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CBS Demands Approval Of Import Flow

By ROMAN KOZAK

NEW YORK—CBS Records has toughened its stand on the importation of its product into the U.S. It is claiming that, under the provisions of the 1976 Copyright Act, it has the exclusive rights in the U.S. to recordings released by its subsidiaries abroad. And it is threatening legal action against any importer or retailer selling imported CBS product without its authorization.

The exception, indicates a CBS spokesman, would be if an act were signed to CBS abroad, but CBS did not own the copyright for the U.S. In that case, whoever does own that copyright would have the U.S. rights to that product. But most acts signed to CBS have worldwide deals, the spokesman says.

In a letter sent to its accounts, CBS asks them to call Barbara Ackerman in its legal department to check whether CBS has authorized the

(Continued on page 62)

Urban Programmers Hit 'Suggestive' Song Lyrics

By LEO SACKS

NEW YORK—Sexually explicit pop songs may be getting out of hand, according to the nation's top black and urban contemporary programmers.

"Yum Yum" by Nile Rodgers of Chic is the latest in a spate of "suggestive" pop singles that have met with a negative response from broadcasters. The tune, on the Atlantic-distributed Mirage label, employs the sort of street slang that, while born out of the blues tradition, is alienating programmers who feel that it overrides the boundaries of "good taste."

"There's a thin line between a broadcaster's responsibility and the issue of censorship," asserts KACE-FM Los Angeles program director Alonzo Miller, who served as the executive producer for the "Street Songs" LP by Rick James in 1981. "But I'm appalled that major labels have the nerve to bring some of this stuff around." Miller, who has

"passed" on the "Yum Yum" disk, says, "It's a personal affront when a promotion man knows that a record is controversial but tells me to add it 'at my discretion.'"

He and other programmers fear that the cumulative impact of such recent hits as "Nasty Girl" by Vanity Six, Marvin Gaye's "Sexual Healing," "Ya Mama" by Wu? Ticket, Berlin's "Sex (I'm A...)" and "Little Red Corvette" by Prince undermine the integrity of blacks and pose a threat to the growth of the format. Yet the programmers acknowledge that they play these records, in edited versions or in their entirety, because of their reluctance to lose listeners to competing urban stations. But they say they are anxious to see major label a&rs executives exert greater influence when it comes to releasing "raunchy" lyrics.

"We're not trying to be cen-

(Continued on page 54)

PolyGram Advances CD Bow; WEA Enters

By IS HOROWITZ

NEW YORK—PolyGram Records has cut at least three months from the timetable for its introduction of the digital Compact Disc (CD) in the U.S. via a joint "demonstration and test-marketing" program with Magnavox.

The campaign will see Magnavox digital players tagged at "about \$800" and PolyGram software carrying a suggested list price of \$16.95 go on sale this month in as many as 100 retail outlets across the country, well in advance of the full-scale roll-out planned by PolyGram following the June Consumer Electronics Show in Chicago.

News on the European launch of the Compact Disc, page 3.

Further market acceleration of the laser-read disk and playback system comes with word from the WEA group of labels that they will participate in the European CD launch this month and will be prepared to supply disks early on in this country as well, if demand warrants it. Warner Communications Inc. announced its

formal commitment to the new technology last week via a statement from Stever Ross, WCI chairman and chief executive officer, and the heads of all the company's recording operations.

There will be 35 titles in the initial batch of PolyGram recordings, comprising both classical and pop titles.

(Continued on page 60)

RCA Tightens Returns Policy For Retailers

By JOHN SIPPEL

LOS ANGELES—Effective March 1, RCA is changing its return policy for accounts whose business is less than 51% wholesale. The label is dropping its returns allowance from 22% to 18% for such accounts.

Under branch marketing vice president Larry Gallagher's signature, RCA sent out three different

(Continued on page 68)

- Inside Billboard -

• **COUNTRY RADIO PROGRAMMERS** and salespeople addressed a wide variety of topics at the 14th annual Country Radio Seminar, held Feb. 14-17 in Nashville. Complete coverage of the event appears on pages 6, 49-51.

• **EMPLOYEE BORROWING** at the 35-store Licorice Pizza chain is coming under belated scrutiny from major suppliers. At issue is a longstanding company policy that allows clerks to borrow new LPs and tapes, and the chain to return them as defective. Page 3.

• **THE GRAMMY AWARDS** celebrated their 25th anniversary last week, and the ceremony was dominated by the group Toto, whose five-Grammy sweep matched Quincy Jones' triumph of last year and Christopher Cross' of 1980. Page 3.

• **THE PEACHES CHAIN** and its parent company, URT, recently held a \$4 million stock offering to raise capital for diversification. The offering sold out within five days. Retailing, page 25.

• **VIDEO SPECIALTY STORES** are cropping up all over the U.S. and Canada, and along with them is cropping up a controversy involving independent store owners who claim to be franchisers but aren't. Page 6.

• **SHIFTING BUYER PATTERNS** and an increase in the age of the average record/tape buyer are analyzed in a survey made public by the RIAA. The research comes from diary entries made between 1979 and 1981 by 13,000 consumers. Page 3.



PAVARTTI—GALA CONCERT AT THE ROYAL ALBERT HALL—Live! Digital! All New! Experience the excitement of Luciano Pavarotti in concert, recorded at London's historic Albert Hall. The world's favorite tenor sings arias by Verdi, Puccini and Donizetti, and Pavarotti's classic rendition of "Torna a Surriento". Available on London Records digital LP and chrome cassette LDR/LDR5 71082. Contact your Polygram representative for details. (Advertisement)



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Toto Is The Big Story At 25th Annual Grammy Awards

By PAUL GREIN

LOS ANGELES—Toto dominated the 25th annual Grammy Awards, winning prizes for record, album and producer of the year. Group leader David Paich also won two awards for arranging the smash single "Rosanna," thus matching the five-Grammy sweep achieved last year by Quincy Jones and in 1980 by Christopher Cross. Only five other acts in Grammy history have won as many as five Grammys in a single year: the Bee Gees, Stevie Wonder, Paul Simon, Roger Miller and Henry Mancini.

All but a few of this year's pop, rock, r&b and country Grammy winners were first-time recipients. These acts include such long-serving veterans as Lionel Richie, who finally triumphed after 18 unsuccessful nominations over the past five years as group member, songwriter, producer and film scorer. Other first-time winners were Sarah Vaughan (first nominated in 1959), Mel Torme ('62) and Marvin Gaye ('67), plus Joe Cocker, Melissa Manchester, Barbara Mandrell and Roy

Clark. But perpetual bridesmaids Elton John and Diana Ross both lost again, John for the 13th time and Ross for the 12th.

Columbia led in label competition with 16 Grammys, including one for Australia's Men At Work as best new artist. This is the second year in a row that an act which was picked up from a label's foreign company has won the new artist award: EMI's Sheena Easton similarly scored last year. Only two other international acts in Grammy history have been cited as best new artist: the Beatles in '64 and Tom Jones in '65. (Men At Work are, surprisingly, CBS' first act to win as best new artist since Robert Goulet was so saluted 20 years ago.)

The continuing impact of motion pictures on the record and tape trade was reflected in Grammys for music

from "E.T.," "An Officer And A Gentleman," "Rocky III," "Raiders Of The Lost Ark" and "Chariots Of Fire." But, in an odd twist, "Chariots" composer Vangelis did not win a Grammy, while saxophonist Ernie Watts did for a dance-oriented cover version.

Toto is only the third artist/producer to win the Grammy for producer of the year, following Stevie Wonder ('76) and the Bee Gees ('78). Fittingly, the first winner in the producer category was Thom Bell, whose hits for the Spinners greatly influenced the sound and spirit of "Rosanna."

"Always On My Mind" upset the Toto bandwagon by winning the key song of the year award. It also won

as country song of the year, becoming the first tune to win both prizes since Bobby Russell's "Little Green Apples" in 1968. "Always" is the second successive song of the year champ—following "Bette Davis Eyes"—to have been written years before it gained popular (and Grammy) recognition.

"Always" was previously cited as single, album and song of the year by the Country Music Assn. Alabama, which won the Grammy for country group performance, was also the CMA's choice in that category.

"Turn Your Love Around" was a surprise winner as best r&b song, upsetting Marvin Gaye's smash "Sexual Healing." "Turn" was co-written by Jay Graydon, Bill Champlin and Toto member Steve Luka-

ther. Graydon and Champlin previously teamed (with David Foster) to write 1979's best r&b song winner, "After The Love Has Gone." Foster was also a winner this year, for producing Geffen's "Dreamgirls" cast album.

Several winners this year increased already formidable Grammy totals. Sir Georg Solti won his 19th classical award, pulling within one of Henry Mancini's longstanding record of 20 awards. John Williams upped his Grammy total to 14, Leontyne Price to 12, Pierre Boulez to 11 and Itzhak Perlman to 10.

Other repeat winners include Richard Pryor, who won his fifth award for best comedy album (pulling within one of Bill Cosby's record of six comedy Grammys, from 1964-'69) and Pat Benatar, who won her third straight award for female rock performance.

Count Basie, who won two Grammys in the first year of the competition in 1958, won his eighth award this year. Prizes also went to

(Continued on page 66)



PARTY PEOPLE—Arista Records toasted Barry Manilow with a party in New York following the opening of his two-week engagement at the Uris Theatre. The singer is seen with actress Morgan Fairchild, left; Pia Zadora, center; Mrs. Johnnie Benson; George Benson; and Arista president Cilve Davis.

ASCAP Sets New High With Total '82 Receipts

LOS ANGELES — ASCAP's streak of new yearly highs remained unbroken as board member Ed Murphy revealed at a membership meeting here Wednesday (23) that total 1982 receipts climbed 10.7% to \$186,975,000 over 1981's \$168,904,000.

Reflecting the current domestic economic sluggishness, interest on ASCAP's investments and membership dues slipped. The stock market funds dropped 13.1% to \$5,231,000 from the prior year's \$6,021,000. Dues fell 1.6% from 1981's \$574,000 to \$565,000. Overall, however, receipts from licensees, including symphonic and concert, escalated

13.8% to \$155,290,000 from last year's \$136,489,000.

Receipts from foreign societies virtually plateaued, with 1982's \$25,889,000 less than a percentage point up over 1981's \$25,820,000. Overhead, which includes salaries and expenses for the home office and 20 branches in the U.S., was \$35,251,000, up 8% from the previous year's \$32,464,000.

Overhead, when subtracted from total domestic receipts, provided a balance of \$125,835,000 for distribution, rising 10% over 1981's \$110,620,000. ASCAP last year distributed to members and set aside for

(Continued on page 68)

Survey Probes Disk & Tape Buyer Trends

By IS HOROWITZ

NEW YORK—New evidence of shifting demographic buyer patterns and product preferences in a contracting market for recordings in the U.S. is provided in data made public last week by the RIAA.

The research, which buttresses statistically a number of widely held observations on industry marketing trends, comes from diary entries on actual purchases by a national panel of 13,000 consumers. It is conducted by NPD (National Panel Diary) Research Inc. The RIAA took over sponsorship of the study last year from Pickwick International, which

originally commissioned the research.

Results cover the years 1979-81. As expected, they document such factors as the rise of cassettes and the general aging of the average record buyer, if not by much more than a slight graying of the temples.

The study will be a continuing effort, says the RIAA, with the results likely to gain in importance as long-term comparisons can be traced to a base year of 1979. Data for 1982 will be made public during the NARM convention next month, but early analysis is said to indicate continuation of trends already tracked.

Integrating the new base year of

Compact Disc Launched In U.K. PolyGram, Sony Formally Present System In London

By MIKE HENNESSEY

LONDON—"The sooner the Compact Disc replaces the conventional black vinyl LP, the better, as far as I am concerned." So said Hans Gout, PolyGram's senior director, Compact Disc, at the Sony U.K. presentation here Wednesday (23) to launch the system in Britain.

Asked whether, in view of PolyGram's substantial investment in analog recordings, the firm expected to phase CD in gradually, Gout said: "Not at all; as far as I am concerned, the sooner the old-fashioned disk becomes obsolete, the better."

Sony's launch of the system was pitched on a mass-market level, with top artists Ian Anderson, Kenney Jones, John Lodge and Midge Ure in attendance to endorse it, and a concentration on CD's popular repertoire to the exclusion of classical items.

British Phonographic Industry (BPI) chairman Chris Wright welcomed CD as a system which could redirect people back to an appreciation of audio without the benefit of the video element. He agreed that CD made LP collections out of date, but expressed reservations that the system could provide excellent masters for pirate operators.

"We in the record industry would have liked to have had a dialog earlier on in order to grasp this nettle and try to solve the problem," he said. "I am very worried about the possibility of a Compact Disc player being incorporated into a music cen-

ter with an integrated circuit and a cassette recorder."

Wright, however, admitted that he had made a cassette copy of a CD recording at home, had played it back, and was pleased to find that while the quality was good, it was substantially inferior to that of the disk.

Suppliers Take New Look At Chain's Lending Policy

By SAM SUTHERLAND

LOS ANGELES—A long-standing but little-known employee borrowing privilege offered by Licorice Pizza stores is undergoing belated scrutiny from major suppliers. At issue is how the 35-store chain returns LPs and tapes previewed by its clerks, and whether that policy could prove a volatile precedent.

Jim Greenwood, president of the Glendale, Calif. chain, confirms that the basic premise behind the "borrow book" kept in its Southern California outlets has been in place since the formation of Licorice. Clerks may borrow up to five albums or tapes each week, which are then returned to the store and processed as part of its regular returns cycle.

Far from concealing the policy, Greenwood says he's proud of it: "It's not intended to curb pilferage, which it does accomplish, so much as to encourage store personnel to know the music better. In order to

offer better service to customers in the store, I want my clerks to be able to give first-hand information." Where the "borrow book" approach (Continued on page 62)

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Sweep For Jackson

LOS ANGELES—Michael Jackson stages a clean sweep of the No. 1 spots on Billboard's pop, black and dance charts this week with "Thriller" and its smash hit "Billie Jean." Details in Chartbeat, page 6.

(Continued on page 70)

Hot Product Status Report: March

Ten albums are set for release in March by acts that reached gold or platinum with their last LPs. All are single-disk studio sets listing for \$8.98. Albums delayed from a previous month's release schedule are marked with an asterisk.

| Artist | Title | Label | Release Date | Format |
|--|--|---------------|--------------------|----------|
| Louis Clark & the Royal Philharmonic Orchestra | Hooked On Classics III | RCA | late March | medley |
| Jane Fonda | Workout Record For Pregnancy, Birth & Recovery | Columbia | third week | exercise |
| (Al) Jarreau | Jarreau | Warner Bros. | March 23 | studio |
| Joan Jett & the Blackhearts | (untitled) | Boardwalk | late March (tent.) | studio |
| Pink Floyd | The Final Cut | Columbia | third week | studio |
| Patrick Simmons | Arcade | Elektra | March 18 | studio |
| Rick Springfield | Living In Oz | RCA | late March | studio |
| Whispers | Love For Love | Solar/Elektra | March 4 | studio |
| The Who | Greatest Hits | MCA | March 31 (tent.) | studio |
| Robin Williams | Throbbing Python Of Love | Casablanca | March 7 | comedy |

Pink Floyd Leads March Releases

Albums Also Due From Jett, Springfield, Other Stars

By PAUL GREIN

LOS ANGELES—Pink Floyd's followup to "The Wall," the No. 1 album of 1980 on Billboard's year-end charts, leads the list of star releases due in March. Also expected: followups to platinum sets by Joan Jett & the Blackhearts, Rick Springfield, Al Jarreau and Jane Fonda.

Pink Floyd's "The Final Cut," subtitled "A Requiem For The Post War Dream," is described as a conceptual work about the post-World War II era. The album was produced by Roger Waters with James Guthrie and Michael Komen. A 15-minute film has been prepared to promote the album.

"The Wall" was certified gold and platinum simultaneously (in March, 1980), a mark of immediate acceptance which also greeted Jett & the Blackhearts' "I Love Rock'n'Roll" last April and Springfield's "Success Hasn't Spoiled Me Yet" last May. A new, as-yet-untitled Blackhearts album is "tentative" for late March; Springfield's "Living In Oz" is considered firm for the same time.

"Jarreau," Al Jarreau's followup to the smash set "Breakin' Away," is due March 23, the same time as "Jane Fonda's Workout Record For Pregnancy, Birth & Recovery." "Breakin' Away" went gold in October, 1981 and platinum a year later; Fonda's first "Workout Record" went gold last September and platinum in January.

The first solo album by Patrick Simmons of the now-defunct Doobie Brothers is pegged for a March 18 release on Elektra. Sim-

mons' former colleague Michael McDonald went gold with his solo debut last year on Warner Bros. The Doobies collected four platinum LPs.

Solo debuts are also due in the month by two members of groups which have yet to match in the '80s the platinum success they enjoyed in the '70s. Bad Company drummer Simon Kirke will bow March 25 with "Wild Life" on Swan Song; Chic guitarist Nile Rodgers is set for March 11 with "Adventures In The Land Of The Good Groove" on Mirage.

Also in March, Casablanca will at long last deliver the followup to

Robin Williams' Grammy-winning "Reality . . . What A Concept," which went gold in August, 1979. The subsequent cancellation of Williams' TV series "Mork & Mindy" could impact on sales, though Williams remains popular. Another comedy set with big sales potential is Joan Rivers' "What Becomes A Semi-Legend Most?," due March 23 on Geffen.

RCA will go to the well a third time with Louis Clark's "Hooked On Classics." The original "Classics" LP went gold and platinum simultaneously in January, 1982; the second volume hit gold last September.

(Continued on page 68)

Bee Gees Lose Lawsuit Over 'How Deep' C'right

By MIJKE ROGGEVEEN

CHICAGO—An amateur suburban musician, Ronald H. Selle, whooped with joy and Robin Gibb yelled "It's lies!" here Wednesday (23) when a federal jury decided the Bee Gees had infringed on a portion of Selle's song to write their smash hit "How Deep Is Your Love."

The Bee Gees' fans, who had packed the courtroom throughout the seven-day trial, reacted with cries of outrage when the verdict was read. The six-member jury deliberated for five hours before reaching its decision.

Selle, an antique dealer and church choir director, had sued the Gibb brothers, Barry, Robin and Maurice, saying they infringed on 12 bars of his song, "Let It End," and reworked them into their hit, which was used in the soundtrack of the blockbuster movie "Saturday Night Fever." Paramount Pictures, which produced the movie, and PolyGram Records, which distributed the RSO soundtrack, were also named in the suit.

The Bee Gees won their first Grammy Award in 1977 for their performance of "How Deep Is Your Love," the tune of which Selle claimed he wrote while shaving one morning in 1975. Selle, of Hazel Crest, Ill., copyrighted his song but never published it or produced it commercially. He testified that he sent 14 demo tapes to record and music publishing companies and that only 11 of these tapes were returned.

Although no evidence was ever

offered that the Bee Gees had access to Selle's song, his lawyer, Allen Engerman, contended the two songs were so similar the Bee Gees had to have heard it. Engerman said it was the testimony of Arrand Parsons, a music theory expert from Northwestern University, which convinced the jury.

Parsons testified that after comparing certain measures, it was his opinion "that the two songs have such striking similarities that they could not have been written independently of one another."

Each of the Gibb brothers took the witness stand to deny hearing Selle's song before composing "How Deep Is Your Love." Barry Gibb said he and his brothers wrote the song in 1977 while isolated in a French chateau.

Perhaps the most damaging testi-

(Continued on page 68)

Muni Receiving Martell Award

NEW YORK—Scott Muni, operations director and air personality at Metromedia's WNEW-FM here, receives this year's Humanitarian Award from the T.J. Martell Foundation For Leukemia & Cancer Research at the charity's annual dinner at the New York Hilton Hotel on May 21.

Muni, who joined Metromedia in 1967, is a member of the executive council of the T.J. Martell Foundation. For further dinner information, contact Muriel Max, director of development, at (212) 245-1818.



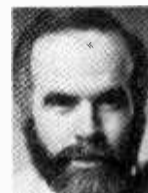
LADIES' CHOICE—MCA Distributing's national staff meetings witness some upbeat artist relations as president Al Bergamo, second from left, gets a squeeze play from two of his newest acts, both with the Perlian label just signed to MCA. From left are Katy Moffatt, Lynn Anderson and Chuck Robinson, Perlian's president/chairman, who also shares in the celebration.

Executive Turntable

Ed Ochs has been appointed special issues editor of Billboard, effective immediately. Ochs, who had been assistant editor, is based in the Los Angeles bureau.

Record Companies

CBS Records has appointed Marvin Cohn senior vice president of business affairs and administration in New York. He has been senior vice president of



Cohn

business affairs for the division since 1981 and joined the company in 1965. . . . CBS has also named William Fox vice president of operations. He has been vice president on the staff of the deputy president of the CBS Records Group since 1980, and will continue his responsibility for CX development and as liaison with CBS Records International on manufacturing operations and coordination of CD activities. . . . PolyGram Records in



Fox

New York has appointed Lisa Rothblum senior attorney. She has worked in the litigation department of the law firm Greenbaum, Wolff & Ernst. . . . De-Lite Records has appointed Joe Medlin sales director in New York. He has worked for the Polydor and Spring labels. . . . Terry Sutter has been appointed district manager for Capitol Records in Chicago, replacing Larry Krutsinger, who has been named vice president of international sales for Capitol Magnetic Products in Hollywood. Sutter headed Capitol's Dallas district prior to his promotion. Krutsinger, who joined Capitol in 1971, has overseen Chicago branch operations since 1977. . . . Stan Layton has been named vice president of sales and marketing for Larc Records in Los Angeles. Layton, a former vice president of marketing for MCA Records, served in a similar capacity in his last position with Chrysalis Records. . . . WEA International has named Didier Deutsch staff writer in New York. He has held posts at the RCA, CTI and ZE labels and has produced various compilation LPs for Columbia and RCA. . . . The Benson Company in Nashville has made three appointments. David Spear has been named church marketing coordinator; Jan Binkley has joined the radio promotion staff; and Mike Gay has been promoted to telephone sales supervisor.

Marketing

Linda Braz assumes promotion and advertising duties for Pacific Record & Tape for the northern California region. She joined PRT in 1979 and has worked in the sales department for the past year. . . . Pricerite Entertainment Corp., New York, has named Susan Fichtelberg vice president and director of export. She has worked for Record Haven Export and Galiko Music.

Publishing

Belwin-Mills Publishing has appointed Arlene Fishbach licensing manager after 10 years with the Harry Fox Agency, where she directed the television licensing department. She is based in New York.

Video/Pro Equipment

Mort Fink, president of Warner Home Video, has resigned. A successor has not been named. . . . Epyx, Sunnyvale, Calif., has named Michael Katz president and chief executive officer. He comes to Epyx, a computer game software manufacturer, from Coleco Industries, where he was vice president of marketing and director of corporate communications. . . . Maxell Corp. of America has named Herb Matsumoto vice president and general manager of marketing and sales, a new post for the company, based in Moonachie, N.J. He was deputy manager of the marketing and international department of Hitachi-Maxell in Tokyo. . . . Blair Video Enterprises has appointed Lennart Ringquist to the new post of executive vice president, creative affairs. . . . Videowest Productions in San Francisco has named Kevin Moloney controller.



Matsumoto

Related Fields

Carter Moody joins the Country Music Assn. as editorial assistant in the organization's public information office. Based in Nashville, he was a staff reporter for Billboard there. . . . Arthur Baker has been named president of Rainbow Programming Services, Woodbury, N.Y.

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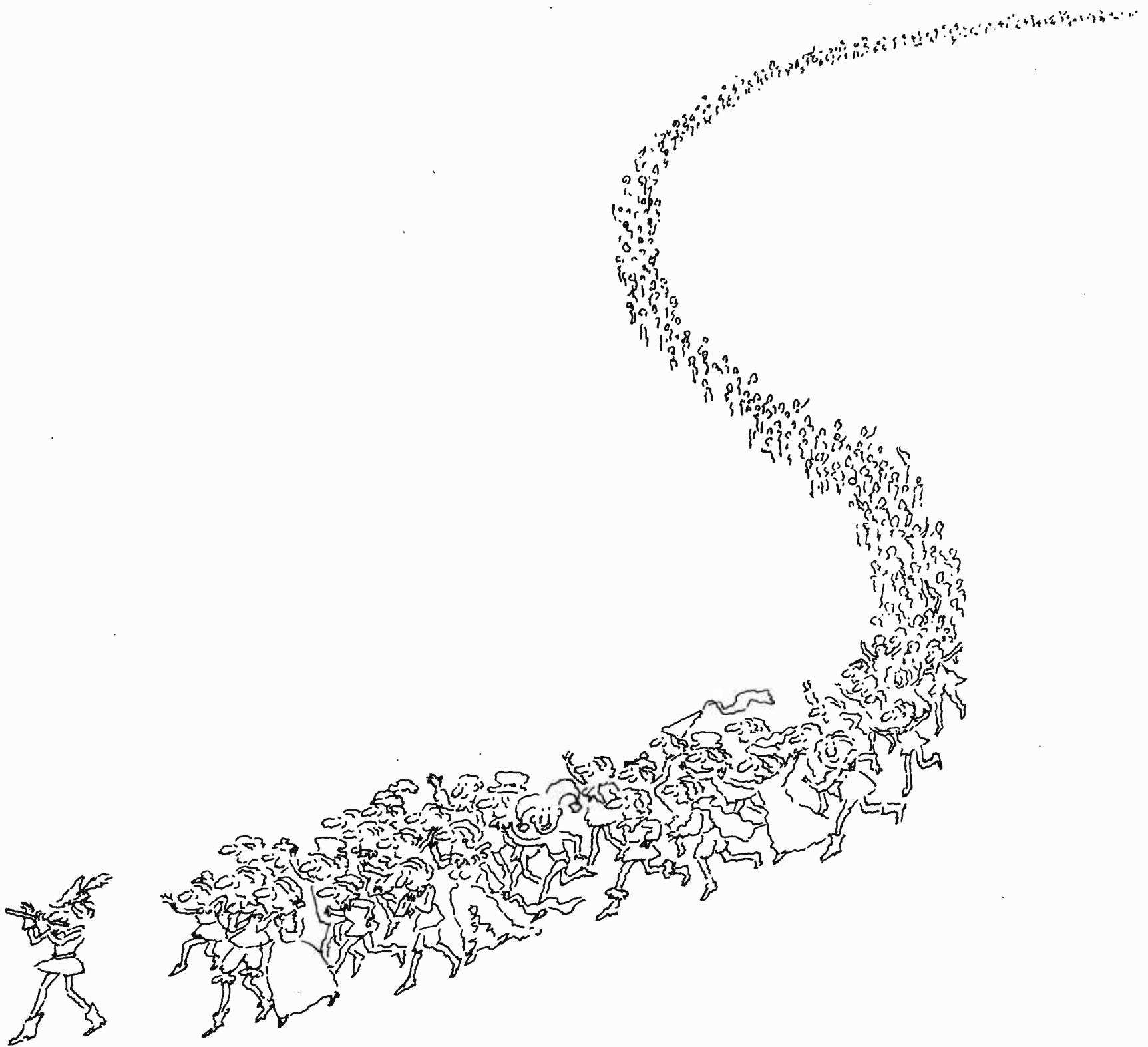
Atari To Dismiss 1,700 Workers

SANTA CLARA, Calif.—The Atari division of Warner Communications is dismissing 1,700 employees, or a quarter of its California-based staff, and moving most of its manufacturing to Taiwan and Hong Kong, where it already has facilities, to lower costs.

The first 600 workers were terminated last week, with layoffs to continue through June. Workers in the video game and home computer areas are affected, as Atari is moving production of almost all game and computer hardware to the Far East.

The 5200 advanced video game

(Continued on page 68)



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YEAR-END RESULTS

'E.T.' OK, Music Slow At MCA

LOS ANGELES—Steven Spielberg's adorable alien continues to dominate financial returns for MCA Inc., with continuing income from its "E.T." bonanza being cited as the primary force behind a \$25 million jump in fourth quarter earnings and an \$86 million increase in year-end earnings during 1982. In the process, flat performance from MCA's record and music publishing arm, similarly stagnant results for its retail division and a sharp plummet in its 1982 tv revenues were all but eclipsed by totals released last week.

For the year, net income boomed to \$176,198,000 or \$3.69 a share, as compared to \$89,788,000 or \$1.88 during fiscal 1981. Grosses climbed to \$1,587,618,000 for '82, from \$1,328,988,000 the previous year, while fourth quarter revenues were \$438,975,000, up from \$388,804,000 for the comparable quarter in '81.

In the records and music publishing end, however, figures were considerably less dramatic. Year-end revenues and net earnings were both slightly down, with MCA reporting earnings of \$24,226,000 on gross revenues of \$165,933,000. This compares to fiscal 1981 earnings of \$25,216,000 on revenues of \$175,229,000.

That division's fourth quarter figures were rosier, however, showing a slight increase in earnings despite reduced revenues. Latter dipped to \$47,653,000 from \$49,745,000 for the same quarter a year earlier, but net figures actually increased to \$7,878,000 from a comparable fourth quarter '81 performance of \$7,051,000.

640 Attend 14th Annual Country Seminar

By KIP KIRBY

NASHVILLE — Executives from the ranks of programming and sales addressed such issues as three-in-a-row, abbreviated vs. tight playlists, AM's battle with FM, research and promotional ploys and (for the first time) women in broadcasting at the 14th annual Country Radio Seminar, held at the Opryland Hotel here Thursday-Saturday (17-19).

Full seminar coverage
on pages 49-51.

Paid registration was officially listed at 640, which surpassed last years total by 60 people. This year's seminar drew 100 general managers, 135 program directors, 34 music directors, 24 operations managers and 37 sales managers/personnel. (Additional figures were supplied by students and broadcasters' spouses.)

Keynote for Friday's opening session was delivered by Bob "Emperor" Hudson, with Chuck Blore of Blore & Richman handling Saturday's address. The convention kicked off Thursday evening with a cocktail reception for artists and attendees. Present were Alabama, Crystal Gayle, the Osmond Brothers, Gary Morris, Jerry Reed, Joe Stampley, Ricky Skaggs, Sylvia and Waylon Jennings, among others.

With country radio now accounting for more than 45% of total U.S. air time, this year's seminar was geared even more directly toward education than past gatherings. Ses-

(Continued on page 51)

Retail and mail order sales were only marginally better, with that division posting a slight increase, but MCA's tv sector weathered a much steeper loss, dropping to \$277,092,000 from \$367,516,000 in 1981.

Such snags couldn't curdle the overall picture, however, as operating income bounded to \$251,336,000 for the year, as compared to \$87,526,000 in 1981. Fourth quarter operating income likewise mushroomed, leaping to \$57,784,000 as compared to

\$12,494,000 for the same period in the previous year.

Good fortune did bring a price, however, in a corresponding boost in MCA's tax rate: Yearly rate rose to 35.6% from only 8.5% a year earlier; and quarterly rate jumped from 14.5% a year earlier to 40.7% for fourth-quarter 1982. That tax bite translates to a 1982 income tax of \$97,500,000, compared to \$8,300,000 in 1981; and fourth quarter taxes of \$27,000,000, compared to \$2,400,000.

Would-Be Vid Franchisers Seen Crowding The Field

By EARL PAIGE

LOS ANGELES—New video specialty stores are exploding throughout the U.S. and Canada. Spurring much of this growth is competition between established franchisers and entrepreneurial independent store owners who claim to be franchisers but aren't.

This mushrooming activity puts established store plan marketers in a "Catch 22" situation, observers say: the established franchisers, adhering to stringent franchise rules, become prey to would-be franchisers who are either unaware of federal and state regulations or deliberately ignoring them. "We're being crucified," complains Robert Moffitt of the Los Angeles-based franchise operation Video Biz.

Officials of the Federal Trade Commission will not comment on whether the agency is looking into video store plan marketing. "We hope they are," says George Atkinson, pioneer store plan marketer, who says his Santa Monica, Calif.-based Video Station firm was "singled out by the FTC as an example because we were the first and the largest."

Officials at the federal level and at state franchise regulating agencies supplying Billboard with copies of regulations agree there is widespread confusion regarding franchise rules. For example, many

(Continued on page 28)

Chartbeat

Jackson And Q In View; The British Are Coming

By PAUL GREIN

Michael Jackson this week becomes the first artist in Billboard chart history to simultaneously occupy the No. 1 spot on the pop and black album and singles charts.

"Thriller" is the nation's top pop album for the second week and is No. 1 on the black chart for the sixth week; its second single "Billie Jean" moves up to No. 1 on the Hot 100 and also tops the black chart for the fourth week. Added bonus: "Thriller" is No. 1 on the dance/disco chart for the seventh straight week.

And Jackson may soon add still more jewels to his chart crown: Both "Thriller" and "Billie Jean" stride to number two in the U.K. this week.

The last time an artist had the No. 1 pop album and single and the No. 1 black single at one time was in July, 1979, when Donna Summer was hot with "Bad Girls." But the top black album that week was Teddy Pendergrass' "Teddy."

Sly & the Family Stone also topped the first three charts in December, 1971 with "There's A Riot Goin' On" and the hit "Family Affair," but the No. 1 black album at the time was Isaac Hayes' "Shaft."

All of which helps explain MTV's decision, revealed last week, to add "Billie Jean" to its programming lineup. The relatively few black acts who have previously received air-time on MTV have for the most part fallen into the reggae (Musical Youth) and rock (Tina Turner, Bus-

boys, Garland Jeffreys) realms. Thus the station's decision to add a mainstream black music smash (even if its mass audience appeal is by now rather obvious) is significant.

Also this week, Quincy Jones joins the select group of producers to re-

(Continued on page 68)

NUMEROUS NATIONAL DEBUTS NEAR

Music Picks Up Steam On TV

By LAURA FOTI

NEW YORK—The latest trend in television is music—be it on cable, on network or syndicated. At least a dozen shows are going on the air nationally in the next couple of months, or are being offered to syndicators. In addition, numerous local shows have sprung up.

All the new music programs (except one) share the use of record company-supplied video clips as part of their mix, but there the similarities end. Some, particularly the local shows, also offer live talent, including unknown bands, record rating and studio dancers. The national shows go even further, with special hosts, interviews, trivia and giveaways. Here's a rundown on what's coming on:

- "Radio 1990," five half-hour evening shows a week on USA Network, produced by ATI Video, which also produces "Night Flight"

\$5.98 LIST

PolyGram Launches Kiddie Line

NEW YORK—PolyGram Records launches its \$5.98 list Parachute kiddie line in March with 15 albums under five different logos. While PolyGram branches will handle the line via music retail accounts, A.A. Wonderland Records has been named to sell the catalog to "pure" toy and educational markets.

The releases include five albums under the Playskool logo, two under Richie Rich, four Hot Fudge, two Captain Cookie and two Rainbow & Stars.

According to Rick Bleiweiss, vice president of marketing for PolyGram, marketing plans call for "tremendous tangential support" on all albums from companies that are licensing these projects for other fields, including toys, clothing, sheets and pillowcases, etc.

Later this year, Parachute will be releasing more Playskool and Richie Rich albums, plus albums from Shari Lewis and Sweet Pickles. Bleiweiss promises Parachute will "go head to head with existing children's record companies in terms of advertising, merchandising and marketing."

Cable Watch

Pay Channel's Demise Raises New Questions

By LAURA FOTI

These are hardly the best of times to be in the cable business, but they're certainly interesting for those of us observing from the outside. The inability of the Entertainment Channel to succeed as a pay service raises all kinds of questions regarding "quality" programming and how much viewers are willing to pay to watch channels they perceive as different, but not necessarily better, than free or basic cable tv fare.

When the cable/pay industry was getting off the ground 10 years ago, it was widely believed viewers would be willing to purchase a variety of services, each specializing in a different area. While a few pay channels, most notably Home Box Office, have managed to attract a wide audience and, hence, become profitable, viewers—and revenues—have eluded others.

The verdict? Well, as Arthur Taylor put it in 1973 when he was president of CBS-TV, people will never pay for what they can get free. Taylor might have listened to his own advice 10 years later, when, as chairman of the Entertainment Channel, he attempted to win pay-tv viewership for a channel offering little beyond what's available for free.

Sure, the Entertainment Channel had "Sweeney Todd," and a number

of other noteworthy programs. But it had no coherent image, and often seemed to be scrambling to fill its 24 hours a day. Running "The Associates," an unsuccessful but high-quality network series, only added to

(Continued on page 60)

Entertainment Channel Ends Pay Operations

NEW YORK—The Entertainment Channel has failed, as a pay-tv service, to attract a significant number of subscribers, and will cease programming March 31 after a loss estimated at \$34 million. However, Entertainment Channel chairman Arthur Taylor says a new, advertiser-supported version of the channel will be introduced this spring.

In a related development, RKO/Niederlander, which supplies programming to the channel, has split and will continue producing Broadway shows for cable only on a project-by-project basis. The Entertainment

(Continued on page 60)

for the channel, beginning March 14.

- "We're Dancin'," a syndicated half-hour show aimed at teenagers, airing Monday through Friday afternoons for two weeks in March, with future production planned. The series is produced jointly by MG Films/Perin Enterprises and All American Television, which distributes "America's Top 10."

- "Rock'n'Roll Tonight," formerly "In The Midnight Hour" (Billboard, Dec. 18), goes on the air the third week in March, following "Saturday Night Live" in four major markets and on other channels in other markets. The 90-minute show currently is scheduled to run 26 weeks; it's a joint venture of Alive Video and Marshall Arts.

- "The Rock'n'Roll Show," a pilot of which aired last fall, is cleared for 75% of the top markets and will start as a syndicated summer replacement in June. The one-hour

series is produced by Somach/Nelson Productions, which also produces "Hot Spots" for USA Network.

- "Breakout," a 60-minute pilot show for a weekly series based on the British rock scene, is available from Unicorn Video Music Ltd., headed by Jurgen Korduletsch, who produced the show.

