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NEWSPAPER

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## Japan CD Demand Outstripping Supply

By SHIG FUJITA

TOKYO—Sony and Nippon Columbia (Denon) are feverishly working to meet the demand by Japanese consumers for Compact Disc players and software. The system was launched here last October.

Retailers are asking customers to wait up to four weeks for hardware delivery, and Sony has doubled pro-

duction capacity to 10,000 players a month. A further 50% increase is planned for later this year. Both companies are too busy filling software orders to accept any outside requests for custom pressing.

According to Sony's Yasuhiko Kuroda, his company has produced and sold 20,000 CD players in just over two months. Sony, which was first on the market, together with Hitachi and Columbia's Hitachi-made players, has scored an early lead with the lowest-priced machine (\$683).

Hitachi says it plans to double production this month, to 6,000 units monthly, in addition to manufacturing a reported 500 players a month for Columbia, which itself reports being out of stock due to heavy demand.

Sony's research indicates most

## New Chiefs In E/A N.Y. Move

By PAUL GREIN

LOS ANGELES — Elektra/Asylum is shifting its headquarters to New York in the wake of Joe Smith's resignation as chairman and the appointments of Bob Krasnow as chairman and Bruce Lundvall as president. At its new base, the label will be utilizing financial and other

(Continued on page 76)

## Leaders Flock To Billboard's Program Meet

PASADENA—As radio programmers and other leaders of the broadcast industry prepare to attend the Billboard Radio Programming Conference here Thursday through Saturday (20-22), panelists and participants are still signing on. Venue is the Huntington-Sheraton Hotel.

Barry Mayo, outspoken p.d. of urban contemporary WRKS New York, will come to grips with the black vs. white issue in the music/radio business at a Saturday night (22) session. Beau Phillips, p.d. of KISW Seattle, has been added to the home taping/album tracking hearing Thursday night.

Steve Wozniak, chairman of Unuson Corp., which put together the US Festival, and a co-

(Continued on page 76)

## Computer Software Lures Videogame Firms

By LAURA FOTI

LAS VEGAS—As consumers of video games step up to home computers, software suppliers are swiftly expanding their product horizons.

At least six video games firms—Activision, Coleco, Imagic, Parker Bros., U.S. Games and Starpath—announced their intentions to develop computer software at the Consumer Electronics show here Jan. 6-9. All plan to have product at the

tential for even more rapid growth. Frank Mainero, vice president of marketing for Activision, speaks of 1983 sales of computer software units in excess of 20 million.

This branching out by games firms means that most will begin to offer software in areas other than games—such as educational and personal productivity titles. "Programmable game machines led the way

Pickwick links with Softsel Computer Products, page 3.

next CES, June 5-8, in Chicago. And one company, Walt Disney Telecommunications, which never manufactured a video game, also is moving into computer software.

Games manufacturers stress that their new area of activity does not by any means portend the death of video games. But they point out that the computer industry holds the po-

for the home computer," says Mainero. "We're just now beginning to see dual ownership." But, he adds, "The game machine is here to stay. Each CES brings new and more sophisticated technology.

"The market for computer software—and hardware—has been homogenous. Now it will be hetero-

(Continued on page 65)

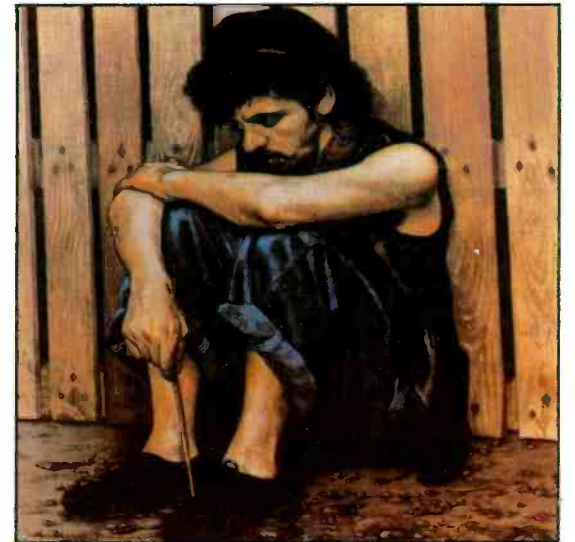
## —Inside Billboard—

- **PROGRAMMING CONSULTANT** John Sebastian is working on a new format to debut in June. He won't reveal specifics yet, but promises a departure from AOR, with which he's usually associated. Radio, page 15.
- **NARM IS ACTING** swiftly to exploit the promotional value of the '82 Grammys, the nominations for which were announced last week. Retailers are to receive posters, stickers and other support materials for use during the pre-awards stretch. Details and all the nominations, pages 4, 67.
- **AM STEREO** didn't generate much excitement at last week's Consumer Electronics Show, but there were some developments of note, detailed in Radio, page 15. Other reports from Winter CES appear on pages 3, 32, 34, 65.
- **MIDEM OPENS** in Cannes next Monday (24) with more exhibitors than last year, including 50 firms participating in the regenerated classical event. Talent showcases have also been upgraded. Pages 3, 9.
- **RETAIL PREFERENCE** in cassette packaging appears to be the 12-inch spaghetti box, according to a newly released NARM survey. The results will be evaluated at the association's retail advisory committee next month. Retailing, page 30.
- **ROCK STATIONS** have been instrumental in developing a buoyant talent market in Canada, including such outlets as Toronto's CHUM-FM and Q-107, and "free-formatted" CFNY-FM. Broadcasting updates are part of Billboard's market profile on Canada, opposite page 40.



**BLINDED BY SCIENCE—SPECTACULAR MUSICAL VISIONS FROM THOMAS DOLBY!** Thomas Dolby's new mini-LP, *Blinded By Science* (MLP-15007), is a spectacle in sound and sight. Dolby delights the ears with five uniquely astounding tracks and amazes the eyes as well with "She Blinded Me With Science," already among MTV's most requested new videos. On records and new high quality XDR cassettes from Harvest, distributed by Capitol.

(Advertisement)



Start the new year off on the right foot with **Dexys Midnight Runners**. Their international smash, "Come On Eileen" (76189), is already one of the top requested songs on AOR radio today. "Too-Rye-Ay" (SRM-1-4069), the debut American album from **Dexys Midnight Runners**. You'll hum these tunes forever. On Mercury. Marketed by PolyGram Records. (Advertisement)

(Advertisement)

## ISLAND PRESENTS NEW MUSIC ON 12" DISCS

BLANCMANGE

"LIVING ON THE CEILING"

0-99933

MALCOLM McLAREN &  
THE WORLD'S FAMOUS SUPREME TEAM

"BUFFALO GALS"

0-99950

NY CITI PEËCH BOYS

"LIFE IS SOMETHING SPECIAL"

0-99926



on Island Records

Distributed by Atco Records



A Division of Atlantic Recording Corp.

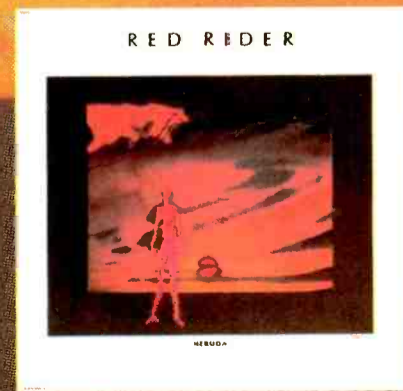
The imagination drives forward to discover the hidden connections between the conscious and the unconscious . . .

# RED RIDER

N E R U D A ST-12226

Inspired by the most original poet of our day, created by the band who riveted radio with the AOR smash "Lunatic Fringe," now comes a bold new album, bristling with rare energy and uncommon imagery.

Produced and engineered by David Fickle except  
"Walking The Fine Line" and "Winner Like All" produced by Ed Thacker



ON RECORDS AND NEW HIGH QUALITY XDR CASSETTES FROM CAPITOL



## REPORTS FROM WINTER CES

### Mood Is Upbeat; 75,000 Attend

By LAURA FOTI

LAS VEGAS—Although the emphasis at the Winter Consumer Electronics Show was undeniably on computers (separate story, page one), a generally positive—if not exuberant—mood among all exhibitors and attendees was based on exciting developments in virtually every area.

With a record-breaking attendance of 75,000, this Winter CES was the most crowded to date. The Compact Disc was widely visible and

*Additional reports from Winter CES appear on pages 1, 32, 34, 65. Photos, page 64.*

much talked about, and a new interest in improved audio-for-video was evidenced by Beta Hi-Fi demonstrations, which generated constant lines of curious attendees. Video game companies offered celebrities and upbeat opinions, while virtually all of them announced their new involvement in the computer software field. Video software pricing experiments, including "An Officer And A Gentleman" at \$29.95 in the

*(Continued on page 65)*

### Compact Disc Demos Put Spotlight On Audio

LAS VEGAS—Building anticipation for the U.S. launch this spring of the digital Compact Disc brought the laser-read Sony/Philips innovation to center stage at the Winter CES, infusing new interest and the promise of renewed vitality for audio.

Signs that the sophisticated new audio technology is poised for roll-out were manifold, even as some CD software and hardware licensees continued to hedge their bets by showing only prototypes, and by withholding firm plans or timetables for introduction of their own CD players and disks.

Helping spur CD interest was the accelerated schedule for software availability (Billboard, Dec. 18). PolyGram Records, while declining precise details until the spring show in Chicago, made its CES bow with a large display area on the main floor, complete with a variety of different CD players set up for hands-on trials by delegates.

Sony, meanwhile, made its CDP-101 player the centerpiece of its audio demonstration suite. Other hardware licensees offered either hands-on displays or, in the case of Sanyo, Fisher and other lines, hosted demonstrations of the players.

CD's highest profile to date was also achieved despite the absence of several major licensees, among those firms which are apparently reducing their CES presence to just one of the two annual shows in order to economize. Even with those no-shows, attendees were able to examine players from Hitachi, Toshiba, Akai, Aiwa, Mitsubishi, Marantz, Denon, Philips/Magnavox, Pioneer, Sansui and Sharp, as well as those noted above. Even a new CES exhibitor, Japan's Kyocera, had its own CD player on hand as part of its initial array of high-end audio products.

*(Continued on page 65)*

### Interactive Vid Unit Via RCA

LAS VEGAS—RCA's next generation of CED videodisk player will be introduced in the second half of the year and will feature interactive/random access capability, according to Joseph Donahue, vice president and general manager of the RCA Consumer Electronics Division.

The new machine will lead to the development of new forms of programming for the CED format, Donahue said, adding that pricing has not yet been set.

### Blank Tape Firms Tackle Price Flux

By EARL PAIGE

LAS VEGAS—Blank tape marketers here at Winter CES Jan. 6-9 revealed various strategies for addressing the problem of fluctuating prices. Numerous causes of price volatility surfaced too, including the dramatic suggestion that blank tape has become bullion.

"Huge quantities are being exchanged just like money for other goods," asserted John Dale, vice president and general manager of Fuji. He went on to say he was surprised that some people seemed shocked by his description of blank tape as bullion. "It's been going on for a long time. Why aren't exhibitors talking about it?"

Other blank tape exhibitors polled on price fluctuation did not dispute Dale's assertion. "We get a lot of strange requests for product," one Memorex executive said.

However, marketers point to numerous reasons for price destabilization. Dale, too, cited 10 different causes, explaining, "The manufacturer plays a small role in it."

Most marketers lament the impact of price flux on retailers. It causes

*(Continued on page 33)*

## Softsel, Pickwick In Rack Pact Major Step In Home Computer Mass Merchandising

By SAM SUTHERLAND

LAS VEGAS—The rapid penetration of mass merchandised stores by home computer hardware and software is dramatically underscored by a new agreement between Pickwick and Softsel Computer Products unveiled last week during the Winter CES here.

News of the Pickwick/Softsel alliance, rumored in the weeks prior to the home electronics gathering, came as virtually every major rackjobbing firm was attending CES to keep tabs on the fast-moving personal computer field, itself a focal point at this year's show (separate story, page one). The growing number of upscale department stores, catalogue showrooms and other mass merchandised businesses already carrying computer products, or expected to enter the field quickly, is apparently drawing record/tape rackjobbers into that sector in search of new revenues to help offset soft music sales.

Possible parallels between the two product areas are also suggested by a separate Softsel CES move, in which the firm, deemed the largest distributor for personal computer software, has introduced the first extensive dealer co-op ad program to be offered for computer products.

As for the Pickwick linkup, the partnership will see the Minneapolis-based rack services giant providing merchandising and in-store support, including training of store personnel and management, while Softsel is to develop products, determine inventory selection and size, and generate marketing strategies.

Unlike record/tape rack jobbing,

*(Continued on page 76)*

## ATTENDANCE UP FROM '82

### 200 Firms Set For 17th MIDEM

By MICHAEL WAY

CANNES—Despite early prediction that MIDEM '83 would be somewhat under-subscribed as to leave large unoccupied areas in the new multi-million-dollar Palais des Festivals, the event opens its new doors next Monday, Jan. 24, with more than 200 companies taking exhibition space (compared with 185 last year) in the popular music area, and a good 50 participating in the resurrected classical MIDEM, last staged 11 years ago.

Organizer Bernard Chevry cites a substantial sales and marketing effort as the prime reason for the heavy participation of an industry still suffering from the economic recession.

While the 1982 MIDEM saw the introduction of video onto the stands, the emphasis this year is most heavily on artists. Chevry claims to be investing \$1.4 million in bringing an impressive roster of performers to MIDEM (separate story, page 9). This talent budget covers television coverage of the four main galas

which are being filmed in their entirety for the first time by independent American television producer Marty Pasetta's POL company.

Chevry has responded positively to criticism from the French record industry that MIDEM's galas should give greater allocation of time to the presentation of new acts. He sees the possibility of MIDEM next year setting aside one of the theatres in the new Palais to the near-continuous presentation of artists which record companies believe have international potential.

"My commitment to talent is an investment which I hope will pay off through American, British and continental European television transmission," Chevry says. "But it is also an investment for MIDEM of the future."

Throughout the week, there will be a total of 25 concerts, including the classical events. Chevry has

*(Continued on page 56)*



HAGEGARD SHOWS CHOPS WITH AX—Thomas Shepard, left, vice president of RCA's Red Seal label, congratulates baritone Hakan Hagegard, center, after an informal recital in New York to introduce his label debut, "Schumann: Dichterliebe and Brahms: Six Songs." He was accompanied by pianist Emanuel Ax, right.

## Target Stores Taking Over 17 Closed FedMart Units

LOS ANGELES—Target Stores is planning to open in 27 of 46 shuttered FedMart stores locally over the next few months. Industry observers feel that this will make mass merchandising discount retailing a dynamic factor in Southern California for the first time.

Set for opening are eight Target stores in San Diego in February. A company spokesman at the parent Dayton Hudson Corp. in Minneapolis identified 19 more openings set for April. Openings are planned soon in Tucson and Phoenix, too.

The 19 Los Angeles area sites: three in Long Beach; two in Garden Grove and San Bernardino; one Target each in Oxnard, Northridge, La Colma, Alhambra, Covina, Ontario, Commerce, Southgate, Anaheim, Huntington Beach, Manhattan Beach and Torrance.

While buying will be done out of

Minneapolis, two new buildings for warehousing have been leased in Rancho Cucamonga comprising 350,000 square feet, a spokesman there says. Target is the first tenant. Target currently has around 75 people in Rancho Cucamonga; it also has a regional office in Irvine serving California.

Target record/tape departments are standardized, according to the Minneapolis source, carrying records, tapes and video games as major categories. Stores range from 70,000-116,000 square feet. Target has expertise in new buyer John Farr, who was most recently with CBS and PolyGram, and who had been involved with racking Target units at Pickwick.

Sources familiar with Target and the new CBS pricing structure, which would place Target in a "B" category (Billboard, Jan. 15), say the

*(Continued on page 74)*

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## NEW ROCK MAKES INROADS

## Toto Leads Grammy Nominees

By PAUL GREIN

LOS ANGELES—Toto leads all nominees for the 25th annual Grammy Awards, with nominations in nine categories, including album, record and song of the year. While the five-man group epitomizes the slick mainstream pop-rock the Grammys have long favored, the Recording Academy this year also recognized new rock with a record of the year bid to Joe Jackson and best new artist nods to the Human League, Men At Work and the Stray Cats.

A handful of new rock acts have been nominated for best new artist in recent years—the Cars, Elvis Costello, the Knack, the Pretenders and the Go-Go's—but the fact that there

were enough votes to carry three acts to the finals this year underscores the music's emergence into the pop mainstream.

Runners-up to Toto in this year's nominations are Stevie Wonder, with seven, and Paul McCartney, Donald Fagen and John Williams, with five each. That's not a bad showing for Wonder—the recipient of 15 previous Grammys—considering he issued only four new songs in the year and guest starred on two others.

McCartney and Wonder's duet "Ebony & Ivory" represents McCartney's first nomination for record or song of the year since the Beatles' "Let It Be" in 1970. Also, McCartney's "Tug Of War" is up for album of the year, his first nomi-

nation in that category since "Band On The Run" eight years ago.

But, in this year's most glaring omission, McCartney's producer, George Martin, was not nominated for producer of the year, an award many had expected him to win with ease. He must console himself with his sixth best album nomination and fifth best record nod, following a succession of Beatles classics.

Columbia emerged with three of the five nominees for both record and album of the year. It's the first time in Grammy history that one label has accounted for three record of the year finalists. It's also the second time in the past three years that Columbia has had three best album nominees; the label was represented in 1980 with LPs by Barbra Streisand, Billy Joel and Pink Floyd.

Toto's nominations sweep is surprising because the group has never won a Grammy; it was nominated for best new artist in 1978 but lost to A Taste Of Honey. Toto's strong showing is also ironic because the song that sparked the sweep, "Rosanna," is based on the Spinners' sound, and the Spinners have never won a Grammy.

Toto leader David Paich, who previously won a Grammy in 1976 for co-writing Boz Scaggs' "Lowdown," is nominated in eight categories, encompassing performing, writing, arranging, engineering and producing. That's one more nomination than Quincy Jones had last

(Continued on page 74)



CLAP HANDS—Pia Zadora and Frankie Crocker, program director for WBLS-FM New York, swap nursery rhymes to promote her current single, "The Clapping Song." The Elektra/Curb record is based on the age-old kiddie chant.

## NARM-Grammy Tie Ready

NEW YORK—NARM has moved quickly to tie Grammy nominee identity with the nation's record merchandisers.

As part of the joint NARM/NARAS "Discover Grammy" drive, millions of nominee stickers and hundreds of thousands of title strips were in retail hands by midweek, following last week's announcement of the 25th anniversary Grammy award nominees.

By Monday (17), speedy work will see some 50,000 posters detailing the names and photos of artists nominated in the pop album of the year and pop female and male performance of the year categories.

And when winners are revealed during the special three-hour Grammy telecast Feb. 23 over CBS, winning stickers—large enough to cover nominee stickers—can be immediately put into service.

Joe Cohen, executive vice president of NARM, outlined the trade group's Grammy tie-in at a press reception hosted by NARAS in the CBS Building here.

## QUICK ACTION SEEN ON RENTAL

## House Moves On 'Betamax' Bill

By BILL HOLLAND

WASHINGTON—In a House action indicating the willingness of the 98th Congress to move quickly on sections of the co-called "Betamax" bill, Rep. Don Edwards (D-Calif.), chairman of the subcommittee on civil and constitutional rights, has agreed to follow the Senate's lead by introducing three separate bills dealing with video and audio rental and home taping problems (Billboard, Jan. 15).

Edwards was the author of a complete Betamax bill in the last session that provided for an exemption in the copyright law for noncommercial video, as well as an audio taping section and a royalty section to compensate copyright owners in the movie and music industry.

The previous week saw Sen. Charles Mathias (R-Md.), chairman of the Senate subcommittee on crim-

inal law and the author of a controversial amendment to the Senate Betamax bill, making plans to introduce three different bills in an effort to pass certain less controversial sections of the old bill.

Like the Mathias game plan, the Edwards proposals would split off the video and audio rental sections from the often-debated royalty plan, work on the rental sections early on in the session, and then schedule the royalty section later in the legislative calendar.

"We don't have the exact language yet; we're working on that now," says Roberta Haberley, Edwards' legislative assistant. "But yes, we have agreed to introduce bills similar to those that Sen. Mathias' office is working on." Except for slight changes in wording, the Edwards bills should be basically the same as the Mathias proposals.

The first two bills, dealing with

audio rental and video rental, would make it necessary for those who wish to rent either videotaped movies, records or prerecorded audio cassettes to get the permission of copyright owners. The "permission" would take the form of a small renter's fee (no price mentioned yet). Violation of the proposed statute would be considered copyright infringement. Both Senate and House leaders think that these bills stand a quicker chance of passage.

The larger bill, which incorporates the fiercely debated issue of a royalty to be placed on VCRs and music-quality blank tape to compensate record companies, movie companies and other copyright owners for financial losses incurred because of home taping, will take more time for Congressional staffers to hand-tool. It will also take much longer to get the votes necessary for passage, because the lobbying efforts of both sides, which sources say comprised one of the fiercest business-oriented battles in recent Congressional history, were so effective that no legislative movement was possible.

Senate and House staff assistants say that Congress would rather wait until the Supreme Court review of the original copyright infringement suit is heard this Tuesday (18) before even addressing the language of the royalty provision bill.

The U.S. Court of Appeals ruled on Oct. 19, 1981 that home taping of off-the-air copyrighted material on VCRs is an infringement of the copyright law, overturning a 1979 District Court ruling. In the case, Universal Studios and Walt Disney Studios brought suit against Sony to obtain relief in the matter of home-copied video material.

## Executive Turntable

## Record Companies

Reorganization at Elektra/Asylum Records (separate story, page one) sees Bob Krasnow appointed chairman, replacing Joe Smith, who moves to a new



Krasnow

post at Warner Communications Inc. in the sports area. Krasnow was vice president of Warner Bros. Records. Bruce Lundvall, E/A's senior vice president, has been promoted to president. Both Krasnow and Lundvall are based in New York. Concurrently, Keith Jackson has been appointed vice president of special markets for the label. His most recent post was vice president of black music marketing for RCA Records. And



Lundvall

Bryn Bridenthal has been named vice president of publicity and artist development. She joined the company in 1977 and was vice president of publicity.

Andy Wickham will assume new vice presidential duties in talent acquisition for Warner Bros. Records in London, with more details forthcoming. He directed the label's country activities in Los Angeles. . . . RCA Records Nashville has appointed Tony Brown director of a&r. He has been a&r manager for the label since 1980. . . . A&M Records has promoted Kathryn Schenker to vice president of publicity in New York. She was A&M's national publicity direc-



Jackson



Bridenthal



Schenker



Brown

tor, having joined the company in 1978. . . . Stephen Reed has been named vice president of interdivisional marketing, deputy staff, for the CBS Records Group, and assistant to the president of the CBS Records Division. He has been executive assistant to the president of the Division since 1980. . . . Gene Tarant has been appointed manager of copyright, product and contract administration for CBS Records in New York. She has been manager of administration and business affairs for CBS Records since 1979.

## Publishing

Magna Sound Corp., Nashville, has named Larry Shell vice president and general manager of its Millhouse/Shedd House properties. . . . Arnold Thies has been named director of sales and marketing for Indigo Music Corp., Nashville, replacing Jim Riggins. Thies has been a sales manager for the Paid, Republic and Monument labels. . . . Snuffy Miller has joined the Wiljex Music Publishing Group in Nashville as professional manager.

## Video/Pro Equipment

Fred Fehlauer has been promoted to vice president and general manager of plant operations for CBS/Fox Video in Farmington Hills, Mich. The executive, who joined the firm last year, was general manager of plant operations. . . . George Jones has retired as vice president of MCA videodisc. He joined the company from MCA Records in 1978 and will continue as a consultant. . . . Len Levy has been named vice president of marketing for Family Home Entertainment and Monterey Home Video in Los Angeles. He was vice president of video marketing for Integrity Entertainment Corp. . . . Peter Mockler, former European sales manager for Billboard magazine, has been appointed sales manager for Trillion Video in London. . . . Steve Armstrong has been appointed western regional sales manager for JBL Inc.'s professional products division in Northridge, Calif. . . . Donald Gold, Dennis Maguire and David Young have joined Walt Disney Home Video's sales team in Burbank. They will be responsible for dealer sales operations in the western, eastern and mid-west regions of the U.S., respectively.

## Schlock Offering From MCA

LOS ANGELES—Elton John and Ronald Reagan figure in a new schlock offering of almost 10 million pieces from MCA Records. Of John's "Single Man" release, 470,000 LPs are available; of the (now) President's LP, "Freedom's Finest Hour," 40,000 copies are on hand.

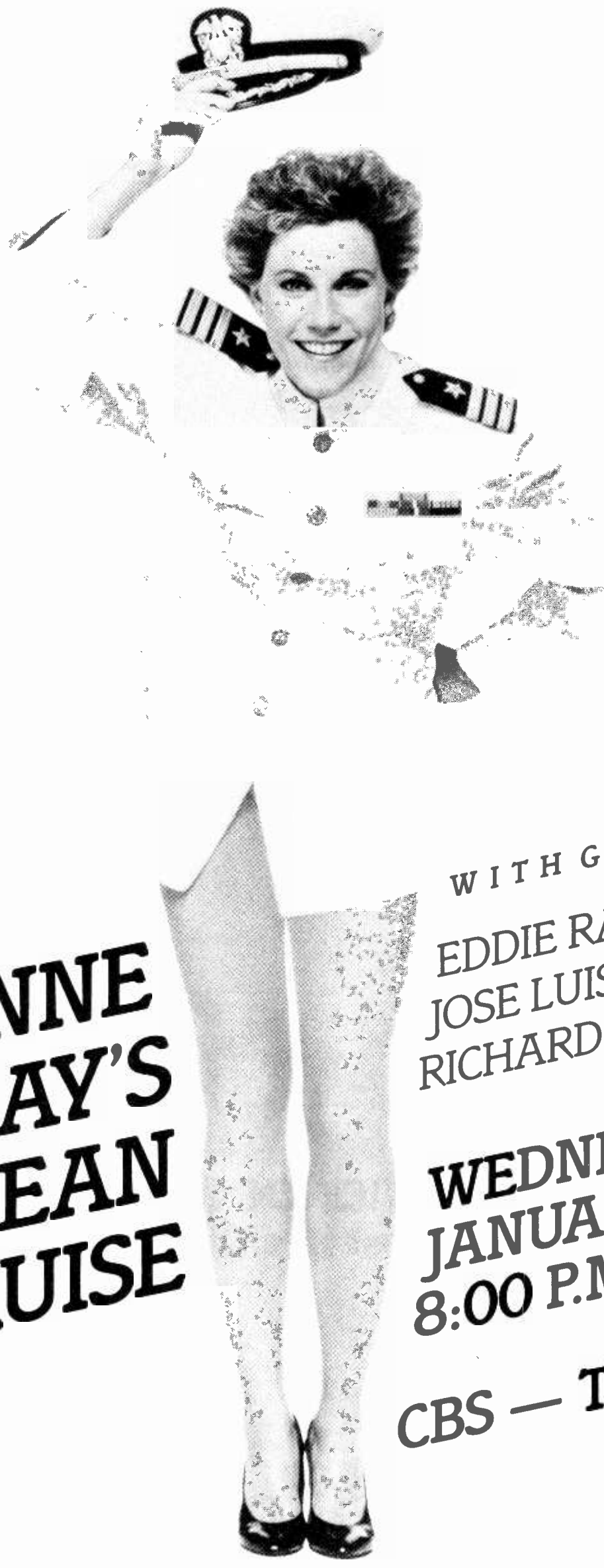
Others on the Dec. 17 catalog of overstocks and cutouts are Orleans, with 331,835 LPs, 8-tracks and cassettes; Hot Chocolate, with 306,295 LPs, 8-tracks and cassettes of the British group's second album, and 279,942 LPs, 8-tracks and cassettes of its first; and Stargard, with 291,007 records and tapes.

MCA says it is selling the cutouts and overstock on a one-for-one basis only. The cutout total is approximately 6,545,000 while the overstock list is approximately 3,350,000 units.

MCA states the cutout price is 25 cents per unit; overstock is \$1.25. The label states its billing procedure is 75 cents per unit, however, whether cut-out or overstock.

Another hefty item on the LP overstock list is 200,000 units of the sound track of "FM." For the MOR fan, the outstanding item would be 75,000 copies of Bing Crosby's greatest hits LP.

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**ANNE  
MURRAY'S  
CARIBBEAN  
CRUISE**

WITH GUESTS  
EDDIE RABBITT  
JOSE LUIS RODRIGUEZ  
RICHARD SIMMONS

**WEDNESDAY,  
JANUARY 19TH,  
8:00 P.M.,**

**CBS — TV**

## GRP Records Expanding After Split With Arista

By SAM SUTHERLAND

LOS ANGELES—GRP Records is embarking on an ambitious expansion program now that the successful fusion label has set up its own network of independent distributors.

In the wake of their now expired Arista distribution pact, GRP founders Dave Grusin and Larry Rosen say they're increasing staff and expanding their artist roster in anticipation of building on the pop, black and dance inroads already made by the label's jazz-influenced acts while with Arista.

Additionally, the New York-based company has already entered the dance market with its first 12-inch single conceived from the outset for that audience. And, in keeping with musician/arranger/composer Grusin's acknowledged advocacy of digital recording, GRP plans to switch exclusively to digital master recordings to help position the label for the industry's eventual shift from analog LPs and tapes to true digital software such as the Sony/Philips digital Compact Disc (CD).

(Continued on page 45)

## IN SPEECH TO CHICAGO STUDENTS

# RIAA Chief Hits Home Taping

By MOIRA McCORMICK

CHICAGO—RIAA president Stan Gortikov restated the association's position against home taping here Monday (10) in a lecture addressed to students of Columbia College's Arts, Entertainment, and Media Management Program (AEMMP). The hour-long speech culminated in a 30-minute question-and-answer session with the AEMMP students, whose queries indicated much participation in home taping themselves.

Appearing at the behest of AEMMP faculty adjunct and former PolyGram chairman Irwin Steinberg, Gortikov approached the controversial topic first by familiarizing his audience with the particulars of commercial recording piracy and counterfeiting before getting down to brass tacks—that home taping is a violation of copyright laws. His opening comments seemed designed to reassure the future record company executives in attendance that the business is not falling apart: "Are we an industry with problems? Yes. Are we an industry fighting for our life? No. We are fighting for our rights."

Emphasizing recorded music as the rightful property of those who create and produce it ("the risk-tak-

ers," in his words), Gortikov traced the history of piracy from modest mid '60s roots to international ramifications (noting, for example, that prior to recent legislation, Hong Kong's record trade had been 100% pirate.)

"Personal piracy, or home taping," Gortikov went on to stress, "is every bit as sinister as commercial criminal piracy. It's acceptable on the surface—everyone does it. But it is not a victimless crime."

While questioning the morality of home taping, Gortikov spoke of the

staggering industry losses attributed to it, some \$1 billion according to his figures. "Home taping is not a shoulder wound, but an arrow right in the heart," he stated, citing such long-term damages from loss of revenue as "limiting record companies' ability to find and develop talent, their ability to take chances and to release product with low sales potential."

While acknowledging to the students that "home taping can't be stopped—it's only going to expand," Gortikov offered "the legislative approach" as the most reasonable solution, and described the Mathias amendment's tape and equipment royalty proposal.

Remarking on a recent Rolling Stone article which theorized that resultant blank tape royalties could run as high as \$3 or \$4, Gortikov deemed the speculation "an absolute falsehood." He then proceeded to outline the breakdown of a hypothetical \$1 tape royalty, "though I doubt it would even go that high," and concluded by declaring the royalty "an imperfect solution but reasonable compromise."

Following a brief closing segment dealing with record rentals and hardware developments which cater to home tapers ("all of which are

(Continued on page 68)

## Atlantic, RFC Sign Exclusive Distribution Pact

NEW YORK—All future recordings on the RFC label will be distributed by Atlantic Records, according to an agreement reached by the two labels.

Previously, only selected RFC product was distributed by Atlantic, with the balance marketed on an independent basis. RFC Records is now based at Atlantic Records' Manhattan headquarters.

In conjunction with the move, Ray Caviano, who has headed the RFC label, becomes executive director of Atlantic's new music department, newly established. In this position, he will be involved in the promotion of various artists for Atlantic, Atco, Cotillion and custom labels, with a particular emphasis on dance clubs and urban contemporary/new music radio stations.

He will also be involved in an a&r capacity with Atlantic. Serving as national promotion coordinator for RFC and the new music department is Bob Ghossen.

In another development, Mirage Records, distributed by Atlantic, has established ties with Omni Records, owned by former WMOT Records president Steve Bernstein. WMOT was handled by Atlantic/Atco from 1972-76. The initial Omni acts included in the new association are Paul Barrere, formerly of Little Feat; Blue Magic, and Ingram. All three will be releasing albums in the first quarter of this year.

