX-4 Quadra-Chase controller; several lighting systems, including its chrome, swivel ball pinspot, 16-arm rotating "octopus," long arm double 8 helicopter; and its four-lamp scanner and new open reel and cassette recorders, manufactured by ASC Electronics of Germany, and distributed in this country exclusively by Hammond Industries, Meteor's parent company.

Twist discloses that Meteor encountered several challenges in converting the truck. They included: insuring that the mountings and other supports were sturdy enough to withstand the intense vibrations of extended road travel; designing the display area so that there was sufficient room left over for future equipment additions; creating a design that would convert the truck's utility area into "a convincing show-room."

The challenge of constructing the project was entrusted to Andy Barbolla, Meteor technician, who used more than 250 interconnecting wires, and constructed a customized array of equipment racks using TechRack, a component system of adjustable anodized aluminum sections, manufactured by Hammond Industries. The travelling disco display made its debut at the last Consumer Electronics Show, and has since travelled to dealers and other clients in Atlanta, Memphis, Minneapolis, Milwaukee, Chicago, Kansas City and St. Louis.

Meteor moved its headquarters from New York to Alabama about two years ago, and Twist says he feels that the travelling display is an ideal way to bring his company's products to clients who would otherwise have to make the trip to Alabama, or depend on catalog pictures and specifications to make their equipment purchasing decisions.

## Safe Sound Studio Opens In Gotham

NEW YORK—Safe Sound, a multi-service rehearsal studio for professional musicians, has been opened here by Tom Nielsen, musician and actor, and Lisa Mathews, singer-songwriter.

## Unitel, Showtime Sign Agreement

NEW YORK—Unitel Video has entered into a multi-million-dollar agreement with Showtime Entertainment to provide that company with videotape post-production facilities beginning June 1. Under the two-year agreement, Unitel will design and build two editing suites, two quality control screening rooms, and a cassette duplication center for Showtime's exclusive use.

Unitel will also expand its post-production staff in order to service Showtime's requirements, according to Herbert Bass, the firm's president. Bass anticipates that additional editors, assistant editors and dubbers will be hired by his company for the job.

Showtime has used Unitel for a portion of its post-production work for the past three years. Under terms of the new contract, Showtime will consolidate the majority of its post-production work for the past three years. Under terms of the new contract, Showtime will consolidate the majority of its post-production business with Unitel.

The pact was signed by Bass and Stephan Schulte, Showtime's vice president of operations and production services. According to Bass, the contract includes renewable options which will be of longterm benefit to his firm.

Showtime has nearly four million subscribers in over 2,000 cable systems throughout the U.S. It is owned by Viacom International.

## Soundcraftsmen Names Six Reps

SANTA ANA, Calif.—Soundcraftsmen has appointed six new sales representatives to handle its professional and high fidelity products in various parts of the country.

The Soundcraftsmen high fidelity division is being represented in upstate New York by McTaggart Electronic Sales. That firm maintains offices in Grand Island, Albany and Syracuse, N.Y. In the Southwest, the division will be represented by Ken Kingdon & Associates, with offices in Houston and Dallas. In Florida, Audio Marketing will rep Soundcraftsmen's professional and high fidelity divisions.

The firm's professional equipment division is being represented in the Southeast by Peachtree Marketing, based in Atlanta. Pro Marketing of Indianapolis will rep the line in Indiana and Kentucky, and HP Marketing, based in Littleton, Colo., will handle the Rocky Mountain states.

## Guitar Players Get Synclavier Module

NEW YORK—New England Digital has developed a digital guitar interface module that allows professional guitarists to utilize the firm's Synclavier II synthesizer system. Use of the system has hitherto been restricted to keyboardists.

According to Bradley Naples, New England Digital's vice president for marketing and sales, the new digital guitar option is compatible with the Roland guitar. He adds that it is completely polyphonic, and incorporates pitch bend and dynamics. A 16-button chrome plated LED panel attaches to all Roland GR guitars to permit instant access to real-time Synclavier II features. The unit is due for release this August.

## Roland Corp. Introduces New Teaching Lab System

LOS ANGELES—The Roland Corp. has expanded into the music education field with the introduction of its model TL-12 computerized teaching laboratory system. The company specializes in the manufacture of electronic musical instruments for professional use.

The Roland TL-12 is aimed at instructing students in how to play such instruments as electronic pianos, guitars, organs and synthesizers. Tom Beckmen, president of Roland, says that the basic system requires no special installation or other equipment, and can easily be connected to any keyboard instrument manufactured by Roland. These include the firm's HP Series Piano Plus keyboard instruments, as well as most other keyboard instruments.

Beckmen states that the TL-12 can be used in music learning centers, public and private schools and in-store classes. A single unit can ac-

commodate up to 12 students, and additional main units can be connected to teach up to 48 students at the same time. For smaller groups, or for dividing a larger class, the TL-12 can be divided into three subgroups, allowing the teacher to monitor any group at the push of a button, he adds.

With the addition of a Connecting Box model TCL-1, and a headset/microphone model RHS-100, connected to each keyboard in the classroom, the teacher can talk to an entire class, a pre-selected group, or an individual student. Built-in LEDs indicate to the teacher which student or group has been selected.

Beckmen says that tape recorders, record players, rhythm machines and other external equipment can be hooked to the TL-12 for monitoring records and tapes.

On each TCL-1 Connecting Box, a standard phone jack connects to the keyboard. Two additional jacks are provided for connection to the model RHS-100 headset/microphone for individual student listening and teacher/student communication. The TLC-1 then connects to the TL-12 through standard 10-meter cords.

The TL-12 weighs 9.5 pounds and carries a suggested list price of \$695. A complete system package, including all connections, headsets and cords, will sell for about \$1,850 for a class of 12 and \$1,295 for a class of six.

## C&C Studios Reopens With New Equipment

GLASBORO, N.J.—C&C Studios, a 16-track facility, has upgraded and expanded its facilities. The studio, headed by Ed Cendelora, now features a Sony model PCM-F1 digital audio processor and a video editing suite featuring Sony Type V three-quarter-inch editing machine.

# TRANS-AM INDUSTRIES

## C-O CASSETTES



Immediate Delivery  
Meets All Industry  
Standards  
Provides High  
Reliability

Sonic Sealed  
Screw Type  
Tabs In • Tabs Out  
Colors Available

ENGINEERED FOR HIGH SPEED LOADING

CAPACITY 80 MILLION PER YEAR

Call or Send for Price List and Samples

# TRANS-AM INDUSTRIES

845 BROAD AVE., RIDGEFIELD, N.J. 07657  
Tel: (201) 945-2000 • Telex: 133396

**No. 201** Cassette Spring Pad  
**No. 410** Flat Shield  
**No. 470M** Cassette Full Shield  
**No. 510** Flat-Foam Shield  
**No. 508** 8 Track Foam Pad  
**No. 208** 8 Track Cartridge Spring Pad

Special designs on request  
Call or Write  
**OVERLAND PRODUCTS CO.**  
P.O. Box 567 • Fremont, NE 68025  
402/721-7270 • TELEX 484522

# Pro Equipment & Services

## IAM Plant Will Meet The 'Clean Room' Challenge

By SAM SUTHERLAND

IRVINE, Calif.—How do you build a record manufacturing plant

when the very question of prerecorded software configurations is acknowledged as a crucial variable for the industry as a whole? In the case

of International Automated Media Corp., the answer will be on display within a few short weeks: a newly designed and built disk manufac-

turing site utilizing environmental controls first devised for the semiconductor and pharmaceutical industries, where the challenge of

creating true "clean room" industrial operations is a long-standing given.

A tour of the Orange County facility, expected to open in several weeks, underscores that goal from floor plan to utilities management, in the process giving a preview of the manufacturing concerns that will prove central to manufacturers intent on entering the coming market for true prerecorded digital software, such as the video laser disk and the audio Compact Disc.

"We're targeting after high-end, disk production and manufacturing," explains Jerry Shirar, IAMC president, "including audiophile records, special market titles in jazz and classical, and DJs. For now, we've decided to focus on analog media. We've tooled up, however, for whatever future technologies will be there, as far as considering clean room standards for utilities and design are concerned."

Shirar reports that the current building program has represented a major marketing shift for the six-year-old company, which opened its doors in 1976 as an audio/video recording and mastering operation. A sizable investment in a complete CMX video editing facility, along with long-range plans for substantial in-house production, were tabled when Shirar and his partners realized that the site's distance from Los Angeles' tv and film production centers represented a disadvantage when competing for video business.

"We pondered whether to go further into video and film sweetening work, or to focus instead on audio services," says Shirar, who adds that a new partnership with Paul Gies, who has a background in pharmaceutical manufacturing, helped shape the final audio-only swing.

It's Gies who has helped supply design guidance in layout of the floor, which devotes separate areas for virtually every step from receipt of a lacquer to packing the finished LPs. Installation of utilities—including air circulation systems, a closed-loop water purification system, nitrogen taps for use in pressure-cleaning delicate parts and other wrinkles—was likewise geared to Gies' assertion that even the most meticulously installed clean room devices could be undermined by improper use.

Measures begin, in fact, at the loading dock and warehousing areas, where a special sealed concrete floor is used to minimize cleanup problems. Entering the plating, processing and pressing areas, workers travel through a double-entry corridor into tiled rooms with slanted floors and drains to permit constant cleaning of surfaces. Those basic design features, along with the 18 megaohm water system and temperature and humidity controls, provide a basic standard of 10,000 ppm (parts per million) of particulate contamination in the pressing area, while control increases to allow fewer than 1,000 ppm in the plating and matrix areas, from tabletop to ceiling.

Gies acknowledges that CD production is now rated at an even more demanding tolerance of Class 100, or a mere 100 ppm. Use of air-scrubbing units, protective suits and additional decontamination procedures for employees entering a critical area will provide that standard, he claims.

Shirar confirms that CD manufacturing was originally part of the expansion and renovation plan, but suggests that a subsequent reevalua-

(Continued on page 93)

### Hearing our full line is believing.

We've been helping the professional audio world to sound better since 1948. Every one of our products—from our low-cost portable to our top-of-the-line multi-track recorder—deliver that special Ampex Sound people love.

When it comes to professional audio, we've got you covered. Our audio family includes: the cost-efficient ATR-700, the worldly ATR-800 designed to meet

international broadcast standards, the incomparable ATR-100 1/4" and 1/2" mastering recorder, the rugged MM-1200 multi-track, and the advanced ATR-124 multi-track analog recorder. For details about any

exciting member of our professional audio family, call your local Ampex representative, or contact Willie Scullion,

Ampex National Sales Manager, Audio-Video Systems Division, 401 Broadway, Redwood City, CA 94063 (415) 367-2911.

# THE AMPEX SOUND

**AMPEX**

Ampex Corporation • One of The Signal Companies



# Studio Track

By ERIN MORRIS

At Unique Recording Studios in New York Fredrix Clark & the Immigrants laying tracks, with Clark producing and Michael Finlayson engineering. . . . Tommy Boy recording act Planet Patrol completing their debut LP with producers Arthur Baker and John Robie. . . . Unique has opened Studio B, a 24-track facility that includes an Otari MTR-90.

John Benitez producing and mixing the latest release from Warp 9 at Sorcerer Sound.

At Electric Lady Studios, Snuff mixing tracks for Elektra/Asylum with producer Phil Gernhardt and engineer Ron St. Germain. . . . David Sancious cutting with producer/engineer Neil Kernon. . . . The Waitresses laying tracks for PolyGram, with Mike Frondelli producing and engineering. . . . Glen O'Brian producing Eel Dogs with engineer Joe Balney.

Keith Carradine recording songs from his current Broadway show, "Foxfire," at Chelsea Sound Studios. . . . Jonathan Holtzman, musical director and composer for the show, is producing, with assistance from Roger Mason. Engineering is Phil Bulla, with Mike Allaire seconding. . . . Jim Wann laying tracks with engineer Brad Leigh. . . . Danny Roberts and Roger Morse cutting upcoming release on DanRo with Mike Sansonia arranging and Bulla engineering.

At Le Mobile on Long Island, SPYS working on upcoming album for EMI America. Producing are Ed Gagliardi and Al Greenwood, with Clay Hutchinson behind the board.

At Downtown Recorders in Boston, McGregor McGee laying tracks for Condor Records with producer Fred Pineau. Engineering is Geoff Whitehead.

Christine Ohlman & the Soul Rockers cutting for TNA Records at Trod Nessel Recording Studios in Wallingford, Conn. Producing is Thomas Cavalier; engineers for the project are Richard P. Robinson and Douglas K. Snyder.

At Marcus Music Studios in London, Asia producing themselves, with Mike Stone engineering. . . . Fastway producing themselves, with Eddie Kramer engineering.

In Los Angeles at Sunset Sound Factory, RCA artists the Breaks recording their debut album with producer Vini Poncia and engineer Bobby Schaper. . . . Toni Basil working on her upcoming LP for Chrysalis with producers Greg Matheison and Trevor Veitch. Engineering the project is David Leonard. . . . Japanese artist Yazawa in the studio with producer Bobby La Kind and engineer David Morgan. Assisting is Richard McKernan.

At Group IV Recording, Tom Scott working on material for Elektra/Asylum with engineer Hank Cicalo and assistant Steve Burger.

Capitol artists Renee & Angel mixing tracks at Conway Recording Studio for their upcoming LP. Bruce Swedien is engineering, with Csaba Pecz assisting. . . . Little David Records artists Airt & Flora working on an upcoming release with Baird Banner behind the board and Jeff Stebbins assisting. . . . Producer Frank Day mixing Kalapana's album for Paradise Records, with Steve Zaretsky at the controls.

Aida Cuervas cutting at Fiddler's Recording Studio with producer Juan Gabriel and engineer Ira Leslie.

Bette Midler currently recording at Clover Recording Studio with Chuck Plotkin producing and Toby Scott engineering. Assisting on the Atlantic project is Steve Brix.

The cast of the Los Angeles Children's

Theatre production of "I Will" is recording the original cast album at That Studio. Jerry Ray is producing, with Rick Holbrook engineering and Robbi Pheifer assisting.

At Skip Saylor Recording, Uranus in with Saylor producing. Jon Gass is engineering the project. . . . Moby Grape recording an album for San Francisco Sound. Matthew Katz is producing,

with Gass behind the board. . . . White Beach working on an upcoming EP. Guitarist David Neilsen and engineer Gass are sharing production duties. . . . The Boy's Town Gang laying tracks with producer Bill Motley and engineer Don Mack.

At The Sounding Board in Easley, S.C., Christopher James working with producer Ottis For-

rest and engineer Art Bain on James' upcoming release.

Moonshine recording artists Cedar Creek in Stargem Studios with producer Andy Di Martino. . . . Gene Kennedy producing Harry Shields for his upcoming release. . . . Bela Fleck working on sides for his latest Rounder Records release. Sam Bush and Pat Flynn, both of the New Grass

Revival, are playing on some of the tracks. . . . Wayne Hodge producing Ed Walters' latest project. . . . Gary Bethart working with engineer Bill Vorndick.

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

## Studer Re-States the Art



With the new A810, Studer makes a quantum leap forward in audio recorder technology. Quite simply, it re-states the art of analog audio recording.

By combining traditional Swiss craftsmanship with the latest microprocessor control systems, Studer has engineered an audio recorder with unprecedented capabilities. All transport functions are totally microprocessor controlled, and all four tape speeds (3 75 to 30 ips) are front-panel selectable. The digital readout gives real time indication (+ or - in hrs, min, and sec) at all speeds, including vari-speed. A zero locate and one autolocate position are always at hand.

That's only the beginning. The A810 also provides three "soft keys" which may be user programmed for a variety of operating features. It's your choice. Three more locate positions. Start locate. Pause. Fader start. Tape dump. Remote ready. Time code enable. You can program your A810 for one specialized application, then re-program it later for another use.

There's more. Electronic alignment of audio parameters (bias, level, EQ) is accomplished via digital pad networks. (Trimpots have been eliminated.) After programming alignments into the A810's memory, you simply push a button to re-align when switching tape formulations.

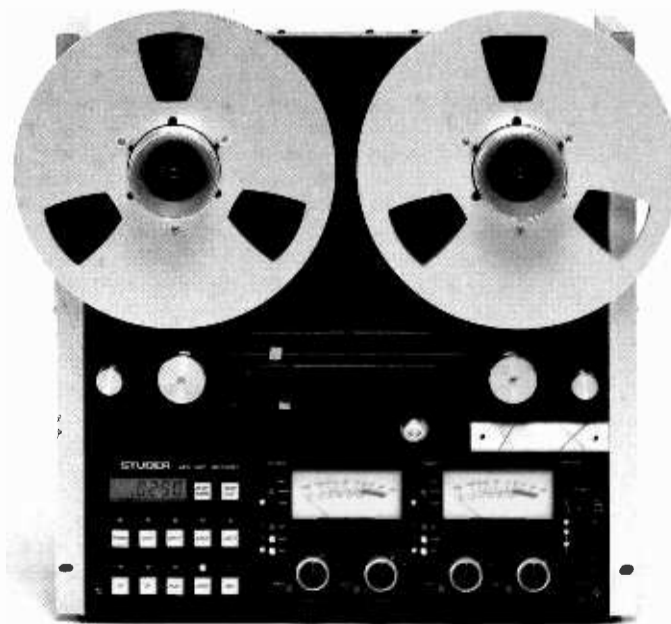
The A810 also introduces a new generation of audio electronics, with your choice of either transformerless or transformer-balanced in/out cards. Both offer advanced phase compensation circuits for unprecedented phase linearity. The new transport control servo system responds quickly, runs cool, and offers four spooling speeds.

Everything so far is standard. As an option, the A810 offers time-coincident SMPTE code on a center track between stereo audio channels. Separate time code heads ensure audio/code crosstalk rejection of better than 90 dB, while an internal digital delay automatically compensates for the time offset at all speeds. Code and audio always come out together, just like on your 4-track. Except you only pay for 1/4" tape.

If you'd like computer control of all these functions, simply order the optional serial interface. It's compatible with RS232, RS422, and RS422-modified busses.

More features, standard and optional, are available. We suggest you contact your Studer representative for details. Granted, we've packed a lot into one small package, but ultimately you'll find that the Studer A810 is the most versatile, most practical, most useable audio recorder you can buy.

The Swiss wouldn't have it any other way.



**STUDER REVOX**  
PRECISION FROM SWITZERLAND

Studer Revox America, Inc. • 1425 Elm Hill Pike, Nashville, TN 37210 (615) 254-5651  
Offices: Los Angeles (213) 780-4234 • New York (212) 255-4462 • Dallas (214) 760-8647 • Canada: Studer Revox Canada, Ltd.

## Audio Engineering Sets Two-Day Meet

PASADENA, Calif.—Audio Engineering Associates will host a two-day "mini convention" here following the upcoming National Assn. of Broadcasters meet. The confab, scheduled for April 22-23, is aimed at getting the professional audio community to participate in technical exchange and one-on-one discussions.

One of the highlights of the event will be a demonstration of Studer's model A810, microprocessor-based programmable, four-speed, SMPTE two-track recorder. Exhibits will include individual production suites featuring broadcast, audio/video sweetening and recording equipment from Lexicon, DEX, Quantum, Aphex, BTX, Otari and Soundcraft. Technical staff and manufacturers representatives will be on hand to answer questions.

# Pro Equipment & Services



Billboard photo by Chuck Pulin  
**ROCKING NAILS**—Rock artist David Johansen, front row right, is surrounded by members of the New York rock group the Nails, whose record he recently produced at The Wranch recording studio in New York.

## Electro Voice Sets Microphone Promo

BUCHANAN, Mich.—An EV PL microphone ensemble valued at close to \$4,000 is one of many prizes being offered to consumers who buy Electro Voice Pro-Line microphones now through June. The program, which also contains special incentives for Electro Voice retailers, is designed to help boost spring sales, according to Greg Hockman, Electro Voice's director of marketing, music products.

During the three-month promotion, purchasers of the firm's PL mi-

crophones will receive a free EV T-shirt simply by asking. Dealers will be provided with forms which customers will use to request the freebie.

The grand prize, which includes "a mike for every application the professional musician is likely to encounter," features 13 microphones in a custom-fitted tour case, along with accessories and a limited edition EV tour jacket. The package includes three model PL80s, three model PL77Bs, two PL11s, two

PL9s, one PL20, two shock mounts, 13 cables, five windscreens, a mike mouse and a road case.

Hockman describes the model PL77B as a vocal mike which allows control over the bass-boosting proximity effect, and can also be used for miking snare drums. He adds, "The model PL11, on the other hand, is excellent for toms or sax; and for jazz club dates the user may consider the full-range model PL9."

In addition to the grand prize and the free T-shirts, customers will also be eligible for 25 second prizes of either model PL76B or PL80 mike. There will be 50 third prizes of model PL88 mikes.

Close to 700,000 national advertising inserts will alert professional musicians and vocalists to the promotion. No purchase is necessary to enter the contest.

Electro Voice is also offering a special promotion buy-in package to its dealers, as well as such specially created collateral material as banners, posters and entry forms.

*The face is young, but the credentials show fifteen years of experience in the industry. In seven years with A&R Recording and eight years as an independent engineer and producer, Elliot Scheiner has worked with the finest: Jimmy Buffet, Donald Fagen, Roberta Flack, Foghat, Billy Joel, Olivia Newton John, Ricki Lee Jones, Phoebe Snow and Steely Dan. With two Grammys as proof of his engineering skills, he now spends about a third of his time producing.*

### ON METHOD

"All of my recordings have basically been very, very clean. I like everything that's on tape to be heard, without strain to one's ears. My method is to clean up everything and make sure that everything that was intended to be heard is heard. I guess that's carried over to production. I don't really want to be categorized as... 'Oh yeah, his stuff is real clean, it always sounds good.' I want to be able to make really good records of all types."

### ON COMING UP

"I still feel the best way to learn about the industry is being in the industry. The recording schools teach basic fundamentals and that's OK. But it doesn't really apply. You have to go in there and experience it and get in trouble and work it out yourself. That's sort of how I grew up in the industry. I learned everything I know from Phil Ramone. But basically I started at the bottom and it was really the only way to go. It's a long process now days, but you learn a lot."

### ON DIGITAL

"Well the first time I recorded in a studio with it, we were doing an overdub on a piano track and it was this wonderful grand piano, that sounded unbelievable in the room. We recorded it and I played it back for the first time digitally and it was like having my head under the cover of the piano. It's so real. It will have to get a lot more inexpensive to replace analog totally, but I definitely think that it's the future."

### ON BAD EXPERIENCES

"There was a moment not too long ago when I got into the studio, producing and engineering, and I was really happy with what everybody was playing. The room sounded amazing that day. And when it came up to the first play back I was thrilled. We reeled back the tape and it starts to roll and it sounded terrible. There was no top end on the tape, the bottom end was ill-defined and I was embarrassed. We had a serious tape problem."

### ON TAPE

"One of the maintenance engineers suggested that I try 226. The first playback just astounded me, I was amazed. The top end, the bottom end, everything sounded exactly the way I was listening to it when it went through the console. And I became a 226 freak after that. I can't be bought, so if I say I like 3M 226 it's because I believe in it. I really feel strongly about the tape and what it's done for me."

**SCOTCH® 226.**  
**WHEN YOU LISTEN FOR A LIVING.**

## Alshire Acquires Mastering Room

LOS ANGELES—Alshire Custom Products has acquired one of the mastering rooms at the JVC Cutting Center here and has adapted the equipment to the upgrading and expansion of its own mastering facilities.

The new equipment includes a Neumann model VMS-70 lathe with a JVC Quartz lock servo motor, which, according to Al Sherman, president of Alshire, assures absolute speed accuracy, regardless of program dynamics. The lathe's turntable and motor are direct coupled to provide quiet, rumble-free rotation. A Neumann model SAL-74B cutter drive logic has been modified to improve the frequency response.

Other equipment featured in the mastering facility includes a Neumann model SX-74 cutter head; a JVC state-of-the-art custom disk mastering console; a Zuma disk mastering computer, for pitch and depth; and an MCI preview tape playback machine with custom transformerless electronics. According to Sherman, the custom disk mastering console is one of just nine transformerless ones in use.

Sherman says that the acquisition of this equipment provides Alshire with the capability to do both real time and half-speed mastering from either quarter-inch or half-inch master tapes.

## Celebration Studios Upgrades Facilities

NEW YORK—Celebration Recording Studios here has upgraded and expanded its facilities. New equipment added to the mid-Manhattan facility includes a Studer model A-80 Mark III 24-track system, a Studer A-80 two-track, an Audio Kinetics "Q-Lock" SMPTE-based synchronizer, a JVC model 8250 Video Deck, and a Lexicon model 224-X digital reverberator.

The firm has also rebuilt its existing Harrison model 3624 console. The reconditioning was done under the guidance of Jim Martin of Multimedia Technology, Nashville. Mark Hood of Celebration says that Martin directed the replacement of all the unit's ICs, VCAs, and more than 1,800 electrolytic capacitors in the board.

# ELLIOT SCHEINER ON TAPE.

Magnetic A/V Products Division/3M  
Scotch is a registered trademark of 3M

3M hears you...

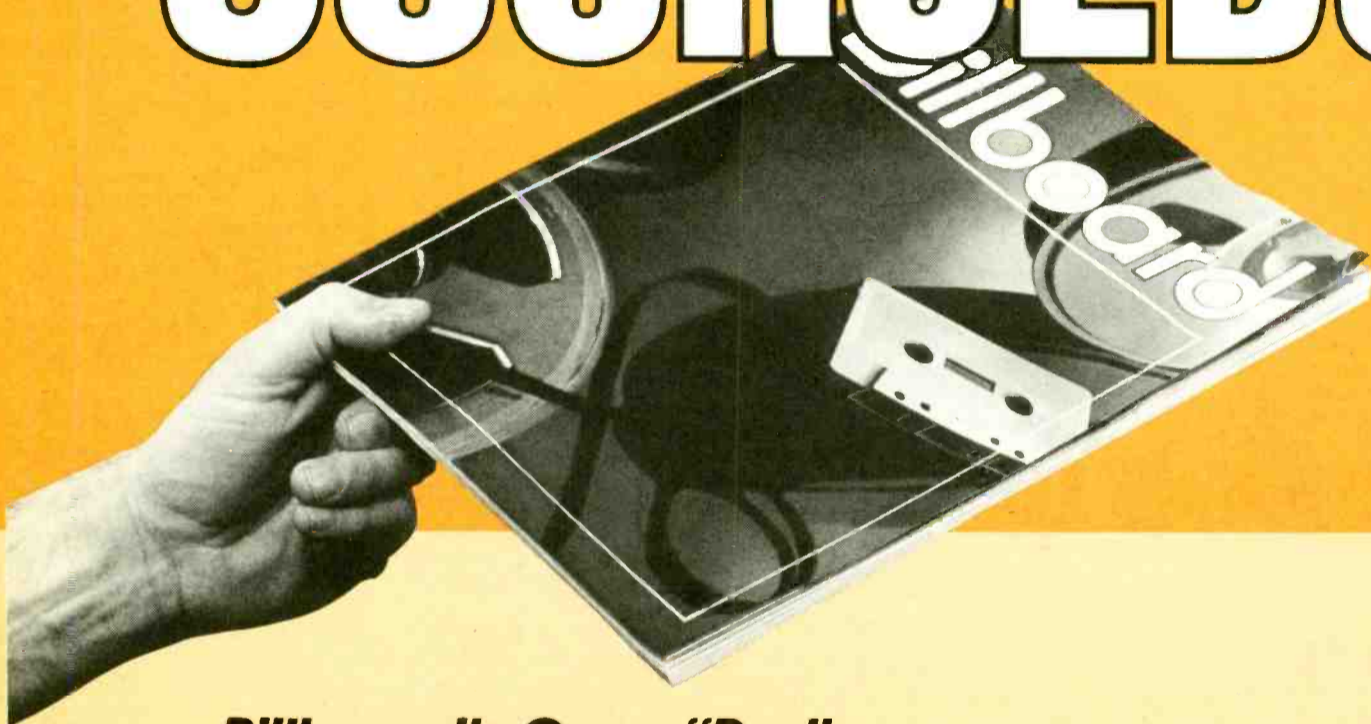
# 3M



MAY THE  
**SOURCE**  
BE WITH YOU

Billboard's newly-directed  
**AUDIO/VIDEO/TAPE**  
**SOURCEBOOK**

Publishing Date  
May 28, 1983



**Billboard's Gone "Pro"**

...with a complete guide to thousands of products, services, company listings, including:

Pro equipment, blank tape, bulk tape, video cassette components, pre- and post-production facilities, tape and record services, assembly and packaging equipment, materials, supplies and much, much more...

The newest, most comprehensive source... for advertisers who want to reach:

Duplicators, record manufacturers, producers, those who distribute video cassettes, disks...in more than 100 countries around the world.

**No Ad rate changes from last year. Extra distribution at Summer CES**

**Audio / Video / Tape Sourcebook 1983-84**

Reservations close April 12; Materials due April 22

Contact **Ron Willman, Director of Sales, Video/Pro-Sound** at 212/764-7350  
or any Billboard sales office around the world:

New York, Beverly Hills, Nashville, Toronto, London, Paris, Hamburg,  
Milan, Madrid, Tokyo, Sydney

**Billboard**

The International Newsweekly of Music & Home Entertainment

# Software Companies Say Sales Are Exceeding Expectations

By LAURA FOTI

NEW YORK—A combination of greatly increased hardware sales in the last four months, experiments with lower price points and a general upturn in the economy has video software manufacturers smiling these days. Sales are exceeding projections at virtually every major supplier, and the surge is affecting not only new titles but catalog material.

In conversations with suppliers, the words "wonderful" and "great" crop up often—along with expressions of hope that the trend will continue. Some mention specific ad campaigns or promotional pushes behind new titles or collections of old titles that have brought customers into stores and reminded them that software can be purchased as well as rented.

New consumers in the market—and new stores stocking their

## Delilah Readies 'Screen Dreams'

NEW YORK—The latest production from Delilah Films, "Screen Dreams: The Hollywood Pinup," is due later this year for release to cable television and home video, distributed by MGM/UA. It will feature clips from studio promotional films, news and television footage, feature film clips and interviews filmed exclusively for the program. Among those being interviewed are Jane Russell, Tab Hunter, Pia Zadora, Dorothy Lamour, Buster Crabbe and Mamie Van Doren.

The program is a look at the Hollywood pinup from the days of Mack Sennett's bathing beauties through Pia Zadora's string bikini. Based on the book by John Kobael, who also serves as writer and executive producer, the project focuses on the film studios' star-making machinery. Producer is Stephanie Bennett.

Also upcoming from Delilah Films are two new video programs based on Delilah books. "Girl Groups" traces the story of the bands, producers, songwriters and singers involved in this phenomenon of the early 1960s; new interviews with Mary Wilson of the Supremes, Darlene Love and Ronnie Spector are included. "Cool Cats" follows the evolution of rock'n'roll style and fashion over the years and is a co-production with The Who Films Ltd. It features interviews with Pete Townshend, Roger Daltrey and David Bowie.

## Japanese VCR Exports Up

TOKYO—Japanese VCR exports totalled over 958,000 units in February, according to figures released here by the finance ministry. That's a 26.5% increase over the same month in 1982.

Exports to the European Economic Community countries were 20.4% up at 395,909 units, despite the recent agreement on voluntary export controls. Some 204,351 units went to the U.K. (up 23.5% on last year) and 130,644 units went to West Germany (27.2% up), reversing a temporary drop in January, when German exports were 31% down and exports to the EEC as a whole 0.5% down.

The exception was France, where

shelves—mean sales across the board. Len White, vice president of sales for CBS/Fox Video, puts it this way: "Existing VCR owners are diversifying their collections beyond movies, and new owners are changing the demographics and bringing in more diverse tastes." Not only current movies but music, how-to and "classics" are the beneficiaries of a larger dealer base and an expanded consumer marketplace.

White attributes part of the recent software sales increase to lower pricing, but points out that the average price of videocassettes has essentially remained stable. "There's been a perceived decrease in price, but the average has not really changed. We've actually created an era of stability in pricing, although press coverage does not give that impression."

Paramount Home Video, the company that launched low price promotions, began taking orders last week on "Airplane II" at \$39.95 and three reissued blockbusters at \$29.95. Vice president Reg Childs claims, "There's something to what people are saying about our pricing experiments helping sales in general, although other factors should also be cited.

"Low price promotions helped unplug a logjam by bringing people into the stores," he continues. "There seemed to be a real stagnation up to that point. Low software prices also introduced new VCR owners to prerecorded software at the time of their hardware purchase. The last two million VCR purchasers are a different breed."

Embassy Home Entertainment's "Blade Runner," which also sells for \$39.95, follows Paramount's "An Officer And A Gentleman" in the number two spot on Billboard's Videocassette Top 40 for the third week, illustrating that lower prices translate into strong sales activity. "You can't price everything at \$39.95," says company president Andre Blay, "because for it to work it has to be a title that will appeal to a large number of people. It's a matter of getting the right programs at the right prices."

Walt Disney Home Video has been selling its summer "All-Star Animation" promotional package to dealers for only a short time, but Ben Tenn, vice president of sales, says response has already been strong. The six titles, all previously released, are priced at \$29.95 and \$39.95, down from original prices of \$49.95 to \$84.95. Keyed to baseball, they each come with a free Disney baseball cap.

"Promotions like this one, outstanding product, the economy's

pick-up and the fact that there are two million more VCRs out there this year than last—all these factors are helping business," Tenn says. "The industry is more consistent." He downplays the effect of individual price promotions: "If you take a quality product and lower its price, you'll always see an effect at retail. We're doing it for sale product now because we're in the sale business. If we could do it behind rental, we could triple the rental business—and we will, once the First Sale Doctrine is changed."

Vestron Video, according to sales vice president Michael Olivieri, is selling more than projected on both catalog and new titles. "Since early January, it's been an effort to keep up with demand," he says. "I attribute it to the fact that there are more machines out there, and certainly more store openings. Since we've begun distributing the VidAmerica line, especially the 'Affordable Col-

(Continued on page 47)

## Quarter-Inch Standards Set At VCR Meet

NEW YORK—Standards have been agreed upon for quarter-inch videocassette recorders by a group of manufacturers meeting in Tokyo last month. More than 120 companies agreed on the standards, paving the way for introduction of a new generation of video hardware without format wars.

The smaller machines would have widespread applications for portable use. It is not expected that they will replace current half-inch (VHS and Beta) VCRs, at least for some years. Manufacturer investment in half-inch development and current market penetration combine to insure that the status quo is secure for some time.

Companies representing countries accounting for virtually all of the world's VCR output agreed on specifications for cassettes and audio used, as well as a method of video recording.



COMPUTER GAME—For George Clinton's "Atomic Dog" video clip, director Peter Conn worked on-location at Hollywood's Sunset-Gower Studios, and on-computer, via a 24-channel digital visual mixing console. Characters actually appear inside a video game.

## Music Monitor

Please submit all material for this column to Music Monitor, Billboard, 1515 Broadway, New York, N.Y. 10036.

● **Faithfulness:** Marianne Faithfull has completed a video for the song "Running For Our Lives," from the Island album "A Child's Adventure." Shot in Paris, it features Faithfull talking with her lover in a cafe, dancing in a club and running through back streets. Director was Clive Richardson; producer was Stephane Speery.

● **Tut, Tut:** The video clip for Sylvester's "Hard Up" has an Egyptian theme, reflecting the theme of the Megatone album "All I Need." Produced and directed by the San Francisco Production Group's Jeff and Mark Cretcher and shot by cameraman Geoff Schaff, "Hard Up" is a fast-paced montage of pyramids, dancers, writhing snakes and visual effects.

● **Not Tonight:** Producer Robert Lombard has completed work on "I Won't Be Home Tonight," by Tony Carey, for Rocshire Records. The clip, the first done by the record company, was shot in Los Angeles at the airport, train station and hotels. Three girls from around the country are in L.A. attempting to get into a Tony Carey concert. Peter Angelus directed.

● **Deep End:** The Pool, a Moment Productions act, has completed a clip for "Dance It Down," being released as an extended dance mix to coincide with the release of the video. The rhythms of the song are

linked to the rhythms of contemporary urban life in the video, shot in Austin, Tex. It was produced and directed by Eric Graham of I.C. Pictures.

● **Curling:** Two promos for the new band **Curls** were recently directed by George Cappannelli and co-produced by Axial Productions' Kent Watson and Cappannelli. "Small Talk" and "He's Just The Busboy" were post-produced at National Video Center/Recording Studios by editor Jud Johnston.

● **Calling On Caroline:** The Call, a Mercury/PolyGram group, recently completed a video for "When The Wall Came Down" from the album "Modern Romans." It was shot in 16mm black and white film and transferred to video. Director on the project was Patrick Kriwanek; producers were Juanita Diana and Michael Feeney. The three are partners in the San Francisco firm Video Caroline, a new company named after Radio Caroline, a British vessel which broadcast rock music off the coast of England, outside territorial waters, in defiance of non-commercial BBC programming.

● **Living Her Life:** Island Records has released a "single" from Grace Jones' "A One Man Show," a full-length feature available from Vestron Video. The song, "Living My Life," is the title of Jones' current album, but is not included on the album. There are close-ups of dancing feet, sped up to match the pace of the song. "Living My Life" was directed by Jean-Paul Goude. LAURA FOTI

## Clips In Spotlight At PolyGram Increased Promo Activity Is Tied To Restructuring

NEW YORK—The use of video by record companies has become much more sophisticated in the last few years, as production of promotional video clips has increased and the outlets for its use has proliferated. At virtually no company, however, has new staff been brought in to handle the area.

Instead, depending on the company, video was made the responsibility of someone from an existing department, usually promotion. At PolyGram, the task went to Len Epanand of the press and artist relations department—whose title now is vice president for press and video.

Epanand works closely with Randy Roberts, head of video and dance music promotion, as well as regional staff in the press/video department who work with clubs, cable channels and broadcast television outlets. "A regional geographic breakdown gives us local impact," Epanand says.

"We use the same sort of operation as for radio.

"It's not like we just discovered video," he continues. "We've been in it for some years. But there's been a need in the last few months to expand the department, make it more sophisticated, because outlets all over the country are opening up daily as public awareness of video music as a special medium becomes predominant."

Epanand himself has been involved in the area at PolyGram for six years and is responsible for budgeting, hiring directors and overseeing production and distribution of what he calls "song films." Recent restructuring at PolyGram, however, puts Epanand in closer contact with the promotion department and with Ken Reynolds, national black music publicity manager, in a coordinated effort designed to get the most impact from the use of video.

"We're taking the broad view," Epanand says. "We recognize the value of video and we're harnessing it."

He credits label president Guenter Hensler with the current aggressive attitude toward video, pointing out, "The previous management wanted outlets to pay for the use of the clips. Within two weeks of Guenter Hensler's coming in we were dealing with MTV, and he deserves credit for opening things up." Now, Epanand says, MTV is "indispensable" for artists that fit the demographics.

But MTV is not the only outlet for music video. "The cable industry in general is becoming more aware of music; pay- and STV channels can be much more adventurous in their programming. It's good for them to have versions that aren't shown elsewhere"—such as the unedited version of Peter Godwin's "Images Of

(Continued on page 47)

# PLAYBOY

## VIDEO



### BEAUTY IN ACTION. VOLUME 2.



Uninhibited. Sensuous. Sexy. Experience it all with Playboy Volume 2. Volume 1 was a spectacular beginning. A golden sales performance according to the RIAA. Outstanding entertainment, and winner of a 1983 "VIRA Award." Playboy 1 has appeared on the Top 10 video title lists since the beginning of 1983.

The exciting new Playboy 2 includes 25th Anniversary Playmate Candy Loving, a fascinating, hilarious Dudley Moore interview, and extraordinary coverage of Miss July, the Playmate Playoffs and Sylvia Kristel. Plus a ribald classic, music, comedy and much more.

Buy BEAUTY IN ACTION with the all new Playboy Video Volume 2.

For more information, call Len White, Vice President, Sales at (212) 819-3222.

©1983 CBS/FOX Company All rights reserved

Except in Canada, CBS™ is a trademark of CBS Inc. used under license. In Canada, CBS™ is a trademark of CBS Records Canada Ltd. used under license. FOX™ is a trademark of Twentieth Century-Fox Film Corporation used under license.

**CBS  
FOX**  
VIDEO™

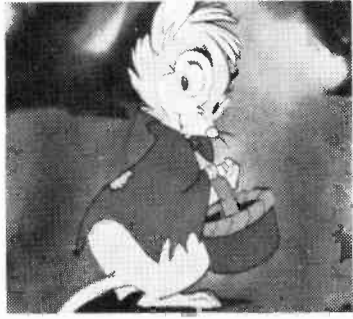
Available on videocassette and videodisc.

# Video

## New On The Charts

### "THE SECRET OF NIMH" MGM/UA Home Video—18

At a suggested retail price of \$29.95, "The Secret Of NIMH" is generating sales. The animated feature is based on a story by Robert O'Brien and features the voices of Dom DeLuise and others. A timid mouse, Mrs. Brisby, gets help from a crow, an owl and a pack of rats to save her home from the plow.



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

"The Secret Of NIMH" was produced by Don Bluth Productions, a group of animators formerly associated with Disney Studios.

## Video Reviews



ization of "Laverne Lasinsky.")

While some of the choreography is overdone or just plain bad, Cher manages to overcome the obvious flaws. Her Bob Mackie costumes, exotic hairdos and excruciatingly high energy level combine to make her completely visual.

Female impersonators J.C. Cooper (Diana Ross) and Kenny Sasha (Bette Midler) are superb, capturing the personalities of their characters and adding just the right note of lunacy to the show.

**LAURA FOTI**

**THE KINKS—"One For The Road,"** Vestron Video 2007. Produced by Ray Davies, directed by Ken O'Neil. One hour.

The Kinks, like the Beatles, the Who and the Rolling Stones, first hit America as part of the "British Invasion" of the 1960s. But unlike the others, the Kinks have never captured a mass American audience. Instead, they have become the property of a large, loyal cult.

Anyone not familiar with the group's history who views this lively concert video might be surprised by this, since the Kinks are a vital, hard-driving band with a strong stage presence and considerable charm. In short, they are as good a live rock band as any working today.

Lead singer and chief songwriter Ray Davies is an excellent live performer. Whether shouting through the hard-rocking "You Really Got Me" or accompanying himself on acoustic guitar on "Celluloid Heroes," he commands his young audience's attention. Also, as arena rock vocalists go, Davies is a fairly subtle song interpreter, squeezing meaning out of lyrics even with three guitars buzzing in the background.

There is nothing innovative in the way this program was taped, but it is done quite efficiently. Anyone planning on shooting a straight concert video could learn much from the crisp editing and shot selection.

**NELSON GEORGE**

**CHER—"A Celebration At Caesar's,"** Showtime airdates April 21, 23, 26, May 1. Directed by Art Fisher for Paramount Pay TV. 55 mins.

Cher's Las Vegas act is raunchy and often overstaged, but the woman has heart, and it always manages to shine through. "A Celebration At Caesar's" is a true showcase of her talents, somehow managing to combine three tons of costumes, dozens of musicians, backup singers, dancers, female impersonators and male strippers from Chippendales and still maintain a degree of sincerity and a sense of humor.

The show is well-rehearsed and edited, and extremely fast-paced. Songs range from the quiet "Take It To The Limit" to a country version of "When Will I Be Loved" complete with cowboys and elaborate sets to "Signed, Sealed And Delivered" and a truly incredible version of "Do Ya Think I'm Sexy?" (This is where the strippers come in, and where Cher dons her leopard-skin jumpsuit and harlequin glasses for a character-

## New Video Releases

This listing of video releases is designed to enable wholesalers and retailers to be up-to-date on available new product. Formats included are Beta, VHS (Video Home System), CED (Capacitance Electronic Disk), and LV (LaserVision). Where applicable, the suggested list price of each title is given; otherwise, "No List" or "Rental" is indicated. All information has been supplied by the manufacturers or distributors of the product.

**ABBOTT & COSTELLO MEET CAPTAIN KIDD**  
Beta & VHS VCI... \$29.95

**ARIZONA BADMAN**  
Reb Russell  
Beta & VHS The Video Connection... \$27.95

**THE BELLES OF ST. TRINIAN'S**  
Alastair Sim  
Beta & VHS Thorn EMI Home Video... \$39.95

**BLAZING FRONTIER**  
Buster Crabbe  
Beta & VHS The Video Connection... \$27.95

**THE CAPTAIN'R PARADISE**  
Alec Guinness, Celia Johnson, Yvonne de Carlo  
Beta & VHS Thorn EMI Home Video... \$39.95

**CHEYENNE ROUNDUP**  
Tex Ritter  
Beta & VHS The Video Connection... \$27.95

**CRASHIN' BROADWAY**  
Rex Bell  
Beta & VHS The Video Connection... \$27.95

**DOWN TEXAS WAY**  
Rough Riders  
Beta & VHS The Video Connection... \$27.95

**DRIFT FENCE**  
Buster Crabbe  
Beta & VHS The Video Connection... \$27.95

**DURAN DURAN**  
Girls On Film / Hungry Like The Wolf  
Beta Sony Video 45 87V00005... \$15.95

VHS 97W50002... \$19.95

**HAIR TRIGGER CASEY**  
Jack Perrin  
Beta & VHS The Video Connection... \$27.95

**JACK & THE BEANSTALK**  
Beta & VHS VCI... \$29.95

**LADD, CHERYL**  
Fascinated  
Beta & VHS Thorn EMI Home Video... \$49.95

**THE MASKED RIDER**  
John Mack Brown  
Beta & VHS The Video Connection... \$27.95

**NAVAJO KID**  
Bob Steele  
Beta & VHS The Video Connection... \$27.95

**NESMITH, MICHAEL**  
Cruisin' / Rio  
Beta Sony Video 45 97W00006... \$15.95  
VHS 97W50003... \$19.95

**RAE, JESSE**  
Rusha / Desire  
Beta Sony Video 45 97W00004... \$15.95  
VHS 97W50001... \$19.95

**THE RANGERS TAKE OVER**  
Texas Rangers  
Beta & VHS The Video Connection... \$27.95

**SUMMER OF FEAR**  
Linda Blair  
Beta & VHS Thorn EMI Home Video... \$59.95

**TO THE LAST MAN**  
Tom Tyler  
Beta & VHS The Video Connection... \$27.95

To get your company's new video releases listed, send the following information—Title, Performers, Distributor/Manufacturer, Format(s), Catalog Number(s) for each format, and the Suggested List Price (if none, indicate "No List" or "Rental")—to Bob Hudoba, Billboard, 2160 Patterson St., Cincinnati, Ohio 45214.

# Videocassette Top 40

© Copyright 1983, Billboard Publications, Inc. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

## SALES

## RENTAL

SALES			RENTAL				
This Week	Last Position	Weeks on Chart	Title	This Week	Last Position	Weeks on Chart	Title
★1	1	8	<b>AN OFFICER AND A GENTLEMAN</b> Paramount Pictures, Paramount Home Video 1467	★1	1	6	<b>AN OFFICER AND A GENTLEMAN</b> Paramount Pictures, Paramount Home Video 1467
2	2	6	<b>BLADE RUNNER</b> Embassy Home Entertainment 1380	2	2	6	<b>BLADE RUNNER</b> Embassy Home Entertainment 1380
3	3	48	<b>JANE FONDA'S WORKOUT</b> KVC-RCA, Karl Video Corporation 042	3	3	8	<b>ROAD WARRIOR</b> Warner Brothers Pictures, Warner Home Video 11181
4	5	21	<b>STAR TREK II-THE WRATH OF KHAN</b> Paramount Pictures, Paramount Home Video 1180	4	5	12	<b>THE BOAT (DAS BOOT)</b> RCA/Columbia Pictures Home Video 10149
5	9	3	<b>CREEPSHOW</b> Laurel Show Inc./Warner Brothers Pictures, Warner Home Video 11306	5	4	15	<b>POLTERGEIST</b> MGM/UA Home Video 800165
6	4	8	<b>ROAD WARRIOR</b> Warner Brothers Pictures, Warner Home Video 11181	6	6	5	<b>MONSIGNOR</b> CBS-Fox Video 1108
7	7	15	<b>POLTERGEIST</b> MGM/UA Home Video 800165	7	16	3	<b>CREEPSHOW</b> Laurel Show Inc./Warner Brothers Pictures, Warner Home Video 11306
8	6	17	<b>ROCKY III</b> CBS-Fox Video 4708	8	7	17	<b>ROCKY III</b> CBS-Fox Video 4708
9	8	12	<b>THE BOAT (DAS BOOT)</b> RCA/Columbia Pictures Home Video 10149	9	9	11	<b>NIGHT SHIFT</b> The Ladd Co., Warner Home Video 20006
10	10	20	<b>PLAYBOY</b> CBS-Fox Video 6201	10	10	12	<b>FAST TIMES AT RIDGEMONT HIGH</b> Universal City Studios Inc., MCA Dist. Corp. 77015
11	11	9	<b>STRAWBERRY SHORTCAKE IN BIG APPLE CITY</b> Family Home Entertainment, MGM/UA Home Video 338	11	8	12	<b>THE WORLD ACCORDING TO GARP</b> Warner Brothers Pictures, Warner Home Video 11261
12	12	18	<b>ANNIE</b> RCA/Columbia Pictures Home Video 10008	12	11	21	<b>STAR TREK II-THE WRATH OF KHAN</b> Paramount Pictures, Paramount Home Video 1180
13	21	2	<b>THE LAST UNICORN</b> CBS-Fox Video 9054	13	14	7	<b>YOUNG DOCTORS IN LOVE</b> Vestron VA-5012
14	19	6	<b>YOUNG DOCTORS IN LOVE</b> Vestron VA-5012	14	30	2	<b>THE LAST UNICORN</b> CBS-Fox Video 9054
15	13	4	<b>MONSIGNOR</b> CBS-Fox Video 1108	15	15	3	<b>HALLOWEEN III</b> Universal City Studios Inc., MCA Distributing Corp. 71011
16	15	5	<b>MAN WITH THE GOLDEN GUN</b> CBS-Fox Video 4606	16	24	2	<b>HONKY TONK MAN</b> Warner Brothers Pictures, Warner Home Video 11305
17	24	24	<b>THE COMPLETE BEATLES</b> MGM/UA Home Video 700166	17	NEW ENTRY	→	<b>THE SECRET OF NIMH</b> MGM/UA Home Video 800211
18	NEW ENTRY	→	<b>THE SECRET OF NIMH</b> MGM/UA Home Video 800211	18	13	17	<b>TRON</b> Walt Disney Home Video 122
19	23	9	<b>MOONRAKER</b> CBS-Fox Video 4636	19	18	15	<b>MISSING</b> Universal City Studios Inc., MCA Distributing Corp. 71009
20	NEW ENTRY	→	<b>MIDNIGHT COWBOY</b> MGM/UA Home Video 700193	20	12	17	<b>THE BEST LITTLE WHOREHOUSE IN TEXAS</b> Universal City Studios Inc., MCA Distributing Corp. 77014
21	17	21	<b>THE THING</b> Universal City Studios Inc., MCA Distributing Corp. 77009	21	17	22	<b>VICTOR/VICTORIA</b> MGM/UA Home Video 800151
22	14	21	<b>FIREFOX</b> Warner Brothers Pictures, Warner Home Video 11219	22	22	21	<b>FIREFOX</b> Warner Brothers Pictures, Warner Home Video 11219
23	22	3	<b>HALLOWEEN III</b> Universal City Studios Inc., MCA Distributing Corp. 71011	23	23	9	<b>DIVA</b> MGM/UA Home Video 800183
24	25	2	<b>HONKY TONK MAN</b> Warner Brothers Pictures, Warner Home Video 11305	24	20	10	<b>THE SOLDIER</b> Embassy Home Entertainment 2001
25	27	20	<b>RICHARD PRYOR LIVE ON THE SUNSET STRIP</b> RCA/Columbia Pictures Home Video 10469	25	NEW ENTRY	→	<b>AMITYVILLE II: THE POSSESSION</b> Embassy Home Entertainment 1709
26	NEW ENTRY	→	<b>COME BACK TO THE 5 &amp; DIME JIMMY DEAN, JIMMY DEAN</b> Embassy Home Entertainment 1333	26	19	17	<b>ANNIE</b> RCA/Columbia Pictures Home Video 10008
27	16	14	<b>MISSING</b> Universal City Studios Inc., MCA Distributing Corp. 71009	27	21	9	<b>FRIDAY THE 13TH PART 3</b> Paramount Pictures, Paramount Home Video 1539
28	20	17	<b>TRON</b> Walt Disney Home Video 122	28	28	4	<b>VICE SQUAD</b> Embassy Home Entertainment 2015
29	29	2	<b>DR. STRANGELOVE</b> RCA/Columbia Pictures, Home Video 10182	29	27	15	<b>REDS</b> Paramount Pictures, Paramount Home Video 1331
30	18	12	<b>THE WORLD ACCORDING TO GARP</b> Warner Brothers Pictures, Warner Home Video 11261	30	25	21	<b>THE THING</b> Universal City Studios Inc., MCA Distributing Corp. 77009
31	32	15	<b>ALICE IN WONDERLAND</b> Walt Disney Home Video 36	31	32	19	<b>PLAYBOY</b> CBS-Fox Video 6201
32	30	12	<b>FAST TIMES AT RIDGEMONT HIGH</b> Universal City Studios Inc., MCA Dist. Corp. 77015	32	29	10	<b>ZAPPED</b> Embassy Home Entertainment 1604
33	31	7	<b>DIVA</b> MGM/UA Home Video 800183	33	31	19	<b>DINER</b> MGM/UA Home Video 800164
34	33	33	<b>CASABLANCA</b> CBS-Fox Video 4514	34	26	4	<b>MAN WITH THE GOLDEN GUN</b> CBS-Fox Video 4606
35	28	12	<b>NIGHT SHIFT</b> The Ladd Co., Warner Home Video 20006	35	35	7	<b>THE EXTERMINATOR</b> Embassy Home Entertainment 2002
36	26	22	<b>VICTOR/VICTORIA</b> MGM/UA Home Video 800151	36	34	9	<b>MOONRAKER</b> CBS-Fox Video 4636
37	35	7	<b>SINGIN' IN THE RAIN</b> MGM/UA Home Video 185	37	30	8	<b>STRAWBERRY SHORTCAKE IN BIG APPLE CITY</b> Family Home Entertainment, MGM/UA Home Video 338
38	39	25	<b>DUMBO</b> Walt Disney Home Video 24	38	39	50	<b>SUPERMAN II</b> D.C. Comics, Warner Home Video 61120
39	38	17	<b>THE BEST LITTLE WHOREHOUSE IN TEXAS</b> Universal City Studios Inc., MCA Distributing Corp. 77014	39	37	20	<b>RICHARD PRYOR LIVE ON THE SUNSET STRIP</b> RCA/Columbia Pictures Home Video 10469
40	34	14	<b>CHARIOTS OF FIRE</b> Warner Brothers Pictures, Warner Home Video 70004	40	33	3	<b>IT CAME FROM HOLLYWOOD</b> Paramount Pictures, Paramount Home Video 1421

● 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).

# Video

## Director Arnold Levine Shoots Clips That People Notice

By LAURA FOTI

NEW YORK—From the trend-setting "Paradise By The Dashboard Light" (Meat Loaf) to the equally timely "Atlantic City" (Bruce Springsteen) and "Goodnight Saigon" (Billy Joel), director Arnold Levine has been making video that many believe stands apart. After 18 years at CBS Records, most recently as vice president of creative services, Levine is now out on his own and having more fun than ever.

"I seem to get all kinds of different projects to do," says Levine, whose Arnold Levine Productions is located at the VCA/Teletronics facility in New York where MTV is taped. "I've worked with a number of highly intelligent artists and powerful songs."

"Paradise By The Dashboard Light" was a half-hour extravaganza that took three days to shoot and cost the then-enormous sum of \$27,000 in 1977. More recently, Levine completed "Goodnight Saigon," a shorter but no less ground-breaking piece combining footage of Joel in concert with photos of soldiers in Vietnam.

"We had to be right on the money with that one," Levine says. "sensitive without hitting the viewer over the head." Candid photographs submitted by Vietnam veterans support the lyrics with a touching personal note.

A letter to Levine from Frank McCarthy, president of the Vietnam Veterans Relief Foundation, explains that the photos used in the clip were supplied by 300 veterans or their relatives. "Most Vietnam veterans do not give their slides to anyone regardless of payment," the letter reads. "However, when I informed these men that Billy Joel wrote 'Goodnight Saigon' and read them the lyrics, the response was overwhelming. Everyone wanted to assist and contribute. Billy Joel has captured 'what we had in the war and what we have today—each other.'"

In some cases Levine writes his own interpretation of a song, which is then accepted by the artist and made into a clip. Springsteen's "Atlantic City" expresses the dichotomy between the old and the new; the artist himself does not appear in the clip. "Bruce is not the kind of performer who reveals all," Levine points out. "He questions the visual medium because he's private."

So Levine cleared his treatment through Springsteen, then shot scenes around Atlantic City and sent the artist the unedited tapes "so he could see the quality of the pictures." He has given the go-ahead to complete the project.

The clip was submitted to MTV. "The feedback we got was that 'Atlantic City' was not 'MTV-ish,'" Levine says, adding that it took some time to get it on the air. "Once it played, their research found the older audience liked it a lot."

Levine points out, "Because of the nature of the beast, storyboards and concepts are not tightly honed in rock video. A production company signs a contract with a record company for a certain amount of money, and if preproduction expenses eat up that money, it's impossible to get more."

"Everyone wants to be in the music video business. But you must be able to work within budgets and deadlines."

Because clips are "promotional," Levine looks to long-form music programs to provide much of the future excitement in the business. "Now, a long-form program means

either covering a live event or working with a weak storyline. Most storylines are developed based on the album and a combination of

various techniques and ideas to hold the songs together." In the future, though, as new outlets spring up to handle different types of music, op-

tions will increase, he says.

"There's more to music than what MTV plays. You'll see more specialized music showcasing—a black mu-

sic channel, for example. Country is already happening; the Nashville Network is a breakthrough. There will be an MOR channel."

# THE TOY.



Now available on videocassette.



RCA/COLUMBIA PICTURES HOME VIDEO, 2901 WEST ALAMEDA AVENUE, BURBANK, CALIFORNIA 91505

© ARTWORK AND DESIGN 1983 RCA/COLUMBIA PICTURES HOME VIDEO. ALL RIGHTS RESERVED.

## Fast Forward

## The Worldwide Disk Picture Changes

By KEN WINSLOW

Because video is a worldwide market, what happens outside the U.S. can be counted on to have great impact inside the U.S. This is particularly true with events in Japan, which is often the land of our "rising video sun."

The Japanese video industry is now swinging in behind the VHD videodisk format, which gave up the ghost in the U.S. and Europe, but which JVC puts on domestic sale April 21 supported by some 200 disk programs (Billboard, March 19).

Technically, VHD lands somewhere between the current high-cost random access LV and low-cost linear CED videodisk systems, with many titles shared among all three. The starting VHD catalog includes U.S. films supplied by Universal and Paramount, and will grow to 300 by the end of this year.

Just as with the U.S. LV and CED system starts, VHD's first catalog has something for everyone: roughly 55 popular U.S. and Japanese movies, 50 cultural programs, 25 music, 25 how-to, 15 educational, plus animated, video art, etc. One interactive title is included.

Some 15 other companies representing over half of the Japanese video manufacturers, led by giant Matsushita, are ready to start branding VHD players domestically beginning in May. While JVC and

Matsushita (the latter through its Panasonic and Quasar tv and video brands) have strong U.S. channels of distribution, there is no indication at present of planned home video sales, although there are repeated hints of an industrial/educational effort.

The VHD concentration is clearly on Japan domestically. If this introduction works, some observers think that VHD can always enter the U.S. later. Maybe yes and maybe no.

JVC developed VHD (video high density) as a contact pickup system using an electrically guided stylus riding the surface of the disk rather than being groove-guided like RCA's CED disk. An audio-only AHD (audio high density) spinoff has been demonstrated, also capable of displaying soft video stills, but this is apparently being dumped in light of the broad swing to the laser-based DAD (digital audio disk).

VHD is a 900 r.p.m. CAV, 60 minutes per side system; two full frames constitute a single 360-degree rotation. JVC and Matsushita have both shown the system in various freeze-frame-capable prototype configurations in the past.

As with RCA's CED 400 r.p.m./CAV, 60 minutes per side system in which four frames constitute a 360-degree rotation, which is being developed for U.S. home video retail this fall as a "frame access" player,

VHD has a number of ways it can go.

Some demonstrations have involved remastering the programming to repeat each frame twice in a 360-degree revolution to be able to get a rock-solid still frame, which is a basic requirement of a wide range of interactive entertainment and information programming now under development. Another approach used a frame grabber which would work with any conventionally mastered programming. But this is costly and remains for the future provided VHD takes hold and stays.

Our information is that the present VHD player in Japan will only repeat its 360-degree rotation giving a two-frame flutter in those portions of the picture which exhibit movement from the first to the second frame in the rotation. This will be better than the frame access player model expected from RCA this fall, but certainly not as good as the LV laser optical player's rock-solid display of a single frame for all LV programs mastered in the CAV-mode.

Pioneer's LV videodisk system and a growing program catalog have already been selling in Japan, but its progress has been much slower than originally hoped. In spite of the fact that RCA's CED system is manufactured under license in Japan for U.S. sales, no Japanese company has at-

(Continued on page 48)

## MCA Cuts Some Prices: Warner Sets Budget Titles

LOS ANGELES—In keeping with the trend toward reduced prices for videocassettes, MCA Videocassette has lowered prices on 61 titles, creating six levels from \$39.95 to \$89.95. About 25 titles had their prices raised slightly for the purpose of consistency.

In addition, Warner Home Video will release two major titles in May at a \$39.98 price point. More than 50 WHV titles have had their prices lowered in the past few months.