- "The Houghton-Worth Show: A Music Magazine" is produced by a newly formed foundation known as the Music Magazine Foundation for Education and Communication Inc., headed by album cover photographer Jim Houghton, who developed the show to further his photography business. The half-hour show will air on Saturday afternoons beginning April 2, on about 60 or 70 stations, a spokesman estimates.

- "Black Music Today," produced and directed by Tommy Lockett, has completed a half-hour

(Continued on page 30)

PETER ALLEN.

NEW YORK. (OCT. '82) 60,000 FANS PAY \$35 A TICKET TO SEE HIM TURN RADIO CITY MUSIC HALL INTO A SPECTACULAR 10-DAY EVENT.

HOLLYWOOD. (FEB. '83) "ALLEN TEARS THE ROOF OFF THE OLD PANTAGES." —L.A. TIMES



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Virgin Gets On Videgame Bandwagon

LONDON—The Virgin group here has added a new subsidiary, Virgin Games, to its corporate roster. The move reflects the stated belief of chairman Richard Branson that "It won't be long before the computer software market is bigger than the videocassette sector."

The new arm is in the market for "programs with a difference," Branson says. Its games will be compatible with the following home computers: Atari, BBC, Commodore 64 and VIC 20, Dragon, ORIC 1, Sinclair ZX Spectrum and Texas Instruments 99/4A.

Heading the Virgin subsidiary is Nick Alexander, who organized the launch of Thorn EMI home computer software in the U.K. and North America. Alexander says: "There are already around 750,000 home computers in Britain. That's 4% of all homes and well over three times what the tally was just a year ago. There's industrywide anticipation of an even more dramatic growth rate by the end of 1983."

Alexander continues: "We plan to fend off American challenges in the computer games market. We're shooting for new and aggressive sales techniques, because it's an industry that has yet to use them in its growth out of the mail order media columns into the high street."

Leader Of U.K. Liberals Endorses Blank Tape Levy

LONDON—David Steel, leader of Britain's Liberal Party, has come out in favor of the music industry's plea for a levy on blank tape to help compensate for the home taping boom and added that the law of copyright is "a ghastly mess."

Steel, speaking at the Music & Video Week awards luncheon here, insisted that British creative artists "deserve a much better deal than they would be likely to get from the proposals set out in the government's Green Paper on copyright reform." That consultative document, published in 1982, came out against the idea of a levy.

"The time for reform is now long overdue," Steel said. "It has been 10 years since the Whitford Committee reported on the matter. We keep hearing the government intends reforming the law. However, it hasn't got the formula anything like right, certainly in that Green Paper, which is a most disappointing document." He continued: "Today's technology in the music and film industries can't even be compared with what existed in the 1950s and 1960s. Yet it is the 1956 Copyright Act which remains the prime governing statute."

Steel said there would be "dire consequences" in the absence of protection of those involved in creative work, adding, "Piracy in whatever form attacks the very heart of the recording and film industries."

"We hear from this government that industry generally can't recover unless there is a satisfactory level of investment. Yet the absence of a more far-reaching copyright law is itself preventing companies from launching new initiatives and taking commercial risks."

The music industry, Steel said, is not short on initiative and enterprise but could not achieve sustained success "without a proper legislative base." He said piracy was such a massive problem it couldn't be solved in purely national terms, but only by international harmonization of existing laws.

BLACKLIST Despite Threats, Artists Continue To Accept South African Bookings

By SUZANNE BRENNER

JOHANNESBURG—Threats to blacklist artists who visit South Africa and its neighboring so-called "independent" states are frequently emblazoned in media headlines in this territory. But the question being repeatedly asked is: how seriously do the performers themselves take these threats?

Spanish balladeer Julio Iglesias, one of the biggest solo record sellers worldwide over the past few years, recently completed a series of concerts in front of capacity audiences at the Sun City Superbowl in Bophuthatswana, and he promises a return visit. Performing at the same venue for one night was Sergio Mendes and his Brasil '88 outfit. While Mendes' visit was for a private charity function, he, too, has indicated he will be returning.

Mendes denied here that he had experienced any pressures not to visit this territory. His stance is evidenced by the fact that, after his one-nighter, he went straight into the South African Broadcasting Corp.'s television studios in Johannesburg to tape a tv program.

The agreement with SABC-TV was signed prior to the group's arrival. After spending a whole day in the studios, Mendes was accompanied by a tv crew to Cape Town, where he was filmed on the beach and at some of the historic wine farms in the Cape Province.

Mendes said here that he was "impressed" with the facilities at Sun City, and that he anticipated a return visit this spring, linked with the release of his latest album, "Sergio Mendes."

Next on the agenda at Sun City is British singer-actor David Essex, booked for a four-date visit at the end of March. Gerry Bosman, head of light entertainment at SABC-TV, who instigated the Mendes program, has said that an outside broadcast unit is to film Essex at the Superbowl. This would be, says Bosman, the first such link-up for English-language television since Sun City's inception as a key venue some 18 months ago.

It's also been announced here that Frank Sinatra, who opened the Superbowl, is to return in May to host and perform at an international boxing extravaganza at that venue which will go out live to U.S. television audiences.

Sha Na Na, a group which has already successfully played the venue, is set for a return visit near Easter. Following the band in is Barry Manilow, who is set to open there on April 22. And it has been reported here that Rod Stewart's on-again, off-again tour will be very much on sometime this year.

Many observers here feel that the vast sums of money being offered to artists to come to South Africa are enough to offset any blacklist threats. Others remain cynical about

3% JUMP POSTED IN 1982

German Electronics Trade Up

By WOLFGANG SPAHR

HAMBURG—Seen against the backdrop of a poor national economy, the West German consumer electronics industry is reasonably satisfied with its 1982 full-year results, with a retail turnover of some \$5 billion, up 3% on the previous year. That is the broad outline of the

CBS Germany Says CX System Is Doing Well

FRANKFURT—CBS here is reporting good response to its CX noise reduction system. The label says disk sales have totaled 750,000 units since the 1981 Berlin International Radio and Video Fair.

Main thrust since then has been to improve the system and reduce prices, and to cement contacts with Telefunken and Teldec, the first CX licensees. With new hardware from a number of firms, CBS executives are now predicting not only that CX will survive, but that it will secure a market breakthrough.

Repertoire director Jochen Leuschner says the company is going for quality instead of quantity in its general release policy. "This approach worked out perfectly last year, which was a year of national success for us, with new wave newcomers Nena topping the singles charts with their first release and other new wave acts like Spliff and Markus scoring gold disks." Biggest success story last year, though, was the "Rock Classics" album by opera singer Peter Hofmann, which stayed at No. 1 for several weeks and has since gone platinum.

analysis offered by the German electrical/electronic manufacturers' group ZWEI, though some late foreign trade statistics are still to be included.

The video recorder sector provides an almost unqualified success story, with sales up some 42% over the previous year to a total of 1.1 million units, including both German-produced and imported hardware. It is estimated that just 10% of German households have video equipment, and the industry anticipates further fast growth this year.

One aspect of VCR business causing concern, however, is pricing, with Japanese suppliers slashing prices in an effort to eliminate competition and inevitably hitting the profitability of the German industry.

A drop in retail prices in some consumer electronics lines kept 1982 growth in check, but at the same time provided worthwhile bargains for the consumer. Specialist dealers in radio and television equipment expanded their share of the electronics marketplace, up some 4% over the previous year. That is seen as a cause for optimism.

Despite the fact that there are 80% of German households, this sector continues to show growth. The report emphasizes that stereo television demand has stimulated the market. Of the total of 2.5 million tv

sets sold last year in West Germany, both imports and domestic product, some 800,000 were equipped to project multi-channel sound. And 90% of the stereo sets sold were in the big-screen size range.

Yet only a few stereo programs are available in this country through the two-channel ZDF network, while the one-channel ARD network has no stereo output at all. Sales are further boosted, though, by the teletext capabilities of many color sets.

German manufacturers sold 4.09 million color tv sets in 1982. Exports moved up slightly last year, from 1.94 million units to 1.98 million.

The German electronics industry sold 658,000 VCRs on the domestic market last year and exported roughly 300,000. And there was a slight dip in audio sales to roughly \$2 billion, although audio ranges still account for some 45% of the total consumer electronics market here.

The trade group stresses a constantly growing appreciation at consumer level of new technological developments and adds: "Customers are clearly prepared to pay the higher price that technical progress demands." The group adds that political and administrative obstacles "must not impede that progress," and that the broadcasting networks "must be encouraged to produce programs using the new communications technologies."

MARCH 5, 1983, BILLBOARD



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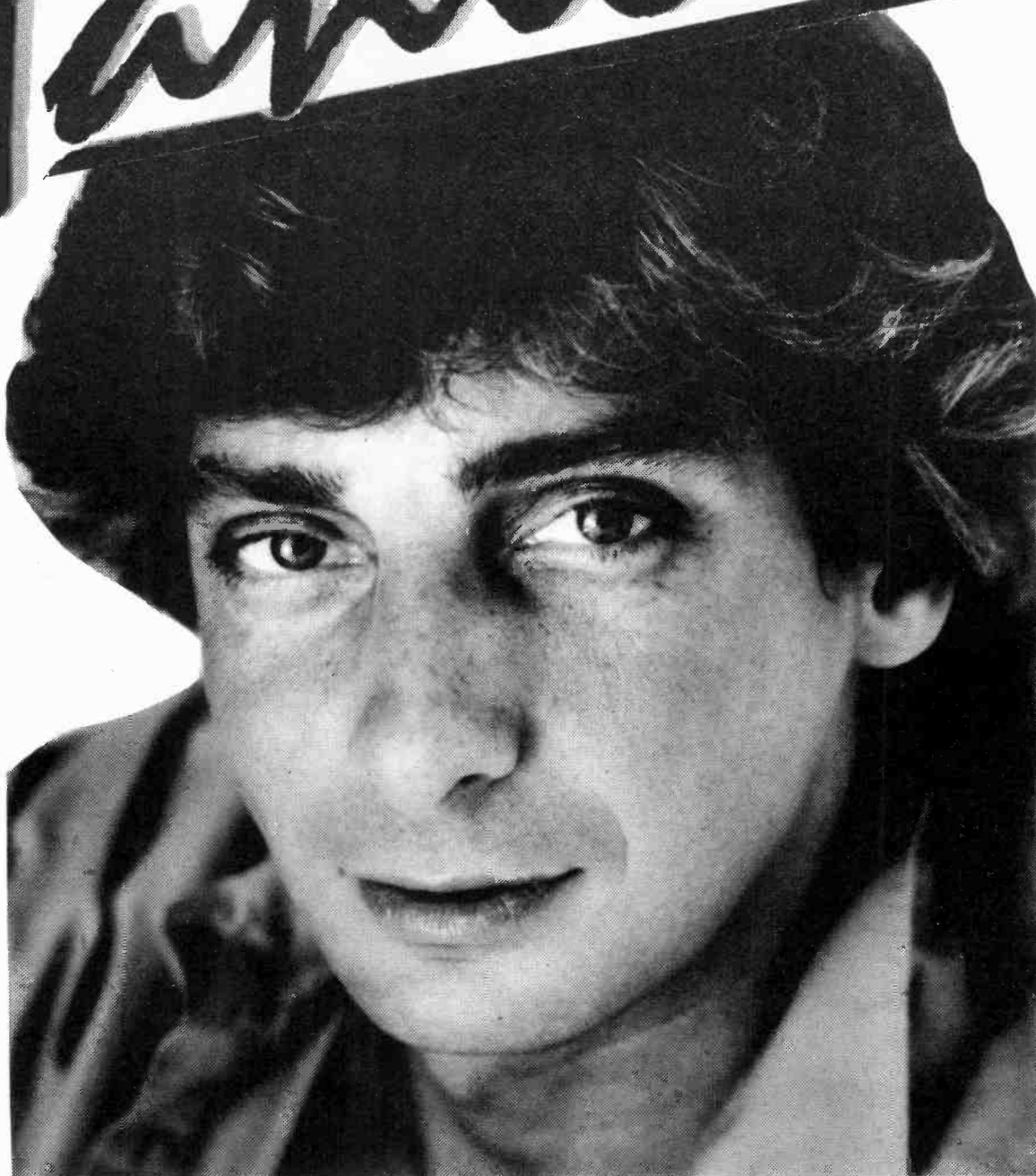
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FROM YOUR FRIENDS AT JAM PRODUCTIONS

Jerry Mitchell

Arny Granat

Nostalgia, Gallaher In At WWDC-AM

By BILL HOLLAND

WASHINGTON — This city's WWDC-AM has cut programming ties with its sister station, WWDC-FM, and is turning to an adult "nostalgia" format spearheaded by veteran radio personality and former WASH-FM morning man Eddie Gallaher as morning host.

The announcement of the change, which will end two years of simulcasting AOR rock, came last Friday (18) when WASH-FM, which is now being programmed by Bill Tanner (Billboard Jan. 22), announced that Gallaher had been offered the WWDC job and had asked to be re-

leased from his current contract. Gallaher is a Washington radio institution, and considered to be the best known single personality in the market, especially with the 35 and over audience. He had worked for 24 years at WTOP as an evening host, when the morning man was Arthur Godfrey. He has been on the air for 38 years, the last 14 with WASH.

The changeover at WWDC will occur March 1, when the station will begin using Toby Arnold's "Unforgettable" format of music from the '40s, '50s, '60s and '70s, but Gallaher will not come aboard until March 11, after fulfilling his WASH commitments.

Don Davis, WWDC vice president of programming, explained the change as "very simple: AM radio is not being listened to by the younger audience when it's available on FM." Davis said we was "delighted that someone as strong and well-known as Eddie Gallaher" will spotlight the new programming.

WASH station manager Bill Kunkel said that "we'll all miss him around here, on the air and off." but admitted that "I swallowed hard when I gave in."

As a tip of the hat—not always common among market competitors—WWDC's Davis referred to the straightforward and friendly WASH announcement of Gallaher's decision to leave as "very classy, the way they always do things." Davis also said that Gallaher will "have a lot of input into how his show will be set up" when he moves over in March.

Staff Buys Gavin Report

SAN FRANCISCO—The Gavin Report, the well-known music trade weekly, has been sold by founder and publisher Bill Gavin to the members of his editorial staff. Purchasers are Ron Fell, Elma Greer, Betty Hollars, Dave Sholin, Lisa Smith, Keith Zimmerman and Kent Zimmerman.

Gavin, 75, started the publication 25 years ago and has never deviated from his policy of not accepting advertising. The trade has prospered solely on its large subscription base and will continue to do so, according to Fell, the Gavin Report's new publisher. Fell, who joined the trade in 1975 as associate editor, has been managing editor since 1980.

MARCH 5, 1983, BILLBOARD

Pro-Motions

WMAL Plans 'Gross' Parade

Washington may soon have an annual parade as famous as the Mardi Gras in New Orleans, or, perhaps more tellingly, Pasadena's Doo Dah affair, if WMAL radio personalities have anything to do with it.

They're planning a "Gross National Parade" April 10 from M Street, west of the White House, into Georgetown as a fund-raiser for the rehabilitation of the Anthony Bowen YMCA. It's the brainchild of afternoon hosts Bill Trumball and Chris Core, who promise to give Washingtonians "a chance to vent their opinions and display their sense of humor."

They're off to a good start. Early GNP entries include "The Bureaucracy Brigade," featuring ranks of government workers marching through entangled red tape; a precision chainsaw drill team known as "The James Watt Conservation Corps"; and "The Nancy Reaganettes," a group of baton twirlers dressed in red designer suits.

"Turn it down!," dear old Dad was fond of yelling. "All that crap sounds the same." Was he talking to the next John Cougar? or Ted Nugent? The morning team of Jim

Johnson and George Baier at WRIF-FM Detroit solicited answers from the parents of those and other rock notables when they debuted their newest morning drive feature, "When Are you Going To Grow Up And Get A Real Job?" on Valentine's Day. The weekly spot is heard at 6:15 a.m. and 8:15 a.m.

Lifestyle-oriented prizes including 10-speed bikes, free groceries, and telephone, rent and heating bill payments are the crux of WLUP-FM Chicago's latest "Free Ride" campaign, designed to promote non-stop music programming. The AOR station is drawing listener postcards at random each day: the winner has 30 minutes to call the HefTel outlet to claim the prize. Earlier this month, a seven-day Caribbean cruise and a ski weekend for two were awarded.

WBZ Boston air personality Dave Maynard is benefiting from the exposure of a series of television spots chronicling the misadventures of the popular morning man. So far he's survived a fire, a bolt of lightning and a fall from the AC station's "Traffic Copter." Now tv viewers in Beantown can witness Maynard survive a blinding blizzard to exclaim—battered but undaunted—"Piece of cake!" The expression tags the 30-second spots, which were designed by producer William Aydelott and utilize special effects from Devlin Productions in New York.

LEO SACKS



SUPER BOWLERS—Matt The Cat, second from left, midday jock for WMMS-FM Cleveland, takes a break during the "Activision Super Bowl Tournament" hosted by the station and Grapevine Records and Tapes of Akron. The air personality, who won the contest's m.v.p. award, is shown with Chuck Kinney, left, sales rep for Activision; Grapevine general manager Gail Haas; and Jim Marchyshyn, director of marketing and promotion for WMMS.

Vox Jox

Joseph's KITS Is On The Air

By ROLLYE BORNSTEIN

It's up and running: Mike Joseph's newest "Hot Hits" outlet, KITS, made its debut in San Francisco last Friday (18) at 9:30 a.m. Shortly thereafter, Mike named Jeff Hunter p.d. of the Entercom facility. Hunter, who comes to the station from the p.d. post at San Diego/Tijuana's XTRA, also handles morning drive. . . . On the subject of consultants, Klemm Media has re-signed WESC-AM-FM Greenville, S.C. and added Austin's KLBj to its client roster.

Now that Alan Sneed is firmly en-

Solk Upped At WLUP Chicago

CHICAGO—Greg Solk is the new program director at "The Loop" (WLUP), replacing Tim Kelly, who resigned last week. Solk, a six-year WLUP veteran, was formerly assistant p.d.

Kelly's resignation came as a surprise to WLUP general manager Jim DeCastro, who had offered to promote him to the position of station manager.

Meanwhile, the morning madness continues with Johnathan Brandmeier. The former KZZP Phoenix morning man, who joined the Loop on-air lineup on Valentine's Day, has successfully fought an injunction to keep him off the air sought by his former employers over alleged contractual violations.

scensed again at Atlanta's WKLS, the full-time AOR lineup is set with Steve Mitchell from middays and the Bearman from afternoons teaming up for the "Bearman & Mitchell" show. Former morning man Mark McCain moves into the midday slot, with his former co-host Eileen Kimble leaving the station. Afternoons are handled by John Boy Bryant from Sneed's former hangout, KSRR Houston, and evenings and overnights remain the same. West respectively.

Tex Meyer is upped from sales manager to vice president and general manager at WWKX (Kix 104) Nashville. Longtime Nashville music industry figure Ron Bledsoe, who owns the facility, licensed to Gallatin, had been g.m. If Tex's name sounds familiar, you might remember him from his programming days at WGOW Chattanooga, or his music days with Bartell.

Moving back to the Miami/Ft. Lauderdale area as assistant p.d. and night personality at Y-100 is Tramonte Watts, who had been up the coast at Tampa's Q105. . . . And moving up at Affiliated Broadcasting is WAIV Jacksonville g.m. John Winkel, who becomes senior vice president in charge of West Coast operations for Affiliated, while WAIV sales director Leonard Bolton moves into Winkel's former g.m. slot. . . . Moving across the street, George Hawras, who programmed Tampa AOR WYFN until last fall, is the new p.d. at WQXM, replacing Brad Messick, who left the Plough station after only four months.

Sandusky is moving. The firm's change of address cards will read from Denver to Los Angeles, which means Toney Brooks, who heads the eight-station AOR chain, will be relinquishing his g.m. chores at KBPI/KNUS, Sandusky's Denver outlets. . . . On the rise in Los Angeles at KACE are Cal Shields, Alonzo Miller and E.Z. Wiggins. Shields is upped from p.d. to operations manager, while Miller moves from assistant p.d. and music director into the p.d. slot, and Wiggins, who had been Miller's assistant, takes over the music director chores at the urban FM owned by Willie Davis.

Looking for a p.d. gig, or maybe a p.d.? Both of the above are available, as Kid Curry has resigned his p.d. post at San Antonio's KTSA and Dave Anthony has left that position at Denver's KHOW. Maybe

you'd rather be a talk show host? Then talk to Charlie Van Dyke. He's looking for one to fill the evening slot on Harte Hanks' KOY Phoenix, since Michael Dixon has gone on to greener KCBS pastures in San Francisco. . . . Harte Hanks, by the way, has agreed to sell its Memphis beautiful music outlet, WEZI, to Firstcom.

(Continued on page 21)

WHAS Louisville Names Nugent

LOUISVILLE—Dennis Nugent is the new p.d. at this city's AC mainstay, 50,000-watt clear channel WHAS. Nugent, who most recently was assistant p.d. at Taft's WTVN Columbus, fills the vacancy created when former p.d. Jerry David Malloy was named director of special projects.

"Obviously I'm excited," says Nugent. "Not only is WHAS a phenomenal facility, and Louisville right now a real competitive market, but I grew up listening to Louisville radio 80 miles up the river in Tell City, Ind."

"We're sorry to see him go, but what a great opportunity," says WTVN p.d. Jack Fitzgerald, who has launched the proverbial "nationwide search" for Nugent's replacement.

'Winds' Theme Puts Bonneville In Disk Business

LOS ANGELES—For some time Bonneville Broadcasting System has been recording its own music under the direction of Lex de Azevedo, the company's a&r director, for distribution to its radio clients. Now Bonneville is recording it for mass consumption. The firm has just completed and sold the first commercial recording of the theme from the recent tv blockbuster "The Winds Of War."

According to Bonneville chairman John E. Patton, "The televised series ended on Sunday, Feb. 13; on Monday we cleared the rights and Lex wrote his arrangements; on Tuesday our orchestra recorded the music; and less than 24 hours later 'The Winds Of War' theme was broadcast to all our satellite subscribers."

Later that week an agreement was reached with the publisher, Famous Music, and Applause Records, which is pressing the disks and plans in-store distribution immediately.

KFRC IS TOP STATION

Top 40/AC Winners Named

KFRC San Francisco has been named Billboard's major market top 40/AC station of the year, while KFRC p.d. Gerry Cagle receives the major market p.d. of the year award, and Dancin' Danny Wright, who was with Seattle's KNBQ at the time of the competition and now does afternoons at WGCL Cleveland, wins the major market air personality of the year award. This completes the announcements of the winners in Billboard's 1982 radio competition.

The secondary market station of the year, top 40/AC category was won by Durham-Raleigh's WDCG, with a dual award going to WDCG's Randy Kabrick and WLTY Norfolk's Dale Parsons for p.d. of the year. Air personality of the year in that category is Rick Robinson of WRVR Memphis.

In the small market competition, the awards went to WKSQ Ellsworth/Bangor, Me. for station of the year; Eric Norberg, KWIP Dallas, Ore. for p.d. of the year; and Gary Allen of WLKI Angola, Ind. for personality of the year.

The King Biscuit Flower Hour



MICK JONES OF FOREIGNER PHOTOGRAPHED BY RICK DIAMOND

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abc rock radio network 

THE KING BISCUIT FLOWER HOUR IS PRODUCED BY DIR BROADCASTING

Washington Roundup

By BILL HOLLAND

As expected, the Senate has passed this session's version of the Broadcast Deregulation Act of 1983. The bill, which the Senate Commerce Committee unanimously voted out of committee Feb. 15, passed the entire Senate two days later. All eyes are now on the chairman of the House Communications Subcommittee, Tim Wirth (D-Colo.), who blocked movement of the legislation last session but in recent months seems to have reconsidered deregulation—at least for radio.

Roberta Weiner, Wirth's press secretary, when asked if the Congressman had reevaluated his position on broadcast deregulation issues, replied, "That's right. We're planning to take a much more detailed look at deregulation than we could last session, because so much time was taken up with AT&T (non-broadcast) issues."

If the House follows the Senate's lead, legislation would codify recent

FCC deregulatory measures. Community needs ascertainment, commercial length and number rules, program log requirements and compulsory public affairs and news shows have now all been repealed or modified by the Commission. It would also provide longer license terms, automatic renewals for stations not in violation of the law, and end the lengthy comparative renewal process. However, there is no date set for hearings, and indications are that it might be late spring before any are scheduled.

Wirth will still tangle with radio broadcasters over his often-stated intention to help bail out public broadcasting with the proposed spectrum fees under which commercial broadcasters would pay the government for the extended term licenses they would receive under deregulation, a notion opposed by the National Radio Broadcasters Assn. But the future looks a lot rosier in Washington for radio broadcasters than it did at this time last year.

The FCC has released totals for radio stations on the air nationwide as of Jan. 31. The Commission lists 4,848 AM stations, 3,779 FM stations and 1,244 public noncommercial FM stations.

The FCC Review Board has affirmed an initial decision granting the application of Merit Broadcasting Corp. for a new station on 106.1 at Burney, Calif., and denying the competing application. The Commission said Merit is entitled to "a substantial and decisive preference for diversification" because the company has no other broadcast interests.

The Commission has upheld an April, 1982 decision by its review board that granted the application of Casey Broadcasting Co. for a new FM station on 93.5 MHz in St. Mary's, Ga. and denied the competing application.



GOLDEN CHEER—Chuck Buell of KPPL-FM Denver enjoys one of the fringe benefits as the Malrite stations morning man with some of the cheerleaders he helped to select for the Denver Gold team of the new United States Football League.

Urban Programmers Hit 'Suggestive' Song Lyrics

• Continued from page 1

sors," states Charles Warfield, vice president and general manager of Inner City Broadcasting, whose properties include WBLS-FM New York, WLBS-FM Detroit and KGFJ Los Angeles. "But urban stations have to be concerned with the type of music we're getting. During the recent fall book it seems like we saw even more explicitness than in the past."

Warfield, who refused to support "Ya Mama" because "it was a turn-off of our audience," says he feels that radio stations have a responsibility to their listeners, and that record companies must share in that responsibility. "The problem, of course, is that when there is demand for a piece of product, you play it."

"Morals and values" differ from station to station, notes Barry Richards, who programs WAIL-FM New Orleans. "This is the Bible Belt, and our owner, Ed Muniz, is a very moralistic and church-going person," he says. "He doesn't want to win ratings sweeps at the expense of corrupting kids. You bet we edited 'Nasty Girl' and won't play 'Yum Yum'."

Joseph Tamburro, the WDAS-FM Philadelphia program director, concurs. "It's so frustrating to do the right thing," he opines. "Listeners are so fickle. When they want to hear something, they'll go where it's being played. I have a moral obligation to my listeners, but I'm trapped at the same time. I wish the labels would get it together. It would make my job a lot easier. The flak provoked by records like 'Nasty Girl' can be devastating."

Miller, who says that KACE never played "Nasty Girl," asserts that stations "neglect their own code of ethics" when they let "kids dictate what records to play." He remembers the

release of Donna Summer's "Bad Girls" from the "disco" era as one of the first songs he refused to play because of its sexually explicit message. "Letters from listeners can and should influence programming decisions," he adds.

WRKS-FM New York tells its listeners that "you heard it first on KISS." But program director Barry Mayo says that he's proud he did not "break" the Vanity 6 hit. "I was the last one to play it because it crosses the line," he explains. "It just went too far in terms of explicitness, to the point where we opened the phone lines one morning and asked our listeners for their opinion."

"Radio is like television; it can't be a baby-sitter," says Steve Harris, program director of KRLY-FM Houston. "A parent has to address his responsibility to his child. But I'm not a pornographer, and 'Nasty Girl,' to me, is pornographic radio." Harris, who took "Ya Mama" off the air after receiving listener complaints, wonders "if anything is accomplished" by editing sexually suggestive disks. "If it sounds like its going to be trouble, I try and stay away from it," he says, adding that if "the trend continues," he foresees the day when "parents tell their kids that they can't listen to the radio anymore."

Some other programmers, such as Sunny Joe White of WXKS-FM Boston, are comfortable with the contemporary lyric climate. "The fun is only beginning," he feels. "Our society has come of age and kids know what sex is all about. It's a side of life that's very real. Records like 'Nasty Girl' can be fun. The idea is to mix them with message music like 'I Am Somebody' by Glenn Jones. The labels should ensure that balance."

the differences between Dexy's first album, the 1960s-soul-oriented "Searching For The Young Soul Rebels," and the current effort, whose melange of fiddles, accordions, and banjos dramatically contrast with the electronic pop trend. "There was more angst to the first record," he says, "much like kicking a wall. On the second we use a greater variety of traditional instruments, as opposed to influences, and the effect is like breaking through it."

A musician's life is a charmed existence, he acknowledges, and Rowland views himself as "the luckiest man in the world. But for God's sakes," he insists, "don't call me a working class hero, please!"

MARCH 5, 1983, BILLBOARD

New On The Charts

KEVIN ROWLAND DEXY'S MIDNIGHT RUNNERS

"Come On Eileen"—☆

Kevin Rowland admits that he is surprised at the "speed and intensity" of the chart success of "Come On Eileen," the buoyant first single from Dexy's Midnight Runners' "Too-Rye-Ay" LP for Mercury. "We experienced a lot of prejudice in England," says Rowland, a Britisher of Irish descent. "But we're cutting through here, and it's a very personal achievement."

Rowland, whose 10-piece group concluded a brief domestic tour in San Francisco Feb. 19, downplays

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 |
|---|--|---|--|
| HOT 100 | | | |
| 1 "Beat It," Michael Jackson, Epic | 24% | 35% | KRTH-FM, WXKS-FM, WXXK-FM, WCAU-FM, WQXI-FM, WZGC-FM |
| 2 "Der Kommissar," After The Fire, Epic | 19% | 56% | WLS-FM, WNBC-AM, WRQX-FM, KOAQ-FM, KRSP-AM, WBSB-FM |
| 3 "Change Of Heart," Tom Petty & the Heartbreakers, Backstreet | 17% | 48% | KCPX-FM, KNBQ-FM, WHYT-FM, KBEQ-FM, WPHD-FM, WBBQ-FM |
| 4 "Take The Short Way Home," Dionne Warwick, Arista | 17% | 41% | KRSP-AM, KNBQ-FM, WBZZ-FM, KDWB-AM, WBEN-FM, WBBQ-FM |
| 5 "Whirly Girl," Oxo, Geffen | 15% | 44% | KUBE-FM, KOAQ-FM, KHTR-FM, KHFI-FM, WTRY-AM, WZYQ-FM |
| BLACK | | | |
| 1 "Try My Loving," Kiddo, A&M | 24% | 49% | WJMO-AM, WAOK-AM, WLOK-AM, WUFO-AM, WDAS-FM, WTMP-AM |
| 2 "If You Wanna Get Back Your Lady," Pointer Sisters, Planet | 23% | 24% | KRNB-FM, WLOK-AM, KOKA-AM, WUFO-AM, KPOP-FM, WERD-AM |
| 3 "I Just Gotta Have You," Kashif, Arista | 19% | 75% | WCIN-AM, WKTU-FM, KOKY-AM, WLOK-AM, KDIA-AM, WNJR-AM |
| 4 "Never Say I Do," Cliff Dawson & Renee Diggs, Boardwalk | 19% | 57% | WERD-AM, WNHC-AM, WAIL-FM, WLOU-AM, WUFO-AM, WGCI-FM |
| 5 "Sticky Situation," Tyrone Brunson, Believe In A Dream | 19% | 38% | KOKY-AM, WAOK-AM, WBOK-AM, WTLC-FM, WNJR-AM, WAWA-AM |
| COUNTRY | | | |
| 1 "Common Man," John Conlee, MCA | 46% | 50% | KMPS-AM, WHK-AM, WIRE-AM, KKYX-AM, WMC-AM, WSOC-FM |
| 2 "More & More," Charley Pride, RCA | 42% | 42% | KMPS-AM, KIKK-AM, KKYX-AM, WPLO-AM, KVET-AM, WTSO-AM |
| 3 "I Still Love You In The Same Ol' Way," Moe Bandy, Columbia | 36% | 38% | KLX-AM, WIRE-AM, KKYX-AM, WSOC-FM, KRAK-AM, WTSO-AM |
| 4 "Touch Me (I'll Be Your Fool Once More)," Tom Jones, Mercury | 30% | 57% | WSLC-AM, KVOO-AM, KWJJ-AM, KVEG-AM, WIRE-AM, WSOC-FM |
| 5 "Save Me," Louise Mandrell, RCA | 24% | 67% | KVEG-AM, KRAK-AM, KVOO-AM, WIL-AM, WXCL-AM, WQYK-AM |
| ADULT CONTEMPORARY | | | |
| 1 "Take The Short Way Home," Dionne Warwick, Arista | 16% | 58% | WFYR-FM, WBAL-AM, KHTR-AM, WAFB-FM, WTIC-AM, WAIA-AM |
| 2 "Minimum Love," Mac McAnally, Geffen | 14% | 17% | KPLZ-FM, WLTA-FM, KKUA-AM, WSLI-AM, KNYN-FM, WDEF-AM |
| 3 "Whatever Happened To Old Fashioned Love," B.J. Thomas, Cleveland International | 12% | 25% | KMBZ-AM, KUDO-FM, KSL-AM, KNYN-FM, KRQD-AM, KSEL-AM |
| 4 "Eenie Meenie," Jeffrey Osborne, A&M | 11% | 35% | KKUA-AM, KSL-AM, WGY-AM, WBT-AM, KOLO-AM, KCRG-AM |
| 5 "Old And Wise," Alan Parsons Project, Arista | 11% | 28% | KUDO-FM, KKUA-AM, WCTC-AM, KWAV-FM, KBOI-AM, WKZE-FM |

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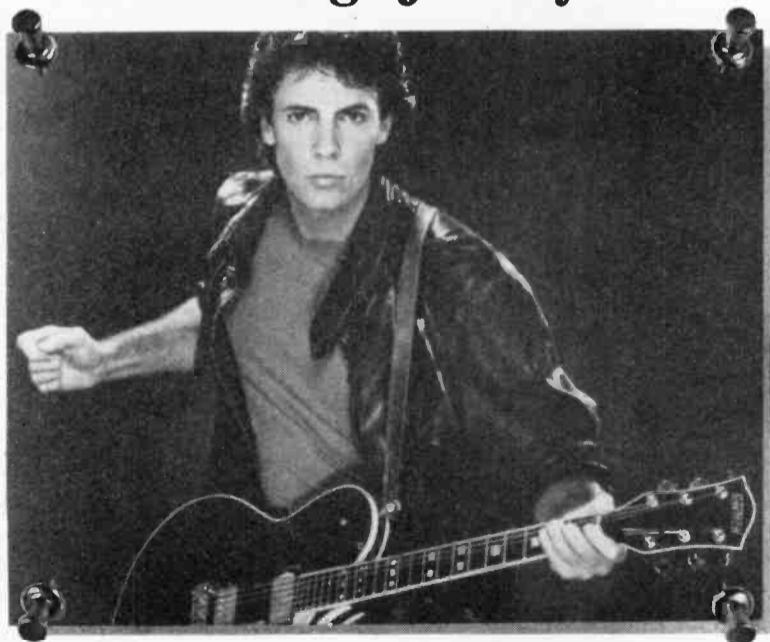


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The International Newsweekly of Music and Home Entertainment

KSON Fights Back In Country Battle

By THOMAS K. ARNOLD

SAN DIEGO—For close to 20 years, KSON-AM was the top-rated country music station in the San

Diego market. In fact, it was the only country-formatted station in the entire region for 17 years after its inception in 1963. And with the introduction five years ago of an FM

sister station that also programmed country music, KSON enjoyed a virtual monopoly in what was then a rapidly expanding market.

But in October, 1980, ailing top 40

station KCBQ-AM abruptly switched its format to country and mounted an aggressive sales and marketing campaign designed to lure some of those country listeners—and lucrative advertising dollars—from KSON. And like a sleeping giant, KSON was caught by

surprise. In the next Arbitron book, KCBQ-AM made a formidable showing, and by the end of the spring, 1981 ratings period it had overtaken the longtime country leader. Since then, KCBQ-AM and KSON-FM have literally seesawed in the No. 1 position—and KSON-AM, used to ratings of 4.0 or higher, has had to content itself with total audience shares as low as 1.6.

Now KSON is finally starting to fight back, says general manager Don Nelson, who for several years ran the legendary WIRE Indianapolis. Its weapons include more community-oriented programming, the teaming up of two top-rated air personalities for a new morning drive team to be simulcast on AM and FM, and the creation of a promotions department around Les Edelson, who several years ago helped KPRI-FM get to the top of the local AOR heap.

"The problem KSON had in the past was that we relied too heavily on being the only country-western radio station in the market," Nelson says. "We never had to become a full-service radio station; all we had to do was play George Jones and Tammy Wynette, and we knew the people would tune in, because KSON was all there was."

"But when all of a sudden you have four stations that are all playing George Jones and Tammy Wynette (KCBQ started an FM outlet in August, 1981), the full-service station will always come out ahead. And KCBQ has always been a good full-service radio station, dating back to its time as a top 40 station, while we've been a jukebox."

Programming changes that have been instituted at KSON-AM in recent months include the hiring of a full-time sports director, live broadcasts of local soccer games by the San Diego Sockers, helicopter traffic reports, and various other public service announcements. "In a market as competitive as San Diego, you have to be a full-service station to survive," Nelson says. "If people just want to hear country music, they can buy a cassette."

The FM side, too, has seen profound changes in recent months, Nelson adds. "When I got here a few years ago, KSON-FM was a one-person station that pretty much relied on the AM staff," Nelson says. "Now we've spent about \$200,000 on technical improvements and we've hired a complete air and production staff separate from the AM."

Other changes at KSON affect both the AM and the FM, Nelson says. Chief among these is the teaming up of Rod Hunter, the AM program director and morning drive personality, with Ed Chandler, who holds the same position on the FM. The two now operate as a morning drive team, with their 5:30 to 10 a.m. show simulcast on both stations.

Also affecting both stations, Nelson says, is Edelson's newly formed promotions department. Since joining the two country stations in September, the self-described "P.T. Barnum of radio" has instituted a number of regular promotions.