## New CBS Unit For Computers, Video Games

NEW YORK—CBS Records International and the CBS Toys Division have formed a new joint unit, CBS Electronics, to operate in territories outside the U.S., Canada, and Japan. It will internationally distribute video game consoles, cartridges and home computer software.

Products to be marketed initially by CBS Electronics will be created by CBS Video Games, CBS Software, and Coleco Industries. It will also market product created under license from Bally, K-Byte, and others.

At least 20 games are expected to be introduced into the international market by CBS Electronics this year, compatible with Atari, Intellivision and CBS-ColecoVision formats. CBS Software titles will be available on the Atari 400/800 and Vic 20 formats, with other formats to be added in the future.

CBS Toys International will conduct the affairs of CBS Electronics in France, Germany and Britain. Elsewhere (except Japan and Canada) they will be the responsibility of CBS Records International, which will also market CBS Electronics products to record retailers in

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## MARKET RESEARCH SURVEY

# Study: Daily Newspapers Help Sell Rock Product

By ROMAN KOZAK

NEW YORK—How do you reach the rock record buying public? What media mix sells records and concert tickets, and what can be a turnoff? Does image sell? It is important for a musical act to have an identifiable message?

To determine the answer to these questions and more, the Howard Bloom Organization public relations firm, in conjunction with the Graduate School of Business Administration at Columbia University, put together a market research study of record store customers and concertgoers.

Altogether, 1,855 people were polled and answered questionnaires in Syracuse and Baltimore. Of these, 1,009 responses were used; the others were rejected because they were either incorrectly filled out or incomplete.

"We targeted those people who are fans of Pink Floyd, Led Zeppelin and Styx," says Howard Bloom, whose agency represents Styx. Bloom says the survey, which has been used in the marketing of Styx, has shown daily newspapers to be a surprisingly potent tool in promoting rock acts. He says that the study has further shown the importance of image and message for a rock act, as well as the perception of its commerciality.

"We wanted to find out what the relative importance was of television and a specific group of print media," says Bloom. "We did not throw radio into this at all, because we assume that radio is very important. The print media we looked at was Rolling Stone, Circus, Cream, the pop sections of daily newspapers, Rockline, 16, Hit Parader, People, Time and Newsweek.

"Which do think is most effective? In marketing meetings and record company p.r. sessions, it

never comes up. They tried to get Interview magazine, and Time, and Vogue, but it turned out that the pop sections of the major newspapers had devastatingly larger audiences than any of them. The only other thing that counted at all was Rolling Stone.

"The upscale magazines, the fan magazines, the teen magazines do not count for this audience, which may be very narrow, but which accounts for multi-million album sales. They are not interested in prestige magazines."

Bloom says the purpose of the

(Continued on page 74)

## ORIGINAL KINGSMEN SUING

# Rule K-tel Can't Market Remake Of 'Louie Louie'

By IRV LICHTMAN

NEW YORK—A U.S. District Court judge here granted a preliminary injunction Tuesday (11) against K-tel, among others, from marketing an album, "60's Dance Party," that contains a rerecording of one of rock'n'roll's biggest hits, "Louie Louie."

Members of the Kingsmen, original artists on the 1963 hit, brought a \$1 million action against K-tel and several of its divisions, charging unauthorized use of the Kingsmen name on the package. The LP, which was released last October on K-tel's Era label, contains a rerecording of "Louie Louie" by an original mem-

ber of the group, Jack Ely, who left the group in 1964.

In his Jan. 4 findings, Judge Leonard S. Band said the Era album misrepresented the participation of the original Kingsmen in the Ely rerecording, partly as a result of a legend on the package that reads: "These selections are rerecordings by the original artists." While Ely was an original member of the group that cut "Louie Louie," Band noted that he "did not participate in any fashion with the other members of the band after his 1964 departure."

Although the group disbanded in 1967, Band further noted that they continued to receive royalties from various usages of the original "Louie Louie" recording, which, he added, "appear to compete directly with '60's Dance Party' album produced by the defendants."

Judge Band turned down the defendants' claim that since the group disbanded in 1967, this constituted abandonment of any interest in the name Kingsmen under the Lanham Act, a federal law that provides for civil action by parties who believe they are the victims of false representation in connection with any goods or services. Band said the law's provision for abandonment of "marks" did not apply in the case of the Kingsmen, since they continued from 1967 to the present to "promote their previously recorded albums."

In listening to recordings by the Kingsmen, Band termed the group's sound "clearly a collective one. No one member of the group can be singled out as representing the essence of the Kingsmen's performing style." He declared that the plaintiffs have standing to sue under the Lanham Act, and that the court would make every effort to set the earliest possible trial date.

## Chartbeat

# The Greatest Hits Of Joe Smith

By PAUL GREIN

Joe Smith scored 21 No. 1 hits in his 21 years in the record business, beginning when he joined Warner Bros. as national promotion manager in 1961. That's more number ones than the Beatles (20), Elvis Presley (18), the Supremes (12) or the Bee Gees (nine).

(In fairness it should be noted that while Smith beats the Beatles in terms of No. 1 singles, the Beatles were more successful than he at crossing over into motion pictures. The group made four films, to Smith's two: "FM" and "One Trick Pony." Then again, Smith is generally regarded as a more effective after-dinner speaker than say, George Harrison.)

Sidestepping for the moment the issue of who's bigger—Smith or the Beatles—here's a complete list of

Smith's 21 No. 1 hits, first at Warner Bros., where he served as national promotion manager in the '60s before becoming executive vice president and then president, and then at Elektra/Asylum, where he was chairman the past seven years.

1. "Crazy Little Thing Called Love," Queen, Elektra, 1980, four weeks at No. 1.
2. "Something Stupid," Nancy & Frank Sinatra, Reprise, 1967, four weeks.
3. "Windy," the Association, Warner Bros., 1967, four weeks.
4. "Another One Bites The Dust," Queen, Elektra, 1980, three weeks.
5. "A Horse With No Name," America, Warner Bros., 1972, three weeks.
6. "Downtown," Petula Clark, Warner Bros., 1965, two weeks.
7. "I Love A Rainy Night," Eddie

Rabbitt, Elektra, 1981, two weeks.

8. "My Love," Petula Clark, Warner Bros., 1966, two weeks.
9. "Leaving On A Jet Plane," Peter, Paul & Mary, Warner Bros., 1969, one week.
10. "Heartache Tonight," the Eagles, Asylum, 1979, one week.
11. "Everybody Loves Somebody," Dean Martin, Reprise, 1964, one week.
12. "You've Got A Friend," James Taylor, Warner Bros., 1971, one week.
13. "Heart Of Gold," Neil Young, Reprise, 1972, one week.
14. "Hotel California," the Eagles, Asylum, 1977, one week.
15. "These Boots Are Made For Walkin'," Nancy Sinatra, Reprise, 1966, one week.
16. "Strangers In The Night," Frank

(Continued on page 68)

# In Any Language "Camilo Sesto" Means Phenomenon



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## Music Marts Growing, Says WEA's Ertegun

By MIKE HENNESSEY

NEW YORK — The international music industry should give pessimism a rest and recognize that the worldwide thirst for music in 1983 is greater than ever. Thus Nesuhi Ertegun, president of WEA International, views the world music markets from his New York headquarters.

"Despite all the complaints about bad business," Ertegun says, "I firmly believe that people like and listen to music more than ever. The best proof of this is the huge sales of blank cassettes around the world.

"What do people do with these cassettes? They make their own records. The consumer is now becoming a manufacturer—and this means that the legitimate manufacturer is taking a beating.

"But while we must recognize the problems and do all we can to overcome them, we should not lose sight of the fundamental need for, and love of, music around the world. I travel non-stop, and I was recently in Brazil, Korea, Japan, the Philippines and Europe. And I can tell you

that music is in greater demand than ever before."

Reviewing WEA's performance in 1982, Ertegun observes that talent has always been, and remains, the key to success in the music business. The WEA group did well last year, he says, with talent from its domestic labels breaking new ground internationally. Among them: Randy Crawford, Van Halen, Al Jarreau and Donald Fagen (Warner Bros.); Glenn Frey, David Lindley, Bobby McFerrin and Shalamar (Elektra/Asylum); and Robert Plant and Laura Branigan (Atlantic).

Established artists like Rod Stewart, AC/DC, Fleetwood Mac, the Eagles, Linda Ronstadt and Crosby, Stills & Nash also sold well. From WEA International's own roster, there were hits by Chicago, which sold a million-plus singles and more than half a million albums; John Cougar; Ph.D., whose debut single topped the million sales mark; Donna Summer, whose

(Continued on page 58)

## German Publishers Facing Hard Times Optimistically

HAMBURG—West German music publishers are suffering from the effects of rising costs, falling sales and a tougher stance by authors on the length and terms of contracts. But the New Year finds them optimistic about business prospects, sharing the view of top Hamburg publisher Hans Sikorski that "a music publisher with imagination and inventiveness will always have good chances, even in recessive times."

Despite the threat to mechanical earnings, publishers have so far escaped the worst effects of the record industry's problems. For Sikorski's firm, "1982 will count among our best years ever." At Edition Meisel in Berlin, Trudi Meisel says: "Fortunately, we are not affected so much by falling sales and contract terms and some of those things, as we have built up a tremendous catalog of original copyrights comprising standards and evergreens in addi-

tion to our normal hit repertoire." And Andreas Budde of Budde Music in Berlin, though accepting that turnover on mechanicals will decline, adds: "I don't think there are bad years to come for the publishers, though they may not become stronger. Generally I think they will be flexible enough to adjust to the changes in the market."

Josef Bamberger, head of UFA in Munich, intends to make up for a possible drop in mechanicals with increased performing rights income. "We expect a structural alteration of the music business in the German-language area, and with it a changed assignment of duties for the publisher in the promotion of German-speaking composers, lyricists and producers," he says. "More importance must be attached to the creative function in publishing. Administrative collecting functions with

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## Tokens Help Boost U.K. Sales EMI Campaign Contributes To Strong Holiday Figures

By PETER JONES

LONDON—Gift tokens played a major role in generating good record and tape retail sales in Britain during the Christmas/New Year holiday period. Specifically, consumer interest was heightened by EMI Records' big-budget media campaign on behalf of tokens, a \$350,000-plus effort featuring label veteran Cliff Richard.

Richards was pictured in full-page trade advertisements bannered "Guess what this man will be selling his fans for Christmas!" Then came a four-region commercial television advertising campaign in which he extolled the "acceptability" of record tokens as festive season gifts.

Retailers also received a personal message from the singer, saying: "I

know you know that there is a whole lot you can do to help the industry. Make sure you sell as many record tokens as possible this year. Help record tokens—help the music business, please."

John Mew, general manager of EMI's record tokens division, accurately predicted at the launch of the campaign late September: "With Cliff Richard working on our behalf, more people than ever before are going to want tokens this year." Richard gave his services free, said Mew, "to help the record industry and keep more gift money in the record business this Christmas."

Now, as the tokens are being redeemed in retail stores nationwide, dealers confirm—though EMI has no figures readied as yet—that this aspect of the sales trade was well up

## WEA Australia Slashes Prices Across-The-Board Cuts Anger Label's Competitors

By GLENN A. BAKER

SYDNEY—WEA Australia has implemented an extensive across-the-board price cut on albums and cassettes, accompanied by a \$100,000 (Australian) print media and AM-FM radio advertising campaign. The move has antagonized a number of the label's competitors.

From the first day of 1983 trading, WEA albums and cassettes have been pegged down from \$11.25 to \$9.99 for LPs and \$7.99 for cassettes. Says label chief Paul Turner: "Essentially what we're doing is restructuring the recommended retail price of the industry. These prices are what consumers want to pay and, more importantly, what they can afford to pay. I believe the increase in volume will force other companies to follow our lead."

Turner's main thrust with his new pricing policy is cassettes, which he sees as "the future of the industry." He cites a current sales ratio of 55/45 in favor of the disk, but predicts the balance will shift "dramatically" over the next two years. WEA's Queensland operation actually sold more tapes than records in 1982.

Says Turner: "On current indications, we may not get a tape levy on blank software for some years, so I believe the best way to fight home tapers is commercially. At our new price, not that much higher than a decent blank, the kids can get a good quality music tape and still have a few bucks left over to shove into video games."

## U.S. Acts Get Metronome Push

By WOLFGANG SPAHR

HAMBURG—Metronome Records is stepping up its promotional and marketing efforts on behalf of its international repertoire. Heino Wirth, managing director, believes that despite the continuing success of German-language "new wave" pop, "English-lyric material is set to win back the status it previously enjoyed in the charts."

The Metronome campaign starts with a maxi-single series bannered "Maxi Dancer," featuring major U.S. chart names. Top American talent is set for album and single releases over the next few months, and a tour by Kool & the Gang should

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Turner has also introduced an attractive "2 On 1" cassette line, featuring two albums on one tape for \$9.99. So far, 21 tapes have been released, covering artists such as Fleetwood Mac, Cold Chisel, Mental As Anything, Hall & Oates and the Eagles. He's currently awaiting clearance on 140 more albums to add 70 more double tapes to the range.

There's also the possibility that WEA will switch over to BASF chrome stock. "We want to bring the high-tech look to cassettes," he says.

The announcement of the WEA move was met with something

akin to incredulity by most of the Australian record business. Brian Smith, RCA managing director, angrily describes it as "heresy." Vowing he'll never follow suit, he adds: "In the current environment of declining sales, rampant inflation and more than 30% in sales tax, retailers are battling for survival. How can we expect them to support a program to sell product for less than the market can bear, especially when their costs are inflexible?"

"The volume increase would have to be unrealistically massive for WEA's price cutting to work. My

(Continued on page 56)

## Aretha Franklin Highlights Talent Lineup At MIDEM

CANNES—Aretha Franklin will top the bill at the opening gala of MIDEM, Sunday (23) in the new Palais des Festivals. She is one of a strong contingent of U.S. artists scheduled to appear in MIDEM's four main galas.

Also appearing in the opening gala are America's Commodores and Melissa Manchester, Spain's Jose Luis Rodriguez and, from France, singer Julien Clerc and violinist Jean-Luc Ponty.

Featured in the second gala, Jan. 26, will be George Duke, Stanley Clarke and Jeffrey Osborne, together with Rickie Lee Jones, Evelyn King, France's Charlie Couture and Italy's Umberto Tozzi.

The following evening will be a showcase for Jacques Higelin, the Gap Band, Laura Branigan, Cheap Trick, Girlschool, and Germany's Nicole, winner of last year's Eurovision Song Contest. The final gala, on Jan. 28, will see B.B. King headlining, with support from Dave Brubeck and guitarist Pat Metheny.

It adds up to an unprecedented lineup of talent, according to Bernard Chevry, who has also re-

sponded in this, the 17th event in the series, to promptings from the French record industry that more MIDEM emphasis be put on giving new acts a chance to appear before an essentially international audience.

Newcomers will get their chance in the mammoth show to be staged on Jan. 24, which will feature Boystown Gang, Nikka Costa (signed

(Continued on page 56)

## IMIC Agenda Meeting Set

CANNES—Billboard publisher Lee Zhitto will be hosting an informal meeting of industry leaders attending MIDEM here to discuss the agenda for Billboard's 13th International Music Industry Conference (IMIC), to be held at the Alvor Praia Hotel in the Algarve, Portugal, May 2-5. The meeting will convene in the Majestic Hotel at 10.30 a.m. Wednesday (26).

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## Converting Rentals To Sales

By IAN RALFINI

The prevailing wisdom in the home video industry today seems to be that its market is primarily rental, and that its greatest potential therefore lies in programming that consumers will want to rent rather than buy.

When the big companies with their film divisions went into this area, the obvious approach was to go to their libraries—their instant, “free” catalogs—and release best-selling films. Product is put into the marketplace, the public rents it once for a few dollars, and that’s it.

Are we really building a business this way? Sure, it’s cheaper to rent, and the manufacturer sees more immediate activity. But there comes a logical end to this concept when libraries are exhausted, and that point is fast approaching.

The real future of home video, and the area in which the most exciting possibilities lie, is in product that consumers will want to see again and again—in programming they will want to buy, and keep.

### ‘The future of home video lies in product people want to see again and again’

Some say it won’t work, that the product is too expensive to create and that current sales volumes just don’t justify the investment. But the proof that it can work is already here. Look at Jane Fonda. She combined her passion for physical fitness with her status as celebrity and role model to come up with a No. 1 best-selling video. People want to own it, to view it again and again.

For the home video industry to fulfill its potential, it needs to create more programming that inspires repeated viewings, the way a great recording demands multiple listenings. It needs to develop a body of product that people want to collect, product that must be bought and owned to be fully appreciated.

How is this done? Ideally, we take a well-known personality and feature that star in a compatible program that is suitable for the medium.

Next, the product must be packaged with the same care that goes into the packaging of a beautiful record release, or of a “coffee-table” book. Collectors care about the look of the package almost as much as about the contents.

Then, conceive and implement a marketing campaign centered around the star personality. By using the star as the focal point one can take advantage of television talk shows, print media, in-store displays in book and record shops, and any other medium in which the artist is already marketed.



Ralfini: “The public must be encouraged to anticipate new releases from its video stars.”

A multimedia star could go on the road and promote a video, record, book and movie simultaneously. The entertainment industry has always had the ability to promote its wares magnificently. This accumulated expertise should be used in this new medium.

Finally, there must be a continuity of releases. The public must be encouraged to anticipate new releases from its video stars just as it awaits the next Bruce Springsteen album.

In planning programming we must keep in mind that all kinds of people comprise the target market. Say a typical husband/father buys a piece of video hardware so that he can record and watch sporting events. That may be all he uses it for, but what about the rest of the family? They are all potential video buyers. Remember, the generation now growing up is accustomed to receiving most of its information through that tv box.

As the weeks and months go by, and as old and current films are released and rented to saturation, the pipeline for video product will have to be filled more and more with saleable product. Only by facing this challenge with a positive attitude that the home video market is indeed an area for substantial sales and profits can we truly build a strong industry.

The right combination of artist, subject, packaging and marketing will produce the sales. Then we can say that the home video industry has truly arrived.

*Ian Ralfini is president of Alive Video, a label for home video product based in New York City.*

## Letters To The Editor

### Penalizing Middlemen

CBS Records starts off 1983 by raising prices to rackjobbers and one-stops, and by lowering prices to retailers. Hailing its move as “the most equitable structure yet devised for the industry,” CBS is giving the competitive edge to record retailers and turning its back on that portion of the industry that already has the least markup to profit by.

The policy change creating a single price structure is tantamount to declaring war on distributors.

Previous volume discounts allowed the middleman’s rack accounts to remain in the same ballpark with retailers who buy direct from the manufacturer. If the middleman is now to pay the same price as the retailer, how can he pass along the cost of providing his service and still have his account sell product at a competitive price?

One-stops are hurt even more. Previously, they were able to offer CBS product to small retailers at prices only slightly higher than they would pay to CBS, and the speed and convenience was usually worth the difference. By lowering the retailer’s cost and eliminating the pick/pack charge, anyone capable of buying a box lot can now have CBS product at the same price paid by distributors purchasing 100 times that amount.

Where is the logic to this move? Are there advantages that CBS has not yet made clear to us?

**Russell Porteus**  
Operations Manager  
General Record Service  
Seattle

### Quality Education

I’ve been following letters on record and tape quality with amusement bordering on annoyance. Let me share a little knowledge gained by our store, which may or may not be representative. But it does present a different view.

Last summer we had a “bad batch” of records and

just to see what the problem was we played these so-called defectives on the store’s record player. There was nothing wrong with any of them. Then we started to ask customers returning this record about their stylus tracking force and anti-skating adjustments. None knew how these factors affected playback. They usually came back to thank us for setting them straight.

Most who complain of cassette defects say they “drag.” We then suggest that the customer try tapping the cassette to loosen it a bit, since it was probably wound too tight. In most cases this answers the complaint. If not, we replace the cassette.

Retailers should not give in so easily to “consumerism.” The customer may be in need of some advice about the technology, and it is the retailers’ job to teach him.

**William B. Cornell**  
Hastings Records  
Dallas

### I Have A Problem

I have two brothers. One is in the record rental business. The other brother was sentenced to death in the electric chair for murder. My mother died from insanity when I was three years old. My two sisters are prostitutes, and my father sells narcotics.

Recently I met a girl who was just released from a reformatory where she served time for smothering her illegitimate child to death. I want to marry her. My problem is this: If I marry this girl, should I tell her about my brother who rents records?

**Jeff Wood**  
Hillsboro, Ore.

### Calling His Bluff

The radio scene in the States is considerably different from that here in the U.K., and also I have not had

the privilege of listening to WZFM in Harrisburg, Pa.

But what is Bob Paiva really saying (Commentary, Jan. 8)? Surely his station, like most others, relies on records as its main staple diet, and those records it programs attract the listening figures that in turn attract the advertising dollars which keep the station on the air.

Complaining that record companies, which presumably supply him willingly with promotion copies of their releases, should also pay for airtime is somewhat unrealistic. An ad in print in a local journal provides a lasting reminder to readers of the product or concert in question, as opposed to a few fleeting seconds of speech (unless, of course, the citizens of Harrisburg are home-taping continuously).

Let Bob Paiva follow his complaint to its logical conclusion and ban records from the station until the record companies ante up the advertising dollars. And let him tell us what he will program in their place to retain the interest and allegiance of the listeners and the other advertisers.

**Nigel Hunter**  
Hampshire, England

### An Implied Threat

I read Bob Paiva’s commentary on the state of record advertising on radio (Jan. 8) with great interest. But I also came away saddened and disturbed. I was disturbed because I saw in his neatly outlined article a threat that sounds very much like blackmail.

Paiva suggests that newspapers be asked to play Barry Manilow’s records, since the artist’s people chose to promote his Harrisburg, Pa., concert in the newspaper rather than over the radio. Well, Mr. Paiva couldn’t have made his point more clearly. It can be summarized in one sentence: Radio is the Mafia, and advertising is protection money.

**Sharon Wolfe**  
Sterling, Va.

# DEF LEPPARD



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Their gold album, "High 'N' Dry," has been on the charts for an incredible 16 months. Now, Def Leppard launches another all-out attack of explosive Rock 'n'

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# ANNOUNCING THE LAUNCH OF THE LAMBORGHINI RECORD LABEL

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LAMBORGHINI  
RECORDS

## John Sebastian Quits Own Firm For New Format

PHOENIX — Consultant John Sebastian is leaving his firm of Sebastian, Casey & Associates to develop a new format. Claiming to have come up with something unique that "does not exist anywhere in the country," Sebastian is understandably closed-mouthed about his plans. But he did say the format will be quite different from the AOR he has been working in and consulting; it will be aimed at older demographics; it will use both new and old music; and it will be available June 1.

Sebastian adds that there are "a couple of elements that I've copyrighted." And he says, "I wouldn't leave a lucrative company if I didn't believe this will succeed."

Sebastian's partner Steve Casey says he plans to continue the consultancy as Steve Casey and Associates. We'll be announcing expansion plans. The philosophy of the consultancy will not change," Casey says.

Casey's background includes research director at KHJ Los Angeles, operations manager at KUPD Phoenix and music director at WLS Chicago. He was also director of music programming for MTV when it first went on the air.

## AFTER THE DUST SETTLES

# WPLJ Beats WAPP In N.Y. AOR Battle

By DOUGLAS E. HALL

NEW YORK—No matter how one looks at the fall Arbitron book for this market, ABC's AOR outlet WPLJ is clearly the winner in the struggle for the rock audience.

With Doubleday's WAPP running commercials—just like most stations do—after a summer-long commercial-free introduction, the chief accomplishment of that station seems to be that it has broadened the listenership to AOR.

For the first time in its history, WPLJ's cumulative audience (those who tuned in for a period of at least five minutes during a week) topped the two million mark. "We have WAPP to thank for that," says WPLJ p.d. Larry Berger.

WPLJ finished the fall ratings with an overall share of 4.3, substantially ahead of WAPP's 3.1 and WNEW-FM's 2.1 (Billboard, Jan. 15). When these figures came out, Doubleday president Gary Stevens took pride in the fact that "WPLJ has a two-to-one advantage over us in teens. We don't have or want teens."

But what should be pointed out is that WPLJ has an 18% to 16% advantage over WAPP among 18-plus listeners, a 13% advantage in the 18-34 age group and a 17% advantage in the 18-49 group. Among 18-plus,

WPLJ has a 3.0 share versus WAPP's 2.6. Among 18-34, WPLJ has a 7.1 versus WAPP's 6.3. In the 18-49 demographic, WPLJ has a 4.8 compared to WAPP's 4.1.

Berger attributes his success to consistency: "We knew for a year that they would go to AOR"—WAPP debuted their format in the beginning of the summer—"and we knew we had a widely accepted product that was working. We reasoned that there was no reason to change."

Berger's strategy was to let WAPP grab listeners during the commercial-free summer and then wait for those listeners to come back when WAPP stopped its commercial-free programming. That's what he did, and that is essentially what happened, except that WAPP's impact on the market has been to expand AOR listening overall.

Carol Miller turns out to be the top jock on WPLJ, capturing a 6.3 in the 7 p.m. to midnight ratings, which is an increase from 4.6 in the summer. Part of this rating belongs to Marc Coppola, who is on from 10 p.m. to 2 a.m.

Morning man Jim Kerr has the best Arbitron showing he's had since he's been with the station—and on and off that's nine years. Kerr won a 3.8 share, up from 2.4, and an average quarter hour listenership of 136,400, more than WAPP and WNEW-FM pull in combination.

Afternoon man Pat St. John scored a 4.9, up from 3.7, while Tony Pigg, who is on from 10 a.m. to 2 p.m., holds on with a 3.6, up a shade from a 3.5 in summer.

Berger says the key to his programming is to be a station that is "reflective rather than a trend setter. We reflect the pop tastes of the moment. There is a place for trendsetters. I support WNEW-FM and WLIR in that regard."

Noting that he has been with WPLJ for eight and a half years, Berger notes that the station has changed with listeners' tastes. "We used to play everything from Carly Simon to Harold Melvin & the Blue Notes, but now we're more strictly defined as AOR."

## WINX Rockville: Small But Growing

By BILL HOLLAND

WASHINGTON—Tiny WINX, the 1 kw Rockville, Md. AM station owned by United Broadcasting Co., really has nowhere to go but up. And it's doing just that, according to United's national program director John Moen.

So what's the big deal? Well, for one thing, WINX, which has been on the air since 1951, is located right in the center of Rockville, which happens to be the county seat of one of the richest countries in the entire country. Moen is sure WINX can tap into that affluent audience, especially those listeners between the ages of 35 and 54—36% of the population. "WINX is now a specialty act," says Moen, "an entertainment vehicle for a 'forgotten audience'."

Up until a few months ago, the station dwelled in the sub-basement of the ratings (it had none), with a loosely run oldies format. "I'd hear



A GOOD OAK TIME—Ellen Silver of Narwood Productions chats with Richard Sterban, left, and William Lee Golden of the Oak Ridge Boys during a taping for the "Country Closeup" series at the group's studio in Hendersonville, Tenn.

## Vox Jox

# Tanner Moves To WASH

By ROLLYE BORNSTEIN

After nine years with Y-100 (WHYI), Bill Tanner has exited his position as p.d. of the Miami-Fort Lauderdale facility, as well as his post as vice president of programming for Metroplex Communications, to accept the program directorship of Metroplex's WASH-FM Washington, D.C. effective Feb. 1. As for the direction WASH-FM will now take, g.m. Bill Kunkel says, "It's presumptuous to make any assumption at this time. Bill will have the opportunity to come in and assess the situation before any decisions are made. I'm delighted to have him here. I feel the time is right for a chance, and I can promise you we will have a very exciting radio station—and I don't use that term loosely." Former p.d. Bob Hughes is still with the station, looking over his options, which may include another position within the Metroplex organization. As for Y-100, assistant p.d. and longtime air staffer Robert W. Walker is programming the station on an interim basis until a permanent replacement for Tanner is named. WASH has a 4.1 share in the latest Arbitron, a decline for the AC format from 5.2 in the summer and 5.4 a year ago.

In case you're wondering, Joe Causi, who was succeeded by Jay Thomas in the morning drive slot on

WKTU (Billboard, Jan. 15), is still with the station, having moved into the 10 p.m. to 2 a.m. slot, which had been handled by G. Keith Alexander. Alexander is doing weekend work. . . . Also in New York, WPLJ is gaining some sex appeal, at least from 3 to 5 on Sunday mornings, as sex therapist Diane Harrington brings forth the real meaning of public affairs programming.

★ ★ ★

Jim Bocock leaves his post as g.m. of General Electric's WSIX-AM-FM Nashville, to become the president of Blair Broadcasting of Florida as well as the g.m. of Blair's newest acquisitions, WFLA-AM-FM Tampa. Former WFLA g.m. Jim Ashberry remains with the facilities as station manager. Bocock is succeeded at WSIX by general sales manager Cecil Thomas, as local sales manager Beth Lewis becomes g.s.m.

★ ★ ★

With the sale of Metroplex's WHTT Miami to former WQBA Miami g.m. Herb Levin, who recently debuted "Musica Suave-WSUA" (just like it sounds) on the 1260 outlet, the WHTT calls became instantly available. And who is picking them up? WEEL-FM, Boston's CBS outlet, programmed by former Love 94 Miami p.d. Rick Peter.

(Continued on page 26)

## FEW VISITORS AT BOOTHS

# AM Stereo Developments Get Limited CES Interest

LAS VEGAS—AM stereo seemed to be the stepchild at the four-day Consumer Electronics Show here which closed Jan. 9. It was overshadowed by digital audio hardware and software, video games and personal computers, and there was little traffic at the booths devoted to AM stereo. But there were these developments:

- Harris promoted the use of its system at local station KORK and demonstrated its first integrated circuit receiving chip. It also announced that Harris signals can be received on chips previously built for the Magnavox system by National Semiconductor.

- Sansui unveiled a prototype set that will receive all four AM stereo systems, but the company did not disclose a price or commit itself to production.

- Motorola demonstrated its system using a 10-watt transmitter and

met with 40 receiver manufacturers.

- Magnavox touted its system with a demonstration of local station KMJJ broadcasting in Magnavox stereo.

Harris also announced it would drop the royalty per set it would collect from licensees from 25 cents to 10 cents to spur production.

Motorola's Chris Payne said that chips for his company's system would be available in limited quantities for experimentation in a few weeks and production runs would be available in a few months.

Roger Burns, director of strategic planning for Harris, suggested that broadcasters rather than set manufacturers will determine which AM stereo system wins.

Leonard Kahn, who already has more than 30 stations broadcasting in the Kahn-Hazeltine system and is manufacturing his own Stereo Stereo receiver, didn't attend the show.



SHOWTIME—'38 Special producer Rodney Mills, left, asks lead singer Donnie Van Zant for an autograph prior to the A&M's group's New Year's Eve concert in Memphis, which DIR Broadcasting fed live to 70 AOR stations. Van Zant is flanked by DIR producers Bob Kaminsky and Paul Zullo.

# Photo News



**TOYS FOR TOTS**—Joe Colombo and Diana Rixx round up some of the \$800 worth of children's toys they collected in a benefit for needy kids in Lancaster, Pa. The WLAN-FM air personalities filled their carts with dolls, books and games, in a 97-second run through the local Jamesway toy department.



**GOOD DAY SUNSHINE**—Tom Campbell, left, designer of Solar Glennly One, the mobile solar electric generator designed to provide power for rock concerts and special events, explains its mechanics to Norm Pattiz, president of Westwood One; Richard Klmball, vice president and director of artist relations; and Ty Braswell, West Coast director of Solar Lobby and the Center for Renewable Resources. The \$500,000 unit will be on hand at Billboard's Radio Programming Convention.



**NEW WARDROBE**—Members of the Soul Sonic Force display their new KFRG T-shirts after a visit with the station's air personalities in San Francisco to promote their current Tommy Boy single, "Looking For The Perfect Beat."



**BROTHER LEFTY TRIBUTE**—Joe Sun, Dottie West, John Schneider, John Anderson and Shelly West, pictured from left, star in a 90-minute salute to Lefty Frizzell, recorded in Nashville and hosted by David Frizzell. DIR's Silver Eagle will broadcast the program Jan. 22.