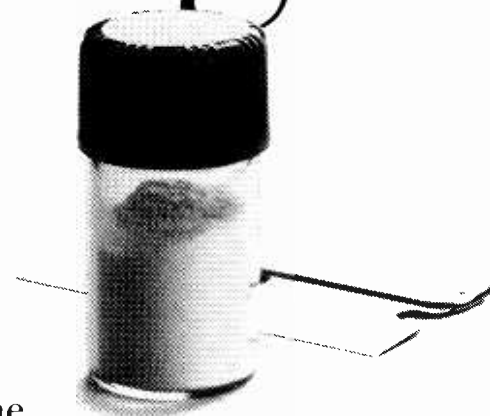
Fifty-three titles, or 37% of the MCA catalog, are now at the \$39.95 price level. Children's titles specifically were reduced in price, since the company is seeking to encourage the sale of that product, according to a spokesman. These titles include "The Best Of Marvel Comics" and "Woody Woodpecker And His Friends," as well as "Heartbeeps" (reduced from \$59.95) and "The Incredible Shrinking Woman" (reduced from \$74.95), which MCA research had discovered were being purchased primarily for children.

The instructional "The World Of Martial Arts" from MCA was reduced from \$60.95 to \$39.95, also to spur sales. "Cat People" goes from \$85.95 to \$89.95. The average price change per title is from \$63.56 to \$60.09.

As for Warner Home Video, that company will introduce "Best Friends" and "Lovesick" in May at \$39.98 as part of a promotional push called "Perfect Couples." According to a spokesman, the move is being made to test the potential demand for current titles at lower price points. Paramount Home Video and Embassy Home Entertainment have been the only firms testing new feature film releases at the \$39.95 price point.

Media Home Entertainment has also announced a pricing reduction "in response to the growing price sensitivity in the marketplace," according to Media president Ron Safnick. The firm will reduce 16 titles to \$29.95 list this June.

## Powder keg.



Cocaine.

It's harmless. So they say.

But you know better. So do we.

Cocaine can be a devastating drug. Emotionally, physically and financially.

If your life—or the life of someone you love—is being destroyed by cocaine, call a counselor at CareUnit Hospital.

We can help.

**CAREUNIT**  
Hospital Program

(714) 972-8123

401 South Tustin Ave., Orange, CA 92666  
5035 Coliseum Street, Los Angeles, CA 90016

© 1982 CareUnit® is a registered service mark of Comprehensive Care Corp

**LIVE!** THE PERFECT PAIR

From OSKO's In Beverly Hills

JLT FILMS PRESENTS **MEN AT WORK** FOR WOMEN ONLY!

JLT FILMS PRESENTS **SIZZLE!** FOR MEN ONLY!

Your Hostess With The Mostess, **Kitten Natividad**

MAKE ALL YOUR DREAMS COME TRUE... **FORMAT Beta**

MAKE ALL YOUR DREAMS COME TRUE... **FORMAT Beta**

MAKE ALL YOUR DREAMS COME TRUE... **FORMAT Beta**

## MEN AT WORK

For women only! Male strippers are struttin' their stuff at OSKO's Disco in Beverly Hills, and JLT is there to give you a front row seat to the hottest show in town. 60 min

## SIZZLE!

For men only! Kitten Natividad, of Russ Meyer fame, hosts and performs provocative numbers for your private pleasure. Risque and daring performances featuring a champagne bath, a flamenco dancer, a robot stripper, and more. 60 min

Dealers Contact

a l s o

FOUR TOPS LIVE AT THE PARK WEST  
STAMPING GROUND (HOLLAND MUSIC FESTIVAL)  
FLUSH  
LOVERS LIKE US  
CRYPT OF THE LIVING DEAD  
TOUCH ME NOT  
THE EROTIC ADVENTURES OF PINOCCHIO



JLT Films, Inc.  
480 Central Avenue  
Northfield, Illinois 60093  
312/441-9440

# Video

## Clip Production At PolyGram

• Continued from page 42

Heaven," with its images of nudity and lesbianism.

"Video is a piece of art, but it also exists to sell performers and their music, to put across what they're all about," Eband says. "Within the economics we're faced with today, we need to spend a lot more time, care and dollars to produce video. Directors must understand our needs: to develop an idea that works artistically and is affordable."

PolyGram spends an average of between \$15,000 and \$30,000 per clip, Eband says, "but we have to make it look like we spent \$80,000 because it goes up against Fleetwood Mac and Billy Joel. If you don't spend enough money, there's a subliminal message to the audience that the act is not as creative as others."

Video is getting more expensive to produce, but costs can often be kept down by working in the U.K., according to Eband. "We get more for our money over there, plus they've been doing music videos for eight or 10 years and have a view of what can be that's more advanced than a lot being done here."

"A certain hipness comes through in the ideas British directors generate. A lot of good stuff is being produced here—but it costs."

PolyGram produces video clips

not only for rock artists but for black and country acts as well. "Just because MTV isn't playing it doesn't mean we stop dead in our tracks and don't service the act. The Video Mu-

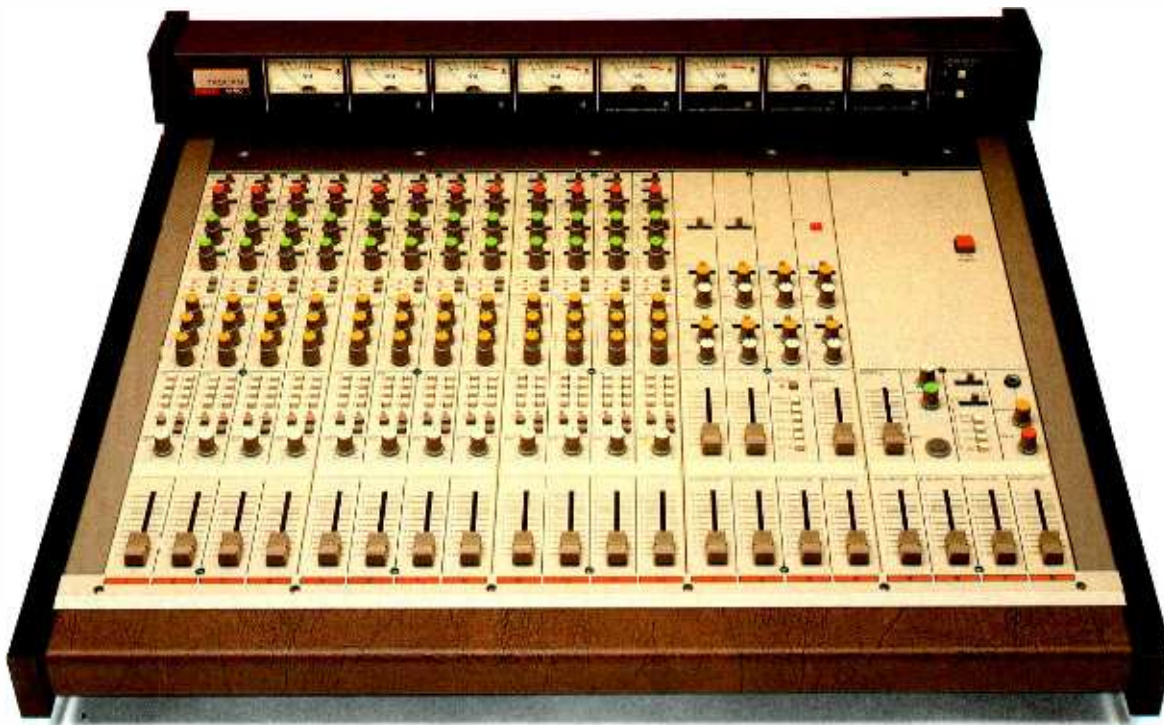
sic Channel has been playing that kind of thing all along, and there are a number of pay and cable services," Eband says.

"Def Leppard, Dexy's Midnight

Runners, the Call, Golden Earring and other acts are being broken through MTV exposure," Eband continues. "But we're also extending the life of the Gap Band and others through video play in other markets."

Old video never dies at PolyGram: it is put into a "Magical Musical Video Show" for use in retail outlets around the country. According to Eband, the name of the game is mileage out of every dollar spent.

LAURA FOTI



TASCAM's M-50 is the compact 12x8x8 mixing console audio production professionals have been looking for. With its multiple inputs per channel, plus assignable submixes and monitor sections, you get the flexibility to get the job done in all production modes—record, overdub and remix or assembly.

By including direct boxes to accept instrument inputs, phono pre-amps for replaying effects library or reference disks and stereo solo "in place" permitting monitoring of individual channels or whole portions of a mix, you get what you need. High performance functions as standard equipment.

The M-50 is reliable and fast, with extremely flexible signal routing. A valuable asset to the ad agency production room, the small video production/post-production company, the multi-media production facility, and in many other applications.

Because the M-50 includes Solo and PFL, multiple auxiliary mixes, plus balanced and unbalanced inputs and outputs, it is also well suited to final film assembly, small club P.A., and broadcast with clean feeds provided.

TASCAM's extensive design and manufacturing experience in professional recording equipment made it possible to create the M-50. Compact and affordable, this modular 8-track mixer is within the reach of any serious professional.

For additional information, see your TASCAM dealer, or write TASCAM Production Products, 7733 Telegraph Road, Montebello, CA 90640, (213) 726-0303.

Copyright 1983—TEAC Corporation of America

**WE JUST MADE  
HIGH  
PERFORMANCE  
STANDARD  
EQUIPMENT.**

**TASCAM**  
TEAC Production Products

**DESIGNED BY POPULAR COMPLAINT.**

## Software Firms Say Sales Up

• Continued from page 42

lectibles' titles, classic titles in our own line that are not priced as aggressively are also beginning to move. Classics are getting a push in general.

"The business is healthy. Retailers and wholesalers were playing it close to the vest out of fear, but now the business community is more confident in its own ability to survive. Some of the aggressive low pricing on major movies has made retailers healthier because they're renting titles for less of an initial buy-in, making their money back more quickly and buying more stock. Everyone is benefitting because there's more money around," Olivieri says.

"Distributors tell us more stores are coming into the business," says Saul Melnick, national sales manager for MGM/UA Home Video. "And existing retailers have learned that they can sell and are increasing their stock in classics. We're seeing strong movement by such titles as 'The Wizard Of Oz' and 'The Complete Beatles.' We'd just like to see it continue."

At Thorn EMI Home Video, classics are also selling well, says president Nick Santrizos. "The market is up in general," he says, "and there's an overall energy in the marketplace. The machine population is growing, plus people have become attracted to the idea of becoming active videophiles."

He continues, "We think the growth is the effect of custom promotion to our distributors and dealers, a lot of p-o-p and an 800 number. There's a unique opportunity in this business that allows you to stay in touch with the market. Recognizing trends offers you the opportunity to market more effectively."

Specialized promotions for "The Boat" by RCA/Columbia and for Warner Home Video's "Road Warrior" and "Creepshow" are also helping those titles. Rob Blattner, vice president and general manager of RCA/Columbia, states, "People are thinking more about the possibility of buying."

## Fast Forward

• Continued from page 46

tempted to sell it in Japan, where the VCR has reigned supreme.

Because all of today's non-record-

ing videodisk systems are programmed, the Japanese have had to go where CED programming has been made available. But since RCA has

exclusively controlled CED programming until this year (when CBS Records started operations as a competitive CED disk manufacturer looking for custom pressing business), the Japanese CED manufacturers have been frozen out of their own domestic market.

Now that VHD is becoming operational, this may eventually prove to be a mistake in RCA's goal to go worldwide with CED over the next two years. Those Japanese companies that have joined U.S. Zenith and Radio Shack in backing away from CED in the U.S. now have a

VHD option with plenty of supporting VHD programming in their own domestic market.

Pivotal in all this is the smaller, Sony-led wing of the Japanese video industry, which always finds itself aligned against the larger Matsushita-led faction. Unrelated to Pioneer's longtime backing of LV in Japan and the U.S., Sony has established strong licensing ties with European Philips in LV video and the laser-based digital audio disk now coming to retail in the U.S., Europe and Japan.

Although Sony has been making first-rate LV players and manufacturing disks for U.S. industrial/educational users, the company has steadfastly said no to its LV for home video. The reason most often given has been its wish to put all its energies into the Beta VCR format.

Beta Hi-Fi and the one-piece BetaMovie camera/VCR coming to Japanese and U.S. retail later this year are examples of some of the things that Sony has had in mind for Beta development. More are on the way.

But that was last year. The worldwide video picture is now undergoing some significant changes. The half-inch Beta/VHS era has peaked and is ready to be followed by a new intermanufacturer VCR format incorporating many new state-of-the-art developments. These cannot be introduced into the Japanese Beta/VHS and the European Philips V2000 half-inch formats.

With a world-wide Beta/VHS/V2000 population of some 20 to 30 million machines in the hands of users, there is a lot of momentum left in the half-inch formats, of course. It's not so much that they will go away as that they will be added to and eventually—before the '90s—take a back seat to one or more new tape recording/playback formats.

One school of thought says that as the Japanese start to shift away from Beta/VHS, changing video market conditions worldwide indicate they may now be prepared to devote more support to the videodisk concept—provided they can exert control over both the hardware and software parts of the equation.

While the U.S. is falling behind Europe and Asia as a VCR player and programming market, it is still the world's leading videodisk player and programming market. But with VDP startups nicely underway in Japan and in Europe, where Philips is pushing LV into retail (with the normal LV startup difficulties), we look to Sony to make a videodisk move into LV in both the Japanese and U.S. markets. Sony can't stay out of the videodisk market in either Japan or the U.S. now that a serious worldwide move is underway to go beyond Beta and VHS. The longer Sony waits, the tougher it will be.

As a new video version of the three-speed 33-45-78 r.p.m. audio-disk player, the hot speculation is that Pioneer's next generation LV player will be able to universally handle both DAD audio and LV video/audio from five-, eight- and 12-inch optical disks. Today's narrow bandwidth DAD lasers can't handle broad bandwidth video, but Pioneer's broad bandwidth LV videodisk player lasers can certainly handle DAD audio.

LV could very likely be the "second" videodisk format on a worldwide audio plus video basis, bringing the movie and music industries together on the use of a single player.

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

# The Rolling Stones Let's Spend the Night Together

The Rolling Stones' exploding rock-and-roll film of their record-breaking 1981 U.S. tour. Take an onstage seat amongst the interaction of the group that has been called the world's greatest rock-and-roll band. Features 25 songs, ranging from their hottest hits to several songs that were never performed before the tour. Captured on film by renowned director Hal Ashby, with Pablo Ferro as creative associate, using 20 cameras and the latest in 24-track audio. Surround yourself with Mick Jagger, Keith Richards, Charlie Watts, Ron Wood and Bill Wyman amid the brilliant pinks, yellows and blues of the outdoor show. No real music lover or collector could possibly pass up this piece of musical history. You may never get this close to the Rolling Stones again!

1983, Color, Running time: 94 minutes #1231

Available in VHS and Beta videocassettes and in CED and Laser disc formats. Special \$39.95 suggested retail price for VHS and Beta videocassettes.

Made available through Embassy Home Entertainment, whose exciting line-up also includes the recent blockbusters *BLADE RUNNER*, *AMITYVILLE II—THE POSSESSION*, and *ESCAPE FROM NEW YORK*, along with classic favorites, comedies, mysteries, cartoons and other music programming. A wide variety of titles combined with the very best in production quality makes Embassy Home Entertainment a major contender in the home video market. Look for our Take-One brochure listing our available titles at your nearest video store.

A HAL ASHBY Film  
THE ROLLING STONES "LET'S SPEND THE NIGHT TOGETHER"  
Starring MICK JAGGER KEITH RICHARDS CHARLIE WATTS RON WOOD BILL WYMAN  
Creative Associate PABLO FERRO  
Director of Photography CALEB DESCHANEL and GERALD FEIL  
Produced by RONALD L. SCHWARY  
Directed by HAL ASHBY  
EMBASSY PICTURES Release



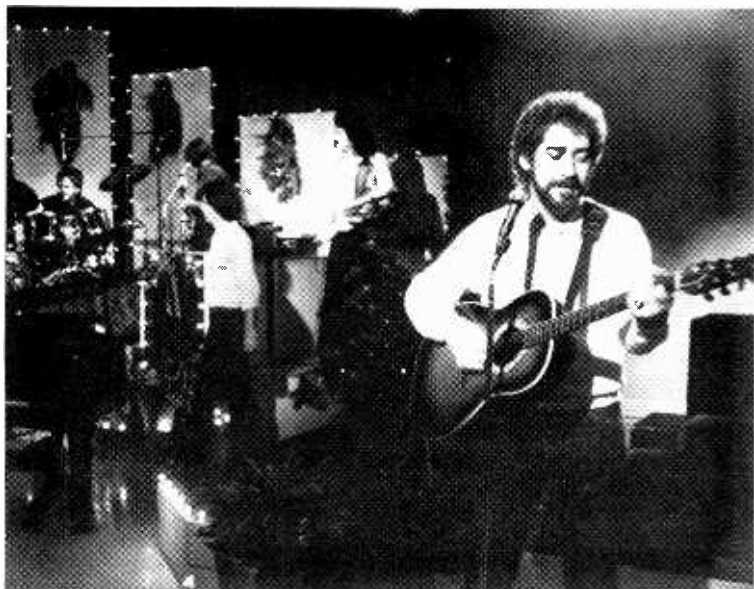
TAKE THE A TRAIN Pre-Concert  
Opening  
UNDER MY THUMB  
LET'S SPEND THE NIGHT TOGETHER  
SHATTERED  
NEIGHBORS  
BLACK LIMO  
JUST MY IMAGINATION  
20 FLIGHT ROCK  
GOING TO A GO GO

LET ME GO  
TIME IS ON MY SIDE  
BEAST OF BURDEN  
WAITING ON A FRIEND  
YOU CAN'T ALWAYS GET WHAT YOU WANT  
TITS AND ASS  
TUMBLING DICE  
SHE'S SO COLD  
ALL DOWN THE LINE

HANG FIRE  
MISS YOU  
START ME UP  
DUNNY TONK WOMEN  
BROWN SUGAR  
JUMPING JACK FLASH  
SATISFACTION  
STAR SPANGLED  
BANNER/HENDRIX

MICK JAGGER  
KEITH RICHARDS  
CHARLIE WATTS  
RON WOOD  
BILL WYMAN  
IAN STEWART  
IAN McLAGAN  
ERNIE WATTS  
BOBBY KEYS





**CONLEY NOW**—Earl Thomas Conley sings "I Have Loved You, Girl (But Not Like This Before)" on a live segment of "Nashville Now," aired over the new Nashville Network. Conley's new RCA album is due in May.

## Chart Fax

### Alabama Is 'Delighted'; The South Keeps Rising

By EDWARD MORRIS

As "Dixieland Delight" moves to the head of the line this week, Alabama can now delight in its ninth No. 1 country single. And to compound the joy, the group's newest LP, "The Closer You Get," has simultaneously become the country album champ, after inching painfully toward the summit for a full four weeks. The lads from Fort Payne inhabit the charts these days with the insouciance of leaseholders.

Even their seasonal entry, "Christmas In Dixie," climbed to a respectable 35—in defiance of the conventional wisdom that a Christmas song is a Christmas sacrifice. Perhaps, though, it was the "Dixie" rather than the "Christmas" part that kept the song aloft so long. For Dixie is hot real estate, lyrically speaking.

Just a few months past, Hank Williams Jr. was darkly (and profitably) muttering celestial boycott in "If Heaven Ain't A Lot Like Dixie." Luckily he had prepared us for this intransigence through such pre-

monitory paens as "Dixie On My Mind," "Texas Women" and that macho manifesto of the rogue Boy Scout, "A Country Boy Can Survive." All these were top five hits or better. Somebody out there liked Dixievisions.

Dixie has always been a poetic confection. But lately it has lost a lot of its sugar. Sometimes it is downright bitter, as Hank-listeners know.

It used to be that songwriters saw Dixie through the eyes of either Margaret Mitchell or Al Capp—it was either Tara or Dogpatch: "Rockabye Your Baby With A Dixie Melody," "Swanee," "Are You From Dixie," "That's What I Like About The South," "Georgia On My Mind," "Feudin', Fussin' And A-Fightin'," "Doin' What Comes Naturally." Petticoats and possums and everybody grinning to beat hell.

The singular variation to this benign bucolic idioecy was found in the cowboy songs that idealized and

(Continued on page 51)

## AGENTS HOPEFUL AFTER SLOW START

### Fair Bookings On The Increase

NASHVILLE—After an uncharacteristically slow start, country fair bookings are beginning to shift into high gear, and this season may turn out to be brighter than last year. Bookers admit that January and February, usually strong months for buys, were down substantially, but they say orders are now coming in steadily.

Andrea Smith of ICS in Nashville comments, "If you'd asked me how things looked two months ago, I'd have predicted a tough time; fairs are definitely moving slower and taking their time before making firm commitments. They're shopping long and hard, both for grandstand headliners and for the midway and free grandstand talent. Where they're customarily bought in January, they've waiting until now to make their offers."

This trend reflects a growing awareness on the part of fair buyers of the need to educate themselves before purchasing, to study track records, chart activity and market appeal before extending a dollar commitment. And where once country music dominated the field, fairs are showing a willingness to experi-

ment with a variety of attractions this season.

Observes Dan Wojcik, president of the Lavender Agency, "Fairs are waiting this time to see who's still going to be hot by fair time. They've been burned before by booking too early. Now they're monitoring air-play and charts, and they're taking longer to decide on their packaging. In fact, I think fairs are showing more of a 'rock'n'roll mentality' instead of being anxious to commit their budgets so far ahead."

The current caution indicates reduced talent budgets in certain cases. But for the most part, booking agents feel it's less a barometer of the economy than a desire to buy talent intelligently and experiment where it could mean drawing larger crowds. More fairs appear to be turning to outside promotion firms to book and produce their shows and handle talent guarantees. Sometimes this provides stronger leverage for acts who might not otherwise consider playing a fair date. Outside companies can also arrange promo-

tional tie-ins which serve to help defray production expenses and support advertising costs.

Bookers say they're noticing increased cost-consciousness on the part of fairs about where their money is spent. They recognize that committing large sums early in the year has led in the past to overpriced superstars who failed to draw the expected audience, or midrange artists whose chart activity slipped noticeably between the original booking and the show date. There is a feeling among booking agents that the old cliché about fairs being big spenders has been tempered by a new restraint.

Comments Tony Conway of Buddy Lee Attractions, "If they only break even, it's still okay—but if they lose money, they'll change their booking strategy next year. They've got their calculators out and they're figuring in all the costs."

Some talent brokers feel that fairs are headed for a strong season which will draw heavily from the theme

(Continued on page 51)

## CMA Searching For New Logo

NASHVILLE—The Country Music Assn. is looking for a new logo to symbolize its "international interests" and country music's "broad contemporary appeal." Currently, the CMA is using a special logo to spotlight its 25th anniversary. The new logo will be introduced on all the organization's printed material in 1984.

Search committee chairman Rick Blackburn says the logo should not focus on "traditional images such as guitars, western boots and hats."

Submissions will be accepted from professional and student designers until June 13. The prize-winning designers will receive \$1,000. Multiple entries will be accepted.

Entries are to be addressed to Logo Design, Country Music Assn., P.O. Box 22299, Nashville, Tenn. 37202.

## Acts, Schedule Unveiled For 12th Rodgers Festival

NASHVILLE—Sponsors of the 12th annual Jimmie Rodgers Memorial Festival have released a partial list of talent for this year's event, to be held in Meridian, Miss., May 21-28. Rodgers, who was born in Meridian, died in 1933.

Headliners for the festival will include Lee Greenwood and Stella Parton, May 23; Freddie Hart and Boxcar Willie, May 25; Susan Raye and Sonny Throckmorton, May 26; and Pee Wee King, Kitty Wells, Johnny Wright and Bobby Wright, May 27. Talent for the final show, May 28, has yet to be confirmed.

The festival will get underway on Saturday, May 21, with an all-day country bluegrass jamboree at the Ralph Morgan Rodeo Arena in Lauderdale, Miss., near Meridian. At 8 p.m., there will be a street dance in downtown Meridian adjacent to the Hamasa Temple Theatre, where the main festival shows will be held.

On Sunday, there will be a country and gospel concert at Highland Park. Highlighting Tuesday's activities will be a hospitality dance, starring Tony Douglas and the Shrimpers. Every year since the festival started, Ernest Tubb & the Texas Troubadours have played for this dance. However, festival producer Ken Rainey reports that they are unable to do this year because of Tubb's illness.

Commemoration and wreath-laying services are set for Wednesday morning at Rodgers' gravesite in Bonita, Miss. An all-day talent contest will be held Thursday. The top 25 finalists from the contest will compete the next day at the festival barbecue. On Saturday, there will be another country music jamboree at the Mississippi-Alabama Fairgrounds near downtown Meridian.

Ticket prices are \$5 to \$8 for each of the five main evening shows.

## Alabama Takes A Stand On Merchandising Fees

By KIP KIRBY

NASHVILLE—Even in country music, where fan involvement runs deep, Alabama stands out as an act unusually aware of its audience. That's why the band is currently engaged in a heated battle with major auditorium facilities that have chosen to escalate their merchandising fees.

Alabama is taking an adamant stance against what they say are "exorbitant percentages" being levied by certain buildings on the sale of concessions in the facilities. The group says they're attempting to negotiate with these venues, in an effort to keep price hikes on merchandise from being passed on to their fans.

"These buildings are trying to make us pay an extra 35%-40% just to open our trunks and sell in their halls," steams Teddy Gentry, Alabama's bass player. "It's unfair to the fans because they're the ones who would have to end up absorb-

ing the extra costs."

Alabama carries 22 people on tour as part of their Wild Stallion concessions operation. Wild Stallion employees get paid benefits directly from Alabama, and earn 20% of gross merchandising sales. "There's no way we're going to make our fans pay \$15 for a T-shirt that costs us \$4 wholesale just so some vending firm can make a huge profit," says lead singer Randy Owen.

Among the facilities mentioned by Alabama as charging "exorbitant rates," generally 35% or higher, are Nassau Coliseum in Long Island, Riverfront Coliseum in Cincinnati, Reunion Arena in Dallas, Mid-South Coliseum in Memphis, and Hartford Civic Center in Connecticut.

The group says it is working now to negotiate lower percentages with these buildings. If this fails, the group plans to keep its merchandise from being sold in the halls, and will announce its reasons to fans at pre-show conferences. At the same time,

it is considering asking concertgoers not to patronize the food and beverage concessions in those buildings during the show. And through manager Dale Morris, Alabama is also trying to coordinate a boycott in which other acts would also refuse to sell in these auditoriums unless fees were reduced.

Alabama is currently in the midst of their 1983 "Salem Spirit" concert tour, sponsored by R.J. Reynolds. The band's energetic headline appearances last year in Reynolds' first corporately-sponsored concert series, "Salem Country Gold," are viewed as having led the way for other outside sponsor involvement in the country field; and this year's Salem series has been substantially expanded.

Meanwhile, RCA Records continues to reinforce Alabama's unarguable crossover power by deft alteration of the group's singles. For instance, the label pulled a decidedly country number, "Dixieland Delight," as the debut release from

Alabama's newest LP, "The Closer You Get," and plans to follow it up with the pop/rock title cut for a multi-format return to the Hot 100.

The group's consistency has been its non-stop touring, repeating markets while experimenting with new ones. In the three years since Alabama signed with RCA (after a blazing appearance at the Country Radio Seminar's 1980 New Faces Show in Nashville), their entourage has grown from the band in a blue-and-white van to more than 50 employees who travel in four buses and three tractor-trailer rigs.

Yet, despite sales of eight million albums in only 34 months—all four of the group's RCA albums are now platinum or better—plus enough accolades to fill a trophy wall, a disastrous performance on the recent live Grammy telecast in L.A. has turned Alabama suddenly gunshy about doing television.

"The show's producer decided we should do 'Gonna Have A Party' off

our 'Mountain Music' album," explains Dale Morris, Alabama's manager. "They wanted us to do a song off the nominated album which hadn't already been done to death. The guys didn't want to do 'Party,' but we felt we ought to cooperate since it was our first time on the Grammys. Later on, we heard from someone that their sound man wasn't even at the board when Alabama went onstage."

Soured by the experience, Alabama asked to pre-tape their number for the CMA's recent 25th anniversary tv gala in Washington, D.C., and say they will now take their own sound engineer to every tv show to oversee the audio. If there is reason to question the audio fidelity of a live telecast, the band will synch to tracks rather than risk a repeat of the Grammy fiasco.

"Fans don't understand all the problems that go on in situations like these," concludes Owen. "All they know is that Alabama looks bad. And we owe them more than that."

# Billboard<sup>®</sup> Hot Country Singles

Copyright 1983, Billboard Publications, Inc. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

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	3	10	DIXIELAND DELIGHT—Alabama (H. Shedd, Alabama) R. Rogers; Sister John, BMI; RCA 13446	35	37	8	UNFINISHED BUSINESS—Lloyd David Foster (B. Montgomery) W. Newton, D. Morrison; House of Gold, BMI; MCA-52173	68	68	4	WHO SAID LOVE WAS FAIR—Billy Parker & Friends (J. Gibson) R. Gibson; All-American B Flat Music, BMI; Soundwaves 4699 (NSD)
2	2	14	I HAVE LOVED YOU GIRL (But Not Like This Before)—Earl Thomas Conley (N. Larkin) E. T. Conley; Blue Moon, ASCAP; RCA 13414	★36	41	7	THIS COWBOY'S HAT—Porter Wagoner (S. Garrett) J. Brooks; Elektra/Asylum/Brooks Bros., BMI; Warner/Viva-7-29772	★69	78	3	LOVE LETTERS—Hazard (R. Galbraith) E. Heyman, V. Young; Famous, ASCAP; Warner/Viva 7-29765
★1	7	8	AMERICAN MADE—Oak Ridge Boys (R. Chaney) B. Dipiero, P. McManus; Music City/Combine, ASCAP/BMI; MCA-52179	★37	40	6	IT'S A DIRTY JOB—Bobby Bare & Lacy J. Dalton (B. Sherrill) D. Cook, R. Van Hoy; Cross Keys/Tree, ASCAP/Unichappel/Van Hoy, BMI; Columbia 38-03628	★70	74	3	ONE YEAR, TWO MONTHS, & ELEVEN DAYS—Wayne Carson (C.O. Productions) W. Carson, R. Reno; Shady Dell, BMI; EMH 0017
4	5	12	GONNA GO HUNTING TONIGHT— Hank Williams, Jr. (J. Bowen, H. Williams, Jr.) H. Williams, Jr.; Bocephus, BMI; Elektra/Curb 7-69846	38	21	11	IF THAT'S WHAT YOU'RE THINKING—Karen Brooks (B. Ahern) R. Sharp; Gee Sharp, BMI; Warner Bros. 7-29789	★71	81	3	CRY BABY—Narvel Felts (J. Morris) J. Foster, J. Morris, R. Lovio; Jerry Foster, ASCAP; Compleat 104 (PolyGram)
★5	9	11	YOU'RE THE FIRST TIME I'VE THOUGHT ABOUT LEAVING—Reba McEntire (J. Kennedy) D. Lee, K. Chater; Maple Hill/Hall-Clement/Vogue (Weik), BMI; Mercury 3387 (Polygram)	★39	43	3	OUR LOVE IS ON THE FAULTLINE—Crystal Gayle (A. Reynolds) R. Kirk; Rondor PTY LTD/Irving, BMI; Warner Bros. 7-29719	★72	NEW ENTRY	THE LOVE SHE FOUND IN ME—Gary Morris (B. Montgomery, M. Morgan, P. Worley) D. Linde, B. Morrison; Southern Nights, ASCAP; Warner Bros. 7-29683	
6	6	13	MY FIRST TASTE OF TEXAS—Ed Bruce (T. West) E. Bruce, R. Rogers; Tree/Newkeys/Sugarplum, BMI; MCA 52156	★40	49	3	YOU CAN'T RUN FROM LOVE—Eddie Rabbitt (D. Malloy) E. Rabbitt, D. Malloy, E. Stevens; Deb Dave/Briarpatch, BMI; Warner Bros. 7- 29712	73	52	6	THOSE NIGHTS, THESE DAYS—David Wills (B. Mevis) R. Rogers; Sister John, BMI; RCA 13460
★7	8	11	SOUNDS LIKE LOVE—Johnny Lee (J.E. Norman) C. Black, T. Rocco; Chappell/Bibo (Weik), ASCAP; Full Moon/Asylum 7-69848	★41	45	5	MY LADY LOVES ME (JUST AS I AM)—Leon Everette (K. Dean, L. Everette) K. Stegall, C. Waters; Blackwood, BMI; RCA 13466	74	61	17	HANGIN' AROUND—The Whites (R. Skaggs) C. Hardy, R. Carnes, J. Carnes; Elektra/Asylum/Refuge, BMI; ASCAP; Elektra/ Curb 69855
★8	12	10	JOSE CUERVO—Shelly West (S. Garrett, S. Dorff) C. Jordan; Easy Listening/Galleon, ASCAP; Warner/Viva 7-29778	★42	51	3	FOOL FOR YOUR LOVE—Mickey Gilley (J.E. Norman) D. Singleton; Jensen/Black Sheep, BMI; Epic 34-03783	★75	89	2	YOU CAN'T LOSE WHAT YOU NEVER HAD—Lynn Anderson (M. Clark) M. Garvin, C. Waters, T. Shapiro; Tree (Tree Group)/O'Lyric, BMI; Permian 82000 (MCA)
★9	11	10	AMARILLO BY MORNING—George Strait (B. Mevis) T. Stafford, P. Fraser; Cotillion/Terry Stafford, BMI; MCA 52162	★43	47	4	LOVE AFFAIRS—Michael Murphy (J.E. Norman) M. Murphy, M. d'Abo; Timberwolf/d'Abo, BMI; Liberty 1494	76	58	10	IT TAKES LOVE—Big Al Downing (T. Bongiovi, L. Quinn) A. Downing, L. Quinn; Metaphor/Simile, BMI/ASCAP; Team 1004
★10	15	10	WHATEVER HAPPENED TO OLD FASHIONED LOVE—B.J. Thomas (P. Drake) L. Anderson; Old Friends, BMI; Cleveland International 38-03492 (CBS)	★44	48	4	SINGING THE BLUES—Gail Davies (G. Davies) M. Endsley; Acuff-Rose, BMI; Warner Bros. 7-29726	77	79	3	THE HERO—Lee Dresser (M. Sherrill) L. Dresser; Easy Listening, ASCAP; Air International 10021
11	4	14	YOU DON'T KNOW LOVE—Janie Fricke (B. Montgomery) B. Foster, D. King, Jr.; House of Gold/Don King, BMI/King's X, ASCAP; Columbia 38-03498	★45	46	7	TENDERNESS PLACE—Karen Taylor-Good (T. Sparks) L. Henley, M. Mathis; Acuff-Rose, BMI; MESA-1114 (NSD)	78	66	19	AIN'T NO TRICK (It Takes Magic)—Lee Greenwood (J. Crutchfield) S. Pippin, J. Hurt; House of Gold, BMI; MCA 52150
★12	14	12	PERSONALLY—Ronnie McDowell (B. Killen) P. Kelly; Tree/Five Of A Kind (Tree Group), BMI; Epic 34-03526	46	28	14	SHINE ON (Shine All Your Sweet Love On Me)—George Jones (B. Sherrill) J. MacRae, B. Morrison; Southern Nights, ASCAP; Epic 34-03489	79	76	5	THE BLUES DON'T CARE WHO'S GOT 'EM—Eddy Arnold (N. Wilson) D. Lee, W. Holyfield; Hall-Clement/Bibi, BMI/ASCAP; RCA 13452
13	1	12	WE'VE GOT TONIGHT— Kenny Rogers and Sheena Easton (D. Foster, K. Rogers) B. Seger; Gear, ASCAP; Liberty 1492	★47	53	3	STRANGER IN MY HOUSE—Ronnie Milsap (R. Milsap), T. Collins M. Reid; Lodge Hall, ASCAP; RCA 13470	80	72	19	IF HOLLYWOOD DON'T NEED YOU—Don Williams (D. Williams, G. Fundis) B. McDill; Hall-Clement (Weik Music Group), BMI; MCA 52152
★14	19	7	COMMON MAN—John Conlee (B. Logan) S. Johns; Lowery/Legibus/Captain, BMI; MCA-52178	48	33	14	I LOVE HOW YOU LOVE ME—Glen Campbell (J. Fuller) B. Mann, L. Kolber; Screen Gems-EMI, BMI; Atlantic/America 799930	★81	88	2	EASY CATCH—Bubba Talbert (W. Mitchell) B. Talbert; Ranger, ASCAP; Ranger 5734 (NSD)
★15	17	10	IF YOU'RE GONNA DO ME WRONG (DO IT RIGHT)—Vern Gosdin (B. Mevis) V. Gosdin, M. Barnes; Hookit/Blue Lake, BMI; Compleat 102 (Polygram)	★49	57	2	WITHOUT YOU—T.G. Sheppard (B. Killen) P. Ham, T. Evans; Apple, ASCAP; Warner/Curb 7-29695	★82	NEW ENTRY	WHERE'D YA STAY LAST NIGHT—Tommy St. John (N. Wilson) J. Hodgins; Tree, BMI; RCA 13475	
★16	18	8	SAVE ME—Louise Mandrell (E. Kilroy) R.C. Bannon, D. Flett, G. Fletcher; Rare Blue, ASCAP; RCA-13450	50	34	17	I WOULDN'T CHANGE YOU IF I COULD—Ricky Skaggs (R. Skaggs) A.Q. Smith, P.H. Jones; Peer International, BMI; Epic 34-03482	83	82	9	THE WAYWARD WIND—James Galway with Special Guest Sylvia (T. Collins) H. Newman, S. Lebowitz; Bibo, ASCAP (Weik Music Group) RCA 13441
★17	22	8	TOUCH ME (I'LL BE YOUR FOOL ONCE MORE)—Tom Jones (G. Mills, S. Popovich) A. Downing; ATV, BMI; Mercury 810-445-7 (Polygram)	★51	59	4	CHANGE OF HEART—Marty Robbins (B. Montgomery) R. Sharp; Warner-Tamerlane/Rumble Seal, BMI; Columbia 38-03789	84	69	5	COME AS YOU WERE—Jerry Lee Lewis (R. Chaney) P. Craft; Dropkick, BMI; MCA 52188
★18	20	9	AFTER THE LAST GOODBYE—Gus Hardin (R. Hall) B. McGuire, B. Henderson, E. Moore, G. Pearce; Fame, BMI/Rick Hall, ASCAP; RCA 13445	★52	62	3	WE HAD IT ALL—Conway Twitty (R. Chaney, C. Twitty) T. Seals, D. Fritts; Danor/Irving, BMI; MCA 52154	★85	NEW ENTRY	TRAIN MEDLEY—Boxcar Willie (J. Martin) Various; Various; Main Street 954 (Capitol)	
★19	27	6	YOU TAKE ME FOR GRANTED—Merle Haggard (M. Haggard, R. Baker) L. Williams; Shade Tree, BMI; Epic 34-03723	★53	70	2	I.O.U.—Lee Greenwood (J. Crutchfield) K. Chater, A. Roberts; Vogue (Weik Music Group)/Chriswald/Hopi Sound/MCA/ BMI/ASCAP; MCA 52199	86	87	2	FALLING IN LOVE—Tari Hensley (L. Rogers) B. McDill, W. Holyfield; Hall-Clement, BMI/Bibo, ASCAP (Weik Music Group); Mercury 76197 (Polygram)
★20	24	7	MORE & MORE—Charley Pride (N. Wilson) W. Pierce, M. Kilgore; Cedarwood, BMI; RCA-13451	54	42	12	ALMOST CALLED HER BABY— Larry Gatlin and The Gatlin Brothers Band (J. Crutchfield, L. Gatlin) L. Gatlin; Larry Gatlin, BMI; Columbia 38-03517	★87	NEW ENTRY	LOVE ME—Jeanne Pruett & Marty Robbins (W. Haynes) J. Pruett, Johnny Beinstock, BMI; Audiograph 45-454	
★21	25	8	FOOLIN'—Johnny Rodriguez (R. Albright) R. Mooney; Ace in the Hole, BMI; Epic 34-03598	★55	60	4	CAJUN INVITATION—David Frizzell & Shelley West (S. Garrett, S. Dorff) M. Brown, S. Dorff, S. Garrett; Pesa/Wallet, BMI; Warner/Viva 7-29756	88	92	2	ALL-AMERICAN REDNECK—Randy Howard (P. Hornsby) R. Howard; Senor/Cibie/Randy Howard, ASCAP; Warner/Viva 7-29781
★22	10	14	WHEN I'M AWAY FROM YOU—The Bellamy Brothers (J. Bowen, D. Bellamy, H. Bellamy) F. Miller; Rare Blue, ASCAP; Elektra/Curb 7-69850	★56	65	3	YOU GOT ME RUNNING—Jim Glaser (D. Tolle) P. McGee; Dawnbreaker, BMI; Noble Vision 102	★89	NEW ENTRY	SMOKIN' IN THE ROCKIES—Gary Stewart & Dean Dillon (B. Meois) D. Dillon, F. Dycus, G. Stewart, B. Cannon; Tree/Forrest, BMI/Sabal, ASCAP/ Golden Opportunity, SESAC; RCA 13472	
★23	32	5	LUCILLE (YOU WON'T DO YOUR DADDY'S WILL)—Waylon Jennings (W. Jennings) R. Penniman, A. Collins; Venice, BMI; RCA 13465	★57	50	7	SOMEWHERE DOWN THE LINE—James and Michael Younger (R. Chaney) L. Anderson, C. Kelly; Old Friends/Golden Bridge, BMI/ASCAP; MCA-52183	★90	NEW ENTRY	THE STATE OF OUR UNION—Charlie McCoy & Lance Hicks (C. McCoy) C. Hardy, J. Rushing; Cross Keys/Blue Lake, ASCAP/BMI; Monument 4-03518 (CBS)	
★24	26	9	FINDING YOU—Joe Stampley (R. Baker) J. Dickens, A. Fleetwood; Baray/Brandwood, BMI; Epic 34-03558	★58	NEW ENTRY	LOVE IS ON A ROLL—Don Williams (D. Williams, G. Fundis) R. Cook, J. Prine; Roger Cook, BMI/Big Ears/Bruised Oranges, ASCAP; MCA 52205	91	67	19	EVERYTHING'S BEAUTIFUL (In It's Own Way)—Dolly Parton & Willie Nelson (F. Foster) D. Parton; Combine, BMI; Monument 4-03408 (CBS)	
★25	29	7	I STILL LOVE YOU IN THE SAME OL' WAY—Moe Bandy (R. Baker) V. Warner; Baray, BMI; Columbia-38-03625	★59	77	2	FLY INTO LOVE—Charly McClain (Chucko Productions) M. Wright, L. Anderson; Unart/Land of Music/Old Friends, BMI; Epic 34-03808	92	63	7	IT'S WRITTEN ALL OVER YOUR FACE—Ronnie Dunn (J. Sandlin) R. Byrne, T. Brasfield; I've Got the Music, ASCAP; Churchill-94018 (MCA)
★26	30	6	LITTLE OLD FASHIONED KARMA—Willie Nelson (W. Nelson, B. Spears) W. Nelson; Willie Nelson, BMI; Columbia 38-03674	60	44	13	SHAME ON THE MOON—Bob Seger and The Silver Bullet Band (J. Iovine) R. Crowell; Coolwell/Granite, ASCAP; Capitol 5187	93	85	6	THANK YOU DARLING—Bill Anderson (B. Anderson, M. Johnson) T. Lazaros; Free Breez/Stallion/Lowery, BMI; Southern Tracks 1014
★27	31	6	IT HASN'T HAPPENED YET—Rosanne Cash (R. Crowell) J. Hiatt; Bug Music/Bibi, BMI; Columbia 38-03705	61	55	9	WHO'S GONNA KEEP ME WARM—Phil Everly (K. Lehning) K. McKnelly, D. Stirling; Money Honey/April Morning/Glen Rock, BMI; Capitol 5197	94	84	20	LAST THING I NEEDED FIRST THING THIS MORNING—Willie Nelson (C. Moman) G.P. Nunn, D. Ciscle, Nunn, BMI; Columbia-38-03385
★28	13	12	DOWN ON THE CORNER—Jerry Reed (R. Hall) J. C. Fogerty; Jondora, BMI; RCA 13422	62	64	4	DOING IT RIGHT—McGuffey Lane (M. Morgan, P. Worley) W. Newton, D. Tyler; House of Gold, BMI; Atco 7-99908	95	80	6	SHE'S GONE TO L.A. AGAIN—Mickey Clark (T. Richards) M. Clark; Combine, BMI; Monument 4-03519 (CBS)
★29	35	5	I'M MOVIN' ON—Emmylou Harris (B. Ahern) H. Snow; Rightsong, BMI; Warner Bros. 7-29729	63	54	17	THE ROSE—Conway Twitty (C. Twitty, J. Bowen) A. McBroom; Warner-Tamerlane, BMI; Elektra 69854	96	93	22	WHEN YOU'RE NOT A LADY—Jim Glaser (D. Tolle) P. McManus, L. Pedroski; Colgems/EMI/Tiny Tiger, ASCAP; Noble Vision 101
★30	23	14	SWINGIN'—John Anderson (F. Jones) L. Delmore; Music/Hall Element Publ. (Weik Group); Warner Bros. 7-29788	64	56	21	FEEL RIGHT—Tanya Tucker (D. Malloy) L. Byrom; Deb Dave, Briarpatch, BMI; Arista 0677	97	73	18	BORN TO LOVE ME—Ray Charles (R. Charles) B. Morrison; Music City, ASCAP; Columbia 38-03429
★31	16	14	REASONS TO QUIT—Merle Haggard and Willie Nelson (C. Moman, W. Nelson, M. Haggard) M. Haggard; Shade Tree, BMI; Epic 34-03494	★65	83	2	OLD MAN RIVER (I'VE COME TO TALK AGAIN)—Mel McDaniel (L. Rogers) R. Scaife, D. Hogan; Vogue/Partner/Julep (Weik Music Group), BMI; Capitol 5218	98	71	5	THE NIGHT DOLLY PARTON WAS ALMOST MINE—Pump Boys & Dinettes (B. Sherrill) J. Wann; Friendly Guy/Shapiro, Bernstein, ASCAP; CBS 38-03549
★32	36	6	IN THE MIDDLE OF THE NIGHT—Mel Tillis (H. Shedd) B. Corbin; Sabal, ASCAP; MCA 52182	★66	75	2	YOU'RE GONNA LOVE YOURSELF (IN THE MORNING)—Willie Nelson and Brenda Lee (F. Foster) D. Frits; Combine, BMI; Monument 4-03784 (CBS)	99	91	17	HONKYTONK MAN—Marty Robbins (S. Garrett) D. Blackwell; Pesa/Wallet, BMI; Warner/Viva 29847
★34	39	5	THE RIDE—David Allan Coe (B. Sherrill) J.B. Detterline, Jr., G. Gentry; Algee/Newwriters, BMI; Columbia 38-03778	★67	NEW ENTRY	OH BABY MINE (I GET SO LONELY)—Staller Brothers (J. Kennedy) P. Ballard; Edwin H. Morris, ASCAP; Mercury 811-488-7 (PolyGram)	100	95	22	'TIL I GAIN CONTROL AGAIN—Crystal Gayle (J. Bowen) R. Crowell; Jolly Cheeks, BMI; Elektra 7-69893	

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).

APRIL 16, 1983, BILLBOARD

## Nashville Scene

By KIP KIRBY

Does "Mona Lisa Lost Her Smile" sound familiar? If it does, relax—it doesn't refer to a big-time heist in top-flight art circles, but rather to a song which mysteriously found its way onto the desk of Nashville producer Billy Sherrill.

Sherrill says he doesn't know how or when the tape arrived in his office, and unfortunately, there's no name, no address and no telephone number on the box. However, Sherrill loves the song and wants to record it, so he's issuing an all-points bulletin to track down the writer(s) of the tune.

Here, then, for all "Scene sleuths" eager to join in the hunt, are the particulars we know; the song's title is "Mona Lisa Lost Her Smile," it

was recorded at some point at the now-defunct Rondo Recording Studios in Los Angeles, and the lyrics are about a guy who gets and then loses a girl. (Yeah, we know it sounds familiar, but then so do all songs about these sad affairs.)

If you think you may know who penned this potential hit, please contact Billy Sherrill at CBS Records in Nashville, or Al Gallico Music. This could be your lucky break...



Glen Campbell was by Scene's office not long ago to chat about new directions in his career.

As evidenced by his latest hit, "I Love How You Love Me," Campbell is back on the charts in full force with his Atlanta/America deal. He was in Nashville for a television tribute to Marty Robbins produced by Joe Cates, and he begins a new tour in May. Campbell is about to become a new father (perhaps by the time this column hits print) and says he's firmly committed to country after a period in which his music shifted gears more than once.

"I was going to be a jazz guitarist when I started out in the business," he recalls, "until I found out they don't make \$100,000 a night." Campbell says he got negligent about his country career at one stage: "My management wanted to dress me up in a tux and keep me

away from the guitar because they thought it was too country. . . I fired that management." As to why he signed with Atlantic/America, Campbell freely admits it was because of Ahmet Ertegun. "I used to do sessions for Atco years ago, and I'm a tremendous fan of his. I want to go back to doing it like Willie and Waylon do with straight performing and no Vegas frills." Since we haven't seen Glen in concert, we can't attest to his stage shows, but he's looking better on the charts these days. Now, he says, if he can only convince the label to put "Mull Of Kintyre" out as a single. . .

When Elektra/Asylum Music decides to throw a party, it doesn't fool around. The pub-

lishing company chose Track 9 for its recent writers' showcase, hired a video company to tape the event, and let the music rock on Track 9 is a sleek new club that's rapidly establishing itself as a fine showcase room, and the place was packed that night—one of those evenings where most of Nashville seems to turn out to celebrate.

The show featured Paul Craft, Jake Brooks, Bill Caswell, Pam Tillis, Val & Birdy, Denise Draper, Sandy Pinkard & Richard Bowden, and Bill Lamb. Of these, Bill Lamb, Pam Tillis, Denise Draper, Val & Birdy and the comedy team of Pinkard/Bowden are also Warner Bros. recording acts. (Although E/A Records recently

(Continued on opposite page)

# Country Nashville Scene

Continued from opposite page

merged its Nashville division with Warner Bros. Records, this did not affect the status of E/A Music, headed by Dixie Gamble-Bowen.)

Rick and Janis Carnes, E/A songwriters and Warner Bros. artists, were also scheduled to perform, but colds kept them sitting in the audience instead. Pam Tillis, a scorcher to be reckoned with and definitely a different chip off the Mel Tillis family block, delivered a sizzling set that contained songs from her about-to-be-released LP, "Above And Beyond The Doll Of Cutey." Bill Lamb also performed tunes from his forthcoming LP, "Riff Rockin'." In between was plenty of music, comedy and variety. Denise Draper did an excellent job in her first professional showcase, while country's newest Homer & Jethro twosome, Sandy Pinkard and Richard Bowden, kept spirits high as MCs.

Now see what happens? Here's old maligned George Jones, making an earnest effort to show up at all his concerts. So he happens to do 80-some dates in a row, and his doctors sideline him the day before he's due to depart for a seven-engagement European tour! Apparently, the strain of the road was telling on George, and the doctors felt he should rest rather than travel.

This also caused George to miss a special CBS listening party in his honor, celebrating the release of his newest LP, "Shine On." "Shine On" is a marvelous album, full of the stuff Jones does better than anyone. Although George couldn't be on hand for the party, Chocolate Cowboy O.B. McClinton showed up, thrilled to have one of his own songs included on the album.

Country Gazette, Holland's one and only country magazine, was nice enough to send us the results of their annual readers' poll. For the second year, Don Williams topped the male performer favorites list, with Merle Haggard second, Johnny Cash third, Ricky Skaggs fourth (shooting up from the back of the pack at 17 a

year earlier), and Willie Nelson moving from 10th place to five.

In the female arena, Emmylou Harris once again tops the readers' choices, followed by Dolly Parton, Loretta Lynn, Tammy Wynette and Crystal Gayle.

One of Nashville's most talented artists, Bobby Whitlock, has a new single out with rocker Maggie Bell on the Swan Song label. It's a beautiful ballad called "Put Angels Around You," co-written by Pat Bunch and Picalic's Bobby Wood. Swan Song is distributed by Atco, of course, so if the record does well, perhaps this will open doors for the highly talented Whitlock.

If anyone had thought to take out a classified ad for the event, the wording might have read: "Wanted! Female artists to perform at local concert event. Must be attractive, energetic, immensely talented, and have strong commercial songs." Of course, no such ad existed—but all of

those artists showed up to headline a women's pro choice benefit at The Cannery, and it was a night of great music.

Songwriter Carlotta McKee did a fine job of MCing the show, introducing Pebble Daniel, Jennifer Kimball, Marcia Routh, Marshall Chapman, Dianne Darling Kahal, Judy Eron, Spice Davis, Beegie Adair and Kathy Mattea. Mattea, who appeared early in the show, sparked up the proceedings when it was announced from the stage that she is signing to PolyGram Records. It was a positive note of encouragement for her fellow singer/songwriters.

The Cannery was packed for the show. Along with the women performers who donated their time, people had a chance to see the excellent talents of the musicians who banded together to back them: saxophonist Jay Patton, guitarist Stan Lassiter, violinist Earl Spielman, bassist Toni Sehulster and drummer Steve Nath.

Question after the fact: Wouldn't a trio featuring Pebble Daniel, Marcia Routh and Jennifer Kimball be a great pop temptation for some record company?

## Chart Fax

Continued from page 49 sanitized all things Western. (This, of course, was back in the day before jeans were looked upon primarily as display cases.)

The Dixie that Tin Pan Alley created (and which almost everyone else accepted) fell apart in the '60s. You could look all day at those tv pictures coming out of Dixie and not see a thing to grin at. The undoing of Dixie was celebrated to dirges like Bob Dylan's "Oxford Town" and the Chad Mitchell Trio's sweetly ironic lament, "We're Gonna Miss Ole Miss."

Before long, however, the indignation had died down, and the heat of self-interest in the '70s quickly dissipated the fog of collective guilt. Then Dixie unleashed its own legions of chest-thumping bards. "The South's Gonna Do It Again," vowed Charlie Daniels. Willie & Waylon ar-

gued for a return to the "basics of life," a condition one would be sure to find in "Luckenbach, Texas." Once shamed or patronized stereotypes, "rednecks" and "good ole boys" were elevated by songwriters into absolute role models. And their traits that were once thought to be character flaws—drinking too much, brawling, womanizing, preferring senses to sense—all became elements of charm. So claimed the bards.

There was a place between Tara and Dogpatch after all. But everybody who lived there was a Snopes.

Happily, for those of us who like lyrics somewhat less menacing than ransom notes, Alabama persists in singing of an emotionally sunny South—whether it's "Tennessee River" or "Mountain Music" or the present exhibit, "Dixieland Delight," a song as innocent of threat as it is of theme.



BELLAMYS BARE ALL—David and Howard Bellamy chat with Bobby Bare, host of "Bobby Bare and Friends," during a recent taping for the Nashville Network show.

## Agents Say Fair Bookings Are Starting To Pick Up

Continued from page 49 parks. "I think fairs will have better attendance this summer at the expense of the theme parks," says Century II Promotions' Sonny Simmons. "Theme parks have had to raise their admission prices because of overhead and operating costs. People are looking at fairs as a less expensive means of family entertainment, especially with the 'pay-one-price' ticket that a lot of fairs are using now."

One-price admissions allow fairs to estimate their gross revenue figures more accurately, and they have spread from the county fair level into the bigger state fairs within the past two years. Corporate and spon-

sor tie-ins are also on the rise, now that artists have recognized the value of additional financial support.

"Five years ago, you couldn't get artists to let fairs put commercial logos on the tickets, or banners on the stage," observes Buddy Lee's Conway. "Now that's all changed. Acts are eager for corporate sponsorship in concerts or fairs."

John Hitt, senior vice president of the Halsey Co. in Tulsa, thinks this may be an unusually high-grossing fair season. "Although the Oak Ridge Boys originally only planned to work 15 or so fairs, we're already up to 25," he notes. "And if the routing had worked out, we could have added 15 or 20 more." KIP KIRBY

# Billboard Hot Country LPs

Survey For Week Ending 4/16/83

Copyright 1983, Billboard Publications, Inc. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

This Week	Last Week	Weeks on Chart	ARTIST	Title, Label & Number (Dist. Label)	This Week	Last Week	Weeks on Chart	ARTIST	Title, Label & Number (Dist. Label)
1	1	4	<b>ALABAMA</b>	The Closer You Get, RCA AHL 1-4663	38	42	30	EARL THOMAS CONLEY	Somewhere Between Right And Wrong, RCA AHL 1-4318
2	1	11	<b>MERLE HAGGARD AND WILLIE NELSON</b>	Poncho And Left, Epic FE 37958	39	37	130	<b>KENNY ROGERS</b>	Greatest Hits, Liberty L00 1072
3	3	25	<b>JOHN ANDERSON</b>	Wild And Blue, Warner Brothers 23721	40	43	17	<b>BOXCAR WILLIE</b>	Best Of Boxcar, Volume 1, Main Street ST 73002 (Capitol)
4	2	57	<b>ALABAMA</b>	Mountain Music, RCA AHL 1-4229	41	33	9	<b>GLEN CAMPBELL</b>	Old Home Town, Atlantic/America 90016
5	5	26	<b>THE OAK RIDGE BOYS</b>	American Made, MCA 5390	42	34	8	<b>LEON EVERETTE</b>	Leon Everette, RCA-MHL 1-8600
6	6	56	<b>WILLIE NELSON</b>	Always On My Mind, Columbia FC 37951	43	46	24	<b>ROY CLARK</b>	Turned Loose, Churchill CR 9425
7	8	7	<b>HANK WILLIAMS, JR.</b>	Strong Stuff, Elektra/Curb 60223	44	35	15	<b>BIG AL DOWNING</b>	Big Al Downing, Team TRA 2001
14	6	6	<b>KENNY ROGERS</b>	We've Got Tonight, Liberty L0 51143	45	57	11	<b>KAREN BROOKS</b>	Walk On, Warner Bros. 23676
9	7	28	<b>RICKY SKAGGS</b>	Highways And Heartaches, Epic FE 37996	46	56	20	<b>CONWAY TWITTY</b>	Conway's #1 Classics—Vol. II, Elektra 60209
10	15	4	<b>WILLIE NELSON</b>	Tougher Than Leather, Columbia QC 38248	47	47	19	<b>CRISTY LANE</b>	Here's To Us, Liberty LT 51137
11	12	26	<b>HANK WILLIAMS JR.</b>	Greatest Hits, Elektra/Curb 60193	48	49	18	<b>EMMYLOU HARRIS</b>	Last Date, Warner Bros. 1-23740
12	13	109	<b>ALABAMA</b>	Feels So Right, RCA AHL 1-3930	49	50	24	<b>RODNEY LAY</b>	Heartbreak, Churchill CR 9423
13	11	33	<b>THE BELLAMY BROTHERS</b>	Greatest Hits, Warner/Curb 26397-1	50	64	3	<b>CHARLEY PRIDE</b>	Country Classics, RCA AHL 1-4662
14	9	21	<b>MERLE HAGGARD</b>	Going Where The Lonely Go, Epic FE 38092	51	51	NEW ENTRY	<b>B.J. THOMAS</b>	New Looks, Cleveland International FC 38561
15	10	19	<b>KRIS KRISTOFFERSON, WILLIE NELSON, DOLLY PARTON, BRENDA LEE</b>	The Winning Hand, Monument JWG 38389	52	41	15	<b>MARTY ROBBINS</b>	Biggest Hits, Columbia FC 38309
16	16	30	<b>MERLE HAGGARD/GEORGE JONES</b>	A Taste Of Yesterday's Wine, Epic FE 38203	53	53	50	<b>LEE GREENWOOD</b>	Inside Out, MCA 5305
17	17	82	<b>WILLIE NELSON</b>	Greatest Hits, Columbia KC 237542	54	45	42	<b>ROSANNE CASH</b>	Somewhere In The Stars, Columbia FC-37570
18	18	17	<b>THE BELLAMY BROTHERS</b>	Strong Weakness, Elektra/Curb 60210	55	61	3	<b>PORTER WAGONER</b>	Viva Porter Wagoner, Warner/Viva 23783
19	19	149	<b>ALABAMA</b>	My Home's In Alabama, RCA AHL 1-3644	56	65	2	<b>RONNIE McDOWELL</b>	Personality, Epic FE 38514
20	20	25	<b>EDDIE RABBITT</b>	Radio Romance, Elektra 60160	57	48	21	<b>JERRY REED</b>	The Bird, RCA AHL 1-4529
21	22	3	<b>LEE GREENWOOD</b>	Somebody's Gonna Love You, MCA 5403	58	60	2	<b>ROY CLARK</b>	Roy Clark—Live From Austin City Limits, Churchill CR-9421
22	23	29	<b>CONWAY TWITTY</b>	Dream Maker, Elektra 60182	59	59	6	<b>GARY STEWART &amp; DEAN DILLON</b>	Those Were The Days, RCA-MHL 1-8202
23	27	26	<b>JANIE FRICKE</b>	It Ain't Easy, Columbia FC 38214	60	58	4	<b>VERN GODDIN</b>	Today My World Slipped Away, AMI 1502
24	24	12	<b>DAVID FRIZZELL AND SHELLY WEST</b>	Frizzell West—Our Best To You, Warner/Viva 1-23754	61	54	46	<b>JUICE NEWTON</b>	Quiet Lies, Capitol ST 12210
25	25	39	<b>REBA MCENTIRE</b>	Unlimited, Mercury SRM 1-4047	62	55	10	<b>MERLE HAGGARD</b>	Merle Haggard's Greatest Hits, MCA 5386
26	32	3	<b>SHELLY WEST</b>	West By West, Warner/Viva 23775	63	51	27	<b>RANDY HOWARD</b>	All American Redneck, Warner/Viva 28320
27	21	20	<b>CRYSTAL GAYLE</b>	True Love, Elektra 60200	64	52	32	<b>DOLLY PARTON</b>	Greatest Hits, RCA AHL 1-4422
28	31	28	<b>TOM JONES</b>	Tom Jones Country, Mercury SRM 1-4062	65	52	32	<b>MARTY ROBBINS</b>	Come Back To Me, Columbia FC 37995
29	28	44	<b>SYLVIA</b>	Just Sylvia, RCA AHL 1-4263	66	67	128	<b>THE OAK RIDGE BOYS</b>	Greatest Hits, MCA 5150
30	30	26	<b>WAYLON JENNINGS &amp; WILLIE NELSON</b>	WW II, RCA AHL 1-4455	67	66	133	<b>ANNE MURRAY</b>	Greatest Hits, Capitol SOO 12110
31	26	25	<b>T.G. SHEPPARD</b>	Perfect Stranger, Warner/Curb 23726	68	68	131	<b>RONNIE MILSAP</b>	Greatest Hits, RCA AAL 1-3772
32	40	7	<b>RAY CHARLES</b>	Wish You Were Here Tonight, Columbia FC 38293	69	62	20	<b>JANIE FRICKE</b>	Greatest Hits, Columbia RC 38310
33	29	8	<b>ROY ORBISON</b>	The All-Time Greatest Hits Of Roy Orbison, Monument-KWG 2784 38384-1	70	69	39	<b>DAVID FRIZZELL</b>	Family's Fine But This One's Mine, Warner/Viva 23688
34	38	8	<b>LOUISE MANDRELL</b>	Close Up, RCA-MHL 1-8601	71	70	258	<b>WILLIE NELSON</b>	Stardust, Columbia JC 35305
35	44	75	<b>MERLE HAGGARD</b>	Big City, Epic FE 37593	72	63	12	<b>TANYA TUCKER</b>	Changes, Arista 1-9695
36	39	76	<b>RICKY SKAGGS</b>	Waitin' For The Sun To Shine, Epic FE 37193	73	75	85	<b>HANK WILLIAMS JR.</b>	The Pressure Is On, Elektra/Curb SE 535
37	36	32	<b>GEORGE JONES</b>	Anniversary Ten Years Of Hits, Epic KE 38323	74	73	26	<b>LARRY GATLIN &amp; THE GATLIN BROTHERS BAND</b>	Sure Feels Like Love, Columbia FC-38135
					75	72	43	<b>RONNIE MILSAP</b>	Inside, RCA AHL 1-4311

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).