Among these are weekly office parties, in which contestants send in postcards and the winner gets a fully catered Friday afternoon party, and musical promotions that involve the airing of various country specials, many via satellite. But perhaps the most popular promotion is the monthly Chandler & Hunter "Bacon And Eggs Brigade," which has the new morning team broadcasting live from a listener's kitchen while the listener and 50 of his or her friends eat a ranch-style breakfast cooked up by Edelson himself.

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On the occasion of the
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Music Plus Into Videodisks

LOS ANGELES—The 28 Music Plus Records & Video stores in Southern California are believed to be the first U.S. record/tape/accessories/video chain to fully embrace videodisks as inventory. As of Feb. 19, every store in the chain had at least 100 different videodisk titles.

Lou Fogelman of the Plus stores says that the mix of RCA CED and Pioneer Laser disk titles is about 50-50, because no pattern has been established by store. But he adds that the mix will be tailored in the near future as the number of buyers for each format is determined individually for each outlet.

Videodisks are getting front-of-the-store prominence. The Plus stores feature an RCA freestanding spindle-type display as a centerpiece around which regular store 12-inch LP browser boxes containing videodisks are placed. Signs throughout the store alert customers to the innovation.

Music Plus instituted videodisks as standard inventory in 12 stores prior to the holidays. Fogelman says they did so well that they were added to the other stores "as quickly as possible."

Experience at Videon, the chain's experimental, all-video specialty store in Studio City, indicated that videodisks are a sell-through item and do not have to be rented, Fogelman says.

Music Plus prices videodisks at full list. The chain ran its first ad in the entertainment section of the Los Angeles Times Friday (25). Mitch Perlis and Shelly Tucker are jointly responsible for the new venture.

Four-Unit Arkansas Chain Enjoying Steady Growth

By EARL PAIGE

LOS ANGELES—The slow but steady growth of the 14-year-old Music Mart chain, based in El Dorado, Ark., reflects the growth being experienced in many areas of the country with populations between 15,000 and 50,000, according to Richard White, the chain's supervisor. As an example of Music Mart's growth, White notes that the chain plans to open its fifth store in two months—and that this will mark the firm's first new market entry in five years.

That long lapse between openings doesn't mean that Music Mart had stopped growing. One store moved three times during that period, another moved twice, and the firm opened a new main office and car and home stereo service center about eight blocks from its El Dorado flagship unit.

Music Mart began in 1969 with the purchase of an existing store in Magnolia, Ark. A location in Rustin, La. was acquired two years later, and the firm opened its first original unit in El Dorado in 1972. It was another six years before the fourth Music Mart unit, in Crossett, Ark., was added.

The history of the El Dorado unit is typical of growth factors in small markets. It was originally located downtown, but moved to a mall when a rush to the suburban shop-

ping center occurred. "We were too cramped up there," White recalls, so the unit was moved to its present free standing site a year ago, with a significant increase in volume resulting. The Magnolia store has moved twice, most recently to a shopping center in 1981.

All four Music Mart units are about 2,000 square feet in size. All feature car stereo, which White says has probably kept the chain going over the past year or so ("We were off 10% in 1982; it was a rough year"). Three units have car stereo installation centers, and the newest store will have an arrangement with a vendor to provide fast installation.

White estimates that the stores feature approximately a 50-50 split between hardware and software. The chain began selling video games last Christmas and is now adding laser videodisks. It does 65% of its prerecorded music volume in black music. Lean inventories are maintained, and LPs and cassettes are discounted a dollar. Singles are limited to charted selections and sell for from \$1.79 to \$1.99.

Cassette sales are catching up to LP sales. White says, although cassettes are stored in locked cases. He adds that Music Mart could sell 8-track too, "if we could get it."

White is responsible for main-

(Continued on page 40)

FIRM PLANNING DIVERSIFICATION

URT Stock Offering Sells Out

By JOHN SIPPEL

LOS ANGELES—A \$4 million stock offering in URT and Peaches Entertainment Corp. sold out five days after its Feb. 10 start. The offering by First Jersey Securities in New York was initiated by Hialeah, Fla.-based URT founder/chairman Alan Wolk to obtain working capital for retrenchment and diversification. The quick buyout of the four million units is considered surprising in view of the financial community's long standing skepticism about the record industry.

The sellout at \$1 per unit provides the underwriter with \$.175 per share or \$700,000, URT with \$.53625 or \$2,145,000, and PEC with \$.28875 or \$1,155,000.

For \$1, an investor received one share of URT common; one share of PEC common; a 2-year warrant to purchase one share of PEC at 50 cents, and a five-year warrant to purchase one PEC share at 75 cents.

In the prospectus, for the period ended Jan. 1, 1983, URT and its two subsidiaries showed sales of \$21,976,314 with a net income of \$122,443 for the nine months, against comparable 1982 figures of \$14,429,375 and \$73,017.

URT, begun by Wolk 21 years ago as a cutout house, eventually went into rackjobbing. It claims to be the largest racker in the deep South and in the upper 30% of the industry nationwide. The operation, with warehouses in Atlanta and Hialeah Gardens, was serving 441 outlets operated by 19 customers in mid-December.

For the year ending April 3, 1982, United Rack states its average returns from all customers equalled 26% of the gross dollar sales, average returns to vendors equaled 28% of gross. United bought from 71 suppliers for its rack in 1982. Racks employ 139.

In April, 1982, PEC acquired 10 Southeastern Peaches stores from the trustee of the Peaches and Nelli Record Distributing Chapter IX bankruptcy action here. Purchase price of the stores was \$2,892,851, of which \$723,212.75 was paid in cash. Balance of \$2,169,638.25 is payable in five equal installments on April 1 through 1987 at 12% interest.

The aggregate purchase price of \$2,892,851 included \$1,928,332 in inventory, \$835,371 in leasehold improvements, \$76,385 in machinery and \$52,763 in furniture and miscellany. PEC can deduct \$131,000 from this year's payment because that amount was repaid to the Clearwater, Fla. store landlord for leasehold improvements in that store. PEC operated a Norfolk store until Sept. 19, 1982, when it was vacated. From November, 1981 to April, 1982, the stores netted \$5,300,000, of which Norfolk and Atlanta accounted for \$784,000, the prospectus reports. From April through July 2, 1982, the stores netted a total of \$2,831,146, with Atlanta and Norfolk contributing \$388,000.

In May, 1982, PEC acquired a South Miami mall location, investing \$160,000 in improvements. A month later, the firm acquired a free standing site in Altamonte Springs, Fla. and spent \$250,000 in refurbishing. In mid-January this year, PEC subleased 3,000 square feet in a Richmond mall. It can add 4,500 square feet.

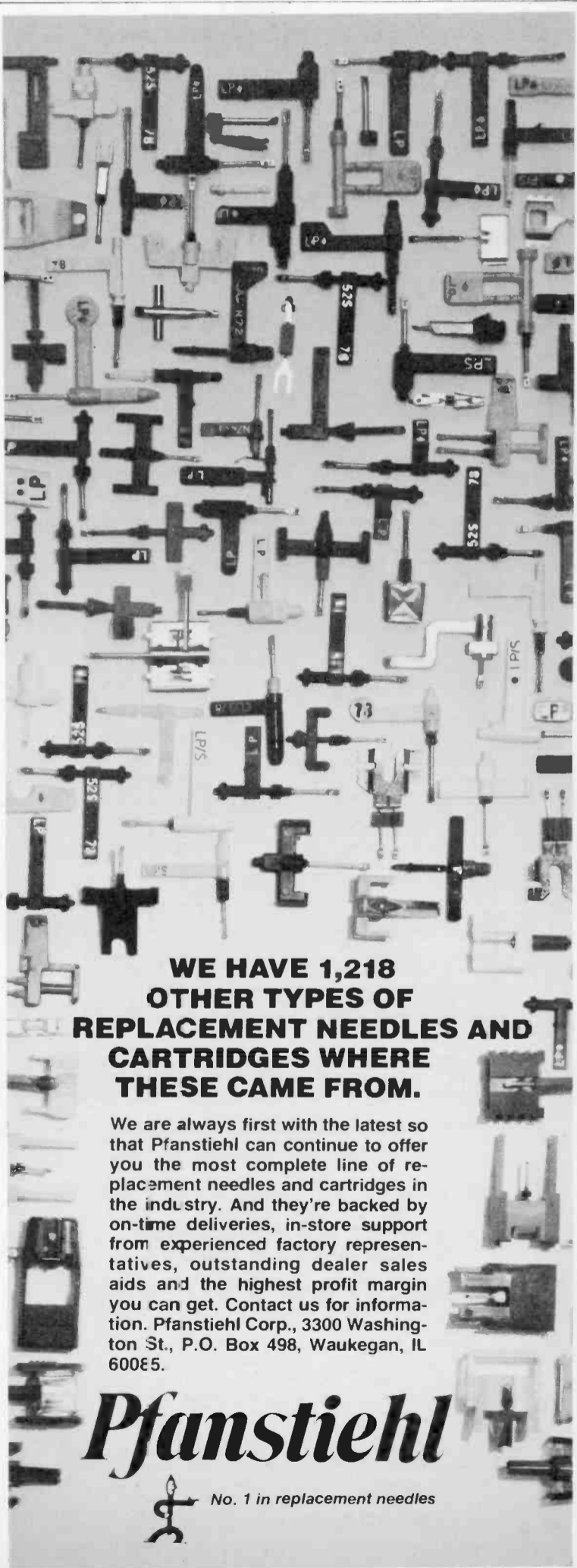
The PEC store lineup now includes:

| City | Square Footage | Annual Rent |
|----------------|----------------|-------------|
| Ft. Lauderdale | 12,230 | \$78,750 |
| Memphis | 21,060 | \$66,400 |

| | | |
|-------------------|--------|-----------|
| Rockville, Md. | 20,000 | \$121,550 |
| Richmond | 15,000 | \$90,000 |
| Clearwater, Fla. | 21,000 | \$87,948 |
| Greensboro, N.C. | 15,500 | \$62,000 |
| North Miami | 11,700 | \$105,000 |
| Columbia S.C. | 8,839 | \$36,400 |
| West Palm Beach | 8,153 | \$89,887 |
| South Miami | 7,900 | \$114,190 |
| Altamonte Springs | 7,000 | \$70,966 |

\$406,000; David Jackowitz, president, who oversees retail, \$152,000; and Syd Silverman, secretary and president of United Rack, \$164,000. Wolk's annual salary is \$325,000 while both Jackowitz and Silverman receive \$160,000 per annum. The higher salaries resulted from bonuses awarded for services related to entry into the retail business. Wolk owns 10% of URT common and 43% of the Class B common stock, the report states.

The report to prospective stockholders discloses the following URT executive salaries for 1982: Wolk,



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HAPPENING SOUND SHOP

How One Texas Store Survives

By EARL PAIGE

LOS ANGELES—Bill and Marie Allen are hardpressed to explain how they have flourished as a mom and pop record store for 12 years in Carrollton, Tex. while seeing seven competitive stores come and go in their North Dallas suburban community. "Persistence," offers Marie Allen.

Not only is the 2,000 square foot store surrounded by large record/tape chain outlets, it has directly adjacent competition right in the Carrollton Park Shopping Center, where

Happening Sound Shop is situated.

"We have TG&Y, Minyards, a grocery store and Eckards Drugs is right next door," says Marie. However, none of the nearby competition has a full range of products comparing with the Allens. In addition to records and tapes, representing 75% of volume, the store carries video games, personal stereos, guitars and sheet music. "We even have 8-tracks, but they are becoming next to impossible to stock."

Undoubtedly, one key to the store's longevity is its dedication to special orders. This service goes

back to the store's very beginning.

Bill Allen was an industrial engineer and plant manager in Dallas when he and his wife saw an advertisement for a music store and decided it would be a fun business. "The store had 28 8-track tapes and some singles under a glass counter. We also later discovered that they owed everyone—or so it seemed. And there were lawsuits."

The original store had been doing some special order business. "We have customers today who have stayed with us all this time," Marie says. She indicates however, that special orders are often unprofitable.

Among other secrets of the Allens' success might be the store's long hours: 10 a.m. to 9 p.m. Monday-Saturday. Marie and Bill's 24-year-old daughter Lisa, and her friend, Lanny Price constitute the entire staff.

The area has been hard hit by unemployment, says Marie, mentioning layoffs at Braniff, Texas Instruments and Otis Engineering. "We have that same faithful clientele that stayed with us during the 1981 spring depression."

The Allens have found advertising too costly, but benefit from being located near R. L. Turner High School. "Most of our business is pop music. Country has fallen off. We sell singles for \$1.67, and it seems many people who used to buy country LPs now just buy the singles." Most LPs and cassettes are \$6.98 and \$7.98. The ratio of LPs to cassettes sold is about 7-3.

The natural traffic generated by the shopping center, which provides only adequate parking, is still another ingredient that helps Happening Sound Shop flourish. But right next door, where a Hallmark card shop is now, the couple has seen seven other businesses go under.

Audio Remains A Key Area For Discwasher

NEW YORK—"A lot of people are talking audio again," says Discwasher marketing director Dale Berlau. In fact, Discwasher recently introduced a new head demagnetizer and plans to add some other audio accessories to its line in the next couple of months.

Still, video games remain the hot accessory category for the company. Its Pointmaster deluxe video game controller and new computer accessories garnered the most response from dealers at the recent Consumer Electronics Show.

"Accessories are still major profit centers for retailers," says Berlau, pointing out that record stores do well with accessories in all areas. "We have a lot of record stores selling Pointmaster. It's also selling in some mass merchandisers. And we're seeing packages being put together of Pointmaster with game machines."

"The trick as far as we're concerned is to convince people we're not getting out of the area of record and tape care. Although we're adding more game and computer accessories, we think we're also gaining market share in audio."

Berlau says Discwasher will have a counter- and/or wall-mountable display unit in the first half of the year, to be adapted for game, computer, audio and video accessories. Cross-promotions are also being developed.

Game Monitor

Joystick Manufacturers Get In On The Action

By TIM BASKERVILLE

One of the more surprising developments in video games over the past year has been the arrival of an aftermarket: while analysts predict a collapse of the entire dedicated games market within a couple of years (Billboard, Feb. 26), companies working in the here-and-now have been scoring significant successes in what many consider borrowed time.

Case in point: the makers of replacement joysticks. Almost a dozen different makers came into the market last year with joysticks that claimed to be more accurate and more durable than the standard models supplied with the Atari 2600. The leaders following the Christmas selling season appear to be Discwasher and Wico.

Discwasher successfully diversified its audio accessory line with its "PointMaster," and Wico, the major manufacturer of arcade controllers, entered the consumer market with an entire line that included both joysticks and trackballs, under the name "Command Control."

What is the size of the market? Discwasher marketing head Dale Berlau says firmly that estimates of a million joysticks sold over the holiday season are low, judging from his company's results. Based on Berlau's view, and taking into account Atari president Michael Moore's recent statement that the Atari 2600's in-

stalled base number 10 million, it appears that some 10% of console owners were convinced to make a purchase in a product category that had appeared only a couple of months earlier.

No wonder, then, that Atari appeared at the Las Vegas CES with its own "Pro-Line" improved joystick, even though it had stubbornly insisted up until then that the joysticks supplied as standard equipment were up to the wear-and-tear requirements of video game buffs. Neither Discwasher nor Wico had time to broaden their existing distribution channels for the holiday rush; nevertheless, they claim to have doubled and tripled their pre-market introduction sales projections.

What's next? Having introduced a new joystick add-on circuit that allows constant firing and a new joystick incorporating that circuit, Discwasher is aggressively pursuing mass market buyers with a rebate for buying two PointMasters. Its video line (which now includes computer care accessories) will become "quite large," according to Berlau.

For its part, Wico appears headed for an equally aggressive marketing campaign this year, budgeting \$7 million for co-op and consumer advertising, and expecting to test television and radio spots. Its 1983 line

(Continued on page 60)

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Billboard®

Survey For Week Ending 3/5/83

Top 15
Video Games

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

TITLE
Copyright Owner/Manufacturer, Catalog Number

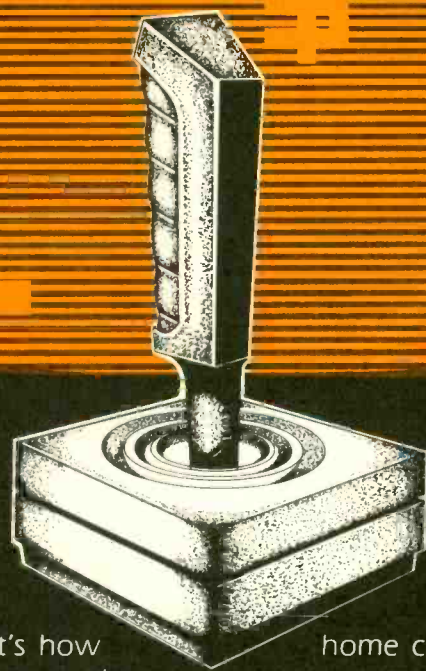
| This Week | Last Position | Weeks on Chart | TITLE Copyright Owner/Manufacturer, Catalog Number | WEEKS AT #1 |
|-----------|---------------|----------------|---|-------------|
| 1 | 1 | 24 | PITFALL—Activision AX 108 | 14 |
| 2 | 2 | 7 | RIVER RAID—Activision AX-020 | |
| 3 | 3 | 26 | FROGGER—Parker Bros. 5300 | |
| 4 | 6 | 7 | VANGARD—Atari CX 2669 | |
| 5 | 4 | 26 | DONKEY KONG—Coleco 2451 | |
| 6 | 10 | 5 | DRAGON FIRE—Imagic IA 3611 | |
| 7 | NEW ENTRY | | MS. PACMAN—Atari CX-2675 | |
| 8 | 7 | 26 | PAC-MAN—Atari CX-2646 | |
| 9 | 9 | 5 | REAL SPORTS—Football Atari CX 2668 | |
| 10 | 14 | 3 | SPIDER FIGHTER—Activision AX021 | |
| 11 | NEW ENTRY | | PHOENIX—Atari CX 2673 | |
| 12 | 12 | 26 | BERZERK—Atari CX-2650 | |
| 13 | 5 | 26 | DEMON ATTACK—Imagic 7200 | |
| 14 | 11 | 7 | DEFENDER—Atari CX 2609 | |
| 15 | 8 | 15 | REALSPORTS—Baseball Atari CX 2640 | |

A RETAILER'S GUIDE TO

VIDEO GAME

MERCHANDISING

Featuring Home Computer Games & Accessories



A Special Report From Billboard . . . The International Newsweekly Of Music And Home Entertainment

In the fast-moving video game industry, it's how you play the game that determines whether you win or lose and how big.

When it comes to retailing and distribution, when it comes to stocking the right game and computer software, when you're playing the game for keeps and the stakes are high—retailers must have the latest, most reliable reports and information. Billboard provides it **every week** with timely, ongoing coverage in the regular issues—but the focus and importance will be even greater in the April 23 **Retailers Guide to Video Game Merchandising**. This issue will be intensely read and referred to, by Billboard's worldwide readership.

Key Editorial Topics Include:

Overview . . . how the video game industry evaluates its successes, failures, and lessons learned last year and the outlook for the year ahead. **Top Execs** . . . Who's who in videogames today with leading execs revealing their points of view and insights. **Software surge** . . . Survey of new, available, and classic game software from the top producers/manufacturers and others with new developments in design, voice synthesis, memory, and other technological advances. **The Retailing Game** . . . Expansion of outlets—the growth

among record retailers, the video specialty stores and non-computer stores, retail movement into mass merchandising outlets and software-only stores. **Personal Computer Games** . . . the fast-emerging home computer game market with the latest products, systems, suppliers, trends . . . and relationship to existing videogame business. Other top areas of coverage . . . Accessories . . . Cross Licensing . . . and Listings of top videogame hardware and software manufacturers.

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Billboard

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Would-Be Vid Franchisers Boom Independent Store Owners Seen Crowding The Field

• Continued from page 6

would-be franchisers are not aware that 15 states have franchise regulations: California, Hawaii, Illinois, Indiana, Maryland, Michigan, Minnesota, New York, North Dakota, Oregon, Rhode Island, South Dakota, Virginia, Washington and Wisconsin. Regulations differ among these states, with California and Illinois regarded as the "toughest" by franchisers.

In the other 35 states, the FTC, which does not "register" or otherwise authorize franchising, requires publication of a disclosure under the so-called "franchise rule." The FTC bulletin, "Franchise Rule Summary," lists five violations, each subject to civil penalty actions of up to \$10,000.

Orange, Calif. franchiser Jim Lahm, head of Video Cross Roads International, agrees that many successful independent store owners—some of them ex-franchisees—are "skating along the edge" by offering store plans without a legal basis. Lahm suggests that the lengthy and often costly process of filing disclosures has led many store owners to circumvent regulations when offering "franchises."

Lahm, Moffitt and Atkinson all say that franchise disclosure requirements tend to work against franchisers who do file disclosures. In some states, for example, rules call for impounding franchise payments in escrow accounts until financial disclosures are found to be in order. This ties up needed capital and may encourage dealers to avoid disclosure.

However, non-franchisers are still required to file disclosure in some

states. In California, for example, firms not defined as a "franchise," but marketing business opportunity plans with fees over \$500 but under \$50,000, are required to file with the Secretary of State under the "sellers assistance marketing plan." Franchisers operating in California must file disclosures with the Department of Corporations, an official says.

Disclosure filing furthermore exacerbates the vulnerability of franchisers, Moffett points out. "We have to list all our franchisees. Competitors can locate them and offer better deals or otherwise harass us."

In addition, disclosure documents call for revelations of litigation. Once public, these "skeletons" can become ammunition for competitors. "It's old and bad news," Atkinson says.

Not all of the expansion in video specialty retail derives from spurious franchising. Atkinson notes, for instance, that the Video Station network of "affiliate" stores, now at over 450, tends to clone itself. "One of our affiliates in Knoxville has 10 stores now," he says. Video Station does not function as a franchiser, though its prospectus notes it is complying with FTC franchise rules.

There are numerous indications of the growth of video franchise operations. Moffitt, who claims Video Biz now has 100 units, plans to add another 100 this year. Video Connection of Syosset, N.Y. projects 190 new openings this year on top of its present 160 units. Video Cross Roads International is offering regional franchises and has targeted 30 regions, each geared for 60 stores—a potential 1,800 units.

Significant growth is now occurring in Canada, with most large franchisers active there, and in small markets throughout the U.S. As an example of the latter phenomenon, Ed Carey and Roy Enter, Denver-based franchisees of National Video, have recently opened the first of 10 planned new stores and say they envision satellite operations working out of such markets as Greeley, Colo.

Large chains are showing rapid growth as well. Video Concepts division Jack Eckerd Corp. has added 30 of its present 176 units in the past eight months, and veteran video dealers everywhere are adding stores—for example, Arthur Morowitz of Video Shack, New York, recently added a 10th unit. In Phoe-

nix, Entertainment Systems of America, which has had one unit for over two years, plans to open two more soon.

Observers offer numerous reasons for this explosive growth, a chief one being the maturation of the rental business following the panic that resulted from studio rental plans last year. Another significant factor is steadily dropping VCR prices.

Atkinson, in fact, is telling affiliates that the growth seen so far is meager compared to when VCR penetration pushes beyond eight million sometime this year. "What's astonishing is that, according to the Electronics Industry Association and other sources, between 10,000 and 15,000 stores have closed in the last few years," Atkinson notes. "And yet we still have 8,000 or so out there right now."

New Products



Close-up of Maxell's automatic static remover for phonograph records is seen in contrast to the full array of items in a display rack for stores.



Sony's WM-4 cassette player is \$74.95, a new price point for such a product. Elements of Walkman performance include counter-inertial flywheel design.

Video Music Programming

As of 2/16/83

MTV Adds & Rotation

MTV NEW VIDEOS ADDED:

Pat Benatar, "Anxiety," Chrysalis
The Call, "When The Walls Came Down," PolyGram
John Hall Band, "Love Me Again," EMI
Le Roux, "Carrie's Gone," RCA
Loz Netto, "Fade Away," PolyGram
Rodway, "I Am Electric," RCA
Strange Advance, "She Controls Me," Capitol
Styx, "Heavy Metal Poisoning," A&M
Supertramp, "My Kind Of Lady," A&M
Vanderberg, "Love In Vain," Atco

★ ★ ★

MTV HEAVY ROTATION (3-4 plays a day):

Pat Benatar, "A Little Too Late," Chrysalis
Def Leppard, "Photograph," Mercury
Dexy's Midnight Runners, "Come On Eileen," Mercury
Duran Duran, "Rio," Capitol
Golden Earring, "Twilight Zone," 21/PolyGram
Greg Kihn, "Jeopardy," Berserkley
Men At Work, "Be Good Johnny," Columbia
Night Ranger, "Don't Tell Me You Love Me," Boardwalk
Ric Ocasek, "Something To Grab For," Geffen
Pretenders, "Back On The Chain Gang," Sire
Red Rider, "Light/Human Race," Capitol
Styx, "Mr. Roboto," A&M

★ ★ ★

MTV MEDIUM ROTATION (2-3 plays a day):

Bryan Adams, "Cuts Like A Knife," A&M
Adam Ant, "Desperate But Not Serious," Epic
Culture Club, "Do You Really Want To Hurt Me," Virgin/Epic
Dire Straits, "Twisting By The Pool," Warner Bros.
Devo, "That's Good," Warner Bros.
Thomas Dolby, "She Blinded Me With Silence," Capitol
English Beat, "Save It For Later," IRS
Donald Fagen, "New Frontier," Warner Bros.
Fixx, "Red Skies," MCA
The Flirts, "Jukebox," O
Heaven 17, "Let Me Go," Arista
Inxs, "The One Thing," Atco
Joe Jackson, "Breaking Us In Two," A&M
Jefferson Starship, "Winds Of Change," RCA
Modern English, "I Melt With You," Warner Bros.
Naked Eyes, "Always Something To Remind Me," EMI/America
Randy Newman, "I Love L.A.," Warner Bros.
Schon/Hammer, "Lies," Columbia
Billy Squier, "She's A Runner," Capitol
Toto Coelo, "I Eat Cannibals," Chrysalis
Triumph, "A World Of Fantasy," RCA

★ ★ ★

MTV LIGHT ROTATION (1-2 plays a day):

ABC, "Poison Arrow," PolyGram
Toni Basil, "Nobody," Chrysalis
Blancmange, "Living On The Ceiling," Island
Kate Bush, "Suspended In Graffa," EMI America
Kim Carnes, "Say You Don't Know Me," EMI America
Chris De Burgh, "Don't Pay Ferryman," A&M
Buck Dharma, "Born To Rock," Epic
The Cure, "Let's Go To Bed," Fiction/Important
Divinyls, "Boys In Town," Chrysalis
English Beat, "I Confess," IRS
Haysi Fantayzee, "John Wayne Is Big Leggy," RCA
Chick Francour, "Under The Boulevard Lights," EMI
Judas Priest, "Hellion/Electric Eye," Columbia
Sammy Hagar, "Three Lock Box," Geffen
Kenny Loggins, "Heart Light," Columbia
The Look, "You Can't Sit Down," Plastic
Motley Crue, "Live Wire," Elektra
Ian North, "Only Love Is Left Alive," Neo
Prince, "1999," Warner Bros.
Simple Minds, "Promixed You A Miracle," A&M
Tigers Of Pan Tang, "Love Potion #9," MCA
Trio, "Anna," Mercury
Tina Turner, "Ball Of Confusion," Virgin/Epic
U2, "New Years-Day," Island
Ultravox, "Reap The Wild Wind," Chrysalis
Utopia, "Feet Don't Fail Me Now," Network

★ ★ ★

MTV WEEKEND EVENTS

Saturday Concerts: Duran Duran, March 5
Sunday Specials: Freeze Frame, March 6



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FEATURES OF THE WEEK

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New LP/Tape Releases

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

Love For Three Oranges Suite; Lieutenant Kije Suite; Overture, Op. 42
Los Angeles Philh., Thomas
LP CBS Masterworks M 3E683 No List
CA MT 36683 No List

ROSSINI, GIOACCHINO
Fantaisie; Rabadour; Solo De Concours;
Mendelssohn: Concert Piece; Russo:
Nightingales; Zottos: Willowood Songs

Russo, Ignacio, Ferraro, Ottey
LP Contemporary Rec'g Studios CRS 8115

UHL, ALFRED
Kleines Konzert, C1. Viola, Piano;
Russo: Lament; Debussy: Beau Soir;
Saint-Saens: Le Cygne Jacob;
Sonatina; Lewis: Clarinet Sonata
Russo, Ignacio. L. & J. Munroe
LP Contemporary Rec'g Studios CRS 8116

CLASSICAL COLLECTIONS

HUANG, MOLLY VIVIAN
Italian Composers: Works By
Frescobaldi, A. Scarlatti, Zipoli, Martini,
Casella, Russo
LP Contemporary Rec'g Studios CRS 8117

To get your company's new album and tape (no EP's) releases listed, either send release sheets or else type the information in the above format on your letterhead. Send to Bob Huda, Billboard, 2160 Patterson St., Cincinnati, Ohio 45214.

POPULAR ARTISTS

- BERLIN**
Pleasure Victim
LP Geffen GHS 2036
- CHAMPAIGN**
Modern Heart
LP Columbia FC 38284 No List
CA FCT 38284 No List
- CHRISTIAN, RICK**
Sweet Young Thing
LP Capricorn/Columbia FC 38520 No List
CA FCT 38520 No List
- COLOMBIER, MICHEL**
Old Fool Back On Earth
LP Columbia C2X 38211 (2) No List
CA CTX 38211 No List
- COSTELLO, ELVIS**
Imperial Bedroom
LP Columbia half-speed mastered
HC 48157 No List
- DOMINGO, PLACIDO**
My Life For A Song
LP CBS FM 37799 No List
CA FMT 37799 No List
- DUNLAP, GENE**
Tired Of Being A Nice Guy
LP Capitol ST-12240
- EARLAND, CHARLES**
Earland's Street Themes
LP Columbia FC 38547 No List
CA FCT 38547 No List
- GLASS, PHILIP, ENSEMBLE**
The Photographer
LP CBS FM 37849 No List
CA FMT 37849 No List
- IGLESIAS, JULIO**
Julio
LP Columbia FC 38640 No List
CA FCT 38640 No List
- LOWE, NICK**
The Abominable Showman
LP Columbia FC 38589 No List
CA FCT 38589 No List
- MANCHESTER, MELISSA**
Greatest Hits
LP Arista AL9611
- McDOWELL, RONNIE**
Personally
LP Epic FE 38514 No List
CA FET 38514 No List
- SPLIFF**
Emergency Exit
LP Epic BFE 38556 No List
CA BET 38556 No List
- STEVENS, SHAKIN'**
Give Me Your Heart Tonight
LP Epic BFE 38449 No List
CA BET 38449 No List
- TEMPLE, LULU**
Don't Say No
LP Columbia 5C 38552 No List
- VARIOUS ARTISTS**
Sound Of Applause—Live From Cannes,
France 1982—Volumes 1 & 2
LP Era BU 5430, BU 5440
- WILLIAMS, HANK, JR.**
Strong Stuff
LP Elektra 60223

JAZZ

- BYRD, DONALD**
With Clare Fischer & Strings
LP Discovery DS869
- ELLIOT, MIKE**
Diffusion
LP Pausa PR7139
- LEVIEV, MILCHO**
Music For Big Band & Symph. Orch.
LP Trend TR530
- McCONNELL'S, ROB, BOSS BRASS**
Big Band Jazz, Vol. 1
LP Pausa PR7140
- SMITH, LONNIE LISTON**
Dreams Of Tomorrow
LP Doctor Jazz FW 38447 No List
CA FWT 38447 No List

GOSPEL

- CHRISTIAN, CHRIS**
Love Them While We Can
LP Myrrh 6746
- CLARK, MATTIE MOSS, & THE GREATER WILLIAMS TEMPLE CHOIR**
Mattie Moss Clark & The Greater
Williams Temple Choir
LP GosPearl 16004

CLASSICAL

- BACH, JOHANN SEBASTIAN**
Sonatas For Viola Da Gamba &
Harpichord (Complete)
Ma, Cooper
LP CBS Masterworks digital IM 37794 No List
CA IMT 37794 No List
- FOSS, LUKAS**
Time Cycle; Russo: Four Riffs For
Clarinet & Percussion; Levinson: Trio
For Clarinet, Cello & Piano
Foss, Russo, Kestler, Barnet, Steele, Dulik
LP Contemporary Rec'g Studios CRS 8219
- PROKOFIEV, SERGE**

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MARCH 5, 1983, BILLBOARD

Manager Lippman Branches Out Adds Production Clients To Musically-Oriented Roster

By SAM SUTHERLAND

LOS ANGELES—The boom in home video is luring more than performers from the music realm. It's creating new career challenges in personal management as well.

That's graphically apparent in the case of Michael Lippman, an attorney and former Arista label executive who moved into personal management during the late '70s, representing Melissa Manchester and Bernie Taupin, among other musically-slanted clients.

Lippman continues to handle those two early assignments, but today his client roster also gives equal time to video. Producer/director Marty Callner and Mark Brickman, a production designer and lighting specialist, both introduced to Lippman in connection with video projects for Manchester, are now part of a clientele that, while selective, includes record production and screenwriting (for Taupin) among its activities.

"I always wanted to have what I'd call an entertainment complex," says Lippman. "That is, an organization that would transcend any one entertainment area. That's always been my dream, and consequently has shaped my choice of the type of artists I work with."

It's also enabled Lippman to weather the soft music marketplace, although he's quick to confide that he wasn't "planning that the record business would run into less than the most prosperous time." That turnaround has reinforced his non-musical interests, he adds. "You have to look for other avenues to develop, so I found myself working with people outside the record business."

Lippman says he was already pointed toward diversification for his small roster when he first decided

to handle producers not long after signing his first recording artists. Much as his own acts led him to bankable producers with their own albums, Lippman's video fortunes have also followed his own acts' activities.

"Marty Callner is someone I met two years ago when he was recommended to me while I was producing Melissa's special for HBO," recalls Lippman. "He's worked with Diana Ross, Paul Simon, Lisa Minnelli, Stevie Nicks and Fleetwood Mac on tv and cable specials."

More recent Callner assignments have included a Pat Benatar cable special, and he begins production soon on HBO specials for Kenny Loggins and Hall & Oates. That lengthening list of music credits would seem to be a useful career hook, but Lippman notes that a major goal has been to avoid type-casting for Callner as a music video specialist. Snaring the job as director for HBO's production of "Camelot," which aired last fall, was a step toward that goal.

Brickman, too, became involved with Lippman as a result of the Manchester cable special, which was

subsequently successfully spun off as a videodisk by Pioneer Artists in the LaserVision format. Brickman had done concert lighting for Bruce Springsteen and Pink Floyd, and has branched into consulting work enabling him to design acts' stage settings and lighting without having to handle the full load of road work. Here, too, Lippman stresses broadening careers as the goal: with Brickman, key moves have included his first video production (for use on Jackson Browne's European tour) and a forthcoming feature film for Universal, "Streets Of Fire."

"He and Marty will probably wind up working together, much as each of them has worked with Melissa," notes Lippman. It's even conceivable that Lippman clients could provide future scripts, since the manager notes that veteran lyricist Taupin now has a development deal for a tv movie to be based on the life of Marie Leveau, a voodoo sorceress who lived in New Orleans. Lippman and Taupin have been handling the script through their joint Pistol Productions, and CBS Films has been set to produce.

(Continued on page 44)



TOTAL BREAKOUT—Toto Coelo perform "I Eat Cannibals" at Camden Palace during the taping of "Breakout," a pilot for a new weekly series on the British rock scene produced by Jurgen Korduletsch.

Latest TV Trend: Music Programming

• Continued from page 6

pilot and is seeking sponsors before signing up stations. Syndicator Robert Mertz of Parrot in White Plains, N.Y. foresees a half-hour weekly program.

"FM-TV," another ATI Video production, based on a summer replacement series from 1982. Six two-hour specials will air this summer.

Local shows airing on cable and syndicated television include "MV3" and "Rock ON-TV" (both Los Angeles), "Waveforms" and "Stars Of Tomorrow" (both Detroit), "Hot Rocks" and "Dance Videothèque" (both New York) and "Dancing On Air" (Philadelphia).

Details on the national shows are as follows:

"Radio 1990" is a fast-paced program combining video clips; news pieces on general subjects such as sports, music and fashion; segments from the 1960s German rock show "The Beat Club"; and trivia. Host is rock journalist Lisa Robinson.

Jeff Franklin, head of ATI Video, which is producing the show for USA, says, "The format is one of something for everyone, whether adult or child. It's based on FM radio, which today is like WKUT and WBLS in New York—no tight playlist. We'll play a wide variety of music."

Joel Gallen, talent coordinator for "We're Dancin'," explains that the 10-show series is being offered to syndicators for two weeks in March. It is provided free to stations, with the stipulation that the producers be allowed to sell two of the six minutes of advertising. (This "bartering" is quite common in television; a number of other music shows are taking the same route.) "We're Dancin'" is produced and directed by Ron Kantor. Executive producers are Scotti Brothers/Vinnedge Television.

"Rock'n'Roll Tonite" tapes bands performing at Perkins Palace. It alone among the new shows does not use clips. "We want to bring back the raw edge, the excitement, to rock'n'roll," says producer Bob Emmer. "Clips serve a purpose, but there's no need for a viewer to rush home to see a show that uses clips, because they're everywhere. We're booking live bands that are compatible with each other."

Additional features of the show include a historical segment and a house band. "Rock'n'Roll Tonite" will be simulcast over radio in top markets. "We have no comedy, and no on-air host," says Emmer, although he adds, "One of the bands may act as a quasi-host on some shows." The emphasis is on new and

upcoming acts, including Billy Squier, Culture Club, Scandal, Saga, Adam Ant and Missing Persons.