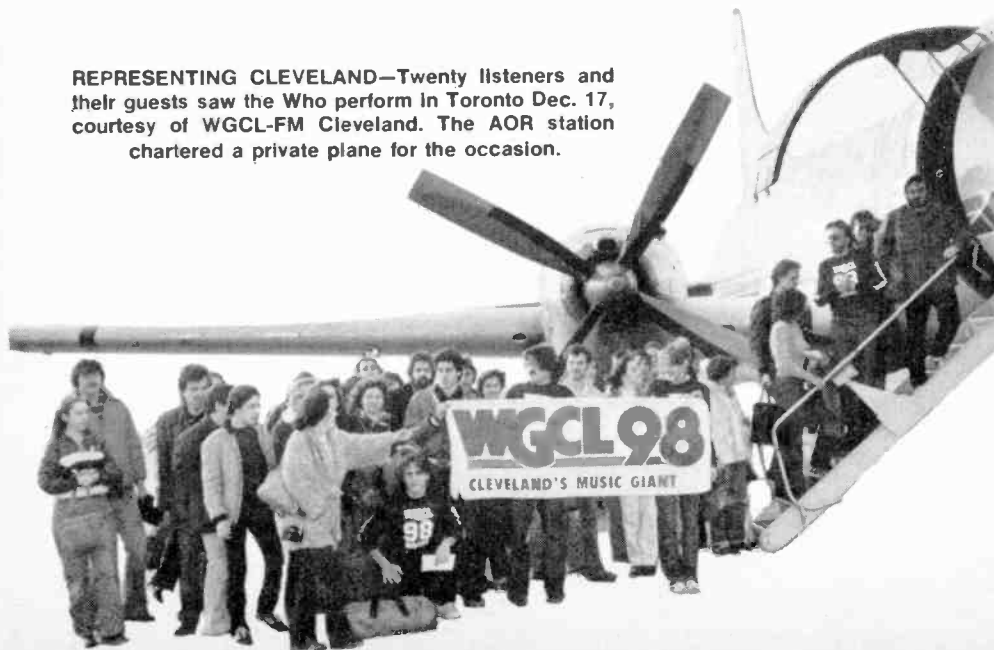
JANUARY 22, 1983, BILLBOARD

**SILVER CELEBRATION**—Atlantic's Gwen McCrae, right, celebrated the 25th anniversary of Narwood Productions, the radio syndication firm, with her manager, Shelly Kerner, labelmate Amy Kanter, Skitch Henderson and Teresa Brewer at a party in New York.



**HOLIDAY CHEER**—WPLX-FM air personalities Cathy Martindale and Danny McDuff, right, greet Bill Mack, left, and Ray Price during a visit to the country station in Fort Worth on Christmas Day.

**REPRESENTING CLEVELAND**—Twenty listeners and their guests saw the Who perform in Toronto Dec. 17, courtesy of WGCL-FM Cleveland. The AOR station chartered a private plane for the occasion.



**PRE-EMINENCE FRONT**—WYSP-FM Philadelphia not only broadcast the Who's last North American performance from Toronto Dec. 17, but also sent five listeners and their guests to see the show.

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Continental U.S.		Overseas	
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<input type="checkbox"/> 2 years (104 issues)	205	<input type="checkbox"/> Australia & New Zealand (via air jet)	195
<input type="checkbox"/> 1 year via First Class	190	<input type="checkbox"/> Alaska (first class only)	190
		<input type="checkbox"/> Central America, Mexico, Caribbean (via air mail)	195
		<input type="checkbox"/> South America (via air mail)	240
<b>Canada</b>		<input type="checkbox"/> Continental Europe (via air jet)	£100
<input type="checkbox"/> 1 year	\$135 US	<input type="checkbox"/> Asia, Africa, all others (via air mail)	295
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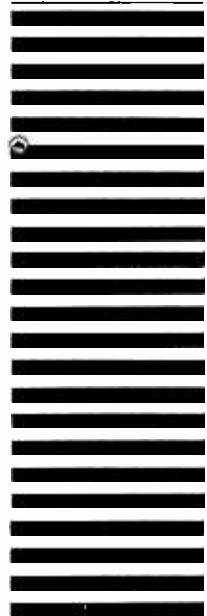
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# Radio

## NAB: Scrap The Codes

WASHINGTON—The National Assn. of Broadcasters has recommended scrapping its 30-year-old radio and television broadcast codes.

The action, announced Jan. 5 by

the NAB's code board, follows its voluntary suspension of the codes last March after a Justice Dept. anti-trust argument that the NAB was dictating station commercial policy. "It's the final nail in the coffin," a

spokesperson in the NAB office of public affairs said.

The recommendation is sure to mean approval of the action by the NAB's board of directors later this month.

"The confusion caused by the Justice Dept.'s lawsuit requires that we

take time to assess the matter and review possible ways in which industry regulation may be able to serve the public interest in the future," said NAB President Edward O. Fritts following the meeting. For now, he added, each station will become its own "sole judge of the broadcast policies it should follow."

## Pro-Motions

### Nashville's KZ Comes Up With A Colorful Idea

We like a radio station whose management has a sense of humor. Perhaps that quality helps to explain the success of "The Official KZ Country Coloring Book," which WJKZ-WNKZ-FM originally presented to its advertisers in Nashville as a Christmas present and is now giving away to listeners as part of a bumper sticker promotion.

KZ Country morning man Don Keith, who doubles as national program director for the Mack Sanders group, reports that the 15-page coloring book, which features pen and ink drawings of the station's staff, is now in its third print run, surpassing 5,000 copies. "We stole the concept from the sales brochure that came our way and adapted it to various people at the station," he explains. The unshaven news director, for example, is slumped at his desk, which is cluttered with coffee cups. The "creative copywriter" is wearing an ascot, a beret and sunglasses, while the "sales meeting" depicts a torture scene of whips and chains.

Keith, who developed the characterizations with Mack general manager Tom Weaver, knows how to poke fun at himself, too. He's shown standing next to the backside of a horse, accompanied by the caption, "One of these is our program director." A second sketch shows a circus clown at the mike with the tag, "This is our morning man. He thinks he's funny."

Listeners have been invited to color the books for the monthly prize of a KZ Country satin jacket, but Keith says that the entries are coming in slowly. "It takes a while to color the sucker," he notes.

★ ★ ★

WRKS-FM's "Stay In School" promotion is off to a promising start in New York.

The urban station, which brings a live act each month to the public high school in the metropolitan area with the most improved student attendance, sponsored a show last week at Taft High School in the Bronx, where Vanguard's Carole Williams appeared with air personality Jose Guzman.

Taft posted an 8.9% attendance jump in November, according to Gail Tonnessen, who directs sales and promotion for the RKO outlet. December's winner is Sheepshead Bay High School in Brooklyn. The student population registered a 4% attendance increase during the month and will play host to the West End group Mahogany in late January.

"We're promoting the idea that 'Kiss' cares about your education and your future," says Tonnessen, who downplays the campaign's similarity to WBLS-FM's "On Time With Kenny Webb" promotion, which encourages attendance but stresses punctuality (Billboard, Nov. 27, 1982).

"We started working on this project in August, but it took until October to get clearance from the Board of Education," she notes. "If there is any similarity, it's that we probably conceived our campaigns at the same time. Anyway, school promotions are the natural thing to do in the fall."

(Continued on page 18)

INTRODUCING KHTR  
HITRADIO,  
BRINGING THE HITS TO  
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KHTR—WHICH USED TO  
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MOST POPULAR MUSIC  
FOR YOUNG ADULTS.  
FM103, WHERE THE HITS ARE  
HEARD FIRST. FUN RADIO,  
HOT RADIO... HITRADIO!

A CBS Owned FM Station Represented by CBS FM National Sales

## Mike Harrison

## The Stage Is Set In Pasadena

Here on the eve of the Billboard Radio Programming Convention, set for Jan. 20-22 in Pasadena, last-minute developments and additions further enhance the already formidable schedule of events. (For the latest convention news update, see page one.)

Among them is the addition of Barry Mayo, program director of New York's successful urban contemporary WRKS-FM, to the lineup of key speakers who'll present their views at the dinner discussion sessions.

This is the first major gathering of the radio and record industries in almost half a decade, and perhaps the first such gathering of these forces to include significant participation by the news, talk, public affairs and college segments of radio. The stage is set for this conference to be a successful rallying point and informational kickoff for the combined audio arts/communications industries'

## WKDA Nashville Goes 'New Rock'

NASHVILLE—As it has periodically done before to elbow its way into this city's crowded radio marketplace, WKDA-AM has embraced what it hopes will be another up-and-coming format. It hinges on the "new rock" sounds of such acts as XTC, U2, the Waitresses, Duran Duran and Missing Persons.

Program director Smokey Rivers says the station is billing its current sound as "Rock Of The '80s." Explains Rivers, "It's tough to make any dent in this market without a unique format. KDA has had a history of being successful when it fills a void in the market." As evidence of this premise, he cites earlier pioneering payoffs by the 1 kw station via moves into top 40 and country.

The first phase of the switch took place the week before Christmas, and, Rivers adds, "the format is still not 100% in place—there's been some delay in getting product." At present, there are 53 songs on the playlist, and Rivers says he expects it to get even longer. "We're trying to temper the new stuff with a little bit of the old stuff. But there's not a wealth of old material (in this format) to play. A lot of the music is available only as imports."

EDWARD MORRIS

role within what is rapidly becoming a new era in broadcasting.

Radio programmers, administrators and talent face consuming issues, questions, problems and challenges at this crucial point in the medium's evolution. How these are dealt with will have far reaching impact upon the face and fate of radio. Among the most pressing are:

- **The State Of Music**—Decreased sales and concert attendance, increased fragmentation, a strained relationship between the radio and record communities, overt racism, disorienting demographic changes and the breakdown of standard research methodologies are but a handful of overlapping factors which add up to one big, glaring possibility: That we are at the end of an era and stand at the brink of something overwhelmingly new that is likely to render most of our current musical notions, standards and practices obsolete. But whether this new scenario will be the dawn of a golden age or the early years of a devastating "dark ages" remains to be seen. No matter what, though, the radio and record fields must return to an environment of cooperation. And the rising tide of unwarranted racial division in the airing and promotion of music must be reversed.

- **The Technology Explosion**—Satellites, digital recording, computers and exotic outside competition are pushing radio into a new sociological posture. And that translates directly into the need for new programming ideas and functions. But there is also the need for caution and preparation, because as exciting as this changed future might be, it offers a significant amount of blind alleys and misleading hype.

- **The Economy**—The sour marketplace has already delivered the music industry a severe blow, and radio is starting to feel the pinch. Things, unfortunately, might get worse before they get better, and radio must be prepared. The fate of narrowcasting, among other innovations, hangs in the balance.

- **Community Affairs**—At this point, there is documented evidence to confirm initial suspicions that the relaxation of FCC regulations will result in a decrease in news and public affairs content within the programming of music-oriented radio. Unfortunately, the past couple of years have seen a virtual bloodbath in this area, forcing some of the na-

tion's most in-tune journalists to leave our scene for other outlets. This is terrible short-sightedness and a potentially tragic trend.

- **The Balance Between Art And Science**—Somewhere along the line, radio programming consciousness, which optimally is a delicate compromise between hardcore business and free-flowing humanities, drifted to an extreme business orientation at the expense of creativity and experimentation. The latter are the lifeblood of this "business" and must be restored to a position of influence.

See you in Pasadena! (And don't forget to bring your radios.)

*Mike Harrison, producer, air personality and journalist, is president of Goodphone Communications in Woodland Hills, California and director of the Billboard Radio Programming Convention.*

## Pro-Motions

• Continued from page 17

"They all come on the program sooner or later," a bemused Floyd Vivino, the irreverent host of "The Uncle Floyd Show," told Howard Stern of WNBC New York following Stern's guest appearance last week on the syndicated television series.

Stern, the AC station's popular afternoon drive personality, produced a female marionette from a shopping bag and announced that he was suing Oogie. Floyd's animated hand puppet and erstwhile "right hand man," for palimony. "You're going to have to wait in line," Floyd snapped back. "There's another dummy ahead of you." The reference was to Joe Franklin, the venerable television host who threatened Floyd with a slander suit after his show was satirized on a recent program.

Stern thanked Floyd for extending him an invitation. "You're the only show in town that will have me," he lamented. Floyd told the towering Stern that he was funnier

than Joey Adams, but that he told the same thing to Don Imus. "Don!" a diplomatic Stern retorted, "if you're listening, you're the real star of the station. I'm nothing."

★ ★ ★

WGAR Cleveland reports that 212 listeners took advantage of its "Cab Call" campaign during a four-hour period on New Year's Eve. The AC station kept its switchboard open until 3 a.m. for people who were too drunk to drive home and then dispatched a yellow cab to pick them up. . . . The KMXL-FM/Pepsi-Cola 1983 Winter Festival starts next week in Logan, Utah, where the AC outlet holds an ice skating exhibition, a snow sculpture competition and a snow softball tournament, among other events. . . . The Hooters, a local band from Philadelphia, will entertain blood donors next week during a drive for the American Red Cross at Ripley Music Hall. Sponsor WYSP-FM invited over 200 other local bands to participate as "guest hosts." LEO SACKS

## Most Added Records

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

Title, Artist, Label	% of Billboard's radio panel adding record this week	% of Billboard's radio panel now reporting record	Key stations adding title this week include
<b>HOT 100</b>			
1 "It's Alright," Christopher Cross, Warner	53%	53%	KIQQ-FM, KRTH-FM, KUBE-FM, WXKS-FM, WZGC-FM, KEEL-AM
2 "We've Got Tonight," Kgnny Rogers & Sheena Easton, EMI America	38%	38%	KFI-AM, WGCL-FM, KCPX-FM, WHYI-FM, WKXX-FM, WIVY-FM
3 "Breaking Us In Two," Joe Jackson, A&M	30%	45%	KUBE-FM, WCAU-FM, WBZZ-FM, WEZB-FM, WKTI-FM, WBBQ-FM
4 "You Are," Lionel Richie, Motown	23%	62%	KRLA-AM, WHYW-FM, KEEL-AM, WRQX-FM, WQXI-FM, KOFM-FM
5 "Hungry Like The Wolf," Duran Duran, Capitol	19%	49%	KIQQ-FM, CKLW-AM, WZGC-FM, KIMN-AM, WIFI-FM, KBEQ-FM
<b>BLACK</b>			
1 "Fall In Love With Me," Earth, Wind & Fire, ARC/Columbia	58%	58%	KDAY-AM, KGFJ-AM, WDIA-AM, WVVE-FM, WDMT-FM, WNJR-AM
2 "I've Made Love To You A Thousand Times," Smokey Robinson, Tamla	47%	47%	KGFJ-AM, WZEN-FM, KRNB-FM, WAMO-FM, WNJR-FM, WAIL-FM
3 "You Are," Lionel Richie, Motown	41%	49%	WVVE-FM, WAIL-FM, WJPC-AM, WAMO-FM, XHRM-FM, KGFJ-AM
4 "Let Love Shine," Skyy, Salsoul	27%	36%	WJMO-AM, KGFJ-AM, WAMO-FM, KAPE-AM, WESL-AM, WANT-AM
5 "Billie Jean," Michael Jackson, Epic	26%	32%	KGFJ-AM, WIGO-AM, WTMP-AM, WEAS-AM, WWIN-AM, KOKY-AM
<b>COUNTRY</b>			
1 "You Don't Know Love," Janie Fricke, On Me), George Jones, Epic	39%	54%	KIKK-AM, WMC-AM, KVEG-AM, KEBC-FM, KVET-AM, WEZL-FM
2 "Shine On (Shine All Your Sweet Love On Me)," George Jongs, Epic	33%	73%	KHJ-AM, KGA-AM, WONE-AM, KEBC-FM, WDOD-AM, KVET-AM
3 "When I'm Away From You," Bellamy Brothers, Elektra/Curb	32%	73%	KLAC-AM, WHK-AM, WDGY-AM, KGA-AM, WONE-AM, KEBC-FM
4 "Swingin'," John Anderson, Warner Bros.	32%	72%	WPLO-AM, KVEG-AM, KGA-AM, WWWV-FM, KVOO-AM, WHOO-AM
5 "My First Taste Of Texas," Ed Bruce, MCA	32%	32%	KLAC-AM, KIKK-AM, WMC-AM, KSOP-AM, KVET-AM, WKSJ-AM
<b>ADULT CONTEMPORARY</b>			
1 "It's Alright," Christopher Cross, Warner	30%	30%	KPPL-FM, KIXI-AM, WTMJ-AM, KMBZ-AM, WYEN-FM, WSB-AM
2 "I'm Alive," Neil Diamond, Columbia	23%	53%	WCCO-AM, WYEN-FM, WSM-FM, KSL-AM, KLTE-FM, KRNT-AM
3 "You Are," Lionel Richie, Motown	23%	49%	WTMJ-AM, WASH-FM, KNBR-AM, WMBZ-AM, WRVR-FM, WGY-AM
4 "It Might Be You," Stephen Bishop, Warner	23%	37%	KIXI-AM, WTMJ-AM, WRVR-FM, KOY-AM, KOMO-AM, KRNT-AM
5 "We've Got Tonight," Kenny Rogers & Sheena Easton, EMI America	23%	23%	WCCO-AM, WKRC-AM, KMBZ-AM, WRVR-FM, KEX-AM, WMAZ-AM



Avoid imitations. Live Evil is Black Sabbath's first live release. A specially-priced two-record set, it features concert versions of the group's greatest hits. It's the album Black Sabbath fans have been waiting for. Live Evil: produced by Tony Iommi and Geezer Butler, on Warner Bros. Records and Cassettes. 1-23742



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**ATTENTION**

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RADIO PROGRAMMERS..**

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**WHAT'S AVAILABLE?**

**NUMBER ONE RECORDS** (any package listed with the number "1"):

A listing of every record that reached the Number One position on Billboard's charts for the period covered, week-by-week. Lists issue date, title, artist, label — in order of issue date.

**TOP TEN RECORDS** (any package listed with the number "2"):

A listing of every record that reached any of the Top Ten positions on Billboard's charts for the period covered. Records are listed in alphabetical order by title within each year. Where duplicate versions of the same tune (cover records) occur, they are listed alphabetically by artist's last name. In cases where a record reached Top Ten in one year and was also in the Top Ten the following or a later year, it is listed in both years. Records marked with a "#1" indicate that the record reached the Number One position in the year in which it is so marked. Lists title, artist, label.

**TOP RECORDS OF THE YEAR** (any package listed with the number "3"):

A listing of the best records of each year, based on a recap of the weekly charts for each year covered. Lists title, artist, label.

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- A-2 Top Ten Pop Singles, 1947 through Present 50.00
- A-3 Top Pop Singles of the Year, 1946 through Present 50.00

**POP ALBUMS**

- B-1 Number One Pop Albums, 1947 to Present 50.00
- B-2 Top Ten Pop Albums, August 1948 to Present 50.00
- B-3 Top Pop Albums of the Year, 1956 to Present 50.00

**COUNTRY SINGLES**

- C-1 Number One Country Singles, 1948 to Present 50.00
- C-2 Top Ten Country Singles, 1948 to Present 50.00
- C-3 Top Country Singles of the Year, 1946 to Present 50.00

**COUNTRY ALBUMS**

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

**SOUL (RHYTHM & BLUES) SINGLES**

- E-1 Number One Soul Singles, 1948 to Present 50.00
- E-2 Top Ten Soul Singles, 1948 to Present 50.00
- E-3 Top Soul Singles of the Year, 1946 to Present 50.00

**SOUL (RHYTHM & BLUES) ALBUMS**

- F-1 Number One Soul Albums, 1965 to Present 25.00
- F-2 Top Ten Soul Albums, 1965 to Present 25.00
- F-3 Top Soul Albums of the Year, 1966 to Present 25.00

**ADULT CONTEMPORARY SINGLES**

- G-1 Number One Adult Contemporary Singles, 1961 to Present 30.00
- G-2 Top Ten Adult Contemporary Singles, 1961 to Present 30.00
- G-3 Adult Contemporary Singles of the Year, 1966 to Present 30.00

**CLASSICAL ALBUMS**

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

**JAZZ ALBUMS**

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

**\*GOSPEL ALBUMS (Spiritual & Inspirational) NEW ITEM**

- K-1 Number One Gospel Albums, 1974 to Present 15.00
- K-2 Top Ten Gospel Albums, 1974 to Present 15.00
- K-3 Top Gospel Albums of the Year, 1974 to Present 15.00

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- J Top 1000 Greatest Hits of All Time, 1956-1977 (1978-Present Top 100 Included) 75.00
- L Yearend Issue—"Talent In Action" (Limited Stock Available) 7.00
- M Bicentennial Issue—"Music/Records /200"—History Of The Music/Record Industry (Limited Stock Available) 25.00

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

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**MAY 18-20 IN NEW YORK**

## Second Int'l Festival Set

NEW YORK—The International Radio Festival of New York, a competition for programming, promotion and advertising, has set May 18-20 for its second annual award cere-

monies and program activities.

The event, which began last year as an outgrowth of the International Film & TV Festival, is open to radio stations, groups, networks, produc-

ers, syndicators, ad agencies, clients and others involved in programming and advertising.

Festival president Gerald Goldberg says that Mike Hauptman, ABC Radio Enterprises vice president, will again chair the panel of judges and advisors. This panel includes Gary Berkowitz, operations

manager of WROR Boston; Joe Dorton, president of the Gannett Broadcasting Group radio division; Mike Eskridge, president of NBC Radio; Dick Harris, president of Group W Radio; and Bob Hosking, president of CBS Radio.

(Continued on page 68)

## YesterHits

HITS FROM BILLBOARD 10 AND 20 YEARS AGO THIS WEEK.

**POP SINGLES—10 Years Ago**

- 1 You're So Vain, Carly Simon, Elektra
- 2 Superstition, Stevie Wonder, Tamla
- 3 Me & Mrs. Jones, Billy Paul, Philadelphia International
- 4 Crocodile Rock, Elton John, MCA
- 5 Your Mama Don't Dance, Ken Loggins & Jim Messina, Columbia
- 6 Rockin' Pneumonia-Boogie Woogie Flu, Johnny Rivers, United Artists
- 7 Clair, Gilbert O'Sullivan, MAM
- 8 Superfly, Curtis Mayfield, Curtom
- 9 Why Can't We Live Together, Timmy Thomas, Glades
- 10 Oh Babe, What Would You Say, Hurricane Smith, Capitol

**POP SINGLES—20 Years Ago**

- 1 Go Away Little Girl, Steve Lawrence, Columbia
- 2 Telstar, Tornados, London
- 3 Hotel Happiness, Brook Benton, Mercury
- 4 Tell Him, Exciters, United Artists
- 5 The Night Has A Thousand Eyes, Bobby Vee, Liberty
- 6 Limbo Rock, Chubby Checker, Parkway
- 7 Two Lovers, Mary Wells, Motown
- 8 My Dad, Paul Peterson, Colpix
- 9 Pepino The Italian Mouse, Lou Monte, Reprise
- 10 Hey Paula, Paul & Paula, Philips

**TOP LPs—10 Years Ago**

- 1 No Secrets, Carly Simon, Elektra
- 2 Rhymes & Reasons, Carole King, Ode
- 3 The World Is a Ghetto, War, United Artists
- 4 One Man Dog, James Taylor, Warner Bros.
- 5 Living in the Past, Jethro Tull, Chrysalis
- 6 Seventh Sojourn, Moody Blues, Threshold
- 7 Tommy, London Symphony Orch. & Chamber Choir w/Guest Soloists, Ode
- 8 Catch Bull at Four, Cat Stevens, A&M
- 9 Homecoming, America, Warner Bros.
- 10 Hot August Night, Neil Diamond, MCA

**TOP LPs—20 Years Ago**

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

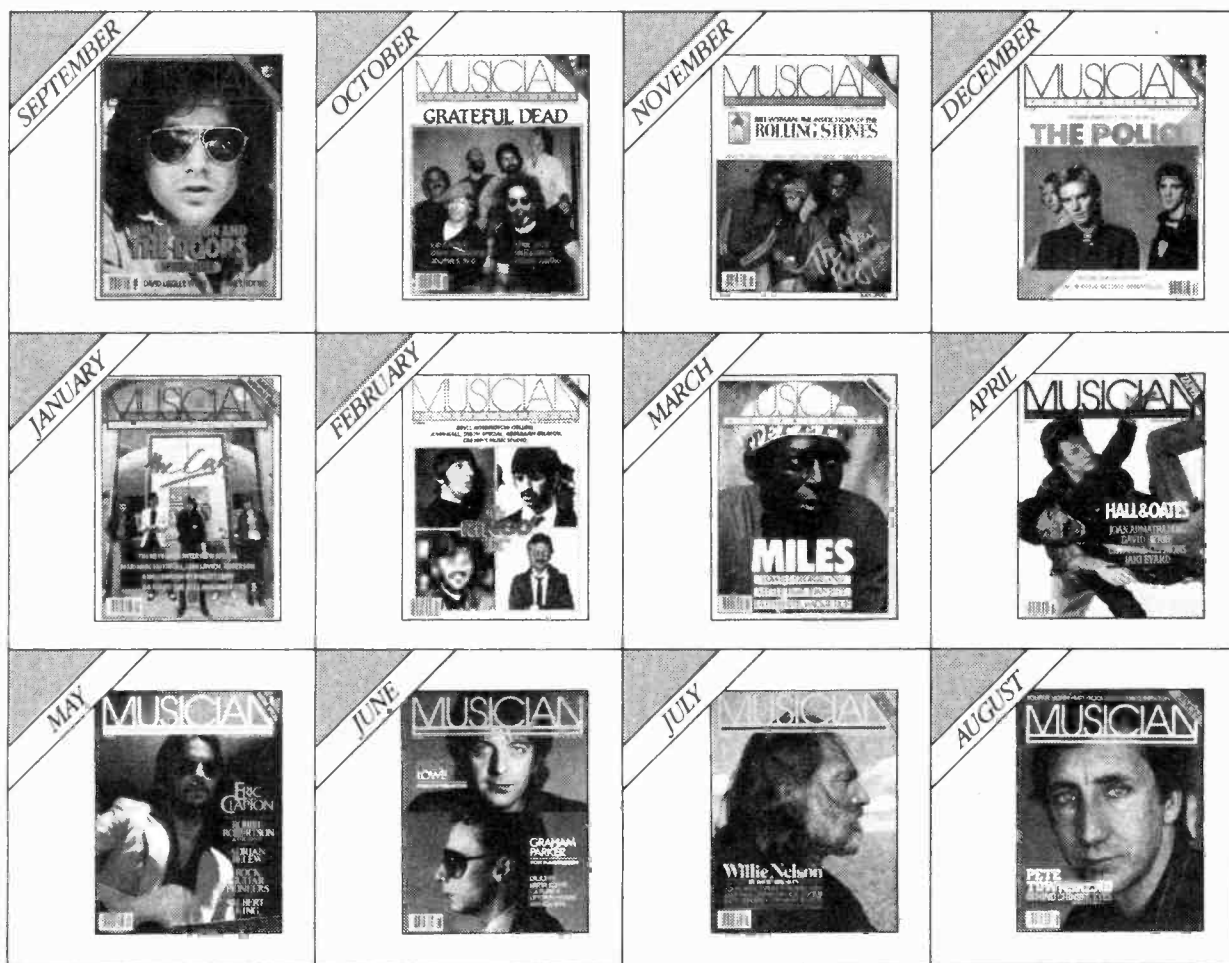
**COUNTRY SINGLES—10 Years Ago**

- 1 Soul Song, Joe Stampley, Dot
- 2 Old Dogs, Children & Watermelon Wine, Tom T. Hall, Mercury
- 3 She Needs Someone To Hold Her, Conway Twitty, Decca
- 4 She's Got To Be A Saint, Ray Price, Columbia
- 5 Lovin' On Back Street, Mel Street, Metromedia Country
- 6 I Wonder If They Ever Think Of Me, Merle Haggard & the Strangers, Capitol
- 7 Love's The Answer/Jamestown Ferry, Tanya Tucker, Columbia
- 8 Do You Know That It's Like To Be Lonesome, Jerry Wallace, Decca
- 9 A Picture Of Me (Without You), George Jones, Epic
- 10 Rated X, Loretta Lynn, Decca

**SOUL SINGLES—10 Years Ago**

- 1 Superstition, Stevie Wonder, Tamla
- 2 Why Can't We Live Together, Timmy Thomas, Glades
- 3 The World Is A Ghetto, War, United Artists
- 4 Trouble Man, Marvin Gaye, Tamla
- 5 Superfly, Curtis Mayfield, Curtom
- 6 I Got A Bag Of My Own, James Brown, Polydor
- 7 Me & Mrs. Jones, Billy Paul, Philadelphia International
- 8 Love Jones, Brighter Side of Darkness, 20th Century
- 9 I'll Be Your Shelter (In Time of Storm), Luther Ingram, Koko
- 10 Could It Be I've Fallen In Love, Spinners, Atlantic

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DM229

JANUARY 22, 1983, BILLBOARD



# Billboard Singles Radio Action

Playlist Prime Movers ★ Playlist Top Add Ons • Breakouts

Based on station playlists through Tuesday (1/11/83)

## PRIME MOVERS-NATIONAL

- MEN AT WORK—Down Under (Columbia)
- PATTI AUSTIN WITH JAMES INGRAM—Baby Come To Me (Qwest)
- KENNY LOGGINS—Heart To Heart (Columbia)

## TOP ADD ONS -NATIONAL

- LIONEL RICHIE—You Are (Motown)
- JOE JACKSON—Breaking Us In Two (A&M)
- MUSICAL YOUTH—Pass The Dutchie (MCA)

## BREAKOUTS-NATIONAL

- CHRISTOPHER CROSS—All Right (Warner Bros.)
- KENNY ROGERS AND SHEENA EASTON—We've Got Tonight (EMI-America)
- DEXY'S MIDNIGHT RUNNERS—Come On Eileen (Mercury)

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

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

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

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

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

### ENTRY SYMBOLS—

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

### KGGI (99.1-FM)—Riverside

- (Steve O'Neil—MD)
- ★ MARVIN GAYE—Sexual Healing 2 1
- ★ PATTI AUSTIN WITH JAMES INGRAM—Baby Come To Me 5 4
- ★ KENNY LOGGINS—Heart To Heart 13 6
- ★ FLEETWOOD MAC—Love In Store 16 12
- ★ EDDIE RABBITT WITH CRYSTAL GAYLE—You And I 21 16
- LIONEL RICHIE—You Are
- NEIL DIAMOND—I'm Alive
- CHRISTOPHER CROSS—It's Alright A
- MICHAEL JACKSON—Billie Jean A
- POCO—Shoot For The Moon A
- DEXY'S MIDNIGHT RUNNERS—Come On Eileen A

### KCPX-FM—Salt Lake City

- (Gary Waldron—MD)
- ★ KENNY LOGGINS—Heart To Heart 17 7
- ★ BOB SEGER—Shame On The Moon 23 11
- ★ MICHAEL McDONALD—I Gotta Try 22 17
- ★ RAY PARKER JR.—Bad Boy 29 21
- ★ CULTURE CLUB—Do You Really Want To Hurt Me 30 25
- CHRISTOPHER CROSS—All Right
- KENNY ROGERS AND SHEENA EASTON—We've Got Tonight
- LIONEL RICHIE—You Are B
- OLIVIA NEWTON JOHN—Tried Up B
- POCO—Shoot For The Moon B
- STEEL BREEZE—Dreamin' Is Easy B
- MISSING PERSONS—Windows B
- THE JOHN HALL BAND—Love Me Again B
- FIREBALL—Always B
- SHERIFF—When I'm With You B
- THE SPINNERS—Funny How Time Slips Away A
- THOMPSON TWINS—Lies A
- EVELYN KING—Betcha She Don't Love You A

### KRFM-FM—Los Angeles

- (Steven Labean—MD)
- ★ MEN AT WORK—Down Under 2 1
- ★ TOTO—Africa 8 3
- ★ MICHAEL McDONALD—I Gotta Try 12 6
- ★ LITTLE RIVER BAND—The Other Guy 17 10
- ★ MUSICAL YOUTH—Pass The Dutchie 28 13
- MICHAEL JACKSON—Billie Jean
- KENNY ROGERS AND SHEENA EASTON—We've Got Tonight
- DURAN DURAN—Hungry Like The Wolf B
- STRAY CATS—Stray Cat Strut B
- JOE JACKSON—Breaking Us In Two B
- LIONEL RICHIE—You Are B
- NEIL YOUNG—Little Thing Called Love A
- RANDY NEWMAN AND PAUL SIMON—The Blues A
- STEEL BREEZE—Dreamin' Is Easy A
- SAGA—On The Loose A
- LITTLE STEVEN AND THE DISCIPLES OF SOUL—Forever X
- POCO—Shoot For The Moon X
- HUGHES AND THRALL—Beg, Borrow Or Steal X
- HOT CHOCOLATE—Are You Getting Enough Happiness X
- ROUGH TRADE—All Touch X
- MISSING PERSONS—Windows X
- OLIVIA NEWTON JOHN—Tried Up X
- NEIL DIAMOND—I'm Alive X
- DON HENLEY—I Can't Stand Still X