"NASHVILLE DREAMS" b/w "MONTANA TRAPPER" by Writer/Singer BURCH RAY

YELLOWSTONE RECORDS Box 971 Miles City, MT 59304 406-232-1683

PLAY THE WINNING HAND — 4 ACES — JACK GREENE WAYNE CARSON RONNIE RENO DON RENO EXCLUSIVELY ON EMH RECORDS SHOW PROMOTIONS 38 Music Sq. East • Suite 111 Nashville, 37203 615 255-3009

APRIL 16, 1983, BILLBOARD

# Billboard® TOP LPs & TAPE®

Copyright 1983, Billboard Publications, Inc. No part of this publication may be reproduced, stored in a retrieval system or transmitted in any form or by any means, electronic, mechanical, photocopying, recording or otherwise without the prior written permission of the publisher.

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

THIS WEEK		LAST WEEK		WKS ON CHART		Artist-TITLE-Label		Artist-TITLE-Label		WKS ON CHART		LAST WEEK		THIS WEEK		Artist-TITLE-Label	
1	★	1	★	17	37	4	★	37	4	★	37	4	★	37	4	★	PETE TOWNSHEND Scoop Arista AL 9611
2	★	2	★	9	38	17		38	17		38	17	★	38	17		NIGHT RANGER Dawn Patrol Beatwalk NB 33259-1 IND
3	★	3	★	25	39	23	▲	39	23	▲	39	23	★	39	23		THE ENGLISH BEAT Special Beat Service I.R.S. SP 70032 (A&M) RCA
4	★	4	★	42	40	10		40	10		40	10		40	10		ANGELA BOFILL 100 Tough Arista AL 9616 IND
5	★	5	★	5	41	23		41	23		41	23		41	23		FRIDA Something's Going On Atlantic 80018-1 WEA
6	★	6	★	46	44	5		44	5		44	5		44	5		THOMAS DOLBY The Golden Age Of Wireless Capitol ST 12271 CAP
7	★	7	★	26	48	8		48	8		48	8		48	8		MELISSA MANCHESTER Greatest Hits Arista AL 9611 IND
8	★	8	★	52	44	17		44	17		44	17		44	17		FOREIGNER Records Atlantic 80999 WEA
9	★	9	★	11	45	14		45	14		45	14		45	14		WALL OF VOODOO Call Of The West I.R.S. SP 70026 A&M
10	★	10	★	14	46	10		46	10		46	10		46	10		DEBARGE All This Love Gordy 6012 GL (Motown) IND
12	★	12	★	6	47	22		47	22		47	22		47	22		MARVIN GAYE Midnight Love Columbia FC 38197 CBS
14	★	14	★	15	52	5		52	5		52	5		52	5		WILLIE NELSON Tougher Than Leather Columbia QC 38248 CBS
15	★	15	★	47	49	18		49	18		49	18		49	18		GEORGE CLINTON Computer Games Capitol ST 12246 CAP
16	★	16	★	9	50	30		50	30		50	30		50	30		KENNY LOGGINS High Adventure Columbia TC 38127 CBS
17	★	17	★	17	51	8		51	8		51	8		51	8		OAK RIDGE BOYS American Made MCA 5390 MCA
18	★	18	★	4	56	3		56	3		56	3		56	3		WHISPERS Love For Love Solar 60216 (Elektra) WEA
19	★	19	★	17	53	30		53	30		53	30		53	30		ABC The Lexicon Of Love MCA 5389 MCA
20	★	20	★	12	88	3		88	3		88	3		88	3		JULIO IGLESIAS Julio Columbia FC38640 CBS
21	★	21	★	2	98	2		98	2		98	2		98	2		LAURA BRANIGAN Branigan 2 Atlantic 80052 WEA
22	★	22	★	30	74	30	●	74	30	●	74	30		74	30		DEF LEPPARD High & Dry Mercury SRM 1-4021 (Polygram) POL
23	★	23	★	6	75	6		75	6		75	6		75	6		GEORGE WINSTON December Windham Hill C 1025 IND
24	★	24	★	5	79	5		79	5		79	5		79	5		MODERN ENGLISH After The Snow Sire 1-23821 (Warner Bros.) WEA
25	★	25	★	10	77	10		77	10		77	10		77	10		HEAVEN 17 Heaven 17 Arista AL 6606 IND
26	★	26	★	12	78	12		78	12		78	12		78	12		RIC OCASEK Beatitude Geffen GHS 2022 (Warner Bros.) WEA
27	★	27	★	10	79	10		79	10		79	10		79	10		MERLE HAGGARD/WILLIE NELSON Poncho & Lefty Epic FE 37958 CBS
28	★	28	★	20	80	20		80	20		80	20		80	20		LITTLE RIVER BAND Greatest Hits Capitol ST 12247 CAP
29	★	29	★	2	81	28	▲	81	28	▲	81	28		81	28		OLIVIA NEWTON-JOHN Olivia's Greatest Hits, Vol. 2 MCA MCA 5347 MCA
30	★	30	★	10	82	10		82	10		82	10		82	10		DAZZ BAND On The One Motown 6031 ML IND
31	★	31	★	4	83	4		83	4		83	4		83	4		THE RAMONES Subterranean Jungle Sire 1-23800 (Warner Bros.) WEA
32	★	32	★	4	91	4		91	4		91	4		91	4		BOW WOW WOW When The Going Gets Tough, The Tough Get Going RCA AFL 1-4570 RCA
33	★	33	★	58	85	58		85	58		85	58		85	58		ALABAMA Mountain Music RCA AFL 1-4229 RCA
34	★	34	★	5	94	5		94	5		94	5		94	5		INXS Shabooh Shoobah Atco 90072 WEA
35	★	35	★	15	86	15		86	15		86	15		86	15		MUSICAL YOUTH The Youth Of Today MCA 5389 MCA



# Billboard®

Copyright 1983, Billboard Publications, Inc. No part of this publication may be reproduced, stored in a retrieval system or transmitted in any form or by any means, electronic, mechanical, photocopying, recording or otherwise without the prior written permission of the publisher.

# HOT 100®

☆ 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).

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)	THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)
★1	1	13	<b>BILLIE JEAN</b> —Michael Jackson (Quincy Jones), M. Jackson; Epic 34-03509	★33	33	6	<b>WELCOME TO HEARTLIGHT</b> —Kenny Loggins (Bruce Botnick, Kenny Loggins), K. Loggins; Columbia 38-03555
★2	4	13	<b>COME ON EILEEN</b> —Dexy's Midnight Runners (Clive Langer, Alan Winstanley), K. Rowland, J. Paterson, K. Adams; Mercury 76189 (Polygram)	★34	38	8	<b>SOME KIND OF FRIEND</b> —Barry Manilow (Barry Manilow), B. Manilow, A. Anderson; Arista 1046
★3	5	10	<b>MR. ROBOTO</b> —Styx (Styx), D. DeYoung; A&M 2525	★35	40	3	<b>RIO</b> —Duran Duran (Colin Thurston), Duran Duran; Capitol 5215
★4	9	12	<b>JEOPARDY</b> —Greg Kihn Band (Matthew King Kaufman), Kihn, Wright; Beserkley 7-69847	36	27	13	<b>ALL RIGHT</b> —Christopher Cross (Michael Omartian), C. Cross; Warner Bros. 7-29843
★5	10	8	<b>BEAT IT</b> —Michael Jackson (Quincy Jones), M. Jackson; Epic 34-03759	★37	55	2	<b>MY LOVE</b> —Lionel Richie (Lionel Richie, James Anthony Carmichael), L. Richie; Motown 1677
6	3	17	<b>HUNGRY LIKE THE WOLF</b> —Duran Duran (Colin Thurston), Duran Duran; Capitol 5195	★38	52	3	<b>FLASHDANCE . . . WHAT A FEELING</b> —Irene Cara (Giorgio Moroder), K. Forsey, I. Cara; Casablanca 811440-7 (PolyGram)
7	7	12	<b>ONE ON ONE</b> —Daryl Hall and John Oates (Daryl Hall, John Oates), D. Hall; RCA 13421	★39	43	6	<b>STRAIGHT FROM THE HEART</b> —Bryan Adams (Bryan Adams, Bob Clearmountain), Adams, Kagna; A&M 2536
8	8	11	<b>SEPARATE WAYS</b> —Journey (Mike Stone, Kevin Eison), S. Perry, J. Cain; Columbia 38-03513	★40	48	5	<b>SO WRONG</b> —Patrick Simmons (John Ryan), P. Simmons, C. Thompson; Elektra 7-69839
★9	12	10	<b>DER KOMMISSAR</b> —After The Fire (John Eden), R. Ponger, A. Piercy; Epic 34-03559	★41	49	5	<b>MORNIN'</b> —Jarreau (Jay Graydon), A. Jarreau, J. Graydon, D. Foster; Warner Bros. 7-29720
10	2	20	<b>DO YOU REALLY WANT TO HURT ME</b> —Culture Club (Steve Levine), R. Hay, J. Moss, M. Craig, G. O'Dowd; Virgin/Epic 34-03368	★42	44	7	<b>MINIMUM LOVE</b> —Mac McAnally (Terry Woodford, Clayton Ivey), McAnally, Wexler; Geffen 7-29736 (Warner Bros.)
11	6	12	<b>WE'VE GOT TONIGHT</b> —Kenny Rogers and Sheena Easton (D. Foster, K. Rogers), B. Seger; Liberty 1492	★43	45	7	<b>SWINGIN'</b> —John Anderson (Frank Jones, John Anderson), J.D. Anderson, L.A. Delmore; Warner Bros. 7-29788
12	11	14	<b>YOU ARE</b> —Lionel Richie (Lionel Richie, James Anthony Carmichael), L. Richie, B. Harvey-Richie; Motown 1657	★44	46	7	<b>LOVE MY WAY</b> —Psychedelic Furs (Todd Rundgren), J. Ashton, T. Butler, R. Butler, V. Ely; Columbia 38-03340
★13	16	9	<b>SHE BLINDED ME WITH SCIENCE</b> —Thomas Dolby (Tim Friese-Greene, T. Dolby); T. Dolby, J. Kerr; Capitol 5204	★45	50	4	<b>STRANGER IN MY HOUSE</b> —Ronnie Milsap (Ronnie Milsap, Tom Collins), M. Reid; RCA 13470
14	13	24	<b>I KNOW THERE'S SOMETHING GOING ON</b> —Frida (Phil Collins, Hugh Padgham), R. Ballard; Atlantic 7-89984	46	41	8	<b>TAKE THE SHORT WAY HOME</b> —Dionne Warwick (Barry Gibb, Karl Richardson, Alby Galuten), B. Gibb, A. Galuten; Arista 1040
★15	29	4	<b>LET'S DANCE</b> —David Bowie	47	30	13	<b>LIES</b> —Thompson Twins (Alex Sadkin), T. Bailey, A. Currie, J. Leeway; Arista 1024
				★76	53	31	<b>BABY, COME TO ME</b> —Patti Austin (A Duet With James Ingram) (Quincy Jones), R. Temperton; Qwest 50036 (Warner Bros.)
				★77	83	3	<b>NEW YEARS DAY—U2</b> (Steve Lilly White), Bono, Hewson, L. Mullen, A. Clayton, E. Evans; Island 7-99915 (Atco)
				★78	80	3	<b>I MELT WITH YOU</b> —Modern English (Hugh Jones), Modern English; Sire 7-29775 (Warner Bros.)
				★79	85	2	<b>REAP THE WILD WIND</b> —Ultravox (George Martin), C. Cross, W. Cann, W. Currie, M. Ure; Chrysalis 4-42682 (Epic)
				★80			<b>I EAT CANNIBALS</b> —Total Coello (Barry Blue), B. Blue, R. Nicolson, P. Greedus; Chrysalis 4-42669 (Epic)
				81	62	28	<b>YOU AND I</b> —Eddie Rabbitt/Crystal Gayle (David Malloy), F. Myers; Elektra 7-69936
				82	64	7	<b>YOU ARE IN MY SYSTEM</b> —The System

16	22	6	<b>EVEN NOW</b> —Bob Seger & the Silver Bullet Band (Jimmy Iovine), B. Seger; Capitol 5213	49	35	14	(Dan Fogelberg, Marty Lewis), D. Fogelberg, Full Moon/Epic 34-03525	83	<b>NEW ENTRY</b>	9937	<b>WHY ME</b> —Planet P (Peter Hauke), T. Carey; Geffen 7-29705 (Warner Bros.)
17	19	8	<b>LITTLE RED CORVETTE</b> —Prince (Prince), Prince; Warner Bros. 7-29746	50	57	6	<b>BREAKING US IN TWO</b> —Joe Jackson (David Kerstenbaum, Joe Jackson), J. Jackson; A&M 2510	84	66	6	<b>DESPERATE BUT NOT SERIOUS</b> —Adam Ant (Adam Ant, Marco Pirroni), A. Ant, M. Pirroni; Epic 34-03688
18	14	19	<b>BACK ON THE CHAIN</b>	51	51	6	<b>TO REMIND ME</b> —Naked Eyes (Tony Mansfield), B. Bacharach, H. David; EMI-America 8155	85	87	2	<b>COUNT ON ME</b> —Gerard McMahon (Gerard McMahon, Michael Foster), G. McMahon; Full Moon/Warner Bros. 7-29699
19	28	2	<b>OVERKILL</b> —Men At Work (Peter McLean), C. Hay; Columbia 38-03795	52	59	4	<b>OUTSTANDING</b> —The Gap Band (Lonnie Simmons), R. Calhoun, L. Simmons, C. Wilson; Total Experience 8205 (PolyGram)	86	<b>NEW ENTRY</b>	8	<b>COOL PLACES</b> —Sparks and Jane Wiedlin (Ron Mael, Russell Mael), R. Mael, R. Mael; Atlantic 7-89886
20	23	6	<b>I WON'T HOLD YOU BACK</b> —Toto (Toto), S. Lukather; Columbia 38-03597	53	<b>NEW ENTRY</b>	4	<b>I COULDN'T SAY NO</b> —Robert Ellis Orrall with Carlene Carter (Roger Bechirian), R.E. Orrall; RCA 13431	87	61	21	<b>ALLENTOWN</b> —Billy Joel (Phil Ramone), B. Joel; Columbia 38-03413
21	21	8	<b>CHANGE OF HEART</b> —Tom Petty And The Heartbreakers (Tom Petty, Jimmy Iovine), T. Petty; Backstreet 52181 (MCA)	54	60	4	<b>AFFAIR OF THE HEART</b> —Rick Springfield (Rick Springfield, Bill Drescher), R. Springfield, B. Tosti, D. Tate; RCA 13497	88	<b>NEW ENTRY</b>	8	<b>LOVE ON MY MIND</b> (D. Lambert, S. Barri), D. Lambert, P. Beckett; Gordy 1666 (Motown)
22	26	5	<b>SOLITAIRE</b> —Laura Branigan (Jack White), M. Clemenceau, D. Warren; Atlantic 7-89868	55	<b>NEW ENTRY</b>	4	<b>NEVER GIVE UP</b> —Sammy Hagar (Keith Olsen), A. Pasqua, K. Olden; Geffen 7-29718 (Warner Bros.)	89	<b>NEW ENTRY</b>	8	<b>ELECTRIC AVENUE</b> —Eddy Grant (E. Grant), E. Grant; Portrait/Ice 37-03793 (Epic)
23	15	21	<b>TWILIGHT ZONE</b> —Golden Earring (Shell Schellekens), G. Kooymans; 21 Records 1-103 (Polygram)	56	56	5	<b>FAITHFULLY</b> —Journey (Mike Stone), J. Cain; Columbia 38-03840	90	<b>NEW ENTRY</b>	8	<b>NEVER GONNA LET YOU GO</b> —Sergio Mendes (Sergio Mendes), B. Mann, C. Well; A&M 2546
24	18	12	<b>I'VE GOT A ROCK 'N' ROLL HEART</b> —Eric Clapton (Tom Dowd), T. Seals, E. Setser, S. Diamond; Warner Bros./Duck 7-29780	57	65	3	<b>GOODNIGHT SAIGON</b> —Billy Joel (Phil Ramone), B. Joel; Columbia 38-03780	91	86	9	<b>SHOULD I STAY OR SHOULD I GO</b> —The Clash (Clash), Clash; Epic 34-03547
25	17	18	<b>SHAME ON THE MOON</b> —Bob Seger & The Silver Bullet Band (Jimmy Iovine), R. Crowell; Capitol 5187	58	58	7	<b>GIMME ALL YOUR LOVIN'</b> —ZZ Top (Bill Ham), Gibbons, Hill, Beard; Warner Bros. 7-29693	92	89	11	<b>NICE GIRLS</b> —Melissa Manchester (Arif Mardin), J. Buckingham, S. Buckingham, M. Gray; Arista 1045
26	25	12	<b>POISON ARROW</b> —ABC (Trevor Horn) ABC; Mercury 810340-7 (Polygram)	59	<b>NEW ENTRY</b>	4	<b>TIME</b> —Culture Club (Steve Levine), R. Hay, J. Moss, M. Craig; Virgin/Epic 34-03796	93	90	7	<b>SEX (I'M A)</b> —Berlin (Daniel R. Van Patten), J. Crawford, D. Diamond, T. Nunn; Geffen 7-29747 (Warner Bros.)
27	20	11	<b>LITTLE TOO LATE</b> —Pat Benatar (Neil Gerrardo, Peter Coleman), A. Call; Chrysalis 4-03536	60	63	5	<b>MEXICAN RADIO</b> —Wall Of Voodoo (Richard Mazda), Wall Of Voodoo; I.R.S. 9912 (A&M)	94	91	8	<b>ONLY YOU</b> —Yaz (E.C. Radcliffe, Yaz), Clarke; Sire 7-29844 (Warner Bros.)
28	24	13	<b>FALL IN LOVE WITH ME</b> —Earth, Wind and Fire (Maurice White), M. White, D. Vaughn, W. Vaughn; Columbia 38-03375	61	69	4	<b>THE ONE THING</b> —Inxs (Mark Opitz), A. Farriss, M. Hutchence; Atco 7-99905	95	92	6	<b>WALKING IN L.A.</b> —Missing Persons (Ken Scott), T. Bozzio; Capitol 5212
29	32	12	<b>IT MIGHT BE YOU</b> —Stephen Bishop (Dave Grusin), D. Grusin, M. Bergman, A. Bergman; Warner Bros. 7-29791	62	67	6	<b>SMILING ISLANDS</b> —Robbie Patton (Peter Coleman, Robbie Patton), R. Patton, D. Adelstein; Atlantic 7-89955	96	72	5	<b>AMERICAN MADE</b> —Oak Ridge Boys (R. Chancey), B. DiPiero, P. McManus; MCA 52179
30	34	9	<b>WHIRLY GIRL</b> —Oxo (I. Angel, Ken Mansfield), I. Angel; Geffen 7-29765 (Warner Bros.)	63	73	3	<b>TRY AGAIN</b> —Champaign (G. Massenburg), D. Walden, R. Maffit, M. Day; Columbia 38-03563	97	76	5	<b>EENIE MEENIE</b> —Jeffrey Osborne (George Duke), M. Sembello, R. Pounds; A&M 2530
31	31	11	<b>I LIKE IT</b> —Debarge (I. Gordy, E. Debarge), R. Debarge; Gordy 1645 (Motown)	64	37	17	<b>STRAY CAT STRUT</b> —Stray Cats (Dave Edmunds), B. Setzer; EMI-America 8122	98	93	19	<b>YOUR LOVE IS DRIVING ME CRAZY</b> —Sammy Hagar (Keith Olsen), S. Hagar; Geffen 7-29816 (Warner Bros.)
32	47	6	<b>PHOTOGRAPH</b> —Def Leppard (Robert John, "Mutt" Lange), Clark/Willis, Savage/Elliott, Lange; Mercury 811 215-7 (PolyGram)	65	71	4	<b>WIND BENEATH MY WINGS</b> —Lou Rawls (R. Haffkine), L. Henley, J. Silbar; Epic 34-03758	99	84	12	<b>MY KIND OF LADY</b> —Supertramp (Supertramp, Peter Henderson), R. Davies, R. Hodgson; A&M 2517
				66	77	2	<b>FULL MOON FIRE</b> —Walter Egan (Duane Scott, Walter Egan), W. Egan; Backstreet 52200 (MCA)	100	79	4	<b>I WON'T BE HOME TONIGHT</b> —Tony Carey (Peter Hauke), T. Carey; Rochsire 001

# ATARI KANGAROS

The video game that's so funny, it's a crime.

Designed by Garry Kitchen

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

FOR USE WITH THE ATARI® 2600™ VIDEO COMPUTER SYSTEM™  
ATARI® 2600™ AND VIDEO COMPUTER SYSTEM™ ARE TRADEMARKS OF ATARI, INC. © 1983 ACTIVISION®, INC.



**STUDIO SCENE—**Moe Bandy, right, and singer/songwriter Becky Hobbs rehearse a duet under the direction of producer Ray Baker. At left is noted Nashville keyboardist Hargus "Pig" Robbins.

## This Band Mixes Music With Organ Transplants

NASHVILLE Marion Tallent, leader of the Transplant Band, claims fans have been known to compare his group to Alabama: "Alabama after the last Univ. of Tennessee football game."

If Tallent sounds somewhat tongue-in-cheek, it's only to focus attention on the unusual nature of the act. The members of Transplant Band share a common fulltime vocation: not music, but organ retrieval and transplantation. Most of the group's members work at Vanderbilt Medical Center (one of the nation's top five institutions in numbers of kidney transplants). Band musicians come and go with changes in residencies, but in one form or another, the Transplants have existed since 1975, when Tallent and a few colleagues thought up the idea as a way to unwind after work.

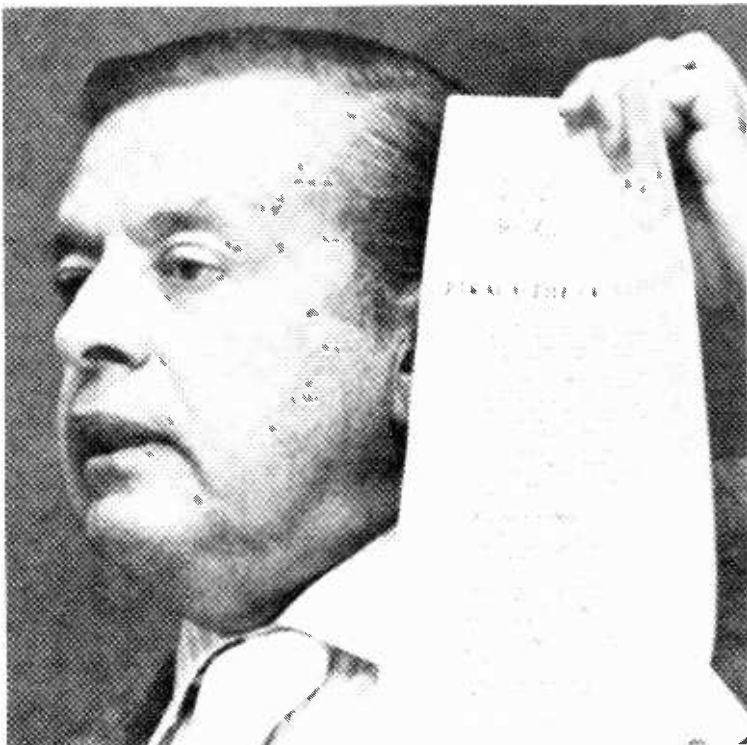
The group now uses its music to publicize the importance of organ donations. It helped promote National Organ Donor Week, Feb. 28-March 4, performing at a reception honoring Tennessee transplant recipients hosted by the Kidney Foundation.

On April 24, the Transplant Band will perform live on the Nashville segment of the 1983 National Kidney Radiothon. The show originates from the Opry House, and the broadcast—hosted by Ronnie Milsap locally and Emmylou Harris in Los Angeles—will be aired across the U.S. over a network of country radio stations. The Transplant Band has cut an original album, "The Gift Of Life," to be sold during the radiothon; studio time and pressing costs were donated gratis to the group, and proceeds from the album sales will go to the Kidney Foundation. (People presenting signed organ donor cards can buy at half price.)

In its current configuration, the Transplant Band consists of bassist Bob Duckworth, a transplant coordinator and organ preservation technician; Charlie Sharbel, anesthetist, on guitar and vocals; guitarist Tom Tate, who flies charter jets for transplant services; Mario Curzi and Connie Manske, in Vanderbilt nephrology, on keyboards and guitar, respectively; Luke Skelly, director of the Nashville Regional Organ Procurement Agency, on guitar; and Tallent, a surgeon, on guitar and xylophone. Banjoist Gene Turner left the group in March after completing his anesthesiology residency; his replacement will be Christina Ynares, a transplant nephrologist (and Tallent's wife) who is now learning to play fiddle.

**KIP KIRBY**

APRIL 16, 1983, BILLBOARD



**NESUHI ERTEGUN**, President of WEA International, will preside over the I.F.P.I. presentations "The First 50 Years" and "The Next 50 Years" at the upcoming IMIC '83 summit meeting, May 3-6, 1983, at the Alvor Praia Hotel in the Algarve section of Portugal. For registration details, contact Kris Sofley, Billboard Los Angeles (213) 273 7040 or Vera Madan, Billboard London (01) 439 9411.

## Priority Gets Behind Clawson Singer's Label Debut Receiving Extensive Promotion

NASHVILLE—Priority Records is launching its first Cynthia Clawson album, "Forever," with a comprehensive promotion plan that involves extensive radio, tv and print advertising, various in-store activities and the release of a special 12-inch single from the album to nearly 200 radio stations in Key markets.

In addition to the routine advertising in trade and national Christian consumer publications, Priority is also placing ads in regional church publications in Texas, Oklahoma and South Carolina. These publications have "huge readerships," according to Priority publicist Allen Brown, and are influential in the areas of Clawson's prime popularity.

Radio spots are being purchased in major markets to coincide with

Clawson's current tour, and co-op ad dollars are being made available to selected Christian bookstores on a 50/50 basis. Priority has produced a 60-second tv spot that features both the "Forever" album and B. J. Thomas's upcoming release, "Love Shines." The spot will be aired on the CBN and PTL cable networks, and footage from the spot will be made available to approved retail accounts for co-op tv advertising.

The 12-inch single, "Come Celebrate Jesus," is the first release from the album. It contains Clawson's spoken introduction to the song as well as two generic radio spots. Regular seven-inch versions of the song have been shipped to the label's entire radio list.

Priority is also engaged in a three-party promotion with selected retail stores and Christian Literature Crusade, a major book publisher. In the promotion, purchasers of Clawson's album will be given a free copy of

Corrie Ten Boom's book, "Tramp For The Lord."

To further support the album, Clawson has made an in-store appearance in Eugene, Ore., and will make additional ones in Austin and San Antonio later this month. Priority is providing bookstores 17-by-22-inch four-color posters and album flats.

Clawson signed with Priority last summer after having spent several years with Triangle Records. Her five albums for Triangle have since been reissued on Priority.

## Sparrow, MCA Renew Agreement

CANOGAPARK, CALIF. Sparrow Records has renewed its distribution agreement with MCA for the U.S. Sparrow will continue to market MCA's gospel product to Christian outlets, and MCA will cover the secular market for Sparrow releases.

## GMA MEETS TO ELECT DIRECTORS

NASHVILLE—The 19th annual membership meeting of the Gospel Music Assn. will be held on Wednesday (13) at the Radisson Plaza Hotel, beginning at 10:30 a.m. During the session, directors will be elected for two-year terms in the following categories: artist/musician, visual communications, record industry, music publisher, author/composer, radio, licensing organization, general, artist management/artist agent, international, advertising agency/public relations/promotions and record producer.

This year, a director will also be chosen from the new GMA board category of church musician. And due to unfilled vacancies, two directors will be elected in the categories of merchandiser and print media.

## Agape Fest Set

NASHVILLE—Greenville College, Greenville, Ill., will hold its sixth annual Agape music festival April 23 at the school's Francis Soccer Field.

The day-long event will feature performances by Phil Keagy, Petra, Pete Carlson, Kathy Troccoli, Fireworks and Moose Smith. Guest speakers will be Dave Hope and Kerry Livgren from the group Kansas.

Tickets to Agape '83 are \$7.50 advance or \$10 at the door for adults, and \$3.75 for children.

## CRUISES OFFERED

NASHVILLE—New Creation Worldwide Cruises will offer nine travel packages, organized for Christians, beginning in September. Cruise destinations include the Mediterranean/Holy Land, the Caribbean, Alaska, China and England.

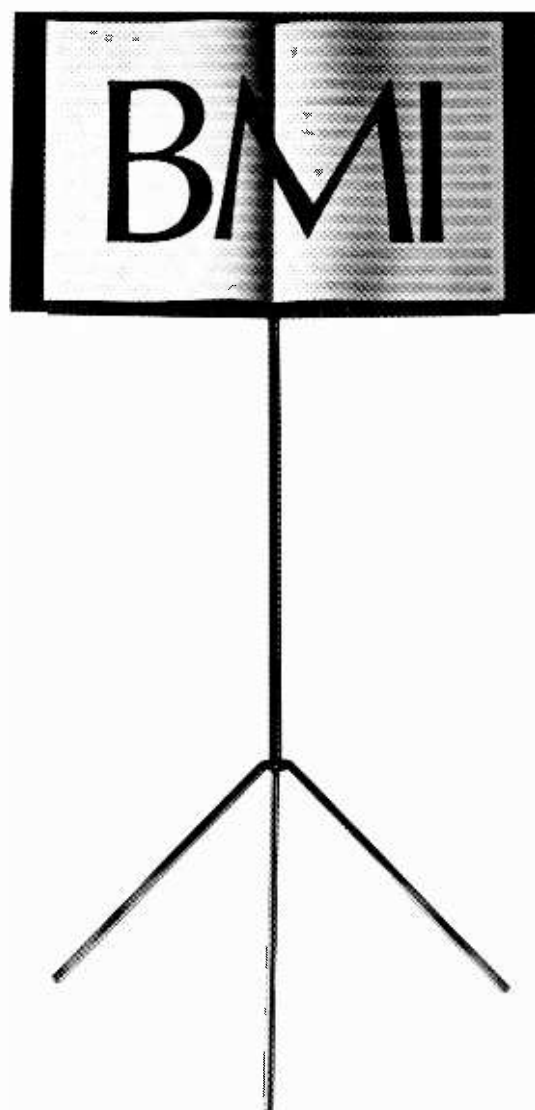
Organizer Rodney Snell says the cruise parties will reserve occupancy and activity space on ships with other tourists rather than chartering entire ones by themselves. Activities will include Christian music concerts, teachings in "witnessing" and "one-to-one evangelism" and discussions. No artists have yet been announced.

New Creation is based in Tulsa and can be reached at (918) 665-8717.

Survey For Week Ending 4/16/83											
Billboard® Best Selling Spiritual LPs											
© Copyright 1983, Billboard Publications, Inc. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.											
This Week	Last Week	Weeks on Chart	Title, Artist, Label & Number	This Week	Last Week	Weeks on Chart	Title, Artist, Label & Number				
1	1	31	IT'S GONNA RAIN Rev. Milton Brunson, Myrrh MSB 6696	18	20	9	MOVE ALONG The Gospel Keynotes, Nashboro 7266				
2	8	22	THE RICHARD SMALLWOOD SINGERS Onyx Benson R3803	19	19	31	UNCLOUDY DAY Myrna Summers, Savoy 14594				
3	12	9	SINCERELY The Clark Sisters, New Birth 7058	20	21	8	THE SACRAMENTO COMMUNITY CHOIR LIVE Onyx Benson 3824				
4	9	26	YOU BROUGHT THE SUNSHINE The Clark Sisters, Sound Of Gospel SOG 132	21	23	8	MATTIE MOSS CLARK PRESENTS THE GREATER WILLIAMS TEMPLE CHOIR LIVE Gospearl PL 16004				
5	5	35	LORD, YOU KEEP ON PROVING YOURSELF TO ME Florida Mass Choir, Savoy SGL 7078	22	15	22	10th ANNUAL PRAISE & REDEDICATION CONCERT Southeast Inspirational Choir Jewel 0177				
6	4	27	BROTHER TO BROTHER The Williams Brothers, Myrrh MSB 6717	23	22	18	CLOSER Tommy Elison, Atlanta International 10052				
7	3	56	TOUCH OF CLASS Jackson Southernaires, Malaco MAL 4375	24	24	56	DOUGLAS MILLER & THE TEXAS SOUTHEAST CHOIR (Cog) W MATTIE M CLARKE (Recorded Live) Pearl PL 16002				
8	2	26	PRECIOUS LORD Al Green, Myrrh 6702	25	NEW ENTRY		THE GOSPEL MUSIC WORKSHOP OF AMERICA MASS CHOIR—HOUSTON, TX Savoy SG 7081				
9	10	9	MIGHTY CLOUDS ALIVE The Mighty Clouds of Joy, Myrrh 6687	26	26	95	IS MY LIVING IN VAIN? The Clark Sisters, New Birth 7056G				
10	7	22	EDWIN HAWKINS LIVE WITH THE OAKLAND SYMPHONY ORCHESTRA, VOL. II Myrrh MSB 6700	27	NEW ENTRY		REACHIN' OUT New York Community Choir, Myrrh MSB 6716				
11	6	18	THE JOY OF THE LORD IS MY STRENGTH Douglas Miller, The True Way Choir (G.O.G.I.F.) Pearl 16008	28	NEW ENTRY		THE FANTASTIC VIOLINAIRES The Violinaires, Malaco 4382				
12	11	18	WHEN IT RAINS, IT POURS Rev. F. C. Barnes and Sister Brown, Atlanta Int'l 10041	29	NEW ENTRY		PUT ON YOUR SHOES Pilgrim Jubilee, Savoy 14701				
13	13	9	TOUCH ME LORD The Angelic Gospel Singers, Malaco 4381	30	34	26	HOPE SONGS, VOL. I D. J. Rogers, Hope Song Benson HS 2000				
14	14	26	FEEL LIKE SINGING Walter Hawkins, Elektra 60038	31	29	9	WE'VE COME TO PRAISE HIM Donald Watkins, Savoy 7069				
15	16	9	LORD MAKE ME OVER The Benny Cummings Singers, New Birth 7057	32	35	22	MIRACLE MAN Mighty Clouds of Joy, Myrrh MSB 6664				
16	17	8	I FEEL LIKE GOING ON Keith Pringle, Hope Song 2001	33	33	60	HIGHER PLAIN Al Green, Myrrh MSB 6674				
17	18	8	SOON I WILL BE DONE WITH THE TROUBLES OF THE WORLD James Cleveland and the N.J. Mass Choir of the Gospel Music Workshop, Savoy SGL 14709	34	27	35	EVERY TIME I FEEL THE SPIRIT Dr. Charles Hayes & the Cosmopolitan Church Choir, Savoy SGL 7076				
				35	28	78	SAINTS HOLD ON Sensational Nightingales, Malaco MAL 4373				



# BMI salutes those who spread the Word through music.



At BMI, we're truly proud that among our 67,000 writers and publishers are many who have dedicated their enormous talents to the furtherance of His Word.



We applaud them for their meaningful contribution to our spiritual well-being.

Wherever there's music, there's BMI.

## RECORD/TAPE CHAIN FIRST

## Laury's To Demonstrate CDs

By JOHN SIPPTEL

LOS ANGELES — The four Laury's record/tape/accessories stores in Chicago will probably be the first such chain to demonstrate and sell Compact Disc software in the U.S. Two Sony CD players were delivered to the Evanston-based chain last Monday (4), and another Sony unit plus a single Kyocera unit are expected within a week. These will be used for demonstration.

The plan to outfit Laury's with demonstrable hardware and saleable software began at the Consumer Electronics Show in Chicago in June, 1981, where John and Art Shulman of Laury's were impressed with a Sony prototype. Since that time, Art Shulman says, John Harper and Harvey Rosen, PolyGram classical executives, have kept him informed of CD software and hardware progress.

Individually, Steve Colky's advice on CD players and disks has been most beneficial. Shulman volunteers. Colky, of EMR Inc., Skokie, Ill., an electronics rep firm, took an order for Denon disks and players in mid-January. Laury's ordered about a box of 25 of each of the 18 Denon titles and four Denon playback units. Colky pledged early March delivery, but it was delayed. Now it appears that Denon won't ship until late summer.

"Sony was only shipping about 50 audio dealers the new systems," Art Shulman notes. "We were in a quandary. We had purchased Signet high tech earphones and NAD amplifiers for each of the stores so that audiophiles could listen to the CD disks."

It was through some strong associations with Chicago-area hardware dealers that Laury's was able to get the two units delivered and two promised. Shelly Miller of United Audio Centers, Chicago, agreed to supply three Sony players, while Simon Zrecny of Audio Consultants, a two-store chain, offered the Kyocera unit. In return, the four Laury's stores will feature signs that indicate

the nearest United Audio Centers or Audio Consultants where a customer can buy the CD hardware.

Art Shulman says he is expecting quantities of two different CD disks from M&K Realtime. He has already purchased six imported Japanese CD disks from a West Coast importer and is expecting his first larger shipment from the same source next week. By mid-June, he says he has been told, Telarc will be shipping him 15 titles which he will ticket at \$19.99. He adds that he has been told that PolyGram will be shipping quantities on 120 different titles starting in June.

## Record Dealers Wait For Their CD Day

By IS HOROWITZ

NEW YORK—Record and tape dealers have not figured openly in the early marketing plans for Compact Disc software, but their day is coming soon. By summer, the first laser-read digital disks should start moving out to traditional retailers of recorded product, giving them cash-register contact with the technology that promises to inject a new dynamism into all levels of the recording industry.

Meanwhile, the groundwork is being laid, and American consumers are being exposed to generous globs of promotion—in-store, in print and over the air—explaining and demonstrating the system and its benefits in sound, convenience and longevity.

And by the time record dealers accept their first shipments of digital disk inventory, there should already be somewhat more than the present infinitesimal sprinkling of CD players in homes across the country providing some visible evidence of the emergence of a viable market.

It's not surprising that companies already engaged in domestic CD market launches have gone first to traditional purveyors of audio hardware, a tactic that can easily position both player and disk in the same location.

Sony, which was the first to come to market here, is working through a select group of high-end audio dealers, delivering batches of imported Sony/CBS CD records along with its players. Magnavox, together with its software partner, PolyGram, chose to introduce the system through so-called fashion department stores, which Magnavox marketing experts feel are fast becoming the prime medium for moving audio hardware out to the public.

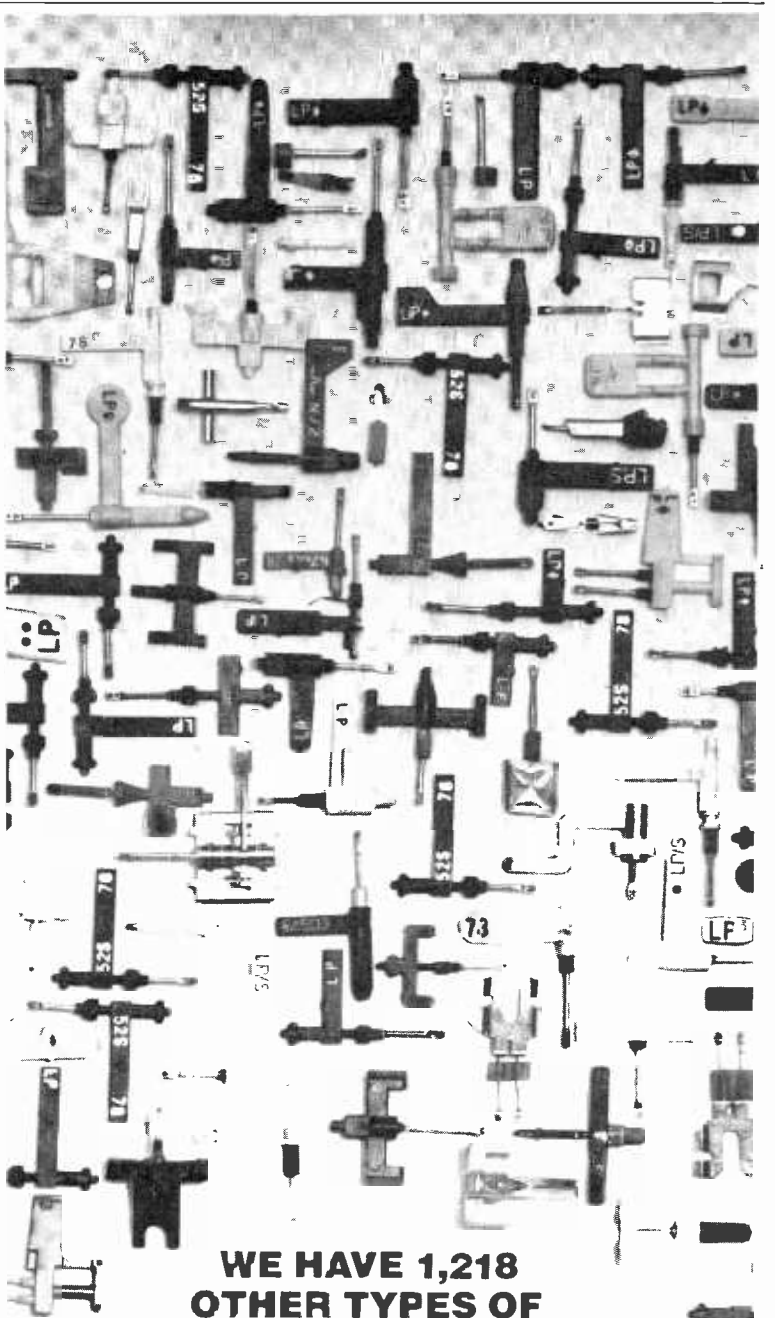
In both cases, the software elements in these razor/blade partnerships plan to spin off into the record retailing mainstream later this year, with summer given as the most likely time frame. By that time, other players will be joining those of Sony and Magnavox in the marketplace. Technics will be coming aboard by June, according to present plans, feeding its units to chain-store audio outlets, but choosing them carefully so that they are reasonably close to retail sources that will be stocking software. A dozen or more brands of CD players should become available domestically as the year enters its final quarter, trend watchers predict.

But those dealers who feel that the number of participants in the digital sweepstakes indicates that playback equipment will blanket the country by year's end should also heed observers who caution that, in many cases, only nominal distribution is expected. There will be lots of jockeying and probing of the marketplace, with some of the companies as anxious to stake out an early claim

(Continued on page 66)



SEE, HEAR—Pia Zadora's videodisk and upcoming LP are subjects of a 14-city tour. Here she is mobbed by customers at Tower Records in Los Angeles.



**WE HAVE 1,218  
OTHER TYPES OF  
REPLACEMENT NEEDLES AND  
CARTRIDGES WHERE  
THESE CAME FROM.**

We are always first with the latest so that Pfanstiehl can continue to offer you the most complete line of replacement needles and cartridges in the industry. And they're backed by on-time deliveries, in-store support from experienced factory representatives, outstanding dealer sales aids and the highest profit margin you can get. Contact us for information. Pfanstiehl Corp., 330C Washington St., P.O. Box 498, Waukegan, IL 60085.

**Pfanstiehl**

No. 1 in replacement needles

**ROCK FOR SALE!**  
THIS MONTH'S FEATURES:

TOUR PROGRAMS	POSTERS \$3.50	DECALS \$2.50
Iron Maiden \$6.00	Ozzy	Iron Maiden
Ozzy \$3.00	Black Sabbath	Van Halen
Black Sabbath \$3.00	Adam Ant	Stray Cats
Boston \$3.00	Judas Priest	Loverboy
Tom Petty \$3.00	Iron Maiden	Pink Floyd
Van Halen '82 \$6.00	Edward Van Halen	Judas Priest
Go Go's \$3.00	David Lee Roth	Ozzy
Journey \$3.50	Go Go's	Rush
REO \$3.00	Def Leppard	Police
English Beat \$5.00	Journey Frontiers	Rolling Stones
Stones '81 \$5.00	Duran Duran	Journey Frontiers
Fleetwood Mac \$3.00	Culture Club	Grateful Dead

Also available: Buttons, Patches, Stickers, plus many more artists!  
All prices listed are retail. All fully licensed merchandise.

Free catalog available. When ordering send check or money order plus \$1.00 for shipping and handling. California residents add 6% sales tax.

Call toll free 1-800-852-3087 In California 1-800-852-8871

Dealer inquiries invited! CALIFORNIA POSTERS  
6601 Elvas Avenue  
Sacramento, California 95819

## ATT: MANUFACTURERS, DISTRIBUTORS &amp; RETAILERS

We have developed the ultimate in retail cassette packaging!

We are proud to announce the debut of the

**CLEARVIEW  
SPAGHETTI BOX™** (patent pending)

This new clear plastic box was developed to standardize cassette packaging. It measures 4 x 12 and fits most existing display racks. It can be hung on a peg board display if desired. Since this package is clear, art work can be inserted in the package for maximum sell copy.

**INCREASE SALES and DECREASE packaging costs.**

Send for samples and prices. Contact: CAL KRUPA

**CUSTOM THERMOFORM, INC.**  
2249 49th Avenue North • Minneapolis, MN 55430 • 612/522-6551

# To keep the music fresh and the new talent comin', you gotta start from the basement up! The MTV "Basement Tapes."

Finally, musicians, groups and fledgling superstars everywhere have a shot at the top. They're entering their videos in the MTV "Basement Tapes."

On the second Wednesday of each month at 11:00 pm (EST) we're showing these homegrown videos. MTV viewers then vote on their favorite. (Our first show saw almost 30,000 viewers phoning in to vote—in less than an hour!)

Each month the winning band receives an Akai video music system and qualifies for our final one-hour playoff program in September.

The winner of the finals gets a recording contract and a promotion video from EMI America Records.

The MTV "Basement Tapes" series is another way we keep our viewers hungry for new music. And a way we keep you up on what's going on by breaking new groups.

To keep the new music comin', say  
**"I want my MTV Basement Tapes!"**

To enter, send a 3/4" video of a master. Also include a bio of yourself and your band. Mail to:  
MTV: Music Television  
Basement Tapes  
Warner Amex Satellite  
Entertainment Company  
1133 Avenue of  
the Americas  
New York,  
New York 10036



## HONE'S ONE STOP RECORDS & TAPES

SOUL • ROCK • GOSPEL • COUNTRY • WESTERN & RAP

### SPECIAL LOW DISCOUNT PRICES

IF YOU WANT THE LATEST OF ANY TYPE OF SOUND,  
WE HAVE IT. IF NOT, WE'LL GET IT!

We have many other specials which change weekly. We ship anywhere the same day.

Tapes & LP's start from \$3.00—12" from \$1.50—45's from 87¢

We supply U.S. Army through N.A.F.A. contract.

For more information



## HONE'S ONE STOP RECORD DISTRIBUTORS

217 BRONX TERMINAL MARKET, BRONX, N.Y. 10451  
Ask for Johnny or Chuck • (212) 292-0267 • (212) 590-7286

Wholesale  
Records  
Tapes  
Accessories

## Have you ever heard a cassette sound like real music?



You've had your hair blown,

### TO MAKE A CASSETTE SOUND LIKE MUSIC, YOU'VE GOT TO KNOW WHAT MUSIC SOUNDS LIKE.

Other than making tape, most cassette manufacturers have nothing to do with music. Denon, on the other hand, has been in the music business for well over seventy years. Denon professional equipment can be found in almost every single Japanese radio station and recording studio. Denon is the company credited with the development of the PCM recording process, a development which has already revolutionized the entire recording industry. And, when it comes to tape, Denon has been making it for over twenty-five years.

### CASSETTE TAPES CAN MEASURE ALIKE AND STILL SOUND DIFFERENT.

Serious audiophiles know that components with identical specifications can sound noticeably different. Conventional measurement techniques do not explain this phenomenon, so words such as "musical" are often used to describe sound that possesses the "life-like" characteristics of real music.

### THE FIRST TRUE MEASUREMENT OF TAPE SOUND QUALITY

The reason conventional tape testing measurements do not tell the whole performance story is that they are based on simple test tones rather than complex musical signals.

Denon adopted a unique means for measuring Dynamic Distortion, the distortion created on the tape by actual musical signals. By specifically developing formulations to reduce Dynamic Distortion, Denon was able to significantly improve DX Tape's ability to accurately recreate the sound of real music. It is no wonder that Denon DX-Tape is rapidly becoming the first true "audiophile's" cassette.

**DENON**  
Imagine what we'll do next.

Denon Columbia Co., Ltd., No. 14-16, 4-Chome, Aoyama, Minato-Ku, Tokyo 107, Japan.  
Denon America, Inc., 27 Lsa Drive, Eastfield, N.J. 07090.

your glasses shattered...



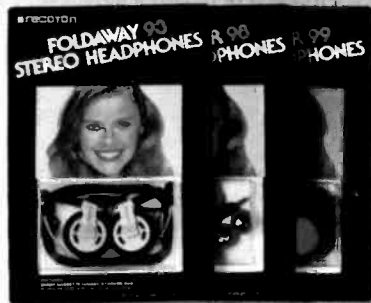
now listen to real music.

**DENON**  
Imagine what we'll do next.

Denon Columbia Co., Ltd., No. 14-16, 4-Chome, Aoyama, Minato-Ku, Tokyo 107, Japan.  
Denon America, Inc., 27 Lsa Drive, Eastfield, N.J. 07090.

# RECOTON HAS HANG-UPS

THE NEWEST IN "BESTSELLER" IMPULSE  
STEREO HEADPHONE MERCHANDISING



The new series of Recoton Micro and Mini Stereo Headphones... ideal for all Audio locations, Record dealers, Mass Merchandisers and Drug Chains will produce volume impulse sales and high profits.

Our HANG-UPS are packed in 2 exciting display styles with 3 models in cassette boxes on blister cards and 3 models in see-thru vinyl storage holders. The headphones include full size models, Foldaway and Eargear versions, all of which are ideal for "people on the go".

Recoton HANG-UPS, the perfect way to cash in on the booming replacement stereo headphone market. Here is new BESTSELLER merchandising by Recoton.

For further information write Recoton Corp., 46-23 Crane St., Long Island City, N.Y. 11101 or call toll free number 1-800-223-6009

RECOTON

# Retailing

NARM  
Markets Music

## Game Monitor

### Atari's Distrib Move: What Next?

By TIM BASKERVILLE

While Parker Bros. can be expected to challenge U.S. District Court Judge Albert Bryan's decision to allow Atari to proceed with plans that would prevent the latter's distributors from carrying competing game hardware or cartridges (separate story, page 6), the Atari move can be expected to have long-ranging impact on the entire game industry.

The most immediate effect will be the further slashing of prices on the Atari line. According to Parker, the Warner Communications division has been offering distributors discounts of as much as 25%-40% in exchange for their allegiance—the result of which, some observers predict, will be VCS 2600s available at retail for \$50 and below.

That could open the market to the next (lower) income level. Until now, according to a recent report by Frost & Sullivan, households with incomes over \$15,000 annually have been two to three times as likely to have video game consoles as homes where income is below that figure.

Such homes might not be expected to purchase the five to seven cartridges annually, per console, that has been the average in the past. But even at three to five cartridges, the lower price point for the hardware could mean substantially improved revenues.

How much will the Atari move mean to other game companies—in particular those manufacturing Atari-compatible cartridges—remains to be seen. Parker Bros. itself is probably in a better position than most, enjoying solid capitalization from the parent company and a generally conservative release policy that has insured a better bottom line than has been the case for most companies.

Those with less substantial resources behind them will feel the pressure more intensely. Atari's lawyers fought the Parker suit, claiming

that there were still plenty of distributors around. Parker's charge, in fact, was that the company was looking to line up 40 of the top 100 distributors; there are, however, probably no more than 15-20 genuinely "top" distributors out there.

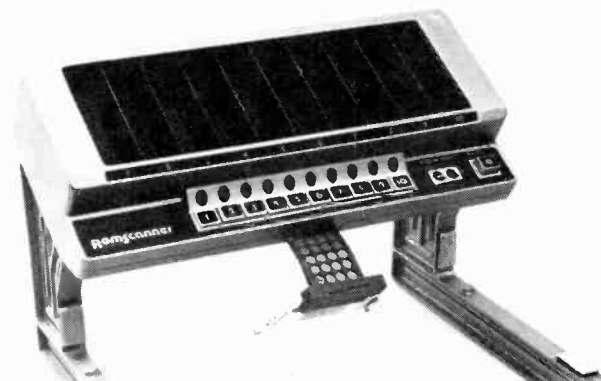
The distributors contacted by Video Marketing Game Letter in the wake of Judge Bryan's decision, some of whom have been chosen as Atari distributors and others of whom were passed by, aren't especially upset by the prospect. Most see the move speeding up the shakeout that has already begun—and leading to a more orderly marketplace in

which marketing and promotion could be more effectively concentrated for all lines.

★ ★ ★

The companies alluded to in last week's column as in search of new financing arrangements appear to have solved their problems for the moment. Imagic has reportedly secured "eight figures" in backup support, while Data Age, rumored to have been on the verge of a Chapter XI filing, has obtained sufficient outside support to bolster hopes that "Frankenstein's Monster" and a repriced "Journey Escape" will ultimately see the company through.

## New Products



A video games storage and retrieval system that fits into video game consoles is available from Marjec Technology. Designed for Atari and Sears models, retail list is \$79.

Billboard®

Survey For Week Ending 4/16/83

# Top 15 Video Games

© Copyright 1983, Billboard Publications, Inc. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

This Week	Last Position	Weeks on Chart	TITLE	Copyright Owner/Manufacturer, Catalog Number	WEEKS AT #1
★ 1	5	3	CENTIPEDE	Atari CS-2676	1
2	1	7	MS. PAC-MAN	Atari CX-2675	
3	2	13	RIVER RAID	Activision AX-018	
4	7	7	PHOENIX	Atari CX-2673	
5	3	29	PITFALL	Activision AX-108	
6	4	31	FROGGER	Parker Bros. 5300	
7	6	13	VANGUARD	Atari CX 2669	
8	11	5	DONKEY KONG JR.	Coleco AX-017	
9	10	11	DRAGON FIRE	Imagic IA 3611	
10	9	31	DONKEY KONG	Vanguard 2451	
11	8	31	PAC-MAN	Atari CX-2646	
12	12	9	SPIDER FIGHTER	Activision AX-021	
13	NEW ENTRY		SEAQUEST	Activision AX-022	
14	NEW ENTRY		SWORDS & SERPENTS	Imagic IM-7602	
15	13	5	ZAXXON	Coleco 2435	

## TULSA CASE HISTORY

# MTV's Impact At Retail And Radio

Billboard has extensively documented MTV's effect on the music business, particularly at retail and radio, during the past 12 months and more. This update by Leo Sacks focuses on the Tulsa market, where the specific experiences of one retailer and one broadcaster exemplify the way in which the cable music channel impacts their day-to-day business.

NEW YORK—A growth in the viewership of MTV in the Tulsa market has given Sound Warehouse buyer Steve Mitchell "a new universe" of artists to promote at the chain's three stores there. Eighteen months after the launch of the cable channel in Tulsa, an awareness of MTV's presence has led him to conclude that "it definitely stimulates product that we couldn't move ordinarily."

"In the old days," says Mitchell, "you might break a new group in-store or by word-of-mouth. It was very limited, in any case. But MTV has opened up our business to sell a more diverse group of artists."

Initially, he continues, MTV's impact was felt in increased sales of disks by new acts. "The more established artists didn't need the benefit of videos." Now, he says, exposure on MTV has evolved to the point that established artists recognize "they can sell even more units" with a good clip.

Mitchell also credits MTV with moving older catalog. "It's amazing

that, within a few days, product which had been sitting on the shelf for as long as six months can start selling again. The effect is almost like the disk is a new release because the music has reached a new audience."

Accordingly, Sound Warehouse employees keep him informed when they see older clips on the channel so that there is sufficient stock in the stores. Ordinarily, Mitchell estimates that the lifespan of a new clip as it relates to the flow of new product is about four weeks. "But it's a concentrated month, and that's a lot of excitement."

Major labels were "skeptical" of MTV's staying power when the channel debuted in the market, he notes. "They thought it might infringe, even kill the radio audience, and we thought that it might be a fad, too. But everyone is enjoying a good working relationship now."

Jeremy Whitworth, who programs local rock station KMOD-FM, disputes Mitchell's assertion that MTV "has put pressure" on the outlet to play the music that it broadcasts. But the programmer does acknowledge that the channel often validates what he plays.

"Tulsa is not New York or Los Angeles," he says. "You can't jump on a Buzzcocks record and expect immediate acceptance. Lynyrd Skynyrd, ZZ Top and Led Zeppelin are

(Continued on page 80)

# Honey Bee Records

presents

## Anne T. McBride's Most Loved Songs & Dances



*A Tropical Lullaby*  
Songs of Hawaii  
HB1



*Caribbean Night*  
Songs of the Caribbean  
HB2



*Sands of Gold*  
Songs of the Middle East  
HB3



*Cotton Clouds*  
Songs of Love  
HB4

Distributed by:

*Honey Bee Records*

2210 Wilshire Blvd., Suite 215  
Santa Monica, CA 90403  
(213) 451-3131

**THE BEST LITTLE  
WAREHOUSE IN GEORGIA**

# The Country's Best Stocked Most Aggressive One Stop! NOVA DISTRIBUTING CORP.

1873 Enterprise Drive  
Norcross, Georgia 30093

"SATISFIED CUSTOMERS ARE OUR BEST ADVERTISEMENT"

## ALL LABELS

8 <sup>98</sup>	LP/CASS	ONLY	\$5 <sup>59</sup>
5 <sup>98</sup>	LP/CASS	JUST	3 <sup>62</sup>
6 <sup>98</sup>	LP/CASS	JUST	4 <sup>39</sup>
12"	Discos	- 4 <sup>98</sup> LIST ONLY	\$2 <sup>94</sup>
45 RPM	Singles	- 1 <sup>08</sup> ea. or 1 <sup>05</sup> ea.	by the box of 25

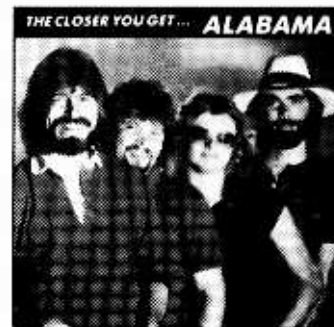
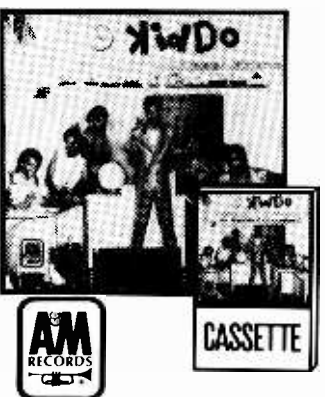
1. Excellent Daily Fill on all chart product and key catalog  
R&B - POP - ROCK - COUNTRY - GOSPEL - REGGAE - DANCE
2. Complete, efficient Special Order service to help you serve your customers
3. Competitive Pricing & Liberal Return Policy
4. Full Line Accessories to help increase profits
5. Knowledgeable, fully experienced sales & warehouse staff
6. All orders received by 5 p.m. E.S.T. - Shipped same day

Call Collect (404) 446-3556

FOR COMPLETE DETAILS

AND DAILY SPECIALS

Prices Subject To Change Without Notice



## Retailing

**Cassette Sales Come Closer To Surpassing Disks**

By IRV LICHMAN

NEW YORK—The prerecorded cassette continues its challenge of

the long-playing record's sales supremacy. Last Christmas' gift-giving season produced further evidence that tape is on the verge of over-

taking disk as the dominant medium (Billboard, Jan. 8), and many retailers expect this summer—when the warm weather will stimulate sales to

the personal stereo generation—to be the season when cassettes permanently capture more than 50% of the album market.

While the gamut of popular music styles which are generating cassette sales is wide, budget classical tape is doing its part, too. So, to a lesser extent, are the twofer album cassettes from a number of manufacturers, although the concept's consumer reception has been more modest than expected. This is largely attributed to poor label merchandising/ad support.

Looking at the broad picture, Tom Petit, merchandising director for Elroy Enterprises, which services the 40-plus Record World/TSS stores in the Northeast, says, "In some months, we have stores selling cassettes equally with LPs, and in more affluent locations, tape is ahead." In the latter neighborhoods, he continues, music buyers are more rapidly making the switch from 8-track to cassettes in homes and cars.