Mark Goodman of MTV hosts "The Rock'n'Roll Show," which is, according to producer Denny Somach, "formatically pure rock." Acts taped for airing on the show include Fleetwood Mac, Genesis and the Who, as well as concerts by Steel Breeze, NRBQ, Livingston Taylor and Dexter Wansel.

Jurgen Korduletsch, who produces "Breakout," says, "We wanted to acquire the rights to 'Top Of The Pops' for the U.S. When we found that was impossible, we decided to create our own." The show, which he believes will be developed for a 26-week minimum run, will feature a countdown and a 10-minute live segment.

"Our original assumption was that the show would only be for the U.S. because lip-synching is a problem with the U.K. music unions. But it turns out that we may be able to work something out, and get 'Breakout' on Channel 4 in Britain," Korduletsch says. He adds, as do others, "MTV has opened a lot of doors."

U.K. Survey: Tape Viewing On The Rise

LONDON—An average of about five million Britons watch video recordings every night, according to a survey by the British Market Research Bureau. The analysis lends weight to the wide belief that the rise of video is responsible for a discernible fall in television audiences, as shown by ratings lists, and by low national support for the new commercial network, Channel 4.

According to the report, 2.4 million homes in the U.K. have video recorders, and 1.9 million use cassettes in the course of a week. Video viewers watch for an average of an hour and a half each night, while television viewers watch for two-and-a-half hours.

The number of video viewers exceeds by 400,000 the number who go out for a traditional British evening at the "local pub." And it is 12 times the average nightly British cinema audience. The average nightly television audience is recorded as 38.8 million.

Japanese VCR Exports Post Another Yearly Jump

TOKYO—Japanese VCR exports totalled 10.65 million units in 1982, an increase of 44.8% over the previous year's figures, according to customs clearance statistics reported by the finance ministry.

A total of 2.5 million VCRs went to the U.S., an increase of only 5.5% over 1981. But exports to European Economic Community territories jumped by 73.3% to a total of 4.9 million units during the year.

That percentage was down on the 117.2% hike in EEC exports recorded in 1981 as compared with the year before. The upturn in exports to the U.S. in 1981 was 129.7% compared with 1980 returns.

Japanese VCR exports during the month of December came to 963,262 units, up just 10.6% from the same

month in 1981. Of that total, 412,055 units (up 19.1%) went to EEC countries and only 178,731 (down 33.6%) to the U.S.

Exports of VCRs to France during the last month of 1982 dipped to only 27,069 units, a drop of nearly 60%, as a result of the import restriction move taken by French authorities of routing VCRs through customs in the remote city of Poitiers.

Exports of color television sets from Japan decreased by 4.5% in 1982 to a total of 5.96 million units. This is the first time in three years that color tv exports registered a drop. Of the total, 952,029 units went to the U.S. (down 6.9%) and 736,866 to the EEC countries (up 5.2%).

RCA To Shoot Lou Reed Live

NEW YORK—Lou Reed is returning to the Bottom Line, his home away from home, to tape concert footage for a new RCA VideoDiscs project. The show, coordinated with RCA Records, Boggs/Baker Productions and Reed's management, will also include conceptual footage.

RCA VideoDiscs will produce, shoot and distribute the show, which will be altered for different video formats. The finished product is planned to coincide with the release this spring of Reed's latest album, "Legendary Hearts," and will feature

five songs from that album, as well as older material. Promotional video clips for "Legendary Hearts" will probably come from the project.

Details regarding the show's production have not yet been entirely worked out, but Seth Willenson, staff vice president, programs and business affairs, points out, "The opportunity to shoot Lou Reed live was more important than determining the final configuration of the show. He's the kind of artist with historical significance that lends him to tv and, especially, home video use."

Push Set For Duran Duran Single

NEW YORK—The marketing program for Sony's new line of "video 45s" is just getting underway, with plans so far in place for promotion of Duran Duran's "Hungry Like The Wolf"/"Girls On Film."

In a joint promotion with EMI Music Video, Sony will advertise on MTV: Music Television to promote the March release. The campaign will include a 50-50 co-op split on advertising, timed to coincide with a March 5 Duran Duran concert on MTV.

A toll-free number is included in the spots to allow consumers to obtain the name of their nearest dealer. The spots will run during the first two weeks of March.

The campaign was developed by John O'Donnell, Sony's national manager of video software; Bob

(Continued on opposite page)

New Video Releases,
page 40.

Mood Is Upbeat At Big London Software Show

By NICK ROBERTSHAW

LONDON—The Link House-sponsored Video Software Show, which took place in the Heathrow Penta Hotel here Feb. 20-22, attracted nearly 120 exhibitors and produced heavy room traffic on all days in a mood of continuing bullishness, with the U.K. market now estimated to be worth some \$350 million annually. The event's organizers claim it is now the largest software-only event in Europe.

According to organizer Ken War-

(Continued on page 58)

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| THIS WEEK | LAST WEEK | WKS ON CHART | TITLE—Artist (Producer) Writer, Label & Number (Distributing Label) | THIS WEEK | LAST WEEK | WKS ON CHART | TITLE—Artist (Producer) Writer, Label & Number (Distributing Label) | THIS WEEK | LAST WEEK | WKS ON CHART | TITLE—Artist (Producer) Writer, Label & Number (Distributing Label) |
|-----------|-----------|--------------|--|-----------|-----------|--------------|--|-----------|-----------|--------------|--|
| 1 | 1 | 7 | BILLIE JEAN—Michael Jackson (Quincy Jones), M. Jackson; Epic 34-03509 | 33 | 33 | 12 | THE WOMAN IN ME—Donna Summer (Quincy Jones), M. Clark, J. Bettis; Geffen 7-29805 (Warner Bros.) | 67 | 77 | 2 | LAND OF A THOUSAND DANCES—J. Geils Band (Seth Justman), C. Kenner, A. Domino; EMI-America 8156 |
| 2 | 2 | 12 | SHAME ON THE MOON—Bob Seger & The Silver Bullet Band (Jimmy Iovine), R. Crowell; Capitol 5187 | 41 | 34 | 6 | JEOPARDY—Greg Kihn Band (Matthew King Kaufman), Kihn, Wright; Beserkley 7-69847 (Elektra) | 68 | 68 | 4 | BREAD AND BUTTER—Robert John (George Tobin), M. Piccirillo, G. Goetzman; (Chardax, BMI) Motown 1664 |
| 3 | 3 | 11 | STRAY CAT STRUT—Stray Cats (Dave Edmunds), B. Setzer; EMI-America 8122 | 35 | 35 | 8 | I'M ALIVE—Neil Diamond (Burt Bacharach, Carole Bayer Sager, Neil Diamond), N. Diamond, D. Foster; Columbia 38-03503 | 69 | 79 | 2 | SOME KIND OF FRIEND—Barry Manilow (Barry Manilow), B. Manilow, A. Anderson; Arista 1046 |
| 4 | 4 | 14 | DO YOU REALLY WANT TO HURT ME—Culture Club (Steve Levine), R. Hay, J. Moss, M. Craig, G. O'Dowd; Virgin/Epic 34-03368 | 39 | 36 | 6 | POISON ARROW—ABC (Trevor Horn) ABC; Mercury 810340-7 (Polygram) | 70 | 29 | 19 | SEXUAL HEALING—Marvin Gaye (Marvin Gaye), M. Gaye; Columbia 38-03302 |
| 5 | 5 | 11 | HUNGRY LIKE THE WOLF—Duran Duran (Colin Thurston), Duran Duran; Capitol 5195 | 47 | 37 | 5 | LITTLE TOO LATE—Pat Benatar (Neil Geraldo, Peter Coleman), A. Cali; Chrysalis 4-03536 | 71 | 30 | 21 | MANEATER—Daryl Hall and John Oates (Daryl Hall and John Oates), D. Hall and J. Oates, S. Allen; RCA 13354 |
| 6 | 6 | 25 | BABY, COME TO ME—Patti Austin (A Duet With James Ingram) (Quincy Jones), R. Temperton; Qwest 50036 (Warner Bros.) | 38 | 38 | 8 | TIED UP—Olivia Newton-John (John Farrar), J. Farrar, L. Ritenour; MCA 52155 | 72 | 51 | 7 | THE BLUES—Randy Newman and Paul Simon (Russ Titelman, Lenny Waronker), R. Newman; Warner Bros. 7-29803 |
| 7 | 7 | 22 | YOU AND I—Eddie Rabbitt/Crystal Gayle (David Malloy), F. Myers; Elektra 7-69936 | 42 | 39 | 5 | MAKE LOVE STAY—Dan Fogelberg (Dan Fogelberg, Marty Lewis), D. Fogelberg; Full Moon/Epic 34-03525 | 73 | NEW ENTRY | NEW ENTRY | LOVE MY WAY—Psychedelic Furs (Todd Rundgren), J. Ashton, T. Butler, R. Butler, V. Ely; Columbia 38-03340 |
| 8 | 8 | 6 | WE'VE GOT TONIGHT—Kenny Rogers and Sheena Easton (D. Foster, K. Rogers), B. Seger; Liberty 1492 | 40 | 40 | 8 | DON'T TELL ME YOU LOVE ME—Night Ranger (Pat Glasser), J. Blades; Boardwalk 11-171-7 | 74 | 69 | 6 | TOO MUCH LOVE TO HIDE—Crosby, Stills and Nash (Crosby, Stills and Nash), S. Stills, G. Tolman; Atlantic 7-89888 |
| 9 | 9 | 13 | BACK ON THE CHAIN GANG—The Pretenders (Chris Thomas), C. Hynde; Sire 7-29840 (Warner Bros.) | 44 | 41 | 6 | WINDS OF CHANGE—Jefferson Starship (Kevin Beamish), P. Sears, J. Sears; Grunt 13439 (RCA) | 75 | NEW ENTRY | NEW ENTRY | SWINGIN'—John Anderson (Frank Jones, John Anderson), J.D. Anderson, L.A. Delmore; Warner Bros. 7-29788 |
| 10 | 10 | 13 | PASS THE DUTCHIE—Musical Youth (Peter Collins), J. Mitton; MCA 52149 | 45 | 42 | 5 | SO CLOSE—Diana Ross (Diana Ross), D. Ross, B. Wray, R. Mounsey; RCA 13424 | 76 | 76 | 23 | ROCK THE CASBAH—The Clash (The Clash), The Clash; Epic 34-03245 |
| 11 | 11 | 8 | YOU ARE—Lionel Richie (Lionel Richie, James Anthony Carmichael), L. Richie, B. Harvey-Richie; Motown 1657 | 43 | 43 | 9 | BURNING HEART—VandenBerg (VandenBerg and Stuart Epps), A. VandenBerg; Atco, (Atlantic) 7-99947 | 77 | 83 | 2 | SHOPPIN' FROM A TO Z—Toni Basil (Greg Mathieson, Trevor Veitch), A. Willis, B. Roberts, T. Basil; Chrysalis 03537 (CBS) |
| 12 | 12 | 7 | ALL RIGHT—Christopher Cross (Michael Omartian), C. Cross; Warner Bros. 7-29843 | 46 | 44 | 7 | LIES—Thompson Twins (Alex Sadkin), T. Bailey, A. Currie, J. Leeway, Arista 1024 | 78 | 70 | 15 | HEART OF THE NIGHT—Juice Newton (Richard Landis), M. Clark, J. Bettis; Capitol 9864 |
| 13 | 13 | 13 | YOUR LOVE IS DRIVING ME CRAZY—Sammy Hagar (Keith Olsen), S. Hagar; Geffen 7-29816 (Warner Bros.) | 50 | 46 | 7 | IT'S RAINING MEN—Weather Girls (P. Jabara, B. Esty), P. Jabara, P. Shaffer; Columbia 38-03354 | 79 | NEW ENTRY | NEW ENTRY | SEX (I'M A)—Berlin (Daniel R. Van Patten), J. Crawford, D. Diamond, T. Nunn; Geffen 7-29747 (Warner Bros.) |
| 14 | 14 | 18 | DOWN UNDER—Men At Work (Peter McIan), C. Hay, R. Stryker; Columbia 38-03303 | 52 | 47 | 5 | I LIKE IT—Debarge (I. Gordy, E. Debarge), R. Debarge; Gordy 1645 (Motown) | 80 | 90 | 2 | ONLY YOU—Yaz (E.C. Radcliffe, Yaz), Clarke; Sire 7-29844 (Warner Bros.) |
| 15 | 15 | 5 | SEPARATE WAYS—Journey (Mike Stone, Kevin Elson), S. Perry, J. Cain; Columbia 38- | 48 | 48 | 8 | I CAN'T STAND STILL—Don Henley (Don Henley, Danny Kortchmar, Greg Ladanyi), D. Henley, D. Kortchmar; Asylum 7-69931 (Elektra) | 81 | NEW ENTRY | NEW ENTRY | MINIMUM LOVE—Mac McAnally (Terry Woodford, Clayton Ivey), McAnally, Wexler; Geffen 7-29736 (Warner Bros.) |
| | | | | 49 | 49 | 8 | BETCHA SHE DON'T LOVE YOU—Evelyn King | 82 | 89 | 2 | PLEASE MR. POSTMAN—Gentle Persuasion (Nate Chacker), Holland, Gorman, Garrett, Dobbins, Bateman; Capitol 5207 |

| | | | | | | | | | | | | | | | |
|----|----|----|---|----|---|----|----|----|----|---|-----------|----|---|-----|---|
| 18 | 15 | 16 | ★ | 15 | TV HIGHLIGHT ZONE —Golden Earring (Shelli Schellekens), G. Kooymans; 21 Records 1-103 (Polygram) | 5 | 53 | ★ | 5 | NICE GIRLS —Melissa Manchester (Arif Mardin), J. Buckingham, S. Buckingham, M. Gray; Arista 1045 | NEW ENTRY | 84 | ★ | 85 | KEEP IT TIGHT —Single Bullet Theory (Rob Freeman), M. Garrett, L. Huckstep; Nemperor 4-03300 (Epic) |
| 17 | 15 | 17 | ★ | 15 | ALLEN TOWN —Billy Joel (Phil Ramone), B. Joel; Columbia 38-03413 | 4 | 56 | ★ | 4 | SOMETHING TO GRAB FOR —Ric Ocasek (Ric Ocasek), Ric Ocasek; Geffen 7-29784 (Warner Bros.) | 73 | 25 | ★ | 85 | WHAT ABOUT ME —Moving Pictures (Charles Fisher), G. Frost, F. Frost; Network 7-69952 (Elektra) |
| 21 | 6 | 18 | ★ | 6 | ONE ON ONE —Daryl Hall and John Oates (Daryl Hall, John Oates), D. Hall; RCA 13421 | 6 | 57 | ★ | 6 | IT MIGHT BE YOU —Stephen Bishop (Dave Grusin), D. Grusin, M. Bergman, A. Bergman; Warner Bros. 7-29791 | 74 | 17 | ★ | 86 | SPACE AGE LOVE SONG —A Flock of Seagulls (Mike Howlett), M. Score, A. Score, F. Maudsley, P. Reynolds; Jive/Arista 2003 |
| 23 | 8 | 19 | ★ | 8 | BREAKING US IN TWO —Joe Jackson (David Kershbaum, Joe Jackson), J. Jackson; A&M 2510 | 4 | 58 | ★ | 4 | I DON'T CARE ANYMORE —Phil Collins (Phil Collins, Hugh Padgham), Phil Collins; Atlantic 7-89877 | 75 | 5 | ★ | 87 | SHE'S A RUNNER —Billy Squier (Mack, Billy), B. Squier; Capitol 5202 |
| 24 | 4 | 20 | ★ | 4 | MR. ROBOTO —Styx (Styx), D. DeYoung; A&M 2525 | 3 | 61 | ★ | 3 | WHIRLY GIRL —Oxo (I. Angel, Ken Mansfield), I. Angel; Geffen 7-29765 (Warner Bros.) | 80 | 17 | ★ | 88 | YOU GOT LUCKY —Tom Petty and The Heartbreakers (Tim Lovine), T. Petty, M. Campbell; Backstreet 52144 (MCA) |
| 27 | 7 | 21 | ★ | 7 | FALL IN LOVE WITH ME —Earth, Wind and Fire (Maurice White), M. White, D. Vaughn, W. Vaughn; Columbia 38-03375 | 13 | 36 | 55 | 13 | THE CLAPPING SONG —Pia Zadora (Charles Calello), N. Chase; Elektra 7-69889 (Elektra/Curb) | 81 | 12 | ★ | 89 | SHOOT FOR THE MOON —Poco (Poco, John Mills), R. Young; Atlantic 7-89919 |
| 25 | 18 | 22 | ★ | 18 | I KNOW THERE'S SOMETHING GOING ON —Frida (Phil Collins, Hugh Padgham), R. Ballard; Atlantic 7-89984 | 3 | 62 | ★ | 3 | SHE BLINDED ME WITH SCIENCE —Thomas Dolby (Tim Friese-Greene, T. Dolby); T. Dolby, J. Kerr; Capitol 5204 | NEW ENTRY | 90 | ★ | 91 | YOU ARE IN MY SYSTEM —The System (M. Murphy, D. Frank), M. Murphy, D. Frank; Mirage 7-99937 (Atlantic) |
| 23 | 17 | 23 | ★ | 17 | GOODY TWO SHOES —Adam Ant (Adam Ant, Marco Pirroni), A. Ant, M. Pirroni; Epic 34-03367 | 3 | 63 | ★ | 3 | SHOULD I STAY OR SHOULD I GO —The Clash (Clash), Clash; Epic 34-03547 | 82 | 19 | ★ | 91 | DIRTY LAUNDRY —Don Henley (Don Henley, Danny Kortchmar, Greg Ladanyi), D. Henley, D. Kortchmar; Asylum 7-69894 (Elektra) |
| 24 | 15 | 24 | ★ | 15 | HEART TO HEART —Kenny Loggins (Bruce Botnick, Kenny Loggins), K. Loggins, M. McDonald, D. Foster; Columbia 38-03377 | 5 | 60 | ★ | 5 | COME GIVE YOUR LOVE TO ME —Janet Jackson (F. Sylvers, J. Weaver), G. Barbee, C. Sylvers; A&M 2522 | 84 | 8 | ★ | 92 | WINDOWS —Missing Persons (Ken Scott), Bozzio, Bozzio; Capitol 5200 |
| 31 | 7 | 25 | ★ | 7 | COME ON EILEEN —Dexy's Midnight Runners (Clive Langer, Alan Winstanley), K. Rowland, J. Paterson, K. Adams; Mercury 76189 (Polygram) | 8 | 59 | ★ | 8 | ALWAYS —Firefall (Howard Albert, Ron Albert), J. Sambataro, P. Crosta; Atlantic 7-89916 | 85 | 18 | ★ | 93 | HAND TO HOLD ON TO —John Cougar (John Cougar Mellencamp, Don Gehman), J. C. Mellencamp; Riva 211 (Polygram) |
| 26 | 14 | 26 | ★ | 14 | ON THE LOOSE —Saga (Rupert Hine), M. Sadler, J. Crichton, I. Crichton, J. Gilmour, S. Negus; Portrait 37-03359 (Epic) | 4 | 71 | ★ | 4 | THE FANATIC —Felony (Don Rubin, Artie Kornfeld), J. Spry, C.J. Spry, A. Blea, D. Sands, L. Ruiz; Rock 'N' Roll 4-03497 (Scotti Bros./Epic) | 86 | 6 | ★ | 94 | NEW FRONTIER —Donald Fagen (Gary Katz), D. Fagen; Warner Bros. 7-29792 |
| 27 | 19 | 27 | ★ | 19 | AFRICA —Toto (Toto), D. Paich, J. Porcaro; Columbia 38-03335 | 2 | 65 | ★ | 2 | TAKE THE SHORT WAY HOME —Dionne Warwick (Barry Gibb, Karl Richardson, Alby Galuten), B. Gibb, A. Galuten; Arista 1040 | 87 | 6 | ★ | 95 | LITTLE THING CALLED LOVE —Neil Young (Neil Young, David Briggs, Tim Mulligan), N. Young; Geffen 7-29887 (Warner Bros.) |
| 32 | 6 | 28 | ★ | 6 | I'VE GOT A ROCK 'N' ROLL HEART —Eric Clapton (Tom Dowd), T. Seals, E. Setser, S. Diamond; Warner Bros./Duck 7-29780 | 2 | 65 | ★ | 2 | WAY HOME —Dionne Warwick (Barry Gibb, Karl Richardson, Alby Galuten), B. Gibb, A. Galuten; Arista 1040 | 88 | 27 | ★ | 96 | MICKEY —Toni Basil (Greg Mathison, Trevor Veitch), N. Chinn, M. Chapman; Radiochoice/Virgin Record/Chrysalis 2638 |
| 22 | 18 | 29 | ★ | 18 | YOU CAN'T HURRY LOVE —Phil Collins (Phil Collins, Hugh Padgham), Holland, Dozier, Holland; Atlantic 7-89933 | 2 | 66 | ★ | 2 | LITTLE RED CORVETTE —Prince (Prince), Prince; Warner Bros. 7-29746 | 91 | 18 | ★ | 97 | THE GIRL IS MINE —Michael Jackson/Paul McCartney (Quincy Jones), M. Jackson; Epic 34-03288 |
| 34 | 8 | 30 | ★ | 8 | DREAMIN' IS EASY —Steel Breeze (Kim Fowley), K. Gorbabian; RCA 13427 | 3 | 67 | ★ | 3 | WHAT LOVE IS —Marty Balin (Val Garay), G. Prestopino, B. Walsh; EMI-America 8153 | 92 | 35 | ★ | 98 | GLORIA —Laura Branigan (Jack White), Co-Produced—Greg Mathieson; U. Tozzi, G. Bigazzi, T. Veitch, Atlantic 4048 |
| 55 | 4 | 31 | ★ | 4 | DER KOMMISSAR —After The Fire (John Eden), R. Ponger; Epic 34-03559 | 7 | 64 | ★ | 7 | LOVE ME AGAIN —John Hall Band (John Hall), J. Hall; EMI-America 8151 | 72 | 5 | ★ | 99 | VOO DOO —Rachel Sweet (Rachel Sweet, Mark Blatte, Larry Gottlieb), R. Sweet, M. Glatte, L. Gottlieb; Columbia 38-03411 |
| 37 | 6 | 32 | ★ | 6 | MY KIND OF LADY —Supertramp (Supertramp, Peter Henderson), R. Davies, R. Hodgson; A&M 2517 | 2 | 78 | ★ | 2 | BEAT IT —Michael Jackson (Quincy Jones), M. Jackson; Epic 34-03759 | 93 | 22 | ★ | 100 | HEARTBREAKER —Dionne Warwick (Barry Gibb, Karl Richardson, Alby Galuten), B. Gibb, R. Gibb, Mr. Gibb; Arista 1015 |



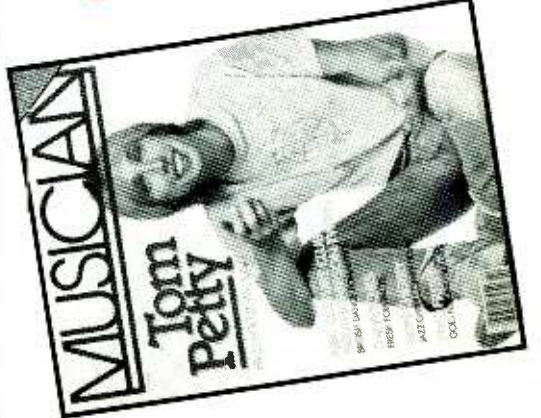
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| 18 | Three Lock Box Geffen GHS 2021 (Warner Bros.) | WEA | | | | |
| 19 | NEIL YOUNG Travis Geffen GHS 2018 (Warner Bros.) | WEA | 7 | | | |
| 22 | CULTURE CLUB Kissing To Be Clever Virgin/Epic ARE 38398 | WEA | 9 | | | |
| 21 | THE CLASH Combat Rock Epic EE 37689 | CBS | 39 | | | |
| 22 | BILLY JOEL The Nylon Curtain Columbia TC 38200 | CBS | 21 | | | |
| 23 | MUSICAL YOUTH The Youth Of Today MCA 5389 | CBS | 9 | | | |
| 24 | ABC The Lexicon Of Love Mercury SRM-1-4059 (Polygram) | POL | 24 | | | |
| 28 | JANE FONDA Jane Fonda's Workout Record Columbia CX2-38054 | CBS | 41 | | | |
| 35 | ERIC CLAPTON Money And Cigarettes Warner Bros./Duck 1-23773 | WEA | 3 | | | |
| 32 | TRIUMPH Never Surrender RCA AFL-4382 | RCA | 6 | | | |
| 30 | RIC OCASEK Beatitude Geffen GHS 2022 (Warner Bros.) | WEA | 6 | | | |
| 29 | SAGA Worlds Apart Portrait ARR 38246 (Epic) | CBS | 20 | | | |
| 30 | BILLY SQUIER Emotions In Motion Capitol ST 12217 | CAP | 31 | | | |
| 31 | EDDIE RABBITT Radio Romance Elektra FL-60160 | WEA | 18 | | | |
| 38 | JOE JACKSON Night And Day A&M SP-4906 | RCA | 34 | | | |
| 33 | LITTLE RIVER BAND Greatest Hits Capitol ST 12247 | CAP | 14 | | | |
| 39 | GOLDEN EARRING Cut 21 Records I 119004 (Polygram) | POL | 13 | | | |
| 35 | SUPERTRAMP Famous Last Words A&M SP 3732 | RCA | 17 | | | |
| 36 | PATTI AUSTIN Every Home Should Have One Sweet DWS 3551 (Warner Bros.) | WEA | 13 | | | |
| 89 | PETER GABRIEL Security Geffen GHS 2011 (Warner Bros.) | WEA | 23 | | | |
| 90 | ALABAMA Mountain Music RCA AFL-4229 | RCA | 52 | | | |
| 91 | MELISSA MANCHESTER Greatest Hits Arista AL 9611 | IND | 2 | | | |
| 92 | WILLIE NELSON Always On My Mind Columbia FC 37951 | CBS | 51 | | | |
| 93 | DIRE STRAITS Love Over Gold Warner Bros. 1-23728 | WEA | 21 | | | |
| 94 | RAY PARKER, JR. Greatest Hits Arista AL 9612 | IND | 12 | | | |
| 95 | FLEETWOOD MAC Mirage Warner Bros. 1-23607 | WEA | 34 | | | |
| 96 | LED ZEPPELIN Coda Swan Song 90051 (Atco) | WEA | 12 | | | |
| 97 | TOMI BASIL World Of Mouth Radiachoice/Virgin/Chrysalis FV 41410 | CBS | 20 | | | |
| 98 | RUSH Signals Mercury SRM-1-4063 (Polygram) | POL | 23 | | | |
| 99 | LARRY ELGART AND HIS MANHATTAN SWING ORCHESTRA Hooked On Swing 2 RCA AFL-4589 | RCA | 4 | | | |
| 100 | GRACE JONES Living My Life Island 90018 (Atco) | WEA | 13 | | | |
| 101 | EARL KLUGH/BOB JAMES Two Of A Kind Capitol ST 12244 | CAP | 18 | | | |
| 102 | JANET JACKSON Janet Jackson A&M SP 4907 | RCA | 16 | | | |
| 103 | GEORGE CLINTON Computer Games Capitol ST 12246 | CAP | 12 | | | |
| 104 | JONI MITCHELL Wild Things Run Fast Geffen GHS 2019 (Warner Bros.) | WEA | 16 | | | |
| 105 | DONALD FAGEN The Nightfly Warner Bros. 1-23696 | WEA | 19 | | | |
| 55 | Forever, For Always, For Love Epic EE 38235 | CBS | 42 | | | |
| 56 | A FLOCK OF SEAGULLS A Flock Of Seagulls Jive/Arista VA 66000 | IND | 4 | | | |
| 57 | ANGELA BOFILL Too Tough Arista AL 9616 | IND | 39 | | | |
| 58 | GAP BAND Gap Band IV Total Experience TE 1-3001 (Polygram) | POL | 17 | | | |
| 59 | THE ENGLISH BEAT Special Beat Service I.R.S. SP 70032 (A&M) | RCA | 17 | | | |
| 60 | FRIDA Something's Going On Atlantic 80018-1 | WEA | 8 | | | |
| 61 | WALL OF VOODOO Call Of The West A&M SP 70026 | RCA | 69 | | | |
| 62 | LOVERBOY Get Lucky Columbia FC 37638 | CBS | 12 | | | |
| 63 | ABBA The Singles Atlantic 80036 | WEA | 13 | | | |
| 64 | GROVER WASHINGTON JR. The Best Is Yet To Come Elektra 60215 | WEA | 4 | | | |
| 65 | RANDY NEWMAN Trouble In Paradise Warner Bros. 1-23755 | WEA | 4 | | | |
| 66 | DEBARGE All This Love Gordy 6012 GL (Motown) | IND | 7 | | | |
| 67 | TODD RUNDGREN The Ever Popular Tortured Artist Effect Bearsville 1-23732 (Warner Bros.) | WEA | 5 | | | |
| 68 | RED RIDER Neruda Capitol ST 12226 | CAP | 4 | | | |
| 69 | DAZZ BAND On The One Motown 6031 ML | IND | 3 | | | |
| 70 | DURAN DURAN Duran Duran Capitol ST-12158 | CAP | 17 | | | |
| 71 | PSYCHEDELIC FURS Forever Now Columbia FC 38261 | CBS | 9 | | | |
| 72 | VANDEMBERG Vandenberg Atco 90005 | WEA | 9 | | | |



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Talent & Venues



BIRTHDAY CONCERT—Robert Kraft celebrates his birthday onstage at the Bottom Line in New York. Joining him is Janis Seigel, who duets with Kraft on his RCA single, "You're Blue, Too."

APA Expanding Its Horizons Agency 'Slowly' Returning To Rock, Black Music

By ROMAN KOZAK

NEW YORK—Agency for the Performing Arts (APA), the booking agency currently best known for its MOR, comedy and country acts, is moving to expand its roster with rock and black acts.

"In the middle '60s we were a front-runner in that business," says Marty Klein, president of APA. "Then, in the early '70s, we phased out rock in favor of MOR and country. But we recently had national meetings, and we came to the decision to slowly get back to rock and r&b. We have the manpower to do it, and our manpower is enthusiastic about doing it. But we are going to be very selective about who we sign, just as we are in country and MOR."

Adds Jim Gosnell, agent and spokesman for APA: "You have (the same) promoters today promoting r&b shows, rock shows, MOR shows and Broadway shows. APA talks to the Delseners, the Granats and the Belkins, and if they are buying the Manhattan Transfers and the Gatlins from us, then our policy is that we are now also going after rock acts and r&b acts that we can offer them."

Based in Los Angeles, with an office in New York, APA is a full service agency with divisions for film, television, video, Broadway and book publishing, as well as a personal appearance department. MOR acts signed to the agency include Tony Bennett, Vic Damone, Peggy Lee, Liberace, Manhattan Transfer, Anne Murray, Dinah Shore, Frankie Valli, Andy Williams and Roger Williams.

On the country side, the agency represents the Bellamy Brothers, Calamity Jane, Johnny, June Carter and Rosanne Cash, Larry Gatlin & the Gatlin Brothers Band, Riders In The Sky, and Earl Scruggs. Among its comedians are Harry Anderson, Andy Kaufman, Steve Martin and Martin Mull.

It also represents Richard Nader's Original Rock'n'Roll Spectacular, Paul Revere & the Raiders, Seals & Crofts, and Sha Na Na, and with the

signings of Laura Branigan, Jennifer Holliday and Deniece Williams it has begun its move into contemporary rock and r&b. Gosnell promises more such signings, though he stresses the agency is always looking for acts it can cross over into film, tv or Broadway.

"We are not interested in the hard rock things," continues Gosnell. "Premiere and ATI have the jump on that kind of stuff, and rightfully so. But we feel that there is a market opening up, and we want a piece of

neddette Peters, Johnny Cash and Deniece Williams, whose careers APA has helped guide from one medium to another. Cash, for example recently appeared in a made-for-tv film.

"We are not interested in the hard rock things," continues Gosnell. "Premiere and ATI have the jump on that kind of stuff, and rightfully so. But we feel that there is a market opening up, and we want a piece of

(Continued on page 44)

Rock'n'Rolling

The Lack Of Success Hasn't Spoiled Blotto

Come summer it will be three years since a song about a shoe salesman dreaming of getting a job as a lifeguard became a minor regional hit in the Northeast, but Blotto, the band that recorded "I Want To Be A Lifeguard," has not gone on to fame and fortune. That major deal never came.

Blotto is still around, though. It has a new LP, "Combo Aki-mbo," on its own Blotto Records, distributed by Peter Pan, and, booked by ATI, it still plays the Northeast club circuit.



The band members don't sound discouraged. For one thing, they all work for themselves. They are the principals of Blotto Industries, with each member having his own specific business role. And working four nights a week, on the average, they make enough money to keep the dream going.

"We are the only ones who care about us, who know that if we don't pay for two weeks, Blotto Industries, Blotto Records, and the whole enterprise folds," says Broadway Blotto, vocalist and guitarist for the band and head of creative services for Blotto Industries.

All the members of Blotto use the Blotto surname. Vocalist/guitarist Bowtie Blotto is in charge of business affairs; Sergeant Blotto is in charge of promotional services and artwork; vocalist/bassist Cheese Blotto heads transportation services; and the president and secretary of Blotto Enterprises is drummer Lee Harvey Blotto.

"I say things like, 'I don't hear it, send me a tape when you have something new,' and 'The kids can't dance to it.' Another thing I say is 'Mr. Blotto is not in the office today, can you call back,'" says Lee Harvey Blotto.

"We have sort of stumbled into everything with Blotto along the way," says Broadway Blotto. "When we started it, we did it for fun. When we put out 'Lifeguard,' which was sort of an afterthought, we needed a name for the record company, so we

(Continued on page 46)

Concord Pavilion Reports Record Figures For '82

CONCORD, Calif.—In its annual report to the City of Concord, the management of the 8,500-capacity Concord Pavilion indicates all-time high attendance and revenue figures for the 1982 May-October Michelob Concert Series season.

Season attendance of 320,407 resulted in total ticket revenue of \$2,629,820 and a surplus of \$88,000 over operating expenditures, according to the report. This was the first time attendance had broken the 300,000 mark, with ticket revenue up 14.5%.

The 1982 season was the first in which the Pavilion had operated its food and beverage concessions in-house; concession sales of \$147,575 were up more than \$100,000 from the previous year. Another \$50,000 net came to the Pavilion via souvenir merchandise sales handled by Hastings/Clayton/Tucker. With concession money and parking and sponsor fees added to ticket monies, the Pavilion ended up with total gross revenues of \$3,445,896.

Pavilion manager John Toffoli cites the success of subscription of-

ferings, which were inaugurated in 1980, as the key to the record figures. Subscription sales on seven different series were up 60.6% over 1981 and 202% over 1980. "Subscription programming," says Toffoli, "is becoming the backbone of our season." Last year was the second of series sponsorship by Anheuser/Busch's Michelob beer.

The Nederlander organization booked over 70% of the paid attractions at the Pavilion in 1982, including sellouts by the Oak Ridge Boys, Kool & the Gang, Heart/John Cougar, Barbara Mandrell, Peter, Paul & Mary, Air Supply and Kenny Loggins. Chief Nederlander bookers for the Pavilion are Allan Bregman in Los Angeles and Stan Feig in New York. Two locally promoted concerts with Y&T and the Tubes also sold out. Eight of the 18 highest-grossing shows in Pavilion history occurred in 1982, the report says.

The report notes that while gross ticket sales have risen 22.6% over the past three seasons, Pavilion ticket prices have risen only 9.27%.

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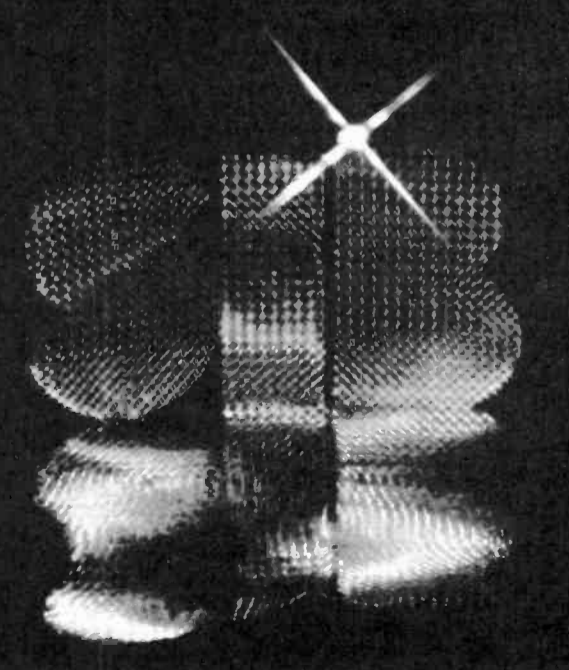
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MARCH 5, 1983, BILLBOARD

Survey For Week Ending 3/5/83

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).