### KRSP-FM—Salt Lake City

- (Barry Moll—MD)
- ★ THE J. GEILS BAND—I Do 12 7
- ★ MICHAEL McDONALD—I Gotta Try 26 19
- ★ PATTI AUSTIN WITH JAMES INGRAM—Baby Come To Me 9 4
- ★ TOM PETTY AND THE HEARTBREAKERS—You Got Lucky 14 10
- MOVING PICTURES—What About Me 23 17
- EDDIE RABBITT WITH CRYSTAL GAYLE—You And I
- MICHAEL JACKSON—Billie Jean
- LIONEL RICHIE—You Are B
- PETER GABRIEL—Shock The Monkey B
- OLIVIA NEWTON JOHN—Tried Up B
- CHRISTOPHER CROSS—It's Alright A
- KENNY ROGERS AND SHEENA EASTON—We've Got Tonight A
- MUSICAL YOUTH—Pass The Dutchie X
- SAGA—On The Loose X

### KFMB-FM (B100)—San Diego

- (Glen McCartney—MD)
- ★ FLEETWOOD MAC—Love In Store 13 10
- ★ CULTURE CLUB—Do You Really Want To Hurt Me 17 13
- ★ MEN AT WORK—Down Under 2 1
- ★ BOB SEGER—Shame On The Moon 22 17
- ★ JUICE NEWTON—Heart Of The Night 21 18
- CHRISTOPHER CROSS—It's Alright
- MICHAEL JACKSON—Billie Jean A
- LIONEL RICHIE—You Are X
- KOOL AND THE GANG—Let's Go Dancing (Ooh La La, La) X
- MOVING PICTURES—What About Me X
- RAY PARKER JR.—Bad Boy X

### XTRA-FM—San Diego

- (Jim Richards—MD)
- ★ MEN AT WORK—Down Under 2 1
- ★ STRAY CATS—Stray Cat Strut 8 5
- ★ KENNY LOGGINS—Heart To Heart 16 14
- ★ CULTURE CLUB—Do You Really Want To Hurt Me 22 22
- MUSICAL YOUTH—Pass The Dutchie 29 23
- JOE JACKSON—Breaking Us In Two
- RANDY NEWMAN AND PAUL SIMON—The Blues
- LIONEL RICHIE—You Are B
- OLIVIA NEWTON JOHN—Tried Up B
- NEIL DIAMOND—I'm Alive B
- DON HENLEY—I Can't Stand Still X
- EARTH, WIND AND FIRE—Fall In Love With Me X
- STEEL BREEZE—Dreamin' Is Easy X
- THE PRETENDERS—Back On The Chain Gang X
- TOMMY CAREY—I Won't Be Home Tonight X
- KENNY ROGERS AND SHEENA EASTON—We've Got Tonight A

### KRQQ-FM—Tucson

- (Zapalton/Hart—MD)
- ★ MEN AT WORK—Down Under 1 1
- ★ MARVIN GAYE—Sexual Healing 6 3
- ★ PATTI AUSTIN WITH JAMES INGRAM—Baby Come To Me 10 6
- ★ STREET PAJAMA—Screwed Again 13 7
- THE PRETENDERS—On The Chain Gang 11 8
- THE FLIRTS—Jukebox
- STEVE WINWOOD—Valerie B
- CULTURE CLUB—Do You Really Want To Hurt Me B
- MUSICAL YOUTH—Pass The Dutchie B
- KENNY LOGGINS—Heart To Heart X
- EDDIE RABBITT WITH CRYSTAL GAYLE—You And I X
- CHICAGO—Love Me Tomorrow X
- KIM CARNES—Does It Make You Remember X
- GLENN FREY—All Those Lies X
- SAMMY HAGAR—Your Love Is Driving Me Crazy X
- LITTLE RIVER BAND—The Other Guy X
- FLEETWOOD MAC—Love In Store X
- SAGA—On The Loose X
- THE FIXX—Stand Or Fall X
- THE WHO—Emmence Front X
- MICHAEL JACKSON—Beat It X
- MEN AT WORK—Be Good Johnny X

### KTKT-FM—Tucson

- (Bobby Rivers—MD)
- ★ MARVIN GAYE—Sexual Healing 10 8
- ★ BOB SEGER—Shame On The Moon 16 10
- ★ JUICE NEWTON—Heart Of The Night 19 16
- ★ LIONEL RICHIE—You Are 28 18
- ★ CULTURE CLUB—Do You Really Want To Hurt Me 24 20
- KENNY ROGERS AND SHEENA EASTON—We've Got Tonight
- CHRISTOPHER CROSS—It's Alright
- MICHAEL JACKSON—Billie Jean A

## Pacific Northwest Region

### ★ PRIME MOVERS

- MEN AT WORK—Down Under (Columbia)
- TOTO—Africa (Columbia)
- PATTI AUSTIN WITH JAMES INGRAM—Baby Come To Me (Qwest)

### ● TOP ADD ONS

- JOE JACKSON—Breaking Us In Two (A&M)
- LIONEL RICHIE—You Are (Motown)
- NEIL DIAMOND—I'm Alive (Columbia)

### ● BREAKOUTS

- CHRISTOPHER CROSS—All Right (Warner Bros.)
- KENNY ROGERS AND SHEENA EASTON—We've Got Tonight (EMI-America)

### KRCL-FM—Lewiston

- (Steve MacKellie—MD)
- ★ TOTO—Africa 2 1
- ★ PHIL COLLINS—You Can't Hurry Love 5 3
- ★ AMERICA—Right Before Your Eyes 7 4
- ★ PATTI AUSTIN WITH JAMES INGRAM—Baby Come To Me 11 5
- ★ FLEETWOOD MAC—Love In Store 9 7
- ★ JOE JACKSON—Breaking Us In Two
- KENNY ROGERS AND SHEENA EASTON—We've Got Tonight
- LIONEL RICHIE—You Are B
- FIREBALL—Always B
- KIM CARNES—Does It Make You Remember A
- THE SPINNERS—Funny How Time Slips Away X
- NEIL DIAMOND—I'm Alive X
- STEPHEN BISHOP—It Might Be You X
- JOE COLUCCI—Shot In The Dark A
- CHRISTOPHER CROSS—All Right A

### KCNR-FM—Portland

- (Richard Harker—MD)
- ★ MEN AT WORK—Down Under 2 1
- ★ TOTO—Africa 3 2
- ★ MOVING PICTURES—What About Me 12 9
- ★ BOB SEGER—Shame On The Moon 13 10
- ★ BILLY JOEL—Allentown 17 13
- RAY PARKER JR.—Bad Boy
- DONNA SUMMER—The Woman In Me B
- EDDIE RABBITT WITH CRYSTAL GAYLE—You And I X
- THE PRETENDERS—Back On The Chain Gang X
- KENNY LOGGINS—Heart To Heart 13 10
- CULTURE CLUB—Do You Really Want To Hurt Me 17 13
- MEN AT WORK—Down Under 2 1
- BOB SEGER—Shame On The Moon 22 17
- THE FLIRTS—Don't Put Another Dime In The Juke Box 10 5
- EDDIE RABBITT WITH CRYSTAL GAYLE—You And I 11 6
- RAY PARKER JR.—Bad Boy 21 16
- GOLDEN EARRING—Twilight Zone
- CHRISTOPHER CROSS—All Right
- KENNY ROGERS AND SHEENA EASTON—We've Got Tonight A
- CROSBY STILLS AND NASH—Too Much Love To Hide A
- MISSING PERSONS—Windows A
- NEIL DIAMOND—I'm Alive A

### KSFN-FM—Sacramento

- (Mark Preston—MD)
- LIONEL RICHIE—You Are
- NEIL DIAMOND—I'm Alive
- KENNY ROGERS AND SHEENA EASTON—We've Got Tonight A
- MICHAEL JACKSON—Billie Jean
- DEBARGE—I Like It
- GREG KINN BAND—Jeopardy A
- THE WEATHER GIRLS—It's Raining Men A
- JEFFERSON STARSHIP—Winds Of Change A
- LINDA RONSTADT—I Knew You When X
- CHILLIWACK—Whatcha Gonna Do X
- STREET PAJAMA—Screwed Again 13 7
- THE PRETENDERS—On The Chain Gang 11 8
- THE FLIRTS—Jukebox
- STEVE WINWOOD—Valerie B
- CULTURE CLUB—Do You Really Want To Hurt Me B
- MUSICAL YOUTH—Pass The Dutchie B
- KENNY LOGGINS—Heart To Heart X
- EDDIE RABBITT WITH CRYSTAL GAYLE—You And I X
- CHICAGO—Love Me Tomorrow X
- KIM CARNES—Does It Make You Remember X
- GLENN FREY—All Those Lies X
- SAMMY HAGAR—Your Love Is Driving Me Crazy X
- LITTLE RIVER BAND—The Other Guy X
- FLEETWOOD MAC—Love In Store X
- SAGA—On The Loose X
- THE FIXX—Stand Or Fall X
- THE WHO—Emmence Front X
- MICHAEL JACKSON—Beat It X
- MEN AT WORK—Be Good Johnny X

### KPLZ-FM—Seattle

- (Greg Cook—MD)
- ★ FLEETWOOD MAC—Love In Store 23 11
- ★ LITTLE RIVER BAND—The Other Guy 18 10
- ★ KENNY LOGGINS—Heart To Heart 9 4
- ★ TAVARES—A Penny For Your Thoughts 20 12
- ★ AMERICA—Right Before Your Eyes 25 15
- THE PRETENDERS—Back On The Chain Gang
- JOE JACKSON—Breaking Us In Two
- LIONEL RICHIE—You Are B
- NEIL DIAMOND—I'm Alive B
- JUICE NEWTON—Heart Of The Night B
- EARTH, WIND AND FIRE—Fall In Love With Me B
- THE STEVE MILLER BAND—Give It Up B
- RANDY NEWMAN AND PAUL SIMON—The Blues A
- MICHAEL JACKSON—Billie Jean A
- GLENN FREY—All Those Lies A
- CHRISTOPHER CROSS—All Right A
- KENNY ROGERS AND SHEENA EASTON—We've Got Tonight A

### KUBE-FM—Seattle

- (Tom Hutyler—MD)
- ★ MEN AT WORK—Down Under 2 1
- ★ PATTI AUSTIN WITH JAMES INGRAM—Baby Come To Me 8 4
- ★ PHIL COLLINS—You Can't Hurry Love 10 5
- ★ MOVING PICTURES—What About Me 14 9
- ★ LITTLE RIVER BAND—The Other Guy 17 14
- STRAY CATS—Stray Cat Strut
- CHRISTOPHER CROSS—It's Alright
- MUSICAL YOUTH—Pass The Dutchie B

## Pacific Southwest Region

### ★ PRIME MOVERS

- TOTO—Africa (Columbia)
- MEN AT WORK—Down Under (Columbia)
- BOB SEGER AND THE SILVER BULLET BAND—Shame On The Moon (Capitol)

### ● TOP ADD ONS

- MUSICAL YOUTH—Pass The Dutchie (MCA)
- EARTH, WIND AND FIRE—Fall In Love With Me (Columbia)
- LIONEL RICHIE—You Are (Motown)

### ● BREAKOUTS

- KENNY ROGERS AND SHEENA EASTON—We've Got Tonight (EMI-America)
- CHRISTOPHER CROSS—All Right (Warner Bros.)
- MICHAEL JACKSON—Billie Jean

### KKXX-FM—Bakersfield

- (Doug Deroo—MD)
- ★ SAGA—On The Loose 7 4
- ★ FRIDA—I Know There's Something Going On 26 13
- ★ MOVING PICTURES—What About Me 1 1
- ★ DURAN DURAN—Hungry Like The Wolf 2 2
- ★ CULTURE CLUB—Do You Really Want To Hurt Me 27 15
- JOE JACKSON—Breaking Us In Two
- THE PRETENDERS—Back On The Chain Gang
- SCANDAL—Goodbye To You B
- MEN AT WORK—Be Good Johnny B
- JEFFERSON STARSHIP—Winds Of Change B
- OLIVIA NEWTON JOHN—Tried Up A
- KISS—I Love It Loud A
- LIONEL RICHIE—You Are A
- CHRISTOPHER CROSS—It's Alright A

### KIMN-FM—Denver

- (Gloria La Renee—MD)
- ★ TOTO—Africa 1 1
- ★ MEN AT WORK—Down Under 2 2
- ★ DARYL HALL AND JOHN OATES—Maneater 3 3
- ★ PATTI AUSTIN WITH JAMES INGRAM—Baby Come To Me 4 4
- ★ PHIL COLLINS—You Can't Hurry Love 7 5
- ★ RANDY NEWMAN AND PAUL SIMON—The Blues
- CHRISTOPHER CROSS—It's Alright
- KENNY ROGERS AND SHEENA EASTON—We've Got Tonight A
- DURAN DURAN—Hungry Like The Wolf A
- DON HENLEY—I Can't Stand Still A
- PETER GABRIEL—Shock The Monkey X
- MUSICAL YOUTH—Pass The Dutchie X
- NEIL DIAMOND—I'm Alive X
- FRIDA—I Know There's Something Going On X
- BARRY MANILOW—Memory X
- AIR SUPPLY—Two Less Lonely People In The World X

### KOQ-FM—Denver

- (Allan Sledge—MD)
- ★ TOM PETTY AND THE HEARTBREAKERS—You Got Lucky 15 9
- ★ THE CLASH—Rock The Casbah 26 19
- ★ BOB SEGER—Shadows Of The Night 18 12
- ★ THE J. GEILS BAND—I Do 20 14
- ★ GLENN FREY—All Those Lies 24 18
- RANDY NEWMAN AND PAUL SIMON—The Blues
- KENNY ROGERS AND SHEENA EASTON—We've Got Tonight
- MUSICAL YOUTH—Pass The Dutchie B
- LINDA RONSTADT—I Knew You When B
- SAMMY HAGAR—Your Love Is Driving Me Crazy B
- POCO—Shoot For The Moon B
- JOE JACKSON—Breaking Us In Two A
- LIONEL RICHIE—You Are A
- OLIVIA NEWTON JOHN—Tried Up A
- PETER GABRIEL—Shock The Monkey X
- EDDIE RABBITT WITH CRYSTAL GAYLE—You And I X
- DURAN DURAN—Hungry Like The Wolf X
- DON HENLEY—I Can't Stand Still X

### KLUC-FM—Las Vegas

- (Randy Lundquist—MD)
- ★ JOHN COUGAR—Hand To Hold On To 10 6
- ★ BILLY JOEL—Allentown 17 7
- ★ FLEETWOOD MAC—Love In Store 19 10
- ★ ADAM ANT—Goody Two Shoes 18 13
- ★ KENNY LOGGINS—Heart To Heart 22 15
- DONALD FAGEN—New Frontier
- JOE JACKSON—Breaking Us In Two
- STRAY CATS—Stray Cat Strut B
- STEEL BREEZE—Dreamin' Is Easy B
- LINDA RONSTADT—I Knew You When B
- PETER GABRIEL—Shock The Monkey B
- POCO—Shoot For The Moon B
- DURAN DURAN—Hungry Like The Wolf A

- KENNY ROGERS AND SHEENA EASTON—We've Got Tonight A
- CHRISTOPHER CROSS—It's Alright A

### KFI-FM—Los Angeles

- (Steven Labean—MD)
- ★ MEN AT WORK—Down Under 2 1
- ★ TOTO—Africa 8 3
- ★ MICHAEL McDONALD—I Gotta Try 12 6
- ★ LITTLE RIVER BAND—The Other Guy 17 10
- ★ MUSICAL YOUTH—Pass The Dutchie 28 13
- MICHAEL JACKSON—Billie Jean
- KENNY ROGERS AND SHEENA EASTON—We've Got Tonight
- DURAN DURAN—Hungry Like The Wolf B
- STRAY CATS—Stray Cat Strut B
- JOE JACKSON—Breaking Us In Two B
- LIONEL RICHIE—You Are B
- NEIL YOUNG—Little Thing Called Love A
- RANDY NEWMAN AND PAUL SIMON—The Blues A
- STEEL BREEZE—Dreamin' Is Easy A
- SAGA—On The Loose A
- LITTLE STEVEN AND THE DISCIPLES OF SOUL—Forever X
- POCO—Shoot For The Moon X
- HUGHES AND THRALL—Beg, Borrow Or Steal X
- HOT CHOCOLATE—Are You Getting Enough Happiness X
- ROUGH TRADE—All Touch X
- MISSING PERSONS—Windows X
- OLIVIA NEWTON JOHN—Tried Up X
- NEIL DIAMOND—I'm Alive X
- DON HENLEY—I Can't Stand Still X

### KIQQ-FM—Los Angeles

- (Robert Moorehead—MD)
- ★ SAMMY HAGAR—Your Love Is Driving Me Crazy B
- ★ LIONEL RICHIE—You Are B
- ★ JOE JACKSON—Breaking Us In Two B
- ★ NEIL DIAMOND—I'm Alive B
- ★ DURAN DURAN—Hungry Like The Wolf A
- ★ THOMPSON TWINS—Lies A
- DEBARGE—I Like It A
- MICHAEL JACKSON—Billie Jean A
- SUPERTRAMP—It's Raining Again A
- KENNY ROGERS AND SHEENA EASTON—We've Got Tonight A
- DONALD FAGEN—New Frontier A
- CHRISTOPHER CROSS—It's Alright A
- LANIER AND COMPANY—After I Cry Tonight X
- RANDY NEWMAN AND PAUL SIMON—The Blues X
- DEXY'S MIDNIGHT RUNNERS—Come On Eileen X
- RACHEL SWEET—Voo Doo X
- EARTH, WIND AND FIRE—Fall In Love With Me X
- STEEL BREEZE—Dreamin' Is Easy X
- CATHOLIC GIRLS—Boys Can Cry X
- HERB ALPERT—Love Me The Way I Am X

### KRLA-FM—Los Angeles

- (Rick Stancatto—MD)
- ★ ABC—The Look Of Love 7 5
- ★ TOTO—Africa 11 9
- ★ PATTI AUSTIN WITH JAMES INGRAM—Baby Come To Me 14 11
- ★ THE PRETENDERS—Back On The Chain Gang 19 15
- ★ STRAY CATS—Stray Cat Strut 25 18
- LIONEL RICHIE—You Are
- CHAKA KHAN—Got To Be There
- PRINCE—1999 B
- MUSICAL YOUTH—Pass The Dutchie B
- KENNY LOGGINS—Heart To Heart B
- EARTH, WIND AND FIRE—Fall In Love With Me A
- DEBARGE—I Like It A
- KIM CARNES—Does It Make You Remember X
- FLEETWOOD MAC—Love In Store X
- SAGA—On The Loose X
- BARRY MANILOW—Memory X
- JOHN COUGAR—Hand To Hold On To X
- A FLOCK OF SEAGULLS—Space Age Love Songs X

### KRTH-FM—Los Angeles

- (David Grossman—MD)
- ★ THE PRETENDERS—Back On The Chain Gang 12 3
- ★ TOTO—Africa 11 5
- ★ STRAY CATS—Stray Cat Strut 16 7
- ★ KOOL AND THE GANG—Let's Go Dancing (Ooh, La La, La) 13 10
- ★ LITTLE RIVER BAND—The Other Guy 15 12
- MUSICAL YOUTH—Pass The Dutchie
- CHRISTOPHER CROSS—It's Alright
- NEIL DIAMOND—I'm Alive B
- MICHAEL JACKSON—Billie Jean B
- EVELYN KING—Betcha She Don't Love You A
- EARTH, WIND AND FIRE—Fall In Love With Me A
- STEEL BREEZE—Dreamin' Is Easy A
- KENNY ROGERS AND SHEENA EASTON—We've Got Tonight A
- LIONEL RICHIE—You Are X

### KOPA-FM—Phoenix

- (Chaz Kelley—MD)
- ★ BOB SEGER—Shame On The Moon 15 11
- ★ MEN AT WORK—Down Under 16 13
- ★ KENNY LOGGINS—Heart To Heart 19 14
- ★ FLEETWOOD MAC—Love In Store 19 14
- ★ CULTURE CLUB—Do You Really Want To Hurt Me B
- LIONEL RICHIE—You Are B
- AIR SUPPLY—Two Less Lonely People In The World A
- LINDA RONSTADT—I Knew You When B
- PETER GABRIEL—Shock The Monkey B
- POCO—Shoot For The Moon B
- DURAN DURAN—Hungry Like The Wolf A

## KYYX-FM—Seattle

- (Eivin Ichijima—MD)
- ★ ADAM ANT—Goody Two Shoes 1 1
- ★ MEN AT WORK—Down Under 2 2
- ★ CULTURE CLUB—Do You Really Want To Hurt Me 3 3
- ★ THE PRETENDERS—Back On The Chain Gang 5 4
- ★ DURAN, DURAN—Hungry Like The Wolf 10 5
- THE MEMBERS—Working Girls
- CATHOLIC GIRLS—Boys Can Cry
- RICK OCASER—Something To Grab For B
- MICHAEL JACKSON—Beat It B
- JOE JACKSON—Breaking Us In Two B
- GREG KINN BAND—Jeopardy A
- NIGHT RANGER—Don't Tell Me You Love Me A
- JOE JACKSON—Breaking Us In Two A
- MISSING PERSONS—Windows X
- MALCOLM McLAREN AND THE WORLD'S FAMOUS SUPREME TEA—Buffalo Gals X
- THE WAITRESSES—Square Pegs X

### KJRB-FM—Spokane

- (Brian Gregory—MD)
- ★ BOB SEGER—Shame On The Moon 16 9
- ★ MOVING PICTURES—What About Me 19 10
- ★ ADAM ANT—Goody Two Shoes 22 14
- ★ CULTURE CLUB—Do You Really Want To Hurt Me 23 16
- ★ MICHAEL JACKSON—Billie Jean 24 19
- ★ STRAY CATS—Stray Cat Strut B
- ★ GLENN FREY—All Those Lies B
- ★ MUSICAL YOUTH—Pass The Dutchie B
- ★ STEPHEN BISHOP—It Might Be You B
- ★ DOLLY PARTON/WILLIE NELSON—Everything's Beautiful (In It's Own Way) B
- ★ RANDY NEWMAN AND PAUL SIMON—The Blues B
- ★ JOE JACKSON—Breaking Us In Two A
- ★ NEIL DIAMOND—I'm Alive A
- ★ CHRISTOPHER CROSS—It's Alright A
- ★ SHEENA EASTON AND KENNY ROGERS—We've Got Tonight A
- EARTH, WIND AND FIRE—Fall In Love With Me X

### WKJJ-FM—Louisville

- (Jim Golden—MD)
- ★ EDDIE RABBITT WITH CRYSTAL GAYLE—You And I 5 4
- ★ SUPERTRAMP—It's Raining Again 10 8
- ★ TAVARES—A Penny For Your Thoughts 11 10
- ★ AMERICA—Right Before Your Eyes 17 13
- ★ MICHAEL MURPHY—Still Taking Chances 20 15
- ★ BOB SEGER—Shame On The Moon B
- ★ DOLLY PARTON/WILLIE NELSON—Everything's Beautiful (In Its Own Way) A

### WBZZ-FM—Pittsburgh

- (Chuck Tyler—MD)
- ★ MEN AT WORK—Down Under 4 1
- ★ MARVIN GAYE—Sexual Healing 6 3
- ★ PATTI AUSTIN WITH JAMES INGRAM—Baby Come To Me 8 4
- ★ ADAM ANT—Goody Two Shoes 7 5
- ★ TOTO—Africa 9 6
- ★ LIONEL RICHIE—You Are B
- ★ CULTURE CLUB—Do You Really Want To Hurt Me B
- ★ MOVING PICTURES—What About Me A
- ★ JOE JACKSON—Breaking Us In Two A
- ★ KENNY ROGERS AND SHEENA EASTON—We've Got Tonight
- ★ CHRISTOPHER CROSS—All Right A
- ★ MUSICAL YOUTH—Pass The Dutchie X
- ★ THE J. GEILS BAND—I Do X

## North Central Region

# Billboard Singles Radio Action

Playlist Prime Movers ★  
Playlist Top Add Ons ●

Based on station playlists through Tuesday (1/11/83)

Continued from page 23

### KHFI-FM—Austin

- (Ed Volkman—MD)
- ★ MOVING PICTURES—What About Me 8-4
- ★ GLENN FREY—All Those Lies 10-6
- ★ ADAM ANT—Goody Two Shoes 12-9
- ★ THE CLASH—Rock The Casbah 18-11
- ★ THE J. GEILS BAND—I Do 19-16
- ★ STRAY CATS—Stray Cat Strut
- ★ LINDA RONSTADT—I Knew You When
- ★ MUSICAL YOUTH—Pass The Dutchie B
- ★ LIONEL RICHIE—You Are B
- ★ MISSING PERSONS—Windows A
- ★ CHRIS CROSS—All Right A
- ★ LISA GILKYSOON—You Got The Rhythm X
- ★ AUSTIN ALL STARS—Wonderful World X
- ★ MICHAEL MURPHY—Still Taking Chances X
- ★ DURAN DURAN—Hungry Like The Wolf X
- ★ RODWAY—Don't Stop Trying X

### WFM-FM—Baton Rouge

- (Wayne Watkins—MD)
- ★ MEN AT WORK—Down Under 2-1
- ★ BOB SEGER—Shame On The Moon 14-9
- ★ ADAM ANT—Goody Two Shoes 20-12
- ★ GLENN FREY—All Those Lies 21-18
- ★ STRAY CATS—Stray Cat Strut 25-19
- ★ MICHAEL JACKSON—Billie Jean
- ★ CHRISTOPHER CROSS—It's Alright
- ★ LIONEL RICHIE—You Are B
- ★ BARRY MANILOW—Memory X
- ★ JANEY JACKSON—Young Love X
- ★ EARTH, WIND AND FIRE—Fall In Love With Me X
- ★ EVELYN KING—Betcha She Don't Love You X

### KZFM-FM—Corpus Christi

- (John Steele—MD)
- ★ RAY PARKER JR.—Bad Boy 16-10
- ★ MICHAEL JACKSON—Someone In The Dark 20-11
- ★ DIONNE WARWICK—Heartbreaker 8-5
- ★ BARRY MANILOW—Memory 10-6
- ★ BOB SEGER—Shame On The Moon 28-21
- ★ CHRISTOPHER CROSS—It's Alright
- ★ MICHAEL JACKSON—Billie Jean
- ★ FRIDA—I Know There's Something Going On A
- ★ OLIVIA NEWTON-JOHN—Tied Up A
- ★ YARBROUGH AND PEOPLES—Heartbeats A
- ★ DURAN DURAN—Hungry Like The Wolf A
- ★ THOMPSON TWINS—Lies A
- ★ SAGA—On The Loose A
- ★ CHICAGO—What You're Missing A
- ★ JANET JACKSON—Come Give Your Love To Me A
- ★ DAZZ BAND—I'm The One For Fun A
- ★ HOT CHOCOLATE—Are You Getting Enough Hay
- ★ THE PRETENDERS—Back On The Chain Gang X
- ★ PETER GABRIEL—Shock The Monkey X
- ★ DONNA SUMMER—The Woman In Me X
- ★ GLENN FREY—All Those Lies X
- ★ MUSICAL YOUTH—Pass The Dutchie X
- ★ KENNY LOGGINS—Heart To Heart X
- ★ SAMMY HAGAR—Your Love Is Driving Me Crazy X

### KILE-AM—Galveston

- (Scott Taylor—MD)
- ★ TOTO—Africa 1-1
- ★ PHIL COLLINS—You Can't Hurry Love 10-6
- ★ EDDIE RABBITT WITH CRYSTAL GAYLE—You And I 12-7
- ★ LITTLE RIVER BAND—The Other Guy 19-12
- ★ SAMMY HAGAR—Your Love Is Driving Me Crazy 20-17
- ★ CHRISTOPHER CROSS—It's Alright
- ★ SHEENA EASTON AND KENNY ROGERS—We've Got Tonight
- ★ OLIVIA NEWTON-JOHN—Tied Up A
- ★ MISSING PERSONS—Windows A
- ★ EARTH, WIND AND FIRE—Fall In Love With Me A
- ★ PETER GABRIEL—Shock The Monkey X
- ★ UNIPOP—What If (I Said I Love You) X

### KFMK-FM—Phoenix

- (Kirk Patrick—MD)
- ★ LIONEL RICHIE—Truly 15-3
- ★ PATTI AUSTIN WITH JAMES INGRAM—Baby Come To Me 16-9
- ★ MICHAEL JACKSON AND PAUL MCCARTNEY—The Girl Is Mine 5-4
- ★ EDDIE RABBITT WITH CRYSTAL GAYLE—You And I 8-6
- ★ TOTO—Africa 20-15
- ★ FLEETWOOD MAC—Love In Store

### KVOL-AM—Lafayette

- (Phil Rankin—MD)
- ★ MEN AT WORK—Down Under 1-1
- ★ TOTO—Africa 5-2
- ★ MARVIN GAYE—Sexual Healing 16-6
- ★ BOB SEGER—Shame On The Moon 22-14
- ★ STRAY CATS—Stray Cat Strut 26-15
- ★ EARTH, WIND AND FIRE—Fall In Love With Me
- ★ THE JOHN HALL BAND—Love Me Again
- ★ CULTURE CLUB—Do You Really Want To Hurt Me B
- ★ DURAN DURAN—Hungry Like The Wolf B
- ★ VANDERBERG—Burning Heart B
- ★ HUGHES/THRALL—Beg, Borrow Or Steal B
- ★ JOE JACKSON—Breaking Us In Two B
- ★ CROSBY, STILLS AND NASH—Too Much Love To Hide
- ★ NIGHT RANGER—Don't Tell Me You Love Me B
- ★ YARBROUGH AND PEOPLES—Heartbeats B
- ★ DEXY'S MIDNIGHT RUNNERS—Come On Eileen B
- ★ RANDY NEWMAN AND PAUL SIMON—The Blues B
- ★ THOMPSON TWINS—Lies B
- ★ MISSING PERSONS—Windows B
- ★ SHERIFF—When I'm With You X
- ★ FIREFALL—Always X
- ★ RACHEL SWEET—Voo Doo X
- ★ LITTLE STEVEN AND THE DISCIPLES OF SOUL—Forever X
- ★ THE PRETENDERS—Back On The Chain Gang X
- ★ HOT CHOCOLATE—Are You Getting Enough Happiness X
- ★ KISS—Love It Loud X
- ★ ROUGH TRADE—All Touch X
- ★ THE SPINNERS—Funny How Time Slips Away X
- ★ THE STEVE MILLER BAND—Give It Up X
- ★ NEIL DIAMOND—I'm Alive X
- ★ KENNY ROGERS AND SHEENA EASTON—We've Got Tonight A
- ★ CHRISTOPHER CROSS—All Right A

### KBFM-FM—McAllen-Brownsville

- (Steve Owens—MD)
- ★ MARVIN GAYE—Sexual Healing 1-1
- ★ MEN AT WORK—Down Under 2-2
- ★ RAY PARKER JR.—Bad Boy 4-3
- ★ MICHAEL McDONALD—I Gotta Try 14-8
- ★ BILLY JOEL—Allentown 19-10
- ★ NEIL DIAMOND—I'm Alive
- ★ KENNY ROGERS AND SHEENA EASTON—We've Got Tonight
- ★ AIR SUPPLY—Two Less Lonely People In The World B
- ★ LIONEL RICHIE—You Are B
- ★ DURAN DURAN—Hungry Like The Wolf B
- ★ CHICAGO—What You're Missing B
- ★ RANDY NEWMAN AND PAUL SIMON—The Blues B
- ★ THE CLASH—Rock The Casbah A
- ★ EDDIE RABBITT WITH CRYSTAL GAYLE—You And I X
- ★ CHRISTOPHER CROSS—It's Alright A

### WEZB-FM—New Orleans

- (Jerry Lousteau—MD)
- ★ MEN AT WORK—Down Under 3-2

### MOVING PICTURES—What About Me 10-4

- ★ PRINCE—1999 19-10
- ★ PETER GABRIEL—Shock The Monkey 21-17
- ★ LITTLE RIVER BAND—The Other Guy 26-22
- ★ CHRISTOPHER CROSS—It's Alright
- ★ STRAY CATS—Stray Cat Strut
- ★ FLEETWOOD MAC—Love In Store B
- ★ BILLY JOEL—Allentown B
- ★ JOHN COUGAR—Hand To Hold On To B
- ★ KENNY ROGERS AND SHEENA EASTON—We've Got Tonight A
- ★ JOE JACKSON—Breaking Us In Two A
- ★ AIR SUPPLY—Two Less Lonely People In The World X

### WQUE-FM—New Orleans

- (Chris Bryan—MD)
- ★ KENNY LOGGINS—Heart To Heart 11-5
- ★ BOB SEGER—Shame On The Moon 16-10
- ★ FLEETWOOD MAC—Love In Store 15-6
- ★ LITTLE RIVER BAND—The Other Guy 18-10
- ★ GARRY MANILOW—Memory 20-11
- ★ MARVIN GAYE—Sexual Healing 23-19
- ★ CHRISTOPHER CROSS—All Right
- ★ SHEENA EASTON AND KENNY ROGERS—We Got Tonight
- ★ LIONEL RICHIE—You Are B
- ★ EDDIE RABBITT WITH CRYSTAL GAYLE—You And I