At a point when many retailers are taking cassettes out from under glass, Record World/TSS still prefers the locked type of security—and at no cost in sales, as Pettit sees it. "Recently, we had a three-month test at two stores, after a security firm assured us we could raise volume 15% to 20% if we used their system," he recalls. "We found, however, that sales increases of 4% or 5% were about the same as other stores where we had cassette inventory under glass." Pettit says he believes open display doesn't work for the chain because "we can do more with sales people to accommodate the customer. Others who are so hung up on payroll are actually hurting themselves."

At Record Town, another Northeast chain that's 40 stores strong, LP/tape buyer Dave Roy indicates the cassette/LP sales ratio is pulling close to one-to-one. "We could see it during Christmas, and I believe the cassette will pull ahead starting with the warmer months." Roy says budget cassettes account for 80% of the chain's classical business. "We overlooked them before, but now they're a featured item at the front of the store."

Roy says he's "not crazy" about some new cassette packaging—such as Warner Bros.' six-by-six concept—because he openly displays inventory, suggesting that "they don't do anything for us. In fact, if anything, they hinder us, since they don't fit into our racks." Instead, Roy would like to see greater strides in audio quality and in programming, such as including songs on cassettes that aren't available on the LP counterparts.

Glen Hemmerle, vice president and general manager of the Sam Goody units, also in the Northeast, says that while cassette sales steadily improve (now at three-to-two in favor of the LP compared to two-to-one at the same time last year), he figures that Goody's rich LP catalog inventory—with material not available on tape—may hold back sales parity for sometime. Like most retailers, Sam Goody has equalized cassette and LP prices, except for special promotions when the cassette version is priced about 50 cents higher.

Camelot Enterprises (formerly Stark Record & Tape Service) projects possible majority album sales from cassettes during the summer months at its 139 Camelot/Grapevine stores in 28 states in the South and Midwest, according to Joe Bressi, vice president of purchasing. "We spent \$500,000 last year putting our inventory in long-boxes," he says. Bressi adds that the chain has been a strong believer in cassettes

(Continued on page 80)

**QUEENS  
LITHO  
OLIVER  
TRUCKING**  
STANDARDS  
OF THE  
INDUSTRY



QUEENS LITHO, NEW YORK, LOS ANGELES / OLIVER TRUCKING, INDIANAPOLIS  
OTHER QUEENS GROUP COMPANIES: RUTGERS PACKAGING, INDIANAPOLIS / COMMUNICATIONS ILLUSTRATED, EDISON, N.J. / ESR GRAPHICS, FARMINGDALE, N.Y.

# PEOPLE WHO BUY MAXELL TAPE BUY TWICE AS MANY RECORDS AS PEOPLE WHO DON'T.



According to research, not only do people who buy Maxell audio tape buy over 40% more cassettes in a year than the average cassette buyer, but they also purchase almost twice as many records as the average record buyer.

After all, people who are willing to pay more for an exceptional tape like Maxell must love good music. And can afford to buy the albums they really want.

So if you're wondering how you can boost record sales, maybe you should stock up on the tape that sells in record-breaking numbers.

Maxell.



## IT'S WORTH IT.

© 1983 Maxell Corporation of America, 60 Oxford Drive, Moonachie, N.J. 07074

# 25th Annual Convention Agenda

April 10-14 Fontainebleau Hilton Hotel, Miami Beach

## SUNDAY, APRIL 10

9:00 AM—REGISTRATION  
4:00 PM—REGULAR MEMBERS ANNUAL MEETING  
7:30 PM—WELCOMING RECEPTION. HOST: WEA CORPORATION.

## MONDAY, APRIL 11

8:00 AM—BREAKFAST  
9:00 AM—OPENING BUSINESS SESSION  
Convention Chairman's Welcome: John Marmaduke, Western Merchandisers.  
NARM President's Annual Report, 1982-83. Harold Okinow, Lieberman Enterprises.  
The Retailers Advisory Committee Reports. Chairman: James Bonk, Stark/Camelot Music.  
Keynote Address: Russ Solomon, Tower Records.  
The Numbers Game: An Update on Industry Statistics  
"NARM MARKETS MUSIC"  
Chairman: Joseph A. Cohen, Executive Vice President, NARM.  
Introduction: Lou Fogelman, Show Industries.  
"The Gift of Music" Campaign  
• A Progress Report • A Look into the Future  
"Discover Grammy Music" Campaign.  
The Success in '83: The Future in '84  
"Expanding The Pre-recorded Music Market: The Unexplored Potential"  
12:00 Noon—COUNTRY MUSIC LUNCHEON.  
Entertainment by Mel Tillis & The Statesiders. Courtesy of MCA Records.  
2:00 PM-6:00 PM—EXHIBIT/CABANA AREA VISITING.

8:00 PM—SCHOLARSHIP FOUNDATION DINNER.  
Presentation of Annual NARM Scholarships.  
Entertainment by The Osmond Brothers. Courtesy of Warner Bros. Records and Snowball Investment Corporation.

## TUESDAY, APRIL 12

7:30 AM—RACKJOBBERS BREAKFAST MEETING  
8:00 AM—BREAKFAST. OTHER REGISTRANTS  
9:00 AM—BUSINESS SESSION.  
Chairman of the Day: Calvin Simpson, Jr., Simpson's Wholesale.  
Keynote Speaker: David Geffen, Geffen Records.  
Music Television—MTV: The Hot Sound In Promotion: John Sykes, Warner Amex Satellite Entertainment.  
Record Rentals: Our Congressional Priority: Stanley M. Gortikov, RIAA.  
"Winning the Counterfeit Battle": Ron Katz, Light Signature.  
"The Growth Configurations"  
Representatives of each of the NARM Advisory Committees comprise a panel which will discuss the implications and potential for future industry growth.  
Moderator: David Lieberman, Lieberman Enterprises.  
PANELISTS: Jack Bernstein, Member, Independent Distributors Advisory Committee; James Bonk, Chairman, Retailers Advisory Committee; Sydney Silverman, Member, Rack Jobbers Advisory Committee; Michael Spector, Chairman, One Stop Advisory Committee.  
12:00 NOON  
INSTALLATION AND AWARDS LUNCHEON.  
Installation of NARM Directors & Officers. Featured

Speaker: Dan Davis, Vice President, NARM. Presentation of Merchandiser Of The Year Award and "Gift Of Music" Advertising Awards. Entertainment by Michael Murphy. Courtesy of Liberty Records.

2:00 PM-6:00 PM

EXHIBIT/CABANA AREA VISITING

## WEDNESDAY, APRIL 13

7:30 AM—ONE-STOP BREAKFAST MEETING  
8:30 AM-1:00 PM—SEMINARS  
The following seminars and workshops are designed for NARM Regular Members with unique interest in these specific areas of marketing and merchandising.  
• Merchandising Pre-recorded Video Software. Chairman: Gene Silverman, Video Trend Inc.  
• Integrating Video Games And Home Computer Software Into The Retail Record And Tape Store. James McCullaugh, Software Merchandising.  
• The Kiddie Business Is Growing Up! Are You? Chairman: Sheldon Tirk, I.J.E. Dist./Kid Stuff Records  
• Classics: The Growth Music Business. Chairman: Ira Moss, The Moss Music Group  
• Alternative Product Lines. Chairman: Lee Cohen, Licorice Pizza  
1:00 PM—CARNIVAL LUNCHEON. Exhibit/Cabana Area.  
1:00 PM—INDEPENDENT DISTRIBUTORS AND MANUFACTURERS LUNCHEON-MEETING.  
2:00 PM-6:00 PM—EXHIBIT/CABANA AREA VISITING  
8:00 PM—"GIFT OF MUSIC" AWARDS BANQUET.  
Presentation of Awards for the Best Selling Product of 1982. Entertainment by Joan Rivers. Courtesy of Geffen Records.

## SAVOY 8-TRACK Home Storage Units & Carriers CASSETTE Home Storage Units & Carriers VIDEO-RECORD Home Storage Units & Carriers

### PADDED SLIM LINE TAPE CASE



#2130

Savoy Leather Manufacturing Corporation offers a tape case for any consumer's need. Whether it be audio, video or video game tapes, Savoy offers a storage unit to protect your tapes.

Style #2130 is designed to hold 30 boxed cassettes, and features velour flocked interior, 100% padded virgin vinyl covering, two lift locks, metal bottom shoes and three attractive colors: black, brown and burgundy. Suggested retail price is \$17.95.

SEE US AT THE  
DISPLAY AREA  
DURING NARM SHOW

### ECHELON I CASSETTE TAPES give you the BIGGEST ADVANTAGE—MORE PROFITS!

- Greater sensitivity at both high and low frequencies
- Unique formulation provides quality reproduction on all equipment
- Insures a better signal-to-noise ratio and a cleaner, more extended high end
- Higher output or "headroom" throughout the frequency spectrum
- Allows taping at high record levels before tape approaches saturation

#### YOU SHOULD HEAR WHAT YOU'RE MISSING FULL LIFETIME WARRANTY:

In event product fails due to defect in material or workmanship, Savoy will replace it free of charge



### the Dustbuster.

#### Meet The Dustbuster by SAVOY—

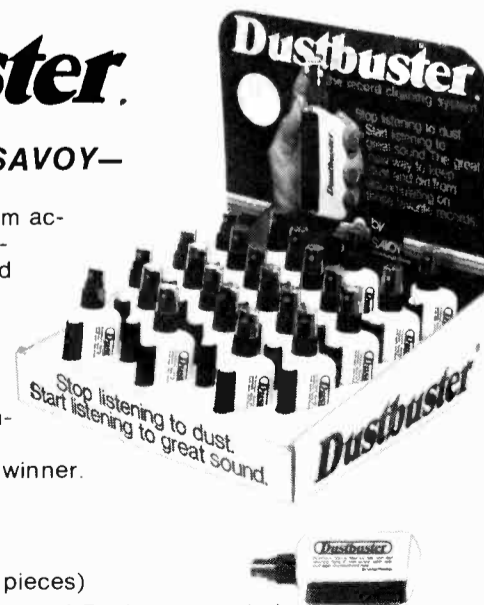
A great new way to keep dust from accumulating on records. Use Dustbuster before you play each record and listen to the sound you should be hearing.

Now you can have the fast-selling Dustbuster in this pre-pack counter-top display. High impact graphics, small space and superior product make this a sure winner.

#### Prepack Counter Display for CLEAN PROFITS

DB-1 (Counter display holds 24 pieces)

DB-2 Blister Pack (12 pcs. per Pack—8 Packs per master)



### Dealers Wait For CD Day

• Continued from page 60

in digital territory as to expect sales in quantity.

Prices will remain high through the year, ranging from about \$800 to \$1,000 for players, and \$16 to \$18 for software, a combination of price points that will not encourage wholesale conversion by consumers.

In a real sense, entrepreneurs here are captives of the outstanding response gained by the CD system in Japan, where it was introduced last October, and in the U.K. and parts of Europe, where campaigns began early in March. Demand in these territories has been so strong, relative to the numbers available, that production resources have been severely strained.

The software gap is the one that pinches most, even though most major labels, and hosts of smaller ones, have committed to the system. Until a few weeks ago, there were only three plants in the world capable of pressing the 4.7-inch CD platters—Sony/CBS and Denon (Nippon Columbia) in Japan, and Philips in West Germany—and their capacities are restricted.

Technics (Matsushita) has now begun limited software production in Japan, but it is not expected to handle more than a few specialty labels for the time being.

It will take a while before more plants are ready to turn out software. CBS/Sony has announced its intention of creating CD pressing facilities Stateside, with product due in 1984, and a number of smaller entities have secured rights to the technology. They will enter the marketplace in their own good time, feeling their way in a production complex that is extremely demanding.

Meanwhile, alert importers are already scouring those areas where disks are available to bring them in (at bonus prices) to hand-feed the infant trade.

Those with long memories who still bear the scars of past configuration wars can take comfort that, this time around, there is industry-wide unanimity so far as basic standards. All CD records are the same in size and rotate at the same speeds. Any CD disk will play on any CD player, regardless of manufacturer. This will make the transition many expect less painful.

## SAVOY

P.O. Box 176, Ward Hill Industrial Park  
260 Neck Road, Haverhill, Mass. 01831 • (617) 374-0351 or (800) 343-8140



# Sony takes the wraps off our best new tape introduction ever.



When Sony introduces a new tape, that's news. When the audio tape is a premium product without a premium price, well, that's great news!

New UCX is just that. It's a high-bias tape designed for a broad base, mass consumer audience. Which means increased sales volume! And it's being supported with national advertising, as well as consistent quarterly

trade and consumer promotions throughout the year. We're even packaging it in so many different ways, we're bound to suit your needs!

All of which means new Sony UCX promises substantial profit margins for you. So be part of all the news...and profits!

**SONY®**

© 1983 Sony Tape Sales Co., A Div. of Sony Corp. of America. Sony is a trademark of Sony Corp.

## California Video Use Tax Controversy Heating Up

By EARL PAIGE  
LOS ANGELES — The State Board of Equalization's audit of the largest video specialty retailer in

California is focusing renewed controversy on the issue of use tax for video software in rental libraries (Billboard, April 9).

From the equalization board's point of view, the action against Video Station was not an ambush after months of little or no enforce-

ment action. Robert Nunes, the board's chief of field operations in Sacramento, says a board employee met with area retailers in March,

1982. He further says regular bulletins and articles in various publications have been published.

"We were an example," claims George Atkinson, president and chief operating officer of Video Station, a national store plan marketer who has about 500 affiliate units but was audited just for the four stores his firm owns. "We're visible—that's the impression we were given by the board's people when they came in here." Motivation aside, Atkinson says the audit came to six figures and triggered numerous changes in Video Station's corporate structure, including the hiring of new accountants.

No one seems certain of the national implications of the case, but the national organization of video dealers, VSDA, has been aware of the unique California tax for some time, according to its counsel, Charles Rutenberg of Washington, D.C. California is unique in that movie studios' leasing of product to theatres has historically been exempt from the use tax law. The wording of the exemption was broad enough to include the leasing of movies by retailers to consumers. Thus, many retailers in the state feel that they have been taken advantage of.

Also at issue is whether the tax is 6% or, as in the Atkinson case, 6.5%. Nunes points out that a new transit tax adds half a percent in Los Angeles county as well as in the counties of Alameda, Contra Costa, Santa Clara, San Mateo and San Francisco. A bulletin available from Nunes' office lists 22 points of clarification in question-and-answer form.

Perhaps the most controversial aspect of the use tax case is the focus on how cost in a video retailer's library is to be calculated. VSDA's latest memorandum discusses "fair rental value," a point of concern because retailers seem concerned that tax could be overcharged under this formula. The VSDA bulletin says, "The literal application of this regulation to video dealers would be to base the tax on the sum of all rental proceeds. Since gross rentals may actually exceed the purchase price, it is conceivable that the actual tax paid could be considerably higher than the product's original sales price. In light of California's legislative policy of exempting the leasing of motion pictures from sales tax, this is a ridiculous situation.

"A more reasonable treatment would be to break the original value of the cassettes into two separate components: one component would be based on the resale value and the other component would be based on the rental value. Use tax would then be paid on the portion of the purchase price attributable to this rental value, at the time when the cassette (or disk) is first placed in service for rental.

"There are several reasonable methods for computing the portion of the purchase price attributable to the rental value. However, the method recommended by VSDA's legal counsel is to base each component on the net income attributable to the respective activity.

"For example, if, with respect to an individual cassette, the net income attributable to leasing is \$10 and the net income attributable to its sale is \$20. 1/3 of the price paid by the retailer would be allocated to its rental value. Presumably, an estimated average for all cassettes could be utilized in determining the amount of tax to be paid. Sales tax  
(Continued on page 92)

APRIL 16, 1983, BILLBOARD

Gateway to the \$20 billion consumer electronics market

The world's largest consumer electronics show for the trade grows even larger: over 700,000 net sq. feet of exhibit space, more than 1,000 exhibitors and an expected attendance of 75,000 visitors who will see the newest, most important, most wanted electronics products and technologies of the year.

Never has a Summer CES offered products of such wide variety—Audio, Video, Computers, Personal Electronics, Telephones, Games. Everything from a \$5.00 digital watch to a \$10,000 home entertainment system, from hundreds of cordless phones to thousands of video and computer games. They're all here—in greater depth and variety than ever before.

And this summer, a new 150,000 net square foot facility, McCormick West, will be devoted exclusively to computers and games hardware and software exhibits.

But the value of CES goes far beyond the exhibits. It's a total industry forum and the most important industry media event of the year. You'll have a chance to visit and participate in:

#### Conferences and Seminars.

Five 2-hour sessions devoted to new product trends, marketing, merchandising and promotion. And 16 hours of workshops at McCormick West devoted to computer and games retailing.

**Retail Workshops.** Round table discussions on improving retail profitability.

**Retail Resource Center.** Twenty-five exhibitors offer advice and materials to assist you in advertising, sales training, financing, auditing, insurance.

**Design and Engineering Exhibition.** Spotlights over 100 of the industry's most innovative new products.

**The Software Showcase.** A new exhibition of this year's most original programming for VCR, videodisc, computers and games.

For a profitable head start to the products and ideas that will affect your market for the Fall and Winter selling seasons, be sure to attend the Summer CES.

SAVE \$5.00 on-site registration fee: PREREGISTER NOW FOR YOUR FREE BADGE OF ADMISSION AND SCHEDULE OF EVENTS. Simply fill out and mail the coupon below no later than **MAY 1, 1983.**

Name																					
Title																					
Company																					
Street																					
City																	State			Zip	

CHECK BELOW THE CLASSIFICATION OF YOUR BUSINESS

- 1.  Retailer
- 2.  Distributor
- 3.  Dept./Chain Store Buyer
- 4.  Prem./Catalog Buyer
- 5.  Manufacturer's Rep.
- 6.  Manufacturer
- 7.  Institutional Buyer
- 11.  Adv./Mktg./P.R./Consultant
- 12.  Other

Mail to: Consumer Electronics Show  
Two Illinois Center, Suite 1607,  
233 No. Michigan Ave., Chicago, IL 60601



Produced by the  
Electronic Industries Association  
Consumer Electronics Group

# Retailing

## Many Radio Programmers Still Listening To Dealers

• Continued from page 33

you get to the area as far up the charts as we do before we consider adding a record, you don't have to know how many 45s were sold at the local Music Plus. My guess is there's not a good sampling of country music being sold in L.A. I'm better off using a national chart that averages in the rest of the country."

"These days there aren't many records selling anywhere," asserts Barry Richards, PD of New Orleans' highly-rated urban outlet WAIL. "Maybe you have 10 records selling in New Orleans; the next 20 or 30 after that really could be in any order, but I still check every store in the city. We're not set up to do callouts, but I look at requests and national charts and I rely on my own ear."

While Barry Mayo isn't specific about what he's relying on for the urban music he programs on New York's WRKS, he does have strong feelings about retail information. "Between retail sales being so down and the hype inherent in them, record sales are next to useless as a research tool. The only reason we call record stores, and we do, is because we have to." (RKO has a policy that all PDs must read the sales total to the company weekly.)

Across town at AC-formatted WPIX, Al Anderson also discounts retail reports. "I called stores when I

was in Miami (at WIOD/WAIA), but here we don't have the people power to do it correctly. And I'll be honest with you, it really hasn't

made a difference."

"Maybe it doesn't work in some formats," admits KHYT's Cohen. "but it really is a matter of knowing

how to interpret the results and how to ask the questions to get accurate responses. I've worked in retail and that's a help. You can't do it haphaz-

ardly, that's a waste, but relate to the people at the store and it works. Retail done correctly is by far my most important indicator."

### 940 Attending NARM Confab

• Continued from page 3

(13) schedule calls for an independent distributor/manufacture luncheon starting at 1 p.m.

And to remind attendees that the industry still faces a mighty siphoning off of industry dollars from counterfeiting and rentals of recordings, NARM has set Tuesday (12) for a talk on rentals by Stan Gortikov, president of RIAA, and one on counterfeiting by Ron Katz of Light Signature.

Also expected is a barrage of statistics from the association itself in line with its convention theme: "NARM Markets Music." Here, the organization is likely to put a glow (with supporting statistics) on its efforts to push the "Gift Of Music" concept, along with other marketing approaches.

### New Products



Blackbourn, Inc. now features clear vinyl videocassette albums for both store and home uses.

**I Love Beach Music!**

**1st Annual Beach Music Awards 1982**

Also Available on Cassette and 8-Track

**BEACH MUSIC FANS ARE SCREAMING FOR THIS ALBUM.**

It's ready for distribution, the **double album** recorded **live** at the First Annual Beach Music Awards show in Myrtle Beach, South Carolina. **Beach Music** is sweeping the nation. You've read about it in Billboard and heard about it through out the Music Industry.

Now Beach Music Records presents the album fans have been waiting for. The Drifters, the Tams, James Brown, the Embers, Maurice Williams & the Zodiacs . . . and many more recorded **live**, at their best.

**To find out how you can ride the new wave of Beach Music, see Beach Music representatives at the NARM show. You'll love it!**

Manufactured by:  
**BEACH MUSIC AWARDS ASSOCIATION**

514 Alder Street, Suite 4A,  
Myrtle Beach, S.C. 29577  
(803) 626-9451

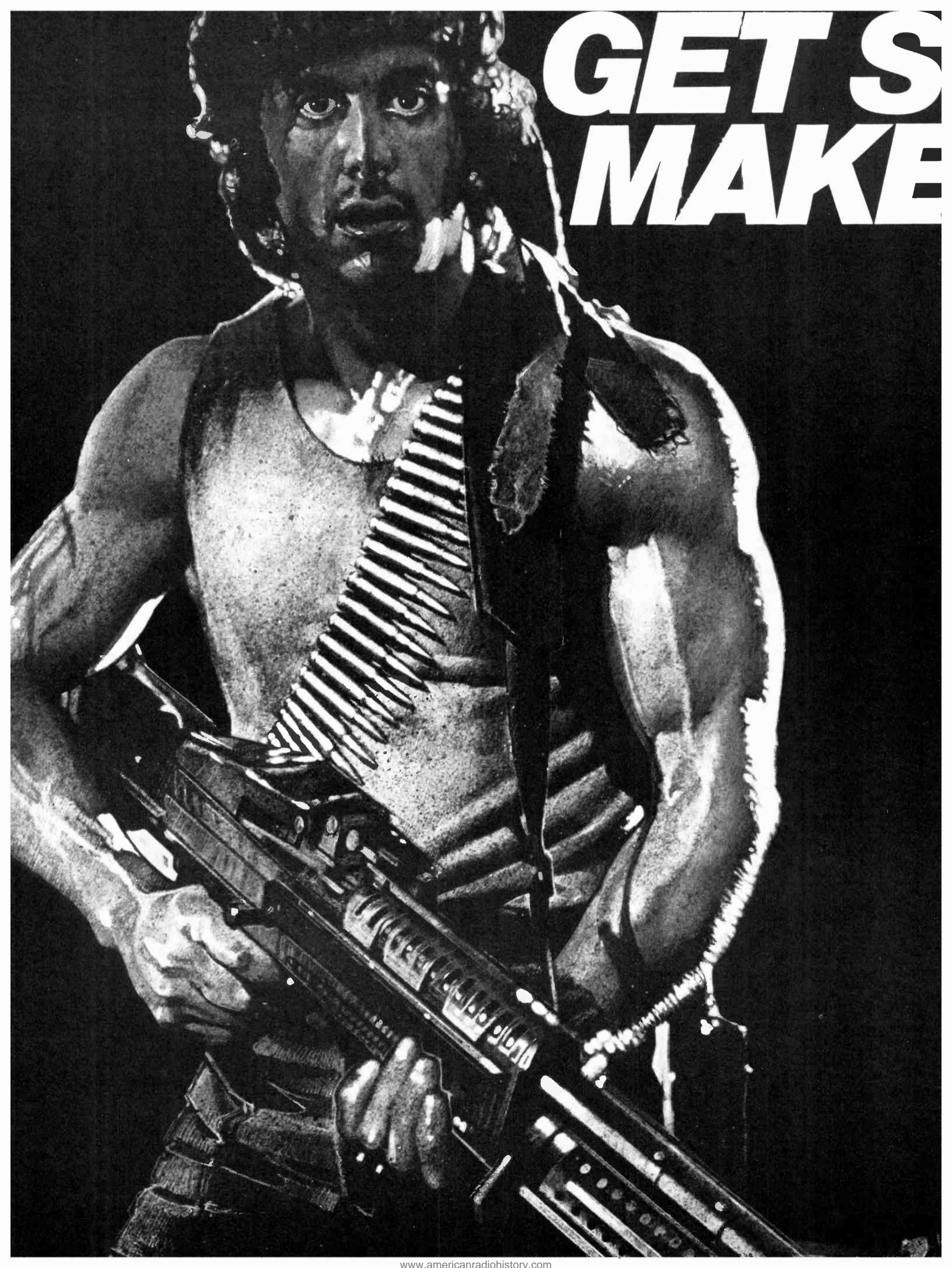
Beach Music Records  
representatives at  
NARM:  
John Adams  
Michael Ritchie

Fountainbleau Hotel  
Miami Beach, Florida  
(Call for Suite numbers)

Designed at Bass Studio

APRIL 16, 1983, BILLBOARD

**GET'S  
MAKE**



# TALLONE AND A KILLING.

# FIRST BLOOD

**EXCLUSIVE THORN EMI VIDEOCASSETTE!**


Stallone. This time he's fighting for his life.

THORN EMI Home Video is pleased to announce this fall's smash movie "First Blood" is now available on videocassette (VHS and Beta). When it opened at box office, "First Blood" earned over 6 million dollars during its first weekend. Week after week, it topped Variety's 50 top grossing films list. Now, "First Blood" can pump new blood into your business. Profits.

So get Stallone, and make a killing this summer with this blockbuster videocassette exclusively from THORN EMI Home Video.

For more information and the distributor nearest you, call toll-free: (800) 526-7443, ext. 255. In New Jersey: (800) 522-4503, ext. 255.



Mario Kassar and Andrew Vajna Present A Ted Kotcheff film. Sylvester Stallone. "First Blood." Richard Crenna. Starring Brian Dennehy. Music by Jerry Goldsmith. Director of Photography Andrew Laszlo. Executive producers Mario Kassar and Andrew Vajna. Co-Executive producer Herb Nanas. Produced by Buzz Feitshans. Screenplay by Michael Kozoll & William Sackheim and Sylvester Stallone. Based on the novel by David Morrell. Directed by Ted Kotcheff. Filmed in Panavision.  ©1982. FIRST BLOOD ASSOCIATES, a Greenberg Brothers Partnership. All rights reserved.

## Dealers, Distributors Expanding Inventory

By LAURA FOTI

NEW YORK—Retailers and distributors around the country are looking beyond records and tapes to generate additional business. And the two major areas of experimentation are prerecorded video and computer software—the latter a branching out from video games, which many NARM members have been stocking for some time.

Of the two areas, computer software seems to hold the most promise, for retailers and distributors alike. Some surveyed say they had tried carrying videocassettes, but had decided the rental business was not for them. Others have ongoing tests of video, either in a few stores or in small departments within stores. Still others have opted to open completely separate specialty stores to cash in on the burgeoning video business.

One distributor, examining both computer software and prerecorded video, sums up the fears of many when he warns, "I'm afraid record

store owners will lose sight of where they come from. NARM is supposed to be for 'marketing music,' but most of the sessions have nothing to do with records or music. The other areas are exciting, and we need to be in them, but I'm concerned about the industry going overboard. A large percentage of our business is still in music, and that won't ever change."

For others, though, the consensus is that supplemental areas of business beyond records and tapes are a necessity in a changing marketplace. Merchandisers must exercise caution in their choices, they say, but they must not let the new areas of business pass them by.

Ben Bartel of Chicago's Big Daddy chain puts it best. "Our new name is 'Big Daddy: The Entertainment Store.' We sell games, phones, blank videotape, videodisks—even clock radios and entry-level computers from Timex, Texas Instruments and Commodore.

"You have to be cautious, the

same way we've been for 30 years. But the record business has lost it. With the exception of CBS, they've done everything wrong. But our business is sensational—our volume has doubled.

"Record retailers have a great opportunity ahead in computer software. Who sells software better than record stores? If you keep your inventories clean, keep the product turning, I don't see any problems."

Bartel explains that video games and computer software are a "hits" business. "The big ones are Centipede, Ms. Pac-Man, River Raid and a few others, and everything else is onesies and twosies. We sold between 700 and 800 Centipedes and 1,000 Ms. Pac-Mans." Big Daddy's thrust for computer software will also be in the games area, Bartel says. "It's not much different from record merchandising."

As for prerecorded video, Bartel says, "I never wanted to be in that business because I didn't want to run a lending library. But now we're getting in because there's a sale business of some volume. We'll go to a sale business on selected hits, such as 'Let's Spend The Night Together.' We'll stay away from rental."

Lower prices are what get Bartel into most of the new areas. "Last year a VIC-20 computer cost \$200; now it's half that. Blank videotape was \$12.95; now I'll sell it all day for \$8.88 and still make money. Right now I'm excited because I just bought 60,000 classical cutout albums—but I also made a phone buy that will make me even more money." He says that heavy advertising of different product categories brings customers into the stores and has actually increased Big Daddy's record business.

Alta Distributing, according to Alex Alexander of the southwest branch in Phoenix, tried carrying prerecorded video about two years ago, but was unsuccessful. "We got out in mid-1982 and are not tempted to try again," says Alexander. "But we are looking at computer software."

He says Alta will begin carrying computer software within the next 60 days. "We've been in video games successfully since 1977, and this is a continuation of that business. It's definitely a growth area."

Evan Lasky, president of Danjay, says half of that firm's 75 Budget Records & Tapes stores have video software departments. In addition, he says, "Danjay Music started in computer software last fall because our video accounts expressed interest and will be testing the waters. The main thing we can do is guide them—there's an awful lot of stuff out there."

Are record stores the right outlet for video and computer software? "I would answer that with a qualified yes," says Lasky. "In many cases it's very viable, but you must have a convenient location, not a lot of competition in the area and enough capital to be involved.

"I'm not pushing anybody," he continues. "With computer software, the market penetration of the hardware has a ways to go. For now, the consumer is sticking to where he bought his hardware to buy his software." Record stores making the commitment to computer software, he suggests, should emphasize the entertainment titles heavily.

In video, "We're still learning every day—how to evaluate inventory and the like. Our stores that have

done the best in video got in about a year ago; since prices are coming down, their sales have skyrocketed. You have to stay on top of rental times, though, and put them on sale at a reasonable price after they've lived out their rental cycle."

Another NARM member in video is the 80-store Camelot chain. Video buyer Dwight Montjar says, "We got in in 1980, then got out again when all the rental plans came up." There are now video departments in seven Camelot stores.

"Our planned growth is slow, but that's because it's a complicated area with a lot of money involved and a lot of unanswered questions, such as the issue of the First Sale Doctrine. We're taking it one store at a time," Montjar says.

Montjar advises stores considering carrying video to consider the physical dimensions and layout of the store, the amount of competition and how much hardware is out there. "Talk to the hardware dealers in your area," he says, "and recog-

nize that rental will be a part of the business even when the prices come down.

"We don't de-emphasize rental—in fact, we got into the business because it was 85%-90% rental. We just weren't ready when the rental-only plans came around."

Camelot has a separately staffed video department of between two and five people. "The personal approach is very important," Montjar says. "We like our people to know the customers and the inventory and what's moving. That's not possible if they're bouncing around between departments.

"We don't carry computer software," he continues. "We've taken stabs at it, and have carried software for the Atari 400 and 800, but now we're taking a back seat, watching hardware sales. Record stores will be viable outlets for computer software when the market penetration is higher. It's the same customer as for video software. It's just not necessary to be there right now."

APRIL 16, 1983, BILLBOARD

NEW FROM CTW

### SESAME STREET RECORDS

From the television show watched by 14 million children and 10 million adults!

Six BOOK / Record BOOK / Tape Releases



Grover Goes To School  
BR00011 - BT00011



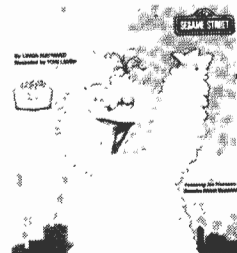
What Did You Bring?  
BR00014 - BT00014



Don't Forget The Oatmeal!  
BR00016 - BT00016



When Is Saturday?  
BR00012 - BT00012



Early Bird On Sesame Street  
BR00015 - BT00015



Vegetable Soup  
BR00013 - BT00013

and Two exciting LP's



Surprise  
CTW 22101



The Gang's All Here!  
CTW 22102

Visit us at Booth 10 during NARM and see our new May Releases including "BORN TO ADD: THE GREAT ROCK & ROLL FROM SESAME STREET"

SESAME STREET RECORDS 1 Lincoln Plaza, New York, N.Y. 10023  
(212) 874-2700 Shy Raiken, V.P. Sales



## A "SOUND" STORY

Sound Video Unlimited is Records.

In Chicago and Denver we have the most complete record and tape inventories in the nation. Albums, singles, cassettes...they're all here. We always have the hits, and our selection of catalog product cannot be surpassed.

We distribute a weekly mailer that shows the latest on the charts, our weekly specials, tips, record reviews, and all the news that keeps you aware of what's coming, going and breaking.

Record and tape accessories are a big plus, and we carry those that bring in profits for you; blank tape, needles, record and tape cleaners and more.

Why don't you become one of our satisfied customers?

SOUND VIDEO UNLIMITED

CHICAGO  
7000 N. Austin Ave.  
Niles, IL 60648  
1-800-323-4243

DENVER  
150 Rio Grande Blvd.  
Denver, CO 80223  
1-800-525-6094



# 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; EP—extended play; CA—cassette; 8T—8-track cartridge. Multiple records and/or tapes in a set appear within parentheses following the manufacturer number.

**KAGNY & THE DIRTY RATS**  
**Kagny & The Dirty Rats**  
 LP Motown 6038 ML ..... \$8.98  
 CA 6038 MC ..... \$8.98

**KASHIF**  
**Kashif**  
 LP Arista AL9620

**MEN AT WORK**  
**Cargo**  
 LP Columbia QC 38660 ..... No List  
 CA OCT 38660 ..... No List

**MINUTEMEN**  
**What Makes A Man Start Fires?**  
 LP SST SST1014

**MONTAND, YVES**  
**In His Last "One Man Show"**  
 CA Vanguard CVSD 63/64 ..... \$9.98

**MTUME**  
**Juicyfruit**  
 LP Epic FE 38588 ..... No List  
 CA FET 38588 ..... No List

**NAIL, LINDA**  
**Reminiscing**  
 LP Grand Prix GP12

**NAILS**  
**Hotel For Women**  
 EP PVC 5902 ..... \$5.98

**NELSON, WILLIE, & WAYLON JENNINGS**  
**Take It To The Limit**  
 LP Columbia FC 38562 ..... No List  
 CA FCT 38562 ..... No List

**O'NEILL, SHARON**  
**Foreign Affairs**  
 LP Epic BFE 38433 ..... No List  
 CA BET 38433 ..... No List

**RAINCOATS**  
**The Kitchen Tapes**  
 CA ROIR A-120 ..... \$9.98

**RED ROCKERS**  
**Good As Gold**  
 LP Columbia/415 BFC 38629 ..... No List

(Continued on page 78)

## POPULAR ARTISTS

**AZNAVOUR, CHARLES**  
**Aznavour '83**  
 LP Polydor 422-811 505-1 Y-1 ..... \$8.98  
 CA 422-811 505-4 Y-1 ..... \$8.98

**BAEZ, JOAN**  
**The Contemporary Ballad Book**  
 CA Vanguard CVSD 49/50 ..... \$9.98  
**"The Night They Drove Old Dixie Down"  
 & Other Country Music Favorites**  
 CA Vanguard CVSD 105/6 ..... \$9.98

**BANDY, MOE**  
**Sings The Songs Of Hank Williams**  
 LP Columbia PC 38652 ..... No List  
 CA PCT 38652 ..... No List

**BLUE ROSE**  
**Blue Rose**  
 LP Estate BFZ 38586 ..... No List  
 CA BZT 38586 ..... No List

**BUSH TETRAS**  
**Wild Things**  
 CA ROIR A-119 ..... \$9.98

**CAMEO**  
**Style**  
 LP Atlanta Artists 422-811 072-1 M-1 ..... \$8.98  
 CA 422-811 072-4 M-1 ..... \$8.98

**CHICAGO**  
**If You Leave Me Now**  
 LP Columbia PC 38590 ..... No List  
 CA PCT 38590 ..... No List

**CHI-LITES**  
**Greatest Hits**  
 LP Epic PE 38627 ..... No List  
 CA PET 38627 ..... No List

**COE, DAVID ALLAN**  
**Castles In The Sand**  
 LP Columbia FC 38535 ..... No List  
 CA FCT 38535 ..... No List

**CREAM**  
**Strange Brew—The Very Best Of Cream**  
 LP RSO 422-811 639-1 Y-1 ..... \$8.98  
 CA 422-811 639-4 Y-1 ..... \$8.98

**DAVIS, TYRONE**  
**Greatest Hits**  
 LP Epic PE 38626 ..... No List  
 CA PET 38626 ..... No List

**FARINA, RICHARD & MIMI**  
**The Best Of Richard & Mimi Farina**  
 CA Vanguard CVSD 21/22 ..... \$9.98

**FELICIANO, JOSE**  
**Romance In The Night**  
 LP Motown 6035 ML ..... \$8.98  
 CA 6035 MC ..... \$8.98

**FOOLS FACE**  
**Public Places**  
 LP Talk D 2037

**FORD, LITA**  
**Out For Blood**  
 LP Mercury 422-810 331-1 M-1 ..... \$6.98  
 CA 422-810 331-4 M-1 ..... \$6.98

**GAYE, MARVIN**  
**Midnight Love**  
 LP Columbia half-speed mastered HC 48197 ..... No List

**GIBB, ROBIN**  
**How Old Are You?**  
 LP Polydor 422-810 896-1 Y-1 ..... \$8.98  
 CA 422-810 896-4 Y-1 ..... \$8.98

**GOSDIN, VERN**  
**If You're Gonna Do Me Wrong, Do It Right**  
 LP Compleat CPL-1-1004 ..... \$8.98  
 CA CPL4-1-1004 ..... \$8.98

**HAPPINESS BOYS**  
**Meat Parade**  
 EP Duotone DUO-1

**HAYWOOD, LEON**  
**It's Me Again**  
 LP Casablanca 422-810 304-1 M-1 ..... \$8.98  
 CA 422-810 304-4 M-1 ..... \$8.98

**HI SHERIFFS OF BLUE**  
**Cold Chills Pts. I & II + 2**  
 EP UBIK 5L ..... \$5.98  
**Hi Sheriffs Of Blue**  
 EP UBIK 6L ..... \$5.98

**JENNINGS, WAYLON**, see Willie Nelson

**JOURNEY**  
**Frontiers**  
 LP Columbia half-speed mastered HC 48504 ..... No List

**For less than a penny  
 Polaroid's label protects K-tel's label.**

What counterfeiting has done to the record industry is a crime. The Recording Industry Association of America estimates that \$400 million was lost in the U.S. alone in 1981, and as much as \$1 billion worldwide.

But now you can stop record counterfeiters dead in their tracks. And for a lot less than you think. With Polaproof, the anti-counterfeiting weapon from Polaroid, Major companies like K-tel International, Inc. are using Polaproof this year. Jeff Koblick, K-tel's Vice President of Manufacturing says, "Polaproof provides us with the easiest verification system for identifying counterfeit product, at a most economical price."

Polaproof is an adhesive label made of a unique material that produces an array of visual effects which are virtually counterfeit-proof. And more important, it lets your customers know an album is authentic. But most important, if your counterfeiting losses are more than 1% of your total sales, you can recover much more than you invest in Polaproof. We'll even come in to work with you and show you how much.

After all, if you make the records, tapes and cassettes, you should also make the profits.

For more information and a free sample of Polaproof, call our worldwide sales agent Edward E. Tawil at 213-883-0524. Or send us the coupon.

Please send me a sample and brochure.  
 Please have your representative call me.

Name: \_\_\_\_\_  
 Title: \_\_\_\_\_  
 Company: \_\_\_\_\_  
 Street: \_\_\_\_\_ Zip: \_\_\_\_\_  
 City: \_\_\_\_\_  
 State: \_\_\_\_\_  
 Telephone: \_\_\_\_\_



SEE US AT THE NARM,  
 CABANA #13.

**POLAROID**  
 © 1982 Polaroid Corp. "Polaroid"®  
 and "Polaproof"™

## Sony Promotion Offers Free Tape Rentals

NEW YORK—Operating under the assumption that software availability propels hardware sales, Sony has initiated a unique promotion running through April 30. Consumers purchasing a Betamax receive a coupon book for 20 free one-night tape rentals and a listing of participating software dealers.

Sony is supporting the "Betamax Movies" promotion with an extensive newspaper campaign in about 20 markets. Advertisements are scheduled to appear in March and April. Retail support materials include counter cards, posters and ad mats.

## Multi-Tiered Pricing Seen On The Rise

LOS ANGELES—The number of record/tape/video retail chains using multi-tiered pricing is increasing, according to Billboard's quarterly survey of chain pricing. Some are employing the variable pricing to reflect profit margin requirements, while others are basing the differential on album turnover.

John Shulman of the four Laury's stores in Chicago says he feels profit margins provide a basis for the fairest procedure. He bases his three-tier album pricing on the lowest price from almost all suppliers. The exceptions are WEA, which yields the second price point, and RCA and M.S. Distributing, whose albums carry the highest consumer price. His \$7.59 shelf price on \$8.98 list albums, however, is based on product movement as reflected by a title's presence in Billboard's Hot 100.

Bob Sturges of the two Coconuts stores out of Jacksonville goes the opposite movement route 100% in setting his prices.

The survey also finds a real low-baller in Kemp Mill Records, the Washington/Baltimore chain. Howard Applebaum says Kemp Mill's recent swing to \$5.99 pricing on all \$8.98s has ballooned sales.

The survey indicates, too, that three of the 12 chains canvassed are breaking oldies out from lesser-priced singles, with Young Entertainment, the Midwest Peaches stores and Musicland.

JOHN SIPPEL

## Albums & Singles Pricing Survey

CHAIN LOCATION	NUMBER OF STORES	\$5.98 LIST ALBUMS		\$6.98 LIST ALBUMS		\$8.98 LIST ALBUMS		\$9.98 LIST ALBUMS		SCHLOCK ALBUMS	SINGLES
		SPECIAL	SHELF	SPECIAL	SHELF	SPECIAL	SHELF	SPECIAL	SHELF		
Coconuts (Jacksonville, Fla.)	2	\$3.99	\$4.47 \$4.97 \$5.96	\$4.49	\$5.48 \$5.97 \$6.96	\$5.99	\$6.98 \$7.97 \$8.96	\$6.99	\$7.98 \$8.97 \$9.96	\$1.99/\$4.99	\$1.89
Turtles (Atlanta)	28	\$5.69	\$5.69 Buy Two Get One Free	\$5.99	\$5.99 Buy Two Get One Free	\$5.99	\$7.98 \$6.99	\$7.99	\$8.98	\$1.99/\$4.99	\$1.79 3 for \$5
Sound Shop (Nashville)	39	\$4.99	\$5.98	\$5.99	\$6.98	\$6.99	\$8.59			\$1.99/\$5.99	\$1.79
Laury's (Chicago)	4	\$4.49	\$5.69 \$5.87	\$5.19	\$6.49 \$6.77 \$6.98	\$6.99	\$7.59 \$8.69 \$8.98	\$7.99	\$8.99 \$8.19 \$9.39		
Rainbow (San Francisco)	18	\$3.99	\$4.99	\$4.99	\$5.99 \$6.66	\$5.99	\$7.99 \$8.66	\$7.99	\$8.99		\$1.59
Peaches 5-Star Entertainment (Oak Park, Ill.)	10	\$3.98	\$3.98 \$4.96	\$4.98	\$5.49	\$5.97	\$7.96			\$1.99/\$3.99	\$1.69 \$1.98
Camelot/Grapevine (N. Canton, Ohio)	139	\$4.99	\$5.99	\$5.99	\$6.79	\$6.49 \$6.99	\$7.99 \$8.69		\$9.49	\$1.99/\$4.99	\$1.85 3 for \$5
Musicland (Minneapolis)	340	\$3.99	\$5.79 \$4.99 \$5.98	\$4.99	\$6.79 \$6.98	\$5.99 \$6.99 \$7.49	\$8.49 \$8.98	\$6.99 \$7.99 \$8.49	\$9.49 \$9.98	\$1.99/\$4.99	\$1.79 \$1.99
Record Bar (Durham, N.C.)	147	\$5.49	\$5.98	\$6.49	\$6.98	\$6.49	\$7.99 \$8.69	\$7.99	\$8.99 \$9.69		\$1.89
Kemp Mill (Washington, D.C.)	22	\$4.99	\$4.99	\$4.99	\$5.98	\$5.99	\$5.99	\$6.99	\$7.99	\$1.49/\$4.99	\$1.69
Young Entertainment (Atlanta)	9	\$4.49	\$5.99 \$4.99	\$5.49	\$6.49 \$6.79	\$6.49	\$8.49 \$8.79			\$1.99/\$5.99	\$1.55 \$1.89
Full Moon (Rochester, Mich.)	4	\$3.99	\$4.99	\$4.99	\$5.99	\$5.99 \$6.99	\$7.99	\$6.99	\$8.99	\$2.99/\$4.99	\$1.79 3 for \$4.95

## Chains Changing Emphasis Of Advertising

• Continued from page 3

"I actually had to track down MTV," volunteers Michael Vassen, director of Ad-Ventures, the Record Bar in-house agency. "When I started a year ago, MTV covered 39% of my stores. I don't know what the percentage is today, but the return is good. It's just the customer I'm after, most cost-efficient. I think I may be getting as high as a 20% return.

"MTV is just the medium I want for a chain event in which there's lots of product. It was perfect for the WEA catalog program, our 'Vinyl Avenger' campaign. You can pound a specific price. Radio is still my core medium when it comes to recorded product advertising, where I put 80% of my dollars. The only time I change that emphasis is right before Christmas, when I'm trailing the gift buyer and the whole family. Five percent of my entire budget goes regularly to accessories, the largest part of which is from blank tape. I don't often advertise videotape. I like to run audio tape ads concentrating on one line in the print ad. I owe an allegiance to the individual tape manufacturer.

"On video games, I prefer alternative print, those local and regional papers that cater to the 16- to 35-year age group. It's better than newspapers, where I face a possible 10 to 20 other ads from competing stores in the area. Alternative weeklies, like college newspapers, give me exactly who I want to reach. They are pointed out to me by our managers. The Record Bar stores regularly distribute hundreds of these weekly editions free in particular localities," Vassen says.

The 16 Record Theatre stores out of Buffalo break down their ad expenditures to 60% records, 25% blank tape and 15% video games, says ad director Bobby Mycek. Mycek is not totally sold on MTV. He says he feels it has primarily a 12- to 18-year-old audience. He bought it

several times with saturation campaigns, but they didn't generate customers, he says. Mycek adds that he believes a price point is still the key to successful advertising in any medium.

The ad budget for the 103 retail stores in the Western Merchandisers (Hastings) empire provides 70% for records and tapes, 10% for video games and 20% for accessories. Ad chief Diane Weidling favors print overall, striving for an ad of between half and two-thirds of a page. She will mix a variety of product to create an ad size large enough to dominate a page.

Weidling says she has experienced excellent results in early MTV advertising. She likes to pick out a cluster of stores, such as in Houston, where Western has 10 locations. Recently, she reports, she did very well with 30-second tv spots for CBS, into which she injected a clip touting Western as a gift center. She says she can cover half of her stores through the Warner music channel.

Weidling likes MTV's economy. "It's half the cost of radio," she explains. She says she's also obtained surprisingly good results from an experiment in regional editions of TV Guide, wherein she put some blank videotape lineage. Like Vassen, she reports continually good results from college newspapers.

Ground-breaking Record Factory stores are obtaining 60% of their advertising from video game and videocassette and software makers. Record and tape a year ago ac-

counted for 85%; it has now slipped to 37%. Blank tapes account for 3% according to the chain's Bob Tolifson. He says vendors are dictating that he spend his record/tape/wad on radio. "We must fight for print," he adds.

Because of the stores' front-running position in video games cartridges, prerecorded home video and computer software, Tolifson says he finds manufacturers in those areas letting him use the ad dollars to best advantage. He has recently gone heavily into tv for those areas. He is using the Dubner process to create his own tv spots with the help of One Pass Video in San Francisco, his chain's home base. Tolifson says he's found using a percentage of discount is better than giving a specific reduced price in his overall ads.

The 140-plus Camelot/Grapevine stores find their current ad allowance providing 60% to records and tapes, with alternative merchandise primarily splitting the remaining 40% via blank audio and videotape and miscellaneous accessories.

Ad mentor Gerry Gladieux likes print advertising, especially weekend tabloids and entertainment sections, for accessories. Like Weidling, he likes a layout of at least a third of a page and prefers a half-page to stand out. He likes to include a sales price and finds that quality brands of tape and promotional multi-packs generate the best traffic when advertised.

(Continued on page 93)

### DIVIDER CARDS

ALL SIZES AVAILABLE

15¢ and up

### Why Pay More?

Direct from Manufacturer  
Call or Write

Sam Lempert  
(212) 782-2322

109 So. 5th Street, Brooklyn, N.Y. 11211

ALLEN CUTTING CO.

Special Volume Rates

We Buy Used and  
Obsolete Cards

### "SCRATCH FIXER™"

IT'S NEW  
IT WORKS  
IT MAKES MONEY!

Until now cleaning was the best you could do for records. Those hairline scratches and dust caused background noises your customers lament can now be your PROFIT and theirs.

SUGGESTED RETAIL \$7.95 FOR 2 OZ. BOTTLE

Generous Discounting Structure.

Call for full details

1-800-531-5137 Nat'l WATS

(1-800-252-8005 in Texas)

TWX 910-870-1542 USA

Microton Inc., P.O. Box 1529, San Marcos, TX 78666



## Games, Computers Seen Luring More Dealers

• Continued from page 3

name, did initially try to sell some Intellivision games players. "We found we couldn't do anything. You can see the players at any type of store being blown out at all kinds of prices. We may, however, try hardware with computers. What we're doing is getting smarter," Steinberg notes.

Basically, record/tape retailers have moved tentatively into computer software, most often citing the Atari 400/800 or Commodore VIC 20 as catalysts. Even where stores might want to make a spectacular splurge, it can still be on tiptoe, as with Amarillo-based Western Merchandisers. The 103-unit chain is going all out in computers in its new Austin superstore, but concentration is basically on one brand (Billboard, March 26). "We just felt we were not expert enough to go much beyond Timex at this point," says president John Marmaduke. The Austin store, all the same, represents the trend to changing store images and to merchandising specialization.

Still another trend is the way video games and personal computer software are changing advertising philosophy and practices. Television should be the best medium for both video and computer games, says Bob Tolifson, advertising director at San Francisco's 30-unit Record Factory. "The problem is, we haven't been able to give tv a fair chance."

Television offers the best cost per thousand but the total price is prohibitive, he points out. The problem is the negative attitude of video games manufacturers to combination ads involving ad allowances. "Atari, for example, wants no other games on its spots. We fight this constantly, crying that we need to group brands."

"If you have a \$5,000 figure from Atari and combine it with another brand's \$5,000, then you have a flight you can go on tv with that will pack more continuity. You can pound away. If it's just one brand alone, all you're doing is feeding the awareness level with a spot and a tag line. There is no measurable effect. But if you've got price in there and 'Record Factory' two or three times, you have as much impact as going Thursday and Friday morning in the two newspapers in San Francisco."

Record Factory went with a six-figure advertising budget last year, combining it with whatever ad allowance it could obtain, attempting to position itself as the place for video and computer games. The retailer uses radio, too. "It's great when you have a hot game in stock. You can go on radio in one day if you hustle. As for newspapers, Record Factory tries to be in on the first and 15th of each month."

Games manufacturers are bending increasingly in terms of fighting combination ads, says Carla Henson, video coordinator at the 32-unit Tower Records, based in Sacramento. She gangs up several games in print ads, "but we place the logos as far apart as possible. This is a concession."

While print is the predominant medium retailers have found for video games, many are following Tolifson's point about other media. "When 'Centipede' hit March 9, Big Daddy's had it in the Sun-Times, the Trib and the Reader at \$24.98," notes Bartel of the \$34.99 list item. "We had it on radio, too, talking about Atari and talking about games in general with the price blasting away. You have to get in early and take your best shot."

A dominant theme in the survey is that retailers are continuing to buy close on video games and most are not getting stuck too often. "You have to buy close, not on the hits because you need the business, but on slower catalog items," Bartel notes. "Then you hope to bicycle them around from store to store, slashing price. If you still have overage, you move it into one store and really blow it out."

As far as stock balancing plans are concerned, Bartel sees a possible trend to a return percentage. Right

now, a twice-a-year stock balancing plan does not mean much. "It's becoming very competitive out there. It's no longer just Atari, Intellivision and Coleco. There are games manufacturers you never heard of coming with hits."

"But we love the games business and we think it's a business. We sell a lot of hardware, 2600s, 5200s. We follow it closely, we have it on computer, we track it," Bartel says.

Generally, advertising practices pace pricing. In this sense, video games parallel records and tapes,

with a shelf price developing along with advertised specials. If there is anything resembling a standard shelf price, it is a 10% discount off list, though more than one retailer surveyed notes that there are no list prices for some games.

Just as often, however, retailers will express typical pricing policies in terms of the profit margin they expect. And not surprisingly, competition sets the pricing policy. This seems as true for stores long experienced in video games as those just testing them. A case in point is Wild

Willies, a two-unit chain in Duncan and Chickasha, Okla. The firm, in games just eight months, goes with \$5 off list because of stiff competition from Wal-Mart and TG&Y.

As an example of shelf versus advertised special, Music Plus likes to make 30% margin but will get in and scramble on certain new titles. "Still, we go on Tuesday with 'Ms. Pac-Man' at \$27.99, and by Friday Integrity is coming at \$25.30 or only 10% over cost," notes Mitch Perliss, buyer for the 28-unit chain in Los Angeles.

(Continued on page 76)

## Thank you for making "PEACE AND REMEMBRANCE" the most played contemporary classical composition of the year.

We felt it was so good that we aired it during the prime time Commuter Show. I wish all contemporary composers composed such melodic works. As a young man in World War II, it brought back many memories vividly.

**MIKE ERIKSON**, Gen. Mgr., KRJB-FM

I found the piece to be thoughtful, moving, brooding and lyrical.

**TOM REGAN**, Mus. Dir., KCND-FM

... Our listeners will enjoy hearing an accessible & moving piece.

**THERESA WOODY**, Prog. Dir., WDAV-FM

A very listenable & pleasant blend of poignancy and gentle melodic line ...  
We like it!

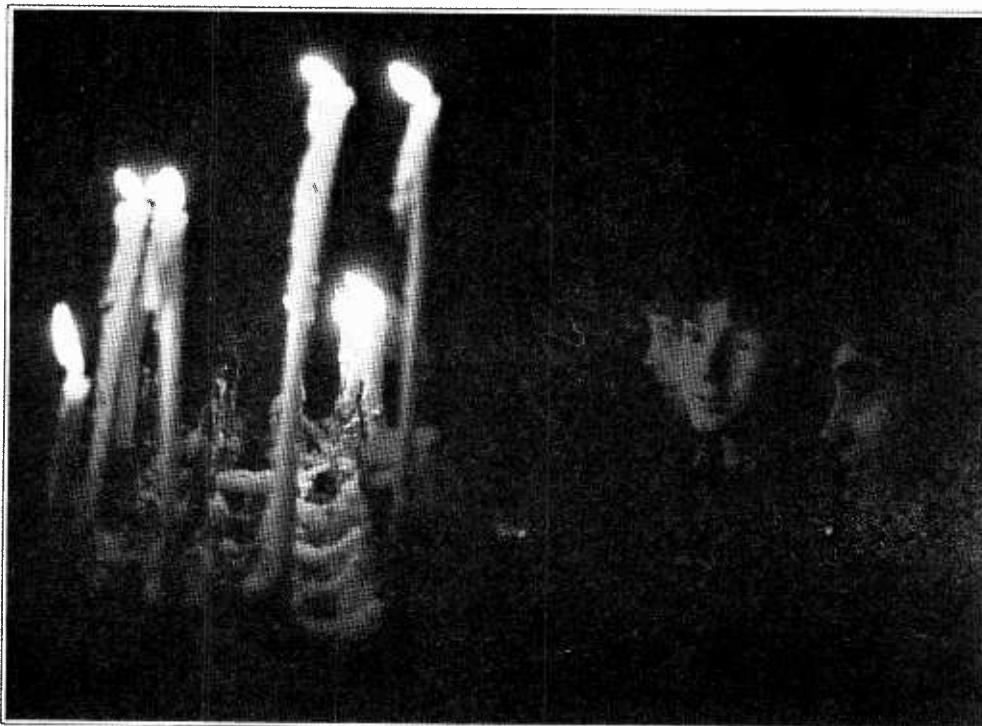
**JEAN INABA**, Mus. Dir., WFAE-FM

**WILLARD SMALL**, Prog. Dir., KCME-FM

WLRH-FM, Huntsville, Al.  
KSKA-FM, Anchorage, Ak.  
KASU-FM, State University, Az.  
KVPR-FM, Fresno, Ca.  
KRJB-FM, Monte Rio, Ca.  
KCBX-FM, San Luis Obispo, Ca.  
KUSP-FM, Santa Cruz, Ca.  
KPOF-FM, Denver, Co.  
KVOD-FM, Denver, Co.  
KCME-FM, Manitou Springs, Co.  
WHRS-FM, Boynton Beach, Fl.  
WTMI-FM, Miami, Fl.  
WUWF-FM, Pensacola, Fl.  
WUSF-FM, Tampa, Fl.  
WGKA-FM, Atlanta, Ga.  
WACG-FM, Augusta, Ga.  
WFIU-FM, Bloomington, In.  
WBNI-FM, Fort Wayne, In.  
WAJC-FM, Indianapolis, In.  
KHKE-FM, Cedar Falls, Ia.  
KUNI-FM, Cedar Falls, Ia.  
KDCR-FM, Sioux Center, Ia.  
KWIT-FM, Sioux City, Ia.  
KHCC-FM, Hutchinson, Ks.  
WKYU-FM, Bowling Green, Ky.  
WEKU-FM, Richmond, Ky.  
WRKF-FM, Greenwell Springs, La.  
WMEH-FM, Bangor, Me.  
MPBN-FM, Orono, Me.  
WMEA-FM, Portland, Me.  
WMEM-FM, Presque Isle, Me.  
WDCS-FM, Scarborough, Me.  
WFCR-FM, Amherst, Ma.  
WAUS-FM, Berrien Springs, Mi.  
WCML-FM, Alpena, Mi.  
WCMU-FM, Mt. Pleasant, Mi.  
KSJR-FM, Collegeville, Mn.  
KICC-FM, International Falls, Mn.  
KCUR-FM, Kansas City, Mo.  
KSOZ-FM, Point Lookout, Mo.  
KFUO-FM, St. Louis, Mo.  
KEMC-FM, Billings, Mt.  
KUCV-FM, Lincoln, Ne.  
WEVO-FM, Concord, N.H.  
KHFM-FM, Albuquerque, N.M.  
WHCU-FM, Ithaca, N.Y.  
WQXR-FM, New York, N.Y.  
WUNC-FM, Chapel Hill, N.C.  
WFAE-FM, Charlotte, N.C.  
WDAV-FM, Davidson, N.C.  
WCPE-FM, Raleigh, N.C.  
WFDD-FM, Winston Salem, N.C.  
KCND-FM, Bismarck, N.D.  
KFJM-FM, Grand Forks, N.D.  
WGUC-FM, Cincinnati, Oh.  
WCLV-FM, Cleveland, Oh.  
WCBE-FM, Columbus, Oh.  
WOSU-FM, Columbus, Oh.  
WKSU-FM, Kent, Oh.  
WYSU-FM, Youngstown, Oh.  
KCSC-FM, Edmond, Ok.  
KCMA-FM, Owasso, Ok.  
KOAC-FM, Corvallis, Or.  
WQLN-FM, Erie, Pa.  
WDFM-FM, University Park, Pa.  
WSMC-FM, Collegedale, Tn.  
KMFA-FM, Austin, Tx.

### ERVIN LITKEI "PEACE AND REMEMBRANCE" Concerto for Piano and Orchestra

London Philharmonic Orchestra  
Bernard Ebbinghouse, Conductor  
Michael Reeves, Piano



**LOENA MUSIC  
PUBLISHING COMPANY**  
239 West 18th St.,  
New York, N.Y. 10011  
Don Tannen, General Manager

# Retailing

## Games, Computers Seen Luring More Dealers

• Continued from page 75

Price competition is everywhere. Carl Faby of 10-unit Mainstream Records, Milwaukee, says his stores shoot for 20% and sometimes 10% over cost because of still competition from Pic 'N' Save. "They'll go \$23.95 on a hot title with a lot of print and radio. A survey shows they are shopped by 30% of people who buy food, so this is serious competition for us."

A prevalent practice among dealers is to meet price initially, then slip back to closer to list. Jay Nelson, buyer for the nine-unit Atlanta-based Young Entertainment, says the chain starts at \$29.99, then goes back to \$34.99 when the title slows down.

Making pricing somewhat complicated is the need seen by dealers to gang various games and brands, even though price policies and volume deals prevail. The economics of advertising, however, forces ganging of brands in ads. Notes Steinberg of Record & Tape Collector, "I must

say our advertising has really paid off. Volume on games is up to 10% of total for our better units. We're going every six weeks using the Sunday Baltimore Sun with several titles along with other accessories—blank tape and so on. We're in the entertainment business now. We'll show an Atari batch and an Intellivision batch on the same page with other games as well."

Numerous innovations have been developed, especially where retailers have had to devise methods to unload overstock. Tower, in conjunction with Activision, is opening up a section in its Mountain View units for exploration of ways to move catalog as well as overstock items to keep inventory cleaner.

Indicative of the trend to specialization is Tower, which continues to add to its string of video emphasis units. A new one opened next to Tower's all-classical unit on Sunset Strip in Los Angeles April 1. Other all-video units for Tower are in Portland and Beaverton, Ore., Sherman Oaks, Calif. and Sacramento. In

these units, denoting a rarer trend in video games, the games are rented as well as sold.