- **ALABAMA, JANIE FRICKE**—\$305,550, 24,400, \$12.50, Keith Fowler Promotions, Charlotte (N.C.) Coliseum, two sellouts, Feb. 19.
- **BETTE MIDLER**—\$270,489, 15,940, \$17.75 & \$15.25, Concert Promotions, Fox Theater, Atlanta, four sellouts, house attendance and house gross records, Feb. 11-14.
- **SAMMY HAGAR, NIGHT RANGER**—\$204,943, 18,438, \$11.50 & \$10.50, Pace Concerts, Reunion Arena, Dallas, sellout, Feb. 18.
- **NEIL YOUNG**—\$189,819, 17,910, \$12 & \$9, Festival East, Buffalo (N.Y.) Memorial Auditorium, sellout, Feb. 17.
- **AEROSMITH, PAT TRAVERS**—181,750, 16,147 (16,773), \$12.50 & \$10.50, Monarch Entertainment Bureau, Brendan Bryne Meadowlands Arena, E. Rutherford, N.J., Feb. 13.
- **SAMMY HAGAR, NIGHT RANGER**—\$174,918, 15,385 (17,048), \$11.75 & \$10.75, Pace Concerts, Summit, Houston, Feb. 19.
- **WILLIE NELSON & FAMILY**—\$169,850, 13,588 (16,000), \$12.50, Feyline Presents, Neil S. Blaisdell Center, Honolulu, two shows, Feb. 13-14.
- **ALABAMA, JANIE FRICKE**—\$154,462, 12,357, \$12.50, Keith Fowler Promotions, Richmond (Va.) Coliseum, sellout, Feb. 20.
- **NEIL YOUNG**—\$153,156, 13,248, \$12.50 & \$10.50, Don Law Co., Providence (R.I.) Civic Center, sellout, Feb. 15.
- **OAK RIDGE BOYS, WILLIAMS & REE**—\$147,777, 9,554 (10,800), \$20-\$12, in-house promotion, Harrah's, Lake Tahoe, Nev., 12 shows, Feb. 4-9.
- **BETTE MIDLER**—\$146,690, 10,409 (11,700), \$15 & \$12.50, Cross Country Concerts, Hartford Civic Center, Feb. 18.
- **NEIL YOUNG**—\$145,794, 12,404, \$12.50 & \$10.50, Don Law Co., Centrum, Worcester, Mass., sellout, Feb. 13.
- **NEIL YOUNG**—\$141,883, 11,915, \$12.50 & \$10.50, Brass Ring Prods., Cobo Arena, Detroit, sellout, Feb. 19.
- **ERIC CLAPTON, RY COODER**—\$136,454, 12,042 (16,700), \$12.50, \$10 & \$8.50, Electric Factory Concerts, Spectrum, Philadelphia, Feb. 21.
- **PRINCE, THE TIME, VANITY "6"**—\$128,568, 11,628, \$11.50 & \$10.50, Talent Coordinators of Amer., Jacksonville (Fla.) Veterans Memorial Coliseum, sellout, Feb. 19.
- **BILLY SQUIER, SAGA**—\$112,399, 10,327, \$11, Contemporary Presentations, Lloyd Noble Center, Univ. of Okla., Norman, sellout, Feb. 16.
- **BOB SEGER & THE SILVER BULLET BAND, JOHN HALL BAND**—\$112,392, 9,656, \$12 & \$10, Beach Club, Carolina Coliseum, Univ. of S. Carolina, Columbia, sellout, Feb. 18.
- **PRINCE, THE TIME, VANITY "6"**—\$109,672, 9,975, \$11.50 & \$10.50, Talent Coordinators of Amer., Tallahassee (Fla.) Leon County Civic Center, sellout, Feb. 18.
- **BOB SEGER & THE SILVER BULLET BAND, JOHN HALL BAND**—\$108,908, 9,256, \$12 & \$10, Beach Club/Cellar Door Concerts, Jacksonville (Fla.) Veterans Memorial Coliseum, sellout, Feb. 21.
- **PAT BENATAR, PREVIEW**—\$108,155, 10,582, 10.50 & \$9.50, Beach Club, Jacksonville (Fla.) Veterans Memorial Coliseum, sellout, Feb. 18.
- **KISS, ZEBRA**—\$107,866, 10,421 (15,000, basketball configuration), \$10.75, Barry Mendelson Presents, Louisiana Superdome, New Orleans, "Mardi Gras Eve Spectacular," Feb. 14.
- **PAT BENATAR, PREVIEW**—\$106,748, 9,500 (10,949), \$12 & \$10, in-house promotion, W. Va. Univ. Coliseum, Morgantown, Feb. 10.
- **BOB SEGER & THE SILVER BULLET BAND, JOHN HALL BAND**—\$106,070, 9,844, \$11 & \$10, Beach Club/Cellar Door Concerts, Tallahassee (Fla.) Leon County Civic Center, sellout, Feb. 20.
- **KENNY LOGGINS, MIKE BREWER**—\$104,481, 9,064, \$12.25 & \$10.25, Contemporary Prods., Fox Theater, St. Louis, two sellouts, Feb. 21.
- **REO SPEEDWAGON, RED RIDER**—\$104,137, 9,467, \$11, Schon Prods./Charlevoix Prods., Jenison Fieldhouse, E. Lansing, Mich., sellout, Feb. 18.
- **PAT BENATAR, PREVIEW**—\$99,729, 9,755, \$10.50, Silver Star Prods., Hollywood (Fla.) Sportatorium, sellout, Feb. 19.
- **PAT BENATAR, PREVIEW**—\$98,717, 9,187 (10,000), \$10.75, Silver Star Prods., Lakeland (Fla.) Civic Center, Feb. 21.
- **ALABAMA, JANIE FRICKE**—\$94,312, 7,545, \$12.50, Keith Fowler Promotions, Asheville (N.C.) Civic Center, sellout, Feb. 18.
- **CONWAY TWITTY, RONNIE McDOWELL**—\$93,070, 9,879, \$10, United Prods., La. State Univ. Assembly Center, Baton Rouge, sellout, Feb. 20.
- **PHIL COLLINS**—\$93,020, 9,314, \$10.50 & \$9.50, John Scher Presents (Monarch), Rochester (N.Y.) War Memorial, sellout, Feb. 9.
- **ERIC CLAPTON, RY COODER**—\$88,918, 9,894 (19,000), \$11.50 & \$9.50, Concerts West, Reunion Arena, Dallas, Feb. 15.
- **BILLY SQUIER, SAGA**—\$87,670, 7,970, \$11, Contemporary Presentations, Assembly Center, Tulsa, Okla., sellout, Feb. 15.
- **OAK RIDGE BOYS, BELLAMY BROTHERS**—\$83,621, 8,672 (10,000), \$10.50 & \$8.50, Solomon Prods., Albany (Ga.) Civic Center, Feb. 19.
- **AEROSMITH, PAT TRAVERS**—\$82,645, 8,268 (12,000), \$10.50, Talent Coordinators of Amer., Baltimore Civic Center, Feb. 16.
- **CONWAY TWITTY, RONNIE McDOWELL**—\$79,830, 8,395, \$10, United Prods., Birmingham (Ala.)—Jefferson County Civic Center, sellout, Feb. 18.
- **BILLY SQUIER, SAGA**—\$74,233, 8,036 (10,106), \$9.50, Cumberland Concerts, Von Braun Civic Center, Huntsville, Ala., Feb. 10.
- **JOAN RIVERS, SMOOTHERS BROTHERS, JIM STAFFARD**—\$73,031, 4,366, \$18.50, \$16 & \$13.50, Bill Graham Presents, Warfield Theatre, San Francisco, two sellouts, Feb. 13.
- **ERIC CLAPTON, RY COODER**—\$72,314, 7,252 (12,706), \$10.50 & \$8.50, in-house promotion/produced by Concerts West, Univ. of Texas Frank Erwin Center, Austin, Feb. 13.
- **PAT BENATAR, PREVIEW**—\$71,009, 7,283, \$9.75, Silver Star Prods., Savannah (Ga.) Civic Center, sellout, Feb. 15.
- **JUDAS PRIEST, HEAVEN**—\$68,341, 7,341 (8,003), \$10 & \$9, in-house promotion/produced by Stone City Attractions, Univ. of Texas Frank Erwin Center, Austin, Feb. 14.
- **PHIL COLLINS**—\$67,812, 5,425 (5,729), \$12.50, Electric Factory Concerts, Lehigh Univ., Bethlehem, Pa., Feb. 14.
- **BILLY SQUIER, SAGA**—\$67,100, 6,100, \$11, Pace Concerts/Randy Shelton's Stardate, Corpus Christi (Texas) Coliseum, sellout, Feb. 20.

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Talent & Venues

Talent In Action

RUSH GOLDEN EARRING

Inglewood Forum, Los Angeles
Tickets: \$12.50

Critics just love to attack Rush. The trio plays arenas as opposed to trendy little clubs. (In fact, they did four arena shows in the L.A. area alone this time out.) The PolyGram band writes conceptual albums and its Ayn Randian individualism seems diametrically opposed to the fashionable utopian socialism of, say, the Clash. Still, credit has to be given where it's due, and the band is one of the few survivors of the days when pomp rock held sway over the nation's youth.

The two-hour Rush performance here Feb. 17 was hardly a world-shaking event, but with the members' shorn locks, a newfound sense of humor, intriguing video touches, and a new emphasis on synthesizers and reggae in the music, the band is not exactly the dinosaur they are pictured as being.

Still, the predominantly teenage crowd came to hear Alex Lifeson's guitar solos Neal Peart's intricate drumming and Geddy Lee's high-pitched vocals and they got plenty of all three elements. However, Rush's more interesting songs are the ones where they don't confuse musical obfuscation with good songwriting. "Subdivisions," "Closer To The Heart," and "New World Man" are perhaps the best for being direct and relatively simple.

Opens Golden Earring, another PolyGram act, plays intelligent hard rock without Rush's maxim that "if it is difficult, play it, no matter what it sounds like." The 40-minute set proved that the Dutch quintet can still rock with the best of them even if it has been around nearly 20 years.

Golden Earring is strong because it mixes swirling undercurrents of r&b and dance music into its hard rock mix. This is best shown on their initial U.S. hit "Radar Love" and the new "Twilight Zone." Lead singer Barry Ray has commanding vocals and stage presence, but it was drummer Cesar Zuiderwijk who stole the show because he injected humor into the tired cliché known as the drum solo. **CARY DARLING**

JAMES BROWN

Venetian Room, Fairmont Hotel,
San Francisco
Admission: \$17

The Godfather and a 10-piece backup band cranked through an hour of his famous and fiery soul grooves here Jan. 25 in a show that was certainly the most daring ever for this expensive and generally staid supper club.

The fascinating thing about the show was not so much the songs (all highly familiar to Brown fans) but rather the social dynamics, as both Brown and the crowd tried to get a fix on each other. Though the event drew a balanced black-white mix with a refreshing number of younger patrons, there were also in attendance the usual number of Venetian Room regulars, vested-and-coiffed business couples and jaycees-on-tour who obviously had no idea what they were getting into. By the end of the program, however, some of the wives—after acclimating themselves to Soul Brother No. 1 careening through "Sex Machine," "Cold Sweat" and "Papa's Got A Brand New Bag"—got looser than they probably had been in public in some years.

Brown (who is just a bit too corpulent now to try getting away with wearing his cut-to-the-navel jumpsuits) kept the proceedings at this first show opening night (sold out, like most of the 10 shows of the five-night run) to a crisp hour. Even though he had won the crowd by the end, it should be noted that his traditional cape maneuver on the closing "Please Please Please" was just a bit baffling for some in the crowd. **JACK McDONOUGH**

THE FABULOUS THUNDERBIRDS

Bottom Line, New York
Tickets: \$7.50

It was gratifying but not unexpected to see the industry's leading a&r executives attend the

For The Record

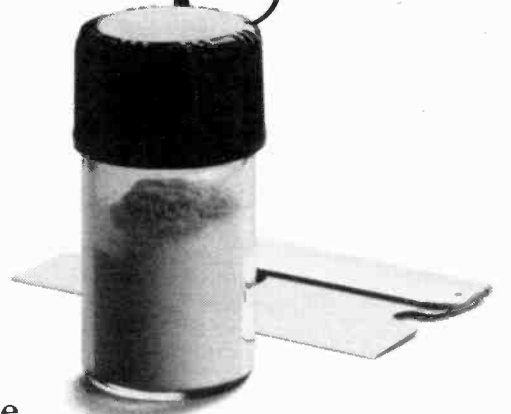
LOS ANGELES—Myrna Smith-Schilling was incorrectly identified as Carl Wilson's wife in a recent article (Billboard, Feb. 26). She is married to Wilson's manager, Jerry Schilling.

Fabulous Thunderbirds' "showcase" at the Bottom Line, Feb. 14. The T-Birds recently concluded their pact with Chrysalis after four woefully underpromoted LPs, and their performance at the first of two sellout shows was a testament to the dedicated following they have

sustained despite the virtual absence of commercial airplay.

This is a band that has built its reputation on the strength of stupendously tough hybrid music (black and white pop-blues) and aggressive *(Continued on page 46)*

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And these extras

Interviews and features by our correspondents and Billboard staff writers. They'll be covering the State of Excitement from the Keys to Jacksonville.

Bonus distribution of this Spotlight at the NARM (National Association of Recording Merchandisers) Convention, April 10-14, Fontainebleau Hilton Hotel, Miami Beach.

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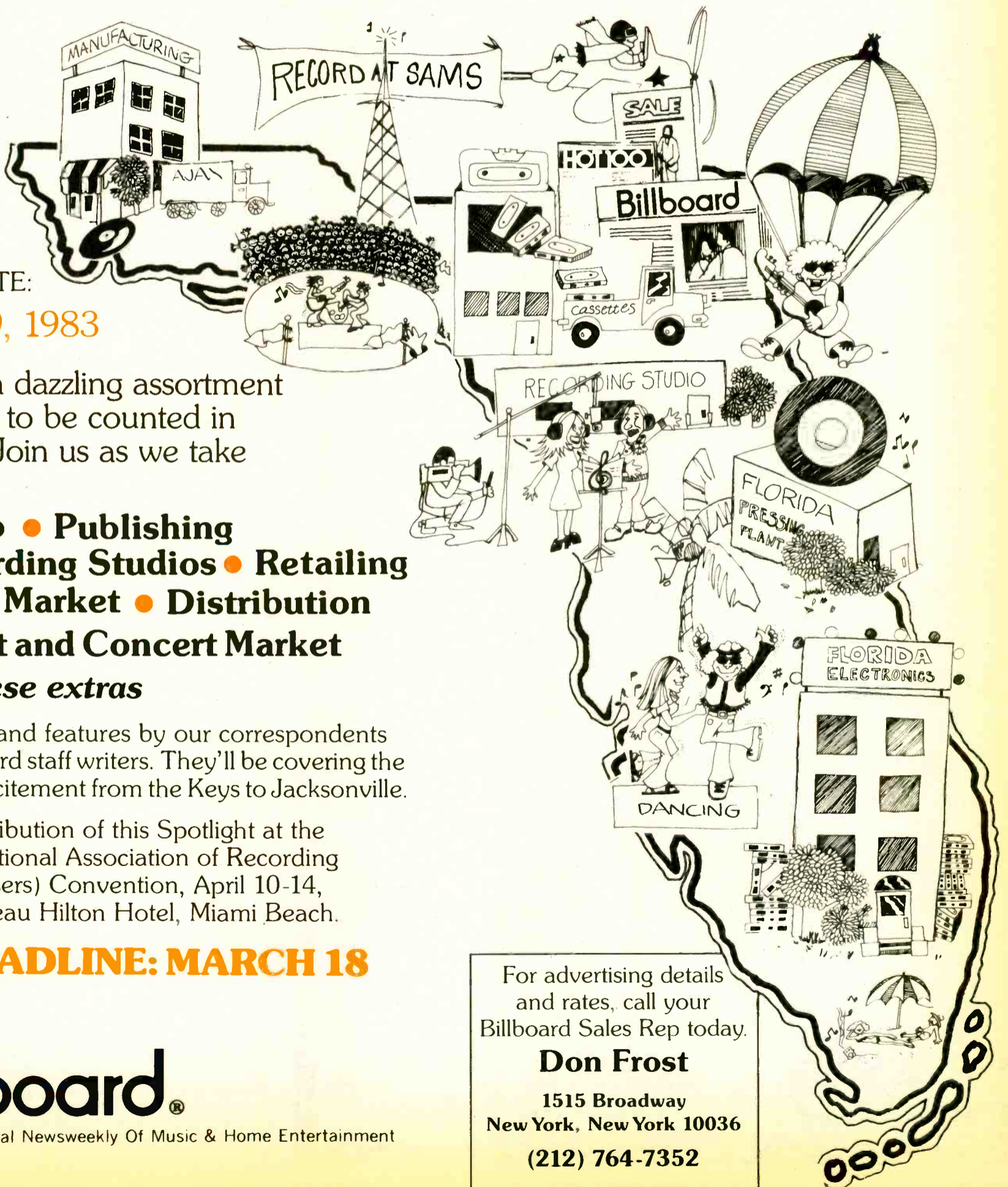
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Bill Graham Takes Charge Of Bay Area Awards Show

By JACK McDONOUGH

SAN FRANCISCO—This year, for the first time, Bill Graham Presents will be in charge of production for the Bay Area Music Awards (Bammy) show. The show marks its sixth anniversary Wednesday (2) at the San Francisco Civic Auditorium, which will be set up to accommodate about 6,000 for the event.

The Graham organization had previously acted only in an advisory role for the program. Ken Graham (no relation to Bill), who ran the stage at the US Festival in San Bernardino last Labor Day, is point man in charge of Bammy stage production.

All performing acts will use the same basic setup, in contrast to last year, when long delays were caused by each band setting up its own equipment. BAM magazine publisher and awards show executive producer Dennis Erokan also notes, "A lot of groups want to work with the orchestra this year." The Bammy house orchestra of 30 to 40 pieces is assembled each year by Dick Bright.

In another change, Bright will act as general MC this year, with four guest hosts—Eddie Money, Huey Lewis, Bobby McFerrin and Pat Simmons—each hosting one quarter of the program. This move is likewise designed to eliminate the problems encountered in past years, when various hosts stumbled in trying to carry the entire show. Another

first this year is corporate sponsorship via Killian's Red beer (Coors).

Lewis's band is the only one nominated in both of the most important categories, best group and best album ("Picture This"), although Kihn's has the most nominations (six to Lewis' five) on the strength of four individual player nominations in addition to citations for best LP ("Kihntinued") and best song ("Every Love Song").

Journey and Jefferson Starship each scored four nominations, one for best group and three for individual player, even though Journey did not release an LP in 1982. The Tubes received three player nominations, and Bonnie Hayes & the Wild Combo were named three times as well, for best debut LP, best indie LP and best female vocalist.

Others named for best group are the Grateful Dead and Romeo Void, whose Deborah Iyall is also up for best female vocalist. Other best LP nominations went to Santana for "Shango," Sammy Hagar for "Standing Hampton" and Eddie Money for "No Control." Money is also nominated for best male vocalist and best song, "Shakin'."

The event is a benefit for the Bay Area Music Archives, which recently moved from the Automatt Studios to two floors of permanent quarters at San Francisco State University. Ticket prices are \$15, \$25 and \$50.



PETTY PICKS—MCA/Backstreet artist Tom Petty performs at the Grand Ole Opry House in Nashville. Shown with Petty is Heartbreakers lead guitarist, Mike Campbell.

Act-ivities

Veteran manager and impresario Sid Bernstein has a new sideline as a cable tv talk show host. He's hosting "Sid Bernstein Presents—Career On The Line," a live half-hour show on Thursday nights at 9 p.m. on Manhattan Cable Channel D. Michael Abbott, formerly a vice president at MCA Records, is the executive producer. The format will mix discussion with guests and viewer call-ins. A new talent showcase is also planned.

Kenny Loggins is resuming his tour following a fall in Provo, Utah on Jan. 20, in which he broke two ribs. . . . For those who have everything: AJD Cap Co. is marketing "Official Rolling Stones 20th Anniversary Painter's Caps," with the Stones logo and band members' autographs.

The Neville Brothers started work last week on their debut album for Rolling Stones Records, at Studio In The Country, Bogalusa, La. The album, untitled as yet, features all new material and is Keith Richards' "project" for the label. Meanwhile, Ivan Neville, Aaron Neville's son, is a featured vocalist on the new Rufus LP, "Seal In Red."

The Go Go's' Jane Weidlin appears on two cuts on the upcoming Sparks album. . . . "Johnny West," a German film on the effects of American rock'n'roll on German youth, premieres March 1 at the Film Forum in New York.

Signings: Jefferson Starship has re-signed to RCA. It first signed to the label in 1965, when it was the Jefferson Airplane. . . . McCoy Tyner to United Entertainment Complex Ltd. for agency representation.

Texas Meet Studies The Festival Trade

By KATY BEE

COLLEGE STATION, Tex.—Having fun in Texas is serious business as the Discover Texas Festivals Assn. approached the subject in a two-day series of meetings and workshops. Some 75 people attending the Texas Festivals And Events Seminar '83 congregated on the campus of Texas A&M Univ. here Feb. 7 and 8, in conjunction with the Texas Agricultural Extension Service and the Parks & Recreation Department. Registration fee was set at \$75.

As warm weather gatherings approach, the newly formed DTFA organization bills itself as "the voice of the Texas festivals industry." According to Rod Kennedy, executive director of the Kerrville Music Festivals and chairman of DTFA, some of the organization's objectives are: to advance knowledge in the areas of promotion, operation and management of festivals and events in Texas; to focus state, regional and national attention on such events; to provide a forum for the exchange of ideas, and to assist members in solving their problems through cooperative efforts; to serve as catalyst in protecting member interests; to provide services and activities through membership, and to provide purchasing power through production of an annual Discover Texas Association "supplies and trade show." DTFA membership dues are based on a sliding fee from \$75-\$300 per year, based on total income of festival revenue.

Consultant Gene Elliott, creator of Las Cruces, N.M.'s "Whole Enchilada Fiesta," broke down the basics of planning, managing and evaluating such events. "Community festivals bring people together. They

have a good time with themselves," he said.

Steps on "How To Fund Raise" from consultant Robert E. Bennett of San Antonio emphasized the importance of getting in certain doors within the community. "Get them involved in your operation," he said.

Revenue control might be the biggest threat to festivals and events, according to Globe Ticket Company representative Steve Dixon. "Find an expert, someone on the outside, to help you," he cautioned, adding that there could be a snake at every gate. "Watch the people who work for you. Will they profit from your cash proceeds? Will they be honest?" Dixon said he feels ticket control is a major source of lost revenue. He listed three precautions: separate entrance and exits, strict pass control and a fenced-in area.

Other areas of focus at the seminar were developing and controlling volunteer forces, festival souvenirs for profit and name recognition, and brochure design.

Bill Smalling of Texas Sports Wear Inc., Austin, discussing T-shirts, urged "Don't skimp on your artwork." Other suggestions from the novelty entrepreneur included tying in shirt design with posters: "Don't necessarily stay with the same products each year." Other promotions, he said, can include bandanas, bumper stickers, buttons, caps, plastic cups and mugs. He said 5%-15% of a turnout will buy these items.

Brochure design for festivals and events has to be most effective, stressed Emory Hammett of Modern Graphic Art, St. Petersburg, Fla. "People don't like to read. They like to look at pictures." Photography is the most important front end design, he said. When displayed among other attractions and literature vying for notice, he noted, "You have less than one second to get that person's attention on the rack."

For Texas Festival And Events Seminar organizers, marketing a package with the right angle is the whole key. Texas A&M Associate Professor John L. Crompton said, "Look at it through the consumer's eye. Think in terms of benefits to sell them, not physical products. Sell your atmosphere and build around it."

In addition to promotional pricing discounts and special incentives, prizes, celebrities and widespread publicity, Crompton insisted that advertising for such events is essential. Three percent of the operating budget should be allotted for such expenditures, he said.

APA Expands Its Horizons

• Continued from page 41

that pie. There used to be the feeling that it took a long time to develop a rock act, but with the tools that are available now, with video, things are happening a lot faster. It doesn't take four or five years; you can see results, to a certain degree, almost overnight, if you are selective in what you pick."

Gosnell points out that APA once represented the Jefferson Airplane and the Doors, "so it's not the first time this company has been involved in the rock business." He says the new interest in rock is an effort by the agency, which in recent years has kept a low profile in contemporary music, to build for the future.

The agency has also recently strengthened its fairs department, with Bonnie Sugarman coming over from ICM, and it is moving to have some of its MOR artists play with symphony orchestras on various pop evenings.

Like the live contemporary music business, the MOR personal appearance business has also been hit by the recession, says Gosnell, but helping out have been appearances at corporate events. "If you look at the MOR business, the Westbury Music Fair and places like that are not running the week-long shows any more. The economy is hitting them as well. But we've reached out and are doing a lot of other things. We've had Tony Bennett and Andy Williams do a lot of symphonies, where they do pop evenings.



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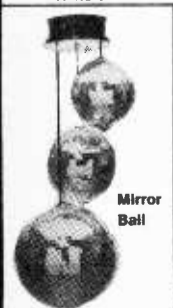
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Manager Michael Lippman Giving Video Equal Time

• Continued from page 30

Such activities now place Lippman in an interesting perch as far as video's future is concerned, since he's negotiated from several different vantage points. He's also worked with virtually all the existing videodisk competitors as well as with the major cable/pay systems, and his verdict on the general outlook is bullish.

"There's no doubt that the money being made available for cable and software deals has grown tenfold since I first entered that area," he says. "The problem for musical programs is that there is only a handful of artists who are visual enough to survive in this newer medium."

When they can, however, Lippman believes the right musical acts will prove to be among the biggest lures in home video, and he offers his own experience with Manchester's laser disk as proof, claiming that Pioneer's music titles by Man-

chester, Kenny Loggins and other musical draws are outselling theatrical features.

"They're dying for software," enthuses Lippman. "The deals I can make now are twice what I made before in terms of advances, and where an artist royalty may bring 55 cents to \$1 on an audio recording, they're making \$3.50 on a videodisk. Barry Scheryk of Pioneer and I negotiated Melissa's disk deal there, and he told me that 87 days after that title was released, he already had a check for royalties equalling the advance."

Even allowing for the continuing gap between program sales and profitability seen for much narrow-cast fare, Lippman sees the field as fertile for artist development. He even envisions the day when musical acts can regularly break into national prominence before landing a major label deal, a prospect already prefigured by cable airings for video "demos" from unsigned bands.

Talent In Action

• Continued from page 42

stage shows featuring the guitar playing of Jimmie Vaughan and the singing and harmonica attack of Kim Wilson. Vaughan is certainly one of the tastiest Stratocaster players on the planet. He doesn't move around much, but his licks are a model of restraint and understatement. And he looks great, too. His sweaty sexuality, penchant for antique shirts and "do" that won't quit contrast with Wilson's zeal for pleated pants and a harp style reminiscent of classicists Slim Harpo and Little Walter.

The pair, of course, wouldn't amount to a hill of beans without the durable bassist Keith Fer-

guson and drummer Fran Christina, a staggeringly tight duo that propels the band with relentless rhythm. The set featured the best of their four LPs, including their latest, "T-Bird Rhythm," produced by Nick Lowe, from which they drew such tunes as "Tear It Up," "How Do You Spell Love," "Tell Me" and "The Monkey."

Over the years the Thunderbirds have crisscrossed the country, playing for audiences that have grown in size and have become more ecstatic with every appearance. The acceptance of such roots-conscious groups as the Stray Cats and the Blasters has heightened the consciousness of AOR programmers. Now it's time for a major label to go to bat for a band whose impact has similar mass appeal.

LEO SACKS

quite adept at captivating a sophisticated urban audience.

The five Tavares brothers, backed by a band complete with a horn section, kicked off the show with "I Wanna Be Close To You," a bouncy, rhythmic tune off of their latest RCA album. This tune was particularly appropriate in that it seemed to establish the group's rapport with the audience right from the start. The 80-minute set was extremely smooth and well paced. The sweet harmonies of the group, along with the smoothly choreographed movements, thrilled and charmed the audience.

George Benson's recent hit "Turn Your Love Around" served as a showcase for the individual talents of the members, while a medley included such hits as "Don't Take Away My Music," "She's Gone," "Whodunit," "Check It Out," and "Heaven Must Be Missing An Angel."

The group is sure to broaden its pop audience with such refreshing new tunes as the already popular "A Penny For Your Thoughts"—the show's finale—and the ballad "I Hope You'll Be Very Unhappy Without Me." Tavares' latest, funkier single, "Got To Find My Way Back To You," assured the audience that the essence of the vocal group has not been forgotten.

DARRYL BENJAMIN

Rock'n' Rolling

• Continued from page 41

said Blotto Records, let's go Blotto all the way.

"Some of us were previously in a funny band, the Star Spangled Washboard Band, and when we started with Blotto, record companies told us that we were fun to watch, but as for vinyl, sorry guys," he continues. "So with Blotto, we wanted to play music that you could enjoy without clown noses and rubber hammers. We wanted to be as far away from the image of the other band as we could."

"But when we got up to play, people kept telling us we were hilarious. So we threw up our hands and said, let's rock out. But the material and subject matter are generally light and satirical," he says.

"After our third series of rejections from the record companies because we were too funny, we went through a two-week period where we consciously tried not to be funny," adds Lee Harvey Blotto. "But that got so boring we just decided to be who we are."

With its new album, Blotto is trying for the first time to reach a national audience. Their signing has been part of Peter Pan's new involvement in pop music. Also on the Peter Pan roster, they point out, are Commander Cody and the "Beach Girls" soundtrack.

One song from the new album, a heavy metal parody called "Metal Head" which features Blue Oyster Cult guitarist Buck Dharma, is getting some commercial airplay on mainstream rock stations. But the new music stations are ignoring the LP. "maybe because it doesn't have a clap track, synthesizers, and a girl who looks like she's dead," ventures Lee Harvey Blotto.

Even so, things appear to be looking up for this Albany, N.Y.-based band. A Canadian distribution deal appears in the works, and a tour may be upcoming with Blue Oyster Cult.

But Blotto has been close before. "We feel that we are somewhat behind where we wanted to be," admits Lee Harvey Blotto. "When WNEW-FM started playing 'Lifeguard' three times a day, everybody started telling us that we had it, that we were there. When WNEW played the B-52's tape the year before, next thing you know they had a deal and were down in the Bahamas with Brian Eno. But it didn't happen that way for us. Why 'Lifeguard' was a novelty and 'Rock Lobster' wasn't seen that way, I don't know. Danceability, maybe. But back then, we thought: 'This is it.'"

ROMAN KOZAK

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SHOOTING BULLETS—Bradford Glaimo, left, music producer for the soundtrack of "Sleepaway Camp," and Piers Plaskitt, director of audio operations for Bullet recording studio, Nashville, are interviewed by Elaine Ganick for the tv show "Entertainment Tonight." "Sleepaway Camp" is scheduled for general release later this year.

New Facility For VCA/Teletronics

NEW YORK—VCA/Teletronics is upgrading its audio post-production facilities with a new mixing console that will replace the firm's audio room.

According to Will Roth, vice president/general manager of VCA/Teletronics, the existing audio studio has been stripped to provide for the construction of the new room which is expected to be completed within the next few months. The new post-production facility will feature microprocessor-controlled equipment built around a Solid State Logic console, and Studer audio recorders.

The new Solid State Logic console is said to incorporate a computer-controlled capability that allows clients to experiment with audio mix ratios without losing the original mix. It also has the ability to later recreate the original mix.

The new facility will also feature 24-track capability, and will offer a tape speed of 30 ips. These are said to be significant improvements over the room's 16-track and 15 ips limits.

According to Roth, the additional tracks will afford the firm's clients greater creative flexibility, while the optional higher tape speed will re-

sult in reduced noise and distortion. The new facility will also offer third-track encoding capabilities for videocassettes, a feature that was not previously available at VCA/Teletronics.

The firm's announce booth has been reconfigured to provide greater interaction between clients, audio engineer and recording talent. In addition, it will allow for last-minute instrumental audio dubs, according to Roth.

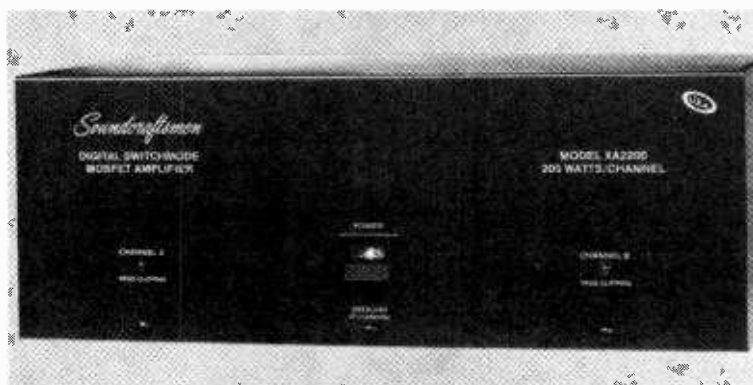
The company has also begun construction of a new full-feature, one-inch editing suite. This new computer-controlled facility will feature Dolby stereo capability, and will include a Grass Valley model 300 switcher and a CMX model 340 editing console.

Alshire Introduces Cassette Duplicating

LOS ANGELES—Alshire Custom Cassette Tape Duplicating has joined Alshire's record manufacturing facility in Burbank.

Alshire's Al Sherman contemplates an eventual 10-slave setup for the 1,000 square foot room. Five Cete-Gauss 2400 high speed units are currently operating. Sherman estimates that present facilities can turn out 8,500 cassettes at 64 to 1 and approximately 5,500 at 32 to 1 in eight hours. The new plant will have direct-to-housing printing ability and shrinkwrap that envelops the cassette.

Alshire introduced its first record manufacturing equipment in July, 1973.



LITTLE GIANT—Soundcraftsmen of California has developed this small, lightweight yet powerful amplifier "for the audiophile who wants the ultimate in electronic technology." The unit, model XA2200, with a price tag of \$399, can provide up to 200 of watts per channel into 8 ohms, and neither overheats nor shuts down. It is said to operate on a "digital switchmode," a new concept for which a patent is pending. Distortion is said to be very low.

AVT Opens New California Plant

GARDENA, Calif.—American Video Tape Manufacturing Co. (AVT) has begun production of half-inch videotape in pancake format at its new manufacturing facility here. The company and its affiliate, Magnetic Tape International (MTI), are marketing their blank video and audio tape products to industrial users, cassette loaders and mass merchandisers worldwide. Magnetic Tape is marketing its products under the ZiMAG brand name.

According to Stephen Milam, president of AVT, the company, an affiliate of the AGRA network of manufacturing, trading, research and marketing companies, will initially produce 1.8 billion linear feet of videotape annually. The firm expects to raise this production capacity to about 10 billion linear feet when it reaches full capacity in about a year. Cassette-loading capabilities are slated to be added around the middle of this year.

AVT's chairman of the board is Irving Katz, a pioneer of magnetic media in the U.S. John Ethier is vice president in charge of operations. He is assisted by Horst Weiler, manager, plant engineering; Darrell Watkins, manager, process engineering; and Douglas Cook, manufacturing manager.

Saxon Bows Viewer/Editor

LOS ANGELES—Saxon Media Equipment Co. has begun marketing a lightweight 16mm viewer/editor with a price tag of \$395. The unit, designated the KVS Pro Editor, was designed by David Saxon of Saxon Media and manufactured by Kalart-Victor.

Saxon has replaced the traditional picture tube with one which he describes as "much larger and brighter than in other viewers currently available." A heat-absorbing glass prevents the film/tape gate from heating up, and a polished guide rail is said to provide scratch-free handling of delicate color emulsions.

Added to the unit is a quality magnetic sound head which has been mounted in-line alongside the picture. Saxon explains that this arrangement allows picture and sound to be viewed and edited in sync. Optional accessories for the unit are being developed, and will include a solid-state speaker/amplifier which attaches to the system, and an optical reader for viewing composite release prints.

The editor is at present available from motion picture equipment dealers throughout the U.S.



HENDRYX MIXES—RCA Records artist Nona Hendryx sits in on the final mixing session of her new album, "Nona," with Michael Belnhorn, center, and Bill Lasswell of Material, who produced Hendryx's first RCA album. "Nona" will be released later this month.

VIDEO PRODUCTION CENTER

Eureka Opening To The Public

SAN CARLOS, Calif.—The Eureka Teleproduction Center here has begun offering full-service videotape production and post-production services to the general public. The facility, a division of Eureka Federal Savings, was previously used exclusively for in-house advertising and communications productions.

Eureka, which aims at serving all of Northern California, is also offering multi-track audio recording, a studio/theatre, and remote video capabilities.

According to Ken Cox, project director and facilities manager at Eureka, the facility's video master control suite provides three-quarter-inch and one-inch video recording with four Sony BVH 1100A one-inch color VTRs with slow motion; two Sony three-quarter-inch

VCRs; four Sony model BVT-2000 digital time base correctors; and CMX-340 computerized video editing electronics. Cox adds that the facility's master control suite houses Grey Engineering SMPTE time-code and character generators, an MCI/Quantel DPE 5000 digital video effects system, and video patch panels that link master control systems to the editing suite and all other facility rooms.

The firm's edit suite features the CMX model 340C computer editor console, a Grass Valley model 1600 switcher, a four-track digital audio recording panel, a Thompson color corrector, a Sony model CVX 30 noise reducer/color corrector/time base corrector, and MKI/Quantel DPE 5000 video effects control panel, Chyron IV graphics generator operator terminal, ACD/John Meyer studio monitors, and Conrac video monitors.

Housed separately in a video graphics suite is the Chyron IV graphics generator system and a high-resolution camera which buses black and white images to the CMX editor for coloring, manipulating and display in up to 64 colors. A Panasonic model 8200 VHS and a Sony model VO-2800 allow for three-quarter-inch VHS or Beta format dubbing from anywhere in the center. The center's camera control area includes two model HL-79 DAL cameras and two model SK-90 multi-core cameras. Remote equipment includes a four wheel drive truck with on-board monitoring, a generator, a portable camera platform, two Sony one-inch and three-quarter-inch VTRs, and Sony model ECM-50 microphones.

Eureka's audio recording capabilities range from voice-over applications to multi-channel recording and mix-down of vocal/instrumental sessions or live performances. Multi-track recording and mixing can be performed in either of two fully-equipped studio suites.

The audio facilities in Eureka's Studio B include a Harrison 32-input console with Dolby noise reduction system, MCI two and four track recorders, Otari two- and four-track machines, four Technics model RSM-95 cassette decks, and an Otari high-speed machine for dubbing. Completing the suite's equipment are Conrac and Mitsubishi large

New Editing System From Sound Trax

BURBANK, Calif.—A new digital editing system that combines an individually-manipulated random access library with a high-speed ADR and Foley recording system has been developed by Jeremy Hoenack, president of Sound Trax Studios here.

Hoenack, an Emmy Award-winning sound editor, calls his new system Mockingbird. He is in the process of marketing the unit to operators of audio and video studios around the country.

According to Hoenack, Mockingbird is the culmination of 10 years of research in this area. Its functions supercede those of Sound Trax's currently used fully-computerized random access library, with more than 12,000 effects.