### WTIX-AM—New Orleans

- (Gary Franklin—MD)
- ★ MEN AT WORK—Down Under 3-1
- ★ TOTO—Africa 6-3
- ★ PHIL COLLINS—You Can't Hurry Love 7-4
- ★ BOB SEGER—Shame On The Moon 10-7
- ★ THE J. GEILS BAND—I Do 14-9
- ★ DON HENLEY—I Can't Stand Still A
- ★ DURAN DURAN—Hungry Like The Wolf A
- ★ STRAY CATS—Stray Cat Strut B
- ★ JOE JACKSON—Breaking Us In Two B
- ★ NEIL DIAMOND—I'm Alive B
- ★ LIONEL RICHIE—You Are B
- ★ OLIVIA NEWTON-JOHN—Tied Up A
- ★ SMOKEY ROBINSON—I've Made Love To You A Thousand Times A
- ★ EVELYN KING—Betcha She Don't Love You A
- ★ RANDY NEWMAN AND PAUL SIMON—The Blues X
- ★ HOT CHOCOLATE—Are You Getting Enough Happiness X
- ★ KENNY ROGERS AND SHEENA EASTON—We've Got Tonight A

### KOFM-FM—Oklahoma City

- (Dave Duquesne—MD)
- ★ PATTI AUSTIN WITH JAMES INGRAM—Baby Come To Me 1-1
- ★ FLEETWOOD MAC—Love In Store 8-4
- ★ AIR SUPPLY—Two Less Lonely People In The World 9-5
- ★ LITTLE RIVER BAND—The Other Guy 10-6
- ★ BOB SEGER—Shame On The Moon 24-15
- ★ LINDA RONSTADT—I Knew You When
- ★ CHRISTOPHER CROSS—It's Alright
- ★ LIONEL RICHIE—You Are A
- ★ SUPERTRAMP—My Kind Of Lady X

### KEEL-AM—Shreveport

- (Andy Taylor—MD)
- ★ EDDIE RABBITT WITH CRYSTAL GAYLE—You And I 7-1
- ★ AIR SUPPLY—Two Less Lonely People In The World 11-3
- ★ MICHAEL JACKSON AND PAUL MCCARTNEY—The Girl Is Mine 10-5
- ★ PATTI AUSTIN WITH JAMES INGRAM—Baby Come To Me 12-6
- ★ KENNY LOGGINS—Heart To Heart 14-9
- ★ BOB SEGER—Shame On The Moon
- ★ LIONEL RICHIE—You Are
- ★ CHRISTOPHER CROSS—It's Alright A

### WHYI-FM—Miami

- (Colleen Cassidy—MD)
- ★ MEN AT WORK—Down Under 1-1
- ★ THE WEATHER GIRLS—It's Raining Men 8-3
- ★ TOTO—Africa 10-5
- ★ MUSICAL YOUTH—Pass The Dutchie 12-7
- ★ JEFFREY OSBORNE—On The Wings Of Love 18-12
- ★ CHRISTOPHER CROSS—It's Alright
- ★ KENNY ROGERS AND SHEENA EASTON—We've Got Tonight
- ★ DURAN DURAN—Hungry Like The Wolf B
- ★ LIONEL RICHIE—You Are B
- ★ THE PRETENDERS—Back On The Chain Gang A
- ★ MOVING PICTURES—What About Me A
- ★ STRAY CATS—Stray Cat Strut A
- ★ MICHAEL JACKSON—Billie Jean X
- ★ MICHAEL JACKSON—Thriller X
- ★ LIONEL RICHIE—My Love X

## Midwest Region

### ★ PRIME MOVERS

- KENNY LOGGINS—Heart To Heart (Columbia)
- BOB SEGER AND THE SILVER BULLET BAND—Shame On The Moon (Capitol)
- LITTLE RIVER BAND—The Other Guy (Capitol)

### ● TOP ADD ONS

- STRAY CATS—Stray Cat Strut (EMI America)
- LINDA RONSTADT—I Knew You When (Asylum)
- LIONEL RICHIE—You Are (Motown)

### ● BREAKOUTS

- CHRISTOPHER CROSS—All Right (Warner Bros.)
- KENNY ROGERS AND SHEENA EASTON—We've Got Tonight (EMI America)
- DEXY'S MIDNIGHT RUNNERS—Come On Eileen (Mercury)

### KFYR-AM—Bismarck

- (Dan Brannan—MD)
- ★ MEN AT WORK—Down Under 11-2
- ★ THE J. GEILS BAND—Do 12-5
- ★ SAMMY HAGAR—Your Love Is Driving Me Crazy 13-9
- ★ CULTURE CLUB—Do You Really Want To Hurt Me 18-15
- ★ MOVING PICTURES—What About Me 19-17
- ★ A FLOCK OF SEAGULLS—Space Age Love Songs B
- ★ STRAY CATS—Stray Cat Strut A
- ★ ADAM ANT—Goody Two Shoes A
- ★ CHRISTOPHER CROSS—All Right A
- ★ KENNY ROGERS AND SHEENA EASTON—We've Got Tonight A
- ★ LOVERBOY—Jump X
- ★ FLEETWOOD MAC—Love In Store X
- ★ JUICE NEWTON—Heart Of The Night X
- ★ AMERICA—Right Before Your Eyes X
- ★ LINDA RONSTADT—I Knew You When X
- ★ KIM CARNES—Does It Make You Remember X
- ★ GLENN FREY—All Those Lies X
- ★ OLIVIA NEWTON-JOHN—Tied Up X
- ★ LIONEL RICHIE—You Are X

### WLS-AM—Chicago

- (Dave Denver—MD)
- ★ PATTI AUSTIN WITH JAMES INGRAM—Baby Come To Me 9-5
- ★ THE CLASH—Rock The Casbah 10-6
- ★ BOB SEGER—Shame On The Moon 16-10
- ★ LITTLE RIVER BAND—The Other Guy 38-22
- ★ KENNY LOGGINS—Heart To Heart 43-34
- ★ SAMMY HAGAR—Your Love Is Driving Me Crazy
- ★ BILLY JOEL—Allentown A
- ★ MICHAEL McDONALD—I Gotta Try A

### WES-FM—Chicago

- (Dave Denver—MD)
- ★ THE CLASH—Rock The Casbah 10-6
- ★ BOB SEGER—Shame On The Moon 16-10
- ★ ADAM ANT—Goody Two Shoes 19-13
- ★ LITTLE RIVER BAND—The Other Guy 38-22
- ★ A FLOCK OF SEAGULLS—Space Age Love Songs 29-23
- ★ STRAY CATS—Stray Cat Strut B
- ★ SAGA—On The Loose B
- ★ BILLY JOEL—Allentown A

### KIOA-AM—Des Moines

- (A.W. Pantoja—MD)
- ★ TAVARES—A Penny For Your Thoughts 9-4
- ★ FLEETWOOD MAC—Love In Store 12-6
- ★ AMERICA—Right Before Your Eyes 18-7
- ★ MARVIN GAYE—Sexual Healing 16-8
- ★ KENNY LOGGINS—Heart To Heart 20-9
- ★ NEIL DIAMOND—I'm Alive
- ★ CHRISTOPHER CROSS—It's Alright
- ★ GLENN FREY—That Girl B
- ★ LEE RITENOUR—Cross My Heart B
- ★ THE STEVE MILLER BAND—Give It Up B
- ★ STEPHEN BISHOP—It Might Be You B
- ★ STRAY CATS—Stray Cat Strut B
- ★ OLIVIA NEWTON-JOHN—Tied Up A
- ★ JOE JACKSON—Breaking Us In Two A
- ★ LIONEL RICHIE—You Are A
- ★ FIREFALL—Always A
- ★ POCO—Shoot For The Moon X
- ★ DONNA SUMMER—The Woman In Me X
- ★ KENNY ROGERS AND SHEENA EASTON—We've Got Tonight

### KMGK-FM—Des Moines

- (Michael Stone—MD)
- ★ MOVING PICTURES—What About Me 4-1
- ★ SCANDAL—Goodbye To You 10-8
- ★ SAGA—On The Loose 14-10
- ★ GLENN FREY—All Those Lies 20-12
- ★ CULTURE CLUB—Do You Really Want To Hurt Me 18-13
- ★ LINDA RONSTADT—I Knew You When B
- ★ BOB SEGER—Shame On The Moon 24-15
- ★ OLIVIA NEWTON-JOHN—Tied Up A
- ★ CHRISTOPHER CROSS—All Right A
- ★ GREG KIHN BAND—Jeopardy A
- ★ MARVIN GAYE—Sexual Healing X
- ★ LITTLE STEVEN AND THE DISCIPLES OF SOUL—Forever X
- ★ MICHAEL JACKSON—Beat It X
- ★ STEEL BREEZE—Dreamin' Is Easy X
- ★ RACHEL SWEET—Voo Doo X
- ★ DARYL HALL AND JOHN OATES—Family Man X
- ★ NIGHT RANGER—Don't Tell Me You Love Me X
- ★ UTOPIA—Feel Don't Fail Me Now X
- ★ DON HENLEY—I Can't Stand Still X
- ★ THE JOHN HALL BAND—Love Me Again X

### WIKS-FM—Indianapolis

- (Jay Stevens—MD)
- ★ TOTO—Africa 2-1
- ★ MEN AT WORK—Down Under 5-3
- ★ JOE JACKSON—Steppin' Out 6-5
- ★ SAGA—On The Loose 10-9
- ★ FLEETWOOD MAC—Love In Store 12-10
- ★ KENNY LOGGINS—Heart To Heart
- ★ CHRISTOPHER CROSS—It's Alright
- ★ JOE JACKSON—Breaking Us In Two A
- ★ VANDENBERG—Burning Heart
- ★ THE WHO—Eminence Front X
- ★ FRIDA—I Know There's Something Going On X
- ★ GOLDEN EARRING—Twilight Zone X

### KBEQ-FM—Kansas City

- (Maja Britton—MD)
- ★ EDDIE RABBITT WITH CRYSTAL GAYLE—You And I 21-13
- ★ CULTURE CLUB—Do You Really Want To Hurt Me 31-22
- ★ A FLOCK OF SEAGULLS—Space Age Love Songs 33-24
- ★ BILLY JOEL—Allentown 37-26
- ★ DURAN DURAN—Hungry Like The Wolf
- ★ KENNY ROGERS AND SHEENA EASTON—We've Got Tonight
- ★ STRAY CATS—Stray Cat Strut A
- ★ EARTH, WIND AND FIRE—Fall In Love With Me A
- ★ FRIDA—I Know There's Something Going On X

### WISM-AM—Madison

- (Barb Starr—MD)
- ★ LEE RITENOUR—Cross My Heart 15-10
- ★ KENNY LOGGINS—Heart To Heart 17-11
- ★ MICHAEL McDONALD—I Gotta Try 19-13
- ★ MICHAEL MURPHY—Still Taking Chances 20-14
- ★ GLENN FREY—All Those Lies 25-20
- ★ AMERICA—Right Before Your Eyes
- ★ STRAY CATS—Stray Cat Strut A
- ★ NEIL DIAMOND—I'm Alive A
- ★ LINDA RONSTADT—I Knew You When X

### WZEE-FM—Madison

- (Matt Hudson—MD)
- ★ A FLOCK OF SEAGULLS—Space Age Love Songs 17-12
- ★ MOVING PICTURES—What About Me 24-18
- ★ SAGA—On The Loose 29-23
- ★ CULTURE CLUB—Do You Really Want To Hurt Me B
- ★ DURAN DURAN—Hungry Like The Wolf B
- ★ THE PRETENDERS—Back On The Chain Gang B
- ★ LIONEL RICHIE—You Are B
- ★ MICHAEL JACKSON—Billie Jean A
- ★ DON HENLEY—I Can't Stand Still A
- ★ DEXY'S MIDNIGHT RUNNERS—Come On Eileen A
- ★ GREG KIHN BAND—Jeopardy A
- ★ CHRISTOPHER CROSS—It's Alright A
- ★ GLENN FREY—All Those Lies X
- ★ MICHAEL JACKSON—P.Y.T. (Pretty Young Thing) X
- ★ THE HUMAN LEAGUE—Mirror Man X
- ★ LINDA RONSTADT—I Knew You When X
- ★ JOE JACKSON—Breaking Us In Two X

### WKTI-FM—Milwaukee

- (John Grant—MD)
- ★ KENNY LOGGINS—Heart To Heart 6-5
- ★ BOB SEGER—Shame On The Moon 10-7
- ★ LITTLE RIVER BAND—The Other Guy 11-10
- ★ BILLY JOEL—Allentown 18-14
- ★ MICHAEL McDONALD—I Gotta Try 21-18
- ★ LIONEL RICHIE—You Are A
- ★ JOE JACKSON—Breaking Us In Two A
- ★ DURAN DURAN—Hungry Like The Wolf A
- ★ CHRISTOPHER CROSS—It's Alright A

### KDWB-AM—Minneapolis

- (Lorin Palagy—MD)
- ★ MICHAEL McDONALD—I Gotta Try 14-11
- ★ BOB SEGER—Shame On The Moon 17-14
- ★ KENNY LOGGINS—Heart To Heart 20-15
- ★ MOVING PICTURES—What About Me 22-16

- ★ BILLY JOEL—Allentown 23-19
- ★ CULTURE CLUB—Do You Really Want To Hurt Me
- ★ GLENN FREY—All Those Lies
- ★ RAY PARKER JR.—Bad Boy A
- ★ LINDA RONSTADT—I Knew You When A
- ★ STRAY CATS—Stray Cat Strut A
- ★ CHICAGO—What You're Missing A
- ★ DURAN DURAN—Hungry Like The Wolf A
- ★ OLIVIA NEWTON-JOHN—Tied Up A

### WLQF-FM—Minneapolis

- (Greg Svedberg—MD)
- ★ TOM PETTY AND THE HEARTBREAKERS—You Got Lucky 2-1
- ★ SAMMY HAGAR—Your Love Is Driving Me Crazy 6-3
- ★ THE PRETENDERS—Back On The Chain Gang 14-11
- ★ DARYL HALL AND JOHN OATES—Family Man 17-14
- ★ FRIDA—I Know There's Something Going On 25-21
- ★ OLIVIA NEWTON-JOHN—Tied Up
- ★ CHRISTOPHER CROSS—All Right
- ★ LIONEL RICHIE—You Are B
- ★ JOE JACKSON—Breaking Us In Two B
- ★ YAZ—Only You B
- ★ MISSING PERSONS—Windows A
- ★ DEXY'S MIDNIGHT RUNNERS—Come On Eileen A
- ★ RANDY NEWMAN AND PAUL SIMON—The Blues X
- ★ CHICAGO—What You're Missing X
- ★ DON HENLEY—I Can't Stand Still X
- ★ THE JOHN HALL BAND—Love Me Again X
- ★ STEEL BREEZE—Dreamin' Is Easy X
- ★ HOT CHOCOLATE—Are You Getting Enough Happiness X
- ★ LITTLE STEVEN AND THE DISCIPLES OF SOUL—Forever X
- ★ THE STEVE MILLER BAND—The Other Guy X
- ★ DIRE STRAITS—Industrial Disease X
- ★ LINDA RONSTADT—I Knew You When X
- ★ RODWAY—Don't Stop Trying X
- ★ GLENN FREY—All Those Lies X
- ★ SUPERTRAMP—Crazy X
- ★ GREG KIHN BAND—Jeopardy A

### KSLQ-FM—St. Louis

- (Johnnie King—MD)
- ★ DARYL HALL AND JOHN OATES—Maneater 1-1
- ★ MEN AT WORK—Down Under 5-2
- ★ KENNY LOGGINS—Heart To Heart 4-3
- ★ MICHAEL McDONALD—I Gotta Try 7-1
- ★ DON HENLEY—Dirty Laundry 12-8
- ★ CULTURE CLUB—Do You Really Want To Hurt Me
- ★ BILLY JOEL—Allentown

### KSTP-FM—St. Paul

- (Chuck Napp—MD)
- ★ STRAY CATS—Stray Cat Strut B
- ★ MARVIN GAYE—Sexual Healing B
- ★ LIONEL RICHIE—You Are A
- ★ EDDIE RABBITT WITH CRYSTAL GAYLE—You And I X
- ★ BARRY MANILOW—Memory X
- ★ SAGA—On The Loose X

### WSPT-FM—Stevens Point

- (Brad Fuhr/Marie Stage—MD)
- ★ PHIL COLLINS—You Can't Hurry Love 8-4
- ★ MOVING PICTURES—What About Me 12-6
- ★ MEN AT WORK—Down Under 1-1
- ★ ADAM ANT—Goody Two Shoes 2-2
- ★ PATTI AUSTIN WITH JAMES INGRAM—Baby Come To Me
- ★ DEXY'S MIDNIGHT RUNNERS—Come On Eileen
- ★ CHRISTOPHER CROSS—It's Alright
- ★ DURAN DURAN—Hungry Like The Wolf B
- ★ DONNA SUMMER—The Woman In Me B
- ★ LINDA RONSTADT—I Knew You When B
- ★ THE PRETENDERS—Back On The Chain Gang B
- ★ SAGA—On The Loose B
- ★ KENNY ROGERS AND SHEENA EASTON—We've Got Tonight
- ★ RANDY NEWMAN AND PAUL SIMON—The Blues A
- ★ LIONEL RICHIE—You Are A
- ★ JOE JACKSON—Breaking Us In Two X
- ★ RAY PARKER JR.—Bad Boy X
- ★ ROUGH TRADE—All Touch X
- ★ NIGHT RANGER—Don't Tell Me You Love Me X
- ★ LITTLE STEVEN AND THE DISCIPLES OF SOUL—Forever X
- ★ DIRE STRAITS—Industrial Disease X

### KEYN-FM—Wichita

- (Dan Pearman—MD)
- ★ BOB SEGER—Shame On The Moon 9-6
- ★ LITTLE RIVER BAND—The Other Guy 13-10
- ★ BILLY JOEL—Allentown 23-12
- ★ JUICE NEWTON—Heart Of The Night 22-14
- ★ LINDA RONSTADT—I Knew You When 25-21
- ★ OLIVIA NEWTON-JOHN—Tied Up
- ★ CHRISTOPHER CROSS—It's Alright
- ★ CULTURE CLUB—Do You Really Want To Hurt Me B
- ★ SAMMY HAGAR—Your Love Is Driving Me Crazy B
- ★ GLENN FREY—All Those Lies B
- ★ DURAN DURAN—Hungry Like The Wolf A
- ★ THE PRETENDERS—Back On The Chain Gang A
- ★ THE CLASH—Rock The Casbah A
- ★ STRAY CATS—Stray Cat Strut X
- ★ MUSICAL YOUTH—Pass The Dutchie X
- ★ PETER GABRIEL—Shock The Monkey X
- ★ THE ALAN PARSONS PROJECT—Psychobabble X
- ★ KENNY ROGERS AND SHEENA EASTON—We've Got Tonight

## Northeast Region

### ★ PRIME MOVERS

- MEN AT WORK—Down Under (Columbia)
- MUSICAL YOUTH—Pass The Dutchie (MCA)
- PATTI AUSTIN WITH JAMES INGRAM—Baby Come To Me (Qwest)

### ● TOP ADD ONS

- LIONEL RICHIE—You Are (Motown)
- STRAY CATS—Stray Cat Strut (EMI America)
- DONNA SUMMER—The Woman In Me (Geffen)

### ● BREAKOUTS

- CHRISTOPHER CROSS—All Right (Warner Bros.)
- KENNY ROGERS AND SHEENA EASTON—We've Got Tonight (EMI America)
- DEXY'S MIDNIGHT RUNNERS—Come On Eileen (Mercury)

### WFLY-FM—Albany

- (Jack Lawrence—MD)
- ★ MEN AT WORK—Down Under 4-1
- ★ MARVIN GAYE—Sexual Healing 8-6
- ★ PATTI AUSTIN WITH JAMES INGRAM—Baby Come To Me 12-7
- ★ BILLY JOEL—Allentown 16-11
- ★ LIONEL RICHIE—You Are
- ★ DURAN DURAN—Hungry Like The Wolf
- ★ STRAY CATS—Stray Cat Strut B
- ★ BOB SEGER—Shame On The Moon B

- ★ CHRISTOPHER CROSS—All Right
- ★ SAGA—On The Loose A
- ★ JOE JACKSON—Breaking Us In Two A
- ★ THE PRETENDERS—Back On The Chain Gang X
- ★ LINDA RONSTADT—I Knew You When X
- ★ SAMMY HAGAR—Your Love Is Driving Me Crazy X
- ★ GLENN FREY—All Those Lies X
- ★ MICHAEL JACKSON—Billie Jean X

### WTRY-AM—Albany

# Billboard Singles Radio Action

Playlist Prime Movers ★  
Playlist Top Add Ons ●

Based on station playlists through Tuesday (1/11/83)

Continued from page 24

- OLIVIA NEWTON-JOHN—Tied Up B
- STEEL BREEZE—Dreamin' Is Easy B

### WRCK-FM—Utica Rome

- (Jim Reitz—MD)
- ★ ★ MEN AT WORK—Down Under 1.1
  - ★ ★ THE CLASH—Rock The Casbah 2.2
  - ★ TOM PETTY AND THE HEARTBREAKERS—You Got Lucky 7.5
  - ★ STRAY CATS—Stray Cat Strut 20.15
  - ★ DURAN DURAN—Hungry Like The Wolf 26.20
  - CROSBY, STILLS AND NASH—Too Much Love To Hide
  - DON HENLEY—I Can't Stand Still
  - KISS—I Love It Loud B
  - JOE JACKSON—Breaking Us In Two A
  - DEXY'S MIDNIGHT RUNNERS—Come On Eileen A
  - SURVIVOR—The One That Really Matters X
  - CHRISTOPHER CROSS—All Right A
  - STEEL BREEZE—Dreamin' Is Easy X
  - FRIDA—I Know There's Something Going On X
  - NIGHT RANGER—Don't Tell Me You Love Me X
  - LITTLE STEVEN AND THE DISCIPLES OF SOUL—Forever X
  - GLENN FREY—All Those Lies X
  - RUSH—Subdivisions X

### WFBR-AM—Baltimore

- (Andy Szulinski—MD)
- ★ ★ TOTO—Africa 2.1
  - ★ ★ PHIL COLLINS—You Can't Hurry Love 4.2
  - ★ ★ MEN AT WORK—Down Under 5.3
  - ★ PATTI AUSTIN WITH JAMES INGRAM—Baby Come To Me 6.4
  - FLEETWOOD MAC—Love In Store 9.5
  - JOE JACKSON—Breaking Us In Two
  - NEIL DIAMOND—I'm Alive
  - STEPHEN BISHOP—It Might Be You B
  - CHRISTOPHER CROSS—All Right A
  - KENNY ROGERS AND SHEENA EASTON—We've Got Tonight A
  - MICHAEL JACKSON—Someone In The Dark X

### WCIR-FM—Beckley, W. Va.

- (Jim Martin—MD)
- ★ ★ PATTI AUSTIN WITH JAMES INGRAM—Baby Come To Me 2.1
  - ★ ★ MARVIN GAYE—Sexual Healing 4.3
  - ★ BOB SEGER—Shame On The Moon 8.4
  - ★ GOLDEN EARRING—Twilight Zone 10.7
  - ★ LITTLE RIVER BAND—The Other Guy 9.8
  - JOE JACKSON—Breaking Us In Two
  - CHRISTOPHER CROSS—It's Alright
  - SAMMY HAGAR—Your Love Is Driving Me Crazy N
  - FLEETWOOD MAC—Love In Store B
  - THE ALAN PARSONS PROJECT—Psychobabble B
  - JUICE NEWTON—Heart Of The Night B
  - GLENN FREY—All Those Lies B
  - STRAY CATS—Stray Cat Strut B
  - NEIL DIAMOND—I'm Alive A
  - MICHAEL JACKSON—Billie Jean A
  - OLIVIA NEWTON-JOHN—Tied Up A
  - GREG KINN BAND—Jeopardy A
  - A FLOCK OF SEAGULLS—Space Age Love Songs X
  - DIRE STRAITS—Industrial Disease X
  - LINDA RONSTADT—I Knew You When X
  - SAGA—On The Loose X
  - MUSICAL YOUTH—Pass The Dutchie X
  - POCO—Shoot For The Moon X
  - DURAN DURAN—Hungry Like The Wolf X
  - VANDENBERG—Burning Heart X
  - THE JOHN HALL BAND—Love Me Again X
  - RANDY NEWMAN AND PAUL SIMON—The Blues X
  - LIONEL RICHIE—You Are X

## Mid-Atlantic Region

### ★ PRIME MOVERS

- BILLY JOEL—Allentown (Columbia)
- PATTI AUSTIN WITH JAMES INGRAM—Baby Come To Me (Qwest)
- AIR SUPPLY—Two Less Lonely People In The World (Arista)

### ● TOP ADD ONS

- LIONEL RICHIE—You Are (Motown)
- NEIL DIAMOND—I'm Alive (Columbia)
- JOE JACKSON—Breaking Us In Two (A&M)

### BREAKOUTS

- CHRISTOPHER CROSS—All Right (Warner Bros.)
- RANDY NEWMAN AND PAUL SIMON—The Blues (Warner Bros.)
- KENNY ROGERS AND SHEENA EASTON—We've Got Tonight (EMI-America)

### WAFB-FM—Allentown

- (Jefferson Ward—MD)
- ★ ★ AIR SUPPLY—Two Less Lonely People In The World 18.10
  - ★ LINDA RONSTADT—I Knew You When 23.18
  - ★ DONNA SUMMER—The Woman In Me 20.14
  - ★ FLEETWOOD MAC—Love In Store 23.23
  - ★ AMERICA—Right Before Your Eyes 30.27
  - MARVIN GAYE—Sexual Healing
  - LIONEL RICHIE—You Are B
  - NEIL DIAMOND—I'm Alive B
  - FIREFALL—Always B
  - EARTH, WIND AND FIRE—Fall In Love With Me B
  - MICHAEL JACKSON—Billie Jean A
  - DOLLY PARTON AND WILLIE NELSON—Everything's Beautiful (In It's Own Way) A
  - JOE JACKSON—Breaking Us In Two A
  - CHRISTOPHER CROSS—It's Alright A
  - SUPERTRAMP—It's Raining Again X
  - DIONNE WARWICK—Heartbreaker X
  - DONALD FAGER—I.G.Y. (What A Beautiful World) X
  - GROVER WASHINGTON JR.—Up Where We Belong X
  - LAURA BRANIGAN—Gloria X
  - JOE JACKSON—Stepping Out X
  - THE SPINNERS—Funny How Time Slips Away X
  - KENNY ROGERS—A Love Song X
  - CROSBY, STILLS AND NASH—Southern Cross X
  - NEIL DIAMOND—Heartlight X
  - BARRY MANILOW—Memory X

### WFBG-AM—Altoona

- (Tony Booth—MD)
- ★ ★ BILLY JOEL—Allentown 11.6
  - ★ ★ AIR SUPPLY—Two Less Lonely People In The World 18.12
  - ★ ★ EDDIE RABBITT WITH CRYSTAL GAYLE—You And I 33.25
  - ★ LIONEL RICHIE—You Are 39.28
  - ★ OLIVIA NEWTON-JOHN—Tied Up 40.30
  - CHRISTOPHER CROSS—All Right
  - DURAN DURAN—Hungry Like The Wolf B
  - THE GREG KINN BAND—Jeopardy A
  - KENNY ROGERS AND SHEENA EASTON—We've Got Tonight A
  - DEXY'S MIDNIGHT RUNNERS—Come On Eileen A
  - DON HENLEY—I Can't Stand Still A
  - THOMPSON TWINS—Lies A
  - CROSBY, STILLS AND NASH—Too Much Love To Hide A
  - MISSING PERSONS—Windows X
  - THE JOHN HALL BAND—Love Me Again X
  - FRIDA—I Know There's Something Going On X
  - NIGHT RANGER—Don't Tell Me You Love Me X
  - HOT CHOCOLATE—Are You Getting Enough Happiness X
  - BARRY MANILOW—Memory X
  - VANDENBERG—Burning Heart X
  - ROUGH TRADE—All Touch X
  - BILL WOLFER—Papa Was A Rolling Stone X
  - THE SPINNERS—Funny How Time Slips Away X
  - GOLDEN EARRING—Twilight Zone X
  - SCANDAL—Goodbye To You X

### WYRE-AM—Annapolis

- (Larry Wachs—MD)
- ★ ★ MEN AT WORK—Down Under 4.1
  - ★ ★ KENNY LOGGINS—Heart To Heart 7.4
  - ★ AMERICA—Right Before Your Eyes 10.6
  - ★ BOB SEGER—Shame On The Moon 19.13
  - ★ CULTURE CLUB—Do You Really Want To Hurt Me 22.16
  - NEIL DIAMOND—I'm Alive
  - CHRISTOPHER CROSS—All Right
  - LIONEL RICHIE—You Are B
  - STEPHEN BISHOP—It Might Be You B
  - RANDY NEWMAN AND PAUL SIMON—The Blues A
  - CROSBY, STILLS AND NASH—Too Much Love To Hide A
  - THE STEVE MILLER BAND—Give It Up X

### WBSB-FM—Baltimore

- (Rick James/Jan Jeffries—MD)
- ★ ★ DARYL HALL AND JOHN OATES—Maneater 1.1
  - ★ ★ MEN AT WORK—Down Under 5.2
  - ★ ★ TOTO—Africa 14.8
  - ★ ★ FLEETWOOD MAC—Love In Store 22.18
  - ★ ★ MOVING PICTURES—What About Me 28.22
  - JOE JACKSON—Breaking Us In Two
  - CHRISTOPHER CROSS—All Right
  - LIONEL RICHIE—You Are B
  - GLENN FREY—All Those Lies B
  - CULTURE CLUB—Do You Really Want To Hurt Me B

### WCAU-FM—Philadelphia

- (Glen Kalina—MD)
- ★ ★ BILLY JOEL—Allentown 19.11
  - ★ ★ MUSICAL YOUTH—Pass The Dutchie 30.17
  - ★ ★ THE J. GEILS BAND—1 Do 21.18
  - ★ ★ AIR SUPPLY—Two Less Lonely People In The World 26.19
  - ★ BOB SEGER—Shame On The Moon 29.20
  - POCO—Shoot For The Moon A
  - DON HENLEY—I Can't Stand Still A
  - UNIPOP—What If (I Said I Love You) A
  - RANDY NEWMAN AND PAUL SIMON—The Blues A
  - THE JOHN HALL BAND—Love Me Again A
  - NIGHT RANGER—Don't Tell Me You Love Me A
  - JOE JACKSON—Breaking Us In Two A
  - NEIL YOUNG—Little Thing Called Love X

- CHAKA KHAN—Got To Be There X
- STEEL BREEZE—Dreamin' Is Easy X
- THE WHO—Eminence Front X
- BILL WOLFER—Papa Was A Rolling Stone X
- THE SPINNERS—Funny How Time Slips Away X
- DONNA SUMMER—The Woman In Me X
- PIA ZADORA—The Clapping Song X
- LIONEL RICHIE—You Are X
- REO SPEEDWAGON—The Key X
- MISSING PERSONS—Windows X
- NEIL DIAMOND—I'm Alive X
- OLIVIA NEWTON-JOHN—Tied Up X

### WIFI-FM—Philadelphia

- (Don Cannon/Verna McKay—MD)
- ★ ★ BILLY JOEL—Allentown 11.7
  - ★ ★ TOTO—Africa 16.8
  - ★ ★ THE PRETENDERS—Back On The Chain Gang 25.14
  - ★ STRAY CATS—Stray Cat Strut 19.16
  - ★ CULTURE CLUB—Do You Really Want To Hurt Me 28.19
  - MUSICAL YOUTH—Pass The Dutchie
  - DEXY'S MIDNIGHT RUNNERS—Come On Eileen
  - DURAN DURAN—Hungry Like The Wolf B
  - RAY PARKER JR.—Bad Boy B
  - DONNA SUMMER—The Woman In Me B
  - EARTH, WIND AND FIRE—Fall In Love With Me A
  - POCO—Shoot For The Moon A
  - NEIL DIAMOND—I'm Alive A
  - MICHAEL McDONALD—I Gotta Try
  - LINDA RONSTADT—I Knew You When X
  - OLIVIA NEWTON-JOHN—Tied Up X
  - LIONEL RICHIE—You Are X
  - JOE JACKSON—Breaking Us In Two X
  - KENNY ROGERS AND SHEENA EASTON—We've Got Tonight A