The rental of games is basically confined to video specialty stores where rental programs are thoroughly sophisticated. This is pointed up by 137-unit Camelot/Grapevine, headquartered in North Canton, Ohio. Dwight Montjar, video marketing director, says that games are not rented in the firm's six video emphasis stores even though these same stores aggressively rent movies and work from an elaborate video rental club card designed by Stark.

As has been the pattern from the start, not every record/tape retailer is embracing games. For example, John Schulman of Chicago's long-established four-unit Laury's Records is skeptical of the games business, saying that it "makes the record business at its whoriest look stable." Five-unit Crazy Larry's in central Michigan is another chain waiting to make the plunge into games.

Other chains have entered the field cautiously—for example, 147-unit Record Bar, where stores have been stocked very conservatively, according to buyer Reade White-Spinner. In fact, some prominent brands, including Coleco, were not represented at all until recently. And yet Record Bar is innovating in display and is considering placing demo machines in the 25 units that do the highest games volume.

In-store merchandising of video games runs a wide gamut of practices. Locked cases tend to dominate, but an interesting variation on locked cases can be found at 54-unit Listening Booth, based in Cinnaminson, N.J., where yet another specialist, Bruce Bell, concentrates on video merchandise and will soon add computer product to his duties.

Games in the Listening Booth stores are displayed open on walls—but the games that are displayed are empties. Actual stock is maintained behind the counter for point-of-sale transaction. Bell also notes that the games are prominently displayed in the front of 90% of the stores.

Listening Booth has acquired six Wall To Wall Sound outlets, where a total approach to personal home computers will be initiated. Additionally, four Listening Booth outlets have been converted into video emphasis units, with four more expected in 1983. Typically, the first computer games stocked will be Atari 400/800.

One chain utilizing 100% open display, of actual product, is Record Factory, which has utilized Sensormatic anti-shoplifting devices for seven years and recently switched to an under-the-carpet pillar-style detection device. According to Dan Toussaint, marketing vice president, special pyramid racks are used.

Significantly, Record Factory stocks video games according to store volume size. A stock of 100 titles is allocated for "A" stores, 20% less is "B" size and another 20% less in "C" outlets. The chain has recently put Apple games titles into 12 test stores, going with 30 titles in twos and threes but five and 10 per title for specials advertising. The prices on the Apple software range from \$19.95-\$39.95.

Numerous stores utilize demo units. Young Entertainment, with five Georgia units, one in Texas and three in Arkansas, has Atari, Coleco and Intellivision demo apparatuses. Display of software, though, is behind the counter.

Some chains, like Camelot/Grapevine, let individual store man-

agers gauge whether video games need to be locked up. Fixtures are custom made. "It depends on the store whether the glass sliding doors are locked or not," notes Montjar.

In five of Music Plus' 28 outlets, games are openly displayed. "We've experienced no more shrinkage than on other open-display merchandise," says Perliss.

The 58-unit Oklahoma chain Sound Warehouse uses old 8-track tape fixtures, as do many of the other chains surveyed. Some are open, depending upon the store.

How games packages are displayed, regardless of the fixtures, interests Ira Heilicher of seven-unit Great American Music and six-unit Wax Museum in Minneapolis. "I place the catalog games spine out, the hot new ones face out." Heilicher designed a special display unit with an Atari player base and has six game cartridges on chains for demonstration.

Another aspect of display, where to place cutout or schlock bins—or whether they are necessary—finds

many retailers still bitter over past experiences. "I would do almost anything to keep from selling Atari the way it was dumped in K-mart at \$5.57 around here," says Charles May of three-unit Cahoots Records and Tapes, Killeen, Tex. "But you can't argue with all the Atari players out there. You have to have Atari."

Relatively few retailers have had to put in schlock bins or otherwise devise special displays to blow out dead merchandise. "So far, the distributors have taken back everything we have that hasn't moved," says Joe Martin of 26-unit Turtles, Atlanta.

Many retailers experiencing some form of cutout stock elimination merchandising put a \$9.95 price on items. Montjar says Camelot/Grapevine even purchased some close-out merchandise at \$6.99 to mix in with overstock featured in special displays.

And yes, there are catalog items, according to Montjar. "I would consider 'Space Invaders' a premier catalog item. There are several steady sellers."

### THE WORLD LEADER IN RECORD CARE TECHNOLOGY

Discwasher®  
D4™ Record  
Care System

Discwasher®  
SC-2™ Stylus  
Care System



For more information regarding Discwasher Brand accessories, contact Discwasher or your authorized Discwasher representative.

## discwasher

1407 NORTH PROVIDENCE ROAD, P.O. BOX 6021, COLUMBIA, MO 65205 USA  
A DIVISION OF JENSEN an ESMARK Company

# Rock & Reel™



Elton John — Marshall Crenshaw  
Willie Nelson — Neil Young  
Journey — The Ramones  
Dave Brubeck — Chick Corea

Concert and Conceptual  
Film and Video Production

Contact Client Services 415/777-5777  
One China Basin Building, San Francisco, California 94107  
A One Pass Company

## NATIONAL ADS

### Major Push For Video Connection

LOS ANGELES—Video Connection Of America is rolling out the first national advertising and promotion campaign launched by a video specialty store franchiser. The campaign, involving such elements as a \$1 million McDonald's-type consumer contest and special currency redeemable for merchandise, is described by the Syosett, N.Y. based firm's president Bert Tenzer as a declaration of war "on what's killing the video business: discounting."

"This business is so new. It's as if these stores just moved aside the T-shirts and raced into video. So many are ma and pa types, and God bless 'em. They are isolated, they are all alone, and they are trying to make it in what is a very specialized industry."

"The big problem in video retailing up until now is that there has been only one marketing plan, a movie rental club. If there has been anything else, it would be putting an ad in the local paper and advertising a VCR at a discount. In both cases, the rental club or the VCR at a discount, we're talking about something that is available everywhere else."

(Continued on page 92)

## NEW NARM PRESIDENT

### Fogelman Bullish On Music's Future

By IRV LICHMAN

NEW YORK—"NARM Markets Music" is more than a 25th anniversary convention theme to Lou Fogelman, the merchandiser who is the new president of the trade group.

One of four partners in Show Industries, parent of 28 Music Plus stores, City One-Stop and a Videon specialty store, Fogelman feels that NARM's role in the marketing of music has matured in recent years. And while the swirl of new technologies seems to challenge prerecorded music, Fogelman holds firm that "music" is up to the challenge and then some.

"The Compact Disc," says Fogelman, "has the capability of standing tall alongside other technologies. I happened to be in Japan in October when the CD was launched. It was tremendous to see consumer excitement. We can sit and fantasize about its potential, but that's not realistic. However, it's the first new piece of recorded technology in quite some time, and it's quite simple and good."

Fogelman doesn't envision an early demise of other configurations, however, certainly not the cassette. "The three configurations will be around for a long time, although I anticipate a longer life for the cassette," he says. Nor does Fogelman think that current high praise for the CD in the consumer press will inhibit LP or cassette sales in the here-and-now.

As for NARM's place in the scheme of things, Fogelman says the organization should always provide a forum for discussing industry problems, but adds that he considers its stance as an overall marketer of the music industry's image more important. "I believe in NARM's marketing concept, especially its role in 'Gift Of Music,' Grammy tie-ins and now its association with the new Compact Disc Group, a coalition among NARM, RIAA and both hardware and software companies."

The association's marketing thrust, Fogelman says, is a direct outgrowth of a better working relationship with manufacturers, evidenced by a number of recently organized merchandiser committees with manufacturer participation. "There's no question about it," he says. "We've been able to solve and achieve goals together."

FOR DANCERS AND LOVERS  
SOUTH BAY RECORDS  
PRESENTS

## MARLENA SHAW

"NEVER GIVE UP ON YOU"\*

(SPECIAL MIX) SB 22004

"A 12" SINGLE NON-STOP ROCKER"

ON

South Bay Records  
1818 S. Western Ave.  
L.A. Calif. 90006  
(213) 733-4244

\*FROM THE ALBUM "LET ME IN YOUR LIFE" (SB 1004)

Mastering Pressing Plating  
Color Separations  
Printing  
Jacket Fabrication  
QCC  
CUSTOM PRESSING

2832 Spring Grove Avenue  
Cincinnati, Ohio 45225  
(513)681-8400

KENNY ROGERS  
DIVIDER CARDS



BLANK & PRE-PRINTED  
CUSTOM OR PROMOTIONAL

800/648-0958

GOPHER PRODUCTS CORP.  
2201 Lockheed Way.  
Carson City, Nev. 89701

**THE BEST LITTLE  
WAREHOUSE IN GEORGIA**

## The Country's Best Stocked Most Aggressive One Stop! NOVA DISTRIBUTING CORP.

1873 Enterprise Drive  
Norcross, Georgia 30093

"SATISFIED CUSTOMERS ARE OUR BEST ADVERTISEMENT"

### ALL LABELS

8 <sup>98</sup>	LP/CASS	ONLY	\$5 <sup>59</sup>
5 <sup>98</sup>	LP/CASS	JUST	3 <sup>62</sup>
6 <sup>98</sup>	LP/CASS	JUST	4 <sup>39</sup>
12"	Discos	- 4 <sup>98</sup> LIST ONLY	\$2 <sup>94</sup>
45 RPM	Singles	- 1 <sup>08</sup> ea. or 1 <sup>05</sup> ea.	by the box of 25

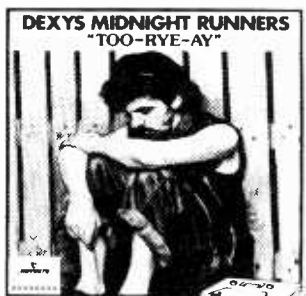
1. Excellent Daily Fill on all chart product and key catalog  
R&B - POP - ROCK - COUNTRY - GOSPEL - REGGAE - DANCE
2. Complete, efficient Special Order service to help you serve your customers
3. Competitive Pricing & Liberal Return Policy
4. Full Line Accessories to help increase profits
5. Knowledgeable, fully experienced sales & warehouse staff
6. All orders received by 5 p.m. E.S.T. - Shipped same day

Call Collect (404) 446-3556

FOR COMPLETE DETAILS

AND DAILY SPECIALS

Prices Subject To Change Without Notice



Give the gift of music.



APRIL 16, 1983, BILLBOARD

# New LP/Tape Releases

Continued from page 73

- CA 8CT 38629 No List
- ROBBINS, MARTY**  
Some Memories Just Won't Die  
LP Columbia FC 38603 No List  
CA FCT 38603 No List
- SPANDAU BALLET**  
True  
LP Chrysalis 86V 41403 No List  
CA 86T 41403 No List
- SPANN, OTIS**  
Rides Again  
LP Piccadilly PIC-3488 \$5.98
- TEARS FOR FEARS**  
The Hurting  
LP Mercury 422-811 039-1 M-1 \$8.98  
CA 422-811 039-4 M-1 \$8.98
- THUNDERS, JOHNNY**  
The New Johnny Thunders—Too Much  
Junkie Business  
CA ROIR A-118 \$9.98
- VARIOUS ARTISTS**  
Greatest Folksingers Of The Sixties  
CA Vanguard CVSD 17/18 \$9.98  
Super Oldies  
LP Piccadilly PIC-3468 \$5.98  
Super Oldies  
CA Piccadilly PIC5-3436 \$5.98
- VAUGHN, BILLY**  
22 Great Hits  
LP Ranwood R7025
- WAITRESSES**  
Bruiseology  
LP Polydor 422-810 980-1 Y-1 \$8.98  
CA 422-810 980-4 Y-1 \$8.98
- WATSON, DOC**  
On Stage (Featuring Merle Watson)  
CA Vanguard CVSD 9/10 \$9.98
- WELCH, LENNY**  
Since I Fell For You  
LP Piccadilly PIC-3402 \$5.98
- WHISPERS**  
Love For Love  
LP Solar 60216-1
- WRIGHT, GEORGE**  
Organ Classics, Vol. III  
CA Piccadilly PIC5-3336 \$5.98  
Organ Classics, Vol. IV  
LP Piccadilly PIC-3337 \$5.98  
CA PIC5-3337 \$5.98

**VALLEY GIRL**  
Soundtrack  
LP Epic FE 38673 No List  
CA FET 38673 No List

## CLASSICAL

**BACH, JOHANN SEBASTIAN**  
Cantatas

Nanoncourt (Vol. 34)  
LP Telefunken 26 35608 (2) \$21.96

**BEESON, JACK**  
Captain Jinks Of The Horse Marines  
Kansas City Lyric Theater Production,  
Patterson  
LP Desto DC 7222/3L (2) \$18.98  
CA DCX 47222/3 (2) \$18.98

**BERG, ALBAN**  
Lyric Suite For String Quartet: String

Quartet, Op. 3  
Galimir Quartet  
LP Vanguard VA 25017 \$8.98  
CA CVA 25017 \$8.98

**CANTELOUBE, JOSEPH**  
Songs Of The Auvergne  
Te Kanawa English Chamber Orch., Tate  
LP London digital LDR 71104 \$12.98  
CA LDRS 71104 \$12.98

**CHOPIN, FREDERIC**  
Concerto No. 2 In F Minor For Piano &

Orch.; Nocturne In C-sharp Minor;  
Scherzo In B-flat Minor; Mazurka In B-  
flat Minor  
Lipson-Gruzen, Peking Central Philh.  
Orch.; Gilbert  
LP Desto DC 7226 \$8.98  
CA DCX 47226 \$8.98

**Piano Works**  
Ashkenazy (Vol. 13)

(Continued on opposite page)

# JEK ENTERPRISES Presents the HOTTEST SPRING SAVINGS on LP's & Cassette

**MEN AT WORK**  
including: pink floyd the final cut

**CULTURE CLUB**  
KISSING TO BE CLEVER

**DEXYS MIDNIGHT RUNNERS**  
"TOO-RYE-AY"

**MICHAEL JACKSON**  
THRILLER  
including: Paul McCartney

**STEVE ARRINGTON'S**  
HALL OF FAME I

**DEF LEPPARD**

**CHAMPAIGN**  
MODERN HEART  
including: Let Your Body Rock/Trv

**greg kihnsspiracy band**

**EARTH, WIND & FIRE**  
POWERLIGHT  
including:

**JOURNEY**  
FRONTIERS

**WHISPERS**  
LOVE FOR LOVE

**GOLDEN EARRING**  
CUT

**TYRONE (TYSTICK) BRUNSON**  
STICKY SITUATION  
including: Sticky Situation/The Smurf/Hot Line/Don't You Want It

**JARREAU**

**CON FUNK SHUN**  
TO THE MAX

Prices good thru April 30, 1983

APRIL 16, 1983, BILLBOARD

- JAZZ
- BURROWS, DON, & GEORGE GOLLA**  
Duo  
LP Music Is Medicine MIM-9049 \$8.98
  - BYRD, CHARLIE, HERB ELLIS, & BARNEY KESSEL**  
Great Guitars At Charlie's Georgetown  
LP Concord Jazz CJ 209 \$8.98
  - CLOONEY, ROSEMARY**  
Sings The Music Of Harold Arlen  
LP Concord Jazz CJ 210 \$8.98
  - CODONA**  
3  
LP ECM 23875
  - COLE, RICHIE**  
Return To Alto Acres  
LP Palo Alto PA8023
  - ELLIS, HERB**, see Charlie Byrd
  - GOLLA, GEORGE**, see Don Burrows
  - GORDON, DEXTER**  
At Montmartre  
CA Jazz Man JAZ5-5032 \$8.98
  - HERMAN, WOODY**  
Woody Herman  
CA Picadilly PIC5-3333 \$5.98
  - KESSEL, BARNEY**, see Charlie Boyd
  - MACKAY, DAVE**  
Hands  
LP Discovery DS868
  - McCROBY, RON**  
Plays Puccolo  
LP Concord Jazz CJ-208 \$8.98
  - NEIDLINGER, BUELL**, see Cecil Taylor
  - NEPTUNE, JOHN KAIZAN**  
West Of Somewhere  
LP Milestone M-9113
  - PARKER, ERROL**  
Graffiti  
LP Sahara 1011
  - PUENTE, TITO & HIS LATIN ENSEMBLE**  
On Broadway  
LP Concord Jazz Picante CJP-207 \$8.98
  - TAYLOR, CECIL, & Buell Neidlinger**  
New York City R&B  
CA Jazz Man JAZ5-5032 \$8.98
  - VARIOUS ARTISTS**  
Bill Evans—A Tribute  
LP Palo Alto PA8028-2 (2)
  - VISION**  
Vision II  
LP Music Is Medicine MIM-9045 \$8.98
  - WILLIAMS, JESSICA**  
Update  
LP Clean Cuts CC 706
  - WILSON, JACK, QUARTET**  
Corvocado  
LP Discovery DS872

**THE CALL**  
MODERN ROMANS  
\$3.99

**JON BUTCHER AXIS**

**PRINCE 1999**  
\$5.89

**ADDITIONAL JEK SPECIALS ASK ABOUT OUR BOX LOT PRICES**

- |   |  |  |  |
|---|--|--|--|
| ABC Lexicon of Love 4.99                  | DEBARGE All This Love 5.15                   | JANET JACKSON Janet Jackson 4.10             | JOE SAMPLE The Hunter 4.99                     |
| AFTER THE FIRE ATF 5.15                   | DEF LEPPARD High and Dry 4.99                | JAYNE KENNEDY Love Your Body (Exercise) 4.99 | BOB SEGER The Distance 4.99                    |
| ALABAMA Mountain Music 4.99               | THOMAS DOLBY The Golden Age of Wireless 4.99 | KLUGH & JAMES Two of a Kind 4.99             | SKYY Skyy Jammer 5.15                          |
| AURRA Live & Le' Live 5.15                | DURAN DURAN Rio 4.99                         | MISSING PERSONS Spring Session M 4.99        | STRAY CATS Built for Speed 4.99                |
| BAR KAYS Propositions 4.99                | LES ELGART & ORCH. Hooked On Swing 2 5.15    | MUSICAL YOUTH The Youth of Today 4.99        | SUPERTRAMP Famous Last Words 5.15              |
| ANGELA BOFILL Too Tough 4.99              | GAP BAND 'IV' 4.99                           | NAKED EYE 4.99                               | THE TIME What Time Is It? 4.99                 |
| BROTHERS JOHNSON Blast 4.99               | MARVIN GAYE Midnight Love 5.15               | RED RIDER Neruda 4.99                        | TOTO IV 5.15                                   |
| CENTRAL LINE 'ou've Said Enough (EP) 3.20 | EDDIE GRANT 4.10                             | LIONEL RITCHIE Lionel Ritchie 4.99           | GROVER WASHINGTON The Best Is Yet To Come 4.99 |
| GEORGE CLINTON Computer Games 4.99        | HAGGARD & NELSON Poncho & Lefty 4.99         | KENNY ROGERS We've Got Tonight 4.99          | BETTY WRIGHT Wright Back At You 5.15           |
| ERIC CLAPTON Money & Cigarettes 4.99      | INSTANT FUNK V 4.99                          | DIANA ROSS Silk Electric 4.69                | YARBROUGH & PEOPLES Heartbeats 4.99            |
| JOHN COUGAR American Fool 4.99            | JOE JACKSON Night & Day 5.15                 |  |  |

## GOSPEL

**MUSIC BOX HYMNAL**  
Rita Ford's Antique Music Boxes  
LP Priority PU 38638 No List  
CA PUT 38638 No List

THEATRE/FILMS/TV

**FLASHDANCE**  
Soundtrack  
LP Casablanca 422-811 492-1 M-1 \$8.98  
CA 422-811 492-4 M-1 \$9.98

JEK

ENTERPRISES

WHOLESALE DISTRIBUTORS

MID-ATLANTIC'S #1 WHOLESALE OF RECORDS • TAPES • ACCESSORIES • HOUSEHOLD SUPPLIES

1701 Washington Blvd. • Baltimore, Maryland 21230

Orders Placed by 1:00 p.m., e.s.t. shipped SAME DAY

Terms: Minimum order \$100, C.O.D. Cash (for new customers) F.O.B. Baltimore

# New LP/Tape Releases

Continued from opposite page

LP London digital LDR 71084 ..... \$12.98  
CA LDR5 71084 ..... \$12.98

## GESUALDO, CARLO

Madrigals From Book VI  
Collegium Vocal  
LP CBS Masterworks digital IM 37758 ..... No List  
CA IMT 37758 ..... No List

## HUMMEL, JOHANN NEPOMUK

Piano Music

Macdonald  
LP Desto DC 7225 ..... \$8.98  
CA DCX 47225 ..... \$8.98

## LISZT, FRANZ

Piano Works  
Bolet  
LP London digital LDR 71096 ..... \$12.98  
CA LDR5 71096 ..... \$12.98

## MAHLER, GUSTAV

Symphony No. 9

Chicago Symph. Orch., Solti  
LP London digital LDR 72012 (2) ..... \$25.98  
CA LDR5 72012 ..... \$25.98

## MENDELSSOHN, FELIX

A Midsummer Night's Dream (Suite);  
Schubert: Rosamunde (Excerpts)  
L'Orchestre De La Suisse Romande,  
Ansermet  
LP London Treasury STS 15580 ..... \$3.98  
CA STS5 15580 ..... \$3.98

## MOZART, WOLFGANG AMADEUS

Symphony No. 41 In C Major, K. 551  
(Jupiter)  
Concertgebouw Orch., Harnoncourt  
LP Telefonken digital 6 42846 ..... \$12.98  
CA 4 42846 ..... \$12.98

## RAVEL, MAURICE

Le Tombeau De Couperin; Debussy:  
Danse Sacree Et Danse Profane; Faure:  
Dolly Suite, Op. 56 (Orch. Rabaud);  
Ibert: Divertissement

Academy Of St. Martin-in-the-Fields,  
Marriner  
LP Vanguard VA 25019 ..... \$8.98  
CA CVA 25019 ..... \$8.98

## ROSSINI, GIOACCHINO

String Sonatas No. 1, 3, 5, 6  
Academy Of St. Martin-in-the-Fields,  
Marriner  
LP London Treasury STS 15576 ..... \$3.98  
CA STS5 15576 ..... \$3.98

## SCHUMANN, ROBERT

Symphony No. 3 In E-flat Major, Op. 97  
(Rhenish); Symph. No. 4 In D Minor, Op.  
120  
Vienna Philh. Orch., Solti  
LP London Treasury STS 15575 ..... \$3.98  
CA STS5 15575 ..... \$3.98

## STRAUSS, RICHARD

Till Eulenspiegel's Merry Pranks, Op.  
28; Death & Transfiguration, Op. 24  
Vienna Philh. Orch., Reiner  
LP London Treasury STS 15582 ..... \$3.98  
CA STS5 15582 ..... \$3.98

## TCHAIKOVSKY, PETER ILYITCH

Swan Lake; Sleeping Beauty (Excerpts)  
New Philharmonia Orch., Stokowski  
LP London Treasury STS 15579 ..... \$3.98  
CA STS5 15579 ..... \$3.98

## VERDI, GIUSEPPE

Requiem Mass (Highlights In Latin)  
Vienna Concert Orch., Chorus & Soloists,  
Grossman  
LP Summit SUM 6011 ..... \$4.98  
CA SUM-X-46011 ..... \$4.98

## VIVALDI, ANTONIO

String Concerti  
Academy Of St. Martin-in-the-Fields,  
Marriner  
LP London Treasury STS 15574 ..... \$3.98  
CA STS5 15574 ..... \$3.98

## WAGNER, RICHARD

Prelude To Die Meistersinger;  
Siegfried's Rhine Journey; Brahms:  
Hungarian Dances 5 & 6; Dvorak:  
Slavonic Dances No. 8; Smetana: The  
Moldau  
Vienna Symph. Orch., Ahronovitch  
LP Sinfonia digital SDS604 ..... No List  
CA SCS604 ..... No List

## WEBER, CARL MARIA VON

Oberon (Highlights)  
Chorus Soloists & Orch. Of The Vienna  
Opera Ensemble, Hagen  
LP Summit SUM 6010 ..... \$4.98  
CA SUM-X-46010 ..... \$4.98

## CLASSICAL COLLECTIONS

ANCERL, KAREL, & THE CZECH PHILH.  
Classic Overtures (1812; William Tell);  
Roman Carnival; Magic Flute)  
LP Quintessence PMC 7215 ..... No List  
CA P4C 7215 ..... No List

## CHOIR OF THE CARMELITE PRIORY

(LONDON) & JOHN MCCARTHY  
Gregorian Chant  
LP London Treasury STS 15578 ..... \$3.98  
CA STS5 15578 ..... \$3.98

## DOMINGO, PLACIDO, & SHERRILL

MILNES  
Great Operatic Duets  
LP RCA Red Seal LSC-3182 ..... \$9.98

## EARLY MUSIC CONSORT OF LONDON

& DAVID MUNROW  
Ecco La Primavera  
LP London Treasury STS 15583 ..... \$3.98  
CA STS5 15583 ..... \$3.98

## GUTTNER, LUDWIG

Classical Trumpet Concert  
LP Sinfonia digital SDS602 ..... No List  
CA SCS602 ..... No List

## HORNE, MARILYN

Live At La Scala  
LP CBS Masterworks M 37819 ..... No List  
CA MT 37819 ..... No List

## LONDON FESTIVAL BRASS ENSEMBLE

Baroque Brass  
LP London Treasury STS 15577 ..... \$3.98  
CA STS5 15577 ..... \$3.98

## MCCARTHY, JOHN, see Choir Of The

Carmelite Priory (London)

## MILNES, SHERRILL, see Placido Domingo

MUNROW, DAVID, see Early Music

Consort Of London

## RAMPAL, JEAN-PIERRE

Plays Scott Joplin  
LP CBS FM 37818 ..... No List  
CA FMT 37818 ..... No List

## SALON ORCH.

Classic Cafehaus Music  
LP Pro-Arte digital PAD 136 ..... No List  
CA PAC-136 ..... No List  
Music Of The Grand Salon  
LP Pro-Arte digital PAD-135 ..... No List  
CA PAC-135 ..... No List

## MISCELLANEOUS

## REBROFF, IVAN

Sings 25 Greatest Russian Melodies  
CA Vanguard CVSD 67/68 ..... \$6.98

## VARIOUS ARTISTS

The Yiddish Dream—A Heritage Of  
Jewish Song  
CA Vanguard CVSD 715/16 ..... \$9.98

To get your company's new album  
and tape releases listed, either send  
release sheets or else type the infor-  
mation in the above format on your  
letterhead. Send to Bob Hudoba, Bill-  
board, 2160 Patterson St., Cincin-  
nati, Ohio 45214.

APRIL 16, 1983, BILLBOARD

**NONA HENDRYX**  
THE CLOSER YOU GET... ALABAMA

**RICK SPRINGFIELD**  
LIVING IN OZ

**DARYL JOHN HALL & JOHN OATES**  
H<sub>2</sub>O

**BRYAN ADAMS**  
Cuts Like A Knife

**TRIUMPH**  
NEVER SURRENDER

**\$4.99**

**GLENN JONES**  
EVERYBODY LOVES A WINNER

**\$3.20**

**STYX**  
KILROY WAS HERE

**\$4.99**

featuring: ESCALATOR OF LIFE

## Spring Catalog SALE on these HOT SELLERS LP's & Cassette

**BLUE OYSTER CULT** • Agents of Fortune  
• Spectres • Some Enchanted Evening •  
Cultosaurus Erectus

**THE BYRDS** • Greatest Hits

**CHICAGO** • Chicago's Greatest Hits

**NEIL DIAMOND** • Jonathan Livingston  
Seagull

**BOB DYLAN** • Greatest Hits • Greatest Hits,  
Vol. 2 (2 Lps)

**DAN FOGELBERG** • Home Free •  
Souvenirs • Captured Angel • Netherlands

**BILLY JOEL** • Piano Man • Streetlife  
Serenade • Turnstiles • The Stranger

**JANIS JOPLIN** • Cheap Thrills (w.  
Big Brother) • Pearl • Greatest Hits

**CAROLE KING** • Tapestry • Her  
Greatest Hits

**OZZY OSBOURNE** • Blizzard  
Of Ozz

**PINK FLOYD** • Wish You Were Here •  
Animals

**R.E.O. SPEEDWAGON** • Ridin' The Storm  
Out • Live/You Get What You Play For (2 Lps) •  
You Can Tune A Piano, But You Can't Tuna  
Fish • Nine Lives • A Decade of Rock & Roll  
1970-1980 (2 Lps) • Hi-Infidelity • Good Trouble

**SANTANA** • Santana • Abraxas •  
Greatest Hits

**SIMON & GARFUNKEL** • Greatest Hits

**BRUCE SPRINGSTEEN** • Greetings From  
Asbury Park, N.J. • The Wild, The Innocent &  
The E. Street Shuffle • Born To Run • Darkness  
On The Edge Of Town • The River (2 Lps) •  
Nebraska

**BARBRA STREISAND** • Greatest Hits •  
Greatest Hits, Vol. II

**BEATLES** • 1962-66 • 1967-70 • Abbey Road •  
Hey Jude • 'Help!' • Sgt. Pepper's • Magical  
Mystery Tour • 20 Greatest Hits

**STEVE MILLER** • Greatest Hits •  
Abracadabra

**NEIL DIAMOND** • 'Jazz Singer' (Orig. Sdtk.)

**RUSH** • Signals • Moving Pictures • 2112 •  
Rush • All the World's A Stage • Archives •  
Farewell to Kings

**PLATTERS** • Encore of Golden Hits

**ROLLING STONES** • Ego Hits (High Tide) •  
Hot Rocks • More Hot Rocks • Their Satanic  
Majesties Request • Through The Past Darkly •  
December's Children • Got L ve If You Want It •  
Out Of Our Heads • Aftermath • 12 x 5 • Get  
Your Ya-Ya's Out

**BARBARA MANDRELL** • Best Of

**OAK RIDGE BOYS** • Greatest Hits

**LYNYRD SKYNYRD** • Gold & Platinum •  
Pronounced • Second Helping

**WAYLON JENNINGS** • Greatest Hits

**JOHN DENVER** • Greatest Hits • Greatest  
Hits Vol. 2 • Back Home Again

**PURE PRAIRIE LEAG JE** • Bustin' Out •  
Live

**'SOUND OF MUSIC'** • Orig. Sdtk.

**'FIDDLER ON ROOF'** • Orig. Brdwy. Cast

**ABBA** • Abba's Greatest Hits Vol. II •  
Greatest Hits

**AC/DC** • For Those About To Rock (We Salute  
You) • Dirty Deeds • Highway To Hell • High  
Voltage • Let There Be Rock

**ASSOCIATION** • Greatest Hits

**BAD COMPANY** • Burnin' Sky • Bad  
Company • Straight Shooter • Run With The  
Pack • Rough Diamonds

**BLACK SABBATH** • Black Sabbath •  
Master Of Reality • Volume 4 • Sabbath, Bloody  
Sabbath • Sabotage • We Sold Our Soul For  
Rock 'N' Roll • Paranoid

**ALICE COOPER** • Alice Cooper's Greatest  
Hits

**CROSBY, STILLS, NASH & YOUNG** •  
So Far

**DOOBIE BROTHERS** • Best Of The  
Doobies

**DOORS** • Greatest Hits • The Best Of... •  
Weird Scenes Inside The Gold Mine • Absolutely  
Live • The Doors/Waiting For The Sun • The  
Doors • Waiting For The Sun • The Doors/13 •  
The Soft Parade • Morrison Hotel • L.A. Woman

**FOREIGNER** • 4 • Records

**J. GEILS BAND** • Blow Your Face Out

**JIMI HENDRIX** • Essential Jimi Hendrix •  
Smash Hits

**LED ZEPPELIN** • Physical Graffiti • The  
Song Remains The Same • Presence • Led  
Zeppelin • Coda

**BOB MARLEY** • Chances Are • Babylon  
By Bus • Catch Fire • Burnin' • Live • Rastaman  
Vibration • Exodus • Kaya • Uprising •  
Natty Dread

**BONNIE RAITT** • Bonnie Raitt • Give It Up •  
Streetchlights • Home Plate • Sweet Forgiveness •  
The Glow

LIST	COST
\$5.98	\$3.60
6.98	4.35
7.98	4.95
8.98	5.45
9.98	6.15
10.98	6.70
11.98	7.35
12.98	8.05
13.98	8.70
14.98	9.30
15.98	9.85

Prices good thru April 30, 1983

LINDA RONSTADT • Hits

SOUNDTRACK • "Camelot"

ROD STEWART • Greatest Hits

YES • Yessongs • Tales From Topographic  
Oceans • The Yes Album • Fragile • Close To  
The Edge

**CALL TOLL-FREE 1-800-638-1513** In Maryland call  
collect 0-837-7726

We stock complete LP & Tape Catalog Inventories of All Labels  
Distributors of these fine products: TDK • DURACELL • MEMOREX • PFANSTIEHL • NUMARK •  
MURA • TANCREDI • PANASONIC • CALIBRON • AVANTE • EMPIRE

Give the gift  
of music.



Video  
Music Programming

As of 4/6/83

## MTV Adds &amp; Rotation

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

## MTV NEW VIDEOS ADDED:

ABC, "All Of My Heart," Mercury  
Joan Armatrading, "Drop The Pilot," A&M  
Garland Jefferys, "What Does It Take," Epic  
Nick Lowe, "Raging Eyes," Columbia  
Men At Work, "Overkill," Columbia  
Neeva, "Blue Star," MSI Quality  
Ric Ocasek, "Jimmy Jimmy," Geffen  
OMD, "Telegraph," RCA  
Robert Palmer, "Pride," Island  
Planet P, "Why Me," Geffen  
Simple Minds, "Someone, Somewhere In Summertime," A&M  
Stray Cats, "Runaway Boys," EMI America  
Sylvester, "Hard Up," Megatone

\* \* \*

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

Bryan Adams, "Cuts Like A Knife," A&M  
After The Fire, "Der Kommissar," Epic  
Def Leppard, "Photograph," Mercury  
Dexy's Midnight Runners, "Come On Eileen," Mercury  
Falco, "Der Kommissar," A&M  
Inxs, "The One Thing," Atco  
Michael Jackson, "Beat It," Epic  
Michael Jackson, "Billie Jean," Epic  
Journey, "Separate Ways," Columbia  
Modern English, "I Melt With You," Warner Bros.  
Ric Ocasek, "Something To Grab For," Geffen  
Triumph, "A World Of Fantasy," RCA  
U2, "New Years Day," Island

\* \* \*

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

A Flock Of Seagulls, "Wishing," Arista  
Berlin, "The Metro," Geffen  
Michael Bolton, "Fools Game," Columbia  
David Bowie, "Let's Dance," EMI America  
Jon Butcher Axis, "Life Takes A Life," PolyGram  
The Call, "When The Wall Came Down," PolyGram  
Chris DeBurgh, "Don't Pay Ferryman," A&M  
Thomas Dolby, "She Blinded Me With Science," Capitol  
Duran Duran, "Girls On Film," Capitol  
Echo & The Bunnymen, "The Cutter," Sire  
Fixx, "Red Skies," A&M  
The Flirts, "Jukebox," O  
Robert Hazard, "Escalator Of Life," RCA  
Heaven 17, "Let Me Go," Arista  
Billy Idol, "White Wedding," Chrysalis  
Billy Joel, "Goodnight Saigon," Columbia  
Kinks, "Come Dancin'," Arista  
Naked Eyes, "Always Something There To Remind Me," EMI America  
Randy Newman, "I Love L.A.," Warner Bros.  
Prince, "Little Red Corvette," Warner Bros.  
Red Rider, "Light/Human Race," Capitol  
Patrick Simmons, "So Wrong," Elektra  
Styx, "Heavy Metal Poisoning," A&M  
Thompson Twins, "Love On Your Side," Arista  
Ultravox, "Reap The Wild Wind," Chrysalis  
Vandenberg, "Your Love Is In Vain," Atco

\* \* \*

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

Bananarama, "Na Na Hey Hey," PolyGram  
Blanket Of Secrecy, "Say You Will," Warner Bros.  
The B'zz, "Get Up Get Angry," Epic  
Culture Club, "Time," Virgin/Epic  
Divinyls, "Boys In Town," Chrysalis  
Drivers, "Stolen Treasures," No Label  
English Beat, "I Confess," IRS  
Chuck Francour, "Under The Boulevard Lights," EMI America  
Golden Earring, "The Devil Made Me Do It," 21/PolyGram  
Peter Godwin, "Images Of Heaven," PolyGram  
Eddy Grant, "Electric Avenue," Portrait  
Molly Hatchet, "What's It Gonna Take," Epic  
Garland Jefferys, "El Salvador," Epic  
Duke Jupiter, "I'm Available," Coast to Coast  
Kajagoogoo, "Too Shy," EMI America  
Le Roux, "Carrie's Gone," RCA  
Little Steven, "Under The Gun," EMI America  
Madness, "Our House," Geffen  
Gary Moore, "Always Going To Love You," Atco  
Loz Netto, "Fade Away," PolyGram  
Night Ranger, "Sing Me Away," Boardwalk  
Phil 'n The Blanks, "Advertising Girls," Pink  
Psychedelic Furs, "Run And Run," Columbia  
Saga, "Wind Him Up," Portrait  
Scandal, "Love Has Got A Line On You," Columbia  
Stranglers, "European Female," Epic  
Suburbs, "Waiting," PolyGram  
Takanaka, "Thunderstorm," Amherst  
Toyah, "Thunder In The Mountain," Safari

MTV Aids  
Tulsa Sales

• Continued from page 63

still very popular here. But we're trying to experiment with new music at the station, and MTV helps to open the door for records we might not otherwise play."

He cites Adam Ant's "Goody Two Shoes" single as a prime example. "Had we rolled the cut without video exposure, it would never have had the success it experienced with our audience. We would have been afraid to play it. But the clip was good, and it affirmed our gamble."

Mitchell is confident that MTV will help KMOD "in the long run" because the cable channel has "expanded" the station's reach. "People can't sit in front of tv all day. They want the mobility to plug in at work or on the road, and we like the idea of advertising on both the station and the channel. It makes the co-op dollars spread farther."

However, he feels that the station should adopt a more flexible rotation for its new music clips. "Too many repeats make it seem like you're listening to the radio," he observes.

In Whitworth's view, "MTV and KMOD are moving together in different areas." He maintains that "they give the listener a video image for the music we play, but that doesn't mean they're going to replace radio here. And it's not like they're trailblazing, because most of the music we add reaches us before the clips reach them. But they are making our 'new music' transition easier."

Cassette Sales  
Keep Growing

• Continued from page 64

since it started carrying them in 1967. The LP configuration still holds a 60/40 edge, so Bressi's projection of cassette dominance reflects the company's belief in a rapid shift in sales in the coming months. As for elongated programming approaches using catalog material, Bressi defines them as catalog sales, "no more, no less."

In the West, Evan Lasky's 80-plus Budget Tape & Records units are running at a 60/40 pace overall in favor of LPs, but Lasky notes that sales of new rock product give the edge to cassettes and that mining/agricultural areas—referred to as "rural markets" by the executive—favor the cassette at about a 53/47 ratio. Twin cassettes are playing a minor role in the cassette surge, Lasky adds, pointing, as others do, to the availability of this programming in midline album form for some time. "It would make a difference if more titles were available that have not been previously reduced," he says.

Best-selling album product at the almost 150-store Record Bar chain is running about 55/45 in favor of the cassette configuration. "Initial sales still favor the LP," says director of purchasing Steve Bennett, "but we're seeing the gap narrow more quickly. It used to take a couple of months until the cassette caught up."

Bennett, who says albums by Journey, Alabama, Def Leppard, Styx and Men At Work are being paced by the cassette configuration, says the industry must come to terms with the various types of packaging offered by the industry. "We warehouse based on the Norelco box, but have to deal with four by 12s, six by 12s and 12 by 12s. These packaging ideas are tested without enough time to obtain concrete results."

THE NAME OF THE GAME  
IN THE SOUTHEAST

- Great Fill
- Dynamite Service
- Super Prices
- Full Line—LP's-Tapes-Singles-12"
- Complete Selection of Gospel & Reggae
- Large Export Division
- Same Day Shipping

MAXELL • TDK • ALLSOP • DISCWASHER

## Jerry Bassin Inc.

Wholesale Records &amp; Tapes

20225 NE 15th Court

N. Miami Beach, FL 33179

Call our order department collect:

(305) 651-0687

KING KAROL'S NEW  
LOW PRICE POLICY!

WHOLESALE AND EXPORT ONLY!!

WE HAVE MORE DIFFERENT RECORDS & TAPES  
THAN ANY OTHER DEALER IN THE WORLD!NEW • OLD • POPULAR • CLASSICAL • OPERA  
YOU NAME IT — WE HAVE IT  
IN ANY QUANTITY!

- ✓ Our prices based on service and availability are LOWEST IN THE INDUSTRY!
- ✓ We ship anywhere in the world!
- ✓ You can PICK-UP EVERYDAY OF THE YEAR (we are always open — 9 AM to 9 PM)!
- ✓ We deliver ANYWHERE IN MANHATTAN!

All \$7<sup>98</sup> list—Now \$5<sup>00</sup>  
All \$8<sup>98</sup> list—Now \$5<sup>75</sup>  
Singles \$1<sup>25</sup> Each

All Prices COD/FOB NYC  
MINIMUM ORDER \$100<sup>00</sup>  
10% Deposit with order on All COD's.



**KING KAROL**  
★ RECORDS ★

OVER 30 YEARS OF SERVICE &amp; INTEGRITY

126 WEST 42nd STREET  
(Between B'way & 6th Ave.)  
NEW YORK CITY 10036  
PHONE: (212) 354-7684  
TELEX KING UR 236601

# BILLBOARD ANNOUNCES

In association with Video Marketing Game Letter



APRIL 18th through 20th WESTIN MIYAKO HOTEL, SAN FRANCISCO

## Monday, April 18th

11:00am-7:00pm Registration  
7:00pm-8:30pm Welcoming Reception

## Tuesday, April 19th

8:00am-9:00am Continental Breakfast  
9:00am-9:45am Welcoming Remarks & Keynote  
Address: Jim Levy, Activision  
9:45am-11:00am "THE DESIGNERS: A LICENSE TO..."  
**Moderator:**  
Malcolm E. A. Kaufman  
Malcolm E. A. Kaufman & Associates  
**Panelists:**  
Steve Beck  
Beck-Tech  
Dr. Robert Brown  
Starpath  
Jeffrey Corsiglia  
Data Scan

11:00am-11:15am Coffee Break  
11:15am-12:45pm "THE WALL STREET GAME: REBUILDING CONFIDENCE"  
**Moderator:**  
Ira Mayer  
Video Marketing Game Letter  
**Panelists:**  
Lee S. Isgur  
Paine Webber Mitchell Hutchins Inc.  
Richard D. Little, C. F. A.  
Montgomery Securities  
Michele Preston  
L. F. Rothschild Unterberg Towbin

12:45pm-2:30pm Lunch Break  
2:30pm-4:00pm "TARGET EARTH: UPDATE OF KEY FOREIGN MARKETS"  
**Moderator:**  
Lee Mendell  
Lee Mendell & Associates  
**Panelists:**  
Claude Bardot  
RCA Video Games France  
Norman Stollman  
CBS Electronics

4:00pm-5:30pm "WHOSE GAME IS IT ANYWAY? MASS MERCHANDISERS VS. SPECIALTY RETAILERS"  
**Moderator:**  
Laura Foti  
Billboard Magazine  
**Panelists:**  
David Blumstein  
Softsel  
Ralph F. Colin, Jr.  
Columbia House  
Michael J. Fine  
M J Fine Communications, Inc.  
Sterling Lanier  
The Record Factory  
Linda Rosser  
Dialogues

5:30pm-8:00pm Free Time

8:00-11:00pm VIDEO GAMES AWARDS BANQUET  
Awards will be presented to the "Video Game Of The Year," "Video Game Company Of The Year," "Video Game Designer Of The Year," "Video Game Marketing Award," "Computer Game Of The Year," and "Video Game Super Star"

David DeJean  
Times Mirror Videotex  
Larry Dunlap  
The Games Network  
Gary Moskowitz  
Mattel Electronics  
Chris Wallace  
Nabu Manufacturing Corporation

## Wednesday, April 20th

8:00am-9:00am Continental Breakfast  
9:00am-10:30am "THE NEXT GENERATION: NEW GAME HARDWARE & SOFTWARE"  
**Moderator:**  
Steven Bentkover  
Leisure Time Electronics  
**Panelists:**  
Tom Bonetti  
Silco Videogame Licensing  
Doug Carlston  
Broderbund Software  
Gene Fairly  
Videodisc Publishing Inc.  
Alison Frankley  
Wizard Video Games  
Dr. Bruce Maier  
Discwasher  
Marty Perlmutter  
Ghost Dance Productions

10:30am-12:00pm "TELEDELIVERY: THREAT OR SAVIOR"  
**Moderator:**  
Richard Adler  
Institute For The Future  
**Panelists:**  
Ted Chislett  
Rogers Cable Systems Engineering

12:00pm-2:00pm Luncheon  
2:00pm-3:30pm "CLASH OF THE 80'S: PERSONAL COMPUTERS VS. CONSOLES"  
**Moderator:**  
Jeanne Dietsch  
TALMIS  
**Panelists:**  
Fred G. Cutler  
Mattel Electronics  
Al Kahn  
Coleco  
Michael V. Katz  
EPYX  
Pat Ketchum  
DATASOFT, Inc.  
Tom Restaino  
Activision

3:30pm-5:00pm "THE CARTRIDGE KINGS"  
**Moderator:**  
Tim Baskerville  
Video Marketing Game Letter  
**Panelists:**  
Bill Grubb  
IMAGIC  
Al Pepper  
Fox Video Games  
Bob Wanke  
Parker Brothers

### Registration Coupon - Fill Out And Mail Today!

Video Games Conference April 18-20, 1983  
Westin Miyako Hotel, San Francisco, CA

REGISTRATION FEES:  
 \$350.00 Regular Registration  
 \$175.00 Panelist Registration  
Registration does not include hotel accommodations or airfare.  
Registrant substitutions may be made. Registrations at the door will be an additional \$50. Absolutely no refunds after March 25, 1983.  
Cancellations before March 25, 1983 must be in writing and will be subject to a 10% cancellation fee. Information on hotel accommodations will be mailed to you upon receipt of your completed registration form.

I am enclosing a check in the amount of \$ \_\_\_\_\_  
I wish to charge my registration to:  
 American Express  Diners Club  
 BankAmericard/Visa  MasterCard

CARD NUMBER \_\_\_\_\_ EXP. DATE \_\_\_\_\_

SIGNATURE \_\_\_\_\_

MAIL COMPLETED FORM TO: Billboard Video Games Conference  
9107 Wilshire Boulevard, Suite 700  
Beverly Hills, California 90210  
Telephone (213) 859-5319

LAST NAME \_\_\_\_\_ FIRST NAME \_\_\_\_\_ INITIAL \_\_\_\_\_  
TITLE \_\_\_\_\_ FIRST NAME OR NICKNAME FOR BADGE \_\_\_\_\_  
COMPANY \_\_\_\_\_  
ADDRESS \_\_\_\_\_ PHONE \_\_\_\_\_  
CITY \_\_\_\_\_ STATE \_\_\_\_\_ ZIP \_\_\_\_\_

★ The Westin Miyako Hotel, 1625 Post Street, San Francisco will be offering special Conference rates for all attendees (\$73 single, \$83 double) plus discounts in Bamboo Grove Restaurant and Garden Bar. All rooms include the authentic Japanese bathtub. Executive suites include private sauna. Traditional Japanese rooms or standard accommodations available. The Miyako Hotel is located in Japan Center and is within walking distance of Union Square and the downtown airport limo terminal.

Billboard  
VGC4 182

# Black

## Radio City Protests Planned Promoters, Activists Say They'll Picket Gaye Shows

NEW YORK—Black promoters and community activists are threatening to picket outside Radio City Music Hall here during Marvin Gaye's five nights there, May 17-22. They say they'll protest the lack of black promotional and support service input into black shows at the landmark venue. Representatives of the Music Hall, meanwhile, assert that they promote all concerts there in-house, without the aid of white or black promoters, and are open to bids for such support services as catering and limos from anyone.

Jesse Boseman, president of Sun Song Productions, has been protesting the lack of black promotional involvement at Radio City since last year. At a fall Deniece Williams date, as well as at Prince's recent appearance, Boseman organized picket lines across from the Music Hall.

He claims that Radio City's resistance to black promoters while booking black acts "squeezes me right out of the market. I've had to work down South and other places to get dates. Yet I can't get any right here in my hometown, and I'm tired of it."

Boseman calls Radio City "an institution with a long history of discrimination against blacks. For example, why isn't there, after all these years, one black Rockette? I think that tells you something."

Supporting Boseman in his efforts are Teddy Powell and Ernest Bokker of TP & B Productions, local promoter Jerry Roebuck, and the Rev. Al Sharpton, president of the National Youth Movement, a Brooklyn-based group active in issues dealing with blacks in the music industry.

Patricia Roberts, vice president of

corporate affairs for Radio City, says the position of the company regarding black promoters is the same as that regarding white ones. "When Scott Sanders, our director of concerts and talent booking, joined us in 1980, he felt the best way for us to build a strong reputation in the industry was promote the shows ourselves. We felt our reputation as a concert facility had suffered during the 1970s and this was the way to correct it. We don't expect the promoters in the area to like it, be it Ron Delsner or Jesse Boseman."

On the question of using minority businesses in support services, Roberts says the hall is "open to bids from anyone in any of these areas." She adds that members of the Music Hall's management had met with Boseman in the past and would again to explain their position.

### WITH 'HARD UP' VIDEO

## Sylvester Dances Into MTV View

By LAURA FOTI

NEW YORK—Dance music is alive and well and living on MTV? Sylvester, whose Megatone album "All I Need" has been on Billboard's Dance/Disco chart for 18 weeks, has done what few black artists have been able to: placed a video on MTV.

The song, "Hard Up," is undeniably rock, although the artists claims its r&b-flavored background vocals almost got the clip rejected. "We heard that they felt the lead vocals were O.K., but that the background vocals were too r&b. They obviously really examine what's submitted," Sylvester says.

According to Sylvester's manager, Tim McKenna, it took weeks to convince MTV to put "Hard Up" on the air. The song is the only one on "All I Need" that fits into the rock category, although McKenna claims that fact was not a factor in the decision to produce a video for it. He points out that the lyrics to "Hard Up" simply made that cut the most appropriate for video accompaniment.

The clip, which cost \$10,000 to produce, echoes the Egyptian theme of the album as a whole and features Sylvester dancing among pyramids and other props, often with a snake

wrapped around his arm.

It's unlikely there will be any more video from "All I Need," at least in this country. "We may do some for Europe," Sylvester says. He himself travels to Europe at least four times a year for personal appearances.

"In Europe all kinds of music—classical, rock, jazz and so on—are played right next to each other. Here everything is segmented. You have to be either black or rock, with no merging between different types of music. And if you're black, you have to be r&b. In pop you have the Average White Band, Hall & Oates and

a number of r&b-type synthesizer bands, but if you're a black artist you have to do the black charts."

Sylvester's label, Megatone, is a two-year-old dance music label founded by the late Patrick Cowley, whose "Megatron Man" was the first release. "Megatone is the only label putting out dance music for the clubs," Sylvester says. "People are still dancing and there has to be music, which Megatone is pumping out. There's still a certain amount of success to be had."

The singer continues, "During the (Continued on page 83)



**HARD UP FOR VIDPLAY**—Sylvester, left, takes direction from Jeff Cretcher of the San Francisco Production Group during a taping of his new video, "Hard Up," from the Megatone LP, "All I Need."

## The Rhythm & The Blues

### How Committed Is The Rock Press?

By NELSON GEORGE

Rolling Stone magazine recently had Michael Jackson on its cover, and in its next issue, Prince—accompanied by Vanity of Vanity 6—is front and center. The presence of these flamboyant and important musicians on the cover of America's best-known music magazine raises questions about the attitudes of the rock press to black music. For years, many have criticized the rock press for not covering black pop with the vigor it reserves for rock or even jazz.

The views of four prominent rock editors and writers illuminate an interesting dichotomy. Rolling Stone's managing editor Jim

Henke, Musician's managing editor Vic Garbarini, Village Voice music editor Robert Christgau and Melody Maker's New York correspondent David Fricke all agree that the members of "the rock critical establishment" in New York are committed to covering black music. As Fricke puts it, "most rock writers are emotionally and academically involved in black music, since it is the primary root of rock music and still has a crucial role in its growth."

That this commitment is not always apparent in the coverage of pop music by the music press is linked to a number of factors, say these journalists. Garbarini says Musician has planned major features on a number of blacks acts in recent months, including Prince, Marvin Gaye, Al Jarreau and Ray

Parker, but has been frustrated in its efforts to obtain interviews. "We've found that several acts won't talk to us unless we commit to putting them on the cover. And, in the case of Gaye, even if we committed to a cover, we weren't guaranteed an interview," says Garbarini.

"We wanted to do a 5,000-word feature on Al Jarreau, but his managers wanted the cover. Now, with our audience, we don't think Jarreau would have helped us sell magazines, but we felt strongly enough about his music to commit a major section of our magazine to him, hopefully opening up our readers to his music. We were told Marvin Gaye only wanted to be in magazines his mother and brother would read, which meant Jet and Essence."

(Continued on page 84)

This Week		Last Week		Weeks on Chart	ARTIST Title, Label & Number (Dist. Label)	This Week	Last Week		Weeks on Chart	ARTIST Title, Label & Number (Dist. Label)
★	☆	★	☆				★	☆		
1	1	17			<b>MICHAEL JACKSON</b> ▲ CBS Thriller, Epic QE 38112		NEW ENTRY	41	31	<b>JARREAU</b> Jarreau, Warner Bros. 23801-1 WEA
2	2	25			<b>LIONEL RICHE</b> ▲ Lionel Richie, Motown 6007ML IND		NEW ENTRY	41	31	<b>THE TIME</b> ● What Time Is It?, Warner Bros. 23701-1 WEA
3	3	18			<b>GEORGE CLINTON</b> Computer Games, Capitol ST-12241 CAP		NEW ENTRY	43	3	<b>FATBACK</b> Is This The Future?, Spring SP-1-6738 (Polygram) POL
4	4	6			<b>EARTH, WIND &amp; FIRE</b> Powerlight, Columbia TC 38367 CBS		NEW ENTRY	44	3	<b>KIDDO</b> Kiddo, A&M SP-6-4924 RCA
5	5	27			<b>DE BARGE</b> All This Love, Gordy 6012GL (Motown) IND		NEW ENTRY	43	37	<b>CHANGE</b> This Is Your Time, RFC/Atlantic 80053 WEA
6	6	11			<b>ANGELA BOFILL</b> Too Tough, Arista AL 9616 IND		NEW ENTRY	56	9	<b>VANITY 6</b> Vanity 6, Warner Bros. 1 23716 WEA
7	7	22			<b>PRINCE</b> 1999, Warner Bros. 23720-1 WEA		NEW ENTRY	45	46	<b>INSTANT FUNK</b> Instant Funk V, Salsoul SA 8558 (RCA) RCA
8	8	8			<b>DARYL HALL &amp; JOHN OATES</b> ▲ H2O, RCA AFL1 4412 RCA		NEW ENTRY	51	2	<b>EBONEE WEBB</b> Too Hot, Capitol ST 12250 CAP
9	9	22			<b>WHISPERS</b> Love For Love, Solar 60216 (Elektra) WEA		NEW ENTRY	47	47	<b>WEATHER REPORT</b> Procession, Columbia FC 38427 CBS
10	10	9			<b>MARVIN GAYE</b> ▲ Midnight Love, Columbia FC 38197 CBS		NEW ENTRY	48	39	<b>LANIER &amp; CO.</b> Lanier & Co., Larc LRC 8012 (MCA) MCA
11	11	44			<b>THE GAP BAND</b> ▲ Gap Band IV, Total Experience TE-1-3001 POL		NEW ENTRY	49	45	<b>Z.Z. HILL</b> Down Home, Malaco MAL 7406 IND
12	12	22			<b>CON FUNK SHUN</b> To The Max, Mercury SRM 1-4067 (Polygram) POL		NEW ENTRY	55	2	<b>GRACE JONES</b> Living My Life, Island 90018 (Atco) WEA
13	13	27			<b>LUTHER VANDROSS</b> ▲ Forever, For Always, For Love, Epic FE 38235 CBS		NEW ENTRY	51	42	<b>NONA HENDRYX</b> Nona, RCA AFL1-4565 RCA
14	14	8			<b>THE SYSTEM</b> Sweat, Mirage 90062-1 (Atlantic) WEA		NEW ENTRY	52	48	<b>COMMODORES</b> All The Greatest Hits, Motown 6028ML IND
15	15	7			<b>STEVE ARRINGTON'S HALL OF FAME</b> Steve Arrington's Hall Of Fame, Epic 80049 WEA		NEW ENTRY	53	54	<b>TYRONE DAVIS</b> Tyrone Davis, Highrise HR 103 IND
16	16	18			<b>Z.Z. HILL</b> The Rhythm & The Blues, Malaco 7411 IND		NEW ENTRY	58	2	<b>ONE WAY</b> Wild Night, MCA 5369 MCA
17	17	22			<b>THE BAR-KAYS</b> Propositions, Mercury SRM 1-4065 (Polygram) POL		NEW ENTRY	55	49	<b>DAVE GRUSIN AND THE NEW YORK/L.A. DREAM BAND</b> Dave Grusin And The New York/L.A. Dream Band, GRP A 1001 IND
18	18	10			<b>DAZZ BAND</b> On The One, Motown 6031ML IND		NEW ENTRY	56	12	<b>DAVE GRUSIN AND THE NEW YORK/L.A. DREAM BAND</b> Dave Grusin And The New York/L.A. Dream Band, GRP A 1001 IND
19	19	11			<b>O'BRYAN</b> You And I, Capitol ST-12256 CAP		NEW ENTRY	57	50	<b>JOE SAMPLE</b> The Hunter, MCA 5397 MCA
20	20	18			<b>SMOKEY ROBINSON</b> Touch The Sky, Tamla 6030TL (Motown) IND		NEW ENTRY	58	60	<b>JEFFREY OSBORNE</b> Jeffrey Osborne, A&M SP 4896 RCA
21	21	18			<b>GROVER WASHINGTON JR.</b> The Best Is Yet To Come, Elektra 60215 WEA		NEW ENTRY	59	40	<b>DIONNE WARWICK</b> Heartbreaker, Arista AL 9609 IND
22	22	4			<b>THE TEMPTATIONS</b> Surface Thrills, Gordy 6032GL (Motown) IND		NEW ENTRY	60	25	<b>JOHNNIE TAYLOR</b> Just Ain't Good Enough, Beverly Glen BG 10001 IND
23	23	2			<b>KASHIF</b> Kashif, Arista AL 9620 IND		NEW ENTRY	61	59	<b>EDDY GRANT</b> Killer On The Rampage, Portrait/ice B6R 38554 (Epic) CBS
24	24	3			<b>CHAMPAIGN</b> Modern Heart, Columbia FC 38284 CBS		NEW ENTRY	61	59	<b>LUTHER VANDROSS</b> ● Never Too Much, Epic FE 37541 CBS
25	25	6			<b>YARBROUGH &amp; PEOPLES</b> Heartbeats, Total Experience TE-1-3003 (Polygram) POL		NEW ENTRY	62	52	<b>GRAND MASTER FLASH AND THE FURIOUS FIVE</b> The Message, Sugar Hill SH 268 IND
26	26	19			<b>PEABO BRYSON</b> Don't Play With Fire, Capitol ST-12241 CAP		NEW ENTRY	63	62	<b>MAN PARRISH</b> Man Parrish, Importe/12 MP-320 IND
27	27	17			<b>CHAKA KHAN</b> Chaka Khan, Warner Bros. 23729 WEA		NEW ENTRY	64	19	<b>GEORGE HOWARD</b> Asphalt Gardens, Palo Alto PA 8035 IND
28	28	15			<b>MUSICAL YOUTH</b> The Youth Of Today, MCA MCA-5389 MCA		NEW ENTRY	65	70	<b>RODNEY FRANKLIN</b> Learning To Love, Columbia FC 38198 CBS
29	29	4			<b>TYRONE (TYSTICK) BRUNSON</b> Sticky Situation, Believe In A Dream FZ 38140 (Epic) CBS		NEW ENTRY	66	65	<b>VARIOUS ARTISTS</b> Casino Lights, Warner Bros. 23718-1 WEA
30	30	6			<b>CULTURE CLUB</b> Kissing To Be Clever, Virgin/Epic ARE 38398 CBS		NEW ENTRY	67	53	<b>EARL KLUGH/BOB JAMES</b> Two Of A Kind, Capitol ST-12244 CAP
31	31	26			<b>PATTI AUSTIN</b> Every Home Should Have One, Qwest QWS 3691 (Warner Bros.) WEA		NEW ENTRY	68	64	<b>KOOL &amp; THE GANG</b> As One, De-Lite DSR 8505 (Polygram) POL
32	32	24			<b>JANET JACKSON</b> Janet Jackson, A&M SP 4907 RCA		NEW ENTRY	69	69	<b>THE S.O.S. BAND</b> S.O.S. III, Tabu FZ 38352 (Epic) CBS
33	33	32			<b>EVELYN KING</b> ● Get Loose, RCA AFL1-4337 RCA		NEW ENTRY	70	68	<b>DONNA SUMMER</b> ● Donna Summer, Geffen GHS 2005 (Warner Bros.) WEA
34	34	6			<b>MARGIE JOSEPH</b> Knockout, HCRC HLP 20009 IND		NEW ENTRY	71	63	<b>AURRA</b> Live And Let Live, Salsoul SA 8558 (RCA) RCA
35	35	24			<b>MELBA MOORE</b> The Other Side Of The Rainbow, EMI-America ST 12243 CAP		NEW ENTRY	72	67	<b>ARETHA FRANKLIN</b> ● Jump To It, Arista AL 9602 IND
36	36	18			<b>RAY PARKER JR.</b> Greatest Hits, Arista AL 9612 IND		NEW ENTRY	73	66	<b>DIANA ROSS</b> ● Silk Electric, RCA AFL1-4384 RCA
37	37	29			<b>MEN AT WORK</b> ● Business As Usual, Columbia ARC-37978 COL		NEW ENTRY	74	61	<b>RUFUS</b> Seal In Red, Warner Bros. 237531 WEA
							NEW ENTRY	75	57	<b>JUICY</b> Juicy, Arista AL 9582 IND

★ 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 for 500,000 units (seal indicated by dot). ▲ Recording Industry Assn. of America seal for sales of 1,000,000 units (seal indicated by triangle).