Hoenack states that the Sound Trax facility innovates and streamlines the production of a program, and that prior to the final sound mix, the entire sound concept may be evaluated and updated to the producer's highest expectations. He adds, "As a result, mixing becomes simpler, faster, superior and more rewarding."

Other services offered by Sound Trax include sound design consultation, sound effects design and editing, dialog editing, fully-computerized, high-speed ADR, and live action recording.

MARCH 5, 1983, BILLBOARD

(Continued on page 48)

Studio Track

By ERIN MORRIS

In New York City at Greene Street Studios, the Movies laying tracks with producers Kurt Munkacsi, Zephryn Conte and Joseph Chrysler. Munkacsi is behind the board.

Mark Kamins mixing Pulsallama for Y Records at Blank Tapes. Kamins also mixing Galaxy for Island, with Butch Jones engineering both

projects. . . . John Morales and Sergio Munzibai mixing Spandau Ballet for Chrysalis and Youngblood & Johnson for West End Records. . . . Randy Mueller producing a new LP for Cameron, with John Bradley at the controls.

At 39th Street Music, Amy Bolton finishing her upcoming release for Cyclops with George Wallace and Jimmy Bralower producing. Steven Guardigli is engineering the sessions.

Joe "King" Carrasco & the Crowns wrapping up their second album for MCA at New York's Record Plant with Richard Gottehrer producing and Thom Panunzio engineering. James Ball is assisting.

At Euphoria Sound Studios in Revere, Mass., the Daughters are cutting tracks with Jimmy Miller producing and Howie Cook engineering. In Cincinnati at QCA Recording Studios, Pure

Prairie League cutting with engineer Ric Probst. . . . Adrian Belew producing debut album for the Raisins with Gary Platt behind the board. . . . Helen Morr producing the Blue Wisp Big Band with Probst engineering.

In Detroit at Gnome Sound Studio, MCA artists the Automatrix finishing their debut album with producers Jerry Jones and Bruce Nazarian, the two founding members of the group. Engi-

neering the tracks are Warren Woods and Nazarian. . . . Sebastian Bach laying tracks for his debut album on Pal's. Executive producers for the project are Ralph Newson and Jean Frechette. . . . Smoke cutting debut tracks, with Barrett Strong producing. Nazarian is engineering all projects.

At Tantus in Detroit, Lisa Rett finishing her upcoming release with producers Tanis Tramon-tin, Michael Talley and John Jeromin. Engineering are Tramon-tin and David Schreiner. . . . Hiram Henry concluding later project with producer Jerome Shell.

In Dearborn Heights, Mich. at Studio A, Bruce Michaels self-producing his latest single for Body Records. . . . Leona Scott cutting new tracks for her debut album. Eric Morgeson is behind the board for both projects.

In Nashville at Emerald Sound, Johnny Lee working with producer Jimmy Bowen for Warner Bros. Ron Treat and Steve Tillisch are engineering. . . . Warner Bros. artist Conway Twitty self-producing upcoming album with Bowen. Behind the board are Treat and Joe Bogan.

Boxcar Willie at Sound Emporium Studios with producer Jim Martin and engineer Rick Horton. . . . Mark Sherrill producing Zella Lehr for Columbia, with Ron Reynolds and Ed Hudson behind the controls. . . . Tony Joe White working with producer Reynolds for upcoming Columbia project. Engineers are Reynolds and Hudson. . . . Ray Rider producing Kim Smith with engineer John Abbott.

At Bullet Recording, Ken Barken producing 40 West with Jim Baird engineering. . . . Neil Joseph producing Patti Roberts' upcoming Word album with Baird engineering.

In Dallas at Dallas Sound Lab, the Planetes finishing project with producer Paul Rogers and engineer Johnny Marshall.

At Drive-In Studio in Winston-Salem, N.C., Wham-A-Rama working in project with producer/engineer Mitch Easter.

In Los Angeles at Skyline Studios, Slider-Glenn is in with producer Dan Slider and engineer Britt Bacon.

At Spindletop Recording Studios, producer Steve Sykes working with Rick Sandler on his new project. . . . Red Zone in with Richard Copeland producing. . . . The Nicholas working on upcoming album with producer Kent Washburn and engineer Steve Thume.

Little Girls at One Step Up Recording Studio, finishing their latest PVC album with producers Liam Sternberg and Ed Stasium.

In Tulsa at Long Branch Studios, producer Tom Clairborne laying tracks with group Rajah. Bill Belknap is behind the board, with Danny Goldberg assisting.

In Glendale at Monterey Recording Studios, Finis Henderson working on new Motown album with producer Al McKay and engineers Humberto Gatica and Phil Brown. . . . Nathan Sasso-ver recording for Delirium with Jackson Schwartz and Brown engineering. . . . Dial M is producing itself with Schwartz for D&D Records.

In East Detroit, at Disc Ltd., Carl J. Vest and Samikel DeLeon are producing funk group You. Earl Size is engineering, with assistance from Jimmy Lifton.

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

Eureka Production Opening To Public

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screen monitors; a BTX synchronizer for audio/visual synchronization on one-inch or three-quarter-inch VTRs; and ACD/John Meyer studio monitors.

According to Cox, Eureka's Studio B also offers scoring capabilities with a Synclavier 64 voice digital synthesizer and computer terminal, and a variety of signal processing systems by such companies as AKG, UREI, Eventide, Allison and Kepex.

Eureka also features a 220-seat theatre for corporate presentations, industrial shows, concerts and plays. Cox says that the theatre is equipped with a proscenium stage with a rear cyclorama, a 24-foot automatic projection screen, stage recessed MSLI Ultra-monitors, loudspeakers by JBL, MSLI and UPA, video and theatrical computerized track lighting, and portable baffles for audio recording isolation.



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Country

The 'Emperor' Holds Court Hudson Assails State Of AM In Keynote Speech

The Emperor took to the throne at the Country Radio Seminar and spoke of bad tidings in the radio kingdom: lack of originality, a dearth of personality, and too many people willing to take too few chances.

Veteran Los Angeles radio per-



KEYNOTE SPEAKER—Bob "Emperor" Hudson delivers the opening session keynote address.

sonality Bob "Emperor" Hudson had the attendees rolling with laughter at his keynote address when they weren't soberly contemplating his charges about the present state of radio.

Referring primarily to AM radio, Hudson said, "When we were kids, we played follow the leader. Top 40 hires mostly kids to run it, so that's their policy—follow the leader."

Describing the Los Angeles market as made up of "75 stations—and 65 of them are tied for 11th with a 1.3," Hudson remarked, "In order to survive—not to grow, but just to survive—they're going to have to do something different, and they're going to have to keep doing something different because of the nature of the beast."

AM will never be able to beat FM on an audio quality level, said Hudson, and therefore AM's only chance is to compete on a music level and to become more involved on a one-to-one basis with its audience. He said that radio has gotten too slick, too

gun-shy of mistakes, and suggested it learn from the Grand Ole Opry: "The music is great, but it's not slick. It's people entertaining people, in front of people, around people, for people. And the people go back to wherever they came from, and they talk about it. It's an experience."

Stations must be different and take chances, Hudson urged, recalling the time Gordon McLendon put Radio Moscow on all of his stations for a week. "He caused more radio talk in one week than modern consultants cause in a lifetime. Of course, modern consultants die when they're 29."

Hudson related a story about a recent visit to a Los Angeles record store and asking about what's selling. "Don't be sarcastic," the clerk answered. Then he held up a blank cassette and said, "Here's what's selling."

Hudson criticized stations that promote the fact that they will be playing a new album in its entirety
(Continued on page 55)

The Role Of Women Gets A Close Look

Although the topic was billed as "Women In Radio," this first-time session at the Country Radio Seminar drew a surprisingly strong turnout of male radio executives and programmers in addition to the expected female representation. Moderated by Janet Fort of WSM Nashville; the panelists included Beverlee Bleisch, p.d. of KJJY Des Moines; Bob Meyers, sales manager at WSM; and Joyce Campbell, general manager of WXBM Milton, Fla.

The lively session squared off on such topics as whether female listeners mind hearing female air personalities; whether programming female DJs back-to-back causes listener tune-out; ways that women can better negotiate their entry-level salaries; and networking for career building.

Bleisch observed that today's female air personalities have virtually no other role models to emulate outside of the "sultry-voiced AOR jocks of the '60s."

She encouraged general managers and p.d.s to check their station equipment for EQ levels to help control female sibilance problems, noting that, in many cases, "the levels have been preset for deep male voices that are in a totally different register from ours."

Sales manager Meyers suggested that women take advantage of their skills and employability to negotiate higher salaries in line with men at the same professional level. Addressing the issue of balancing a career and a family, Campbell emphasized scheduling flexibility and the importance of proper conduct and attire on the job, adding that, in her opinion, "90% of the women cause their own problems with male come-ons in business by their conduct, dress and attitude."

The hour-long panel ended with 20-minute question and answer session that sparked energetic discussion.

Ad Sales Sessions Offer Tips On Dollars & Sense

Increasing sales to generate more advertising dollars was the subject of several panels during the Country Radio Seminar. Two of the most informative were "Small Markets Billing Big Bucks," moderated by Lee Masters, WAVG-AM Louisville, and "Rates Today For A Better Tomorrow," moderated by Bob Backman of KWEN-FM Tulsa.

At the small markets session, Jack Bell of KDET/KLCR-FM Center, Tex. disclosed that his stations billed in excess of \$600,000 last year without promotions and giveaways. They stayed strictly with sales. "We give our salespeople goals," Bell said. "You get what you expect. You are what you look for."

In January, which is usually the station's slowest month, Bell said he set records by increasing each salesperson's base by 20%. He then wrote a personal letter to the salesperson's spouse with a copy of a check he had already made out for the \$200 bonus that would be received when the goal was met. The

salesperson, therefore, received incentive, not only from the station, but from home as well.

Dave Shepherd of KRES-AM Moberly, Mo. said his stations bill big by aggressively going after a client's budget. "When we talk to our clients, we ask for the total advertising budget," Shepherd said. "We, in effect, become his advertising agency. He looks to us for ideas. We lead our pitch with how we can make money." Shepherd added that the retailer thinks he gets results from the newspaper because it is tangible—"He can get his hands on it."

Larry Steckline of KWLS-AM Pratt, Kan. said that country music shows have been successful in increasing his station's revenue. Two shows in nearby Colby drew more than 6,000 people, more than the town's population. In some cases, he said, advertising covered the cost of the shows, allowing the station to offer free entertainment.

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Sound Advice From Chuck Blore Adman Shares Ideas On Promotion In Keynote Talk

Chuck Blore came to the Country Radio Seminar with praise for country radio and advice on ways for radio to pay more attention to sound and to the potential of tv advertising.

Keynoting the Saturday session, Blore, a partner in Chuck Blore & Don Richman Inc., specialists in broadcast advertising, praised the emotion of country music "and how it could, and should, permeate every aspect of every country music station. The real attraction of country stations is the emotion and honesty of the music."

"One of our most potent and yet least used programming tools is the irresistible appeal of emotional communication, which, unhappily, for the most part stops when the record stops, and doesn't begin again until the next record starts," said Blore, who spiced his presentation with an audio/visual history of advertising and samples of effective radio ads and tv promos for radio stations.

"People in radio don't use the tool of sound enough," he continued. "I've been out of radio for over 20 years, basically in broadcast adver-

tising. And it's not a particularly attractive commentary when people in advertising use the radio medium better than a lot of people in the radio industry."

Radio is more than words and music, Blore reminded the audience. "You need to start making your station work for you, rather than al-



BLORE BROADCASTS—Broadcast advertising executive Chuck Blore speaks to seminar registrants during his Saturday morning keynote speech.

ways the other way around."

Blore said that one of the most rewarding aspects of doing unusual things on the air is the feedback and approval from the audience—"word of mouth advertising."

He then unveiled a rather startling fact for most in the audience: radio has become the No. 1 local advertiser on tv. "A provocative, memorable and intrusive tv ad can quickly get masses of people to sample your station," he claimed. However, he cautioned, "If they try it and it's not what the spot promised, it's incredibly difficult to convince them to try it a second time. You have 30 seconds to live—to challenge, promote and seduce an audience."

The best tv ad can only lure potential listeners to try the station, Blore continued, and the resultant ratings are up to the programming. "A bad or cheap-looking spot will make the audience feel your station is bad or shoddy, just as surely as a high quality ad will make the audience feel that yours is a high quality radio station."

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AMers & FMers Agree—But Not About Everything

If there was any point of unanimity among the panelists discussing the future of AM and FM radio at the Country Radio Seminar, it was that market conditions and not formulas must ultimately dictate a station's programming. Beyond this, the proponents of each division adopted the predictably bullish attitude that their future was brighter than that of the other.

AMers trumpeted their "full-service" flexibility, while FMers pointed to the enduring appeal of their "more music" approach—conceding, though, that the three-in-a-row pattern so popular of late was not an inviolable approach to audience-building.

Rob Baxter of WMAY Spring-

field, Ill. said the elements that made his AM station a market leader were better people, better promotions and better news, weather, sports and farm reports. Specifically, he explained, he published a handbook to familiarize employees with the station operations; hired salespeople for their ad selling rather than copy writing abilities; met weekly with sales staff, both as a group and individually; sought clients who were willing to do special promotions; and increased contact with community groups to tell them how they could better promote themselves in all media.

Gary Havens, p.d. of WIRE Indianapolis, recited a "check list of vital signs" by which an AM station's health may be judged and treatment applied. Does the station, he asked, offer a product unique in its market, have a loyal core of listeners, have on-air personalities who contribute to the programming and relate well

to the audience, have a commitment to providing a superior information service, work to be an integral part of the community, allocate enough money for promotions to keep its name prominent, deliver results for advertisers, research listener opinions, and keep its staff informed of the direction it's taking?

Jack Armstrong of WCII Louisville noted that a station should always build on its existing strengths. He reported that one of his station's chief ones is Louisville legend and morning air personality Bill Bailey. Ingenuity has to play a part, too, he added, citing a situation in which his station stole the thunder from a competing FM station that was co-promoting a Willie Nelson concert by hiring a plane to fly over the concert arena with a sign that said "WCII Welcomes Willie Nelson." When other stations put up their own helicopters to do traffic reports, WCII called on the county police depart-

ment's copter crew to do its reports. "It doesn't sound professional," he concluded, "but it sounds authoritative. And we sold it like crazy."

Lamenting that "a lot of the fun has been taken out of our business," Gerry Cagle of top 40 station KFRC San Francisco said the key to AM's success is "our ability to program it." He indicated that it took little talent to program a more-music format, but added, "If you're an AM programmer, you're a genius."

The FM panel was subtitled "Is There Life After Three-In-A-Row?"—and to no one's surprise, the participants reassured each other that there is. In fact, Jon Coleman of Audience Analysts, Dallas, proclaimed that if the defenders of three-in-a-row airplay were lessening their allegiance, it wasn't because listeners didn't like it but because station managers and program directors are bored by it. "Listeners are saying, 'Leave it alone—we love

it," Coleman warned.

Coleman said that three-in-a-row as a stated concept in country music dates back to 1980, when it was introduced and promoted in Dallas. It has continued to work, he argued, because listeners see it as a strong positioning statement for stations to take.

"I surmise there's a lot more to country radio than just music—FM or AM," observed Barry Mardit of WWW-FM Detroit. "Three-in-a-row may be winning now, and that may be a reason for doing it now. But will it be a reason to do it later?"

Pat Martin of WBCS-FM Milwaukee contended that FM stations can rope in listeners with "lots of personality" and frequent mentions of community leaders. He said that one promotion involved an air personality simply reading business cards he had solicited. It drew about 15,000 cards, Martin estimated.

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Coverage of the Country Radio Seminar was compiled by Kip Kirby, Ed Morris, Gerry Wood, Rose Clayton and Katy Bee.

Country

Quiet Playlist Battle Rages

Hallam, Oatman Spar During 'Great Debate'

It was billed as a "great debate," but mostly it was a lukewarm taking of sides on the question of whether playlists should be tight or loose. The most passionate partisans at this session were Dene Hallam, who beat the drum for capitalism, and Mike Oatman, who stood up for artist development. The remaining—and less doctrinaire—debaters found peace in the wholly pragmatic conclusion that a station should do what works, regardless of play length.

Hallam, who was recently named p.d. of WKHK New York, scoffed at the notion that long playlists help artists—or, indeed, that that is a profit-oriented station's concern. "If you have 70, 80 or 90 records," he asked, "how often are you going to hear an artist or a record?" He also took a swipe at paper adds, asserting, "Adding a record on a piece of paper won't help an artist."

He told programmers, "You can afford to take chances (with playlists) in small markets." And he added that in large markets, "you sell by Arbitron; in small markets,

you sell more by relationships. In New York, L.A. and Chicago, they really look at the numbers."

Concluded Hallam, "What's happening now is that the small markets are looking toward the large markets (for programming direction). And I think that's bad."

Oatman, general manager of Great Empire Broadcasting, wondered aloud if a short playlist didn't also say that "a station is short in other things—like courtesy to the artist and to promotion people." He recalled the young artist who called once from a phone booth near the highway asking to stop by the station and have it play his new record. He was told he could—so the station gave the record a tryout, liked it and added it to the playlist, even though it was on an unheard-of label by an unheard-of artist. The record was "All My Friends Are Gonna Be Strangers," Oatman related, and the young hopeful was Merle Haggard.

"I don't know why we should put an arbitrary limit on how many records we play," Oatman continued. "I like to think of the playlist as a cata-

log. Too much repetition of a hot record burns an audience out." Oatman earned a prolonged cheer from the crowd when he contended, "I think we need to build new legends in our business."

Hallam remained unimpressed by Oatman's Haggard narrative, asking how many "turkeys" one would have to listen to before coming across another Haggard.

Lon Helton of KHJ Los Angeles spoke on behalf of long playlists, making the proviso, though, that he preferred to call them "open" playlists. He said that he wasn't interested in breaking new artists, and that he adds "new stuff as buffers for the current rotation" instead of using oldies which may have, themselves, burned out.

Citing statistics from a phone survey he had taken among p.d.s, Dan O'Toole of Capitol Broadcasting Corp. said that most of his 61 respondents favored long playlists, but that most of the stations in the top 50 markets have short lists. "In a competitive situation," he pointed out, "there's less room for error."

EXPERTS OFFER IMAGE ADVICE

Panels Probe Promotional Ploys

Promoting major events within the community and determining a distinctive station image are both considered promotional musts for country radio stations. Two weekend seminar sessions, "Strategic Image Marketing For Your Station" and "Capitalizing on Major Events In Your Area," honed in on ways to project a station to the right target audience.

In radio promotions, "Marketing is not what you do at Kroger," quipped broadcasting consultant John Lund. Walt Disney's creed for marketing was "Find out what people want, then you give it to them," Lund said.

Three underlying factors build up to the overall importance of promotion, according to Lund. First of all, he said, "Identify your audience target"—get to know more about your station's image by brainstorming and focus on that segment.

Secondly, he urged broadcasters

to plan programming for that special audience: "Pay close attention to aspects of music, news, air talent, commercials." From this direction, he said, a station can better position itself in the marketplace. "Plan a narrow attack, rather than an overall, broad attack," Lund advised.

These components set the stage for a strong promotional thrust. It is the one important direction a station can control, over already established programming formats and technical boundaries, Lund explained to the packed room.

To capitalize on major events in an area, Cheryl Ballard of WSUN St. Petersburg stressed the importance of knowing local newspaper colleagues. "Press reporters should be groomed to work with you in the media throughout the year, not just during an event," she said. This relationship in St. Petersburg has helped WSUN to carry off its successful

"Christmas Cash For Kids" project, which Ballard said raised \$72,000 in 72 hours through a mass-media sponsored community pledge drive.

Songwriter/spokesman Ed Bruce said that cowboys, truck drivers, singers and DJs can identify all with the lifestyle of "The Great American Cowboy." To this end, the organization called the Pro Rodeo Network bring listeners views, values and Western heritage. Their newsletters, updates, national rodeo standings, interviews and a 24-hour hotline can tie in with country radio programming, according to Dave Baldrige of the Professional Rodeo Cowboy Association in Colorado Springs. "We're just a phone call away," he said, noting that the Pro Rodeo Network provides custom sports radio programming. "It's a goldmine that needs to be tapped," said Jerry Schafer of KKBC-FM Carson City, Nev.

Marketing an image to the exact
(Continued on page 55)



RADIO RALLY—Artists gather after a seminar session. Shown from left are Jerry Reed, Waylon Jennings, Brenda Lee, Sylvia and Jessi Colter.

New Ideas On Automation Are Examined By Panel

Automation has come a long way, as evidenced by the panel "Automation And The Syndicated Services." Its equipment has become more sophisticated, and so has the thinking behind it, according to Geoff Harvey of KHWK Kennewick, Wash.

Live-assist programming, as opposed to syndicated services, affords "tremendous efficiency, flexibility for changes, and jocks who are locally oriented," Harvey stated. "You can't get that with a service." Disadvantages he cited included the same dilemma that automated stations always face: "You can't give exact time or temperature checks. And requests are next to impossible." He cautioned, "Don't let your automation turn into a jukebox. Be creative," adding, "It doesn't matter that you are automated, as long as they like what they hear."

In choosing the automated programming for a station, Mark Ediger of KJKC Junction City, Kan. offered, "Strive to sound live. Utilize personalized cards to plug into each daily situation." He said stations should be dedicated to making the system sound the way they want it to.

Susan Carson of KFMR-FM Stockton, said she finds the Drake-Chenault syndication service cuts

costs for her automated station. "We can't compete with hiring talent" to combat nearby KRAK Sacramento, she said. Instead, the station concentrates on heavy promotion around the immediate community. Because of recent rulings by the FCC, KFMR is not required to monitor its system 24 hours a day. "This is a real cost-cutting factor," emphasized Carson. "Only regular office hours are kept, while a security system does the monitoring" after business hours.

As stations contemplate the automation/syndication services now available, Jeff Frank of WKKW Allentown, Pa. suggests, "Extensive research on changes from automation to live-assist" should be studied. "Don't abandon your established listeners," he warned.

Sound Advice From Blore

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Answering a question posed by an attendee who remarked that the radio ad and tv spots shown were effective but too expensive for small market stations, Blore stated, "Small budgets and small markets simply have to equal big ideas. If the idea is strong enough, it can be done. It'll work. Ideas don't cost anything."

Programmers Sound Out Three Nashville Producers

The panel titled "Making Your Own Music—The Hot Country Hits" led to some give and take with three major Nashville producers that could eventually prove beneficial

for both producers and programmers. Moderated by Joel Raab of WHK Cleveland, the panel starred Jimmy Bowen of Warner Bros. Records, Jim Ed Norman of JEN Pro-

ductions and Tom Collins of Tom Collins Music.

"The vehicle for selling is the song," remarked Collins, adding, "the primary aspect in developing an artist is to make sure they have the right piece of material."

When the session was opened for questions, they came flying fast and furious. "Why do records fade?" asked Barry Mardit of WWWW Detroit. Answered Bowen, treading the fine line between humor and reality, "We fade records because we don't have the goddamn time to figure out how to end one."

Added Norman, "A fade is one of God's gifts to technology. It leaves you with a degree of excitement that, coming to the end of the record, I couldn't create, no matter how much time I spent. Some records have an intensity and momentum that only a fade accomplishes."

"Don't stop fading the ending, for

God's sake," a Texas broadcaster pleaded. He mentioned that a 2:40 record can become a 2:30 record, if necessary, as the air personality hurries the fade along, going into the news.

Instrumental intros also came under consideration, with Norman asking, "After I make this great intro, why the hell do you talk over it?" An important answer came back from the floor: Talking over an intro can discourage listeners from recording a song and damaging record sales.

Is Nashville becoming an assembly line, producing similar-sounding hits because the same musicians are constantly used? "The criticism is fair to some extent," admitted Norman, "because you tend to use the same people over and over again." But he feels the problem will be avoided in the future as more young musicians are drawn to Nashville.

"I can't define the Nashville Sound now—and, a few years ago, I

could," said Collins. "It's becoming mass appeal."

Radio's role in the future of the record business, especially in relation to the growing importance of television, came up for discussion when Jay Albright of Drake-Chenault asked if video would replace radio as the centerpiece for marketing in the next five to 10 years. Bowen said he felt that radio's importance would not be lessened in the next five years, but that video would become much more important for the record companies in the late '80s and early '90s. "Radio won't shrink or fade away because of its mobility, but video will come in and become another important outlet for us," he said.

Is the final mix made for radio or for consumers? "I'm guilty of always making records for the radio," said Norman. "If I don't get it played, I won't get it heard to the point where someone will buy it."



PRODUCER'S PANEL—Record producers Tom Collins, Jim Ed Norman and Jimmy Bowen talk about how they cut records during a seminar panel.

Country

THE TALK OF THE SEMINAR Broadcasters Speak Out

"We are not in the radio business. The business we are in is the advertising business, and that's the only business any radio station should be in."

Dave Shepherd
KRES Moberly, Mo.

"Cable, if you haven't noticed, has been taking some very good people from the radio business. One of the most successful cable ventures of the past few years, MTV, is the product of radio people. . . . Real good radio people who aren't in radio anymore."

Dick Ferguson
Katz Broadcasting

"Most of the time when a station loses an audience, it goes to 'off'—not to another radio station."

Rip Ridgeway
Arbitron

"A consultant is someone who knows how to make love 350 ways, but doesn't have a girlfriend."

George C. Joachim
WMNR Marion, Ohio

"If you want to really punish yourself, get in a car and make a five-day trip across the country. You'll find very little uniqueness (in radio)."

Ron Norwood
KMPS Seattle

"If you want to find really interesting radio, go into the small markets."

John Lund
Lund Consultants.

"It's a crime for (your) station to drop a record if it's still working for you."

Bill Bradley
KLZ Denver

"The newspaper is dying—and radio needs to take over that market."

George C. Joachim
WMNR Marion, Ohio

"We get engaged in intramurals like country vs. country, AC vs. country, AM vs. FM, yet we are all competing for a pygmy share of total advertising dollars. What you should be doing is selling radio first, country radio second, and your station third."

Jhan Hiber
Hiber & Hart

"Know thy target."

John Lund
Lund Consultants

"A deck has 52 cards, which reminds me I've had 52 radio jobs. There are four aces in the deck, which reminds me that ratings are taken four times each year and that's why I've had 52 different jobs."

Bob "Emperor" Hudson
Keynote address

Sales Strategies Examined At 'Marketizing' Session

People are more interested than ever before in maximum value of dollars spent in today's tight economy, according to panelists in the session called "Marketizing—Your Key To Increased Sales Revenue," moderated by Jerdan Bullard of WZZK Birmingham. As a result, any product or service that saves money is now a prime target for radio advertising.

Gary Drenik of the Radio Advertising Bureau emphasized that radio sales personnel should "avoid being clones" and "break out of the mold" in looking for new markets created by changing lifestyles. Off-price merchandise and deep-discount stores, as well as do-it-yourself centers and maintenance shops, are among the fastest growing businesses in the market, Drenik said, as is the computer industry. Health spas, diet centers, and jogging clothes are continuing to expand, as are energy-saving devices such as kerosene heaters and fans, which reduce electric bills in the winter and summer, he added.

The 40 million working women in the country have helped shrink the

size of the average household to 2.5, Drenik pointed out. As a result, 33% of condominiums are being sold to women, a market which never before existed.

Hospitals are presently marketing services directly to consumers, said Drenik, noting that "20% of the hospitals may not be around by the 1990s." In the area of services, health care centers are the second largest industry in the country today, next to agriculture, he said. They are beginning to advertise heavily for such community-oriented services as alcoholism rehabilitation and personnel recruitment.

Drenik played tapes of several advertisements as examples of new markets. Included were ads from a doctor, attorney, and rubbish hauling service.

"People want on radio stations because it will do something for them," he said. "You have to show them what it will do."

Susan Smith of Sealy, who talked on "How We Can Better Serve Retailers," said she was concerned over the large number of retailers she has

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Research Put In Perspective Panelists Warn Against Expecting Too Much From It

Research should not be viewed as a universal panacea for assuaging slipping demographics and curing faltering ratings, panelists advised in a session titled "Research . . . For Music, Marketing and Making Money." The panel, moderated by Lon Helton of KHJ Los Angeles, featured Rob Balon of Rob E. Balon & Associates, Carl Cramer of Cramer Communications and Jim Tice of WCOS Columbia, S.C.

Balon cautioned against interpreting statistical research as the invariable solution to a station's problems. "The problem with research is that the wrong kind can be totally misleading," he noted. "Research should be fact-finding by nature, but the information gained must be put into context individually."

Balon remarked that the radio industry has traditionally lagged behind other industries, most notably re-

tailoring, which spends considerable budget dollars annually for in-depth evaluation and market research. "Research fills in the gaps where you need specific information to better position your station," he said. "It should give you the ability to see how your station is realistically perceived by your listeners—which may be quite a bit different from the way you think they're perceiving your station."

Balon used slides to illustrate what he jokingly termed "the mythical perfect Arbitron listener," showing her filling out her diary every 15 minutes, even while driving a car or dining in a restaurant. And he pointed out that in many cases, there is a surprisingly high lack of awareness by listeners about individual radio stations. Balon described one "street-corner traffic survey" his firm experimented with, in which

drivers were stopped and queried about the call letters of the station they were listening to at that moment: "Over 65% of the drivers named a different station from the one they actually had tuned in."

Cramer emphasized that statistically valid research will deal with "perceptions, attitudes, opinions and views rather than realities, because listeners' perceptions often vary dramatically from reality." He cautioned against abusing the value of focus groups, which by design are not complete or valid entities in themselves, as research tools.

"What you should be looking for from your research firms and consultants is input, not control," Cramer observed. "They should constantly be feeding back information about your market and helping you second-guess the competition."

WIDE RANGE OF TOPICS COVERED

640 Attend 14th Annual Meet

• Continued from page 6

sions dealt with management, engineering, automation and syndication, staffing, consultants, ratings, contests, sales strategies and ways to compete in major-market combat.

However, small markets weren't ignored. There were early-bird agribusiness sessions, as well as concurrent late-night rap rooms for troubleshooting specific sales and programming problems.

The Country Music Assn. hosted a luncheon for seminar attendees on Friday. Exhibitors kept their suites open in the evening, and a number of convention registrants also attended the W.O.R.S.T. (World's Oldest Rock Stars Together) Show at the nearby Nashville Palace Friday night, sponsored by NARAS and the Country Promotion Assn. The traditional New Faces Show banquet closed out the festivities Saturday night.

If the sessions were, for the most part, uncontroversial, they were reflective of the strides country radio has taken in growth and sophistication over the past several years. The tone of the conclave was optimistic, with speakers and panelists chosen from all facets of the broadcasting field.

Among those who participated at the seminar were Bob Kingsley of "American Country Countdown"; Prof. Robert F. Schwarz of Purdue

Univ.; Jon Coleman of Audience Analysts; John Boden of Blair Radio; George Pine of McGavren-Guild; Susan Dingethal and Rip Ridgeway of Arbitron; Yvonne M. Grewe of Team Associates; Jhan Hiber of Hiber & Hart; Eric Small of Modulation Sciences; Dale Pon of Dale Pon & Partners; and Tullos Wells of Manitzas, Harris & Padgett.

Charlie Cook of KLAC Los Angeles was elected agenda chairman for the 1984 Country Radio Semi-

nar. Elected to the board of directors of the Organization Of Country Radio Broadcasters were Roy Wunsch and Joe Casey of CBS Records Nashville; Bob Heatherly of RCA; Mike Oatman of Great Empire Broadcasting; and Bill Sherard of WPKQ.

Tapes of individual seminar sessions may be ordered for \$3.95 each from Clyde Beavers, Beaverwood Studios, 133 Walton Ferry Rd., Hendersonville, Tenn. 37075.

Ad Sales Sessions Offer Tips On Dollars & Sense

• Continued from page 49

Steckline said that his station opts for such shows about five times a year rather than giving prizes for promotion. "A good sales department is what makes it work," he said. "You've got to have one."

In the "Rates Today For a Better Tomorrow" session, John Fouts of the Christal Co. in Detroit gave the pros and cons of rate cards. A good rate card, he said, is easy to read, allows flexibility, generates immediate action, and provides direct response to supply and demand.

Panelist George Joachim of WMNR-AM Marion, Ohio complained that radio rates in small

markets are "way too low" and that "rate structures need to be adapted to local situations." As an example, Joachim noted that his AM station's average order was \$288 monthly and the FMer's was \$450, compared to \$2,600 per month for newspaper advertising. "It costs the retailer \$650 for one full page ad, one time, for one day," Joachim noted.

The major factors involved in setting rates, Joachim said, are market tradition and perspectives and the newspaper rates. "Ask yourself where you would like to see rates be," Joachim challenged. "Does your station have enough credibility to influence rates?"

Engineers Get Some Respect From Panel

"If your chief engineer isn't your best friend," moderator Lon Helton told an audience of DJs and p.d.s, "you'd better make him it real fast. If nothing else, he may talk your general manager out of going automated." Helton, of KHJ Los Angeles, conducted the session on "Engineering (In English) For Programmers." Watt Hairston, engineer at WSIX-FM Nashville, and Eric Small, head of Modulation Sciences, Brooklyn, were the featured speakers.

Arguing for better communications between programmers and engineers, Hairston asserted, "Too many times this individual is only

(Continued on page 55)



WELCOMING RECEPTION—Epic recording artists and staffers get together at a welcoming reception at the seminar sponsored by the Organization of Country Broadcasters. Shown from left are Johnny Rodriguez; Marcia Beverly; Craig Appelquist, western country marketing manager; Ronnie McDowell; Don Kamerer, Billboard's country chart coordinator; Ricky Skaggs; Joe Stampley; and Rich Schwan, E/P/A national promotion manager, Nashville.

Billboard® Hot Country Singles™

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MARCH 5, 1983, BILLBOARD

Main Billboard chart table with columns: THIS WEEK, LAST WEEK, WKS ON CHART, TITLE-Artist, (Writer), Label & Number (Dist Label) (Publisher, Licensee), THIS WEEK, LAST WEEK, WKS ON CHART, TITLE-Artist, (Writer), Label & Number (Dist Label) (Publisher, Licensee), THIS WEEK, LAST WEEK, WKS ON CHART, TITLE-Artist, (Writer), Label & Number (Dist Label) (Publisher, Licensee)

☆ 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).

Nashville Scene

By KIP KIRBY

We knew it all along. Everyone says that radio personalities and promotion people are frustrated record producers—but what they really are is frustrated musicians! Or so it looked at the annual W.O.R.S.T. Show—the initials stand for World's Oldest Rock Stars Together. The night of craziness took place this year at the Nashville Palace, right across the highway from the Opryland Hotel so it could draw a strong turnout from the nearby Country Radio Seminar.

Officially, the event was a benefit to raise money for the Bill Justis Memorial Scholarship Fund, hosted by NARAS and the Country Promo-

tion Assn. Justis was one of the original founders of the W.O.R.S.T. Show, and a highlight of past years was that moment when Justis sauntered out onto the stage, toupee askance, and began blowing the opening notes to his big hit, "Raunchy." Justis' fellow W.O.R.S.T. cohorts did his memory proud with a night of music that was obviously as much fun to make as it was to watch.

Where else, for instance, could a crowd of music industry executives watch a sheepish Jimmy Bowen (senior vice president, Warner Bros. Records) battle



with the notes to his 1957 classic, "I'm Sticking With You," in his best "Bebop-A-Lula" style? Or hear Bruce Channel, now a songwriter with Don Gant Enterprises, do an excellent re- rendition of his "Hey, Baby"—and get such response he had to do it all the way through again?

There was Buzz "Gary Miles" Cason... Norro Wilson... Gene Kennedy... Steve Alaimo (with a moving tribute to the late Bill Justis)... and the hit of the evening, Gene Hughes, who doubled as MC and lead vocalist. Hughes, a former member of the Casinos turned country promotion man, showed that time hasn't dimmed his vocal power, even on his biggest hit, "Then You Can Tell Me Goodbye."

But there was more to come. As the music

cranked along with house band Gallatin supplying the riffs and rolls, new audience members began appearing behind different instruments. And suddenly, the entire stage was filled with promotion men who showed that plugging records isn't all they know how to do. At one point, the band churning out the rock consisted of Bobby Young on electric guitar, Mike Borchetta's son Scott on bass, Beau James on drums, Jim Sales of AML on guitar, Bill Wence on keyboards and Bob Saparito on vocals. Drums won't hands down as promotion people's favorite instrument, too: James was replaced by RCA's Wayne Edwards, then by Dave Mack, formerly with Warner Bros. in Atlanta.

Not content to let the promotion folks steal

all the thunder, radio made a move later in the evening as well: Al Hamilton of KEBC Oklahoma City turned up behind the drums, as did Mike Carta of WIL St. Louis. And WIL's lovely music director Nancy Crocker showed her singing style at the piano on John Prine's "Angel From Montgomery."

Where were the rest of the singing/musical radio staffers? In the audience, afraid to get up on stage? Perhaps. But if they're out there, no doubt next year's W.O.R.S.T. Show will bring them into the spotlight—because by 1 a.m., who was keeping score, anyway, of flat notes and missed lyrics? It was all in good fun.

On the more serious side, attendees who

(Continued on page 55)

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- B-3 Top Pop Albums of the Year, 1956 to Present 50.00

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- C-2 Top Ten Country Singles, 1948 to Present 50.00
- C-3 Top Country Singles of the Year, 1946 to Present 50.00

COUNTRY ALBUMS

- D-1 Number One Country Albums, 1964 to Present 25.00
- D-2 Top Ten Country Albums, 1964 to Present 25.00
- D-3 Top Country Albums of the Year, 1965 to Present 25.00

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- G-2 Top Ten Adult Contemporary Singles, 1961 to Present 30.00
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- H-1 Number One Classical Albums, 1969 to Present 20.00
- H-2 Top Ten Classical Albums, 1969 to Present 20.00
- H-3 Top Classical Albums of the Year, 1969 to Present 20.00

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- I-1 Number One Jazz Albums, 1969 to Present 20.00
- I-2 Top Ten Jazz Albums, 1969 to Present 20.00
- I-3 Top Jazz Albums of the Year, 1969 to Present 20.00

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NOTE: Individual years of the Number One, Top Ten, or Top-of-the-Year listings may be purchased separately at \$5.00 each. Photo-copies of individual weekly charts are available as follows: 1 to 4 pages: \$3.50 per page. 5 or more pages: \$3.00 per page.