### WRVQ-FM—Richmond

- (Bill Thomas—MD)
- ★ ★ PHIL COLLINS—You Can't Hurry Love 7.3
  - ★ ★ ADAM ANT—Goody Two Shoes 9.4
  - ★ A FLOCK OF SEAGULLS—Space Age Love Songs 12.7
  - ★ KENNY LOGGINS—Heart Of The Night 13.8
  - ★ BILLY JOEL—Allentown 17.9
  - DEXY'S MIDNIGHT RUNNERS—Come On Eileen
  - CHRISTOPHER CROSS—It's Alright
  - CULTURE CLUB—Do You Really Want To Hurt Me B
  - FRIDA—I Know There's Something Going On B
  - DURAN DURAN—Hungry Like The Wolf B
  - STRAY CATS—Stray Cat Strut B
  - JUICE NEWTON—Heart Of The Night B
  - POCO—Shoot For The Moon A
  - SCANDAL—Goodbye To You X
  - THE PRETENDERS—Back On The Chain Gang X
  - STEEL BREEZE—Dreamin' Is Easy X
  - BOB SEGER AND THE SILVER BULLET BAND—House Behind The House X
  - SURVIVOR—The One That Really Matters X

### WPGC-FM—Washington, DC

- (Bruce Kelly—MD)
- ★ ★ PATTI AUSTIN WITH JAMES INGRAM—Baby Come To Me 7.2
  - ★ ★ BARRY MANILOW—Memory 9.6
  - ★ ★ EDDIE RABBITT WITH CRYSTAL GAYLE—You And I 13.10
  - TOTO—Africa
  - KENNY LOGGINS—Heart To Heart

### WRQX-FM—Washington, D.C.

- (Dallas Cole—MD)
- ★ ★ PATTI AUSTIN WITH JAMES INGRAM—Back In My Arms Again 9.5
  - ★ ★ ADAM ANT—Goody Two Shoes 15.10
  - ★ ★ PETER GABRIEL—Shock The Monkey 19.16
  - LIONEL RICHIE—You Are
  - DURAN DURAN—Hungry Like The Wolf
  - SAGA—On The Loose B
  - STRAY CATS—Stray Cat Strut B
  - CULTURE CLUB—Do You Really Want To Hurt Me B
  - BILLY JOEL—Allentown B

### WQXA-FM—York

- (Dan Steele—MD)
- ★ ★ FLEETWOOD MAC—Love In Store 13.8
  - ★ ★ ADAM ANT—Goody Two Shoes 17.11
  - ★ ★ PHIL COLLINS—You Can't Hurry Love 11.7
  - ★ ★ KENNY LOGGINS—Heart To Heart 19.14
  - ★ ★ CULTURE CLUB—Do You Really Want To Hurt Me 22.17
  - JOE JACKSON—Breaking Us In Two
  - RANDY NEWMAN AND PAUL SIMON—The Blues
  - DONNA SUMMER—The Woman In Me B
  - POCO—Shoot For The Moon B
  - LIONEL RICHIE—You Are B
  - STEEL BREEZE—Dreamin' Is Easy A
  - KENNY ROGERS AND SHEENA EASTON—We've Got Tonight A
  - TOM PETTY AND THE HEARTBREAKERS—You Got Lucky X
  - GOLDEN EARRING—Twilight Zone X
  - DURAN DURAN—Hungry Like The Wolf X
  - OLIVIA NEWTON-JOHN—Tied Up X
  - NEIL DIAMOND—I'm Alive X
  - THE SPINNERS—Funny How Time Slips Away X

## Southeast Region

### ★ PRIME MOVERS

- PATTI AUSTIN WITH JAMES INGRAM—Baby Come To Me (Qwest)
- MEN AT WORK—Down Under (Columbia)
- KENNY LOGGINS—Heart To Heart (Columbia)

### ● TOP ADD ONS

- JOE JACKSON—Breaking Us In Two (A&M)
- LIONEL RICHIE—You Are (Motown)
- OLIVIA NEWTON-JOHN—Tied Up (MCA)

### BREAKOUTS

- CHRISTOPHER CROSS—All Right (Warner Bros.)
- KENNY ROGERS AND SHEENA EASTON—We've Got Tonight (EMI-America)

### WANS-FM—Anderson/Greenville

- (Bill Metts—MD)
- ★ ★ MEN AT WORK—Down Under 2.1
  - ★ ★ PHIL COLLINS—You Can't Hurry Love 11.4
  - ★ ★ TOM PETTY AND THE HEARTBREAKERS—You Got Lucky 9.6
  - ★ ★ ADAM ANT—Goody Two Shoes 18.12
  - ★ ★ BOB SEGER—Shame On The Moon 23.13
  - VANDENBERG—Burning Heart
  - CHRISTOPHER CROSS—All Right
  - STRAY CATS—Stray Cat Strut B
  - NIGHT RANGER—Don't Tell Me You Love Me B
  - PETER GABRIEL—Shock The Monkey B
  - SURVIVOR—The One That Really Matters A

- DURAN DURAN—Hungry Like The Wolf A
- NIGHT RANGER—Don't Tell Me You Love Me A
- DON HENLEY—I Can't Stand Still X
- MUSICAL YOUTH—Pass The Dutchie X
- JOE JACKSON—Breaking Us In Two X
- POCO—Shoot For The Moon X
- LOVERBOY—Jump X
- THE ALAN PARSONS PROJECT—Psychobabble X
- GOLDEN EARRING—Twilight Zone X

### WISE-AM—Asheville

- (John Stevens—MD)
- ★ ★ LITTLE RIVER BAND—The Other Guy 15.10
  - ★ ★ PETER GABRIEL—Shock The Monkey 20.15
  - ★ ★ MEN AT WORK—Down Under 1.1
  - ★ ★ PATTI AUSTIN WITH JAMES INGRAM—Baby Come To Me 10.4
  - ★ ★ MOVING PICTURES—What About Me 12.8
  - NEIL DIAMOND—I'm Alive
  - CHRISTOPHER CROSS—It's Alright
  - KENNY ROGERS AND SHEENA EASTON—We've Got Tonight A
  - CULTURE CLUB—Do You Really Want To Hurt Me B
  - LITTLE STEVEN AND THE DISCIPLES OF SOUL—Forever B
  - MICHAEL McDONALD—I Gotta Try B
  - DURAN DURAN—Hungry Like The Wolf B
  - FRIDA—I Know There's Something Going On B
  - VANDENBERG—Burning Heart A
  - DEXY'S MIDNIGHT RUNNERS—Come On Eileen A
  - STEEL BREEZE—Dreamin' Is Easy A
  - SAGA—On The Loose A
  - NEIL YOUNG—Little Thing Called Love A
  - DON HENLEY—I Can't Stand Still A
  - RANDY NEWMAN AND PAUL SIMON—The Blues X
  - THE JOHN HALL BAND—Love Me Again X
  - NIGHT RANGER—Don't Tell Me You Love Me X
  - BARRY MANILOW—Memory X
  - JOE JACKSON—Breaking Us In Two X
  - ROUGH TRADE—All Touch X
  - EDDIE RABBITT WITH CRYSTAL GAYLE—You And I X
  - DONNA SUMMER—The Woman In Me X
  - DIRE STRAITS—Industrial Disease X
  - BILL WOLFER—Papa Was A Rolling Stone X

### WZGC-FM—Atlanta

- (Sherry—MD)
- ★ ★ MEN AT WORK—Down Under 1.1
  - ★ ★ PATTI AUSTIN WITH JAMES INGRAM—Baby Come To Me 3.2
  - ★ ★ PIA ZADORA—The Clapping Song 7.3
  - ★ ★ ADAM ANT—Goody Two Shoes 9.4
  - ★ ★ EDDIE RABBITT WITH CRYSTAL GAYLE—You And I 25.15
  - DURAN DURAN—Hungry Like The Wolf
  - CHRISTOPHER CROSS—It's Alright
  - LIONEL RICHIE—You Are B
  - OLIVIA NEWTON-JOHN—Tied Up B
  - JOE JACKSON—Breaking Us In Two B
  - GLENN FREY—All Those Lies B
  - STEEL BREEZE—Dreamin' Is Easy A
  - THE PRETENDERS—Back On The Chain Gang A
  - MICHAEL JACKSON—Billie Jean A
  - KENNY ROGERS AND SHEENA EASTON—We've Got Tonight A

### WQXI-AM—Atlanta

- (J.J. Jackson—MD)
- ★ ★ MEN AT WORK—Down Under 1.1
  - ★ ★ PATTI AUSTIN WITH JAMES INGRAM—Baby Come To Me
  - ★ ★ MOVING PICTURES—What About Me 15.5
  - ★ ★ EDDIE RABBITT WITH CRYSTAL GAYLE—You And I
  - CULTURE CLUB—Do You Really Want To Hurt Me
  - LIONEL RICHIE—You Are A
  - KENNY ROGERS AND SHEENA EASTON—We've Got Tonight A
  - BOB SEGER—Shame On The Moon

### WQXI-FM—Atlanta

- (Jeff McCartney—MD)
- ★ ★ MEN AT WORK—Down Under 1.1
  - ★ ★ THE CLASH—Rock The Casbah 6.6
  - ★ ★ ADAM ANT—Goody Two Shoes 12.7
  - ★ ★ BOB SEGER—Shame On The Moon 21.14
  - ★ ★ EDDIE RABBITT WITH CRYSTAL GAYLE—You And I 26.16
  - MICHAEL JACKSON—Billie Jean
  - SAGA—On The Loose
  - STRAY CATS—Stray Cat Strut B
  - DONNA SUMMER—The Woman In Me B
  - JUICE NEWTON—Heart Of The Night B
  - LIONEL RICHIE—You Are A
  - JOE JACKSON—Breaking Us In Two A
  - THE PRETENDERS—Back On The Chain Gang A
  - CHRISTOPHER CROSS—It's Alright A
  - KENNY ROGERS AND SHEENA EASTON—We've Got Tonight A
  - LINDA RONSTADT—I Knew You When X
  - SAMMY HAGAR—Your Love Is Driving Me Crazy X

### WBBQ-FM—Augusta

- (Bruce Stevens—MD)
- ★ ★ BOB SEGER—Shame On The Moon 14.4
  - ★ ★ BILLY JOEL—Allentown 20.11
  - ★ ★ KENNY LOGGINS—Heart To Heart 21.12
  - ★ ★ ADAM ANT—Goody Two Shoes 25.16
  - ★ ★ PETER GABRIEL—Shock The Monkey 26.21
  - EVELYN KING—Betcha She Don't Love You
  - CHRISTOPHER CROSS—It's Alright
  - EDDIE RABBITT WITH CRYSTAL GAYLE—You And I B
  - STRAY CATS—Stray Cat Strut B
  - LIONEL RICHIE—You Are B
  - OLIVIA NEWTON-JOHN—Tied Up B
  - SAMMY HAGAR—Your Love Is Driving Me Crazy B
  - MICHAEL JACKSON—Billie Jean A
  - JOE JACKSON—Breaking Us In Two A
  - PIA ZADORA—The Clapping Song A
  - KENNY ROGERS AND SHEENA EASTON—We've Got Tonight A
  - CULTURE CLUB—Do You Really Want To Hurt Me X
  - GLENN FREY—All Those Lies X
  - MUSICAL YOUTH—Pass The Dutchie X
  - THE PRETENDERS—Back On The Chain Gang X
  - DONNA SUMMER—The Woman In Me X
  - STEEL BREEZE—Dreamin' Is Easy X

### WKXX-FM—Birmingham

- (Steve Davis—MD)
- ★ ★ MEN AT WORK—Down Under 15.8
  - ★ ★ KENNY LOGGINS—Heart To Heart 17.14
  - ★ ★ FLEETWOOD MAC—Love In Store 11.9
  - ★ ★ MICHAEL McDONALD—I Gotta Try 19.15
  - KENNY ROGERS AND SHEENA EASTON—We've Got Tonight
  - CHRISTOPHER CROSS—It's Alright
  - BILLY JOEL—Allentown B
  - LINDA RONSTADT—I Knew You When B
  - LIONEL RICHIE—You Are X

### WCSC-AM—Charleston

- (Chris Bailey—MD)
- ★ ★ FLEETWOOD MAC—Love In Store 9.6
  - ★ ★ KENNY LOGGINS—Heart To Heart 14.8
  - ★ ★ BOB SEGER—Shame On The Moon 21.10
  - ★ ★ BILLY JOEL—Allentown 22.15
  - ★ ★ MUSICAL YOUTH—Pass The Dutchie 25.20
  - EARTH, WIND AND FIRE—Fall In Love With Me
  - MICHAEL JACKSON—Billie Jean
  - LIONEL RICHIE—You Are B
  - RANDY NEWMAN AND PAUL SIMON—The Blues B
  - JOE JACKSON—Breaking Us In Two B
  - OLIVIA NEWTON-JOHN—Tied Up A
  - DEXY'S MIDNIGHT RUNNERS—Come On Eileen A
  - NEIL DIAMOND—I'm Alive X

- CHICAGO—What You're Missing X
- STEEL BREEZE—Dreamin' Is Easy X
- THE JOHN HALL BAND—Love Me X
- MISSING PERSONS—Windows X
- ONCHRISTOPHER CROSS—It's Alright A
- KENNY ROGERS AND SHEENA EASTON—We've Got Tonight A
- DONALD FAGEN—New Frontier A

### WSKZ-FM—Chattanooga

- (David Carroll—MD)
- ★ ★ PATTI AUSTIN WITH JAMES INGRAM—Baby Come To Me 6.3
  - ★ ★ MARVIN GAYE—Sexual Healing 17.11
  - ★ ★ BOB SEGER—Shame On The Moon 8.6
  - ★ ★ MICHAEL McDONALD—I Gotta Try 21.18
  - ★ ★ GLENN FREY—All Those Lies 23.19
  - JOE JACKSON—Breaking Us In Two
  - STRAY CATS—Stray Cat Strut
  - CHRISTOPHER CROSS—It's Alright A
  - NIGHT RANGER—Don't Tell Me You Love Me A
  - VANDENBERG—Burning Heart X
  - SAGA—On The Loose X
  - THE ALAN PARSONS PROJECT—Psychobabble X
  - A FLOCK OF SEAGULLS—Space Age Love Songs X
  - GOLDEN EARRING—Twilight Zone X

### WDCC-AM—Durham

- (Jon Van Pelt—MD)
- ★ ★ PATTI AUSTIN WITH JAMES INGRAM—Baby Come To Me 2.1
  - ★ ★ THE CLASH—Rock The Casbah 9.3
  - ★ ★ MEN AT WORK—Down Under 5.4
  - ★ ★ SUPERTRAMP—It's Raining Again 16.9
  - ★ ★ ABC—The Look Of Love 19.10
  - CULTURE CLUB—Do You Really Want To Hurt Me
  - LIONEL RICHIE—You Are
  - STRAY CATS—Stray Cat Strut B
  - SAGA—On The Loose B
  - BARRY MANILOW—Memory B
  - LINDA RONSTADT—I Knew You When B
  - FRIDA—I Know There's Something Going On A
  - NEIL DIAMOND—I'm Alive A
  - MUSICAL YOUTH—Pass The Dutchie X

### WFLB-AM—Fayetteville

- (Larry Canon—MD)
- ★ ★ BILLY JOEL—Allentown 29.8
  - ★ ★ GLENN FREY—All Those Lies 29.8
  - ★ ★ AMERICA—Right Before Your Eyes 20.10
  - ★ ★ MICHAEL McDONALD—I Gotta Try 21.11
  - ★ ★ THE CLASH—Rock The Casbah 36.25
  - LIONEL RICHIE—You Are
  - CHRISTOPHER CROSS—It's Alright
  - STRAY CATS—Stray Cat Strut B
  - BILL WOLFER—Papa Was A Rolling Stone B
  - OLIVIA NEWTON-JOHN—Tied Up B
  - CHICAGO—What You're Missing B
  - NEIL DIAMOND—I'm Alive B
  - DON HENLEY—I Can't Stand Still B
  - EARTH, WIND AND FIRE—Fall In Love With Me A
  - JOE JACKSON—Breaking Us In Two A
  - THE JOHN HALL BAND—Love Me Again A
  - NIGHT RANGER—Don't Tell Me You Love Me A
  - STEEL BREEZE—Dreamin' Is Easy A
  - DEXY'S MIDNIGHT RUNNERS—Come On Eileen A
  - KENNY ROGERS AND SHEENA EASTON—We've Got Tonight A
  - DAZZ BAND—On The One For Fun A
  - PATSY—Just A Little Imagination X
  - CULTURE CLUB—Do You Really Want To Hurt Me X
  - GOLDEN EARRING—Twilight Zone X
  - A FLOCK OF SEAGULLS—Space Age Love Songs X
  - ROUGH TRADE—All Touch X
  - HOT CHOCOLATE—Are You Getting Enough Happiness X
  - DURAN DURAN—Hungry Like The Wolf X
  - LITTLE STEVEN AND THE DISCIPLES OF SOUL—Forever X
  - VANDENBERG—Burning Heart X
  - UTOPIA—Feet Don't Fail Me Now X
  - FIREFALL—Always X

### WMC-FM—Memphis

- (Tom Prestigiacore—MD)
- ★ ★ MICHAEL McDONALD—I Gotta Try 3.2
  - ★ ★ KENNY LOGGINS—Heart To Heart 5.3
  - ★ ★ LITTLE RIVER BAND—The Other Guy 10.5
  - ★ ★ EDDIE RABBITT WITH CRYSTAL GAYLE—You And I 15.4
  - CULTURE CLUB—Do You Really Want To Hurt Me
  - CHRISTOPHER CROSS—It's Alright
  - KENNY LOGGINS—Heart To Heart B
  - BOB SEGER—Shame On The Moon 12.8
  - GLENN FREY—All Those Lies 14.9
  - CHRISTOPHER CROSS—It's Alright
  - EARTH, WIND AND FIRE—Fall In Love With Me
  - OLIVIA NEWTON-JOHN—Tied Up A
  - EVELYN KING—Betcha She Don't Love You A

### WAXY-FM—Ft. Lauderdale

- (Rick Shaw—MD)
- ★ ★ TOTO—Africa 4.2
  - ★ ★ PHIL COLLINS—You Can't Hurry Love 11.5
  - ★ ★ SAGA—On The Loose 12.10
  - ★ ★ BARRY MANILOW—Memory 15.11
  - ★ ★ BILLY JOEL—Allentown 17.14
  - JOE JACKSON—Breaking Us In Two
  - CHRISTOPHER CROSS—It's Alright
  - LIONEL RICHIE—You Are B
  - NEIL DIAMOND—I'm Alive B
  - DONNA SUMMER—The

## Out Of The Box

### HOT 100/AC

LOS ANGELES—"If my ears are correct," says KIIS-FM music director Mike Schaefer, "Michael Jackson's 'Billie Jean' is going to the top of the charts. I crank it up every chance I get. The bass line, the lyrics, they're just incredible. I'm telling you, it's a mutha!" The Epic single isn't the only record that's bulleting on Schaefer's playlist. He feels that the **Flirts'** new single, "Put Another Dime In The Jukebox" (O Records), is "a sleeper with the potential of another 'Mickey.' I keep telling the label to stick with it." And he relates well to the **Pretenders'** invocation of Sam Cooke on their new Sire single, "Back On The Chain Gang," noting that "the more we play it, the more we like it." The programmer is also behind **Joe Jackson's** "Breaking Us In Two" (A&M) and "One On One," the new **Hall & Oates** 45 (RCA).

### AOR

ALBANY—"It grabbed me right away," WQBK-FM program director John Cooper says of the **Nitecaps'** debut disk, "Go To The Line" (Sire). "The staff really enjoys 'Same Situation' for its sound and hook, and 'Little Too Long' because it makes such a quick impact."

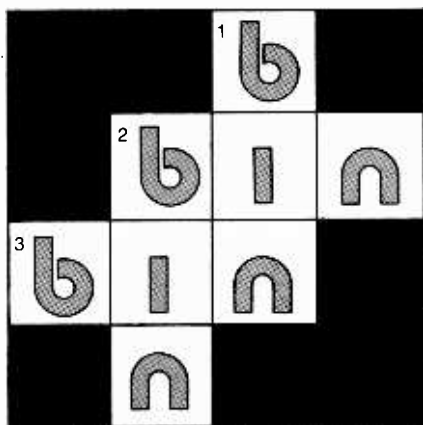
Cooper also likes the feel of "Jeopardy," the **Greg Kihn Band's** new Elektra 12-inch single, for its mid-tempo dance groove, and "Forever More" by the **Blue Bells** (Decca import), which portends "the sound of British pop for '83." Now that **Culture Club's** "Do You Really Want To Hurt Me" has reached "the saturation point," he adds that their new Epic single, "Time (Clock Of The Heart)," "gives them a good second kick. It's a lovely song."

### BLACK/URBAN

BUFFALO—Lee Zimmerman, program director of WBLK-FM, promises "unusual directions" for his listeners with new music by **Neil Young** and **Ric Ocasek** on Geffen Records. He's playing "Transformer Man," "Computer Age" and "We're In Control" from the former's "Trans" LP, and "jimmy jimmy" from Ocasek's "Beatitude" disk. "I feel very strongly about these records," he states. "They reflect a cultural phenomenon, a real enlightenment that's taking place, part of a trend that's bridging an important musical gap. Neil's record is the surprise because it really grooves. And 'jimmy jimmy' would make a great 12-inch dance record. At the right moment of the day, its sleaze is just perfect." Zimmerman is also enthused about **Heaven 17's** "Let Me Go" (Arista). "Everything about them turns me on, especially the sensitive vocals and brilliant orchestral arrangements. It's as subtle and sophisticated as the best of ABC and Human League."

### COUNTRY

CHILLICOTHE, Ohio—**Hank Williams Jr.** is running "neck and neck" with Conway Twitty and Mickey Gilley as WBEX-FM's favorite male artist, according to program/music director Tonda Vanover, who likes the singer's new Elektra single, "Gonna Go Huntin' Tonite." "It's a lively tune about cruising, and the **Bama Band**, his accompanists, sound super," she says, noting that their new single, "Dallas" (Asis Records), is "a slow dance tune reminiscent of the Gatlin Brothers." Vanover adds that listener support is building for **Tammy Wynette's** "A Good Night's Love" (Epic) and **Larry Gatlin's** "Almost Called Her Baby By Mistake" (Columbia). LEO SACKS



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• Continued from page 15

For those of you who bet that KNX-FM would become Los Angeles' Hit Radio outlet, guess again. The new format is the same format: "Mellow A&R, 1983 style. It's got more of a beat, vitality and energy," says g.m. **Bob Nelson**, who first debuted the format 10 years ago on KNX. One change is the addition of live air personalities as the station completes the transition from automation. **Neale Blase** from KWST does mornings. **Dave Hall**, who's been with the station for several years, handles 9 a.m. to noon. Noon to 4 p.m. is hosted by former KIIS evening jock **Laurie Allen**. **David Cheney** from KEZY Anaheim does afternoons, and evenings are handled by another former KEZY staffer, **Pete Harmon**. **Dan Lopez** from WKZL Winston-Salem does overnights, and weekenders include **Frank de Santis** from KWST, **Phil Hendrie** from San Diego's KGB, **Joe Reiling** from KMET and **KLOS** and **Rick Hunter** from WCBS-FM New York. ... Rumbblings and grumbblings around KRLA Los Angeles have **Humble Harv** out and **Mucho Morales** doing the 7 to 11 p.m. shift as of this week.

★ ★ ★

Some changes at WHAS Louisville, as **Jerry David Melloy**, who was p.d. before taking a leave of absence due to a lengthy illness, returns to the station this week as director of special projects. His former post has been divided into two positions, with **Brench Boden** becoming the director of operations and g.m. **Mike Crusham** looking for someone to handle the programming aspects.

★ ★ ★

KIHK (Kick-104) has some new personalities in Davenport. **Sue Chekouras**, who did mornings at WSPT Stevens Point, Wisc., joins as midday jock, and **Jerry 'The Frenchman' Pelletier** segues over from the weekend shift at KSTT into the 7 to mid-night slot.

★ ★ ★

**Jason Kane**, assistant p.d. at KIX-106 (WPXX), Metroplex's D.C. country outlet, has been named music director and moves from the evening shift to afternoon drive. He replaces **Jerry Paxson**, who exits the station. ... K-Country in Birmingham (WRKK) has a new p.d. and m.d., replacing **Tommy Hayes**, who left the Mack Sanders station to pursue those infamous "other interests." According to national p.d. **Don Keith**, **Bob Sterling**, who had been doing mornings on WRKK's AM affiliate, WVOK, becomes the new p.d., and K-Country morning man

in WW WW  
**COUNTRY 106**



**DETROIT DREAMS**—RCA's **Ronnie Milsap** introduces his current single, "Inside/Carolina Dreams," during a stop at **WWWW-FM Detroit**. At this side is music director **Kevin Herring**.

## Vox Jox

Steve Atkins takes over as music director.

★ ★ ★

Changes in the Evansville market as the new 96 WSTO Owensboro, which changed to a Hot 100 format last summer, names midday personality and former production director **Chris Taylor** as p.d. Afternoon jock **Bob Lindsey** becomes assistant p.d., while music director **Steve Cooke** gets some help in the form of night jock "Fast Eddie" **Ashton**, who becomes assistant music and research director. Former p.d. **Kirk Kirkpatrick** becomes the director of marketing and promotion for WSTO's parent company, Owensboro On The Air, Inc. ... The new p.d. and m.d. at KZAN-FM in Ogden/Salt Lake City is **David B. Smith**, who retains his afternoon drive airshift. **Jim Mickelson** is the new midday jock, **Mike Martin** handles evenings, and **Tom Lindgren** does mornings as

the station moves from "continuous" country to personality country. ...

**Matt Mangas** moves from overnights to 7 p.m. to midnight on WWHB, Hampton Bays, N.Y. Mangas replaces **Robin Randy Johnson**, who exits the AC facility. ... **Ken Davies**, the programming assistant at WNGS (WINGS 92-FM) West Palm Beach, moves into the midday shift, replacing **Michele Lee**, who's back on weekends.

★ ★ ★

And from the "I didn't know that" department: WCMS Norfolk country personality **Brad Carver** has started a comedy service. It's called "Professional Cheap Comedy," and if you'd like a sample you can write him at PO Box 6344, Virginia Beach, Va. 23456. As Brad has always been a few cans short of a six-pack, it should be worth a 20-cent stamp.

(Continued on page 68)

## KQAK San Francisco Goes Solar

SAN FRANCISCO—KQAK-FM became the first major-market station to be powered by the sun when the Solar Genny I mobile generator, owned and operated by the Solar Lobby's Center For Renewable Resources, was employed from 5:30 a.m. to 10:30 p.m. Dec. 6. The five hours culminated in the first national solar-powered broadcast, a satellite feed of "Rockline" to 27 stations from Los Angeles. Part of this show, an interview with promoter **Bill Graham**, originated from KQAK.

The event was coordinated through the Bay Area-based Radio Organized for Solar Energy (ROSE), which last spring

launched an AOR campaign to supply stations with pro-solar spots made by top artists (Billboard, Apr. 17). **Paul McNabb** of the organization says that ROSE is now gearing up for a spring 1983 campaign in which the organization will tour the country with the solar generator to connect it up for similar one-day broadcasts at major stations. McNabb says that a KMET-FM Los Angeles broadcast is scheduled for this month, and that the generator (financed by **James Young** of Styx, which inaugurated its use in the recording studio) will also power the mixing sessions for **Jackson Browne's** next LP.

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# Rock Albums & Top Tracks

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## Rock Albums

## Top Tracks

This Week	Last Week	Weeks On Chart	ARTIST—Title, Label	This Week	Last Week	Weeks On Chart	ARTIST—Title, Label
1	1	11	TOM PETTY AND THE HEARTBREAKERS—Long After Dark, Backstreet	1	5	6	DURAN DURAN—Hungry Like The Wolf, Capitol
2	2	10	PHIL COLLINS—Hello, I Must Be Going!, Atlantic	2	1	11	TOM PETTY AND THE HEARTBREAKERS—You Got Lucky, Backstreet
3	5	5	BOB SEGER—The Distance, Capitol	3	2	10	GOLDEN EARRING—Twilight Zone, 21 Records
4	4	8	SAMMY HAGAR—3 Lock Box, Geffen	4	6	7	LED ZEPPELIN—Darlene, Swan Song
5	3	11	PAT BENATAR—Get Nervous, Chrysalis	5	4	7	PAT BENATAR—Looking For A Stranger, Chrysalis
6	9	7	DURAN DURAN—Carnival, Capitol	6	7	6	SAMMY HAGAR—Your Love Is Driving Me Crazy, Geffen
7	6	30	MEN AT WORK—Business As Usual, Columbia	7	14	2	SAMMY HAGAR—Remember The Heroes, Geffen
8	10	18	THE FIXX—Shattered Room, MCA	8	13	15	THE PRETENDERS—Back On The Chain Gang, Sire
9	12	9	GOLDEN EARRING—Cut, 21 Records	9	12	6	FRANK MARINO—Strange Dreams, Columbia
10	38	2	TRIUMPH—Never Surrender, RCA	10	10	8	PHIL COLLINS—I Don't Care, Atlantic
11	14	9	THE PRETENDERS—Back On The Chain Gang, Sire (45)	11	3	16	SAGA—On The Loose, Portrait
12	7	9	NIGHT RANGER—Dawn Patrol, Boardwalk	12	17	13	ROBERT PLANT—Far Post, Swan Song, Import
13	26	2	RIC OCASEK—Beatitude, Elektra	13	19	2	BOB SEGER AND THE SILVER BULLET BAND—Roll Me Away, Capitol
14	28	2	NEIL YOUNG—Trans, Geffen	14	8	9	THE FIXX—Stand Or Fall, MCA
15	8	8	LED ZEPPELIN—Coda, Swan Song	15	9	7	NIGHT RANGER—Don't Tell Me You Love Me, Boardwalk
16	11	17	SAGA—Worlds Apart, Portrait	16	16	2	VANDENBERG—Burning Heart, Atlantic
17	15	23	STRAY CATS—Built For Speed, EMI-America	17	28	2	BOB SEGER AND THE SILVER BULLET BAND—Even Now, Capitol
18	13	13	SUPERTRAMP—Famous Last Words, A&M	18	NEW ENTRY		NEIL YOUNG—Little Thing Called Love, Geffen
19	17	14	MISSING PERSONS—Spring Session M, Capitol	19	11	10	THE J. GEILS BAND—I Do, EMI-America
20	22	7	VANDENBERG—Vandenberg, Atlantic	20	NEW ENTRY		MEN AT WORK—Be Good Johnny, Columbia
21	27	8	SCANDAL—Scandal, Columbia	21	20	14	MEN AT WORK—Down Under, Columbia
22	25	6	FRANK MARINO—Juggernaut, Columbia	22	39	7	LED ZEPPELIN—Ozone Baby, Swan Song
23	NEW ENTRY		RED RIDER—Neruda, Capitol	23	23	6	DEXY'S MIDNIGHT RUNNERS—Come On Eileen, Mercury
24	18	15	JEFFERSON STARSHIP—Winds Of Change, Grunt	24	24	5	SAGA—Wind Him Up, Portrait
25	23	34	THE CLASH—Combat Rock, Epic	25	35	5	OZZY OSBOURNE—Paranoid, Jet
26	16	9	THE J. GEILS BAND—Showtime, EMI-America	26	37	14	THE CLASH—Rock The Casbah, Epic
27	20	14	DARYL HALL AND JOHN OATES—H2O, RCA	27	15	12	SUPERTRAMP—Crazy, A&M
28	47	2	NEAL SCHON AND JAN HAMMER—Here To Stay, Columbia	28	NEW ENTRY		BOB SEGER AND THE SILVER BULLET BAND—Boomtown Blues, Capitol
29	21	16	DIRE STRAITS—Love Over Gold, Warner Bros.	29	NEW ENTRY		THE HUMAN LEAGUE—Mirror Man, A&M
30	33	6	ROBERT PLANT—Far Post, Swan Song (45, import)	30	25	2	THE KINKS—Come Dancing, Arista
31	19	18	RUSH—Signals, Mercury	31	38	12	MISSING PERSONS—Destination Unknown, Capitol
32	29	11	ADAM ANT—Friend Or Foe, Epic	32	18	8	ADAM ANT—Goody Two Shoes, Epic
33	24	16	BILLY JOEL—The Nylon Curtain, Columbia	33	22	8	PHIL COLLINS—Like China, Atlantic
34	NEW ENTRY		THE GREG KIHN BAND—Jeopardy, Beserkley (12 inch)	34	29	6	LED ZEPPELIN—Poor Tom, Swan Song
35	34	7	PSYCHEDELIC FURS—Forever Now, Columbia	35	30	6	SCANDAL—Goodbye To You, Columbia
36	31	20	THE WHO—It's Hard, Warner Bros.	36	26	18	RUSH—Subdivisions, Mercury
37	35	12	FRIDA—Something's Going On, Atlantic	37	31	15	PAT BENATAR—Shadows Of The Night, Asylum
38	NEW ENTRY		THE JOHN HALL BAND—Searchparty, EMI-America	38	27	13	OARYL HALL AND JOHN OATES—Maneater, RCA
39	37	18	TAXXI—States Of Emergency, Fantasy	39	21	8	TOM PETTY AND THE HEARTBREAKERS—One Story Town, Backstreet
40	42	22	DON HENLEY—I Can't Stand Still, Asylum	40	34	6	BILLY JOEL—Allentown, Columbia
41	40	6	THE ENGLISH BEAT—Special Beat Service, I.R.S.	41	58	13	SUPERTRAMP—It's Raining Again, A&M
42	43	22	BAD COMPANY—Rough Diamonds, Swan Song	42	40	26	JUDAS PRIEST—You've Got Another Thing Coming, Columbia
43	45	39	JOHN COUGAR—American Fool, Riva/Mercury (Polygram)	43	32	13	OIRE STRAITS—Industrial Disease, Warner Bros.
44	44	9	JOE JACKSON—Night And Day, A&M	44	43	12	JEFFERSON STARSHIP—Winds Of Change, Grunt
45	30	36	A FLOCK OF SEAGULLS—A Flock Of Seagulls, Jive/Arista	45	44	11	STRAY CATS—Rock This Town, EMI America
46	NEW ENTRY		TODD RUNDGREN—The Ever Popular Tortured Artist Effect, Bearsville	46	45	11	PHIL COLLINS—You Can't Hurry Love, Atlantic
47	32	13	TALK TALK—Talk Talk, EMI-America	47	33	11	MISSING PERSONS—Walking In L.A., Capitol
48	39	8	OZZY OSBOURNE—Speak Of The Devil, Jet	48	51	5	OZZY OSBOURNE—Iron Man, Jet
49	36	31	EDDIE MONEY—No Control, Columbia (EP)	49	54	22	SANTANA—Nowhere To Run, Columbia
50	41	6	LITTLE STEVEN AND THE DISCIPLES OF SOUL—Men Without Women, EMI/America	50	55	21	THE WHO—Athena, Warner Bros.