# Talent & Venues

## Branigan Is Ready To Roll After Debut's Rocky Climb

By PAUL GREIN

LOS ANGELES—Laura Branigan's "Gloria" was last year's single that would not die. When the sleeper smash finally peaked at number two last December, it was in its 23rd chart week.

Branigan says now that her debut hit's long climb to the top was the best thing that could have happened to her. "It gave me all that time to slowly build myself and my career. It also enabled me to get used to the pace psychologically, much more so than a record that went up the chart in a month. It really happened the right way."

The 25-year-old singer isn't surprised it took "Gloria" so long to break in the U.S. "It's a different-sounding type of record, and sometimes things that are different take a little longer.

"It's a European song with a European feeling to it. We took basically the same arrangement and just gave it that American kick. The Italian version is structurally the same but much softer: mine has more guts and a lot more punch."

Both "Gloria" and Branigan's new, fast-climbing follow-up hit "Solitaire" were produced by German producer Jack White. Notes Branigan: "When we're recording, Jack and I want to appeal to the whole world. I'm as anxious to break in Europe as to break in the U.S. Most American artists start here and wait until they're huge here for four years before they go to Europe, and then it's not the same. Europeans don't accept you as readily then."

Branigan is about to embark on a tour of Germany, France, Italy and Britain beginning April 16, to be followed by a Japanese and Australian tour beginning May 11. After that will come a summer tour of the U.S. focusing on small halls and 1,500-seat auditoriums.

The singer is looking forward to the experience, though she acknowledges that her performance beginnings were humble. "When 'Gloria' first started she came out of the clubs," notes Branigan, who has an odd but endearing habit of referring to her breakthrough hit as a living person.

"Because of that, I played all the dance clubs and also did some concerts singing to tracks in Europe, including last year's MIDEM. I played the Bottom Line (in New York) before 'Gloria' was even released, and I was so nervous I completely mixed

the song up. I almost blew the whole thing, but I caught myself. Now I love performing and can't wait to do it again."

Branigan is represented by the Agency For The Performing Arts, which has been searching out acting roles for her. "I co-starred with Erik Estrada in a 'CHiPS,'" Branigan notes, "which was great because I'm interested in doing films. I played a singer who gets absconded by some crooked agent, and Ponch ends up saving me."

Another way that Branigan is hoping to attract the attention of film producers and directors is by singing songs for films. Branigan sings "Imagination" (as well as "Gloria") on the soundtrack of the forthcoming "Flashdance" and also sang "Don't Show Your Love" in the recent tv movie "In Love With An

(Continued on page 86)



Billboard photo by Chuck Pulin

**KILROY WAS HERE**—Styx appears at New York's City Center, one of the small-venue concert dates on the A&M group's current tour (Billboard, April 9).

## Berman Concerts Returns To San Diego State Univ.

By THOMAS K. ARNOLD

SAN DIEGO—Marc Berman Concerts returns to San Diego State Univ.'s Open Air Theatre this summer as the 4,250-seat amphitheatre's exclusive booker. Berman had opened the facility to concerts in 1977 and had held an exclusive there every year until 1982, when, after a poor showing the year before, the school's Associated Students decided to open bookings to other promoters in the hopes of increasing the number of concerts there.

But Berman, San Diego's leading concert promoter for close to a decade, wound up producing most of the concerts anyway, so this year he was once again offered an exclusive, says Russ Wright, business manager of the Cultural Arts Board, which oversees Open Air Theater operations for the 30,000-student school.

"Last year, Marc for the first time did not have an exclusive, but he ended up promoting 17 out of a total of 20 pop concerts," Wright says. "To encourage him to do even more, which he's agreed to do, we offered him an exclusive. Actually, we offered it to a number of promoters, and he made the best offer."

To get the exclusive, Berman says, he guaranteed the school at least 25 pop concerts between the end of April and the end of October, the Open Air Theater's normal oper-

ating season. This year, Berman adds, the summer concert series is scheduled to start April 27 with Return To Forever.

"In addition, we already have offers out on the Oak Ridge Boys, Joni Mitchell, Jimmy Buffett, Ashford & Simpson, Joan Armatrading, Chuck Mangione, Donna Summer, George Benson, Peter Gabriel, Chicago, Elvis Costello, James Taylor, Men At Work, Juice Newton, Charlie Daniels and Rick Springfield," Berman states.

"Several of these acts have played the Open Air Theater before, but there are also a lot of newcomers. We're looking to diversify our lineup a bit more than we have in the past.

"San Diego has great weather, and during the summer, it's simply the best place to see a concert," Berman says. "Every seat has a clear view of the stage, the sound system is excellent, there's plenty of room backstage, and the facility is easily reached via freeways."

Since Marc Berman Concerts reopened the Open Air Theatre to pop concerts six years ago after close to a decade of nonactivity, the venue has become one of San Diego's most popular concert facilities, even though its season is a relatively short six months.



**GETTING DOWN**—Nona Hendryx drops into New York's Bond International in rather unusual fashion, to perform her current single, "Keep It Confidential," and songs from her new RCA album, "Nona." It was an SRO crowd.

### National Historic Landmark



Natchez, Mississippi

**DUNLEITH:** This rare colonnaded mansion provided the setting for such notable films as "Showboat" and "Huckleberry Finn." Located near the heart of Natchez, the Greek Revival-style residence is set on 40 acres with 18-room service annex; stables and numerous other buildings. \$3,000,000 (furnished)

Brochure #BB34-01

Exclusive Local Representative Broker:  
**BOB HALTOM & COMPANY**  
113 Jefferson Davis Boulevard  
Natchez, MS 39120 Tel: 601/442-3718

## SOTHEBY'S

**SOTHEBY'S INTERNATIONAL REALTY**  
3207 Paces Ferry Place, NW, Atlanta, GA 30305  
Telephone: 404/266-3434

APRIL 16, 1983, BILLBOARD

## Rock Returns To Atlantic City Convention Hall

ATLANTIC, CITY N.J.—The first major rock show to take place at the resort's Convention Hall in nearly 20 years was promoted by Stephen Starr and his East Coast Concerts agency, based in nearby Philadelphia. The concert, which went off without incident, featured Ozzy Osbourne and Vandenberg.

Last summer, Starr promoted an outdoor Atlantic City Rock Bowl show here with Blue Oyster Cult and Aldo Nova, but the Osbourne concert was his first big plunge into Atlantic City concert promotion. Convention Hall seats 15,000 for concerts, and over 10,000 tickets were sold the first day tickets were put on sale. In addition to his East Coast Concerts, Starr also operates the music club Ripley's in Philadelphia.

Unsurpassed in Quality

## GLOSSY PHOTOS

24 1/2¢ EACH IN 1000 LOTS

1000 POSTCARDS	\$165.00
100 8x10	\$32.95
CUSTOM COLOR PRINTS	\$98 per 100
COLOR LITHO	\$425 per 1000
COLOR POSTCARDS	\$240 per 3000
MOUNTED ENLARGEMENTS	20"X30" \$25.00 30"X40" \$40

**COPYART**  
Photographers  
145 WEST 46th STREET, N.Y. 10036

MANUFACTURERS AND DISTRIBUTORS  
Write or call for free catalog

**FARRALAN Enterprises, Inc.**

66 Commerce Drive  
Farmingdale, N.Y. 11735, USA  
516-752-9824  
TELEX: 221618 FARRA UR

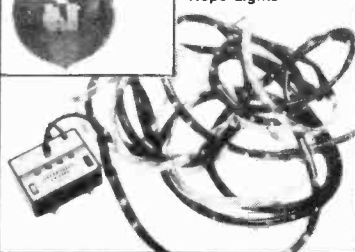


Mirror Ball

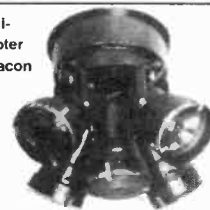
F-301



Rope Lights



Helicopter Beacon



Fresnell



- MIRROR EFFECTS
- PIN SPOTS
- RAIN LITES

- HELICOPTERS
- SPEAKERS
- MIXERS
- ROPE LIGHTS

- THEATER LIGHTS
- CONTROLLERS
- NEON

Installations through authorized dealers worldwide include:  
CRAZY HORSE—CHILE / CLUB HIPPOPOTAMUS—MEXICO  
SCARAMOUCHE—MEXICO / COMMERCIAL CENTER—VENEZUELA  
SALTY DOG—NEW YORK / LA CASCADA—PANAMA  
DISCOTECH ESTRAMBURGO—PANAMA / TRADEWINDS—NEW JERSEY

Survey For Week Ending 4/16/83

# Boxscore

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

- **BOB SEGER & THE SILVER BULLET BAND, JOHN HALL BAND**—\$693,281, 60,757, \$12 & \$11, 3 B Prods., Cobo Arena, Detroit, house attendance record, house gross record, house fastest sellout, March 26-27, 30-31, April 2.
- **PAT BENATAR, RED RIDER**—\$367,300, 29,682, \$12.50 & \$10.50, Beach Club Promotions/West Coast Concerts, Los Angeles Sports Arena, two sellouts, March 17.
- **BETTE MIDLER**—\$325,678, 13,000, \$25 & \$20.50, Don Law Co., Opera House, Boston, five sellouts, March 17-21.
- **JULIO IGLESIAS**—\$195,004 (Canada), 10,362, \$20 & \$15, Concert Prods. In'tl, Maple Leaf Gardens Concert Bowl, Toronto, Ont., sellout, March 29.
- **TOM PETTY & THE HEARTBREAKERS, NICK LOWE & PAUL CARRACK**—\$187,743, 16,000 (17,900 capacity), \$12.50 & \$10.50, Monarch Entertainment Bureau, Brendan Bryn Meadowlands Arena, E. Rutherford, N.J., April 1.
- **DIANA ROSS**—\$186,915, 12,833, \$15 & \$12.50, Don Law Co., Centrum, Worcester, Mass., sellout, March 17.
- **STYX**—\$189,345, 10,710, \$17.50 & \$15, John Scher Presents (Monarch Entertainment)/Ron Delsener Enterprises, New York, City Center, New York City, four sellouts, March 31-April 3.
- **DARYL HALL & JOHN OATES, THE ROCKATS**—\$170,038, 18,337, \$11, \$9 & \$7, Electric Factory Concerts, Spectrum, Philadelphia, sellout, March 26.
- **BILLY SQUIER, DEF LEPPARD**—\$167,657, 18,054, \$10 & \$8.50, Electric Factory Concerts, Spectrum, Philadelphia, sellout, March 29.
- **BILLY SQUIER, DEF LEPPARD**—\$166,400, 17,400, \$10 & \$9, Sunshine Promotions, Market Square Arena, Indianapolis, sellout, April 2.
- **RUSH, JON BUTCHER AXIS**—\$165,410, 14,270, \$11.75, Di Cesare Engler Prods., Pittsburgh Civic Arena, sellout, April 4.
- **PAT BENATAR, RED RIDER**—\$165,000, 16,500, \$10, Feyline Presents, Compton Terrace, Tempe, Ariz., sellout, March 27.
- **TOM PETTY & THE HEARTBREAKERS, NICK LOWE & PAUL CARRACK**—\$152,406, 14,802, \$11 & \$9, Electric Factory Concerts, Spectrum, Philadelphia, sellout, April 2.
- **RUSH, JON BUTCHER AXIS**—\$151,602, 13,588, \$11.50 & \$9.50, Cross Country Concerts, Hartford Civic Center, sellout, April 1.
- **PAT BENATAR, RED RIDER**—\$148,461, 12,320 (14,217), \$12.75 & \$11.75, Fahn & Silver Presents, San Diego Sports Arena, March 28.
- **ALABAMA, JANIE FRICKE**—\$147,200, 11,776 (12,500), \$12.50, Keith Fowler Promotions, Charleston (W.Va.) Civic Center, April 2.
- **BILLY SQUIER, DEF LEPPARD**—\$139,539, 12,543, \$11.50 & \$10.50, Don Law Co., Centrum, Worcester, Mass., sellout, March 26.
- **TOM PETTY & THE HEARTBREAKERS, NICK LOWE & PAUL CARRACK**—\$135,789, 12,373, \$11.50 & \$10.50, Don Law Co. Centrum, Worcester, Mass., sellout, March 24.
- **OZZY OSBOURNE, VANDENBERG**—\$133,053, 12,020, \$11.50 & \$10.50, Don Law Co./Gemini Concerts, Centrum, Worcester, Mass., sellout, April 1.
- **TRIUMPH, FOGHAT**—\$111,932, 9,980 (10,000), \$11.50 & \$10.50, Contemporary Prods. Checkerdome, St. Louis, April 3.
- **TOM PETTY & THE HEARTBREAKERS, NICK LOWE & PAUL CARRACK**—\$111,416, \$10,089 (13,300), \$11.50 & \$10.50, Don Law Co., Providence Civic Center, March 25.
- **TRIUMPH, FOGHAT**—\$107,217, 9,910, \$11, Contemporary Prods./New West Presentations, Municipal Auditorium, Kansas City, Mo., sellout, April 2.
- **PRINCE, THE TIME**—\$104,312, 9,223 (12,221), \$11.50, Evening Star Prods., Coliseum, Phoenix, March 30.
- **TRIUMPH, FOGHAT**—\$102,000, 10,200, \$11 & \$10, John Scher Presents (Monarch Entertainment), Rochester (N.Y.) War Memorial, sellout, March 26.
- **WILLIE NELSON & FAMILY**—\$100,099, 9,619, \$10.50, Mid-South Coliseum/Pace Concerts, Barton Coliseum, Little Rock, Ark., sellout, April 1.
- **ALABAMA, JANIE FRICKE**—\$97,075, 7,766, \$12.50, Keith Fowler Promotions, Civic Center, Salem, Va., sellout, April 3.
- **REO SPEEDWAGON, DUKE JUPITER**—\$95,359, 8,174 (13,000), \$12.50 & \$11.50, Sunshine Promotions, Freedom Hall, Louisville, April 2.
- **ALABAMA, JANIE FRICKE**—\$94,162, 7,600, \$12.50, Keith Fowler Promotions, Wheeling (W.Va.) Civic Center, sellout, April 1.
- **ALABAMA, JANIE FRICKE**—\$93,175, 7,667 (8,280), \$12.50, Keith Fowler Promotions, Winston-Salem (N.C.) Coliseum, house gross record, April 4.
- **RODNEY DANGERFIELD, DENNIS BLAIR**—\$79,325, 5,456, \$15 & \$12.50, Cross Country Concerts, Bushnell Memorial Auditorium, Hartford, two sellouts, April 2.
- **GRATEFUL DEAD**—\$74,396, 7,263 (16,500), \$11 & \$10, Feyline Presents, Compton Terrace, Tempe, Ariz., March 25.
- **REO SPEEDWAGON, DUKE JUPITER**—\$73,451, 6,390 (13,000), \$12.50 & \$11.50, Sunshine South, Huntinston (W.Va.) Civic Center, March 22.
- **RUSH, JON BUTCHER AXIS**—\$72,067, 6,475 (8,000), \$11.50 & \$10.50, Sunshine South Charleston (W.Va.) Civic Center, March 29.
- **TRIUMPH, HIT AND RUN**—\$69,836, 6,957 (7,000), \$10, Contemporary Presentations, Omaha Civic Auditorium, March 31.
- **CHAKA KHAN, ARSENIO HALL**—\$59,704, 3,985, \$17.50, \$15.50 & \$12.50, West Coast Concerts/in-house promotion, Beverly Theatre, Beverly Hills, Calif., three sellouts, March 18-19.
- **KISS, MOTLEY CRUE**—\$58,418, 5,734 (10,000), \$11.50 & \$9.50, Evening Star Prods. Coliseum, Phoenix, March 28.
- **TRIUMPH, FOGHAT**—\$56,872, 6,099 (6,829), \$10 & \$9, Sunshine Promotions, Athletic & Convocation Center, Notre Dame Univ., S. Bend, Ind. March 23.
- **MERLE HAGGARD, WILLIAMS & REE**—\$55,144, 4,472, \$12.50 & \$11.50, Contemporary Prods., Fox Theater, St. Louis, sellout, March 27.
- **BAR-KAYS, EVELYN (CHAMPAGNE) KING, GRAND MASTER FLASH**—\$45,300, 3,620 (5,380), \$12.50, Evening Star Prods., Celebrity Theatre, Phoenix, two shows, March 16.
- **RETURN TO FOREVER**—\$39,328, 3,094, \$13.50 & \$12.50, John Scher Presents (Monarch Entertainment), Eastman Theatre, Rochester, N.Y., sellout, March 31.

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

# Talent & Venues

## Talent In Action

### WEATHER REPORT

Beacon Theatre, New York  
Tickets: \$14.50, \$12.50

Listening to Weather Report on record has become an increasingly frustrating experience over the past few years. The textural and compositional variety of their earlier work has been less and less in evidence, and in spite of several personnel changes, there has been a sameness to the sound of this seminal fusion ensemble's last few albums. Happily, listening to Weather Report in concert is a different story.

In front of a capacity crowd here in the first of two shows, March 19, the latest edition of Weather Report sounded loose and limber. The recent addition of three new members—bassist Victor Bailey, drummer Omar Hakim and percussionist Jose Rossy—has not substantially altered the group's sound, which remains dominated by the evocative synthesizer playing of Josef Zawinul, with large chunks of solo space reserved for the peerless saxophonist Wayne Shorter. But the new players have a lean, funky approach that seems to have inspired the senior members to play with renewed daring and fire.

The two-hour concert consisted primarily of new material, most of it from their current Columbia LP, "Procession," and some of it so new it doesn't yet appear on vinyl. The selections from the new album—especially Shorter's lyrical "Plaza Real" and Zawinul's invigorating "Two Lines," which featured an animated but not overly showy solo by Bailey—sounded much more effective live than they do on the album. And one of the new selections, an extended piece in three-four time and an irresistible groove, is the kind of transcendently earthy piece that has always been among the band's specialties. In fact, on first hearing, it sounds as if it could attract the kind of widespread attention that the group attained a few years back with Zawinul's "Birdland."

(Speaking of "Birdland," the group closed with it, as it always does; these days they include it at the tag end of a medley of some of their better known numbers, including "Black Market" and "A Remark You Made." It's a wonderful composition, but if the group's extremely perfunctory reading was, as it seemed, a sign that they have become bored with it, maybe they'd be wise to lay off it for a while.)

If there was a problem with the show, it was

## Laura Branigan Ready To Roll

• Continued from page 85

Older Woman." The "Flashdance" track was produced by Phil Ramone, who Branigan says gave it "a little more of a New York sound. It has one foot on the curb and one in the street."

While Branigan says "'Gloria' was a great kickoff song," it's clear she wasn't completely pleased with the rest of her debut album. She's happier with the recently released followup, "Branigan 2."

"It's more energized and directed," she says. "On the first one I was feeling my way a bit with different types of songs. This also shows off my vocal range more, which is important to me because I have a four-octave range and want to be able to use it. I like songs with emotion and guts and tenderness. I like to cover all emotional ranges."

Branigan also likes to sing old standards and torch songs. "When I started, I used to do all the old heart-throb songs, the 'Am I Blues' and 'The Man That Got Away.' Eventually I'd like to throw a few in, but I don't think it's good for someone who's just breaking in to tackle these songs. I really want to come out with something original and fresh and create my own sound and style."

Branigan has been managed by Susan Joseph since just before "Gloria" was released; for three years prior to that she was managed by Sid Bernstein. The secret of Branigan's success: "I paid my dues and knocked on doors. I was really determined, even obsessed. I just decided nothing would stop me."

that too many of the numbers evolved into the same kind of pull-out-all-the-stops jams, with Shorter's wailing tenor sax up front. Of course, it's a joy to hear Shorter wail. But he is more than just a gutsy tenor player—as he demonstrated in an improvised soprano sax/synthesizer duet with Zawinul that was quiet, thoughtful, and heart-breakingly beautiful. Weather Report has the potential to span a broader range of musical expression than virtually any other band; it's too bad they don't exploit that potential just a little more.

PETER KEEPNEWS

### BILLY SQUIER DEF LEPPARD

Nassau Coliseum, Long Island  
Tickets: \$12.50, \$10.50

These two prime teen appeal acts performed the first of two New York area performances on Friday, March 25. Squier and his four-man backup band performed 12 songs from his albums, including "Everybody Wants You," "What Do You Want From Me," "I Need You," "Learn How To Live," "My Kinda Lover," "Too Daze Gone," "She's A Runner," "Emotion In Motion" and "Lonely Is The Night," with an encore of "The Stroke," during his fast-paced 75-minute set.

As a performer, Squier comes on very strong vocally. In fact, with the aid of a bit of electronics, he sounds identical to his records. It was a fine touch, and it sounded great. Unfortunately, Squier's stage antics, which include dancing in front of spotlights to create shadow effects, make him come across as if he were a featured male stripper from tv's "Real People." And the drummer's attempt at providing fill by walking around and twirling drum sticks at the same time proved to be only partly successful. Once he was safely ensconced behind the drums, though, he was fine.

Squier began the set on top of the stacked amplifiers, and he ran around on top of the PA system, which was convincing enough to the 16-year-olds. But he has not yet quite mastered the art of climbing up and down equipment cases gracefully. At least Ted Nugent jumps off his

amps, but this guy just doesn't seem to work that way.

Opening act Def Leppard, touring to promote their current album, "Pyromania," were a major disappointment. Their nine-song, 50-minute set got off to a slow start, and only after the third song did the audience really begin to warm up to them, and vice versa. Songs performed included "Rock, Rock, Til You Drop," "Photograph," "Billy's Got A Gun" and "Bringin' On The Heartache." They all seemed to suffer from a certain sameness, and it seemed as if the band were still a little bit nervous about it all. Maybe a few more months on the road will tighten these boys up.

PETER KANZE

### BERTIE HIGGINS TEDDY BAKER BAND

Rumors, Atlanta  
Admission: \$7.50

Looking over the near-capacity crowds for these March 18-19 performances, it was fairly easy to surmise where much of Higgins' demographic appeal lies: with the ladies. The suburban Atlanta showcase club was packed on both nights with women in groups of three and four, many fawning, interrupting several of Higgins' songs to pass notes to the stage, or just to squeal.

All of this is potentially distracting to a performer, but Higgins fed off this heart-energy to issue two high-quality sets each night. The stints were relatively short; a pair of 40-minute, eight-tune performances both evenings.

Material was about evenly divided between old and new. "The Pleasure Pier," a composition off the just released "Pirates And Poets" LP, kicked off each evening and set the musical tone for much of Higgins' work; heavily percussive (a drummer and percussionist were on board), somewhat Latin in chord structure, and zesty, vaguely hedonistic yet thoughtful lyrics. Other new works drew strong accolades, among them the catchy "Marianna," the gentle "When You Fall In Love," the new single, "Tokyo Joe," and a song which Higgins has been performing

(Continued on page 88)



TAKE A TIP!

Better go to  
Bob Graves  
for better  
quality

**GLOSSY PHOTO PRINTS**

Phone (203) 375-7034

or write for  
our new  
Price List



...save money!

COLOR:	100 5" x 7"	80¢ ea.
	100 8" x 10"	99¢ ea.
BLK. & WHT.	100 5" x 7"	23¼¢ ea.
	100 8" x 10"	31¢ ea.
POST CARDS:	100 B&W	\$28
COPY NEGS.:	Color \$10	B&W \$5

Plus Postage & Handling

**Bob Graves PHOTO PRINTERS, Inc.**  
40BG HATHAWAY DR. STRATFORD, CT. 06497

**reunion arena**

**19,200 SEATS**

777 Sports St. • Dallas, TX 75207  
(214) 658-7070

★ ★ ★ ★ ★  
★ **NORTH AMERICAN** ★

★ **CUSTOM COACH TOURS INC.** ★

★ All Your Leasing Needs ★

★ for ★

★ **CUSTOM BUSES** ★  
★ **& TRUCKS** ★

★ We are builders of fine Custom Buses. For your next ★  
★ tour, lease your bus or truck ★  
★ from us. ★

★ **(213) 848-8054** ★

★ ★ ★ ★ ★

# Billboard <sup>®</sup> Dance/Disco Top 80 <sup>™</sup>

Survey For Week Ending 4/16/83

© Copyright 1983, Billboard Publications, Inc. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

This Week	Last Week	Weeks on Chart	TITLE(S), Artist, Label	This Week	Last Week	Weeks on Chart	TITLE(S), Artist, Label
1	1	9	<b>JEOPARDY</b> —Greg Kihn Band—Beserkley (12 Inch) 0-6732	★1	41	5	<b>WORKING GIRL</b> —Cheri—21 records (12 inch) T1D 302
★	5	6	<b>ANGEL MAN</b> —Rhetta Hughes—Aria (12 inch) AR 1208	★	61	2	<b>SO WRONG</b> —Patrick Simmons—Elektra (12 inch) 67929
★	3	13	<b>SHE BLINDED ME WITH SCIENCE</b> —Thomas Dolby—Capitol (12 inch)	★	43	5	<b>TONIGHT</b> —Whispers—Solar (12 inch) 67930
★	4	2	<b>THRILLER</b> —Michael Jackson—Epic (LP-all cuts) QE38112	★	62	2	<b>REACH OUT</b> —Narada Michael Walden—Atlantic (12 Inch) 0-89857
★	14	4	<b>YOU CAN'T HIDE</b> —David Joseph—Mango (12 inch) MLPS 7804	★	45	11	<b>LOOKING FOR THE PERFECT BEAT</b> —Africa Bambaata And The Soul Sonic Force—Tommy Boy (12 Inch) TB 831
★	6	6	<b>THAT'S GOOD/SPEED RACER</b> —Devo—Warner Bros. (LP cuts) WB 1-23741	★	46	9	<b>WORK FOR LOVE</b> —Ministry—Arista (12 Inch) CP 726
★	7	10	<b>LOVE ON OUR SIDE</b> —Thompson Twins—Arista (LP Cut) AL6607	★	47	3	<b>UNDER MY THUMB</b> —Fast Radio—Radar (12 inch) RDR 12002
★	11	7	<b>SEX</b> —Berlin—Geffen (LP Cut) GHS 2036 (12 inch*) 82004	★	48	10	<b>THAT'S WHEN WE'LL BE FREE</b> —State Of Grace—Profile (12 inch) 7018
★	9	8	<b>WEEKEND</b> —Class Action—Sleeping Bag Records (12 inch) SLX001	★	55	4	<b>ATOMIC DOG</b> —George Clinton—Capitol (12 inch)
★	10	15	<b>DER KOMMISSAR (THE COMMISSIONER) FALCO</b> —A&M (12 inch)	★	50	4	<b>DON'T GIVE YOUR LOVE AWAY</b> —Steve Shelto—Sam (12 inch) S12356
★	12	6	<b>THE MUSICS GOT ME</b> —Visual—Prelude (12 inch) PRLD 650	★	51	3	<b>NEW YEAR'S DAY</b> —U2—Island (12 inch) DMD 604
★	12	4	<b>LET ME GO</b> —Heaven 17—(LP cut) Arista AL-6606	★	52	12	<b>LET'S GO TO BED</b> —The Cure—Fiction Important (12 Inch) FIC5X17
★	13	8	<b>THE HARDER THEY COME</b> —Rocker's Revenge—Streetwise (12 inch) SWRL2207	★	56	4	<b>WHO'S GETTING IT NOW</b> —Chocolate Milk—RCA (12 inch) PD13448
★	24	3	<b>LET'S DANCE</b> —David Bowie—EMI/America (12 inch) 7805	★	64	4	<b>YOU ARE A DANGER</b> —Gary Low—Quality (12 inch) QDC38
★	15	7	<b>ELECTRIC AVENUE</b> —Eddy Grant—Portrait (12 inch) 4R-03574	★	55	2	<b>TEARIN' IT UP</b> —Chaka Khan—Warner Bros. (12 inch) WBO-29721
★	16	9	<b>GOTCHA WHERE I WANT YA</b> —Stereo Fun Inc.—Moby Dick (12 inch) BTG 1532	★	54	2	<b>IN THE BOTTLE</b> —C.O.D.—Emergency (12 inch) EMDS 6535
★	22	4	<b>CANDY GIRL</b> —New Edition—Streetwise (12 inch) SWRL 2208	★	57	12	<b>ROCK THE BOAT</b> —Forrest—Profile (12 inch) 7017
★	19	5	<b>KISS ME</b> —Tin Tin—Sire/Warner Bros. (12 inch) SRO-2975	★	58	7	<b>I AM SOMEBODY</b> —Glenn Jones—RCA (12 inch)
★	19	8	<b>TOO TOUGH</b> —Angela Bofill—Arista (LP Cut) AL 9616 (12 Inch*)	★	59	7	<b>THE GIRL IS FINE</b> —Fatback Band—Spring (12 inch) SPD409
★	42	4	<b>BLUE MONDAY/THE BEACH</b> —New Order—Factory (12 inch) FACTUS 10	★	60	2	<b>UNDERLOVE</b> —Melba Moore—Capitol (12 inch) 8547
★	32	4	<b>LUCKY</b> —Ellie Hope—Quality (12 inch) QUS 031	★	61	33	<b>CRY NOW LAUGH LATER</b> —Grace Jones—Island (12 inch) 0-99916
★	26	5	<b>YOUNG GUNS (GO FOR IT)</b> —Wham—Columbia (12 inch) 44-3501	★	62	11	<b>YOU CAN'T RUN FROM MY LOVE</b> —Stephanie Mills—Casablanca (12 Inch) 810 337-1
★	23	7	<b>NOBODY CAN BE YOU</b> —Steve Arrington's Hall Of Fame—Atlantic (LP Cut) 80049	★	63	11	<b>POISON ARROW</b> —ABC—Mercury (12 Inch*) MK 230
★	35	4	<b>TELEPHONE OPERATOR</b> —Pete Shelly—Arista (12 inch) CP730	★	67	2	<b>CONNECT UP TO ME/PROVE IT/JIMMY JIMMY</b> —Ric Ocasek—Geffen (LP Cuts) GHS 2022 (12 Inch*)
★	25	6	<b>HE'S A PRETENDER</b> —High Inergy—Gordy (12 inch) MOT4506	★	65	2	<b>LITTLE RED CORVETTE</b> —Prince—Warner Bros. (7 Inch) WB 7-29746 (12 Inch*)
★	29	5	<b>KEEP IT CONFIDENTIAL</b> —Nona Hendryx—RCA (12 inch) PD 13438	★	66	2	<b>PARTY</b> —Julius Brown—West End (12 inch) 22153
★	27	6	<b>I EAT CANNIBALS</b> —Total Coello—Radial Choose/Chrysalis (12 inch) 4V903545	★	67	2	<b>SHOT IN THE NIGHT</b> —Paul Parker—Megatone (12 inch)
★	28	7	<b>I JUST GOTTA HAVE YOU</b> —Kashif—Arista (12 inch) CP728	★	68	2	<b>SOLITAIRE</b> —Laura Branigan—Atlantic (LP Cut) 80052 (12 inch*)
★	40	3	<b>BABY DOLL</b> —Girls Can't Help It—Sire/Warner Bros. (12 inch) 29773 OA	★	69	2	<b>LIGHT YEARS AWAY</b> —Warp 9—Prism (12 inch) PDS 460
★	30	6	<b>TONIGHT/CAN WE TRY AGAIN</b> —Technique—Arista (12 inch) ARD 1200	★	70	2	<b>HERE COMES MY LOVE</b> —Rocket—Quality (12 inch) QUS 033
★	31	11	<b>DER KOMMISSAR</b> —After The Fire—Epic (12 Inch) 49-03490	★	71	2	<b>SAFETY DANCE</b> —Men Without Hats—Backstreet (12 inch)
★	32	13	<b>ONE MORE SHOT</b> —C Bank—Next Plateau NP 50011	★	72	2	<b>CHANGES</b> —Imagination—MCA (12 inch)
★	33	18	<b>ALL I NEED</b> —Sylvester—Megatone (LP—all cuts) M1005	★	73	14	<b>YOU ARE IN MY SYSTEM</b> —The System—Mirage (12 inch) WTT-0-99938
★	36	5	<b>I CONFESS</b> —The English Beat—I.R.S. (12 inch) SP 70408	★	74	11	<b>FALL IN LOVE WITH ME</b> —Earth, Wind & Fire—Columbia (12 Inch*) AS 1570
★	66	2	<b>PHYSICAL ATTRACTION/BURNING UP</b> —Madonna—Sire/Warner Bros. (12 inch) SRO 29715	★	75	19	<b>HIP HOP, BE-BOP (DON'T STOP)</b> —Man Parrish—Importe/12 (LP—all cuts) MP-320
★	36	7	<b>BABY'S GOT ANOTHER</b> —Richard Jon Smith—Jive/Arista (12 inch) BJ 12012	★	76	6	<b>IF YOU WANT TO GET BACK YOUR LADY</b> —The Pointer Sisters—Planet (12 inch) JD 13429
★	37	9	<b>WE GOT THE JUICE</b> —Attitudes—RFC/Atlantic (12 inch) 0-89884	★	77	17	<b>LAST NIGHT A D.J. SAVED MY LIFE</b> —Indeep—Sound Of New York Records (12 inch) SYN5102
★	38	5	<b>RED LIGHT LOVER</b> —Gwen Jonae—Arista (12 inch) ARD 1240	★	78	10	<b>OOH I LOVE IT</b> —The Salsoul Orchestra—Salsoul (12 inch) SG391
★	46	4	<b>THIS IS YOUR TIME</b> —Change—RFC/Atlantic (LP cut) 80053 (*12 inch)	★	79	15	<b>BUFFALO GAL'S</b> —Malcolm McLaren And The World's Famous Supreme Team—Island (12 inch) 0-99950
★	60	2	<b>CANDY MAN</b> —Mary Jane Girls—Gordy (7 Inch) (12 inch*)	★	80	7	<b>ON THE ONE FOR FUN</b> —Dazz Band—Motown (12 inch*) (LP Cut) 6031

Compiled by the Music Popularity Chart Dept. of Billboard from a nationwide club survey of the most requested dance songs. \*non-commercial 12-inch  
★ Superstars are awarded to those products demonstrating the greatest gains in audience response this week.  
★ Stars are awarded to other products demonstrating significant gains for the week.

# Talent & Venues Dance Trax

By BRIAN CHIN

Crossover and reverse-crossover records were the rule this week: one couldn't quite tell what was aimed at AOR, urban contemporary or black play-lists—fitting, when Greg Kihn, of all people, has topped the dance chart. Prime example: **Culture Club's** "Time (Clock Of The Heart)" (Epic promo 12-inch), the best song yet by a group already distinguished by songcraft. **Boy George's** vocal is lovely and suggestive; even more so is the string-led B side instrumental, which reminded us of (no kidding) Fuzz's "I Love You For All Seasons."

Rock fusion: **Ignatius Jones' "Like A Ghost"** (Warner Bros. 12-inch) is the latest in what's become a string of impressive West Coast breakouts; as an Australian import, it's been played for some months now, with the effect, no doubt, of the similarly robotic "Da Da Da." That original is included on the U.S. EP, along with two other interesting, spaced-out songs and a remix by **John Morales** and **Sergio Munzibai**, which is cleaner and deeper-pulsing. **Spandau Ballet's "Lifeline"** (Chrysalis 12-inch) breaks them out of the techno-pop mold just at the right time; **Tony Swain** and **Steve Jolley's** loose production makes for their most radio-ready work. The same is true of **Madness' "Our House"** (Geffen 12-inch), almost a sweet-soul entry of the ABC type, especially as remixed by **Mark Kamins**.

★ ★ ★

Come around the outside: more left fielders, all outstanding. **Indeep's** follow-up to their worldwide smash, "Last Night A DJ Saved My Life," is called "When Boys Talk" (S.O.N.Y. 12-inch), and it's just as idiosyncratic: sparse, funny and totally street. ... **Belle Stars' "Sign Of The Times"** (Sire 12-inch) sports far better singing by the group than most of the current "girl-group" throwbacks: most of the cut is break—quite good, even so. ... **Amy Bolton's "Get Up And Get It"** (Cyclops 12-inch) is her best, slickest song yet, a rock-disco, breaks and all. ... **Lene Lovich's "Blue Hotel"** (Stiff/Epic 12-inch) is also a shiny-bright rocker, edited out to five minutes plus by **Jane Brinton**, **Morales** and **Munzibai**. ... **The Flirts' "Jukebox"** (O 12-inch) follows the 12-inch release of "We Just Wanna Dance" by two weeks—strange way of demonstrating the depth of their album, but worthwhile anyway, with an entertaining remix by **Denny O'Connor** and producer **Bobby Orlando**.

★ ★ ★

Bands: music fans who miss dancing to **Freddie Cannon** or ? & the **Mysterians** will prize **Joe "King" Carrasco's "Party Weekend"** album (MCA), which recreates the 1960s in such sub-four-minute cuts as "Let's Go" and "Burnin' It Down." **The System's "You Are In My System"** (Mirage 12-inch) has been rerecorded in Spanish and bilingual versions, the latter a mostly-instrumental dub; promotional copies will also include a slightly longer version of "Sweat." **Lulu Roman's "Don't Say No"** EP (Columbia) is best in its brief, uptempo stretches: the title cut and "Little Girl."

Notes: the fourth New Music Seminar has been scheduled for the New York Hilton on July 5 and 6; the conference has never failed to provide an up-to-the-minute and honest representation of the interplay of rock and disco people, establishment and street people, and any other dichotomy that exists in the dance music scene. Information: 210 East 90th Street, New York, N.Y. 10028; (212) 348-4876. ... We don't know who Paul Rodriguez is, but it was **Raul Rodriguez** who produced C.O.D.'s "In The Bottle."

APRIL 16, 1983, BILLBOARD

## New Releases Another reason why dance music professionals read Dance Music Report

Why are more and more dance music professionals and record retailers turning to Dance Music Report? Because they trust DMR to provide the most accurate and comprehensive listings of the latest domestic and import dance releases. Dance Music Report's in-depth reporting is how thousands of disc jockeys from coast to coast monitor the pulse of today's dance music market. Subscribe today. See why serious disc jockeys won't spln without us.

1 year-25 issues

- ☐ U.S. \$35.
- ☐ Canada/Mex \$40.
- ☐ International \$80.

Please include your name, address, zip code and occupation on a separate sheet of paper with your remittance. All subscriptions paid in U.S. dollars.



### DANCE MUSIC REPORT

Keeping you # 1

210 E. 90th St., New York, N.Y. 10028 (212) 860-5580

### MAIL O DISC RECORDS

855e Conkln St.  
Farmingdale, NY 11735  
Phone (516) 694-0088

NEW 12"—Amy Bolton, Sylvester, Damian, Cori Josias, Karen Young, Katmandu, B. Rose, Mr. Flagio, Gong's Gang, Caestium, Bon Bon, S.P. Clan, Mr. Master, Stopp, New Order, Heaven 17, Thompson Twins, Ex Tras, Pretenders, Men Without Hats, Culture Club, Long Honeymoon, Sparks, Ash-aye, Two Man Sound, Man Parrish, Kelly Page, Rolo, Sneakin' (remix) Dance Reaction, La Mama, Niki Onidis, Hot Shot, Linda Keel, Touche, Susan Morgan, Robert Palmer, Michele Heart, One Two Three, C-Orchestra, Divine (remix), Cell Bee, Arrongance, Naked Eyes, Jules Tropicana, Chris Rey, Norma Lewis, Bobby Davernport, American Fade, Taco, Konk.

Same day service for DJs ordering before noon New York time.

Call for our new catalog featuring:  
• new lower prices on import and domestic 12"  
• budget line disco classic 12" and LP.  
We export to DJs in all countries (retail only). Telex-4758 158 IM PT-DISC



"Off The Record" by Doug Shannon a complete DJ's guidebook Call for Details.

DISCO & DANCE REC.  
MAIL ORDER SERVICE  
Retail • DJ • Imports & U.S.

ALBUMS—Disco Cross Vol. 4, Easy Going (mix), Sphinx, Vivian Vee, Divine, Flirts, Kano, Pete Richards, Cerrone 9.

## TOM HAYDEN & ASSOCIATES

PROMOTION MARKETING  
OF DANCE PRODUCT

(213) 656-0970

8335 Sunset Boulevard • Los Angeles California 90069

# SIB

## INTERNATIONAL EXHIBITION

EQUIPMENT AND TECHNOLOGY  
FOR DISCOTHEQUES  
DANCE HALLS AND NIGHT CLUBS

RIMINI - EXHIBITION CENTRE  
FROM MAY 3rd TO 6th 1983

ITALY

### TRADE SECTORS

Furnishing, dancefloors,  
suspended ceilings

Professional amplification,  
PA systems and accessories

Electrical installations and equipment  
for lighting & light effects

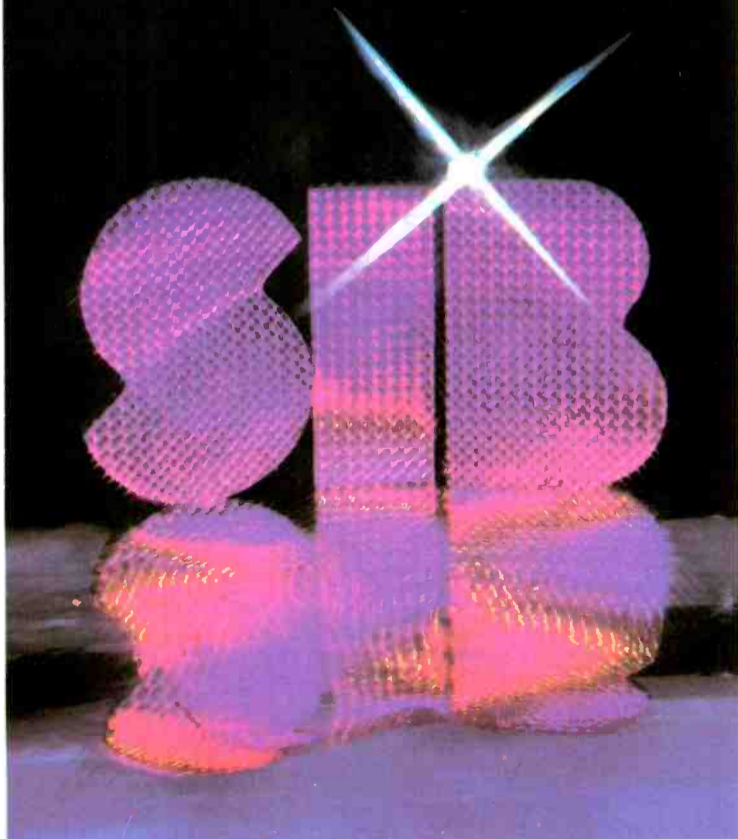
Equipment for projection

Fire prevention, soundproofing

Musical instruments, records,  
audio cassettes, video cassettes

Special effects equipment, stage props,  
choreographic material & novelties

Record & music publishers



Please send me information on SIB

Surname \_\_\_\_\_ Name \_\_\_\_\_

Firm \_\_\_\_\_ Address \_\_\_\_\_

Town \_\_\_\_\_ Country \_\_\_\_\_

Please send to  
ENTE AUTONOMO FIERA DI RIMINI - C.P. 300 - Rimini - Italy - Tel 0541/773553 - Telex 550844 FIERIM

# Talent & Venues

## Act-ivities

"Song Writer: The True Story Of Jeff Barry" is being developed as a movie-for-television on a joint venture basis between Jeff Barry Enterprises and International Home Entertainment, Inc. The musical biography will focus on dramatic events in Barry's youth that led to his career as a top songwriter and record producer.

Luciano Pavarotti won't appear on the Monday (11) Oscarcast to sing the best song nominee "If We Were In Love" from "Yes, Giorgio"; instead it will be warbled by Melissa Manchester, who made Oscar history three years ago by becoming the first performer to sing two nominated songs in their entirety during one telecast.

Southern rock returns with the re-

lease in May of the debut album by MCA's Allen Collins Band, "Here, There And Back." The band includes five former members of Lynyrd Skynyrd and the Rossington Collins Band: guitarist Allen Collins, bassist Leon Wilkeson, keyboardist Billy Powell, guitarist Barry Lee Harwood and drummer Derek Hess. Two new Southern boys have also been added to complete the lineup: vocalist Jimmy Dougherty and guitarist Randall Hall. ... Other news on the MCA front is that there are now only two Crusaders. Stix Hooper has left the group to pursue a solo career on MCA. Joe Sample and Wilton Felder will continue to record and perform live as the Crusaders.

Patrick Simmons, founding member of the Doobie Brothers and long-time Harley rider, has been named national chairman of the "Bikers Fight Against Muscular Dystrophy" campaign for 1983 by Harley-Davidson Motor Co. ... Huey Lewis & the News is reportedly in the midst of a major dispute with Chrysalis and is seeking to place its upcoming album "Sports" on another label. The band's last album, "Picture This," is reported "near-gold." Lewis & the News are also undertaking a "Working For A Living" tour of clubs and colleges.

Live Action: The first leg of David Bowie's "Serious Moonlight" tour gets underway May 20 in Frankfurt and includes seven cities in Germany, France and England. An American tour is slated for July and

August; dates for Japan, Australia, Canada and Scandinavia will be announced shortly. Bowie will be backed by a 10-piece band on the tour. ... Another top showman, Peter Allen, is in the midst of his most extensive Australian tour to date. The tour includes a Royal Command Performance for Prince Charles and Princess Di at the New Concert Hall in Melbourne Thursday (14). ... And The Kids From Fame are set to follow their encore U.K. tour with a visit to Israel April 17, where "Fame" is one of the top-rated TV shows. The troupe will also perform in Rotterdam April 24 and in Brussels April 25. All this activity is being overseen by the busy people at the Entertainment Co. in New York. ... Riders In The Sky was scheduled to bring its blend of cowboy songs and western music to the Smithsonian's Baird Auditorium Sunday (10). The show is part of the American Country Music Concert Series. ... And Garland Jeffreys has cancelled his entire American tour.

Transitions: Ida S. Langsam has moved her New York-based P.R. firm to a new location. Take this down: Public I Publicity Services, 928 Broadway Suite 802, New York 10010, (212) 505-8778. ... Paul G. Timmons, former bass player/singer for the now-defunct New York group Heaven, joins forces with the Tony Frye Band. ... Michael Jay has begun work on his first solo album, which features several pairings with Patrice Rushen. R&B veteran Jimmy Levine is producing.

## Talent In Action

• Continued from page 86

live for some time, "Under A Blue Moon."

Predictably, however, Higgins' older material drew a good bit of the praise, especially the familiar "Key Largo." All in all, the performances were skillfully delivered, both by Higgins and by his four-piece backup group, with guest fiddler Mark O'Connor, formerly of the Dregs.

Another lady-killer act, the Teddy Baker Band, opened. Lead singer Baker's moving songs, passionate delivery and tight five-piece band went over extremely well with an audience somewhat familiar with him through a 1982 Casablanca Records single, "It's Over," which earned a respectable amount of airplay in this region.

RUSSELL SHAW

### GLORIA KAYE

*Sybil's, New York*  
Admission: \$5

Gloria Kaye is a petite bundle of Canadian energy with a versatility of style that could support her in almost any musical format in which she chooses to pursue her career.

Although Kaye has been singing up a storm north of the U.S. border for quite some time, this is her first New York concert appearance. Since her opening March 21, she has been electrifying the usually jaded habitués of Sybil's nightclub and discotheque in the New York Hilton.

For this outing (which runs through April 16), Kaye has chosen a repertoire of songs that spans the range of pop, rock, folk and blues. Supported by the Tom Hanlon band, she treated her audience to freshly-styled versions of "I Heard It Through The Grapevine," "Never Been To Spain," "Yes We Can Can," a medley of Peter Allen songs, Emmylou Harris' "Wayfaring Stranger," and a couple of original tunes, "What's On Your Mind" and "For The Rest Of My Life."

Kaye has the potential to become a powerhouse entertainer. What appears to be lacking at this point in her career is direction. With creative and understanding management, she could well emerge as an entertainment force to be reckoned with.

RADCLIFFE JOE



TOP QUALITY  
8X10  
PRINTS

LITHOGRAPHED ON HEAVY GLOSS STOCK

BLACK & WHITE 8X10's  
500 - \$50.00 1000 - \$72.00

COLOR PRINTS  
1000 - \$342.00

SEND 8x10 PHOTO CHECK OR M.O.  
PRICES INCLUDE TYPESETTING AND FREIGHT  
SAMPLES ON REQUEST

ABC PICTURES  
1967 E. Florida St.  
Springfield, MO 65803  
(417) 869-9433 or 869-3456

## EXCLUSIVE!

bin  
NOW BREAKS  
THE LATEST  
CLUB REPORTS

• FROM THE  
HOTTEST  
DANCE DJ's  
NATIONWIDE



CATCH EACH  
JOCK's TOP 25 IN bin THE  
ONLY COMPUTERIZED ONLINE  
MUSIC INDUSTRY DATABASE

### BIN-Billboard Information Network

1515 Broadway, New York, N.Y. 10036  
Sally Stanton • (212) 764-7424

**YES, please send my BIN KIT immediately!**

NAME \_\_\_\_\_

TITLE \_\_\_\_\_

COMPANY/STATION \_\_\_\_\_

ADDRESS \_\_\_\_\_

CITY/STATE \_\_\_\_\_ ZIP \_\_\_\_\_

PHONE \_\_\_\_\_

# Jazz

## NEW YORK'S LATEST VENUE

### New Wave Club Starts Swinging

NEW YORK—Jazz supplants new wave in a venerable Manhattan concert venue that will try to balance blue chip name bookings with moderate prices. Swing Plaza, which opened its doors Friday (8) for the first of its scheduled Friday/Saturday bookings, is the new name for a hall at 17 Irving Place dating back to the 1920s, when it began as a major burlesque house.

More recently, however, the site went through several incarnations as part of the city's new rock club scene. Various run under the name Irving Plaza, Club 57 and most recently Cafe Oui, the facility's new musical slant is reportedly the outcome of friction with residents as much as specific business problems.

"Basically, the neighborhood said 'no more new wave maniacs,'" says Sandy Borcom, who has assembled the impressive talent lineup which was slated at presstime to kick off

with an April 8-9 stand by Gerry Mulligan's big band. "Then we moved in."

Underscoring Borcom's goal of spanning older traditional and progressive jazz styles with contemporary jazz both commercially potent and musically avant-garde, the Mulligan dates will be augmented during the club's regularly scheduled "dance party" segment from 1 a.m. to about 4 a.m. by Oliver Lake and Jump Up, the dance-oriented ensemble formed by the progressive saxophonist to play strongly Third World-influenced material.

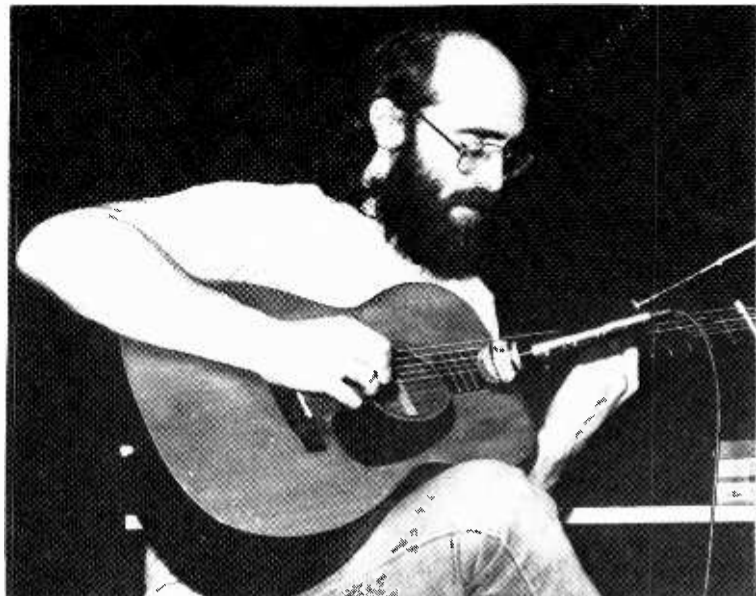
Upcoming this month are double bills offering the Woody Shaw Quintet, with guest Bobby Hutcherson, and the Johnny Griffin Quartet (April 15-16); the Tito Puente Orchestra and Joe Cuba (29), and Machito with a salsa big band, plus Ray Barretto (30). "If it's not something like the Mulligan date, it will always be a double bill offered at

two shows, followed by a dance party with live bands starting after the last set," says Borcom, who previously oversaw bookings at Pallsons and Lush Life. Latter portion of the bill will range from big band to Latin and reggae.

Borcom is planning a \$10 admission and one-drink minimum, while patrons may attend the dance party for \$5. The \$10 price is close to the general ticket range for jazz clubs in town, but the drink minimum is more modest.

"We're trying to keep it low because it's gotten too expensive to attend a lot of clubs," says Borcom, who contends the weekend policy will sustain enough business to offset the ticket/drink ceiling. "It's exciting having this much space to work with," she says of what she sees as a "concert-club" environment, "and because it's a two-night policy I don't have to worry about filling the club on weeknights, which helps in bringing in top names."

Future bookings include Codona, featuring Nana Vasconcelos, Don Cherry and Colin Walcott, and the Art Ensemble of Chicago; Clark Terry's All-Stars and the Ira Sullivan/Red Rodney ensemble; Jack DeJohnette with a band including David Murray, Rufus Reid and Howard Johnson; Jackie McLean, and the Max Roach Double Quartet.



Billboard photo by Don Weller

**HURRICANE GEORGE**—Pianist George Winston proves a switch hitter, playing guitar during a benefit concert at the Honolulu Community Center to aid victims of hurricane Iwa last November. The Feb. 12 show was sponsored by Oahu jazz station KSHO-FM, with proceeds from the Windham Hill label artist's sellout going to a special Red Cross relief fund.

Survey For Week Ending 4/16/83

## Billboard® Best Selling Jazz LPs™

This Week	Last Week	Weeks on Chart	ARTIST Title, Label & Number (Dist. Label)	WEEKS AT #1	This Week	Last Week	Weeks on Chart	ARTIST Title, Label & Number (Dist. Label)
1	1	22	<b>EARL KLUGH/BOB JAMES</b> Two Of A Kind, Capitol ST 12247	15	33	32	<b>TOM SCOTT</b> Desire, Musician 60162 1 (Elektra)	
2	18	18	<b>GROVER WASHINGTON JR.</b> The Best Is Yet To Come, Elektra 60215		27	7	<b>PETER ERSKINE</b> Peter Erskine, Contemporary 14010	
3	10	5	<b>WEATHER REPORT</b> Procession, Columbia FC 38427		28	28	<b>CHICK COREA</b> Touchstone, Warner Bros. 23699 1	
4	8	7	<b>DAVE GRUSIN AND THE NEW YORK/L.A. DREAM BAND</b> Dave Grusin and the New York/L.A. Dream Band, GRP A 1001		29	29	<b>DAVID MURRAY OCTET</b> Home Black Saint BSR 0055 (Polygram)	
5	5	11	<b>HERBIE HANCOCK</b> Quartet, Columbia C2 38725		30	30	<b>GROVER WASHINGTON JR. ▲</b> Winelight, Elektra 6E 305	
6	6	45	<b>PAT METHENY GROUP</b> Offramp, ECM ECM 1 1216 (Warner Bros)		31	32	<b>STANLEY TURRENTINE</b> Home Again, Elektra 60201 1	
7	7	41	<b>GEORGE WINSTON</b> Winter Into Spring, Windham Hill C 1019		32	5	<b>KEVIN EUBANKS</b> Guitarist, Musician 602131-1 (Elektra)	
8	4	18	<b>GEORGE WINSTON</b> December, Windham Hill C 1025		33	3	<b>VARIOUS ARTISTS</b> Sampler '82, Windham Hill C 1024	
9	9	15	<b>RODNEY FRANKLIN</b> Learning To Love, Columbia FC 38198		34	11	<b>AZYMUTH</b> Cascades Milestone M 9109 (Fantasy)	
10	3	26	<b>SPYRO GYRA</b> Incognito, MCA MCA 5368		35	37	<b>PAT METHENY &amp; LYLE MAYS</b> As Falls Wichita So Falls Wichita Falls, ECM 1 1190 (Warner Bros)	
11	13	7	<b>JOHN KLEMMER</b> Finesse, Musician 60197 1 (Elektra)		36	3	<b>WORLD SAXOPHONE QUARTET</b> Revue, Black Saint BSR 0056 (Polygram)	
12	12	13	<b>BILL EVANS</b> California Here I Come, Verve VE2 2545 (Polygram)		37	11	<b>DAVE GRUSIN</b> Out Of The Shadows, Arista/GRP 5510	
13	14	85	<b>AL JARREAU ▲</b> Breakin' Away, Warner Bros. BSK 3576		38	38	<b>GEORGE WINSTON</b> Autumn, Windham Hill C 1012	
14	15	40	<b>DAVID SANBORN</b> As We Speak, Warner Bros. 1 73650		39	41	<b>ART BLAKEY &amp; THE JAZZ MESSENGERS</b> Keystone 3, Concord Jazz C1 196	
15	19	5	<b>CHICK COREA</b> Again and Again, Musician 60167 1 (Elektra)		40	40	<b>PASSPORT</b> Earthborn, Atlantic 80034 1	
16	16	18	<b>MILES DAVIS</b> Live At The Plugged Nickel, Columbia C2 38266		41	38	<b>Grover Washington Jr.</b> Come Morning, Elektra 5E-562	
17	17	40	<b>BOB JAMES</b> Hands Down, Columbia/Tappan 7ee FC 48067		42	NEW ENTRY	<b>JOHN SCOFIELD TRIO</b> Out Like A Light, Enja 4038 (Polygram)	
18	18	18	<b>LEE RITENOUR</b> Hit/2, Elektra 60186		43	NEW ENTRY	<b>RON CARTER</b> Etudes, Musician 6021401 (Elektra)	
19	11	23	<b>VARIOUS ARTISTS</b> Casino Lights, Warner Bros. 23718		44	46	<b>EARL KLUGH</b> Crazy For You, Liberty LT 51113	
20	23	32	<b>JIMMY SMITH</b> Off The Top, Musician 6016 1 (Elektra)		45	47	<b>CHUCK MANGIONE</b> 70 Miles Long, A&M SP 4911	
21	21	5	<b>BILL EVANS</b> The Paris Concert Edition One, Musician 601640 1 (Elektra)		46	34	<b>ELLA FITZGERALD, DUKE ELLINGTON</b> Songbook, Volume Two, Verve VE2 2540 (Polygram)	
22	20	72	<b>GEORGE BENSON ●</b> The George Benson Collection, Warner Bros. 2HW 3577		47	42	<b>PIECES OF A DREAM</b> We Are One, Elektra 60142 1	
23	22	18	<b>SARAH VAUGHN</b> Crazy And Mixed Up, Pablo 2312 137 (RCA)		48	31	<b>AL DI MEOLA</b> Tour De Force Live, Columbia FC 38373	
24	24	5	<b>JOHN McLAUGHLIN</b> Music Spoken Here, Warner Bros. 1 23723		49	26	<b>BILL EVANS</b> The Interplay Sessions, Milestone M-47065 (Fantasy)	
25	25	9	<b>SHADOWFAX</b> Shadowfax, Windham Hill C 1022		50	45	<b>KEITH JARRET</b> Concerts, ECM ECM 1 1228 (Warner Bros.)	

© Copyright 1983, Billboard Publications, Inc. No part of this publication may be reproduced stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

☆ 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).

### Bandleader Elgart Says He's 'Hooked' On Video

By DAVE DEXTER JR.

LOS ANGELES — With his "Hooked On Swing" album going platinum and its sequel selling almost as briskly, veteran musician and bandleader Larry Elgart is now hoping to further rekindle the long beleaguered big band field through another new music marketing twist—the video boom.

"I'm convinced," he says, "that there's an entirely new market for music opening up, one that will become as big as records before this decade ends. It's video films."

Regarded since the 1940s as one of the nation's most gifted saxophonists—he plays alto—Elgart last week completed his first video for Jeff Antonic Productions. "We worked on beautiful Catalina Island for two days and two nights," Larry says, "and everyone who participated is more than mildly enthused."

"The setting is gorgeous—bright blue skies, fluffy white clouds, the placid Pacific and a clever storyline which sees me playing several roles. I'm a fisherman, a ticket taker at the casino where my band is playing and a cab driver. The music is a medley of old tunes from the second 'Hooked On Swing' LP, a segment we call 'Hooked On Dixie.' Dan Lindquist directed, and we used dancers from the 'Solid Gold' program. It runs three minutes and 40 seconds."

Elgart says he will be looking to make additional videos in the coming months and years: "Videos can be used so many ways. And they not only entertain, they provide powerful exploitation aids for an artist."

Larry and his trumpet-playing brother Les, who now is semi-retired in Texas, first created attention in the 1940s with their dance band. But it broke up in 1948 after a run at Frank Daily's Meadowbrook in Cedar Grove, N.J. A native of New London, Conn., Larry then tried it alone, at a time when most of the hundreds of big bands were dying off.

His first LP as a maestro was "Sophisticated Swing" on Columbia. "They didn't even pay me a royalty," Elgart claims. But he persevered, and in time recorded a dozen or more albums.

"I learned how to mix, how to produce and how to publicize my music," he declares. Yet there were years when he and his wife were penniless.

The picture is different in 1983. International Creative Management is doing an "excellent" job in booking Elgart and his 17-man band, he says, and he soon will record his third "Hooked On" LP, financed by K-tel and distributed by RCA.

"I'll always be enthused about making records," Elgart notes. "But now there's a new excitement in my life. Videos will be the next big thing and I want to be right in the middle of 'em. The big band sound is still alive and getting stronger."

### Catalog Push From CBS

LOS ANGELES—CBS Records last week began a major sales program on its extensive catalog of jazz albums, offering extended dating and variable discounting of up to 10% on orders.

The deal, running from April 4 through April 29, is reported to include all titles currently listed in the CBS catalog. A three-tiered discount structure based on volume awards from 5% to 10% off invoices. Accounts also get 120-day dating on the program.