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BRITAIN

(Courtesy of Music & Video Week) As of 2/26/83 SINGLES

Table with columns: This Week, Last Week, Rank, Song Title, Artist, Label. Lists top 40 singles in Britain.

ALBUMS

Table with columns: This Week, Last Week, Rank, Album Title, Artist, Label. Lists top 30 albums in Britain.

Table with columns: This Week, Last Week, Rank, Song Title, Artist, Label. Lists top 40 singles in Canada.

CANADA

(Courtesy Canadian Broadcasting Corp.) As of 2/26/83 SINGLES

Table with columns: This Week, Last Week, Rank, Song Title, Artist, Label. Lists top 40 singles in Canada.

ALBUMS

Table with columns: This Week, Last Week, Rank, Album Title, Artist, Label. Lists top 10 albums in Canada.

WEST GERMANY

(Courtesy Der Musikmarkt) As of 2/28/83 SINGLES

Table with columns: This Week, Last Week, Rank, Song Title, Artist, Label. Lists top 40 singles in West Germany.

Table with columns: This Week, Last Week, Rank, Song Title, Artist, Label. Lists top 40 singles in Japan.

ALBUMS

Table with columns: This Week, Last Week, Rank, Album Title, Artist, Label. Lists top 20 albums in Japan.

JAPAN

(Courtesy Music Labo) As of 2/28/83 SINGLES

Table with columns: This Week, Last Week, Rank, Song Title, Artist, Label. Lists top 40 singles in Japan.

Table with columns: This Week, Last Week, Rank, Song Title, Artist, Label. Lists top 40 singles in Australia.

AUSTRALIA

(Courtesy Kent Music Report) As of 2/26/83 SINGLES

Table with columns: This Week, Last Week, Rank, Song Title, Artist, Label. Lists top 40 singles in Australia.

ALBUMS

Table with columns: This Week, Last Week, Rank, Album Title, Artist, Label. Lists top 20 albums in Australia.

ITALY

(Courtesy Germano Rusclitto) As of 2/2/83 ALBUMS

Table with columns: This Week, Last Week, Rank, Album Title, Artist, Label. Lists top 16 albums in Italy.

Table with columns: This Week, Last Week, Rank, Song Title, Artist, Label. Lists top 40 singles in the Netherlands.

NETHERLANDS

(Courtesy Stichting Nederlandse Top 40) As of 2/26/83 SINGLES

Table with columns: This Week, Last Week, Rank, Song Title, Artist, Label. Lists top 40 singles in the Netherlands.

ALBUMS

Table with columns: This Week, Last Week, Rank, Album Title, Artist, Label. Lists top 10 albums in the Netherlands.

SWEDEN

(Courtesy GLF) As of 2/23/83 SINGLES

Table with columns: This Week, Last Week, Rank, Song Title, Artist, Label. Lists top 40 singles in Sweden.

ALBUMS

Table with columns: This Week, Last Week, Rank, Album Title, Artist, Label. Lists top 10 albums in Sweden.

VCR Sales Up In Finnish Mart

HELSINKI—Around 50,000 video recorders, 90% of them of foreign origin, were sold in Finland last year, according to the trade organization representing the wholesale leisure electronics business nationwide. That figure is a jump of nearly 300% over the previous year. According to the trade group's report, sales of color television sets were up by 20,000 units over 1981, with a total turnover of 166.100. Only 40,000 black and white tv sets were sold last year, compared with 48,000 in 1981. A major sales splash in the last quarter of 1982 helped boost the figures for the year. That boom was fired by a price freeze here, an economic move abandoned in mid-December.

MARCH 5, 1983, BILLBOARD

Court Dismisses Beatles Action 1969 Claim Against Northern Songs Is Thrown Out

By PETER JONES

LONDON—The High Court here has finally thrown out an action started 14 years ago by Paul McCartney and the late John Lennon against Northern Songs, in which the Beatle songwriters claimed at least five million pounds (some \$7.5 million) additional royalties on many of their biggest hits.

But there is at least one more chapter to be written in the long-running saga, because McCartney initiated a second action against Northern Songs in 1980, incorporating some aspects of the original case, and this is unlikely to reach court before mid-1984 at the earliest.

The High Court decided Feb. 16 to strike out the 1969 claim for additional royalties on all Lennon-McCartney songs dating back to 1965. Included were such titles as "Yesterday," "Penny Lane" and "Eleanor Rigby." McCartney's second action is affected by regulations of the Statute of Limitations, under which the case can apply only to records made after 1974, thus eliminating the smash-hit stockpile of the 1960s.

The original legal move by Lennon and McCartney has been revived briefly several times over the years and adjourned each time. It started around the time that Northern Songs was sold to ATV Music, publishing arm of the Associated Communications Corp. group

headed by Lew Grade, now Lord Grade. Four years earlier, Northern Songs, part of the Dick James Organization, had become a public company quoted on the stock market.

ACC was taken over last year by Australian businessman Robert Holmes a'Court. During the takeover hassles, McCartney was reported to have made a bid of around \$30 million to buy Northern Songs and so regain the rights to all the early Lennon-McCartney songs. However, no separate deal for the publishing was reached at the time, though later rumors linked McCartney with Lennon's widow Yoko Ono in a further big-money bid.

The ongoing battle over Northern Songs and the Beatles' compositions is complex. An ATV spokesman here opines: "Really, it is a purely legal situation concerning interpretation of documentation from 1963, and we don't regard the court decision as a major victory."

When the High Court decision over the 1969 action was announced, Mr. Justice Walton, in a Latin reference to "beetles," observed: "Every member of the Chancery Bench has personal judicial knowledge that the scarabaeus sacer liverpudliensis is a most litigious insect."

This was the latest in a growing list of cases in which songwriter/performers air in-court grievances about their original contractual

deals over royalties. Sting, front man of the group Police, eventually reached an out-of-court settlement with Virgin Publishers, believed to be worth some \$2.2 million. Gilbert O'Sullivan took successful High Court action against his manager/mentor Gordon Mills and MAM publishing, and, while this matter is going on to the Appeal Court, he could benefit to the tune of some \$2 million. And waiting for High Court time is the action by Elton John

(Continued on opposite page)

Patti Davis Likely For Seoul Fest

SEOUL—Patti Davis, daughter of U.S. President Reagan, is expected to be among the contestants at the Sixth Seoul Song Festival on May 28, according to the event's organizers.

Davis, who recently completed a debut album for the U.K. independent Runaway Records, now seems set to compete with 20 entrants from 16 countries for a total of \$54,000 in cash prizes. Davis' tapes were on offer at this year's MIDEM, and license deals for worldwide territories are being finalized.

The Seoul festival is the only international pop event staged annually in Korea. Previously, there was a second, the World Song Festival, also staged in Seoul, sponsored by the Korean Broadcasting System.

Since 1981, Billboard has provided special awards for the event. Recipients have included Al Green and local artists Lee Young Hwa and Chon Young Rock.

POLYGRAM STAGES PRESENTATION

Compact Disc Launched In U.K.

• Continued from page 3

the reproduction system. In marketing terms, it has also been observed that only 194 U.K. dealers have been chosen to market the software initially, representing around 4% of retail outlets, and that less than 200 titles are available.

Furthermore, there is an acute shortage of hardware. Only half a dozen manufacturers currently have players available. The hope is that there will be machines from 20 different companies on the market be-

fore the end of this year, and that all 38 firms so far committed to the system will have players available by the end of 1984.

Sony is estimating a total penetration of 300,000 units this year, rising to 900,000 for Europe, Japan and the U.S. by 1984. Expectations are that 40,000 units will be sold in the U.K. this year, with a retail price ranging from \$675 to \$900.

During the presentation, Adrian Farmer of Nimbus and John Fasnidge of Forward Technology an-

nounced that their companies would be setting up CD pressing plants with an eventual annual capacity of five million units each.

PolyGram is offering sale or exchange for the first four months on bulk orders of 140-150 titles, with classical repertoire selling at \$8.62 and pop repertoire at \$7.87, on an exchange rate of \$1.50 against the pound sterling.

So far, EMI has not committed repertoire to the CD system. EMI chief executive Ken East says, "We have no intention of paying a three-cent royalty for the privilege of making our repertoire available, but if the royalty demand is abandoned we would certainly make our product available."

Meanwhile, PolyGram's international headquarters in Baarn, Holland has officially announced that 150 CD titles will be released in March in the U.K., West Germany, Holland and France. Some 20-30 new titles will be added each month, with PolyGram aiming for a total of about 500 by the end of the year.

National launches in Switzerland, Sweden and Belgium are set for April, and other European territories will follow later this year.

Basil Track Banned In Korea

By BYUNG-HOO SUH

SEOUL—Though British singer Toni Basil is riding high in the radio action listings in Korea, a track on her debut album "Word Of Mouth" has run afoul of the extremely sensitive Korean Public Performance Ethics Committee.

The offending item is "Be Stiff," deemed by the morals watchdog group to be "obscene and with phallic connotations." As a result, the Radialchoice/Virgin album, handled here by Yehum Records, Korean licensee for Virgin product, has

been released without that song.

In Korea, the performing arts, records and tapes very much included, are subject to close screening by the KPPEC for any suspected obscenity. According to a committee report, a total of 123 international songs out of 6,369 checked out last year were judged to be "improper" and banned from release on records or tapes. The tunes were rejected, says the report, for "their basically unwholesome nature, for obscenity, for drug orientation or propagation of violence among the young."

LONDON EVENT DRAWS 120 EXHIBITORS

Upbeat Mood At Software Show

• Continued from page 30

ton, "This is the biggest and most diversified show we've held to date. But despite increasing the exhibition area by 25% since last September's event, we still had a waiting list of companies that could not be squeezed in." Warton said the breakdown of exhibiting firms was 60% distributors, 10% wholesalers and 30% ancillary companies, notably stock computer and display specialists.

The show featured a few overseas companies exhibiting for the first time, including West German shopfitters Hados; U.K. company Mimesave, which introduced the new Japanese-made tape Vidcom; and, from the U.S., the Portavideo "Magic Movie Machine," concept first showcased at the recent Consumer Electronics Show in Las Vegas. The portable VHS player, designed for non-VCR owners, will be marketed through franchisees, non-exclusive dealers and rental agencies. It made its European debut at the Software Show.

Recent market research, including predictions of a year-end VCR population of between 4.5 million and six million, has clearly given a new stimulus to distributors, as has the

news that broadcast television lost five million viewers to home video over the Christmas period in the U.K. A number of new distributors made their bow at the show.

Among those firms was the Psycho label, selling U.S. features through CBS-Fox Sales and Distribution; new independent distributor Intermovie, set up early this year by the Agra group; Cinema Indoors, distributors of Universal; and acquisition specialists the Jay Agency. Other first-time exhibitors included 3M Video, Hollywood Video, MEVC and Films International.

Most major spring launches were timed to coincide with the show, though genuine blockbuster product is now thin. MGM/UA is putting out Steven Spielberg's "Poltergeist" only six months after its theatrical release, along with "Pennies From Heaven" and "Abba: The Movie," which is expected to repeat the music video success of last fall's "The Compleat Beatles," which has reportedly sold over 13,000 units in the U.K.

Thorn EMI's 13-title March release includes Pink Floyd's "The Wall" and "Amityville 2," while CIC's midprice Arena label has six new features, including Zeffirelli's "Romeo and Juliet."

New approaches to marketing were evident at this year's show. While Hollywood-oriented distributors cling to the "window" between theatrical and video release, independent companies are subverting the strategy with simultaneous launches.

Palace Video, having pioneered this approach with "Diva," is now doing the same with the horror movie "The Evil Dead," seeing this strategy as a way to both combat piracy and boost sales volume. Independent distributor VCL's first feature production, "California Girls," will actually be out on video prior to its theatrical release.

Pricing philosophies have recently undergone a radical downward revision in the interests of promoting straight sales. And music product is seen as having particular sales potential, especially with the advent of stereo hardware, depending on pricing.

Says Steve Ayres, MGM/UA marketing manager, whose company achieved 40% straight sale on "The Compleat Beatles": "The sales potential is enormous for top music programs, and frankly I just don't believe the independent retailer has opened his eyes yet to the possibility of actually selling these titles."



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ABU DHABI TO HOST ELECTRONICS FAIR

Video Booming In Persian Gulf

By WOLFGANG SPAHR

BERLIN—Video in the Persian Gulf states is becoming an increasingly accepted feature of everyday life, with VCR ownership now over one million and the area's first full-scale international electronics exhibition due to take place March 19-23 in Abu Dhabi.

The event, Audio Video Fair, is being organized by AMK Berlin Company For Exhibitions together with the Gulf Arab Marketing & Exhibition Company on a 6,000 square meter site. It will be open both to specialists and to the general public. Japanese, American and European companies are among the exhibitors.

VCR ownership in this area of the

world is skyrocketing. There are only about four million tv receivers in the Persian Gulf area, but in such countries as Kuwait, Qatar and Oman, over 40% of the households with tv sets also own video hardware, the majority of which is imported from Japan, although much of it also reaches the area through more indirect routes. It is estimated, for instance, that 50% of all VCRs sold in London are re-exported, 25% of them to the Gulf.

Prices are falling sharply, with VHS format machines accounting for about 60% of all units sold. Certain triple-standard models able to replay programs recorded both in Europe and the States are also popular.

Films and light entertainment shows taped off the air or from cable are flown to the Gulf countries in great quantity, and there are over 2,000 pirate software dealers. British and American tv programs complete with commercials are common, as are copies of Hollywood productions not yet released in the West.

In many parts of the Gulf, dealers should in theory be licensed, though few efforts are made at regulating the market. Saudi Arabia's Ministry of Information has announced more frequent checks on videogram outlets to ensure conformity with Islamic practice, and video trade regulations are also pending.

Pre-recorded product makes up more than 80% of all sales and rental, but as many as 14 million blank tapes are also sold annually in the Gulf area. Mass duplication facilities are in the process of being established for legitimate trade, and at least one company has up to 150 slave units in use. A British firm has set up a duplication plant in Bahrain, and others are expected to follow as the market continues to expand.

Video is also making institutional inroads. Virtually every university department is video-equipped, and the medium is expected to acquire an important role in schools and educational curricula.

BBC May Take Action On South African Vid Piracy

JOHANNESBURG — Following the recent South African court action brought by Paramount Pictures Corp. against a local video outlet (Billboard, Feb. 12), the BBC has announced that it is pondering legal anti-piracy moves similar to that instituted here against Video Parktown North. In that case, a judge ruled that distribution, renting or ex-

posing for sale or rent any film imported to South Africa is an offense in terms of the Copyright Act.

Stephen Edwards, the BBC's head of copyright, has said in London, "We're aware of the severity of the problem in South Africa, and we'd certainly not experience difficulty in finding people to prosecute." He reportedly added that "millions of dollars are involved."

British comedy and action shorts, as well as feature films, have long been popular in South Africa, and because of the British actors' trade union ban on the sale of television material to South Africa, the only means of access to this material is through home video outlets.

British television's concern over the piracy problems here is evidenced by a recent meeting held between the BBC and the Independent Television Authority (ITV). The latter has, apparently, not yet confirmed whether it will take steps to prevent piracy of its material in this territory. But should the British television networks pursue this course of action against South African "pirates," it will mean registering their many thousands of films in terms of this country's Copyright Act.

GEMA Chief Schulze Feted On Turning 70

BERLIN—Worldwide congratulations, including a letter from Pope John Paul II, have flooded in for GEMA chairman Dr. Erich Schulze on his 70th birthday. Other messages came from German president Karl Carstens, minister of justice Hans Engelhardt and Christian Democrat leader Franz Joseph Strauss.

The head of the German copyright society was honored with receptions in Munich and Berlin. At the former, he was awarded the Richard Strauss Medal, which Schulze himself established some 30 years ago for services to copyright law, by GEMA board members. The presentation was made by the daughter-in-law of composer Richard Strauss, who was responsible at the turn of the century for setting up GEMA's predecessor.

The German Assn. of Music Publishers also presented Schulze with a medal "for merit in supporting the music," an award established on the association's 150th anniversary.

Court Dismisses Beatles Action

• Continued from previous page

against the Dick James Organization, asking for the return of copyright on all songs written under contract to James, plus other business monies.

In this atmosphere of litigious bitterness, Ron White, managing director of EMI Music Publishing and head of the Music Publishers Assn. (MPA) has been quoted as saying: "You spend time and money building a songwriter or artist into a star and you create a monster, and most monsters are untameable."

Sting has been reported as saying: "When I was signing my contract, I didn't know what was going on. Losing the songs is like having children taken away from you."

French Producers Say Costs Too High

PARIS—Fast-rising studio costs are forcing many producers to move out of Paris to cheaper provincial facilities, according to Serge Ferrera and Marc Lecca of the Studio De Cimez in Nice, Cote d'Azur.

A recording costing \$20,000 in Paris might be made for as little as \$7,000 barring overheads in Nice, they say. The problem is not acute for multinational companies with their own studios, they concede, but such considerations can be crucial for the increasing number of independent producers working on low budgets.

CBS Songs To Beef Up Its Presence In France

PARIS—CBS Songs-April Music plans to expand its French operations following the worldwide acquisition by the group of MGM-United Artists Publishing. Stan Witold, new group managing director for France, says that CBS-April France will take over the massive MGM-UA catalog for this territory in March, following the CBS purchase of world representation late last year.

Witold, formerly international records and publishing chief of Dreyfus Music, was appointed to his new role at MIDEM by CBS Songs president Mike Stewart. Replacing former CBS-April Music France managing director Pierre Nebrard, who left to head the RCA France publishing arm a year ago, Witold reports to James Ware, managing director of April Music U.K. and CBS Songs Europe.

MGM-UA publishing interests in France have been represented for several years by a three-man administrative team headed by Lucien Naouri, who will aid Witold in the early stages of the transfer of control.

Finnish Firm In RCA Vid Pact

HELSINKI—R-Video, a subsidiary of Rautakirja Oy, will handle Finnish distribution of RCA-Columbia's video catalog. The firm has signed a sole rights pact with Video Express, the Scandinavian RCA-Columbia representative.

The deal covers 110 video software titles, of which 20 will be marketed this year. All have been supplied with Finnish subtitles.

R-Video currently has some 200 retail and rental outlets and is considered the market leader here. The company acquired video rights to movie productions from the local firm Suomen Filmitoimittajat last year.

National Distrib Sought For Steelworkers' Lament

PITTSBURGH—The anthem of unemployed steelworkers is going national. The United Steelworkers Union is working on getting nationwide distribution for "Steel Mill Blues," a record that's reportedly sold more than 15,000 copies in the Pittsburgh area.

The song is the creation of Mike Pickering, an 18-year-old college student. He wrote it after his uncle, Bob Sullivan, found himself unemployed after 18 years when a mill in Midland, Pa. closed. The unlikely hit got its start when Sullivan contacted Liz Miles, host of KDKA-TV's "Evening Magazine," about his nephew's song.

New Amsterdam Theatre To Be Reborn In N.Y.

NEW YORK—Broadway's New Amsterdam Theatre, which for years unspooled second-run B movies on 42nd Street, is being reconverted into a legitimate Broadway house at a cost of more than \$4 million. The building will be divided into two theatres: a main room for large productions and a rooftop auditorium for smaller productions.

The main room will open this fall with a revival of Jerry Herman's 1966 Tony award-winning musical "Mame," with Angela Lansbury recreating her hit role. The rooftop theatre will open in October. An opera is tentatively slated for that room.

Refurbishing of the landmark theatre, once the home of the famed Ziegfeld Follies, is being made through an industrial development bond financing orchestrated by the New York City Industrial Development Agency.

Through Miles and the station, recording and distribution were arranged for the song. AirCraft Studios donated the studio time, musicians and production costs. National Record Mart agreed to sell the record through its 70 stores, and Mobile Records assumed the responsibility for putting it on jukeboxes.

Proceeds from the sale of "Steel Mill Blues" have been earmarked for food banks established for unemployed steelworkers and their families. To date, \$15,000 has been turned over to the food banks from sales of the single, which lists at \$1.99.

Pickering's effort has received extensive publicity. "Steel Mill Blues" has been featured on network television and radio, and wire service coverage has turned up in newspapers across the country. The USW hopes to use that as a base to break the record nationally.

The union has 5,000 locals, many of which have begun to sell the record. Copies have been sent to President Reagan and members of Congress.

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CBS Demands Approval On Imported Product Flow

• Continued from page 1

dealer's supplier to import any particular recording. Anyone wishing to import a CBS recording is told to first receive a letter of authorization, stating the terms under which the recording may be imported.

The spokesman says that CBS will judge each recording individually as to whether it will allow its importation. He stresses that the label will not allow product to be imported into the U.S. which it plans to release domestically, and that the letter of authorization contains no provisions for an importer to pay CBS for the right to import its product here.

Citing Section 602a of the Copyright Act, which became effective Jan. 1, 1978, the letter says that "a copyright is infringed if copies of phonorecords of the copyrighted work, manufactured outside the U.S., are imported into the U.S. without the permission of the U.S. copyright owner. ... The statute prohibits importing of records with-

out the permission of the owner of the U.S. copyright (or the holder of the exclusive U.S. distribution rights).

"The statute applies to records and tapes made lawfully outside the U.S. as well as illicitly made product (and) applies to anyone who distributes or sells unlawfully imported product as well as the importer himself," the letter continues.

"The reason for this letter," the CBS spokesman says, "is that we have been getting inquiries from customers who have been confused as to where they stand on the (import) question. It became clear to us that we should take a position publicly and uniformly so that everybody knows where we stand and the information doesn't have to be disseminated piecemeal."

The CBS letter is the latest effort by the major multinational record companies to control the flow of imported product. WEA recently signed an agreement with JEM

whereby JEM will get the exclusive rights to import product by acts signed to WEA subsidiaries abroad (Billboard, Jan. 29). To protect its exclusivity, WEA and JEM will separately register the copyright of the foreign-released product in the U.S., but the CBS legal spokesman indicates that CBS automatically assumes it has the exclusive legal rights in the U.S. to its foreign product.

The spokesman says that if, for example, the CBS subsidiary in Italy has the rights to an act whose product has not been released by CBS in the U.S., CBS here still has the exclusive rights to that act's product under its agreement with the subsidiary. "There is a U.S. copyright for that song, even if the act is signed to our Italian subsidiary. And we are the people who have the right to enforce that copyright. Essentially, it is the same as if the act were signed to the American company."

This represents an expansion of the position CBS took last summer when it sued Important Records in New York and Scorpio Records in Philadelphia (Billboard, July 3, 1982). In those two cases, CBS sued

only over product released abroad by artists signed directly to the U.S. company. Important acceded to the CBS position without a fight, while the Scorpio suit continues.

The Scorpio suit is presently the only such legal action being undertaken by CBS, though the spokesman says that the label has sent out a number of letters asking importers not to bring in certain product. He says the importers have complied with the requests.

The letter points out that a letter from CBS authorizing the importation of any sound recording relates only to the record itself. A separate approval may have to be gotten from the publishers of the songs, but the CBS spokesman says that as far as he knows no publisher has yet gone to court to enforce that right.

Further, the Copyright Act reads that "The Secretary of the Treasury is authorized to prescribe, by regulation, a procedure under which any person claiming an interest in the copyright in a particular work may, upon payment of a specified fee, be entitled to notification by the Customs Service of the importation of

articles that appear to be copies or phonocopies of the work."

However, says the spokesman, that provision of the law was never put into effect, and neither the Treasury nor the Customs Service has a list of who owns what copyrights where. Nor does the Custom Service have the authority to stop the importation of any records manufactured legally abroad.

The letter says that CBS itself is currently working on a way of identifying what imports it has authorized, either by publishing periodic lists or embossing the packages in some way. The spokesman says a decision has not yet been worked out as to how this will be done.

"Copyrights covering a particular recording may be controlled by different owners in different countries, and you cannot assume safely that the company which releases a title in a foreign country controls the U.S. copyright also. If you want to know who owns any selection in the U.S., you will have to check," reads the letter. "You must remember that you will continue to be responsible for the legitimacy of the goods you handle."

SUPPLIERS REEVALUATE POLICY

Chain Lending Albums To Clerks

• Continued from page 3

pears to be raising questions, however, is in the categorization of the product as defective merchandise. Greenwood himself admits it "probably" is. His reason for that qualified answer, he adds, is that the privilege has been offered "as long as I can remember—as far as I know, it's chain-wide."

"We have the right to return product to our suppliers, and this policy allows us to sell more product by exposing it more," Greenwood says, further asserting that his stores' average returns figures are in line with manufacturer returns ceilings, or significantly under those percentages. "We use a small portion of that returns allowance to expose product on the vendors' behalf, and we do it quite successfully," he notes.

A spot check of Licorice outlets verifies that managers place the borrowed goods in their defective product stock, for recycling to distributors. But, contrary to Greenwood's surmise, not every store allows its clerks to take advantage of the privilege. At least one West Los Angeles location has reportedly revoked the clerks' access to the "borrow book," an apparently probationary move that an employee attributed to managerial concern over discrepancies in a past inventory accounting.

Joel Schoenfeld, the RIAA counsel on antipiracy, confirms that he's notified member labels of the practice, but thus far no formal stand has been taken by the association. "We did look into the matter," reports Schoenfeld, "and we determined that there was some validity to the claim that stores had such a policy."

"Beyond that, however, we could not find out whether it was a chain-wide situation. Right now, my only concern is whether material was returned as defective."

A poll of selected major distributors further confirms that top sales executives are concerned about the existence of such a policy. But how those firms will respond remains unclear, since those interviewed would only say they are now evaluating the Licorice "borrow book" policy. Indeed, key sales executives at three

major underscored the suppliers' dilemma, although they declined attribution.

Observed one label sales vice president, "As an account, there are no problems with Licorice, and haven't been. Their credit is excellent, their payments are always up-to-date, and Greenwood is very above-board, very accessible and forthright in his dealings. If Licorice can maintain that privilege and still stay in line with their returns—and I know, without looking, they generally keep them at a manageable level—then it may not be a major problem."

"But if this thing were to mushroom, we'd have to take a very hard line. My competitors and myself could be faced with a system at all the Camelot stores, all the Wherehouse stores, all the Record Bar stores. ... If a thousand clerks nationally were borrowing each week, then those costs to us would be enormous."

His views echoed the feelings of several distribution executives who deemed the policy a Pandora's box more for its potential spread—and possible mismanagement—than for any effect currently detected in dealings with the Licorice Pizza stores.

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Peat Marwick Limited, Receiver and Manager will consider written proposals to purchase or lease the assets of Devil's Lake Corral Ltd.

The assets comprise an entertainment theatre complex with associated campground and recreational facilities. The property (37.54 acres) is located on the north shore of Devil's Lake approximately 4 miles from the Town of Onoway. The town is approximately 34 miles from central Edmonton.

The thirty-thousand sq. ft. building with a seating capacity of 1500 has been utilized as an entertainment facility for dinner shows and dances with celebrity performers. The complex has also been used as a TV production studio.



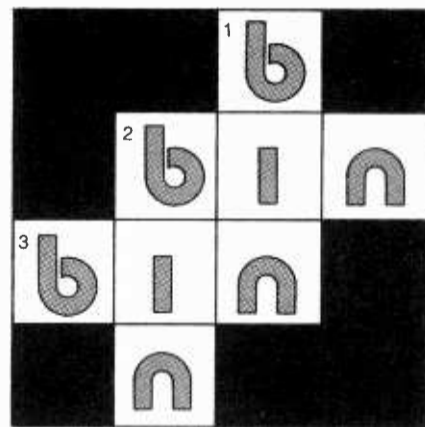
All proposals which will be subject to the approval of the Court of Queen's Bench of Alberta must be submitted in writing no later than Wednesday, March 30, 1983 to Peat Marwick Limited in Edmonton, Alberta, Attention: Mr. B. Trypka.

Further information regarding the assets of the business, including general background information, may be obtained by contacting Mr. L. Dickson or Mr. B. Trypka in Edmonton, Alberta at (403) 421-4114.



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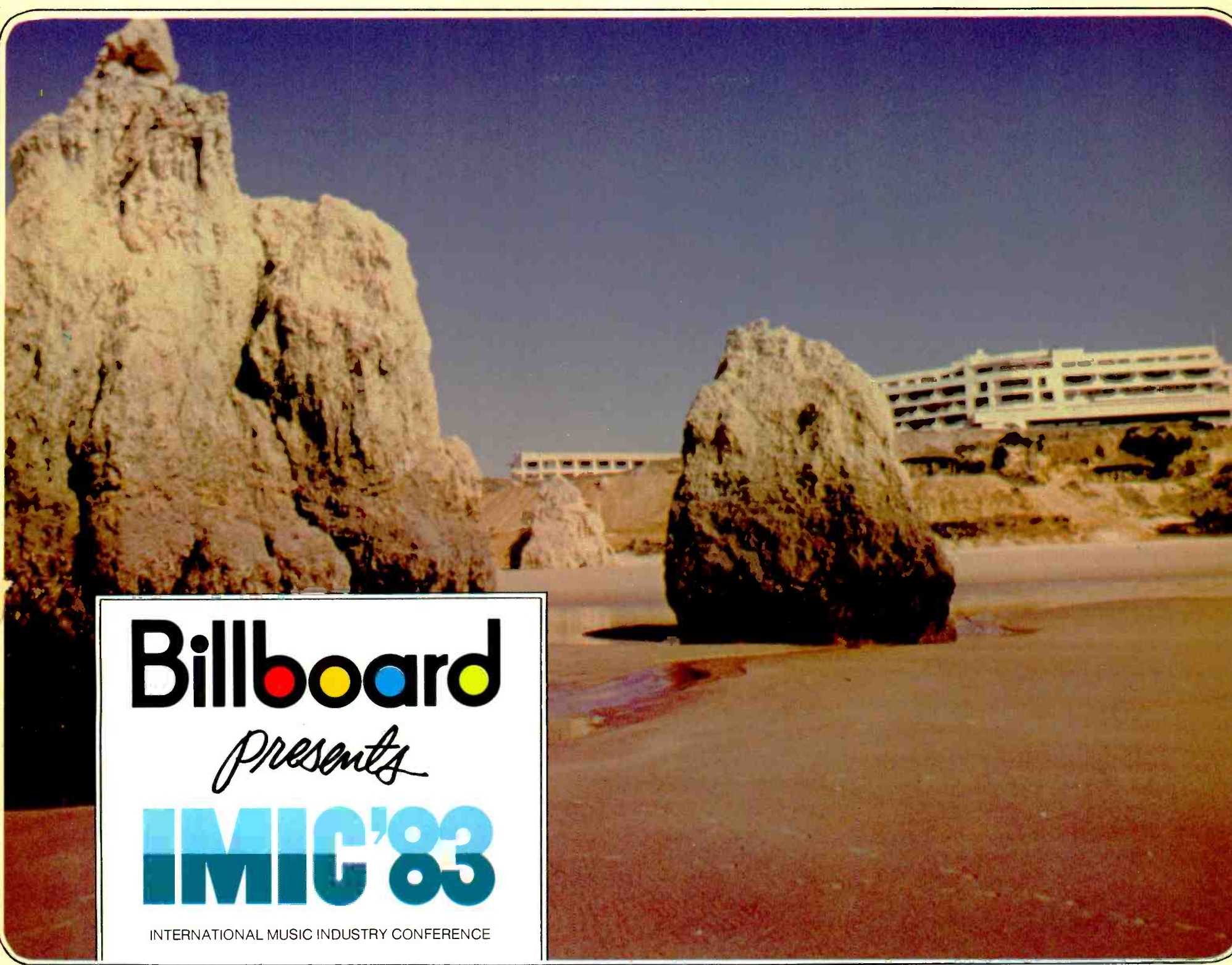
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Toto The Big Story At 25th Annual Grammy Awards

• Continued from page 3

Miles Davis, who first won in 1960, and engineer Al Schmitt, first a winner in 1962. (Davis' performance on the nationally-televised show was considered surprising, because he so seldom attends such functions.)

John Williams won the Grammy for best original score for the sixth consecutive year, with "E.T." coming on the heels of "Star Wars." "Close Encounters Of The Third Kind," "Superman," "The Empire Strikes Back" and "Raiders Of The Lost Ark." The "E.T." theme "Flying" was also judged best instrumental composition, marking Williams' fifth win in that category in the past six years.

The Toto sweep was so thorough that none of their rivals for album of the year were able to score a win in any category. And of their fellow record of the year finalists, only Nelson took home a Grammy. Toto has, to say the least, avenged its loss (to A Taste Of Honey) of the best new artist Grammy four years ago.

The year's top classical album was, as expected, "The Goldberg Variations" by pianist Glenn Gould, who died last October. An earlier (1956) Gould treatment of the Bach piece was inducted into the Recording Academy's Hall Of Fame this year, along with Bessie Smith's "Empty Bed Blues" (1928), Pinetop Smith's "Pinetop's Boogie Woogie" (1928), the Glenn Miller Orchestra's "In The Mood" (1939) and Hank Williams' "Your Cheating Heart" (1953).

Here's the complete list of winners, along with each winner's career Grammy total.

Record of the year: "Rosanna," Toto, Columbia. Producer: Toto. Their first.

Album of the year: "Toto IV," Columbia. Producer: Toto. Their second.

Song of the year: "Always On My Mind," Johnny Christopher, Mark James, Wayne Thompson, Screen Gems/EMI Music/Rose Bridge Music. Their first.

Best new artist: Men At Work, Columbia.

Producer of the year: Toto. Their third.

POP FIELD

Male: "Truly," Lionel Richie, Motown. His first.

Female: "You Should Hear How She Talks About You," Melissa Manchester, Arista. Her first.

Duo or Group: "Up Where We Belong," Joe Cocker & Jennifer Warnes, Island. Their first.

Instrumental: "Chariots Of Fire (Theme)," Ernie Watts, Qwest/Warner Bros. His first.

ROCK FIELD

Male: "Hurts So Good," John Cougar, Riva/PolyGram. His first.

Female: "Shadows Of The Night," Pat Benatar, Chrysalis. Her third.

Duo or group: "Eye Of The Tiger," Survivor, Scotti Bros./CBS. Their first.

Instrumental: "D.N.A.," A Flock Of Seagulls, Jive/Arista. Their first.

R&B FIELD

Male: "Sexual Healing," Marvin Gaye, Columbia. His first.

Female: "And I Am Telling You I'm Not Going," Jennifer Holliday, Geffen/Warner Bros. Her first.

Duo or group: (a tie) "Let It Whip," Dazz Band, Motown. Their first. "Wanna Be With

You," Earth, Wind & Fire, ARC/Columbia. Their sixth.

Instrumental: "Sexual Healing," Marvin Gaye, Columbia. His second.

Song: "Turn Your Love Around," Jay Graydon, Bill Champlin, Steve Lukather, Garden Rake Music/Rehtakul Veets Music/JSH Music. Graydon and Champlin's second; Lukather's first (apart from Toto).

COUNTRY FIELD

Male: "Always On My Mind," Willie Nelson, Columbia. His fifth.

Female: "Break It To Me Gently," Juice Newton, Capitol. Her first.

Duo or group: "Mountain Music," Alabama, RCA. Their first.

Instrumental: "Alabama Jubilee," Roy Clark, Churchill. His first.

Song: "Always On My Mind," John Christopher, Mark James, Wayne Thompson, Screen Gems/EMI Music/Rose Bridge Music. Their second.

JAZZ FIELD

Male: "An Evening With George Shearing And Mel Torme," Mel Torme, Concord Jazz. His first.

Female: "Gershwin Live!," Sarah Vaughan, CBS. Her first.

Duo or group: "Route 66," Manhattan Transfer, Atlantic. Their fourth.

Instrumental, soloist: "We Want Miles," Miles Davis, Columbia. His third.

Instrumental, group: "More Live," Phil Woods Quartet, Adelphi. His third.

Instrumental, big band: "Warm Breeze," Count Basie & His Orchestra, Pablo Today. His eighth.

Jazz fusion: "Offramp," Pat Metheny Group, ECM/Warner Bros. Their first.

GOSPEL/INSPIRATIONAL FIELD

Gospel, contemporary: "Age To Age," Amy Grant, Myrrh/Word. Her first.

Gospel, traditional: "I'm Following You,"

Blackwood Brothers, Voice Box. Their eighth.

Soul gospel, contemporary: "Higher Plane," Al Green, Myrrh/Word. His second.

Soul gospel, traditional: "Precious Lord," Al Green, Myrrh/Word. His third.

Inspirational: "He Set My Life To Music," Barbara Mandrell, MCA/Songbird. Her first.

MISCELLANEOUS FIELDS

Video: "Olivia Physical," Olivia Newton-John, MCA Video. Her fourth.

Comedy: "Live On The Sunset Strip," Richard Pryor, Warner Bros. His fifth.

Children's: "In Harmony 2," Columbia, Lucy Simon & David Levine, producers. Their second.

Cast show album: "Dreamgirls," Henry Krieger, composer, Tom Ewen, lyricist, David Foster, producer, Geffen/Warner Bros. Krieger and Ewen's first; Foster's second.

Ethnic or traditional folk: "Queen Ida & the Bon Temps Zydeco Band On Tour," Queen Ida, GNP/Crescendo. Her first.

Traditional blues: "Alright Again," Clarence Gatemouth Brown, Rounder. His first.

Latin: "Machito & His Salsa Big Band '82," Machito, Timeless. His first.

Spoken word, documentary or drama: "Raiders Of The Lost Ark: The Movie On Record," Columbia. Tom Veogeli, producer. His first.

Historical: "The Tommy Dorsey/Frank Sinatra Sessions," RCA. Alan Dell, Ethel Gabriel, Don Wardell, producers. Their first.