## Top Adds

1	REO RIDER—Neruda, Capitol
2	THE GREG KIHN BANO—Jeopardy, Beserkley (12 inch)
3	BLACK SABBATH—Live Evil, Warner Bros.
4	NEAL SCHON AND JAN HAMMER—Here To Stay, Columbia
5	TRIUMPH—Never Surrender, RCA
6	NEIL YOUNG—Trans, Geffen
7	THE JOHN HALL BANO—Searchparty, EMI-America
8	RIC OCASEK—Beatitude, Geffen
9	TODD RUNDGREN—The Ever Popular Tortured Artist Effect, Bearsville
10	THE FIXX—Shattered Room, MCA

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

# Radio

## Fall Arbitron Figures

Following are fall Arbitron figures for Boston; St. Louis; San Jose; Washington; Anaheim-Santa Ana-Garden Grove, Calif.; Allentown-Bethlehem-Easton; Bloomington, Ill.; and Bridgeport. Current figures are compared to the previous rating period which is in all cases, except Boston and Washington, spring 1982. The previous rating period in Boston and Washington is summer 1982. The current figures are also compared to fall 1981. All figures are for 12 plus, 6 a.m. to midnight, Monday to Sunday.

station	format	fall '82	previous period	year ago
<b>Boston</b>				
WXKS-FM	urban	9.0	7.8	6.5
WBZ	AC	8.6	8.6	8.2
WHDH	AC	7.9	8.0	8.7
WBCN	AOR	5.6	6.3	5.9
WEEI-AM	news	5.4	4.8	6.6
WCOZ	AOR	4.9	7.5	9.3
WJIB	beautiful	4.9	4.2	4.9
WMJX	AC	4.4	4.5	0.5
WRKO	talk	4.4	2.4	2.8
WEEI-FM	Hot 100	3.9	2.8	4.0
<b>San Jose</b>				
KGO-AM	talk	8.7	9.1	8.8
KSJO	AOR	8.3	8.5	4.9
KBAY	beautiful	7.1	4.7	7.0
KEZR	AOR	6.1	3.9	4.5
KCBS	news	5.2	4.1	4.9
KLOK	MOR	4.4	5.2	5.2
KOME	AOR	4.2	5.3	4.8
KOIT	beautiful	3.9	2.0	2.3
KSOL	black	3.5	2.9	5.1
KYUU	AC	3.5	2.4	2.3
<b>St. Louis</b>				
KMOX-AM	talk	23.4	21.2	21.8
KMOX-FM (now KHTR)	Hot 100	6.9	3.4	2.8
WIL-FM	country	6.5	6.7	6.3
KSD-FM	AC	6.2	5.4	6.0
KSHE	AOR	5.7	4.5	6.5
KMJM	urban	5.5	6.1	6.1
KEZK	beautiful	4.9	6.6	6.7
KWK-FM	AOR	4.8	7.4	6.5
KSLQ	AC	4.1	4.1	4.8
WRTH	MOR	3.8	3.9	3.6
<b>Washington</b>				
WKYS	urban	9.3	10.2	8.1
WMAL	MOR	8.9	7.9	10.6
WHUR	black	7.5	7.4	6.2
WGAY-FM	beautiful	7.3	7.1	7.8
WRQX	Hot 100	5.1	5.1	3.8
WPXX	country	5.0	3.4	3.2
WLTT	AC	4.4	4.4	4.4
WAVA	AOR	4.0	3.9	3.3
WASH	AC	3.8	3.8	4.6
WMZQ	country	3.6	3.5	3.3
WOOK	black	3.6	3.9	3.5
WRC	talk	3.6	3.0	3.4
<b>Anaheim-Santa Ana-Garden Grove</b>				
KBIG	beautiful	6.5	6.7	7.1
KABC	talk	4.6	5.7	6.1
KIIS	AC	4.3	2.7	2.4
KFI	AC	3.4	2.7	3.6
KFWB	news	3.4	3.0	2.7
KJOI	beautiful	3.4	2.3	2.7
<b>Allentown-Bethlehem-Easton</b>				
WLEV	AC	11.6	11.6	12.1
WXKW	country	11.4	10.0	8.5
WZZO	AOR	9.1	10.1	9.5
WQQQ	beautiful	8.6	9.2	9.0
WFMZ	AC	7.5	7.8	8.9
<b>Bloomington</b>				
WJBC	MOR	36.1	40.8	40.7
WBNQ	AC	19.0	16.1	15.9
WLS-AM	Hot 100	7.0	5.7	6.2
WIHN	beautiful	5.7	3.4	4.8
WMLA	country	5.7	6.3	9.0
<b>Bridgeport</b>				
WEZN	beautiful	18.0	16.4	15.9
WICC	AC	13.2	15.4	13.9
WKCI	Hot 100	7.2	5.9	4.9
WNAB	AC	6.0	6.4	7.5
WNBC	AC	5.4	6.1	7.2
<b>San Francisco</b>				
KGO-AM	talk	8.4	7.2	8.4
KCBS	news	6.7	4.6	6.5
KFRC	Hot 100	3.7	5.0	5.4
KSOL	urban	3.7	4.2	5.8
KOIT	beautiful	3.5	2.5	2.0
KDIA	black	3.3	3.2	1.9
KMEL	AOR	3.3	3.3	4.7
KYUU	AC	3.2	3.4	2.5
KABL-FM	beautiful	2.9	2.6	2.7
KIOI	AC	2.0	3.2	2.7
KNBR	MOR	2.8	4.2	3.5
KNEW	country	2.8	2.8	2.9

## Radio Specials

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

- Jan. 16-22, **Billy Idol**, Newsweek-FM, Thirsty Ear Productions, 30 minutes.
- Jan. 17, **Aldo Nova** presents Guitar Player Magazine's Best of 82, Guest D.J., Rolling Stone Productions, one hour.
- Jan. 17, **Greatest Drummers**, Continuous History Of Rock And Roll, Rolling Stone Productions, one hour.
- Jan. 17, **Tom Petty, Joe Strummer** of the Clash, **Brian Setzer** of the Stray Cats, Inside Track, DIR Broadcasting, 90 minutes.
- Jan. 17, **Billy Joel**, Retro Rock, Clayton-Webster, two hours.
- Jan. 17-21, **Porter Wagoner, Sylvia, Razy Bailey**, Cross Country, Westwood One, one hour.
- Jan. 17-23, **Tompall & The Glaser Bros.**, Country Closeup, Narwood Productions, one hour.
- Jan. 17-23, **Count Basie**, Music Makers, Narwood Productions, one hour.
- Jan. 21-23, **Bar-Kays**, Special Edition, Westwood One, one hour.
- Jan. 21-23, **Ed Bruce**, Live From Gilley's, Westwood One, one hour.
- Jan. 21-23, **Billy Joel**, **Supertramp**, Rock Album Countdown, Westwood One, one hour.
- Jan. 21-23, **Bar-Kays, Lionel Richie**, The Countdown, Westwood One, one hour.
- Jan. 21-23, **Women in Rock**, The Rock Chronicles, Westwood One, one hour.
- Jan. 21-23, **Rolling Stones Special**, The Source, two hours.
- Jan. 21-23, **Rockabillys**, Dr. Demento, Westwood One, two hours.
- Jan. 21-23, **Olivia Newton-John**, Star Trek Profile, Westwood One, one hour.
- Jan. 21-23, **The Kinks**, Dick Clark's Rock Roll And Remember, United Stations, four hours.
- Jan. 21-23, **The Bellamy Brothers**, Weekly Country Music Countdown, United Stations, three hours.
- Jan. 22, **Tribute to Lefty Frizzell**, Silver Eagle, ABC Entertainment Network, 90 minutes.
- Jan. 22-23, **Bill Medley**, Soundtrack Of The 60s, Watermark, three hours.
- Jan. 22-23, **Marvin Hamlisch**, "The Way We Were," Musical, Watermark, three hours.
- Jan. 23, **Olivia Newton-John**, In Concert, Westwood One, one hour.
- Jan. 23, **Stray Cats**, King Biscuit Flower Hour, ABC Rock Radio Network, one hour.
- Jan. 23, **Duran Duran**, BBC Rock Hour, London Wavelength, one hour.
- Jan. 23, **English Beat**, BBC College Concert, London Wavelength, one hour.
- Jan. 23-29, **Missing Persons**, Newsweek-FM, Thirsty Ear Productions, 30 minutes.
- Jan. 23, **Buck Dharma & Eric Blume** of Blue Oyster Cult, Guest D.J., Rolling Stone Productions, one hour.
- Jan. 24, **Ed Bruce, Brenda Lee, George Strait**, Cross Country, Westwood One, one hour.
- Jan. 24, **Rush**, Continuous History Of Rock And Roll, Rolling Stone Productions, one hour.
- Jan. 24-30, **Janie Fricke**, Country Closeup, Narwood Productions, one hour.
- Jan. 24-30, **The Four Lads**, Music Makers, Narwood Productions, one hour.
- Jan. 28-30, **George Clinton**, Special Edition, Westwood One, one hour.
- Jan. 28-30, **Kool & the Gang, Janet Jackson**, The Countdown, Westwood One, one hour.
- Jan. 28-30, **Farewell Tours**, Rock Chronicles, Westwood One, one hour.
- Jan. 28-30, **Burrito Brothers**, Live From Gilley's, Westwood One, one hour.
- Jan. 28-30, **The Commodores**, Special Edition, Westwood One, one hour.
- Jan. 28-30, **Tom Petty, Saga**, Rock Album Countdown, Westwood One, one hour.
- Jan. 28-30, **John Cougar**, The Source, NBC, 90 minutes.
- Jan. 28-30, **Razy Bailey**, Weekly Country Music Countdown, United Stations, three hours.
- Jan. 28-30, **Jimmie Rodgers**, Dick Clark's Rock Roll And Remember, United Stations, four hours.
- Jan. 28-30, **Songs of the First Great Depression**, Dr. Demento, Westwood One, two hours.
- Jan. 28-30, **Benny Goodman**, The Great Sounds, United Stations, four hours.
- Jan. 29, **Steve Wariner, Mel McDaniel**, Silver Eagle, ABC Entertainment, 90 minutes.

## National Programming Westwood One Adds Shows

Westwood One, which claims the title of the nation's largest producer-distributor of syndicated radio shows, will add six new series during this year.

Already supplying a 20-program lineup, covering every major radio format, to more than 2,500 stations, the Los Angeles-based company plans to present individual music specials, plus several tv/radio simulcasts.

The new programs are Coca-Cola's "Superstar Concerts," "The Rock Chronicles," a pop version of "In Concert," "Star Trak Specials," "The Pop Years" and "The Olympians."

Coca-Cola's "Superstar Concerts" is a 10-concert summer series beginning in June featuring such major rock acts as Fleetwood Mac, Journey and REO Speedwagon. The deal with Coke moves sponsorship from the similarly formatted ABC "Super Group" series. The weekly, one-hour "Rock Chronicles" is hosted by WNEW-FM New York's Dave Herman and KMET Los Angeles' David Perry. To better serve Hot 100 and AC radio, stations will be offered a new pop version of "In Concert" featuring such artists as Chicago, Air Supply, Melissa Manchester and Karla Bonoff.

The company will also provide, via satellite, an FM stereo portion of several tv specials. Already scheduled are Olivia Newton-John and Fleetwood Mac concerts with HBO and Crosby, Stills & Nash with Showtime. "Star Trak Specials" is a twice-monthly package of 24 one-hour specials featuring interviews with such contemporary artists as Paul McCartney, Elton John and Billy Joel. "The Pop Years" is a 52-hour history of pop music and culture, featuring the music from the 1950s to date, plus comments from various artists. The show debuts in April. Bert Kleinman, who turned out the 52-hour special, "The Rock Years: Portrait Of An Era," will produce this new series.

"The Olympians" will be a series of 10 interview and informational vignettes hosted by former Olympic athletes. The series, due for release by mid-1983, will focus on the 1984 summer and winter Olympics.

United Stations is introducing a six-pack of holiday specials for use through 1983. The package, offering programs geared to Memorial Day, the Fourth of July, Labor Day, Thanksgiving, Christmas and New Year's, includes six three-hour programs featuring country stars. This

offering follows up "Thanksgiving With Charlie Daniels," "Christmas With The Oak Ridge Boys" and "Ronnie Milsap's Golden Decade For New Year's." United has also added WWVA Wheeling, W. Va. to its lineup of affiliates for the "Weekly Country Music Countdown." ★ ★ ★

Narwood Productions is celebrating the first anniversary of its "Music Makers" and "Country Closeup" shows. Each one-hour program runs on a weekly basis. "Music Makers" on 210 stations and "Country Closeup" on more than 400 outlets. . . . Wavebreaker Productions of Montclair, N.J. has begun its third year of operations with 75 affiliates lined up for its weekly "Wavebreaker" countdown of the top 20 new wave dance songs. ★ ★ ★

Affiliates of the ABC Rock Radio Network were treated to coverage of each concert date for the Who's final tour. Correspondents from affiliate stations filed 90-second reports from each city where the band plays. . . . Local broadcasters must become "partners with national program suppliers," Mike Hauptman, vice president in charge of ABC's Radio Enterprises, told the Nebraska Broadcasters Assn. recently. ABC Talkradio, Hauptman maintained, "represents the wave of the future in radio, as each partner makes his own unique contribution to the finished product."

## Gambling Buys R.I. Stations

NEW YORK—JAG Communications, a new company headed by WOR New York personality John A. Gambling, has acquired WLKW-AM-FM Providence for \$4.9 million, subject to FCC approval.

WLKW broadcasts beautiful music, while the AM daytimer carries a big band format. The stations were sold by McCormick Communications, which also owns WJYE Buffalo and WFOG/WLPM Norfolk.

Fairbanks Broadcasting has acquired KCMO/KCEZ Kansas City from Meredith Broadcasting. A spokesman says there is no firm decision as to what might be done with either station, but he notes that the news-talk format of KCMO is "an institution" while KCEZ runs a Schulke beautiful music format. "Fairbanks has never been a supporter of beautiful music," the spokesman says, indicating that a format change will be in the offing.

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in '83

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Words and music by Patsy Maharam

operty records

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Billboard
Survey For Week Ending 1/22/83

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# Adult Contemporary

These are best selling middle-of-the-road singles compiled from radio station air play listed in rank order.

TOP 50	This Week	Last Week	Weeks on Chart	TITLE, Artist, Label & Number (Dist. Label) (Publisher, Licensee)	WEEKS AT #1
1	3	10	1	<b>BABY COME TO ME</b> Patt Austin, Quest 50036 (Warner Bros.) (Rodsongs, ASCAP)	1
2	15	2	1	<b>YOU AND I</b> Eddie Rabbitt With Crystal Gayle, Elektra 7-69936 (Four Way, ASCAP)	
3	1	12	1	<b>THE GIRL IS MINE</b> Michael Jackson/Paul McCartney, Epic 34-03288 (Mjac/Warner Tamerlane, BMI)	
4	10	6	12	<b>TWO LESS LONELY PEOPLE IN THE WORLD</b> Air Supply, Arista 1004 (Unart/Big Parade, BMI)	
5	12	8	10	<b>AFRICA</b> Toto, Columbia 38-03355 (Hudmar/Cowbells, ASCAP)	
6	10	9	8	<b>THE OTHER GUY</b> Little River Band, Capitol 5185 (Screen Gems-EMI, BMI)	
7	8	10	10	<b>HEART TO HEART</b> Kenny Loggins, Columbia 38-03377, (Milk Money/Genevieve, ASCAP/Foster Frees, BMI)	
8	10	10	10	<b>MEMORY</b> Barry Manilow, Arista 1025 (Koppelman-Bandier, BMI)	
9	8	15	8	<b>HEART OF THE NIGHT</b> Juice Newton, Capitol 5192, (Warner-Tamerlane/Flying Dutchman/Sweet Harmony, BMI)	
10	9	11	9	<b>YOU CAN'T HURRY LOVE</b> Phil Collins, Atlantic 7-89933 (Stone Agate, BMI)	
11	7	17	17	<b>HEARTBREAKER</b> Dionne Warwick, Arista 1015 (Gibb Brothers, BMI, admin. Unichappell)	
12	5	12	12	<b>IT'S RAINING AGAIN</b> Supertramp, A&M 2502 (Delicate/Almo, ASCAP)	
13	8	16	8	<b>LOVE IN STORE</b> Fleetwood Mac, Warner Bros. 7-29848, (Fleetwood Mac, BMI)	
14	5	21	5	<b>SHAME ON THE MOON</b> Bob Seger & The Silver Bullet Band, Capitol 5187 (Coolwell/Granite, ASCAP)	
15	9	17	9	<b>A PENNY FOR YOUR THOUGHTS</b> Tavares, RCA 13292 (Kenny Nolan/Downtown, ASCAP)	
16	12	15	15	<b>TRULY</b> Lionel Richie, Motown 5644 (Brockman, BMI)	
17	13	17	17	<b>STEPPIN' OUT</b> Joe Jackson, A&M 2428 (Albion/Almo, ASCAP)	
18	8	20	8	<b>RIGHT BEFORE YOUR EYES</b> America, Capitol 5177, (Marc Cain, CAPAC)	
19	5	26	5	<b>DO YOU REALLY WANT TO HURT ME</b> Culture Club, Virgin/Epic 34-03368 (Virgin/Chappell, ASCAP)	
20	7	24	7	<b>DOWN UNDER</b> Men At Work, Columbia 38-03303 (Blackwood, BMI)	
21	18	12	12	<b>MANEATER</b> Daryl Hall & John Oates, RCA 13354 (Fust Buzz/Hot-Cha/Unichappell, BMI)	
22	2	32	2	<b>I'M ALIVE</b> Neil Diamond, Columbia 38-03503 (Stonebridge, ASCAP/Foster Frees, BMI)	
23	14	22	14	<b>MISSING YOU</b> Dan Fogelberg, Full Moon/Epic 34-03289 (Hickory Grove, ASCAP)	
24	2	35	2	<b>YOU ARE</b> Lionel Richie, Motown 1657 (Brockman, ASCAP)	
25	5	30	5	<b>EVERYTHING'S BEAUTIFUL</b> Dolly Parton & Willie Nelson, Monument 4-03408 (Combine, BMI)	
26	19	18	18	<b>ON THE WINGS OF LOVE</b> Jeffrey Osborne, A&M 2434 (Lincoln Pond/Almo/March 9, ASCAP)	
27	8	27	8	<b>INSIDE/CAROLINA DREAMS</b> Ronnie Milsap, RCA 13362, (Lodge Hall, ASCAP)	
28	7	28	7	<b>STILL TAKING CHANCES</b> Michael Murphy, Liberty 1486 (Timberwolf, BMI)	
29	14	14	14	<b>I.G.Y. (What A Beautiful World)</b> Donald Fagen, Warner Bros. 7-29900 (Freejunkt, ASCAP)	
30	2	33	2	<b>ALL THOSE LIES</b> Glenn Frey, Asylum 7-69857 (Elektra) (Red Cloud, ASCAP)	
31	25	24	24	<b>UP WHERE WE BELONG</b> Joe Cocker And Jennifer Warnes, Island 7-99996 (ATCO) (Famous, ASCAP/Ensign, BMI)	
32	NEW ENTRY			<b>IT MIGHT BE YOU</b> Stephen Bishop, Warner Bros. 7-29791 (Gold Horizon, BMI/Golden Torch, ASCAP)	
33	23	14	14	<b>A LOVE SONG</b> Kenny Rogers, Liberty 1485 (Music Corporation Of America/Sycamore Valley, BMI)	
34	NEW ENTRY			<b>IT'S ALRIGHT</b> Christopher Cross, Warner Bros. 7-29843 (Another Page, ASCAP)	
35	38	2	2	<b>I KNEW YOU WHEN</b> Linda Ronstadt, Asylum 7-69853 (Elektra) (Lowery, BMI)	
36	2	39	2	<b>THE WOMAN IN ME</b> Donna Summer, Geffen 7-29805 (Warner Bros.) (Warner-Tamerlane/Rashida/Flying Dutchman, BMI/Sweet Harmony/WB, ASCAP)	
37	37	6	6	<b>SHOOT FOR THE MOON</b> Poco, Atlantic, 7-89919 (Pirooting, ASCAP)	
38	NEW ENTRY			<b>ALLENTOWN</b> Billy Joel, Columbia 38-03413 (Joel Songs, BMI)	
39	NEW ENTRY			<b>ALWAYS</b> Firefall, Atlantic 7-89916 (Fumunda/Big Fat, BMI)	
40	34	6	6	<b>SEXUAL HEALING</b> Marvin Gaye, Columbia 38-03302 (April, ASCAP)	
41	31	18	18	<b>LOVE ME TOMORROW</b> Chicago, Full Moon/Warner Bros. 7-29911 (Double Virgo/Foster Frees/Irving, BMI)	
42	36	6	6	<b>SOMEBODY'S ALWAYS SAYING GOODBYE</b> Anne Murray, Capitol 5183 (Hall/Clement/Welk, BMI)	
43	29	11	11	<b>THEME FROM DYNASTY</b> Bill Conti, Arista 1021 (SVO, ASCAP)	
44	40	9	9	<b>I GOTTA TRY</b> Michael McDonald, Warner Bros. 7-29862 (Genevieve/Milk Money, ASCAP)	
45	41	18	18	<b>SOUTHERN CROSS</b> Crosby, Stills And Nash, Atlantic 7-89969 (Kenwon/Catpatch/Gold Hill, ASCAP)	
46	42	22	22	<b>THE ONE YOU LOVE</b> Glenn Frey, Asylum 7-69974 (Elektra) (Red Cloud/Night River, ASCAP)	
47	43	10	10	<b>GLORIA</b> Laura Branigan, Atlantic 4048 (Sugar Music/Music Corp. of America, BMI)	
48	44	21	21	<b>HEARTLIGHT</b> Neil Diamond, Columbia 38-03219 (Stonebridge/New Hidden Valley, ASCAP/Carole Bayer Sager, BMI)	
49	45	21	21	<b>NOBODY</b> Sylvia, RCA 13223 (Tom Collins, BMI)	
50	47	24	24	<b>BREAK IT TO ME GENTLY</b> Juice Newton, Capitol 9822 (MCA, ASCAP)	

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

JANUARY 22, 1983, BILLBOARD

## Dealers Choose Spaghetti Box

### NARM Study Reveals Cassette Package Preference

By IRV LICHTMAN

NEW YORK—The way to go with a cassette package is via a 12-inch-long format, say more than 90% of retailer/wholesaler respondents to a five-question NARM survey.

Along with their preference for a spaghetti box format come divided feelings on the width of the box. Almost 50% prefer the 4-inch by 12-inch size, with the 3-inch by 12-inch and 6-inch by 12-inch each receiving

about 20% of the votes. A few prefer a 12-inch by 12-inch package.

NARM says more than 80 regular member companies responded to the survey, which was mailed to about 500 firms in December and appeared in the January issue of NARM's monthly newsletter. Other indications from the survey are:

- Two thirds of the merchandisers preferred the spaghetti box over a blister pack design.
- Ninety percent voted "yes" for

shrink wrapping. As for the need for a Norelco box in addition to another package configuration, there was a 50/50 split between the companies responding.

- Spelling out the diversity of display approaches, many use more than one method, some varying from store to store within the same chain, and some even use different methods for different types of merchandise (one retailer, for example, displays children's cassettes on open pegboard displays, and pop/rock music behind the counter).

The responses as far as types of display methods are: existing album bins, 42; other record display fixtures, 18; pegboard displays, 17; locked case displays, 33; open case displays, 51; molded cassette cases, one.

"We will be making an in-depth evaluation of the survey's results when the retailer's advisory committee meets on Feb. 16," declares Joe Cohen, NARM executive vice president. "The cassette represents the industry's growth configuration, and a standard package is a real necessity."

In reporting the survey initially (Billboard, Dec. 11), Cohen stressed that whatever the packaging direction indicated by the survey, manufacturers should offer a "transition" period in which the Norelco box is made available along with the package configuration, because many racked accounts sell cassettes under glass and cannot accommodate larger configurations at this time.

The response by about 80 companies was far less than the 200 anticipated by Cohen.

## Arizona-Based Vid Dealer Group Mulls New Role

By EARL PAIGE

LOS ANGELES—An issue prominent at Winter CES in Las Vegas, and likely to remain so for a long time to come, is how soon and how strongly the videocassette industry will move from rental to sale. Among the many groups probing for answers is the American Video Assn. (AVA), based in Mesa, Ariz. and comprising members from 600 retail outlets nationwide.

AVA president John Power is concerned that too many video dealers are indifferent to the shift from rental to sale. He also has strong feelings on other issues, and indicates that AVA's role may change from that of a buying group, as conceived more than two years ago.

The association was originally organized as a non-profit group. Since small, independent dealers would not be willing to pay dues, two possible courses were analyzed.

With charter membership at perhaps \$1,000, "We would have to answer to a board of directors forever," says Power. So AVA chose the current set-up: a for-profit organization offering buying programs buy with many of the same attitudes as other trade groups.

"We aren't really a buying group per se, because our activities span a much greater area, even though we do offer buying programs," explains Power. "Nor are we a trade association in the normal sense. We get

(Continued on page 35)



GET SET—Two young competitors try out the games at Record Factory in northern California. The chain is currently expanding its video commitment, and will be selling home computer hardware and software in all stores by April (Billboard, Dec. 18).

## Record Bar Seeing Boom In Accessories

LAS VEGAS—Buying and inventorying everything from video game joysticks and record/tape cleaning kits to blank tape and sunglasses is complex enough. However, Record Bar's Reade White-Spinner has the added challenge of purchasing for stores in nearly every state of the U.S.

White-Spinner, who has been Record Bar's accessory buyer for six of her nine years with the 140-plus-unit chain, says accessories are becoming more and more important. In fact, she says, they account for 20% of store volume. As an indication of their growing importance, she notes that she now spends three days at the Winter CES instead of two, and she brings an associate with her. In fact, she plans to hire another accessory buyer in the near future.

The Record Bar executive says she arrived in Las Vegas for Winter CES totally organized and prepared. "There are few surprises for me at CES. You have all your appointments set up ahead. Also, I see our vendor reps so regularly. But there are show specials here, and it's a chance to see the national people."

It does not boggle White-Spinner's mind to shift from Maxell blank tape to joysticks for video games if that's what is in the next booth. She does not, therefore, work CES by category patterns.

She admits, though, that by-category probably works best for report-

ers. "If I have a problem with a vendor, then I see him on the first day," she says. Otherwise, she has hard appointment schedules and basically works the show by its own geography and design.

An axiom seemingly operable in accessory marketing is that diversification has special significance. Because Record Bar had enjoyed success with Discwasher's record care products, it was natural to try its joysticks. In a case like that, "The present vendor has an edge," says White-Spinner, noting that she has just added Savoy blank tape because of the chain's long association with Savoy's carrying cases.

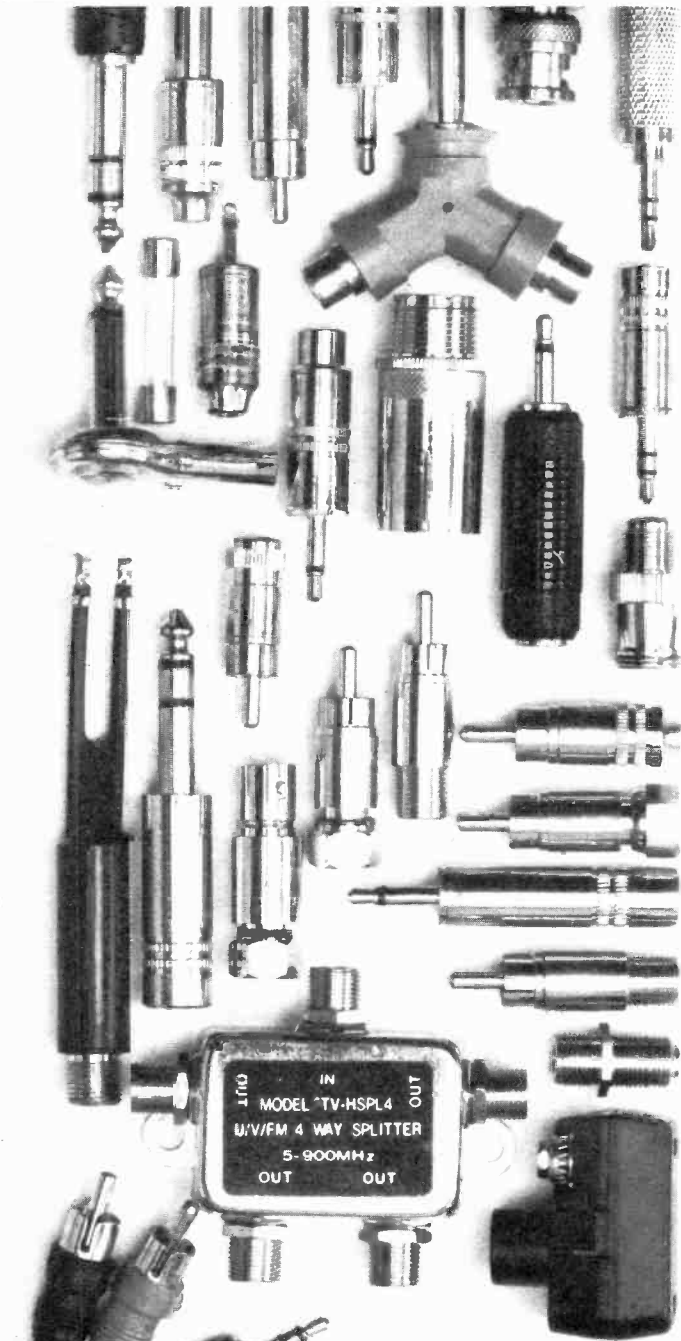
Similarly, she will soon add a second brand of blank videotape to that now carried, Maxell. "It will not be a new vendor," she says.

This dependence upon reliable vendors does not imply that White-Spinner avoids risks. She says she can't, noting, "The biggest kick for an accessory buyer is to invent an accessory for your own stores." In the sense of being the first with a hot item and figuratively "inventing" it, she points to Album Graphics' pop folios and several other items. Rock On decals was another scoop she scored.