### WORD OF MOUTH MARKETING

Thank you Walter Lee and everyone at Capitol Records. Together we've started 1983 with Earl Klugh & Bob James, for 15 weeks #1 on the Jazz Chart.

We welcome Al Jarreau, David Sanborn, David Grisman, Elektra Records, Cliff Sarde, Dee Bell, Al Vizzutti, Strunz & Farah and C'est What?! to our growing list of satisfied clients.

Word of Mouth Marketing is a viable support company specializing in the jazz and crossover markets. Promotion, Marketing, and Consulting services are offered.

Watch for the new Earl Klugh album, "Low Ride."

**Ricky Schultz**

17735 Collins Avenue  
Encino, California 91316  
Telephone: 213-344-4757

### Northsea Fest Set

AMSTERDAM—Holland's most ambitious and prestigious jazz event, the Northsea Festival, is to be held July 8-10 in the Congress Center, The Hague.

# Gov't Video Policy Proposed By Report

By KIRK LaPOINTE

OTTAWA — The Canadian Broadcasting Corp., National Film Board and Canadian Film Development Corp. are "prisoners of their mandates" and a new federal holding company should be established to usher those public sector firms into the video age, a former top Canadian public servant says in a major report.

An estimated one million Canadian households, or one-sixth of the total, will be spending an average of \$100 monthly on such video services as cable and pay television, videotex, two-way tv and Telidon by 1990. But government intervention should be limited because the private sector responds much more rapidly to technological change, says Peter Lyman, former executive assistant to Hugh Faulkner, who was federal science and technology minister between 1976 and 1979.

The key for Canada is to encourage the development of those services, no matter whose technology is used, and participate at the software level or wherever possible. Lyman says in a report for the Canadian Institute for Economic Policy. "Canada should move from the mindset of the existing protectionist philosophy—it has never worked very well and will prove much more difficult to implement in the future—and develop the capacity to compete effectively in domestic and international cultural markets," the report says.

New services "should be faced, rather than neglected or denied," and new policies with economic and technological underpinnings are urgently needed, Lyman adds.

Among the proposed solutions for what Lyman perceives as a delicate private/public mix in developing a Canadian video industry is the creation of Communications Canada, a holding company to support video production by the CBC, NFB and CDFC. He says the three large Crown corporations are too busy fulfilling other responsibilities to look ahead and capitalize on the impending explosion in video.

The new company would provide a banking operation combining financing activities of the Federal Business Development Bank, the Export Development Corp. and the CDFC. And it would coordinate distribution activities of the three public companies.

The report, titled "Canada's Video Revolution—Pay TV, Home Video And Beyond," says the pri-

vide sector should be given the opportunity to lead the way in the video industry because its comparably small management mechanism can react swiftly to consumer demand.

But the federal and governmental role should be strong in research and development and in providing seed money when the market for a developing service is still years away. Lyman says. The federal government recently provided nearly \$23 million in additional support for its sophisticated Telidon technology because private-sector transfer has occurred at a slower rate than expected due to soft markets for the videotex system.

Lyman, who is currently managing director of the Nordicity Group Ltd., a high-tech industry consulting firm, also foresees fewer broadcasting regulations, which he says will make it more difficult to stimulate Canadian programming production. Preserving the Canadian production industry in the face of new services and deregulation will require considerable effort, he says.

One solution may be to emphasize quality, not quantity, for Canadian broadcasters and producers. The Canadian Radio-Television & Telecommunications Commission is now studying such a proposal for Canadian television.

Lyman recommends the establishment of co-production agreements between Canadian and foreign producers. As competition increases in coming years, he says, limiting one's product to the domestic market will not prove productive, since Canada does not "form a market large enough to support high-quality original production."

## CRTC Looks At Cross-Ownership

• Continued from page 30

which publishes the Calgary Sun. Meanwhile, Selkirk Communications Ltd., the Southam affiliate, wants to renew its licenses for CFAC-AM and CFAC-TV in Calgary, CJA-AM in Edmonton, CJOC-AM and CILA-FM in Lethbridge, CJPR-AM in Blairmore and CJEV-AM in Elkford. Southam's newspapers include the Edmonton Journal and the Calgary Herald, which circulate in some communities where the stations are heard.

## CBC Planning Reorganization

OTTAWA — The Canadian Broadcasting Corp., the country's public broadcasting company, will save an estimated \$20 million over the next two years in a widespread administrative reorganization that will entirely separate radio and television operations and trim the 12,000-plus workforce by 500 through a partial hiring freeze, attrition and early retirement offers.

CBC president Pierre Juneau says the move is necessary because public and political confidence in the efficiency of the Crown-owned broadcasting institution is waning. Further moves, including layoffs and a revision of the firm's relationship to its affiliated stations, may be announced later this year.

The \$20 million will be pumped into program production, an area the CBC needs to upgrade in the

face of recent federal announcements on broadcast policy which have led to an increase in programming choices for consumers here.

Juneau, who was deputy communication minister until his appointment by Prime Minister Pierre Elliott Trudeau as CBC president almost a year ago, is expected to make a report to the federal cabinet soon on a new role for the CBC. That report will be the basis of a policy statement by the government on the corporation by the end of June.

## For The Record

Due to a typographical error, Dieter Radecki was incorrectly identified in an April 4 story on Compact Discs as president of PolyGram Inc. Canada. He is vice president.

DEALER MUST PAY \$20,000

## Damages In U.K. Piracy Case

LONDON—A dealer convicted of selling counterfeit cassettes made up to look like Portuguese imports has been ordered in the High Court here to pay the British Phonographic Industry roughly \$20,000 in damages.

Jean-Michel Praill was said to have sold illegal cassettes of product by Madness, Police, Blondie, Human League and Queen in his East London store. He was one of the first dealers here to face stepped-up BPI legal action prompted by the discovery that counterfeit and pirate cassettes were circulating widely in Britain early last year.

The BPI's all-out crackdown, code-named "Sofie," and it led to the execution of many Anton Piller "search-and-seize" orders, mainly in the London area, last November. Most of these actions are still proceeding.

In the Praill action, the plaintiff company was Chrysalis, suing on its own behalf and also representing all members of the BPI.

In court, Praill was told there will be an official inquiry as to whether any further damages might be due in respect of further, as yet undisclosed, activities by him. He also submitted to permanent injunctions restraining him from knowingly dealing in illegal cassettes.

After the decision, Patrick Isherwood, BPI's legal adviser, said: "The BPI is determined to continue its stern action against the manufacturers, distributors and vendors of illegal cassettes, people who are cheating the public. We will pursue any judgments to the full, and we'll certainly bankrupt offenders if necessary to help recover damages and costs."

## Battle Over Radio Piracy Heats Up In Amsterdam

By WILLEM HOOOS

AMSTERDAM—The undeclared "guerilla war" between Dutch telecommunications authorities and the country's estimated 10,000 pirate radio stations has taken a serious turn, with the ransacking of an official control car in downtown Amsterdam and the destruction of its expensive electronic equipment.

The attack, with damage estimated at \$40,000, took place following a raid by employees of the Radio Control Center, an arm of the state-owned national telecommunications organization PTT, on a pirate station operating under the name Decibel. By the time police arrived, the pirates and their supporters had fled. Only one man was arrested.

The incident illustrates a new intensity in the struggle between state and outlaws. The Radio Control

Service has recently stepped up its activities considerably, and around 250 pirate stations have been silenced, more than 40 of them in Amsterdam. The PTT regards pirates as "a real plague" to Dutch society, claiming that their broadcasts disrupt such public services as police, fire brigades, hospitals and airports.

The pirates, however, maintain that the disturbance caused by transmissions from their stations, most of them one-person operations, is minimal. They are determined to resist the growing moves against them.

But it is only a minority who favor militant methods. Most are clearly afraid that direct action could lead to further escalation of violence and possibly even to the eventual loss of innocent lives.

## PolyGram U.K. Meeting Orders For Digital Disks

LONDON—PolyGram's CD division here has finally caught up with software orders for the first time since the system was launched. Deliveries of around 3,000 units from the Hanover, West Germany plant once or twice weekly had previously been immediately accounted for by dealer orders already in hand, leaving the warehouse instantly out of stock again.

Now, says commercial director Clive Swan, the stock position is "much more healthy," thanks to a shipment of 7,000 disks from West

Germany. But the company is sticking to its policy of restricting distribution to the 270 shops that took the original launch package of 150 titles, despite increasing pressure from outsiders keen on stocking CD software.

Any dealers who attempt to order the new software alongside normal vinyl product will find the PolyGram computer ignoring that part of the order. Swan explains the company's thinking: "The major constraint on the U.K. market is the low availability of hardware, so we are trying to match the geographical and numerical distribution of the software to that."

"Otherwise, unrestricted distribution to dealers in areas without CD hardware outlets, or close to major CD stockers, would lead to product lying around unsold, which in turn would lead to discounting, because CD stock is a big investment and dealers would panic at the thought of not selling it."

Swan concedes that, in some special cases, stores outside the initial launch dealerships are being allowed to stock small quantities of software. But he stresses that this can only be arranged by direct negotiation with the company. And sale-or-return facilities are still confined to the shops on the original list.

## '82 British Trade Figures

• Continued from page 9

\$93.55 million (26.52 million units, \$96.48 million), down 7.8% in units, down 3% in value. Pre-recorded cassettes: 12.88 million, \$46.59 million (\$11.04 million, \$39.67 million), up 16.6% in unit, up 17.4% in value. Total value of deliveries for the October-December quarter last year: \$167.26 million, up 4.1% on the 1981 tally of \$160.62 million.

All figures are computed on an exchange rate of \$1.50 to the pound sterling.

He added: "The BPI is delighted with the help it has had in recent months from local authority trading standards officers, who have started taking legal action using powers conferred on them by the 1968 Trades Description Act. But it is a great pity that the police generally feel unable to bring criminal proceedings. That would be an immense help to the record industry, especially in the central London area."

## Sing-Along Fad Sweeping Japan

• Continued from page 9

the firm had won U.S. orders worth \$1 million after displaying the hardware at the recent Las Vegas Consumer Electronics Show are apparently unfounded.

Iwasaki says Clarion took the machines and three Japanese singers to CES to gauge the reaction of American buyers and of the general public. Reaction was good, he says, but he adds that Americans are not used to singing alone at parties, something the Japanese are reconciled to doing at company get-togethers.

As more and more manufacturers have started to produce the hardware—Sony, the last major holdout, succumbed in 1982—competition has become fierce, leading to machines with more and more sophisticated features. Clarion's top of the range MW-5000A is a three-deck model with an automatic scorer that grades singers on a 100-point system. Other manufacturers have machines that link to videocassette recorder and videodisk units.

## 25,000 See Wembley Fest

• Continued from page 9

rare moments of country-rock.

There were more familiar faces on the final night, with closing act Boxcar Willie (working for the first time with his U.S. band, the Texas Trainmen) ending the event with a mix of train whistles, basic country fare and audience cheers. Billie Jo Spears, who also remains a big favorite with British audiences, included many old hits, including the recent "I Can Hear Kentucky Calling Me," in which she was joined by local singer Carey Duncan. Bobby Bare's set was full of zest and good humor.

But there was space for newcomers, too, with Ed Bruce making his long-awaited British debut in a style which suggests his country following could fast spill over into crossover territory. Margo Smith also scored with hardcore sounds and yodelling. Also on the last night's program was representation from Gilley's in Pasadena, Tex., with Johnny Lee (whose set was too short); Wendel Adkins, already established here on the club level; and British band Free Spirit in a backup role.

Ronnie Prophet held the whole festival together as master of ceremonies. Other U.S. acts appearing included Linda Cassidy, Wesley Parker, Narvel Felts, Terry McMillan, the Burrito Brothers, Rattlesnake Annie and Australia, a visual stage act featuring Ted and Tom LeGarde. British singer-songwriter Raymond Froggatt's band provided backing for a number of the visiting artists.

# Billboard® Hits Of The World™

© Copyright 1983, Billboard Publications, Inc. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

### BRITAIN

(Courtesy of Music & Video Week)  
As of 4/9/83

SINGLES		
This Week	Last Week	
1	2	LET'S DANCE, David Bowie, EMI America
2	1	IS THERE SOMETHING I SHOULD KNOW, Duran Duran, EMI
3	6	BOXERBEAT, JoBoxers, RCA
4	4	SPEAK LIKE A CHILD, Style Council, Polydor
5	5	SWEET DREAMS, Eurythmics, RCA
6	18	BREAKAWAY, Tracey Ullman, Sire
7	20	OOH TO BE AH, Kajagoogoo, EMI
8	3	TOTAL ECLIPSE OF THE HEART, Bonnie Tyler, CBS
9	NEW	CHURCH OF THE POISON MIND, Culture Club, Virgin
10	27	SNOT RAP, Kenny Everett, RCA
11	7	DON'T TALK TO ME ABOUT LOVE, Altered Images, Epic
12	8	RIP IT UP, Orange Juice, Polydor
13	13	FIELDS OF FIRE, Big Country, Mercury
14	17	BLUE MONDAY, New Order, Factory
15	15	WHISTLE DOWN THE WIND, Nick Heyward, Arista
16	9	NA NA HEY HEY KISS HIM GOODBYE, Bananarama, London
17	10	ROCK THE BOAT, Forrest, CBS
18	24	TWO HEARTS BEAT AS ONE, U2, Island
19	16	ORCHARD ROAD, Leo Sayer, Chrysalis
20	11	BILLIE JEAN, Michael Jackson, Epic
21	39	WORDS, F.R. David, Carrere
22	12	DROP THE PILOT, Joan Armatrading, A&M
23	38	THE HOUSE THAT JACK BUILT, Tracie, Respond
24	36	THE CELTIC SOUL BROTHERS, Kevin Rowland & Dezy's Midnight Runners, Mercury
25	14	YOU CAN'T HIDE, David Joseph, Island
26	19	GARDEN PARTY, Mezzoforte, Steinar
27	30	CRY ME A RIVER, Mari Wilson, Compact
28	21	RUN FOR YOUR LIFE, Bucks Fizz, RCA
29	32	I AM ME, Twisted Sister, Atlantic
30	NEW	BEAT IT, Michael Jackson, Epic
31	22	VISIONS IN BLUE, Ultravox, Chrysalis
32	25	WAVES, Blancmange, London
33	23	HIGH LIFE, Modern Romance, WEA
34	40	YOUNG, FREE AND SINGLE, Sunfire, Warner Bros.
35	29	COMMUNICATION, Spandau Ballet, Reformation
36	26	JOY, Band AKA, Epic
37	28	BABY, COME TO ME, Patti Austin & James Ingram, Qwest
38	33	MAGGIE, Foster & Allen, Ritz
39	NEW	LAST FILM, Kissing The Pink, Magnet
40	34	LOVE ON YOUR SIDE, Thompson Twins, Arista
ALBUMS		
1	1	THE FINAL CUT, Pink Floyd, Harvest
2	3	THRILLER, Michael Jackson, Epic
3	2	THE HURTING, Tears For Fears, Mercury
4	4	CHART RUNNERS, Various, Ronco
5	5	SWEET DREAMS, Eurythmics, RCA
6	6	WAR, U2, Island
7	11	RIO, Duran Duran, EMI
8	7	DEEP SEA SKIVING, Bananarama, London
9	20	HELLO, I MUST BE GOING, Phil Collins, Virgin
10	10	THE KEY, Joan Armatrading, A&M
11	16	QUICK STEP & SIDE KICK, Thompson Twins, Arista
12	13	TRUE, Spandau Ballet, Reformation
13	8	SCRIPT FOR A JESTER'S TEAR, Marillion, EMI
14	12	TOTO IV, CBS
15	9	HOTLINE, Various, K-tel
16	19	DAZZLE SHIPS, Orchestral Manoeuvres In The Dark, Telegraph
17	21	HAND CUT, Bucks Fizz, RCA
18	18	BUSINESS AS USUAL, Men At Work, Epic
19	24	LIONEL RICHIE, Motown
20	22	RICHARD CLAYDERMAN, Delphine
21	17	POWER & THE GLORY, Saxon, Carrere
22	25	NIGHT AND DAY, Joe Jackson, A&M
23	15	THUNDER AND LIGHTNING, Thin Lizzy, Vertigo
24	30	HEARTBREAKER, Dionne Warwick, Arista
25	14	INARTICULATE SPEECH OF THE HEART, Van Morrison, Mercury
26	36	CACHARPAYA, Incantation, Beggars Banquet
27	27	VISIONS, Various, K-tel
28	NEW	THE KIDS FROM FAME LIVE!, BBC
29	23	SURPRISE SURPRISE, Mezzoforte, Steinar
30	29	WORKOUT, Jane Fonda, CBS
31	NEW	QUARTET, Ultravox, Chrysalis

32	28	ANOTHER PAGE, Christopher Cross, Warner Bros.
33	NEW	KISSING TO BE CLEVER, Culture Club, Virgin
34	NEW	FACE VALUE, Phil Collins, Virgin
35	26	THE HIGH ROAD, Roxy Music, EG
36	NEW	UPSTAIRS AT ERIC'S, Yazoo, Mute
37	31	THE JOHN LENNON COLLECTION, Parlophone
38	35	COMPLETE MADNESS, Madness, Sire
39	32	WAITING, Fun Boy Three, Chrysalis
40	NEW	PEARLS, Elkie Brooks, A&M

### CANADA

(Courtesy Canadian Broadcasting Corp.)  
As of 4/2/83

SINGLES		
This Week	Last Week	
1	1	BILLIE JEAN, Michael Jackson, Epic
2	3	HUNGRY LIKE THE WOLF, Duran Duran, Capitol
3	4	MR. ROBOT, Styx, A&M
4	2	BACK ON THE CHAIN GANG, Pretenders, Sire
5	5	YOU ARE, Lionel Richie, Motown
6	6	WE'VE GOT TONIGHT, Kenny Rogers & Sheena Easton, Capitol
7	7	DO YOU REALLY WANT TO HURT ME, Culture Club, Epic/Virgin
8	8	CUTS LIKE A KNIFE, Bryan Adams, A&M
9	11	ONE ON ONE, Daryl Hall & John Oates, RCA
10	10	SEPARATE WAYS, Journey, CBS
11	12	SHY BOY, Bananarama, PolyGram
12	9	STRAY CAT STRUT, Stray Cats, A&M
13	13	ALL RIGHT, Christopher Cross, Warner Bros.
14	14	WHEN I'M WITH YOU, Sheriff, Capitol
15	16	I'VE GOT A ROCK 'N ROLL HEART, Eric Clapton, Warner Bros.
16	19	TWILIGHT ZONE, Golden Earring, 21/PolyGram
17	17	EVERY TIME I SEE YOUR PICTURE, Luba, Capitol
18	NEW	JEOPARDY, Greg Kihn Band, Berserker
19	NEW	SHE BLINDED ME WITH SCIENCE, Thomas Dolby, Capitol
20	NEW	TWISTING BY THE POOL, Dire Straits, Warner Bros.
ALBUMS		
1	1	KILROY WAS HERE, Styx, A&M
2	3	THRILLER, Michael Jackson, Epic
3	2	TOTO IV, CBS
4	5	RIO, Duran Duran, Capitol
5	4	BUILT FOR SPEED, Stray Cats, A&M
6	6	BLINDED BY SCIENCE, Thomas Dolby, Capitol
7	9	H2O, Daryl Hall & John Oates, RCA
8	NEW	NERUDA, Red Rider, Capitol
9	8	CUTS LIKE A KNIFE, Bryan Adams, A&M
10	7	LIONEL RICHIE, Motown

### WEST GERMANY

(Courtesy Der Musikmarkt)  
As of 4/6/83

SINGLES		
This Week	Last Week	
1	1	TOO SHY, Kajagoogoo, EMI Electrola
2	9	BRUTTO SOZIALPRODUKT, Gelersturzflug, Arista
3	2	99 LUFTBALLONS, Nena, CBS
4	4	MAJOR TOM, Peter Schilling, WEA
5	6	SONDERZUG NACH PANKOW, Udo Lindenberg, Polydor/DGG
6	3	BILLIE JEAN, Michael Jackson, Epic/CBS
7	5	YOU CAN'T HURRY LOVE, Phil Collins, WEA
8	8	OUR HOUSE, Madness, Stiff/Teldec
9	7	PASSION, Flirts, Rams Horn/Arista
10	10	ELECTRIC AVENUE, Eddy Grant, Ice/Intercord
11	16	MR. ROBOT, Styx, A&M/CBS
12	15	LAST NIGHT A D.J. SAVED MY LIFE, Indeeep, Metronome
13	13	DIE SENNERIN VOM KOENIG SEE, KIZ, CBS
14	12	MAMMA MARIA, Ricchi E Poveri, Baby/EMI Electrola
15	NEW	WENN ES DICH NOCHT GIBT, Roger Whittaker, Aves/Intercord
16	14	HYMN, Ultravox, Chrysalis/Arista
17	NEW	HEY LITTLE GIRL, Icehouse, Chrysalis/Arista
18	17	DREAM ON, Nazareth, Vertigo/Phonogram
19	19	HALLO KLAUS, Nickerbocker & Biene, Telefunken/Teldec
20	NEW	GENETIC ENGINEERING, Orchestral Manoeuvres In The Dark, Virgin/Arista

21	18	ICH HAB DICH DOCH LIEB, Nicole, Jupiter/Teldec
22	11	WOT, Captain Sensible, A&M/CBS
23	27	ENMAL MUR MIT ERIKA, Hubert Kah Mit Kapelle, Polydor/DGG
24	25	TRETBOOT IN SEENOT, Fri. Menke, Polydor/DGG
25	21	SHOOT YOUR SHOT, Devine, Vanguard/Metronome
26	30	PICK UP THE PHONE, F.R. David, Carrere/DGG
27	24	SEXUAL HEALING, Marvin Gaye, CBS
28	22	TIME, Culture Club, Virgin/Arista
29	NEW	RUECKSICHT, VOIRSICHT, NACHSICHT, Hoffmann & Hoffmann, Global/Arista
30	NEW	SHINY SHINY, Haysi Fantazee, Regard/RCA

### ALBUMS

1	NEW	THE FINAL CUT, Pink Floyd, EMI Electrola
2	1	NENA, CBS
3	2	AEROBIC, Sydne Rome, Horzua/Hansa/Arista
4	5	GOLD AND DYNAMITE, Bee Gees, Polystar
5	3	ODYSSEY, Udo Lindenberg, Polydor/DGG
6	10	THRILLER, Michael Jackson, Epic/CBS
7	NEW	CHE ANGELO SEI, Ai Bano & Romina Power, Baby/EMI
8	4	MUSIK AUS ZEIT UND RAUM, Jean-Michel Jarre, Polystar
9	6	THE GETAWAY, Chris De Burgh, A&M/CBS
10	11	KILROY WAS HERE, Styx, A&M/CBS
11	9	FEHLER IM SYSTEM, Peter Schilling, WEA
12	7	ANOTHER PAGE, Christopher Cross, Warner Bros./WEA
13	12	HELLO, I MUST BE GOING, Phil Collins, WEA
14	8	THE FEELING OF CHICAGO, K-tel
15	13	QUARTET, Ultravox, Chrysalis/Arista
16	15	VUN DRINNE NOH DRUSSE, Bap, Musikant/EMI Electrola
17	19	KILLER ON THE RAMPAGE, Eddy Grant, Ice/Intercord
18	NEW	BUSINESS AS USUAL, Men At Work, CBS
19	16	CAVERNA MAGICA, Andreas Vollenweider, CBS
20	18	LATIN LOVER, Gianna Nannini, Ricordi/Metronome

### JAPAN

(Courtesy Music Labo)  
As of 4/11/83

SINGLES		
This Week	Last Week	
1	1	NIBUNNOICHI NO SHINWA, Akina Nakamori, Warner-Pioneer/NTV-Nichion
2	2	HISAME, Akio Kayama, Nippon Columbia/Victor Music
3	3	YAGIRINO WATASHI, Takashi Hosokawa, Nippon Columbia/Columbia-Burning
4	4	MEDAKANO KYODAI, Warabe, For Life/TV-Asahi Music
5	5	HISAME, Mika Hino, Telchiku/Victor Music
6	6	SAZANKANO YADO, Etsuko Ohkawa, Nippon Columbia/JCM
7	7	U.F.U.F.U.F.U, EPO, RVC/PMP
8	9	HIKARINO TENSHI, Rosemary Butler & Keith Emerson, Canyon/Taiyo Music
9	11	SING A SONG, Chiharu Matsuyama, News/Thunder Music
10	10	HEY MR. POLICEMAN, Hidemi Ishikawa, RVC/Gelel/TV Asahi
11	NEW	KIMINI MUNEKYUN, YMO, Alfa/1980 Music-Yano Music
12	8	PIERROT, Toshihiko Tahara, Canyon/Johnny's
13	12	BODY SPECIAL 2, Southern All Stars, Victor/Amuse
14	13	VIRGIN SHOCK, Shibugakita, CBS-Sony/Johnny's
15	15	BIMYOUNA TOKONE, Naomi Matsui, Nippon Phonogram/Dream Music
16	14	STRAW TOUCH NO KOI, Naoko Kawal, Nippon Columbia/Gelel-TV Asahi-Kitty
17	18	JUUKUJINO, MACHI, Goro Noguchi, Polydor/Nichion-JCM
18	16	HIMITSUNO HANAZONO, Seiko Matsuda, CBS-Sony/Sun
19	17	YUME KOI BITO, Miki Fujimura, Tokuma-JCM
20	NEW	KOISURU HITOMI, Cook Da Books, Toshiba-EMI/Toshiba-EMI Music-Fuji Eiga
ALBUMS		
1	1	FANTASY, Akina Nakamori, Warner-Pioneer
2	2	YOKAN, Miyuki Nakajima, Canyon
3	4	REINCARNATION, Yumi Matsutaya, Toshiba-EMI
4	20	PM 9 LIVE, Eikichi Yazawa, Warner-Pioneer

5	NEW	RISING, Masahiko Kondo, RVC
6	3	KOKORONO TOBIRA, Chiemi Hori, Canyon
7	5	BUSINESS AS USUAL, Men At Work, Epic-Sony
8	6	FRONTIERS, Journey, CBS-Sony
9	7	ANOTHER PAGE, Christopher Cross, Warner-Pioneer
10	8	SHYLIGHTS, Jun-ichi Inagaki, Toshiba-EMI
11	11	LIVE, Kumiko Yamashita, Nippon Columbia
12	19	KISSING TO BE CLEVER, Culture Club, Victor
13	12	BORN NEW, Masatoshi Nakamura, Nippon Columbia
14	9	MUSIC FROM CRUSHER JOE, Soundtrack, Victor
15	16	MOMENTOS, Julio Iglesias, Epic-Sony
16	10	POWERLIGHT, Earth, Wind & Fire, CBS-Sony
17	NEW	HIROMIKYOUNO HANZAI, Hironori Go, CBS/Sony
18	13	KILROY WAS HERE, Styx, Alfa
19	NEW	KUMIKOMUNICATION, Kumiko Takada, Warner-Pioneer
20	NEW	LIONEL RICHIE, Victor

### AUSTRALIA

(Courtesy Kent Music Report)  
As of 4/4/83

SINGLES		
This Week	Last Week	
1	1	UP WHERE WE BELONG, Joe Cocker/Jennifer Warnes, Liberation
2	2	TWISTING BY THE POOL, Dire Straits, Vertigo
3	9	BILLIE JEAN, Michael Jackson, Epic
4	3	GLORIA, Laura Branigan, Atlantic
5	4	SEXUAL HEALING, Marvin Gaye, CBS
6	5	LIVING ON THE CEILING, Blancmange, London
7	7	AFRICA, Toto, CBS
8	6	YOU CAN'T HURRY LOVE, Phil Collins, Atlantic
9	16	1999, Prince, Warner Bros.
10	8	YOUNG GUNS, Wham, Epic
11	NEW	LET'S DANCE, David Bowie, EMI America
12	10	ZOOM, Fat Larry's Band, Virgin
13	11	WE'VE GOT TONIGHT, Kenny Rogers & Sheena Easton, Liberty
14	15	DON'T PAY THE FERRYMAN, Chris De Burgh, A&M
15	NEW	TOO SHY, Kajagoogoo, EMI
16	NEW	MAD WORLD, Tears For Fears, Mercury
17	12	TIME, Culture Club, Virgin
18	19	WHITE WEDDING, Billy Idol, Chrysalis
19	NEW	SHOOP SHOOP DIDDY WOP CUMMA CUMMA WANG DANG, Monte Video & Cassettes, White Label
20	NEW	BABY I NEED YOUR LOVIN', Carl Carlton, RCA
ALBUMS		
1	3	IV, Toto, CBS
2	2	LOVE OVER GOLD, Dire Straits, Vertigo
3	4	10,9,8,7,6,5,4,3,2,1, Midnight Oil, CBS
4	1	25 YEARS OF GOLD, Cliff Richard, EMI
5	5	GO FOR IT, Various, CBS
6	6	GREATEST HITS VOL.3, Olivia Newton-John, Intersun
7	8	DESPERATE, Divinyls, Chrysalis
8	9	PIANO HITS, Eric Robertson, J&B
9	11	LIVE AT SEVERAL 21'S, Party Boys, Oz
10	18	THRILLER, Michael Jackson, Epic
11	7	ANOTHER PAGE, Christopher Cross, Warner Bros.
12	10	SPIRIT OF PLACE, Goanna, WEA
13	14	BUSINESS AS USUAL, Men At Work, CBS
14	13	THEMES AND DREAMS, Various, Teimak
15	17	HELLO I MUST BE GOING, Phil Collins, WEA
16	12	STEVIE WONDER'S ORIGINAL MUSIQUARIUM, Motown
17	20	HAPPY FAMILIES, Blancmange, London
18	NEW	THE GETAWAY, Chris De Burgh, A&M
19	15	REACH, Richard Simmons, Liberation
20	16	SKY FIVE LIVE, Arista

### ITALY

(Courtesy Germano Rusclitto)  
As of 4/6/83

ALBUMS		
This Week	Last Week	
1	1	TUTTO SAN REMO, Various, Ricordi
2	2	THE JOHN LENNON COLLECTION, EMI
3	6	ACQUARELLO, Toquinho, CGD-MM
4	7	ANOTHER PAGE, Christopher Cross, WEA
5	3	ARCA DI NOE, Franco Battiato, EMI
6	4	ALE'00', Claudio Baglioni, CBS
7	9	PETER GABRIEL, PolyGram
8	10	BUSINESS AS USUAL, Men At Work, CBS
9	5	STUDIO 54 Vol. 5, Various, CGD-MM
10	8	MAMMA MARIA, Ricchi E Poveri, Baby/CGD-MM

11	15	TUTTI I CUORI VIAGGIANTI, Ron, RCA
12	12	POWERLIGHT, Earth, Wind and Fire, CBS
13	NEW	THE FINAL CUT, Pink Floyd, EMI
14	NEW	ONE PLUS ONE, Various, K-tel
15	13	CLASSIC 35 MM., Various, Five/CGD-MM
16	18	TOTO IV, CBS
17	16	FRAGOLE INFINITE, Alberto Fortis, PolyGram
18	11	FIOCCHI DI NEVE, Various, CGD/MM
19	20	IS IT SAFE? Phd, WEA
20	NEW	CONCERTANDO CON... Antonio E Marcello, Jingle/CGD-MM

### NETHERLANDS

(Courtesy Stichting Nederlandse Top 40)  
As of 4/9/83

SINGLES		
This Week	Last Week	
1	1	99 LUFTBALLONS, Nena, CBS
2	2	I WILL ALWAYS LOVE YOU, Dolly Parton, RCA
3	3	JUST AN ILLUSION, BZN, Mercury
4	5	MAJOR TOM, Peter Schilling, WEA
5	4	TOO SHY, Kajagoogoo, EMI
6	9	LET'S DANCE, David Bowie, EMI
7	8	EEN BEET JE VAN DIT, Vulcano, Arista
8	6	GIVE IT UP, KC & Sunshine Band, Epic
9	NEW	LADY, Wayne Wade, Dance
10	NEW	TOGETHER WE'RE STRONG, Mireille Mathieu & Patrick Duffy, Arista
ALBUMS		
1	1	4 US (VIERUS), Doe Maar, Sky
2	2	NENA, CBS
3	3	THE KIDS FROM FAME, Soundtrack, RCA
4	4	THRILLER, Michael Jackson, Epic
5	6	THE KIDS FROM FAME AGAIN, Soundtrack, RCA
6	NEW	THE FINAL CUT, Pink Floyd, Harvest
7	5	War, U2, Island
8	8	DE BOER IS TROEF, Normaal, WEA
9	7	FAME, Soundtrack, Polydor
10	NEW	THE HIGH ROAD, Roxy Music, Polydor

## PolyGram Paces Austrian Market

VIENNA—For the first time in its history, the Austrian branch of IFPI has released official market share figures of its member companies for 1982. The PolyGram group (Amadeo, Phonogram and Polydor) placed in the top spot with 28.5%.

Companies affiliated with IFPI have 75% of the total Austrian record and prerecorded cassette market, which totalled \$72.7 million in 1982 on a retail price basis. Previously, only unofficial estimates were computed.

Following PolyGram, which had an unofficial tally of 31.9% in 1981, in the ratings: Arista, 17% (17.6% in 1981); EMI Columbia, 15.9% (14.3%); Musica, 14.2% (13.7%); CBS, 14% (11.7%); WEA, 5.8% (6.9%); and Bellaphon, 4.6% (3.9%).

## Czech Act Hits Second Place

PRAGUE—Moravanka, a band featuring an ethnic style of Czechoslovakian brass band music is now the second biggest-selling pop act here, with total album sales in excess of two million. First is Karel Gott.

The band has also built an international reputation. It has toured West Germany, where Jupiter licenses its product, to big audiences

## Market Quotations

As of closing, Mar. 29, 1983

Annual High	Low	NAME	P-E	(Sales 100s)	High	Low	Close	Change
1%	3%	Altec Corporation	—	60	1 1/4	1 1/4	1 1/4	— 1/4
65 1/2%	48 3/4%	ABC	11	889	64 1/2%	64 1/4%	64 1/4%	Unch.
35%	30%	American Can	—	557	33%	32%	33%	+ 1/4
13%	8%	Automatic Radio	11	429	13%	12%	13%	+ 1/4
69%	55%	CBS	16	579	67%	67%	67%	— 1/4
28%	16%	Coleco	11	1283	23	22%	22%	— 1/2
9%	6%	Craig Corporation	16	23	8 1/2%	8 1/4%	8 1/4%	— 1/4
78%	60%	Disney, Walt	25	772	78%	77%	78%	— 1/4
5%	3%	Electrosound Group	—	4	4%	4%	4%	+ 1/4
27%	16%	Gulf + Western	11	3800	24%	23%	24	Unch.
29%	18%	Handleman	13	331	28%	27%	27%	— 1
5%	3%	Integrity Entertainment	16	35	5%	5%	5%	+ 1/4
9%	6%	K-Tel	33	20	8%	8%	8%	Unch.
62 1/2%	47%	Matsushita Electronics	14	165	56%	56%	56%	+ 1/4
16%	11%	Mattel	6	930	11%	11%	11%	Unch.
42%	16%	MCA	10	1477	37%	35%	37	+ 1
82 1/2%	72%	3M	13	3257	77%	75%	75%	— 1%
116%	82%	Motorola	21	1708	103	101%	102%	— 2%
63%	47%	No. American Phillips	11	71	59%	59%	59%	— 1/4
15%	5%	Orrox Corporation	—	46	6%	6%	6%	Unch.
21%	18%	Pioneer Electronics	—	4	20%	20%	20%	— %
26%	13%	RCA	11	5172	23%	22%	23%	— %
15%	12%	Sony	11	2447	14%	14%	14%	— 1/4
31%	25%	Storer Broadcasting	50	272	29%	28%	28%	+ 1/4
4%	2%	Superscope	—	127	3%	3%	3%	+ 1/4
48%	38%	Taft Broadcasting	12	67	47%	47%	47%	— %
35%	27%	Warner Communications	6	3101	28%	27%	27%	— %

OVER THE COUNTER	Sales	Bid	Ask	OVER THE COUNTER	Sales	Bid	Ask
ABKCO	—	1/4	1 1/4	Josephon Int'l	2000	15 1/4	15 1/4
Certron Corp.	18,400	2 1/2	13/16	Recoton	700	8 1/2	9%
Data Packaging	400	10 1/2	11	Schwartz Bros.	100	2 1/4	3
Koss Corp.	—	4 1/2	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. Volmer, 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.

## Atlanta Is Chosen As Site For Grammy Hall Of Fame

By RUSSELL SHAW

ATLANTA—The site selection committee of the National Academy of Recording Arts & Sciences has unanimously recommended to the NARAS trustees that "The Grammy Hall Of Fame," a project contemplated for over eight years by the music industry body, be constructed in Atlanta. This decision came after almost two years of intense competition between the Georgia capital and Memphis, a joust which included intense lobbying by NARAS units and civic groups alike in the two cities.

"Construction is set to begin soon, with the opening on or about August 1, 1984," states Mike Greene, president of the Atlanta chapter. According to Greene, the 50,000 square foot facility will be located in "already existing space at the Atlanta

Civic Center in the heart of the downtown convention district. Among the items and features the hall will offer are a large exhibition area replete with historical significance, an archives section with one of the world's largest record collections, semi-public research facilities, a small auditorium, and office space."

Construction costs are estimated in the \$4 million range, "about half that of a comparable building from the ground up," Greene says. Funding will be obtained by a combination of municipal and private bonds. The Atlanta City Council has already committed resources for the hall's construction. The Grammy Hall Of Fame is expected to attract five hundred thousand tourists annually.



NASHVILLE HALSEY—The Halsey International Co. celebrated the opening of its new Nashville offices at a reception held in the Hermitage Hotel. Congratulating the firm's managing director Jerry Flowers, center, are president Jim Halsey, left; BMI vice president Frances Preston; and William Lee Golden of the Oak Ridge Boys.

## Audit Of Video Station Focusing Attention On Controversial Tax

• Continued from page 68

would be paid at the time of resale, and could be collected from the consumer by the retailer.

"It should be noted that the California taxing authorities have taken the position that the use tax is measured by the entire purchase price. We do not believe this is the correct approach. However, legal counsel should be consulted before adopting the bifurcated (two component) approach."

From the Equalization Board's standpoint, Nunes indicates that retailers have two options. One is the "fair rental value," while the other is the cost of the video recording. The two-option basis covers a situation in which recordings are in a resale inventory and are then leased or rented. Nunes says the board finds that video rental libraries are generally kept separately from sales inventories.

Still another area about which California retailers seem confused is when the tax is to be paid. Nunes says that the board establishes a schedule—monthly, quarterly or yearly—often based on the retailer's liability.

Among dealers divided on the time of payment are Joan Weisenberger of In Home Video, Riverside and Jim Lahm of Video Cross Roads International, Orange. Weisenberger pays monthly and Lahm quarterly. The former says, "I was probably the first video retailer in California to get hit only because I have a very aggressive accountant who said, 'Let's go face them now on this rather than have them come after use three years down the road.' I tried to warn all the other dealers in the organization (the old dealers' group, before it became a VSDA chapter late in 1982). Some took it in stride and others said, 'Let them come and get me.' There's no way the board can check up on everybody. It's a manpower problem."

Lahm, a national franchiser, is the author of an article now being circulated by the Equalization Board. In the article, originally in the Febru-

ary, 1982 issue of Video Store, Lahm is quoted as saying, "... The catch is that the tax regulation did not state the pre-supposition on use tax, and, therefore, this current interpretation was not communicated to or known by video retailers ... that is, until very recently. The bottom line is that dealers are now being told they must pay a use tax on all movies they purchased for rental. In some cases, these liabilities exceed \$10,000.

"If there is any doubt as to what and how taxes should be charged, get an opinion from your tax board and get it in writing. Be consistent in your inventory, depreciation, advertising and other policies. For example, if you depreciate your tapes (to minimize income and inventory taxes), it would be inconsistent to claim that all tapes purchased were for sale only and that rentals were merely incidental."

The wording of the California Equalization Board's bulletins indicates, that the tax body keeps a close watch on video specialty store practices. One portion pertains to video club exchange programs: "Dealers' swaps and exchanges of video tapes and disks are sales as provided in Section 6006 of the Revenue and Taxation Code, and are subject to tax the same as any other retail sale. Unless the tapes or disks exchanged are to be resold prior to use by the dealer or are otherwise exempt, tax is due on the value of the goods exchanged. In addition, many dealers have instituted exchange programs or clubs ... Customers who join these programs or clubs, for a set fee, exchange their video tapes or disks for other video tapes or disks owned by the dealer. This type of transaction is to be treated as a trade-in for sales and use tax purposes rather than an exchange. The amount subject to tax is the fee plus the value of the tape which the customer turns in to the dealer."

Other ramifications of the use tax issue are of concern to retailers. One possible complicating factor is the incidences of California retailers exchanging rental movies in a program

developed by the American Video Assn. of Mesa, Ariz., a dealers' organization. There is also the issue of stores with video game rental clubs, implying various computations for tax purposes.

The fact that Nunes suggests that a tax payment structure is possible based on "fair rental value" indicates a clarification of the wording of the code: "Tax should be paid on the cost of the video tapes and disks at the time of purchase if the lessor knows that the tapes and disks will be placed into rental services. However, if the lessor does not know at the time of purchase whether the tapes and disks will be placed into rental service or resold without being used in rental service, the lessor may issue a resale certificate and acquire the tapes and disks without tax. If tax is not paid at the time of purchase, the lessor must report and pay the tax on the cost of the tapes and disks with the sales and use tax return for the period in which the tapes and disks are first placed into rental service.

"If tax reimbursement has been collected on rentals of video tapes and disks from customers, that amount is considered excess tax reimbursement and must be paid to the state in addition to the tax on the cost of the tapes and disks. Continuing to collect tax on rentals of video tapes and disks is a violation of consumer protection statutes.

"If the video tapes and disks are subsequently sold after their lease, the gross receipts from the sale are subject to sales tax without reduction for any amount of tax which has been previously reported on cost. A charge may be made for the sales tax reimbursement on the selling price of video tapes and disks."

The tangled question of video retailers' Board of Equalization tax vulnerability goes back beyond 1981, according to Lahm. He reports that he had attempted to make members of the California VSDA chapter aware of the situation at various meetings, before the group affiliated with VSDA.

## Video Connection Launches Push

• Continued from page 77

Moving to a favorite theme, Tenzer says, "McDonald's and Burger King don't compete with each other on hamburgers. They compete with games, with merchandising, glamor and zizzle."

A main thrust of Tenzer's philosophy is that video specialty stores have all been aiming at basically "the same 5% of the population that have VCRs or videodisk players. So you see the club rental plans go down from \$5 a day to \$4, \$3 and \$1. What's the point of lowballing VCRs when 95% of the population has no commitment to video, they are not a customer? What difference does the price of a VCR make when they are not intent on buying it anyway?"

Thus the essence of Video Connection Of America's promotion is to sell the great masses on video and draw them into the chain's stores. "We have to get them away from the discounters, the department stores and the amateurs because the killer of this industry is discounting," he says.

The game, being initially promoted in the mass media on a regional basis before going national, is an offer of \$1 million in prizes similar to those run regularly by

McDonald's. Tenzer claims it will involve 438,000 prizes, including VCRs, video games, disk players and related video software. Participants "have to visit the store," he notes. "One out of five wins, and for those who are not instant winners in the store there is a sweepstakes box where they have another chance to win."

Video Connection's stores are equipped with posters, ceiling mobiles, signs and a complete p-o-p contest back-up. Closely tied to the game is the "Galactacoin" promotion involving simulated gold coins worth roughly 50 cents, \$1 and \$5. These coins are promoted in media advertising for redemption in the store. "There's a trading board in each store so customers can see what their Galactacoins can purchase," Tenzer explains.

In addition to newspaper and radio advertising, Video Connection is buying lists and direct mailing an eight-page "Family Guide To Home Entertainment." "We're selling the total romance, the lifestyle of the 21st century," says Tenzer. The guide also plugs the games and the merchandising coins.

One of the least well known national franchisers of video stores, Tenzer says he has been deliberately

holding back from going public with plans for the company until it is positioned for such exposure. The company's stores are now heavily concentrated in the East. One disclosure, made months ago, shows 12 stores in Massachusetts and Maryland, 11 in Pennsylvania and 27 in New York. Sprinklings of a half-dozen are seen in such states as Florida and Ohio and lesser numbers out west, except in California, where there are six.

Within two weeks, advertising will break in the Boston Globe and the Washington Post as Video Connection rolls out in a national direction. National exposure has been achieved via Video and Electronic Games magazines. Readers of these two consumer publications, while not precisely part of the 95% non-video public, are not to be forgotten, Tenzer says: "They're seriously looking at video."

Tenzer, 55, has headed Video Connection since its inception in 1979. He has been an independent producer, writer, director and distributor of motion pictures, television programs commercials.

Next: Video Connection's vast training program at its own university; more on marketing.



# News

## Awards Presentation Is A First For Video Music

LOS ANGELES—The emerging field of video music was honored with its first awards telecast Wednesday (6) as broadcaster Casey Kasem handed out the first American Video Awards during the taping of a syndicated tv special, set to air later this month.

During the hour-long ceremony, awards were given in seven categories. Named top pop video was Rod Stewart's "Young Turks," produced by Gower, Fields & Flattery; best soul video was "Ebony And Ivory" by Paul McCartney and Stevie Wonder, produced by KEEFCO; and Merle Haggard's "Are The Good Times Really Over," produced by Terry Lickona, won as best country video.

Russell Mulcahy of Millaney, Grant, Mallet & Mulcahy was honored as best director, and also shared honors in the special merit category for Fleetwood Mac's "Gypsy," the Mulcahy-directed piece for which Mick Fleetwood and Mickey Shapiro served as executive producers. Pop artists singled out for the best video performance were Peter Wolf of the J. Geils Band (for "Centerfold," produced by Paul Justman) and the Motels' Martha Davis (for "Only The Lonely," another Mulcahy work), who tied.

The show, reportedly placed in about 120 markets nationally, was produced by Scotti Brothers/Syd Vinnedge Productions in association with Kasem, whose "America's Top 10" tv series inspired the AVA nomination procedure. Qualifying entries for the first telecast had to place in

the top 10 on the corresponding Billboard music popularity chart, with the exception of the special merit category designed for film or video pieces accompanying songs that didn't achieve that chart plateau.

Also awarded was a special AVA hall of fame honor to Paul McCartney in recognition of his ongoing film and video work, starting during his days with the Beatles.

## XTRA-FM In San Diego

• Continued from page 17

"I think you always have to go back to longevity in the market—we were here when XTRA-FM was a Spanish-language station, and we don't respond to quick fads." (KGB-FM did, in fact, lead 91X 13.3 to 11.4 among men 18 to 34. But 91X maintained its lead over KGB-FM among women 18 to 34, men 25 to 49 and teens, in which 91X received 25.3 to KGB's 10.7.)

Tom Shadek, vice president and general manager of third-ranked rock station KPRI, was a bit more congratulatory than Bruce when apprised of the ratings. "I'm not really surprised," Shadek says. "When they first converted over you heard a lot of people talking about it and they generated real good street talk. We've made some adjustments over the last few months to incorporate some new music, and we're pretty satisfied with what we're doing. But hey, they had a hell of a book—I'm impressed."



Billboard photo by Chuck Pulin

**LETTERMAN GETS THE LOWE-DOWN**—Pure popster Nick (the Knife) Lowe gives NBC talk show host David Letterman a piece of his mind during a segment in New York.

## Retail Advertising Outlays Reflecting New Emphasis

• Continued from page 74

Gladieux depends primarily on print for his record and tape advertising. He estimates that tabloids and weekend advertising areas get 90% of his money. The other 10% goes to MTV, which he says he intends to use more in the future. Gladieux tries to use the overall advertising pitch that the Camelot Enterprises outlets are general entertainment centers whenever he can. He also likes to use advertising on new breaking acts as often as possible, pointing out that such fresh music seems to appeal to store customers.

Sunday editions are the best in which to advertise alternative merchandise, according to Gladieux. He is putting 95% of that allowance into print. He finds that combining video cartridges and videocassettes with records and tapes creates a larger and more compelling ad element.

Of the music advertising allowance of the 26 Music Plus stores in this area, ad manager Alan Schwartz

appropriates 60% to radio and 40% to print. MTV has recently arrived in his Southern California region. He now uses a wraparound on his manufacturer's 30-second tv spots. He is considering using a more standard opener and closer in the future. Music gets 60% of his budget.

For blank audio and tv tape, Schwartz puts his blue chips on print. Right now, he thinks his 100% blank tape allowance is split evenly between audio and video manufacturers. Like other Southern California retailers, he buys the Friday through Sunday entertainment sections. Blank tape accounts for 25% of his entire budget.

The remaining 15% is video game cartridge hardware and software and prerecorded videocassette and videodisk, where Music Plus has pioneered industrywide. Schwartz says he likes to combine any segment of his video inventory with accessory advertising to help him build a larger page area that draws the eye.



**HAL DAVID**, President of ASCAP, will participate in the key panel discussion "The Impact Of New Technology On Rights" Satellite, Video, Common Market Conflict, For & Against The Blanket License, at IMIC '83, the summit meeting of the music and home entertainment industries, being held May 3-6, 1983, at the Alvor Praia Hotel in Portugal. For registration details, contact Kris Sofley, Billboard Los Angeles (213) 273-7040 or Vera Madan, Billboard London (01) 439-9411.

## Executive Turntable

• Continued from page 4

### Marketing

The Record Bar chain, Durham, N.C., has named **Blount Swain** assistant treasurer and **Genie Fishel** manager of office services. Swain was a senior accountant with Price Waterhouse in Raleigh, N.C. Fishel is a former Record Bar store manager. . . . **Henry Blaukopf** has joined the sales staff of Stratford Distributors, New Hyde Park, N.Y. He was head buyer for MJS Entertainment, Long Island City, N.Y. . . . **Tom Palmer** and **John Kolodziej** have joined Sparrow Distribution, Canoga Park, Calif., as field salesmen for the Northwest and North Central territories, respectively.



Swain



Fishel

### Publishing

Warner Bros. Music in Burbank has named **Les Bider** chief operating officer, a new post, and **Jay Morgenstern** executive vice president/general manager and president of Warner Bros. Publications. Bider retains his post as chief financial officer. Morgenstern was vice president and general manager of Warner Bros. Music. They are based in Burbank. . . . The Welk Music Group has named **Rob Matheny** Hollywood division manager. He was creative services director and is based in Hollywood, Calif.



Bider

### Video/Pro Equipment

Home Box Office has promoted **Judy Torello** to national director of media relations; **Quentin Schaffer** to director of consumer press information; and **Ellen Rubin** to manager of original programming publicity, East Coast. They are based in New York. HBO has also appointed **Stephen Ujlaki** director of made-for-pay motion pictures in Los Angeles. . . . Magnetic Media Corp., Farmingdale, N.Y., has promoted **John Cristiano** to vice president of operations for the U.S. and Canada. He joined in 1969 and has been general manager since 1980.

### Related Fields

Warner Amex Cable Communications has appointed **Joe Smith**, formerly chairman of Elektra/Asylum/Nonesuch Records, president and chief operating officer of Home Sports Entertainment. He is based in New York. . . . Warner Amex Satellite Entertainment Co. has named **Robert Pittman** executive vice president and chief operating officer in New York. . . . **Terry Counts** is the new executive director of Deaton Talent in Nashville. . . . European American Music Distributors Corp., Totowa, N.J., has appointed **Arnold Rosen** chief operating officer. . . . Playboy Cable Network has named **Joel Katz** executive vice president in Los Angeles.



Smith



Pittman

## IAM Opening New Disk Plant

• Continued from page 38

tion of that still embryonic product area led IAMC's planners to postpone pursuit of a license and additional investments. Similarly, cassette duplication, for now at least, isn't planned. They do say their downrange plans could include duplication for high-end clients using a new 4:1 process designed around Soundstream's digital computer, which, if adopted, would be restricted to pancake duplication only, with finished cassettes to be assembled elsewhere.

As for the equipment used in the mastering and pressing areas, the facility is modifying extensively. All-new Europa Film plating stations are enhanced by an in-house lab where Rick Goldman, a matrix engineer who has worked at Burbank's KM, continues to monitor his own control program, including his own silver baths.

Pressing floor design, built around six Swedish presses built by Toolex Alpha, also includes sophisticated pressing compound processing and handling measures providing precise mixing of different compounds directly into the presses. Initially, the facility will be offering high-end compounds, including Vytec's Quix II, Keyser's KC-600 and imported Teldec vinyl from Germany.

(Advertisement)

### MASTER TURNED DOWN? DON'T GIVE UP... STEVE SCHULMAN IS YOUR ANSWER

PHILADELPHIA — Steve Schulman's National Label Distributing Company is a national distribution service set up with the key independent distributors across the country to expose, market, merchandise and promote your product. If you believe enough in your product to spend time and money on it and it is passed on by the majors, that doesn't mean it's a loser.

Many passed on masters have gone on to be hits. Steve Schulman will get your label out there and afford you the opportunity to guide your own destiny in the record business.

Understanding the problems of the small indie we have structured a very fair, affordable fee to set your label up as a nationally distributed record company.

For further information call Steve Schulman at distribution headquarters, 215 473-0994 or write to Steve Schulman, P.O. Box 12666, Philadelphia, Pa. 19129.



### ULTRA-SERVICE

GO TO THE HEAD  
OF THE LINE  
call us for details!

KEYSTONE PRINTED  
SPECIALTIES CO., INC.

321 PEAR STREET  
SCRANTON,

PENNSYLVANIA 18505

(717) 346-1761

## Spotlight



**DAVID BOWIE**—Let's Dance, EMI America SO-17093 (Capitol). Produced by David Bowie & Nile Rodgers. Bowie's debut for EMI lives up to the tantalizing promise of the title single, already a deserved smash with multi-format muscle: in teaming with co-producer Nile Rodgers, the influential stylist restores the directness of his mid-'70s plunge into richly r&b-inflected dance music without abandoning the textural subtlety of his subsequent pioneering swing into electronic pop. Here, that visionary stance brings authority to Bowie's most accessible music in years, pared with propulsive economy by Rodgers' own arranging contributions and liquid, insistent guitar. Whether tender ("China Girl"), tough "Ricochet," "Criminal World") or in between, the music is bracing, state-of-the-art urban dance rock. Bowie's first tour in five years will only enhance sales fire.



**RICK SPRINGFIELD**—Living In Oz, RCA AFL1-4660. Produced by Rick Springfield & Bill Drescher. If Springfield was playing it safe on "Success Hasn't Spoiled Me Yet," his followup to 1981's breakthrough "Working Class Dog," here he makes some changes, to positive effect. Springfield balances his characteristic power guitar sound with some lighter synthesizer touches, reflecting the growing popularity of spare synth-pop. Springfield co-produced and wrote all of the tunes, marking a break from rock veteran Keith Olsen, who produced "Success" and the key cuts on "Working Class Dog." The music is filled with passion and intensity, and should help offset Springfield's somewhat bland TV image—as will his recent retirement from "General Hospital."



**THE TUBES**—Outside Inside, Capitol ST-12260. Produced by David Foster. No crystal ball is needed to forecast solid pop and AOR prospects for the septet's second label outing, which again teams them with producer David Foster, who helped make last year's "Completion Backward Principle" an enduring playlist entry. This time out, the emphasis on the band's musicality, rather than its earlier penchant for outrageous satire, is even stronger—and the ploy is working, given bullish entering chart numbers for both the album and first single, "She's A Beauty."

**ROBERT PALMER**—Pride, Island 90065 (Atlantic). Produced by Robert Palmer. Palmer's portfolio of rhythm and moves positions him ideally for the new synthesizer-laden dance rock field. Here he balances his newer electronic textures with welcome nods to his early forays into melding reggae and r&b, as with the title track, where elsewhere he mixes chic techno-pop with soulful vocals as on "You Are In My System" and "Say You Will."

**JOAN ARMSTRONG**—The Key, A&M SP-4912. Produced by Steve Lillywhite & Val Garay. A pop breakthrough has been forecast for this gifted performer enough times to make skeptics fear the "cry wolf" syndrome, but this package does offer hope for a belated payoff: its songs, up to her usual standard, again ply a sleek modern rock framework that's ready for the new rock market. Players include both her own band and an L.A. studio crew for the few tracks from Garay, with standouts including the title song, "Call Me Names" and "Drop The Pilot."



**T-CONNECTION**—The Game Of Life, Capitol ST-12264. Produced by Bobby Colomby. The T-Connection is T. Coakley connecting with listeners who like their soul aglow with jazz rhythms punctuating soaring melodies. "The Game Of Life," "Love Odyssey" and "Is It Real" are musically dramatic encounters of the quality kind, and with producer Colomby enhancing the four-man band with shadings by Michael Bodicker, George Duke and Tom Scott, Coakley & Co.'s stirring sound will be heard where polish and professionalism get to-

gether on the charts. All ingredients are present here for a highly-musical and commercial success.



**KEITH GREEN**—I Only Want To See You There, Sparrow SPR 1066. Produced by Bill Maxwell. When Keith Green was killed last summer, he had just released his "Songs For The Shepherd" album, and his career was soaring. It was obvious that Christian consumers would want to hear more from Green. Sparrow has answered that demand with this collection culled from his other albums as well as from some live performances. The music is, as usual, top quality, and the timing is ripe for this package. An informative book inside on Keith is also an excellent selling point.



**OXO**, Geffen GHS 4001 (Warner Bros.). Produced by Ish Angel & Ken Mansfield. As their well-received single, "Whirly Girl," attests, this West Coast band excels at ebullient uptempo pop/rock that can wink from hearty chant to sleek harmonies and back. That vocal stamp and a snappy classicism to keyboards and rhythm guitars nod to '60s roots that should fare well with a variety of pop and rock formats.

**FONZI THORNTON**—The Leader, RCA AFL1-4433. Produced by Fonzi Thornton, Robert Wright. Thornton, a powerful contender among the new wave of session singers-turned-soloists, demonstrates a sturdy, self-confident style on this, his debut album. He's also a good composer, penning (with co-producer Wright) all but one of the eight songs. The repertoire is urban pop; punchy, rhythmic and often reminiscent of Chic, no surprise considering that Thornton once sang with that group (Nile Rodgers and Bernard Edwards appear on a couple of cuts, too). Best are "Beverly," Fonzi's current single; a sparkling remake of "Be My Baby" which Phil Spector wouldn't recognize; and "Sha'n'Da," a sensitive ballad.

**STRANGE ADVANCE**—Worlds Away, Capitol ST-12232. Produced by Bruce Fairbairn. This Canadian trio was tailor-made for AOR radio: Its sound mixes the power of Loverboy (another Fairbairn client) with a bit of the drama and intrigue of

David Bowie (note especially the title track and "One Chance In A Million"). Overall, there's more emphasis on melody than with Loverboy and most AOR titans, the best example being "She Controls Me," the excellent opening track. The Capitol-EMI Group is on a hot streak with mainstream rock acts, witness the success of Bowie and Duran Duran.



**JIM CAPALDI**—Fierce Heart, Atlantic 80059. Produced by Steve Winwood & Jim Capaldi. Drummer/vocalist Capaldi's post-Traffic solo albums never grabbed the sales exposure they deserved, but this reunion with his old bandmate could beat the odds on the strength of its melodic, synthesizer-tinged arrangements and a forceful performance from both artist and producer.

**WALTER EGAN**—Wild Exhibitions, Backstreet/MCA BSR 5400. Produced by Duane Scott & Walter Egan. Egan resurfaces on a new label with another solid set of melodic pop/rock confections. As before, his backing band includes strong support from guests Lindsey Buckingham and Christine McVie, along with David Lindley and Nicky Hopkins.

**THE EXERCISE RECORD FOR PREGNANT WOMEN**—Columbia CX2 38422. Produced by Roger Hatfield. This double-album package devotes a side apiece to prenatal, relaxation, breathing and postnatal exercise. Vocal instructor and exercise coordinator is Lamaze expert Betsy K. Rothman, with Dr. David Mong also supplying vocal coaching. Also contained is a 20-page illustrated booklet, which gives pregnancy tips as well as exercise pointers.

**KINKY FRIEDMAN**—Under The Double Ego, Sunrize 41200. Produced by Sammy Allred. Even without the Texas Jewboys, Friedman remains as colorful as ever. Each song is a poignant, tongue-in-cheek gem sung in the best country tradition. Among the highlights are "People Who Read People Magazine," "The Take-It-Easy Trailer Park," "Skatin' On Thin Ice" and "Nashville Casualty and Life."

**DESERTERS**—Siberian Nightlife, Capitol ST-12257. Produced by Carter. Second album by this four-man group is another batch of catchy midtempo rockers. Highlights here are "Siberia" and "Wild Wild Women," two highly melodic and ac-

cessible cuts. "Two Sides Of Life" is a highly uptempo rock piece, but most of the cuts are more moderate.

**TURTLES/ASSOCIATION**—Greatest Hits/Back To Back, Era BU-5660 (Dominion). This \$3.98 album couples best-known hits from the two '60s pop harmony groups, including "Windy," "Cherish" and "Never My Love" (Association) and "She'd Rather Be With Me," "Happy Together" and "It Ain't Me Babe" (Turtles). Former titles are re-recordings, latter are the original masters.

**CHUBBY CHECKER/GARY U.S. BONDS**—Greatest Hits/Back To Back, Era BU-5730 (Dominion). The two solo stars from the early '60s are represented by such hits as "Quarter To Three," "New Orleans" and "School Is Out" (Bonds) and "The Twist," "Limbo Rock" and "Let's Twist Again" (Checker). Latter are fairly authentic re-recordings, former are the original Frank Guida sessions.

**THE GLENN MILLER ORCHESTRA**—In The Digital Mood, GRP GRP-A-1002. Produced by Dave Grusin & Larry Rosen. The Miller band and conductor Larry O'Brien give latter day swing revivalists a run for the money with this digitally cut showcase for the original arrangements.

**BRAD LOVE**—MCA-5371. Produced by John Hug. Love is a soft pop performer who combines the dramatic flair of Elton John with the AC accessibility of Air Supply (whose mentors Fred Bestall and Lance Reynolds executive produced). Produced by John Hug, perhaps best known for producing Marty Balin's Hearts."