COMPOSING/ARRANGING FIELDS

Instrumental composition: "Flying" (Theme From "E.T."), John Williams, composer. His 12th.

Album of original score: "E.T.," MCA, John Williams, composer. His 13th.

Instrumental arrangement: "Flying," MCA, John Williams, arranger. His 14th.

Instrumental arrangement accompanying vocals(s): "Rosanna," Jerry Hey, David Paich, Jeff Porcaro, Columbia. Hey's third, Paich's second, Porcaro's first.

Vocal arrangement: "Rosanna," David Paich, arranger, Columbia. His third.

CRAFTS

Engineering: "Toto IV," Al Schmitt, Tom Knox, Greg Ladanyi, David Leonard, Columbia. Schmitt's fifth; Knox, Ladanyi and Leonard's first.

Album package: "Get Closer," Kosh with Ron Larson, art directors, Elektra/Asylum. Kosh's second; Larson's first.

Album notes: "Bunny Berigan" ("Giants Of Jazz"), John Chilton and Richard Sudhalter, Time/Life. Their first.

CLASSICAL FIELD

Album of the year: "Bach: The Goldberg Variations," Glenn Gould, CBS. Producers: Glenn Gould and Samuel Carter. Gould's second; Carter's first.

Orchestral recording: "Mahler: Symphony No. 7 In E Minor," James Levine, conductor, RCA. Producers: Thomas Z. Shepard and Jay David Saks. Levine and Saks' first; Shepard's ninth.

Opera: "Warner: Der Ring Des Nibelungen," Pierre Boulez, conductor, Philips. Producer: Andrew Kazdin. Boulez's 11th; Kazdin's second.

Choral performance: "Berlioz: La Damnation de Faust," Margaret Hillis, chorus director; Sir Georg Solti, conductor, London. Hillis' fourth; Solti's 19th.

Chamber music performance: "Brahms: The Sonatas For Clarinet & Piano Op. 120," Richard Stoltzman, Richard Goode, RCA. Their first.

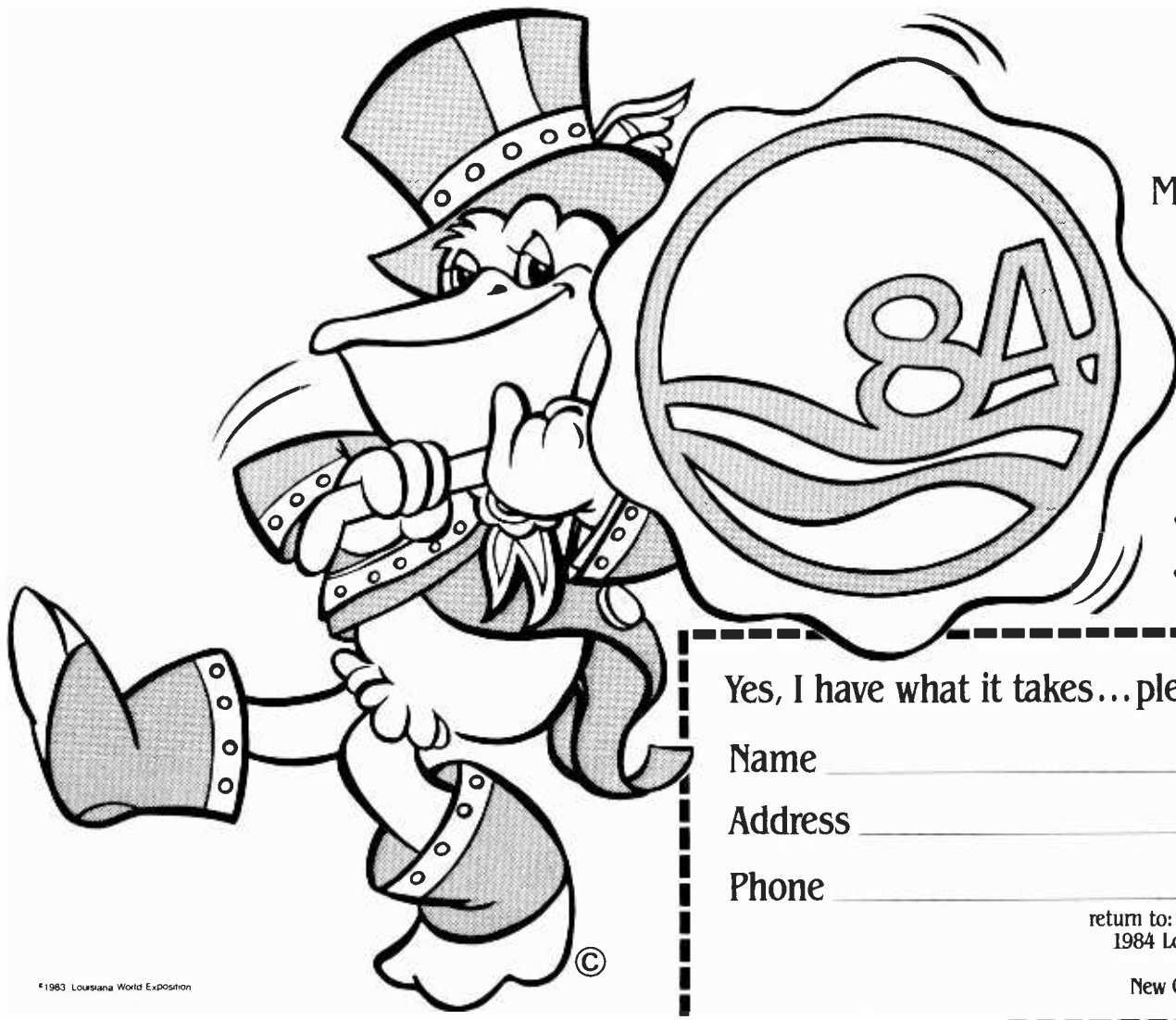
Instrumental soloist(s) with orchestra: "Elgar: Concerto For Violin In B Minor," Itzhak Perlman, DG. His 10th.

Instrumental soloist(s) without orchestra: "Bach: The Goldberg Variations," Glenn Gould. His third.

Vocal soloist: "Verdi: Arias," Leontyne Price, London. Her 12th.

Engineering: "Mahler: Symphony No. 7 In E Minor," RCA. Paul Goodman. His first.

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EX-DOMINO ALLEGES UNDERPAYMENT

Clapton, Stigwood Are Sued

NASHVILLE—Bobby Whitlock, a former member of Derek & the Dominos, has filed a suit in the chancery court of Davidson County here against Eric Clapton, Robert Stigwood and six other defendants alleging underpayment and failure to account for his share of the group's income. It also seeks a \$5 million punitive judgment against Stigwood for fraud and misrepresentation.

The suit, which was filed Feb. 16, also names as defendants the Robert Stigwood Organization Ltd., the Robert Stigwood Group Ltd., RSO Records, Throat Music Ltd., Chappell International Music Publishers Ltd. and Polydor International GmbH.

In the six-count complaint, Whitlock asserts that he had a written agreement with Clapton, signed in 1970, under which Whitlock was to receive a quarter of all earnings and gross revenues generated by the group. He cites among the records released under this agreement for albums "Layla" (Polydor); "Derek & the Dominos In Concert" (RSO); "Eric Clapton Rainbow Concert" (RSO); "History Of Eric Clapton" (Atco); and the singles "Layla" and "Bell Bottom Blues." Whitlock says his contributions included writing, recording and performing, but that he has received only partial payment for them and no accounting at all.

Polydor and Chappell are cited as the successors in record and publishing sales to RSO Records and Throat Music. The complaint says that unless the two successors are enjoined from disbursing the money they have collected from the group's various projects, "the defendants will attempt to dissipate or conceal" the funds from Whitlock.

Whitlock, the complaint says, entered into another agreement in 1979 with Clapton, Stigwood, Throat Music, RSO Records and the Robert Stigwood Organization under which the defendants paid Whit-

lock \$38,098.75, promised an accounting of money owed under the 1970 agreement and agreed to pay future earnings according to the terms of that agreement. The complaint says the \$38,098.75 was fraudulently represented by the defendants as being his share from the 1970 agreement, which caused

Whitlock to make the 1979 agreement.

Stigwood is cited in the complaint for failing to act in Whitlock's best interests in his capacity as manager for Derek & the Dominos—since he was thus representing both Whitlock and Clapton, whose interests were "differing."

Chartbeat

• Continued from page 6

place themselves at No. 1 on Billboard's Hot 100. He does it as "Billie Jean" takes over the top spot from Patti Austin & James Ingram's "Baby, Come To Me." The last time a producer had back-to-back No. 1 singles was in October, 1978, when Mike Chapman scored with Exile's "Kiss You All Over" and Nick Gilder's "Hot Child In The City."

And twice in the past two decades, one producer was able to string together three successive number ones. George Martin did it in the spring of

Stars Ready March Releases

• Continued from page 4

Albums are also due from two groups which have reached platinum in the past but stopped at gold with their last LPs. MCA plans a greatest hits set by the Who; Solar has firmed a new studio package by the Whispers.

On the country front, RCA plans late March releases for Waylon Jennings' "It's Only Rock'n'Roll" and an as-yet-untitled album by Ronnie Milsap, while MCA has set a March 31 release date for Don Williams' "Yellow Moon."

Atco plans to release "Scoop," a double album by Pete Townshend, on March 4, while Atlantic will follow two weeks later with the second album by Laura Branigan, "Branigan II."

Cleveland International plans to issue Meat Loaf's third album, "Midnight Lost & Found," at month's end. And Capitol is looking to a March 11 release date for the Tubes' second album for the label, "Outside Looking Inside." David Foster produced.

One of the month's most eclectic releases is Warner Bros.' soundtrack to "King Of Comedy," due March 2. The album features such diverse talents as the Pretenders, Ray Charles, the Talking Heads, Bob James, B.B. King, Robbie Robertson and David Sanborn.

Bubbling Under The HOT 100

- 101—HEARTBEATS, Yarbrough and Peoples, Total Experience 8204 (Polygram)
- 102—EVERYTHING'S BEAUTIFUL, Dolly Parton & Willie Nelson, Monument 0340 (CBS)
- 103—LAST NIGHT A D.J. SAVED MY LIFE, In-Deep, S.O.N.Y. 5102 (Becket)
- 104—BABY GETS HIGH, Peter Brown, RCA 13412
- 105—LET ME GO, Heaven 17, Arista 1050
- 106—I MELT WITH YOU, Modern English, Sire 7-29836 (Warner Bros.)
- 107—ATOMIC DOG, George Clinton, Capitol 5201
- 108—LIFE IS SOMETHING SPECIAL, New York City Peech Boys, Island 7-99926 (Atco)
- 109—ONE OF US, Abba, Atlantic 7-89881
- 110—I WON'T BE HOME TONIGHT, Tony Carey, Rocshire 001

Bubbling Under The Top LPs

- 201—VARIOUS ARTISTS, E.T. Storybook, MCA 71000
- 202—HERBIE HANCOCK, Quartet, Columbia C 238275
- 203—RICHARD AND LINDA THOMPSON, Shoot Out The Lights, Hannibal HBL 1303
- 204—PAUL BERRERE, On My Own Two Feet, Mirage MI90070 (Atlantic)
- 205—SYLVESTER, All I Need, Megatone M-1005
- 206—RIOT, Live, Elektra 67969
- 207—ROUGH TRADE, For Those Who Think Young, Boardwalk 33259-1
- 208—SOUNDTRACK, Gandhi, RCA ABL1-4557
- 209—THE ALL TIME GREATEST HITS OF ROY ORBISON, Monument KWG 2784-38384-1 (CBS)
- 210—THE SYSTEM, Sweat, Mirage MI 90062 (Atlantic)

Lifelines

Births

Boy, Andrew Knight, to Leslie and Kent Crawford, Jan. 27 in Santa Monica, Calif. He is assistant to the vice president of sales at Warner Bros. Records.

★ ★ ★

Girl, Christopher Denise, to Sharon and Mike Smith, Feb. 5 in Columbia, S.C. He manages the Sounds Familiar record store there.

★ ★ ★

Girl, Kelly Jean, to Linda and James Grogan, Feb. 14 in Kansas City. He is promotion manager for Elektra/Asylum in Kansas City and St. Louis.

★ ★ ★

Girl, Audrey Mae, to Debi and Jerry Fuhs, Jan. 4 in Jasper, Ind. He is president of Professional Artists there.

Marriages

Kris Kristofferson to Lisa Meyers, Feb. 19 in Los Angeles. He is an actor-singer. She is an attorney.

Bee Gees Lose Lawsuit Over 'How Deep' C'right

• Continued from page 4

mony of the trial came when a short piano section of Selle's song was played for Maurice Gibb, on the witness stand. "I believe that is from 'How Deep Is Your Love,'" Maurice said.

Barry Gibb spent most of one day on the witness stand, during which he frequently hummed the melody, snapped his fingers, and occasionally sang a few measures of "How Deep Is Your Love." He explained to the jury that since neither he nor his brothers read or write music, they composed their songs by singing the melodies into a tape recorder, and the tapes are then transcribed by other musicians into musical scores.

It is in the transcription that a mistake may have been made, according to the song's co-producer, Albhy Galuten. Galuten testified that the disputed copyrighted sheet music for "How Deep Is Your Love" differed from the song the Bee Gees actually wrote, and from the version recorded on "Saturday Night Fever."

ASCAP Sets New High With Total '82 Receipts

• Continued from page 3

foreign societies on a quarterly basis \$122,960,000, as follows: March, \$22,847,000; June, \$25,823,000; September, \$30,017,000; and December, \$44,273,000. Another \$2,875,000 was distributed, consisting primarily of interest earned and included in foreign distribution.

On July 22, the report stated, a foreign distribution, totaling \$15,333,000, was made with money from the following countries: England, \$7,264,000; France, \$3,156,900; Germany, \$2,457,000; Sweden, \$759,000, and South Africa, \$331,000, all of which were for 1980, plus another \$1,366,000 which included

★ ★ ★
Bobby Hart to Mary Ann Hart, Feb. 14 in Los Angeles. He is a producer-songwriter. She is a singer.

Deaths

Charles Kullman, 80, of a heart attack Feb. 8 in New Haven, Conn. A tenor who sang at the Metropolitan Opera for 25 seasons, he was one of the first American singers to establish a career in Europe before returning to the U.S. in triumph. He sang a varied repertory in 402 performances between 1935 and 1960, ranging from Mozart to Wagner. He also taught at Indiana Univ. in Bloomington. Kullman is survived by a daughter, Elise Burke, and a granddaughter, Yvonne Coty.

★ ★ ★

Frank Palumbo, 72, Feb. 11 in Philadelphia. He was the owner-operator of Frank Palumbo's Theatre-Restaurant, the C.R. Club and Palumbo's Nostalgia Room there. He also ran the Click Club, which featured big bands of the 1940s and 1950s. He is survived by his wife, Kippie, a son and a daughter.

Selle stands to earn millions from the decision. The damages will be awarded at a later hearing. After the verdict, Engerman said he would have to calculate how much money to ask for, based on single and album sales, plus a percentage of the revenue from "Saturday Night Fever."

The soundtrack album from "Saturday Night Fever," is widely regarded as the best selling album of all time. It sold 25 million copies worldwide, and was the No. 1 album in the U.S. for 24 weeks. The single sold over a million copies, and was a top 10 hit for 17 weeks.

While an elated Selle held an impromptu press conference after the decision, the Bee Gees beat a hasty exit. As his brother Barry hustled him through the courtroom door, Robin yelled, "That verdict was a lie—a lie—a lie."

Later, a spokesman for the group said the Bee Gees would appeal the decision. "The Bee Gees state they did not copy the song and will pursue all available legal avenues to establish their innocence," he said.

\$622,000 distributed in December last year.

On Dec. 24, a foreign distribution was made representing 1980 monies due as follows: Argentina, \$294,000; Australia, \$1,969,000; Austria, \$731,000; Belgium, \$607,000; Canada, \$5,538,000; Denmark, \$214,000; Holland, \$1,099,000; Italy, \$1,363,000; Japan, \$1,149,000; Norway, \$258,000; Mexico, \$389,000; Spain, \$562,000; Switzerland, \$627,000; and all other countries, \$266,000.

On Dec. 31, the licensing organization had outstanding advances to members totalling \$7,690,000. During the year, ASCAP wrote off advances amounting to \$276,000.

RCA Revises Its Policy On Return Rates

• Continued from page 1

announcements of the alteration of its Dec. 31, 1980, returns policy.

The two-page announcements, dated Feb. 18 and received last week by accounts, were identical, except that two contained different 17th provisions.

One states, "If your business is more than 51% wholesale, according to an affidavit we will ask you to sign, you will receive a 22% return allowance." The other states, "Any customer whose percentage of wholesale purchases, according to his affidavit, is below 51% will receive an 18% return allowance."

Under the revised general policy disseminated to all, RCA and A&M product customers' return percentages through June 30 will be based on the preceding fourth month gross purchases. For July, August and September, return allowance will be based on the prior month's purchases or the fourth preceding month's purchases, whichever is greater. In October, the allowance will be based only on the prior month's purchases.

All requests for 1983 returns must be mailed or given to company salespersons by February 28, 1984.

Disk/Tape Buyer Trends Analyzed In New Survey

• Continued from page 3

Those who bought recorded product at retail in 1981 spent 47% of their dollars in record and tape stores, 8% in department stores, 26% in discount stores and 19% in "other retail stores," not further identified. Here the changes over the three-year period were minor.

Rock music, as defined by buyers, accounted for 43% of all consumer retail expenditures in the last year surveyed, only one percentage point higher than in the base year. Country increased from 9% to 15%, the biggest gain, while black/disco, again as defined by panelists, plummeted from 14% to 7%. In direct marketing, rock held almost flat at 29% of all purchases, while country increased from 20% to 24%, and pop/easy listening declined from 23% to 17%.

Retail sales of recorded product are still heavily skewed to the young, although the age profile is changing. Buyers 15 to 19 years of age ac-

counted for 18% of all purchases in 1981, down from 23% in 1979. The 20-24 group rose from 23% to 27%, and older groups measured held relatively steady at 26% for the 25-34 year group, and 24% for those over 35. White males dominate the figures.

In direct marketing, the 15-19 group declined from 17% to 12% in dollar purchases over the three years, while the 20-24 group rose from 18% to 22%, 25-34 held steady at 22%, and the 25-plus category advanced from 41% to 44%.

Gifts accounted for 20% of all sales, says the report, with most bought at retail rather than by mail order. The gift ratio dropped slightly overall over the three years, from 21% in 1979. Gifts dipped from 25% to 22% of all retail purchases, and from 16% to 9% in direct marketing. More cassettes were bought as gifts, proportionately, than LPs.

Complementary copies of the full report are available from the RIAA office in New York.

Variety Of Composers For MCA B'Way Project

NEW YORK—MCA Music will tap at least six staff writers and others to prepare a musical score for a Broadway-bound show, "Street Heat."

This unusual approach to the scoring of a musical is necessary because of the wide-ranging music genres required of the show, which will tell a story of New York street life. "It's Fellini meets 'Chorus Line'," says Mike Millius, MCA's director of creative services in New York. "We require the hottest kind of inner-city dance music to MOR ballads," adds Millius, chosen by company president Leeds Levy to act as his liaison with the show's producer, Bert Stratford. The show, also described as a "rock opera" by Mill-

ius, will have a main theme, but different sets of lyrics will be used throughout the show to advance the mostly-sung plotline.

Levy says he regards MCA's involvement with musical properties as a "natural response to the technological revolution that surrounds us by virtue of the musical's marriage of music with dramatic and visual components. Musicals convert music into a three-dimensional mode which ultimately provides a better match for the media of home video and such."

According to Millius, a New York workshop presentation this summer will precede a planned Broadway bow this fall.

IRV LICHMAN

Low Profile For Music At Miami NARM Confab

LOS ANGELES—The steady move by traditional record/tape outlets into non-music product is dramatically illustrated by NARM's seminar activity April 11-13 at Miami's Fontainebleu Hilton. Only two of six seminars address music—sessions on the peripheral areas of classical and children's product.

Three pairs of concurrent seminars are scheduled for 8:30 a.m.-1 p.m. Wednesday (13), third day of the convention. Topics are video software, video games and computer

software. At the same time, sessions on the two music topics will be followed by one on alternative product lines, including blank tape, carrying cases, jewelry, apparel, greeting cards and sunglasses.

While some sessions' panelists are still being confirmed, others are complete. Chairpersons and confirmed panelists are:

"Merchandising Pre-recorded Video Software": Gene Silverman, Video Trend. "Integrating Video Games Into The Retail Record And Tape Store": Jim McCullaugh, Software Merchandising magazine, with Alan Levenson, Turtles Records & Tapes; Marianne Levitt, The Record Shop; and Mitchell Perliss, Show Industries. "The Promises And Pitfalls Of Home Computer Software": Richard Lionetti, Softsel.

"The Kiddie Business Is Growing Up! Are You?": Shelly Tirk, Kid Stuff Records. "Classics: The Growth Music Business": Ira Moss, Moss Music Group, with John Harper, PolyGram; Irwin Katz, RCA; Stuart Schwartz, Harmony Hut; Lou Garrett, Camelot; and Stan Goman, Tower Records. "Alternative Product Lines: Today's Profit And Tomorrow's Potential": Lee Cohen, Licorice Pizza, with David Jackowitz, Peaches; Justin Dudley, Largo Music; and Frank Wolbert, Spec's Music.

Handleman Co. Net Income Up

NEW YORK—Net income increased 14.4% while sales declined 1.3% in the third quarter ending Jan. 29 for Handleman Co., the giant racker.

Net income for the third quarter was \$2,461,000 or 55 cents per share, compared to \$2,152,000 or 48 cents per share in the previous third quarter. Sales dropped to \$58,525,000, compared to \$59,307,000.

For the nine-month period, net increased to \$6,787,000 from \$6,566,000, while sales dropped to \$171,635,000 compared to \$176,255,000. Earnings per share for the first nine months were \$1.52, compared to \$1.47 last year.

Inside Track

Jazz Series: What the growing number of new music shows on cable tv have done for pop/rock could well occur for jazz when veteran video producer/director Gary Legon and seminal jazz fest producers George Wein team up to do a forthcoming series for the tube. It's reported that backers of the project could include a major tobacco industry name and a broadcasting system.

Track happily reports that Nautilus Recordings, San Luis Obispo, Calif., is receiving payments directly on its accounts receivable, following receipt of a letter early this week by its customers from the First Interstate Bank of Beverly Hills, Calif., stating it was rescinding its earlier letter, requesting payments be made directly to the bank (Billboard, Feb. 12). The bank's most recent epistle stated that the problem that precipitated the first letter resulted from a dispute between the bank and guarantor of the Nautilus loan. Track has learned the bank was paid in full Feb. 17, culminating a month-long negotiation between the audiophile recording firm and the bank.

Expert Buddy Killen, prexy of Tree Music, Nashville, to take the chair of retiring Bill Denny of Cedarwood Music on the NMPA board. Denny, as reported here earlier, ankles the industry to top the Nashville Gas Co. . . . After a 12-year association, Jerry Leiber and Mike Stoller no longer participate in the management of Hudson Bay Music, now under sole control of Freddy Bienstock. Originally set for a 20-year joint venture, this severance of management ties continues the administration of Leiber & Stoller copyrights by Hudson Bay.

First face-to-face between movie studio reps and retailers since the VSDA Dallas convention last August is Tuesday (1) at the gathering of the Southern California VSDA chapter. The 8 p.m. session at Griswold's, Fullerton, is on sales promotion. Track learns from John and Carol Pough of Video Cassettes Unlimited, Santa Ana, chapter president and secretary respectively. Studio folk set include: Gary Khammer, RCA/Columbia; Tim Clott, Paramount; Donald Gold, Disney; Rich Beuhler, CBS/Fox; and Earl Blair, Nostalgia Merchant.

Several ironies underpin Tuesday's confab, expected to draw the biggest turnout in the group's four-year history. One is the evident new rapport between studios and retailers united to increase sales, while in Washington, studio lobbyists vigorously push for first sale doctrine elimination. In opposition, VSDA mounts its heaviest lobby ever in a March 15-16 huddle on Capitol Hill. Pough further notes that the May 3 chapter session on X-rated product will likely be volatile. Recent San Bernardino sheriff raids at member stores find dealers dismayed over statute interpretations.

NMPA prexy Leonard Feist addresses the Church Music Publishers' Assn. during its Wednesday-Thursday (2-3) conclave in Palm Springs in his first appearance before the ecclesiastical musickers. . . . It'll be early April when hearings on Capitol Hill on the new audio and video rental bills, which redefine first sale doctrine, take place. Staff from the newly formed Senate Subcommittee on patents, copyrights and trademarks say next month is the target for work on the bills, and House aides agree. Opposition to the video bill by rental retailers, it is reported, will be strongest. The audio bill may sail through.

The retailers' advisory committee of NARM produced the following recommendations after its recent Feb. 16 palaver: packages must exhibit strong pilferage resistance with the rigid back and fully secure joining of the plastic window around the cartridge; end and spine identification for horizontal merchandising; durability to re-

duce shopwear as new releases, in time, become catalog; and parallel availability of conventional cassette packaging. . . . Philly's Printing Services began printing Friday (25) of 12-inch-square flats of Grammy winners for delivery to U.S. retailers. Some two million Grammy stickers, designed to cover previously delivered nominee stickers on albums, are also shipping.

Frankie Carle, 79, on a 75-day, 55-city U.S. tour with Joe Graydon's "Big Band Cavalcade," has just had a new tome, "Golden Touch," written about him by Gene Catrambone. . . . Big flackery received by the January Las Vegas CES has elicited 1,030 applications for more than 700,000 square feet of exhibit space at the June show, according to EIA's Jack Wayman. A separate area, McCormick West, will house computer and game hardware and software, and 16 hours of workshops on the topic are planned.

AFTRA's national executive secretary Sandy Wolff; his assistant, John C. Hall, and industry label reps huddle beginning Monday (28) at the Spence-Manor Hotel, Nashville, to attempt to negotiate a new collective bargaining pact. The current one expires March 31.

Compliments To JVC: Track's editor purchased some of its VCR hardware in February. Last week, in comes a followup, offering a five-volume set. "Video The Better Way," if you visit a JVC dealer for a demonstration of other equipment. It marks the first time we can remember that such a manufacturer made marketing use of a warranty card. The mailing also contained a complete four-color JVC catalog. . . . Crystal Gayle and husband Bill Gatzimos readying for their first offspring in September.

Edited by JOHN SIPPEL

Back Track

30 years ago this week: A Billboard survey of managers of the nation's 2,400 radio stations showed that more than 50% of airtime was devoted to DJs and music. . . . Lee Eastman acquired the Cheerio, Rytvoc and Ross Jungnickel catalogs. . . . The Music Performance Trust Fund announced it had collected \$1,844,277 in 1952. . . . Ralph Flanagan's Orchestra, Perry Como, Jo Stafford and the Mills Brothers topped Billboard's annual DJ poll.

20 years ago this week: Bobby Darin bought four publishing firms from Joe Csida and Ed Burton. . . . Sonny Burke moved from Decca, where Bud Dant replaced him, to take over as executive a&r man for Reprise Records. . . . WINS New York started airing the Thursday night Billboard staff record review panels. . . . Ken Glancy was named vice president, Columbia record sales, and Jack Loetz became general manager of Columbia Records Distributors. . . . Fred Foster bowed Showcase Records. . . . Joe Talbot opened a pressing plant in Nashville.

10 years ago this week: Bell Records raised the wholesale price of a \$7.98 album from \$3.40 to \$3.43. . . . John Harper named West Coast promo boss for London. . . . NAIRD formed in Memphis, with George Hocutt and Chris Strachwitz as co-chairmen. . . . Taj Mahal filed with the California labor commission to have his management pact with Bill Graham voided and all commissions returned.

FIVE-HOUR SATELLITE-LINKED PREMIERE

Nashville Cable Net Debuting

By KIP KIRBY

NASHVILLE—With nearly seven million subscribers set nationally, the advertiser-supported Nashville Network cable tv system makes its debut Monday (7) with a five-hour live broadcast that will incorporate satellite hookups to country entertainers onstage in Austin, New York, Los Angeles, Chicago, Denver and Nashville.

The debut will be launched by a special edition of "Nashville Now," a regularly-scheduled nightly entertainment feature—and one of a variety of programs to be offered by the new cable service.

Initially, Nashville Network will air 18 hours per day of programming, with six of these hours first-run telecasts. All shows produced in-

house by Nashville Network will be available to subscribers in stereo.

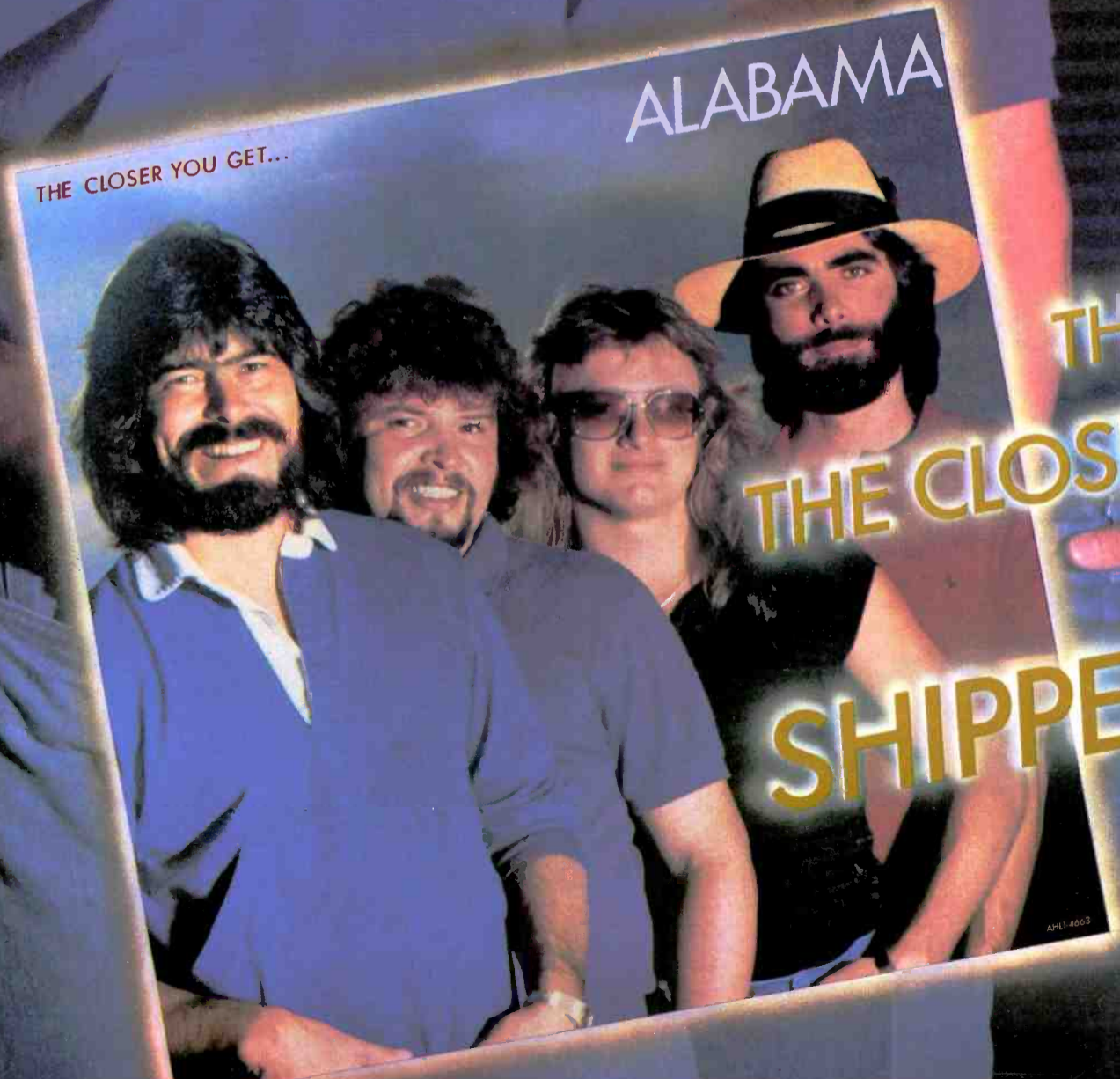
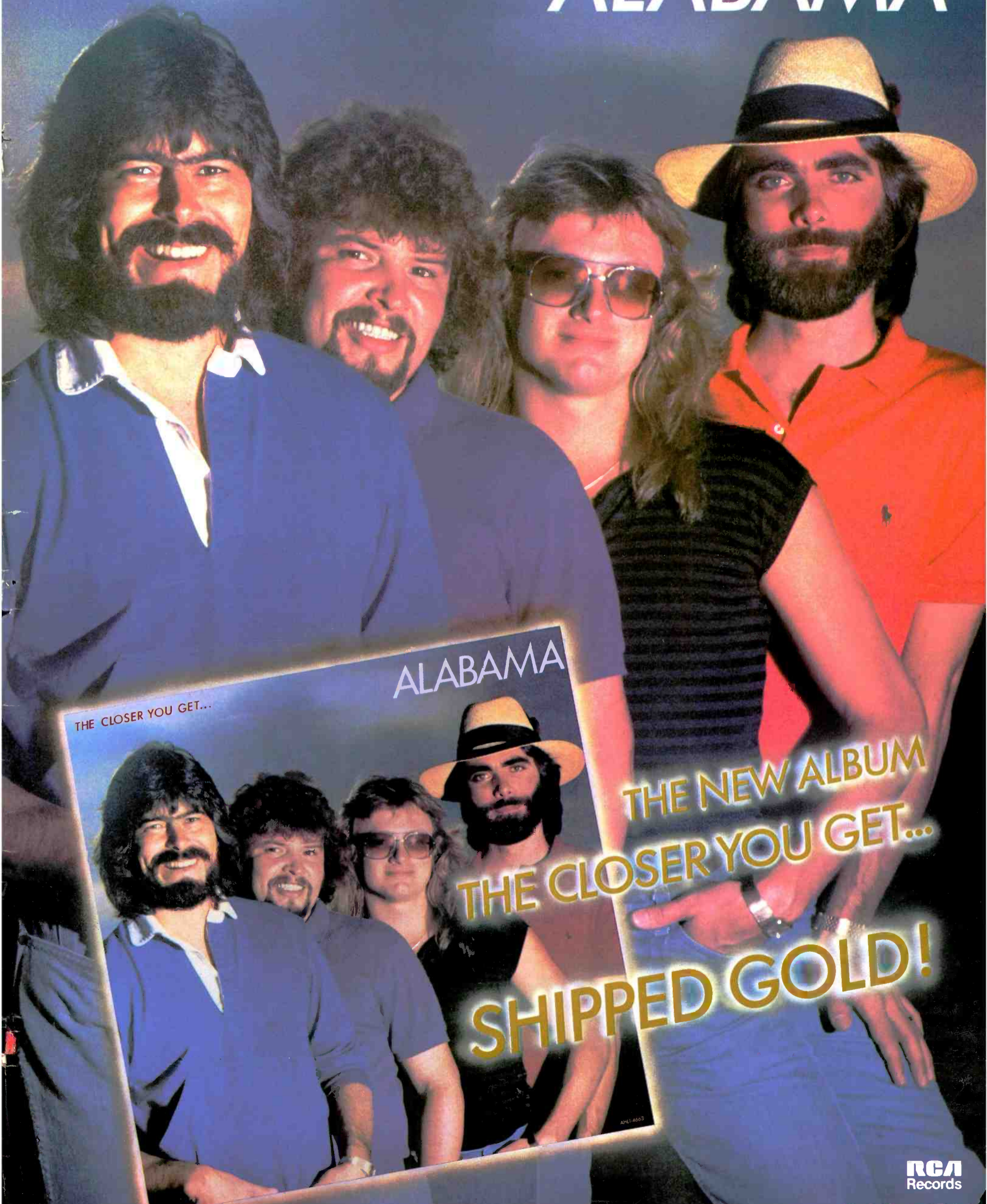
For its launch, which begins at 9 p.m. EST, "Nashville Now" will spotlight Rosanne Cash, T.G. Sheppard, Emmylou Harris, Bill Monroe, Tanya Tucker, Hoyt Axton, Tammy Wynette, Don Williams, Lynn Anderson, Ed Bruce, Larry Gatlin, Ray Stevens, Roy Acuff, Minnie Pearl, Chet Atkins and the Nashville Network Orchestra, among others.

The Nashville Network will offer seven shows Monday-Friday, with additional programming incorporated into the weekend schedule, according to director of programming Elmer Alley. All shows will be music-related, including interviews, dance shows, game shows, sitcoms, and gospel and variety program-

Although music is the main theme, Alley emphasizes that the cable channel is not going to be "a country MTV." He says the network is "open" to the possibility of using country music video clips, but he admits there are "difficulties coming to contractual agreements with the Nashville record companies."

Unlike MTV, which airs label-supplied video on a restricted basis and has agreed to indemnification in case of lawsuit against the manufacturers, Nashville Network has allegedly refused to limit its potential usage of record company videos. Further, it has not agreed to protective indemnification for the labels. Instead, Nashville Network is currently doing its own videotaping of performances by those artists to be featured on its show.

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Talking Heads
"Swamp"

Bob James
"King Of Comedy"

Rickie Lee Jones
"Rainbow Sleeve"

Robbie Robertson
"Between Trains"

Ric Ocasek
"Steal The Night"

Ray Charles
"Come Rain Or Come Shine"

David Sanborn
"The Finer Things"

Van Morrison
"Wonderful Remark"

The King Of Comedy

The King Of Comedy

The King Of Comedy

The King Of Comedy

The King Of Comedy

The King Of Comedy

The King Of Comedy

The King Of Comedy

The King Of Comedy

The King Of Comedy

If you picked *The King Of Comedy Original Sound Track* 1-23765, you win. Produced by Robbie Robertson, it features new music that's now available on Warner Bros. Records and Cassettes.

STREET DATE: MARCH 7



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