**JOHNNIE RAY/FRANKIE LAINE**—Greatest Hits/Back To Back, Era BU-5710 (Dominion). The '50s superstars re-recorded their hits (Laine's "I Believe," "Mule Train," "High Noon" and more, Ray's "Cry," "The Little White Cloud That Cried," "Please Mr. Sun" plus two) to good effect. Budget-minded buyers may not even notice the difference from the originals.

## black

**SLY AND THE FAMILY STONE**—Ain't But The One Way, Warner Bros. 23700. Produced by Sylvester Stewart & Stewart. (Continued on page 99)

**Spotlight**—The most outstanding new product of the week's releases and that with the greatest potential for top of the chart placement; **picks**—predicted for the top half of the chart in the opinion of the reviewer; **recommended**—predicted to lit the second half of the chart in the opinion of the reviewer, or albums of superior quality. Albums receiving a three star rating are not listed. Reviewers: Dave Dexter Jr., Laura Foti, Paul Grein, Is Horowitz, Peter Keepnews, Kip Kirby, Roman Kozak, Irv Lichtman, Edward Morris, Ed Ochs, Leo Sacks, Sam Sutherland, Robyn Wells, Adam White.

# WCI Survey Says Tape \$\$ Not Being Maximized

• Continued from page 1

Fontainebleu by two of the project's three coordinators, Warner Special Products president Mickey Kapp and Dr. Susan Middlestadt of the Univ. of Illinois, represent warning signals to dealers and manufacturers trying to maximize sales for prerecorded cassettes.

More provocative than new findings on cassette purchasing habits overall and the possible loss of prerecorded sales to poor merchandising is a case study on home taping which tracks 1982 sales for the Geffen label debut album by Asia. The study contends that 15 copies of the album were taped by consumers for every 17 purchased.

It's WCI's data on consumer purchases of prerecorded tapes at retail that may pose more immediately answerable questions, however. "If you want to know what's really going on with sales, you shouldn't be looking

at the RIAA shipment data, you should look instead at consumer data," charges Kapp.

Indeed, the WCI readout on dealer and consumer configuration shares both argue that the much-vaunted changeover to cassette isn't keeping pace with manufacturers' shipping posture. In contrast to RIAA statistics showing 54.4% of the market in LP and 45.6% in tape, WCI's consumer panel posts 68.2% for LP versus 31.8% in tape, which matches closely with dealer figures of 66.3% and 31.7% respectively.

Kapp then points to new data on multiple purchases in each configuration in building his case for inadequate production exposure for tapes as a hidden brake on the format's sales potential in prerecorded form. For \$8.98 list LP product, WCI finds 46.1% of the market going to consumers who buy only one album per visit to retail, with the remainder divided between multiple product

purchases including both two or more full list items and various combinations of price points in the total purchase.

In cassettes, however, fully 60.4% of buyers entering a store say they only buy one tape. "We think it's because the cassette purchaser simply can't find another tape he or she wants," contends Kapp, who buttresses the argument by reviewing a comparison between the configuration shares for retail sales and direct marketed merchandise.

Kapp says that direct marketers who sell by product title, as opposed to dealers selling product that is segregated by configuration, virtually double their volume. "What this says is that in the direct marketing business, where the consumer simply checks off a preference for configuration, they have 32% of the cassette business as compared to 16.2% for retailers," summarizes Kapp.

"When the choice offered is equal, the sales almost double.

"So what you're saying is that the dealer could almost double his cassette business by making the product more accessible in-store." He agrees that such positioning will require rethinking of tape departments and displays addressing the LP's current dominance in the store environment.

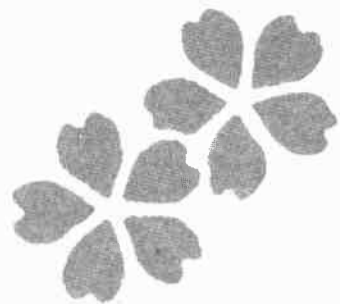
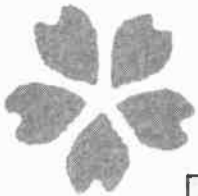
On the home taping front, Kapp is adamant in saying that the siphoning of potential prerecorded sales to the home taping market remains a crucial barrier to legitimate sales. Based on 3,400 consumers polled in this most recent phase of the WCI project (which utilizes a basic panel of 2,500 consumers for most data), Kapp projects 1,765,000 versions of "Asia" taped at home by consumers, as compared to two million purchases of prerecorded LPs and cassettes.

Claiming that 45% of home tapers polled would have paid for prere-

corded tapes had they been unable to tape their own copies, he postulates a loss of 794,000 units, representing a loss of \$5,955,000 based on an average per unit retail price of \$7.50.

From a dealer standpoint, Kapp concedes that figure is offset by sales of blank tapes. But he is quick to note that a net loss still results at the cash register. Even when subtracting the gross retail sales dollars for the blanks needed to tape the album (an estimated 882,000 at an average \$2.50 each, assuming most tapers would use C-90 tapes and record two different albums), the net loss at the cash register is seen at \$3,750,000.

"That's the loss on just one hit album," summarizes Kapp. "We specifically tracked this particular title to make that point—this isn't an extrapolation, but a specific study." His own goal is to see dealers re-evaluate their position on sales of blanks, he says.



ありがとう

Our

THANKS

バリー・マニロウ

To

Barry Manilow



For

making us a part of your

**FIRST SUCCESSFUL SOLD-OUT  
9 CONCERT TOUR OF JAPAN**

(2 Buddokan, 1 NHK Hall, 1 Dinner show  
in Tokyo, 2 Festival Hall in Osaka,  
Nagoya, Fukuoka and Yokohama).

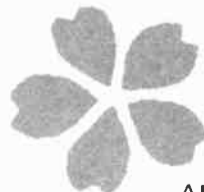
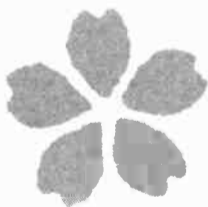
And

for joining in the 12th Tokyo Music Festival  
as a very special guest star.

We are sincerely looking forward to your  
next tour of Japan in the near future.

ありがとう, once again.

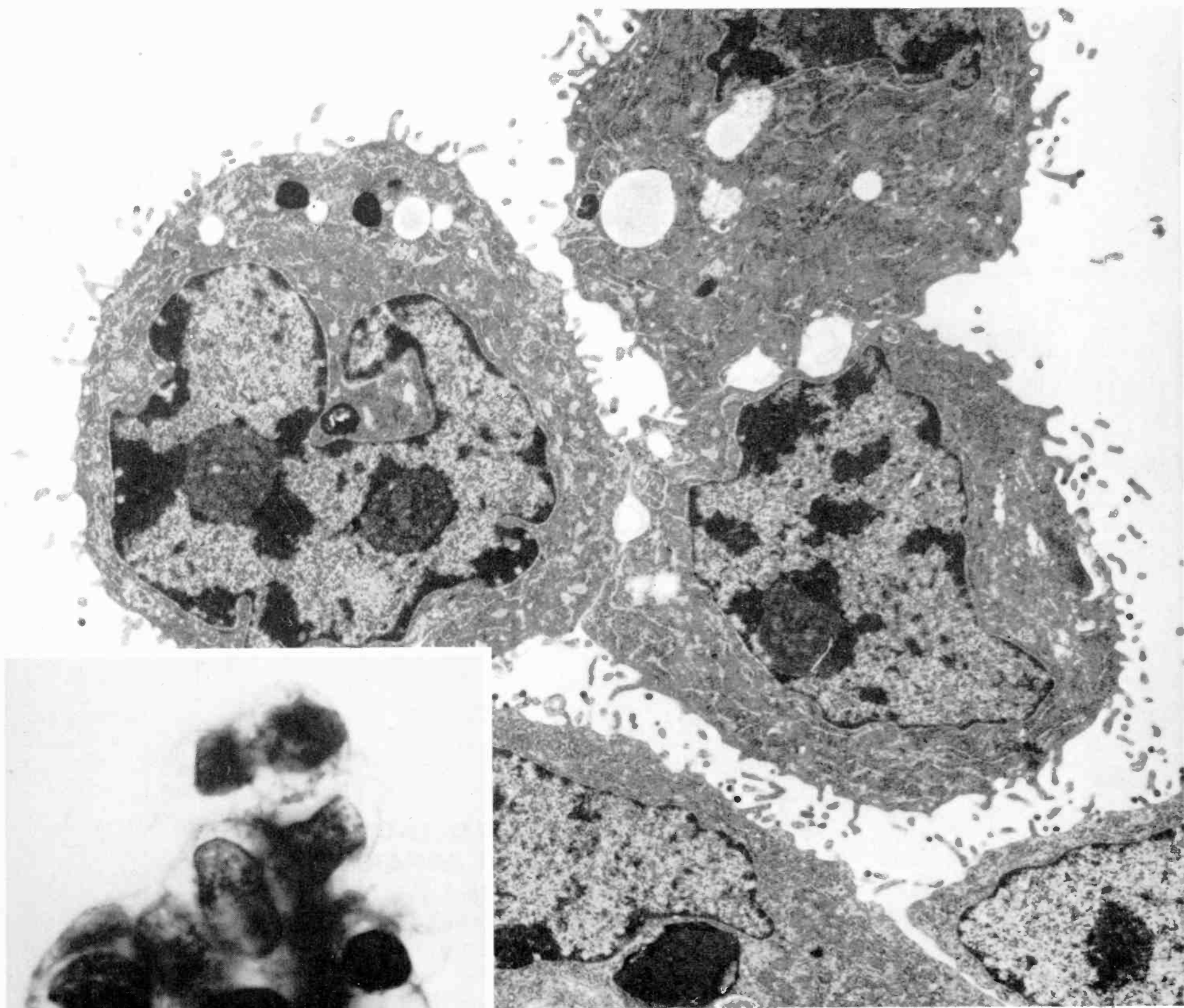
Arigatoh



JIRO UCHINO  
KYODO TOKYO INC.  
3-6-18, Kita-Aoyama, Minato-ku, Tokyo, JJapan  
Tel: (3)407-8131  
Tlx: KYODO TYO J27526

ALL OUR STAFF at  
KYODO OSAKA, KYODO YOKOHAMA  
KYODO NAGOYA, KYODO SAPPORO  
KYODO TOHHOKU, KYODO HOKURIKU  
KYODO NISHINIHON

# LEUKEMIA AND CANCER.



You have the power to cure leukemia and cancer. It takes genius, which is displayed every day by scientists working in the T.J. Martell Laboratory at Mt. Sinai Medical Center in New York and at the U.S.C. Cancer Center in Los Angeles.

It takes concern, which you have shown since the establishment in 1975 of the T.J. Martell Foundation for Leukemia and Cancer Research—the only charitable organization supported solely by contributions from the entertainment industry.

It takes money, too. Your contributions to date total \$4,500,000. The return on your investment is the profound progress achieved toward understanding and con-

# YOU COULD BE THE CURE.



Creative: Gianettino & Meredith Adv. Photo: William Wagner

quering leukemia and cancer.

The cure is getting closer and closer.

The power to make it real is as close as your checkbook.

Please join your friends and colleagues at the annual T.J. Martell Foundation Humanitarian Award dinner in honor of radio veteran Scott Muni of NEW-FM/ New York, Saturday, May 21, 1983 at the New York Hilton.

A contribution of \$10,000

makes you a Foundation Patron. A contribution of \$5,000 makes you a Scott Muni Fellowship Sponsor.

Every penny makes you a hero.

T.J. Martell Foundation for Leukemia and Cancer Research, 730 Fifth Avenue, New York, NY 10019. For further details, contact Muriel Max, Director of Development, 212-245-1818.



Scott Muni of WNEW-FM, recipient of the 1983 T.J. Martell Humanitarian Award.

## Pickwick Bombshell Provokes New Fears

• Continued from page 1

limit our exposure with some of our customers."

Moran said he backed the credit move, citing a letter from Arista vice president Wim Schipper asserting that all Arista goods sold by Pickwick must be taken in return by the Pickwick network of stocking branches and its sales offices. Requests for return of such merchandise by Pickwick must be addressed directly by Pickwick to Arista, the letter stated.

Moran said Pickwick had been forced into severe economy moves by what he viewed as Arista's sudden, unexpected defection. He noted an Aug. 26, 1982 letter from Arista's Aaron Levy, which pledged the label would remain in the Pickwick fold for another year and would live up to its distribution agreement, which expires Dec. 31 of this year. Based on such assurance, Moran stated that Pickwick made substantial capital expansion, enumerating longer leaseholds, larger quarters, more personnel and institution of expensive computerized controls nationally.

Because of the loss of Arista, Moran said the staff of the Los Angeles stocking branch will be reduced from 63 to 36. Other such economies will occur in Minneapolis, Dallas

and Atlanta, the remaining warehousing facilities.

Pickwick's Hawaiian distribution outlet will not be affected in any way by the Arista walkout, Moran emphasized. Pickwick will continue a 60-day credit period there.

Pickwick is attempting to enhance its 30-day net credit policy by offering those who pay up a 5% cash discount on all such payments.

To accelerate April sales volume, the credit letter from Edward A. Tomechko, vice president/controller, also awards a 10% discount to those who pay cash or COD for orders in April. Customers will also be able to get their normal 2% for cash on the payments which bring them current 30 days, and also on the cash and COD payments for goods purchased by this month.

Pickwick's stocking branches and sales office in Miami reopened last week. Moran attributed the week's moratorium to the need to take inventory and orchestrate the retrenchment program. Minneapolis reopened Monday (4); Dallas Tuesday, and Atlanta and Los Angeles Wednesday.

The Pickwick rackjobbing division is in no way affected by the recent developments in distribution, Moran added.

Moran and distribution vice president Jack Bernstein are attending the NARM convention.

## Chartbeat

• Continued from page 6

"You Don't Bring Me Flowers," Streisand's 1978 duet with Neil Diamond, spent two months in the lower reaches of the country chart; 1976's "Classical Barbra" logged four months in the top 10 on the classical chart. Streisand has also placed 47 single hits on the adult contemporary chart, including 27 that cracked the top 10.

One of the most lasting effects of Streisand's success has been the way she helped open the door to album acceptance for female artists. Streisand was the only female solo artist in the industry to earn a gold album in '64 or '65; ten years later, in '74 and '75, a total of 16 female soloists notched gold albums.

Streisand's success in her first three years of recording was little short of astonishing. Between April, 1963 and April, 1966, eight Streisand albums cracked the charts (including the "Funny Girl" cast album on Capitol). Incredibly, all eight went top 10 and were certified gold, while five were nominated for the Grammy for album of the year.

Streisand also won the Grammy for female pop vocalist for three years running from '63 to '65, and swept the NARM Award for best-selling female vocalist for four straight years, through '66. In fact, one indication of Streisand's amazing longevity is suggested by the names of her male counterparts in

those awards. The Grammys those years went to Jack Jones, Louis Armstrong and Frank Sinatra; the NARM trophies to Andy Williams, Elvis Presley and Dean Martin.

But after '66, Streisand's recording career hit a prolonged lull, as she concentrated her time and energies on establishing herself as a film star. Except for the "Funny Girl" soundtrack (1968), Streisand went without a gold album for five full years, from "Color Me Barbra" in April, 1966 to "Stoney End" in April, 1971.

But one of the most intriguing aspects of Streisand's career has been the way she's always been able to bounce back from intermittent lulls. Her re-emergence with the "Stoney End" album is the most dramatic example, coming as it did on the heels of her low-charting soundtracks to "On A Clear Day You Can See Forever" and "The Owl And The Pussycat." In much the same way, Streisand's 1973 smash "The Way We Were" came right on top of (and thus helped mask) the failure of her soundtrack to the tv special "Barbra Streisand . . . And Other Musical Instruments."

The most significant development in Streisand's career over the past decade has been her belated but dramatic acceptance at pop radio. As late as January, 1977, Streisand had cracked Billboard's top 30 with only three single hits: "People," "Stoney End" and "The Way We Were." But late that month, "Evergreen" be-

came Streisand's fourth top 30 hit, and she's since collected 10 more.

This doubtless explains why Streisand's first greatest hits album (released in 1970) peaked at 32 on the pop chart and took nearly 15 months to go gold, while her second hit-studded collection (in 1978) raced to No. 1 in six weeks and went gold and platinum on release.

Still, Streisand has one of the best batting averages of any major leaguers in pop. Of the 27 pure Streisand albums issued by Columbia over the years (discounting movie soundtracks and cast albums), a remarkable 21 have gone gold. And four of those non-gold albums ("Je M'Appelle Barbra," "Simply Streisand," "A Happening In Central Park" and "What About Today") were successive releases during Streisand's late '60s record slump. The two other albums to fall short of gold were also exceptional cases: "Classical Barbra" and the "Musical Instruments" tv soundtrack.

Streisand is posted at number 60 on this week's pop album chart with "Memories," the 1981 release that was her seventh consecutive album to be certified platinum (and her fourth in a row to go gold and platinum simultaneously). Streisand's next album release will be the "Yentl" soundtrack, featuring a score by Michel Legrand and lyrics by Marilyn and Alan Bergman. It's scheduled for November release.

PAUL GREIN

APRIL 16, 1983, BILLBOARD

## We Design and Build Exhibition Stands

The Amazing  
**EXHIBITIONISTS**

39a Mottingham Road, London SE9.  
Telephone 01-851 9324. 24 hour answering service  
Telex 21792 (ref.3595)

contact Lawrence Miller

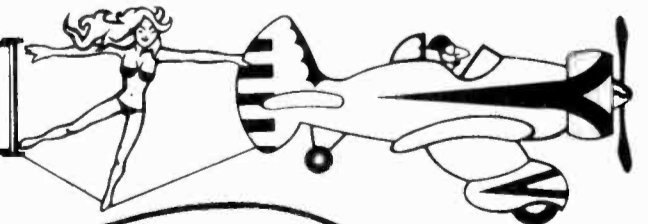
## The Complete Exhibition Package

We design a stand specifically to meet your every requirement

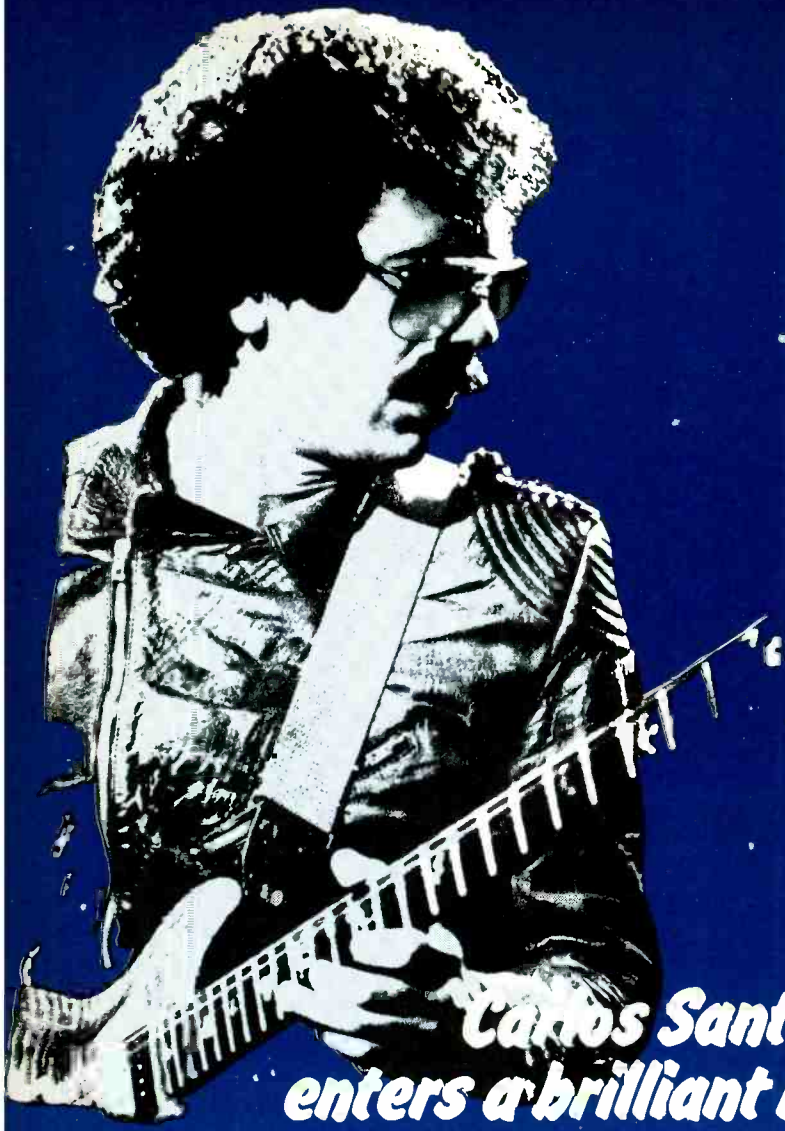
We build the stand that we have designed

We install the stand at any exhibition in Europe

We handle all exhibition documentation



Let us put you on show at Vidcom '83 and/or Midem '84



**Carlos Santana**  
**enters a brilliant new phase of his solo career.**  
**"Havana Moon."**

Journey with Carlos Santana on the solo album that encompasses an exciting array of musical styles—from his early Mexican roots to his Rock 'n' Roll of today.



Featuring:  
The Fabulous Thunderbirds  
Booker T. Jones  
The Santana Percussion  
Section & Band  
Greg Walker  
Tower Of Power Horns  
Leonardo "Flaco" Jimenez  
David Hood  
Jose Santana  
And a special appearance  
by Willie Nelson.

**The Carlos Santana**  
**Solo Album.**  
**On Columbia Records**  
**and Cassettes.**

Produced by Jerry Heller and Barry Beckett in association with Carlos Santana and Booker T. Jones except "Tales Of Himantaro" produced by Keith Olsen.  
Elliott Graham Management  
Leonardo "Flaco" Jimenez appears courtesy of Joey Records  
Columbia, are trademarks of CBS Inc. © 1983 CBS Inc.



# POLYGRAM IS ON A ROCK 'N' ROLL ROLL



810 332-1 M-1



81C 059-1 Y-1



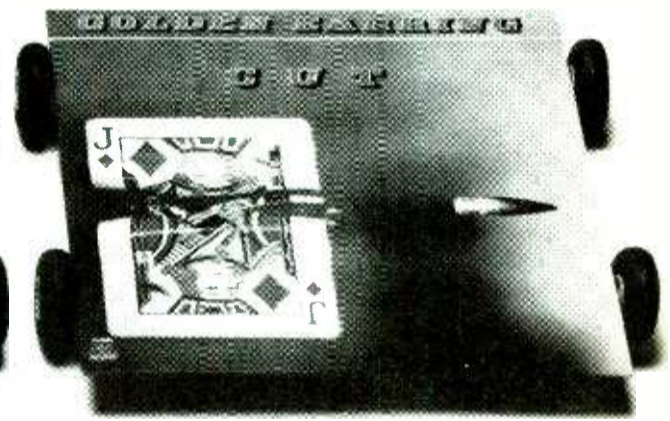
810 307-1 M-1



810 308-1 M-1



SRM-1-4069



T1-1-9004

Our current rock release is shifting into high gear

## Martin Briley One Night With A Stranger

- FMQB Album Report: Debut #47
- Album Network: Debut #43
- Radio & Records: Debut #36
- Key AOR track and forthcoming single: "The Salt In My Tears"
- R&R Hot Tracks: Debut #38

## Def Leppard Pyromania

- FMQB Album Report: #1
- Album Network: #1
- Radio & Records: #1
- Key AOR track and current smash single: "Photograph"
- R&R Hot Tracks: #1
- Heavy rotation on MTV

**Billboard**

## John Butcher Axis John Butcher Axis

- FMQB Album Report: #16
- Album Network: #27
- Radio & Records: #23
- Key AOR track and forthcoming single: "Life Takes A Life"
- R&R Hot Tracks: #24

**Billboard**

## Dexys Midnight Runners Toc-Rye-Ay

- FMQB Album Report: Hit top 15
- Album Network: Hit top 15
- Radio & Records: Hit top 15
- Key AOR track and top 3 single: "Come On Eileen"
- R&R Hot Tracks: Hit top 15
- Heavy rotation on MTV

**Billboard**

## The Call Modern Romans

- FMQB Album Report: #21
- Album Network: #26
- Radio & Records: #18
- Key AOR track and just-released single: "The Walls Came Down"
- R&R Hot Tracks: #15
- Strong medium on MTV

**Billboard**

## Golden Earring Cut

- FMQB Album Report: Hit top 10
- Album Network: Hit top 10
- Radio & Records: Hit top 10
- Key AOR track: "Twilight Zone"
- R&R Hot Tracks: #1 Four Weeks
- Heavy rotation on MTV
- 2nd track—"The Devil Made Me Do It"—now taking off

**Billboard**





# Billboard TOP LPs & TAPE

© Copyright 1983, Billboard Publications, Inc. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

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	17			MICHAEL JACKSON Thriller Epic QE 38112	CBS			BLP 1					37	4	PETE TOWNSHEND Scoop Arista AL 9611		8.98				88	3	JULIO IGLESIAS Julio Columbia FC38640	CBS						
☆	2	9			JOURNEY Frontiers Columbia QC 38504	CBS								38	17	NIGHT RANGER Dawn Patrol Boardwalk NB 33259-1	IND	8.98				98	2	LAURA BRANIGAN Branigan 2 Atlantic 80052	WEA		8.98				
★	3	25			DARYL HALL & JOHN OATES H2O RCA AFL1-4383	RCA		8.98	BLP 8		★	39	23	THE ENGLISH BEAT Special Beat Service I.R.S. SP 70032 (A&M)	RCA		8.98					74	76	DEF LEPPARD High & Dry Mercury SRM-1-4021 (Polygram)	POL		8.98				
☆	4	42			MEN AT WORK Business As Usual Columbia ARC 37978	CBS			BLP 37		☆	40	10	ANGELA BOFILL Too Tough Arista AL 9616	IND		8.98	BLP 6				75	75	GEORGE WINSTON December Windham Hill C 1025	IND		8.98				
☆	5	5			STYX Kilroy Was Here A&M SP 3734	RCA		8.98			☆	41	23	FRIDA Something's Going On Atlantic 80018-1	WEA		8.98					★	79	5	MODERN ENGLISH After The Snow Sire 1-23821 (Warner Bros.)	WEA		8.98			
★	6	46			DURAN DURAN Rio Capitol ST-12211	CAP		8.98			☆	44	5	THOMAS DOLBY The Golden Age Of Wireless Capitol ST 12271	CAP		8.98					77	68	10	HEAVEN 17 Heaven 17 Arista AL 6606	IND		6.98			
★	7	26			LIONEL RICHIE Lionel Richie Motown 6007 ML	IND		8.98	BLP 2		☆	48	8	MELISSA MANCHESTER Greatest Hits Arista AL 9611	IND		8.98					78	58	12	RIC OCASEK Beatitude Geffen GHS 2022 (Warner Bros.)	WEA		8.98			
8	8	52			TOTO Toto IV Columbia FC 37728	CBS					☆	44	17	FOREIGNER Records Atlantic 80999	WEA		8.98					79	78	10	MERLE HAGGARD/WILLIE NELSON Poncho & Lefty Epic FE 37958	CBS				CLP 2	
☆	9	11			DEF LEPPARD Pyromania Mercury 8103081 (Polygram)	POL		8.98			☆	45	14	WALL OF VOODOO Call Of The West I.R.S. SP-70026	A&M		8.98					80	81	20	LITTLE RIVER BAND Greatest Hits Capitol ST 12247	CAP		8.98			
10	10	14			BOB SEGER AND THE SILVER BULLET BAND The Distance Capitol ST 12254	CAP		8.98			☆	46	10	DEBARGE All This Love Gordy 6012 GL (Motown)	IND		8.98	BLP 5				81	84	28	OLIVIA NEWTON-JOHN Olivia's Greatest Hits, Vol. 2 MCA MCA 5347	MCA		8.98			
☆	29	2			PINK FLOYD The Final Cut Columbia QC 38243	CBS					☆	47	22	MARVIN GAYE Midnight Love Columbia FC 38197	CBS			BLP 10				82	82	10	DAZZ BAND On The One Motown 6031 ML	IND		8.98	BLP 18		
12	12	6			EARTH, WIND & FIRE Powerlight Columbia TC 38367	CBS			BLP 4		★	52	5	WILLIE NELSON Tougher Than Leather Columbia QC 38248	CBS			CLP 10			★	83	4	THE RAMONES Subterranean Jungle Sire 1-23800 (Warner Bros.)	WEA		8.98				
☆	18	4			ALABAMA The Closer You Get RCA AHL1-4663	RCA		8.98	CLP 1		★	49	18	GEORGE CLINTON Computer Games Capitol ST 12246	CAP		8.98	BLP 3			★	91	4	BOW WOW WOW When The Going Gets Tough, The Tough Get Going RCA AFL1-4570	RCA		8.98				
14	14	15			CULTURE CLUB Kissing To Be Clever Virgin/Epic ARE 38398	CBS			BLP 30		☆	50	30	KENNY LOGGINS High Adventure Columbia TC 38127	CBS							85	85	58	ALABAMA Mountain Music RCA AFL1-4229	RCA		8.98	CLP 4		
15	15	47			JANE FONDA Jane Fonda's Workout Record Columbia CX2-38054	CBS					☆	51	8	OAK RIDGE BOYS American Made MCA 5390	MCA		8.98	CLP 5			☆	94	5	INXS Shabooh Shooah Atco 90072	WEA		8.98				
16	16	9			ERIC CLAPTON Money And Cigarettes Warner Bros./Duck 1-23773	WEA		8.98			☆	53	30	ABC The Lexicon Of Love Mercury SRM 1 4059 (Polygram)	POL		8.98					87	86	15	MUSICAL YOUTH The Youth Of Today MCA 5389	MCA		8.98	BLP 28		
17	17	17			SAMMY HAGAR Three Lock Box Geffen GHS 2021 (Warner Bros.)	WEA		8.98			☆	54	12	SCANDAL Scandal Columbia FC 38194	CBS							88	87	27	LUTHER VANDROSS Forever, For Always, For Love Epic FE 38235	CBS			BLP 13		
19	10	10			DEXYS MIDNIGHT RUNNERS Too-Rye-Ay Mercury SRM-1-4069 (Polygram)	POL		8.98			☆	59	6	DIRE STRAITS Twisting By The Pool Warner Bros. 0-29800	WEA		4.98					89	89	23	SUPERTRAMP Famous Last Words A&M SP 3732	RCA		8.98			
22	5				U2 War Island 90067 (Atco)	WEA		8.98			☆	56	27	BILLY JOEL The Nylon Curtain Columbia TC 38200	CBS						☆	110	2	JOHN ANDERSON Wild & Blue Warner Bros. 1-23721	WEA		8.98				
20	20	11			THOMAS DOLBY Blinded By Science Capitol MLP 15007	CAP		5.98			☆	57	19	PATTI AUSTIN Every Home Should Have One Quest QWS 3591 (Warner Bros.)	WEA		8.98	BLP 31			☆	91	66	11	RED RIDER Neruda Capitol ST 12226	CAP		8.98			
21	11	9			CHRISTOPHER CROSS Another Page Warner Bros. 1 23757	WEA		8.98	BLP 75		☆	73	3	THE TUBES Outside/Inside Capitol ST 12260	CAP		8.98				☆	100	18	BARRY MANILOW Here Comes The Night Arista AL 9610	IND		8.98				
22	13	42			STRAY CATS Built For Speed EMI-America ST-1 7070	CAP		8.98			☆	59	45	GAP BAND Gap Band IV Total Experience TE-1-3001 (Polygram)	POL		8.98	BLP 11			☆	93	6	O'BRYAN You And I Capitol ST-12256	CAP		8.98	BLP 19			
25	6				KENNY ROGERS We've Got Tonight Liberty LO 51143	CAP		8.98	CLP 8		☆	60	10	BARBRA STREISAND Memories Columbia TC 37678	CBS						☆	94	37	BILLY SQUIER Emotions In Motion Capitol ST 12217	CAP		8.98				
24	24	19			GOLDEN EARRING Cut 21 Records T 119004 (Polygram)	POL		8.98			☆	61	23	PSYCHEDELIC FURS Forever Now Columbia FC 38261	CBS						☆	102	4	PLANET P Planet P Geffen GHS 4000 (Warner Bros.)	WEA		6.98				
27	6				GREG KINN BAND Kihnspracy Beserkley 60224 (Elektra)	WEA		8.98			☆	65	6	ULTRAVOX Quartet Chrysalis B6V 41394	CBS						☆	96	96	5	WEATHER REPORT Procession Columbia FC 38427	CBS			BLP 46		
26	26	12			TRIUMPH Never Surrender RCA AFL1-4382	RCA		8.98			☆	63	9	DURAN DURAN Duran Duran Capitol ST-12158	CAP		8.98				☆	97	75	LOVERBOY Get Lucky Columbia FC 37638	CBS						
28	22				PRINCE 1999 Warner Bros. 1 23790	WEA		10.98	BLP 7		☆	64	45	THE CLASH Combat Rock Epic FE 37689	CBS						☆	99	19	GROVER WASHINGTON JR. The Best Is Yet To Come Elektra 60215	WEA		8.98	BLP 21			
28	21	25			MISSING PERSONS Spring Session M Capitol ST 12228	CAP		8.98			☆	65	24	ADAM ANT Friend Or foe Epic ARE 38370	CBS						☆	100	4	THE KIDS FROM FAME Fame—Live RCA AFL1-4674	RCA		8.98				
29	23	40			JOE JACKSON Night And Day A&M SP-4906	RCA		8.98			☆	77	4	MOLLY HATCHET No Guts No Glory Epic FE 38429	CBS						☆	101	99	13	NEIL YOUNG Trans Geffen GHS 2018 (Warner Bros.)	WEA		8.98			
33	9				BRYAN ADAMS Cuts Like A Knife A&M SP-6-4919	RCA		6.98			☆	67	26	SAGA Worlds Apart Portrait ARR 38246 (Epic)	CBS						☆	102	80	25	DIONNE WARWICK Heartbreaker Arista AL 9609	IND		8.98	BLP 39		
31	9				BERLIN Pleasure Victim Geffen GHSP 2036	WEA		6.98			☆	74	57	WILLIE NELSON Always On My Mind Columbia FC 37951	CBS			CLP 6			☆	103	89	JOURNEY Escape Columbia TC 37408	CBS						
32	32	22			TOM PETTY AND THE HEARTBREAKERS Long After Dark Backstreet/MCA BSR 5360	MCA		8.98			☆	69	9	SIMPLE MINDS New Gold Dreams A&M SP-6-4928	RCA		8.98				☆	104	92	25	JEFFERSON STARSHIP Winds Of Change Grun1 BXL-1-4372 (RCA)	RCA		8.98			
42	6				AFTER THE FIRE ATF Epic FE 38282	CBS					☆	70	50	JOHN COUGAR American Fool Rva/Mercury RVL-7501 (Polygram)	POL		8.98				☆	105	104	15	SQUEEZE Singles 45's and Under A&M SP 4922	RCA		8.98			
34	34	8			THOMPSON TWINS Side Kicks Arista AL 6607	IND		6.98			☆	71	23	DAN FOGELBERG Greatest Hits Full Moon/Epic FE 38308	CBS																
35	35	22			PAT BENATAR Get Nervous Chrysalis FV-41396	CBS		8.98																							
36	30	21			PHIL COLLINS Hello, I Must Be Going Atlantic 80035-1	WEA		8.98																							

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

## Lifelines

### Births

Girl, Daniella Marie, to Lenora and Mark Avsec, April 1 in Cleveland. He is a producer for Sweet City Records and a member of MCA artist Donny Iris' group.

★ ★ ★

Boy, Ian Scott, to Helen and Scott West, March 10 in Pascagoula, Miss. He is assistant manager of the Record Bar store in Gautier, Miss.

★ ★ ★

Boy, Thomas William, to Janet and Jerry Connolly. He is a member of the B. Willie Smith Band on Trod Nossel Artists Records.

★ ★ ★

Girl, Emily Ruth, to Sharen and Shelly Tarakan, March 26 in Roslyn Heights, N.Y. He is president of the Sound Advice Enterprises music consulting firm there.

### Marriages

Harry Helms to Tina Otis, March 23 in New York. She is director of administration for CBS Songs International.

### Deaths

Danny Rapp, 42, an apparent suicide, April 5 in Parker, Ariz. The leader of Danny & the Juniors formed the group with three high school friends from Philadelphia. They scored their first major hit with "At The Hop" in 1957.

★ ★ ★

Ernie Royal, 61, of cancer March 16 in New York. A trumpet player who worked with the big bands of Count Basie, Duke Ellington, Woody Herman, Lionel Hampton and others, Royal was also a member of the ABC studio orchestra from 1957-1972. He is survived by his wife, Flora; a son, Ernest, Jr.; three grandchildren; and a brother, saxophonist Marshall.

### Joel Is Sued

• Continued from page 6

for securing use of Stabler Arena, distribution of concert tickets, police and security, technical production and arrangements, and concert advertising.

To bind the deal, as part of the agreement, Makoul wired \$60,000 to the William Morris Agency, the action says. A copy of the confirming Western Union Mailgram, dated Dec. 9, is attached to the complaint. Shortly after the money was placed in its account, the suit contends, William Morris breached the agreement by refusing to permit Makoul to act as promoter, ultimately returning the \$60,000 to him and hiring other promoters in his place. The concert was eventually co-produced by Electric Factory Concerts and East Coast Concerts, both based in nearby Philadelphia.

The action declares that the alleged "breach of the agreement was without justification or reasonable cause." As a result, Makoul is claiming compensatory damages of \$100,000 for lost profits and damage to his reputation in the music industry, and an additional \$500,000 in punitive damages in that the alleged breach of the agreement was "willful and malicious" and "deliberately calculated" to cause harm to his reputation in the music industry.

## '82 Shipments Slide Again, According To RIAA's Figures

• Continued from page 1

area, says the report, continues to account for 15% to 18% of the total market for records and prerecorded tapes.

The RIAA committee stresses the absence of a direct relationship between shipments and sales to consumers. A growing traffic in imports and shifts in retailer inventories are not reflected in the association's statistics, the report points out.

Home taping, which is continuing to increase, and inroads by bootleg, pirate and counterfeit recordings through retailers are identified by the report as affecting the scope of legitimate purchases.

The report documents the rapid rise in cassette shipments, from 28% of the album market (units) in 1981 to 42% last year. LPs (including EPs and mini-albums) dipped 11% to 241.5 million units from 273 million in 1981. The retail list value of LPs was down 10%, to \$1.89 billion from \$2.1 billion, while wholesale volume

also dropped 10%, from \$1.14 billion to \$1.02 billion. They accounted for 55% of the market in 1982 and 61% in 1981.

Although the report does not address the rise in cassette shipments progressively during the year, it is known that cassette shipments reached parity with LP shipments in December, 1982. They are expected to outpace LPs by a growing margin this year.

The RIAA figures show a continuing rise in the average list price of LPs, to \$7.84 in 1982 from 7.73 the prior year. Cassettes, on the other hand, dropped in average list price, from \$7.69 to \$7.52, reflecting in part the setup in the marketing of budget tapes. In all, 183.2 million cassettes were shipped to the trade in 1982, valued at \$1.379 billion (suggested list).

While the report does not take note of the impact on unit and dollar shipments of cutouts, it is felt they nevertheless exerted a considerable effect on the results. The market in cutouts was notably brisk during 1982, with observers estimating that

label product liquidations doubled in the year as compared to 1983.

Cutouts swell the numerical reports labels furnish the RIAA research committee, and are assigned a "list price" value based on surveys of the actual prices retailers charge for distress merchandise. These are in the area of \$3 to \$4 per unit.

Other highlights of the report:

- Prerecorded tapes, as a category, represented 45% of album shipments in 1982, up from 29%. Eight-track cartridges declined from 11% to 3%.

- Prerecorded cassettes jumped 47% in unit shipments, to 183 million. Their cumulative value at list was \$1.38 billion, up 45% during the year. The wholesale rise was similar, to \$764 million in 1982.

- Singles shipments (combined seven-inch and 12-inch) were down 7% to 137 million units. The greatest decline was in seven-inch 45s, while 12-inch dance records gained, affecting list and wholesale values positively. These rose 15%, to \$283 million at suggested list, and to \$134 million at wholesale.

## Surf's Down For Watt In Rock Dispute

• Continued from page 4

- Washington radio station WRQX-FM (Q-107), which has picked up the tab (the government doesn't) for the annual pop music event, receives more than 1,000 calls from outraged fans and parents.

- Many other D.C. radio stations receive calls as well. Some open up on-air phone lines to air complaints.

- All the tv networks carry the story on the evening news.

- The White House and the Interior Department are deluged with calls.

- Vice President Bush issues a pro-Beach Boys statement.

- White House deputy chief of staff Michael Deaver calls the Beach Boys "an American institution," and adds that anyone "who thinks they are hard rock would think Mantovani plays jazz."

- The ACLU says that if any possible counter-celebration permit was denied, it might "consider action" against Watt.

- The Beach Boys themselves, touring in Canada, issue a statement calling Watt's statement "unbelievable."

- The Grass Roots' lead singer, Rob Grill, says he's "highly insulted."

- Word leaks that the First Lady is not amused.

- Beach Boy Mike Love is interviewed by Ted Koppel on the ABC-TV show "Nightline."

#### Thursday

- Washington dailies give story second-day treatment, again on first page. Columnists vent their spleen. Editorials abound.

- The First Lady issues an informal statement saying that she likes and supports the Beach Boys.

- Watt is called to the White House for a meeting with the President, who calls the Beach Boys "friends" and instructs Watt to invite the group. He presents the Secretary with the foot trophy.

- Watt admits to reporters at noon on White House lawn: "It's obvious I didn't know anything about the Beach Boys to begin with."

## Speaker Lineup Is Set For Video Games Confab

• Continued from page 3

tive, sales and marketing achievement in the video/computer games field; host is Billboard publisher and editor-in-chief Lee Zhitto.

The event is co-sponsored by Video Marketing Game Letter, an analytical publication covering the home game business. The newsletter's publisher, Tim Baskerville, is conference director.

Moderators and panelists set to date include:

**Designer's Panel:** Steve Beck, Beck-Tech; Robert Brown, Starpath; Jeffrey Corsiglia, Data Scan; Malcolm Kaufman, Malcolm E.A. Kaufman & Associates.

**Wall Street Panel:** Lee Isgur, Paine Webber Mitchell Hutchins Inc.; Richard D. Little, Montgomery Securities; Ira Mayer, Video Marketing Game Letter; Michele Preston, L.F. Rothschild, Unterberg, Towbin.

**International Marketing:** Claude H. Bardot, RCA Videogames (France); Lee Mendell, Lee Mendell Associates; Norman Stollman, CBS Records International.

**Retailing & Distribution:** David Blumstein, Softsel; Ralph F. Colin Jr., Columbia House/CBS; Michael J. Fine, MJ Fine Communications; Laura Foti, Billboard; Sterling La-

nier, The Record Factory; Linda Rosser, Dialogues.

**Hardware & Software Trends:** Stephen G. Bentkover, Leisure Time Electronics; Tom Bonetti, Silco Videogame Licensing; Doug Carlston, Broderbund Software; Gene Fairly, Videodisc Publishing; Alison Frankley, Wizard Video Games; Dr. Bruce Maier, Discwasher; Marty Perlmutter, Ghost Dance Productions.

**Teledelivery:** Richard Adler, Institute For The Future; Ted Chislett, Roger Cable Systems Engineering; David DeJean, Times Mirror Videotex; Larry Dunlap, The Games Network; Gary Moskovitz, Mattel Electronics; Chris Wallace, Nabu Manufacturing.

**Home Computers:** Fred G. Cutler, Mattel Electronics; Jeanne Dietsch, Talmis; Al Kahn, Coleco; Michael V. Katz, Epyx; Pat Ketchum, Data-soft; Tom Restaino, Activision.

**Cartridge Manufacturers:** Tim Baskerville, Video Marketing Game Letter; Bill Grubb, Imagic; Al Pepper, Fox Video Games; Bob Wanke, Parker Bros.

The \$350 registration fee covers the opening night cocktail reception, meal functions and the awards banquet. Registration is through the Billboard Conference Bureau, 9107 Wilshire Blvd., Beverly Hills, Calif. 90210; (213) 273-7040.

## Country Is Out At KHJ

• Continued from page 12

country format. Less than three years after management made an announcement that country was in, management, in the form of new PD Rick Scarry, made the announcement that country was out. Or, as Scarry put it, "The Boss is back."

Actually, Bill Haley's "Rock Around The Clock," which followed that announcement, preceded the boss by 10 years. Sweet Dick Wittington, the announced new morning man, could never be considered a "Drake jock." For sure, the Boss was not back. But then again, it was April Fool's Day.

Thoughts of it being a joke were

put to rest that afternoon at a station-sponsored press conference. The facts were: KRTH PD Bob Hamilton would retain that position but add to his title director of operations for KRTH and KHJ. Scarry, who had worked at several area stations and for the past year has been working closely with Hamilton, was named KHJ PD. Lon Helton exited that post and his morning drive shift. Wittington, who worked with Scarry at KGIL in the San Fernando Valley, would liven up the morning show. The rest of the staff would remain intact, and the station would remain live. And no, the Boss was not back.

## Industry Events

A weekly calendar of upcoming conventions, awards shows, seminars and other notable events.

April 11, **Women in Communications** 13th annual Matrix Awards, Waldorf-Astoria, New York.

April 13, **Gospel Music Assn.** Dove awards show, Opryland Hotel, Nashville.

April 10-14, **National Assn. of Record Merchandisers**, Fontainebleau Hilton, Miami Beach.

April 16, **7th Atlanta Independent Film & Video** music seminar, Colony Square Hotel, Atlanta.

April 16-17, **American Public Radio Network** first national conference, Radisson Plaza Hotel, St. Paul, Minn.

April 17-21, **National Public Radio** convention, Hyatt Regency, Minneapolis.

April 18-20, **Billboard's Video Games** conference, Westin Miyako Hotel, San Francisco.

April 18-20, **Circuit Technology '83**, Kensington Exhibition Centre, London.

April 19, 18th annual **National Magazine Awards** presentation, Waldorf-Astoria, New York.

April 19-21, **Electronics/ECIP Show**, Barbican Centre, London

April 19-21, **Fibre Optics Exhibition and Conference**, Barbican Centre, London.

April 23-24, **National Kidney Foundation Country Music Festival**, Nashville.

April 24, **Arthritis Foundation** national telethon via satellite from Opryland, Nashville.

April 27, **Songwriters Guild AGIE Awards**, Directors Guild, Los Angeles.

★ ★ ★

May 3-6, **Billboard's International Music Industry Conference (IMIC)**, Alvor Praia Hotel, The Algarve, Portugal.

May 4-6, **Frost & Sullivan's** annual computer graphics conference, Del Coronado Hotel, San Diego.

May 4-7, **American Women In Radio & Television** conference, Royal York Hotel, Toronto.

May 7, **Boston Rock Music Seminar**, Spit/Metro Complex, Boston.

May 8-11, **International Television Assn.** annual conference, Royal York Hotel, Toronto.

May 8-11, **International Television Assn.** 15th annual conference, Royal Oak Hotel, Toronto.

May 9, **Academy Of Country Music** awards show, Knotts Berry Farm, Buena Park, Calif.

May 10-12, **International Satellite & Cable TV** conference & exhibition, Wembley Conference Centre, London.

May 11-13, 6th annual **Muscle Shoals Music Assn.** Records and Producers Seminar, Joe Wheeler State Resort, Rogersville, Ala.

May 13-14, **Broadcast Communications** conference, Sheraton Airport Hotel, Kansas City.

May 20, **International Radio Festival of New York**, 2nd annual awards ceremony, Sheraton Centre Hotel, New York.

May 21, **T. J. Martell** Foundation for Leukemia and Cancer Research annual Humanitarian award dinner, Sheraton Centre, New York.

May 22-25, **International Program Marketplace**, New York Hilton.

★ ★ ★

June 5-8, **Consumer Electronics Show**, McCormick Place, Chicago.

June 6-12, **International Country Music Fan Fair**, Tennessee State Fair Grounds, Nashville.



## TELARC IS CLIENT

Technics Pressing CD;  
World Plants Total Four

NEW YORK—Technics has begun limited production of Compact Disc software in its Osaka, Japan, plant, with the U.S. audiophile label Telarc as its first custom client.

Activation of the plant on a commercial basis brings the number of worldwide pressing facilities for the new digital, laser-read disks to four. The others are CBS/Sony and Nippon Columbia (Denon) in Japan, and Philips in West Germany.

A Technics spokesman here says that initial pressing capacity at the Osaka plant is about 10,000 units a month, half of which will be devoted to Telarc requirements. By July, the capacity is expected to reach 40,000

to 50,000 CD records monthly.

While Telarc is the only label signed so far to a pressing agreement, discussions with a number of other record companies are said to be underway. Talks with A&M Records, which has already been furnished with a number of CD pressings of its own material, are described as "serious."

Although the Osaka plant has been engaged in pressing for the past six months, production was on an experimental basis until two weeks ago, when the commercial phases began. Technics CD players are also produced at the facility.

IS HOROWITZ

Western Canadian Artists  
Dominate Juno Awards

By KIRK LaPOINTE

TORONTO—West Coast artists thoroughly dominated the annual Canadian Academy of Arts & Sciences Juno music awards April 5, sweeping the top group, album, single, male vocalist, producer, composer, engineer and most promising group honors.

Leading the way were the Payola\$, the Vancouver-based band virtually unrecognized a year ago, who won as most promising group and took the best Canadian single award

for "Eyes Of A Stranger." Group leaders Bob Rock and Paul Hyde were recognized as composers of the year for the single, while Rock won the engineering award.

Loverboy, last year's big winners, repeated as group of the year and took album of the year honors for "Get Lucky." Chilliwack's Brian McLeod and Bill Henderson were named producers of the year, while Bryan Adams took the top male vocalist award.

The only major Toronto winners were Carole Pope of Rough Trade as best female vocalist and Anne Murray as top female country vocalist. Rush did not win a Juno, despite four nominations.

Other Juno winners included: Lydia Taylor, most promising female artist; Kim Mitchell, most promising male artist; the Good Brothers, country group of the year; Liona Boyd, instrumental artist of the year; Eddie Eastman, top male country vocalist.

Also: "Business As Usual," Men At Work, international album; "Eye Of The Tiger," Survivor, international single; "I Didn't Know About You," Fraser McPherson, Oliver Gannon, jazz album; "Bach: The Goldberg Variations," Glenn Gould, classical album; "When You Dream," Bob Schneider, children's album; Dean Motter, "Metal On Metal" by Anvil, album graphics. Pianist Glenn Gould was posthumously elected to the Hall Of Fame.

EMI PLANS  
CD SOFTWARE

LOS ANGELES—EMI Music is the latest company to jump on the Compact Disc bandwagon, with its first CD releases in the U.S. and Europe slated for mid-1983. EMI says it plans to build a catalog of more than 200 classical and pop disks from the EMI, Angel, Capitol and EMI America lines within the first 12 months.

EMI's Japanese affiliate, Toshiba-EMI Ltd., released its first CD titles six months ago. Those recordings will now be made available in North America and Europe. In a statement, Bhaskar Menon, EMI Music Worldwide's chairman and chief executive officer, added that for the past two years all of the company's international classical recordings have been digitally recorded.

## InsideTrack

**Capitol Retail:** Tower added 13 Mr. Music retail stores Jan. 27 to its U.S. 10-store Music Den holdings (Billboard, April 9). The stores were acquired from Harry Rosmarin, the pioneer rackjobber who started racking records back around 1955. A Rosmarin spokesperson confirmed that the firm is phasing out of the record business as far as its remaining rack activity is concerned. Shannon Hamby, long an executive with Rosmarin in records, is taking over the one remaining Sage's record/tape/accessories department in Houston. Mr. Music has nine stores in Houston, its base, and single stores in San Angelo, Abilene, Baton Rouge and Temple.

Watch for Reno-Metz to become part of a Salt Lake City corporation, which reportedly is putting up \$5 million for the Beverly Hills Records and R-M Music & Management combine. . . . Look for Barney Ales to return to the industry as an international consultant for Highrise Records. . . . Sick Call: If United Record & Tape president Alan Wolk appears to be limping a bit when you see him at NARM, he's recovering from a freak household accident that caused pinched nerves. But he's well back on the recovery road, Track is happy to report.

You can expect a horde of industryites to flood L.A. the weekend of July 9, for June and Henry Droz are losing a daughter, Kathy, and gaining a son-in-law. . . . Personality Of The Week: Carl Siegfried Strobach, aka Sandy Beach, the Disneyland Records regional man out of Miami. Gary Kreisel sent Beach his 20-year pin last week. Track thinks it's the first awarded to a record division person-by the Burbank entertainment giant. . . . O'Sullivan Woodside & Co. of Phoenix is publishing "The Beatles Record Price Guide," a \$20 tome.

Performers who work part of the time in California on tours will have a bigger slice of their melon taken by the California state franchise tax board for 1983 gigs. Under the old California tax procedure, for example, if the entertainer made \$500,000 annually and he performed 20% of his dates here, the performer would pay a pro-rated tax on \$100,000. Under the new ukase, the performer must now calculate the taxes he would owe on the entire \$500,000 and divide that much larger tax bite by five. Those performers from out of state can have some of that tax booty returned in the form of tax credits against their home-state taxes.

Looks like high profile Phoenix video specialty retailer Linda Rosser will continue as treasurer of VSDA even if she's ankling the Entertainment Systems of America retail concept she helped with her hubby, Bob. She is forming Dialogues, a consultancy for retailers. The Rossers were partnered with auto dealer Perry Logan, who now assumes sole control of retail. Bob's plans are uncertain, but he is attending COMDEX, the computer expo in Atlanta April 26-28. Linda panels a session at Billboard's Video Games Conference April 18-20 at San Francisco's Westin Miyako, after which she does a videodisk seminar at UCLA in May.

**Second VSDA Chapter:** Robert Bigelow, Bigelow Distributing, a retailer, is shooting for a second in Minneapolis when he brings in John Pough, Video Cassettes Unlimited, Santa Ana, Calif., head of the extant chapter, for an April 19 bash there. . . . Before that, Pough jets to St. Petersburg Friday (15) for advance planning for VSDA's Aug. 28-31 Fairmont Hotel, San Francisco confab. He'll be in Miami for the NARM shindig before that. Pough says it's gross exaggeration that a panel on adult video was pencilled in as "Brown Bag Video," but he does actually use brown bags in his store.

Matsushita Electric has demonstrated an erasable op-

tical disk which can be reused like a videotape. . . . Target Stores continues its aggressive stance with a suite at the NARM convention where John Farr, George Smith and Cindy Wallace will host invited suppliers. . . . Hotline Distributing, Memphis, the house that the late Jim Crudginton built, may go out of business, Track is told. Stan Perry, who returned to the Memphis wholesaler recently, did not return phoned inquiries from Track. . . . Jules Bihari and Howard Alperin, relatively silent in the industry for a while, are reviving the Kent label to produce as an opening release 24 different cassettes by B.B. King with a midline \$5.98 list. Bihari plans an early summer release of two dozen more from the famed Modern Records oldies of the '40s and '50s, with names like Elmore James and Jimmy Witherspoon.

**Late Flash:** Word is that the two-hour tv show (Billboard, April 9) feting the 25th anniversary of Motown Records airs the evening of May 16 on NBC-TV. Starting May 1, Motown is providing its distributors with a catalog-wide sales program offering discounts and dating that ranges from 60 to 120 days. And there will be new releases by such as the Commodores and Stevie Wonder.

Music video's first awards show, the AVAs handed out last week by Casey Kasem (see story, page 93), offered signs of the customary growing pains for such enterprises despite a relatively smooth taping running just slightly beyond the allotted hour. Chief disappointment for producers Kasem, Scotti Brothers Entertainment and Syd Vinnedge had to be the turnout by nominees: while most of the video production houses were in evidence, only Fleetwood Mac co-founder, drummer and manager Mick Fleetwood was on hand to pick up his AVA for "Gypsy." That predicament yielded the evening's biggest gaffe, when Rod Stewart's "Young Turks" was named in the prime category as top pop video only to be collected by an unidentified Gower, Fields & Flattery staffer who mumbled what must be one of the shortest acceptance speeches in broadcast history.

Edited by JOHN SIPPEL

## BackTrack

30 years ago this week: The Dorseys, Tommy and Jimmy, regrouped for the first time since 1934 as co-leaders. . . . Milton Berle was offered \$25,000 weekly for Vegas. . . . Patti Page's "Doggie In The Window" was most-played juke, most played by jockeys, No. 1 in England and No. 1 on Billboard's Honor Roll of Hits to set a record. . . . Columbia bowed a portable three-speed player listing for \$29.95.

20 years ago this week: Gary Bonds' producer Frank Guida started his Romulus label. . . . Guitarist Kelso Herston joined Mercury's Nashville a&r staff, appointed by Shelby Singleton. . . . Morton Downey Jr. joined KUDL Kansas City as assistant to manager Irv Schwartz. . . . Harmon Kardon released a first, a stereo tuner, preamp and amplifier all on one chassis, for \$169.95. . . . Paul Cohen opened his own distributorship in Nashville, Todd Records.

10 years ago this week: President Richard Nixon urged the Senate to ratify an international pact aimed at combatting piracy. . . . George Schiffer phased out his New York law office so he could join Motown as director of planning. . . . Blue Note moved from New York to Los Angeles, with Al Levine named first national promo boss.

## Home Computers Expanding Distributors' Customer Base

• Continued from page 3

dling field sales and Jerry Goebeler in charge of national accounts," Malarkey adds. "I anticipate that our volume will increase at least 100% this year. At our first show in 1982, we drew 250 dealers. That grew to 500 five months after. We plan a dealer show again two months after Summer CES."

Marty Gold's Artec has been in home computer wares for 18 months. Bill Perrault, marketing chief for Artec, bowed computer software more than 18 months ago. He estimates that he now serves a new customer universe of 120 computer stores and most of the 700 video specialty stores in six Northeastern states with computer hardware and software. He, too, is a Commodore distributor. Among the third party software brands he stocks are Imagic, HES, Thron-EMI,

Datasoft, Gebelli, Broderbund, On Line, Synapse, Cosmi and UMI, along with accessories from Wico, Discwasher, Percom, Cardco and Epsom.

Eugene Horn of Schwartz Bros.' home computer wing, which bowed last October, expects more than 600 dealers from an eight-state area that ranges from New Jersey to South Carolina on the Eastern seaboard at a three-day home electronics mini-convention. Schwartz is handling third party publishers like Thorn-EMI, VisiCorp., Broderbund, Scholastic Wizware, Epyx, Sirius, Sir-Tech, HES and Artworx. Horn and his marketing manager, Linda Rothschild, are working with a new customer base of about 175, he estimates.

Danjay Music, which has bases in Denver and Seattle, got into home computer software, like most in the

industry, through video game cartridges. That added 400 video specialty stores to the Danjay customer list. Many of those stores are now adding computer software. So far, Mike Kelly, who handles the video side for Danjay, has added Sirius, Broderbund and Synapse and is in the throes of negotiating with other third party software suppliers.

Pickwick's link with Softsel in Inglewood, Calif. (Billboard, Jan. 22) has resulted in the opening of 20 new computer software departments for established customers, both department stores and mass merchandisers, avers Eric Paulson, senior vice president of rackjobbing. He sees another 20 openings in 45 days and possibly 150 to 200 accounts added by midsummer. Not only is Pickwick utilizing the sales experience of Softsel, a major national computer software distributor, to in-

stitute inventories in these new store sectors, but Paulson says he is getting a good readout from his own daily return tickets thus far.

Pickwick is using existing pegboard, new customized fixturing self-created or new customized fixturing created by its accounts to house the personal computer titles, peripheral equipment and accessories. Working with Softsel offers Pickwick inventory from more than 200 vendors to supply its customers, Paulson points out.

He says he is seeking a general manager to oversee the new burgeoning division. That party could come from without or within his organization, Paulson adds.

Alan Wolk of United Records & Tapes, Hialeah Gardens, Fla., wearing his rackjobbers cap, concurs with Paulson that a separate, experi-

enced person is required to head such a new area. Wolk is still on the fence. So is Rick Margolis of Beegee, Albany, N.Y., who says he and Larry Smith will likely make a decision after the June CES. Others canvassed who indicate interest in computer software are: George Souvall, Alta, Phoenix; Bill Glaseman, All Labels West, Phoenix; Dick Greenwald, Interstate, Hagerstown, Md.; and Larry Goldberg, Largo, Baltimore.

Handleman Co. recently announced its entry into computer software (Billboard, March 26). Harold Okinow of Lieberman Enterprises was unavailable, as were Jerry Hopkins of Western Merchandisers, Don Weiss of Arrow Distributing, Cleveland, and Jerry Goldstein of Sound Video Unlimited.

JOHN SIPPEL

Rescuing deserted housing in the South Bronx is part of what the Erma Cava Fund is all about. Then they turn it into comfortable, affordable housing for seniors in the area.


Daryl Hall & John Oates found this ongoing project a worthy one indeed. In fact, they contributed two one-thousand dollar awards to the Erma Cava Fund. And the Ampex Golden Reel Award made it possible. It's more than just another award. It's a thousand dollars to a charity named by artists receiving the honor.

For Hall & Oates, *Voices* and *Private Eyes*, were the albums. *Electric Lady* and *Hit Factory* were the recording studios, and the seniors were the winners.

So far, over a quarter of a million dollars in Golden Reel contributions have gone to designated charities. For children's diseases. The arts. Environmental associations. The needy.

Our warmest congratulations to Hall & Oates, *Electric Lady*, *Hit Factory*, and to all of the other outstanding recording professionals who've earned the Golden Reel Award.

**AMPEX**

Ampex Corporation • One of The Signal Companies 



HALL & OATES  
CONTRIBUTE TO A  
MOVING EXPERIENCE.

# INCREASE YOUR VOLUME AND ADJUST YOUR BALANCE

**CAPITALIZE ON THESE PROVEN PERFORMERS:**



WHETHER IT'S POP, ROCK, COUNTRY, R&B, JAZZ, DANCE  
OR COMEDY, WE'VE GOT THE SOUNDS YOU CAN BANK ON.

WARNER BROS., GEFEN AND SIRE CASSETTES AND RECORDS