Do accessory items relate to geography and demographics? She believes so, noting as an example that she has found rock group buttons

(Continued on page 33)

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OZZY — \$3.00 @

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HALEN, RUSH, JOURNEY,  
J. GEILS

# 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.

**WILLIAMS, DON**  
 Visions  
 LP MCA MCA-37191 \$5.98  
 You're My Best Friend  
 LP MCA MCA-37190 \$5.98

## GOSPEL

**AMOS, DANIEL**  
 The Alarm! Chronicles, Vol. II;  
 Doppelganger  
 LP Alarma! ART 1010 \$8.98  
 CA ARTC 1010 \$8.98

**BOONE, LAURY**, see Harry Browning  
**BROWNING, HARRY, & LAURY BOCNE**  
 Sweet Harmony  
 LP Lamb & Lion LL 1067 \$8.98  
 CA LLC 1067 \$8.98

**CHARLENE**  
 The Sky Is The Limit  
 LP Motown 6024 ML \$8.98  
 CA 6024 MC \$8.98

**CHAPMAN, GARY**  
 Happenin' / Live  
 LP Lamb & Lion L 1066 \$8.98  
 CA LLC 1066 \$8.98

**CHRISTIANSSEN, ULF**  
 In My Dreams  
 LP Lamb & Lion LL 1069 \$8.98  
 CA LLC 1069 \$8.98

(Continued on page 55)

## POPULAR ARTISTS

**ART IN AMERICA**  
 Art In America  
 LP Pavilion BFZ 38517 No List  
 CA BZT 38157 No List

**BANDY, MOE**  
 I Still Love You In The Same Ol' Way  
 LP Columbia FC 38199 No List  
 CA FCT 38199 No List

**CHARLES, RAY**  
 Wish You Were Here Tonight  
 LP Columbia FC 38293 No List  
 CA FCT 38293 No List

**COMMODORES**  
 Natural High  
 LP Motown 5293 ML \$5.98  
 CA 5293 MC \$5.98

**DAZZ BAND**  
 On The One  
 LP Motown 6031 ML \$8.98  
 CA 6031 MC \$8.98

**DIAMOND HEAD**  
 Borrowed Time  
 LP MCA MCA-5382 \$8.98  
 CA MCAC-5382 \$8.98

**DUKOV, BRUCE**  
 Departures: A Classical Journey  
 LP CBS BFM 37816 No List  
 CA BMT 37816 No List

**FELONY**  
 The Fanatic  
 LP Scotti Brothers BFZ 38453 No List  
 CA BZT 38453 No List

**GATLIN, LARRY, & THE GATLIN BROS. BAND**  
 Sure Feels Like Love  
 LP CBS Mastersound half-speed mastered HC 48135 No List

**GAYE, MARVIN**  
 I Want You  
 LP Motown 5292 ML \$5.98  
 CA 5292 MC \$5.98

**Super Hits**  
 LP Motown 5301 ML \$5.98  
 CA 5301 MC \$5.98

**GINSBERG, ALLEN**  
 First Blues  
 LP John Hammond Recs. W2X 37673 (2) No List

**GREEN, AL**  
 Greatest Hits, Vol. 2  
 LP Motown 5291 ML \$5.98  
 CA 5291 MC \$5.98

**Let's Stay Together**  
 LP Motown 5290 ML \$5.98  
 CA 5290 MC \$5.98

**Tokyo . . . Live**  
 LP Motown 5302 ML2 (2) \$8.98  
 CA 5302 MC \$8.98

**HAGGARD, MERLE**  
 Merle Haggard's Greatest Hits  
 LP MCA MCA-5386 \$8.98  
 CA MCAC-5386 \$8.98

**HOFMANN, PETER**  
 Rock Classics  
 LP CBS FM 38451 No List  
 CA FMT 38451 No List

**JABARA, PAUL, & FRIENDS**  
 Paul Jabara & Friends  
 LP Columbia FC 38458 No List  
 CA FCT 38458 No List

**JOURNEY**  
 Frontiers  
 LP Columbia QC 38504 No List  
 CA OCT 38504 No List  
 8T QCA 38504 No List

**KILIMANJARO**  
 Kilimanjaro Two  
 LP PHILO PH 9005 \$8.98

**LEWIS, JERRY LEE**  
 My Fingers Do The Talkin'  
 LP MCA MCA-5387 \$8.98  
 CA MCAC-5387 \$8.98

**MANDRELL, BARBARA**  
 Love Is Fair  
 LP MCA MCA-37187 \$5.98

**MOZARTS PEOPLE**  
 This Is Mozarts People  
 LP Orange Recs. ORA 31381 No List

**NEWTON-JOHN, OLIVIA**  
 If You Love Me  
 LP MCA MCA-37189 \$5.98  
 Let Me Be There  
 LP MCA MCA-37188 \$5.98

**ROBINSON, SMOKEY**  
 Touch The Sky  
 LP Tamla 6030 TL \$8.98  
 CA 6030 TC \$8.98

**ROSS, DIANA**  
 Diana Ross  
 LP Motown 5294 ML \$5.98  
 CA 5294 MC \$5.98

**SCRUGGS, EARL**  
 Top Of The World  
 LP Columbia FC 38295 No List  
 CA FCT 38295 No List

**SINGLE BULLET THEORY**  
 Single Bullet Theory  
 LP Nemperor ARZ 38368 No List  
 CA AZT 38368 No List

**SMITH, B. WILLIE, BAND**  
 B. Willie Smith  
 LP TNA TNA-LP-082 \$7.98

**TOTO**  
 Toto IV  
 LP CBS Mastersound half-speed mastered HC 47728 No List

**VAN BUREN, GENE**  
 What's Your Pleasure  
 LP Tamla 6015 TL \$8.98  
 CA 6015 TC \$8.98

**For less than a penny  
 Polaroid's label protects K-tel's label.**

What counterfeiting has done to the record industry is a crime. The Recording Industry Association of America estimates that \$400 million was lost in the U.S. alone in 1981, and as much as \$1 billion worldwide.

But now you can stop record counterfeiters dead in their tracks. And for a lot less than you think. With Polaproof, the anti-counterfeiting weapon from Polaroid.

Major companies like K-tel International, Inc. are using Polaproof this year. Jeff Koblick, K-tel's Vice President of Manufacturing says, "Polaproof provides us with the easiest verification system for identifying counterfeit product, at a most economical price."

Polaproof is an adhesive label made of a unique material that produces an array of visual effects which are virtually uncounterfeitable. And more important, it lets your customers know an album is authentic.

But most important, if your counterfeiting losses are more than 1% of your total sales, you can recover much more than you invest in Polaproof. We'll even come in to work with you and show you how much.

After all, if you make the records, tapes and cassettes, you should also make the profits.

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# Retailing

## Game Returns: When And How? Firms Offer Assurances To Video Dealers At CES

### Mississippi's Be-Bop Puts Cutbacks On Hold

By EDWARD MORRIS

NASHVILLE—The shaky economy led to the closing of two of Be-Bop Record Shop's eight outlets in 1982. But prospects of further trimming have been put "on hold," according to Kathy Womack, president of the chain, based in Jackson, Miss. She says she sees no additional closings in the "near future" and reports that there are some bright spots in the overall operation.

Established in 1974, Be-Bop has three stores in Jackson (where it also has its warehouse) and one each in Hattiesburg, Biloxi and Starkville. The shuttered stores were in Jackson and McComb. While the shops significantly vary in size and location, they all carry a common sign/logo and feature similar interior fixtures. Floor sizes range from 1,000 to 4,000 square feet. One store is in a mall,

and the others are in strip centers.

Womack says that even with the paring, 1982 sales seem to have been about equal to those of 1981. To supplement regular record and tape income, four of the stores offer blank videotapes and video games. However, Womack notes, only two of the four have enjoyed substantial sales of video material. One of these was in the Jackson Mall location, which caters primarily to black customers. She adds that there was a lot of competitive pricing in the video games market and attributes that fact to her chain's modest showing.

The Jackson Mall location is also the best one for the sale of singles. "We sell tons there," Womack asserts. Singles are priced at \$1.67 each chain-wide. All the stores carry cut-

(Continued on page 55)

LAS VEGAS—Will "E.T." really go home? Will video games on which retailers over-bought be returnable? When? And how? Representatives of video games manufacturers at Winter CES here Jan. 6-9 offered various assurances.

The question of return privilege or stock balancing, two synonymous terms, was hardly mentioned until retailers discovered this Christmas season that the Atari "E.T." game was in many cases purchased overconfidently (Billboard, Jan. 8).

Numerous sources in a pre-Winter CES poll said overstock problems with video games were usually worked out between the retailer and the supplier. It was also expected that announcements about stock balancing would be made here. Some were—quietly. In fact, few exhibitors wanted to talk about the subject at all.

"Both Atari and Activision have stock balancing plans," said Reade White-Spinner, accessory buyer for the 140-unit Record Bar chain. She described both as twice annually on a two-purchased, one-retained basis.

Overall, dealers surveyed said they heard of few formalized programs. One described the Activision plan as "very liberal."

In the context of videocassette movie returns, sometimes 5% of purchases for six months, Activision's program could be seen as liberal.

At the American Video Assn. open meeting here Jan. 7, the roughly 150 delegates seemed to have only vague ideas about stock balancing for games, a dealer in attendance reported.

Indications are that stock balancing will continue to be more or less informal. At least one manufacturer, Data Age, describes its program as "flexible."

In Billboard's pre-Winter CES issue, Bob Rice, marketing vice president at Data Age, outlined two approaches. One involves "bicycling" overstock to other distributors and dealers. The other is to take the overstock from dealers and distributors and "blow it out through discounters."

Rice believes video games stock balancing plans have to be tailored to specific marketing realities. The size of accounts and geographical regions are two factors indicating a tailored approach.

The twice-annual pattern seems to be one common factor in many announced plans. At U.S. Games, Jack Dews, executive vice president, said

the firm's plan for stock adjustment will be twice a year "even dollars," not units for units.

Dews was among those who think the furor over disappointing Atari sales was overblown. He noted that while Atari projections were not met, sales were still exceptional.

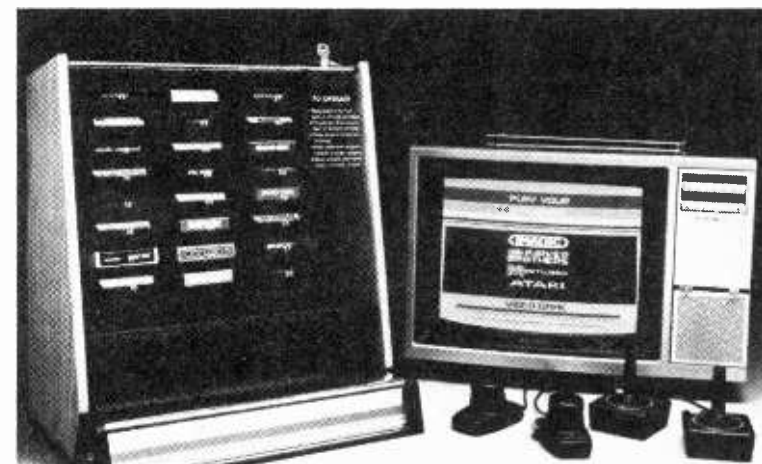
Other manufacturers tried to place the video game sales picture in proper focus. Robert Hunter, vice president of CBS Video Games, said, "100,000 of a Coleco game is a hot game when you consider the hardware out there."

Hunter's point was that Coleco penetration is usually put at 500,000, while Intellivision's is 2½ million

units and Atari's is more than 10 million—"or who knows, maybe much more."

As for stock balancing, Hunter, who was in the book business, where returns are virtually nil, before joining the record business, where returns have been a major concern for years, hopes to never see returns in the game business.

Hunter's emphasis is on not overloading dealers initially. This theme was echoed by Imagic, whose James H. Goldberger, marketing vice president, said, "we have made an extreme effort not to load dealers. Our sales research shows we are not in trouble with overstock."

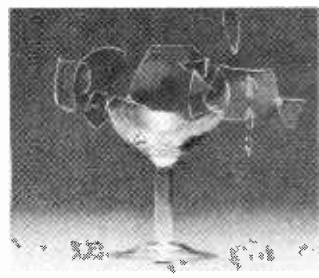


**GAME JUKEBOX**—The Video Game Previewer, introduced by Imagic at the Consumer Electronics Show, is a dealer aid allowing a retailer to offer 24 games for sampling by consumers. The unit was designed for use with the Atari VCS system. A 90-day limited warranty and on-going service contract are available for the unit.

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AUDIO

## New Products



**VCR CLEANER**—Allsop's new GEN II for Beta #66000 cleaner is rated good for 30 cleanings. Suggested list: \$29.95.

Billboard® Survey For Week Ending 1/22/83

## 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.

This Week	Last Position	Weeks on Chart	TITLE	Copyright Owner/Manufacturer, Catalog Number
1	1	18	PITFALL	Activision AX 108
2	2	20	DONKEY KONG	Coleco 2451
3	3	20	FROGGER	Parker Bros. 5300
4	6	20	PAC-MAN	Atari CX-2646
5	9	20	DEMON ATTACK	Imagic 7200
6	8	20	BERZERK	Atari CX-2650
7	-	1	RIVER RAID	Activision AX-020
8	14	3	ZAXON	Coleco 2435
9	4	8	ET THE EXTRA TERRESTRIAL	Atari 2674
10	-	1	VANGARD	Atari 2669
11	10	9	REALSPORTS—Baseball	Atari CX 2640
12	5	8	RAIDERS OF THE LOST ARK	Atari CX-2659
13	11	8	ADVANCED DUNGEONS & DRAGONS	Intellivision 3410
14	-	1	DEFENDER	Atari 2609
15	7	14	MEGAMANIA	Activision AX 017

## STRATEGIES REVEALED AT CES

# Tape Firms Tackle Price Flux

• Continued from page 3

them to buy cautiously, they point out, and they then tend to run out of strongly demanded items.

"Dealers are tired of warehousing blank tape for the big brands," said Stephen H. Lesser, Denon marketing director. His comment was echoed by several other manufacturers, who indicated the giant "call out" or dominant brand marketers may be hurting even more than low-recognition suppliers.

Retail store buyers, forced to stock the dominant brands because of the imperative of consumer reaction to television and other media blitzes, nevertheless end up providing a window for smaller brands, several said. In this sense, intense brand competition by majors is considered a mixed blessing when lower-recognition brands gain at least modest shelf exposure.

The "warehousing" inventory-in, inventory-out syndrome of which Lesser complains is different from Dale's assertion about bullion. Dale contended that both dealers and wholesalers stockpile quantities of blank tape and speculate on it, as in commodity brokering. They also barter with it for other goods they need or want to trade in, Dale said.

For now, price flux seems focussed primarily on blank audio tape. However, in Billboard's pre-Winter CES roundup, Dale predicted the video blank tape market will "go bananas" as VCRs drift into the \$300 price range.

Fuji used a Jan. 5 press party to announce it is continuing to move aggressively into the consumer sweepstakes battlefield. A "\$1,000 Challenge" campaign was announced for audio, and for video, the firm rolled out the "Fuji Videotape Cash Clean-Up."

Assistance on this story provided by video editor Laura Foti, based in New York.

Among the strategies unveiled to corral price flux, none seemed to gain more reaction than TDK's move to limit by 75% the number of its distributors (Billboard, Jan. 8).

Other firms are adjusting marketing strategies too, among them Sony. According to John Birmingham, vice president of sales for Sony Tape, the company eliminated its direct sales force as of Nov. 1 and is now "100% sales rep" in structure.

"We're becoming an easier company to do business with. There are ways to support dealers. You can tai-

lor to their needs. We haven't done that in the past, but we are now," Birmingham said. Sony is also offering an "Ear-Boggling Sweepstakes," now through March.

Many exhibitors seemed to agree with Maxell national sales manager Don Patrican, who suggested in Billboard's pre-Winter CES wrapup that 1983 will see more price stabilization. Importantly, Patrican sees the stability of the high-grade business coming to the standard tape market, which still accounts for 90% of the business.

One approach was announced by Memorex with its entry into normal bias tape with a dB series. "Historically, we've only had one normal Bias tape in the line," said Alan Davis, audio products marketing manager. "The market is maturing. We are in the economy segment of the audio cassette market now."

As for video, Davis' counterpart, Joseph Petite, said, "We've seen a tremendous degree of price stabilization since September. Our worry now is, can we maintain the cost at this low level? Most factories are at peak efficient level."

Sony's push on Beta Hi-Fi (Billboard, Jan. 15) is cited by some here as still another boost for blank video tape. Denon may now enter the blank videotape field, Lesser said, because of Sony's move.

Another manufacturer hinting it will look at video is Loranger Entertainment, according to Robert Loranger, president. Loranger was using a Cusinart oven at 174 degrees to bake Loran cassettes and a hammer to pound on the product's patented construction. Elements of Loran promotion include American Express rebate certificates in a couponing campaign.

"A problem with record retailers is that they are so 'call-out' oriented," Loranger noted, adding that he hopes to influence consumers to call out Loran.

Another trend in blank tape is diversification. An example is Savoy, a familiar brand in tape carrying and storage cases, which has just launched a line of blank audiotape.

Next: a review of more manufacturer and marketers' Winter CES introductions and special promotions.

## Record Bar Accessories

• Continued from page 30

hotter around St. Louis than in other markets. (Record Bar is not along the Pacific Coast or north of Philadelphia, but is virtually all over the rest of the map).

Price point spread is of vital importance to accessory inventory planning, she notes. With Discwasher at \$16.95, she went to Wico at \$29.95 high-end and uses Atari at \$9.95 at the other side. She built a category format.

Games joysticks are not only volatile but great traffic items, she says. For Christmas, she packaged two Discwashers at \$29.95. "The kids wear them out fast. It's a really hot item," she says, adding that players often change joysticks hoping for better luck.

Next: how Record Bar accessory chief Reade White-Spinner views designing a complete line of blank tape, and her outlook on boutique items—which she sees as the hottest accessory category.



ALABAMA IN TEXAS—The McKinney, Tex. Walmart store becomes stage for Alabama during recent promotion.

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SONY MC-60	\$1.69/ea.	JVC HGT-120	\$11.49/ea.
FUJI C-90 FR Metal	\$3.48/ea.	SCOTCH L-750	
FUJI FR-II C-90	\$2.39/ea.	(Rebate \$2.00 mail-in)	\$9.39/ea.
MEMOREX HI-Bias II C-90	\$2.59/ea.	SONY L-830	\$11.89/ea.

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## NEW PRODUCT FIXES SCRATCHES

### Broadcaster saves classics

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

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

for programming one of the stations.

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

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

(Advertisement)

# Video

## Software Prices Bottoming Out? CES Panelists Differ On Issue

By LAURA FOTI

LAS VEGAS—Pricing was the main issue at the CES Video Software Conference, held here Jan. 8, although such topics as improved audio-for-video, competition from pay-tv merchandising and the first sale doctrine were also discussed.

The panel consisted of retailers George Atkinson of the Video Station in Los Angeles and Linda Rosser of Entertainment Systems Of America in Phoenix, as well as manufacturers Bob Burnett, 3M's business development manager for the consumer market; Walt Disney Telecommunications president Jim Jimirro; Thorn EMI video president Nick Santrizos; and Bud O'Shea, home video senior vice president for 20th Century-Fox Telecommunications. Moderator was Seth Goldstein of Video Week.

Discussion was launched by 3M's Burnett, who pointed out, "Video

tape pricing has been a free-for-all, but we're close to a floor." He called the \$39.95 and \$29.95 price points for select titles "a promotional event," adding that high-speed duplication, which will have a significant impact on prerecorded tape prices, will not be available until 1985.

According to Disney's Jimirro, "Over the long term, these price moves won't mean anything. Price promotions are wonderful, but 'An Officer And A Gentleman' and 'Star Trek II' are gems in a business that doesn't have many blockbusters. You won't see a sale market develop at those prices as long as rental is still available."

(At an earlier Disney press conference at CES, Ben Tenn, home video vice president for the company, had re-emphasized Disney's commitment to its unique way of dealing with rental: "We're still happy with our dual inventory system, although

it is a great challenge. But as long as some sale product is being rented, we feel we have to reflect that revenue stream by charging a higher wholesale price." Disney announced the acquisition of several documentaries on the animal world, to retail at a relatively high \$69.95 each.)

Retailer Rosser said her experience with "Star Trek II" had been quite successful. "We will sell anything we can get at this price point. We sold a lot of 'Star Trek,' and also spurred sales of other titles."

Atkinson added, "Many movies are candidates for collection. There's a wealth of gems to price for sale, and perhaps if the others were priced for rental and sale, it would equal a de facto surcharge that we wouldn't mind paying."

"There's certainly a more complex pricing matrix facing us in 1983," said moderator Goldstein. All panelists agreed with that statement.

According to Thorn's Santrizos, "A major issue in the industry is growth. We've just barely scratched the surface. Lower prices help open the industry up, but the issue is not exclusively pricing."

"In fact," added Fox's O'Shea, "a \$29.95 Beta price point will create a great deal of confusion regarding tape vs. disk." Fox supports the abolition of the first sale doctrine, as does Disney. Thorn EMI, said Santrizos, has not come out on one side or the other "because we're a marketing company rather than a studio."

On the issue of home video's competition from pay-tv, panelists were unanimous in discounting the strength of such a connection. Said Goldstein, "It's been remarked that when pay-tv enters a market, the video retailer should pack up and leave town. But that competition is an overrated problem."

Rosser added, "Pay-tv actually offers us three opportunities. First, it sells VCRs. Then, two or three months later, the customer comes in and says he's tired of watching the same programming over and over. That's when we begin to sell and rent him hits and classics. Third, it gives a legitimacy to the home video business. Pay has helped our foreign film business and also helps sell catalog product."

O'Shea said, "We did a pay-per-view event with 'Star Wars,' and sales haven't dropped." (That movie will be widely shown on pay-tv

(Continued on page 36)

## New Products



**NEW LINE**—Magnetic Tape International, a subsidiary of Intermagnetics, is introducing a new line of videotapes for Beta and VHS VCRs. Head cleaners are also available. Intermagnetics is owned by Agra Investments.

### VIDEOTAPES SELL IN JAPAN

## CBS/Sony Getting Results With Music Programming

TOKYO—The CBS/Sony video album "Lemon No Kisetsu" by Seiko Matsuda has become the first music videocassette to sell over 10,000 units here, according to the company. Still greater sales are expected, while video singles are proving their value in the launching of new artists.

Among the 42 video titles available from CBS/Sony to date are 21 music programs. Sixty-five percent of software sales is through record shops, the balance via direct mail and hardware outlets.

Another key release is the "One Time Only" video album of the Nippon Budokan Hall concert by Shinji Tanimura, Polystar's top-selling artist, and Masashi Tada, owner of the production outfit Free Flight, which is distributed by Warner-Pioneer. Sales to date exceed 6,000. Hiroaki Ishikawa, general manager of the

video software division, says CBS/Sony's Family Club mail order section was able to handle the video album, since no record company could do so.

Meanwhile, the company is celebrating the 15th anniversary of its foundation with a new method of launching its first new artist of 1983, 17-year-old songstress Sanae Yokota. Her single "Fantasy Night" was scheduled to be released Jan. 21 simultaneously in audio and video form, together with a 48-page book of photos of the singer.

Previous experience with last June's video single from CBS/Sony artist Hiroko Mita showed the value of the medium in launching a new performer. Sales of the title reached nearly 4,000 copies. The company's next batch of video singles and albums is expected to be shipped in either March or May.

### TV MUSIC REVIEW

## The Who's 'Final Concert' Offers 'Live' Ambience

THE WHO—"The Final Concert," live pay-per-view concert from Toronto's Maple Leaf Auditorium, The Ritz, New York, Dec. 17.

The verdict is in—Campus Entertainment Network is the next best thing to being there (Billboard, Jan. 8).

No, it's not the same as being there, but then that was never the claim. The fact is, a live satellite broadcast of a Who concert still delivers much of the same energy of the real thing. For those interested in Campus Entertainment Network's premise, that's what counts.

The audience at the Ritz (the concert was also seen in 38 other locations around the country) took about 15 minutes to throw themselves into the event. By the time "Sister Disco" began, there was much applause and the "thrill of being there" began to become apparent. By "Behind Blue Eyes" they were raising arms, and for "Baba O'Riley," everyone joined in.

The band played a number of selections from "Tommy," "Quadrophenia" and "Who's Next," as well as such relative obscurities as "Boris The Spider." After the latter, the screen showed a close-up of

Peter Townshend's foot, squashing "Boris."

It was the close-ups—the sweat, the drums, the guitars—and the overhead shots of the stage and audience that gave this event its spirit. Creative camera work captured nuances that even a front row seat wouldn't afford. And the audience was most definitely appreciative.

LAURA FOTI

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## Surplus Offers Tape Cutouts

NEW YORK—Videocassettes have surfaced for the first time in cutout/overrun offerings.

A list of "new" product being wholesaled by Surplus Record & Tape Distributors, the country's largest marketer of cutouts and overruns, features nine double-feature Ampro movie cassettes.

List price is given as \$49.95, and the price to dealers as \$16 net. Oldie movies include Tarzan, Chaplin, Bela Lugosi, John Wayne, Laurence Olivier and Gary Cooper titles.

Peter Hyman, Surplus executive, says he is currently negotiating for other videocassettes buys which he expects to make available shortly.

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# Video

## Arizona-Based Retailer Group Considering New Role

• Continued from page 30

into many areas that ordinary trade associations usually can't and don't touch."

With a staff of eight, AVA offers such services as group insurance, advertising coordination, a product literature program, member meetings at CES, a hot line, a weekly "hot deals" mailing, a no-cash videocassette exchange and an often-feisty newsletter, AVA Power Zoom.

Typifying Power's shots at manufacturers is this Power Zoom excerpt: "We think that it's time for video equipment manufacturers to be honest and admit that they could care less about orderly distribution, just as long as the product gets sold..."

In a long essay warning readers that the Motion Picture Assn. of America (MPAA) will continue to back legislation such as the Mathias amendment, Power disagrees with a

position he attributes to Disney that if the right of first sale were eliminated, price reductions of 20% to 40% would cause a shift to sale from rental:

"The possible abuse of the legislation by the studios far outweighs any possible benefits to the video dealer. You may be forced to double your inventory and you could not sell the 'for rent' titles, even though you may have bought them outright..."

Power is concerned that lower prices for videocassettes could open the market far beyond the video specialty dealer arena. "We can see no

benefit to the independent video dealer from the fact that studios could market 'for sale' only titles through mass merchandisers, record and music stores, rackjobbers, grocery stores and others that cannot handle the time and/or paperwork required for rentals, even though the entire video movie market might increase."

Long watchful of other organizations, and noting a Video Software Dealers Assn. (VSDA) merger with the Video Retailers Assn. division of the National Assn. of Retail Dealers of America, Powers says NARM

may be maintaining VSDA because a shift to sales will work in NARM members' favor—as movies become viable for record stores.

He adds that he has found "most alarming" rumors of VSDA taking more of a neutral stance on right of first sale. Noting that Dan Davis, NARM's recent appointee as vice president, was previously with Thorn EMI, Power opines, "We may see VSDA supporting the studios."

In terms of VSDA's lobbying effort, NARM executive Joe Cohen, contacted at CES in Las Vegas, said that if it seems less vigorous, this

merely reflects the general hiatus awaiting the Supreme Court Beta decision. "The Supreme Court has said, 'Hey, time out,'" Cohen observed.

Also at CES, the AVA exhibit, located only a few feet from that of VSDA, advertised "lobbying" as one of the association's benefits. "We've had that before," Power noted when asked about the group's lobbying intentions. He added also that he felt VSDA was "much more serious" about its opposition to Congressional bills against the interests of video retailers.

## Japan Reports November Rise In VCR Exports

TOKYO—Japanese video exports last November increased almost 58% against the same month a year before, according to figures released by the Electronic Industries Assn. of Japan (EIAJ). Production totaled 1.27 million VCRs, and exports 1.02 million. Taken over the 11-month period January-November, production reached 11.93 million, 41.2% up on the same period in 1981, and exports came to 9.7 million units, 49.6% up.

Stockpiles at 602,000 units were 13.6% down on the October level but 1.2% higher than in November, 1981. Domestic deliveries for the month totaling 257,000 brought the overall 1982 figure to 1.98 million, 49.9% up on the first 11 months of 1981.

EIAJ figures for color tv sets reveal a record production total of 1.22 million receivers for November, 10.9% up on the corresponding month the year before. Exports were 334,110, and domestic deliveries 778,000 units. Running total for the year was as follows: production, 10.3 million sets (3.1% down); exports, 3.97 million sets (11.9% down); domestic deliveries, 6.14 million (7.3% up).

Concurrent statistics on customs clearance released by the Japanese Finance Ministry clarify the export situation, showing that while VCR exports to the U.S. were 4.6% down at 211,474 units for the month, those to Common Market countries were up 53.4% at 484,529. Over the first 11 months of the year, U.S. exports totalled 2.33 million (10.5% up) and European exports 4.54 million (80.6% up).

## Thomson-Brandt Moves Into Finland

HELSINKI—French industrial giant Thomson-Brandt is moving into the Finnish video marketplace through Suomi-TV, its representative here. Initial emphasis is on its VCR hardware range, manufactured in association with the Japanese.

By judicious use of Suomi-TV's retail sales distribution network, which includes around 150 video specialist stores, Thomson-Brandt is seeking at least a 5% share of the overall Finnish VCR market.

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# AUDIO/VIDEO UPDATE-1983

MARCH 6-9, 1983  
THE DIPLOMAT HOTEL, HOLLYWOOD, FLORIDA

**INNOVATIVE IDEAS and METHODS to meet THE CHALLENGE IN TODAY'S MARKETPLACE!**

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EXECUTIVES OF ITA MEMBER COMPANIES DISPLAY NEWEST PRODUCTS AND DISCUSS SERVICES ON AN INFORMAL FACE-TO-FACE BASIS IN PRIVACY OF HOSPITALITY SUITES.

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BECAUSE WE ARE SENSITIVE TO TODAY'S ECONOMY, WE ARE NOT INCREASING REGISTRATION FEES, EVEN THOUGH COSTS HAVE RISEN DRAMATICALLY SINCE THE ITA 12th ANNUAL SEMINAR IN MARCH, 1982.

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- THE VIDEO MARKET OUTSIDE THE US
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- CABLE AND PAY TV/ITS RELATIONSHIP TO HOME VIDEO
- NON-FEATURE PROGRAMMING: MARKETING OPPORTUNITIES FOR SPECIALTY MARKETS
- WHAT'S NEW IN SPECIALIZED ORIGINAL PROGRAMMING
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- WILL VIDEO MUSIC ATTRACT YOUNGER BUYERS FOR TAPE AND DISC PLAYERS?
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- PIRACY IN THE EYES OF A PIRATE/TWO REVEALING INTERVIEWS
- THE ONGOING FIGHT AGAINST VIDEO PIRATES
- WORLDWIDE LICENSING OF MUSIC RIGHTS
- INTERACTIVE CAPABILITIES OF VIDEO GAMES AND COMPUTERS/IS IT POSSIBLE TO RELATE TO HOME VIDEO?
- WALL STREET AND THE HOME VIDEO MARKET
- TECHNOLOGY UPDATE/NOW AND THE FUTURE
- STEREO TELEVISION/WILL DEREGULATION BE ITS DEATH KNELL?
- COMPATIBILITY OF COMPUTER AND VIDEO GAME FORMATS/THE NEXT STEP
- WILL INCREASING POPULARITY OF PERSONAL COMPUTERS LEAD TO THE DEMISE OF VIDEO GAMES?
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## Attendance Up For NAMM Meet Musical Products Organization Hopeful Despite Slump

By SAM SUTHERLAND

LOS ANGELES—Despite continued soft business in the musical products field, this week's National Assn. of Music Merchants (NAMM) Winter Market will see an increased field of exhibitors and larger NAMM membership on hand. That growth underscores what Larry Linkin, executive vice president of the trade group, terms the "self-adjustment" of the industry—and it also points up the parallel fortunes of the recording industry itself.

Previewing the gathering, which begins Friday (21) at the Anaheim (Calif.) Convention Center, Linkin identifies product trends and shifts in the composition of the show's audience that mirror current developments in the concert, studio and manufacturing sectors of the recording trade.

Thus, the growing influence of new rock from Britain, the U.S. and elsewhere is matched by a corresponding dominance for synthesizers and keyboards anticipated at NAMM. "The single keyboard instruments are making as much noise as any other product we've seen," notes Linkin. "They were originated by the Japanese manufacturers like Casio and Yamaha, but now the American musical instrument companies are jumping onto that bandwagon."

Indeed, Linkin sees the product as spawning whole companies as a result of the moderately priced, "friendly" instruments in which synthesized rhythms, sequencers and, in some cases, card-reading sensors allow both neophytes and practiced players to quickly build layered sounds. "I know of an entire new company being formed and due to exhibit at our next show that will be built around nothing but keyboards," says Linkin. "And Technics is coming into our show for the first time with a line of keyboards. A

company like that doesn't enter a market just because it hasn't previously been involved in it—they obviously see a major trend there."

At the other end of the current keyboard boom are the high-end digital synthesizer designs that offer professional musicians and recording studios dizzying new prospects like score printouts and infinite tone synthesis. Those products, suggests Linkin, are arguably "recession-proof" in the established musician's continual need for new instruments of innovative design: "Part of the reason for the profile for these high-tech synthesizers is that there are still people out there with money to spend, who want new products that are truly revolutionary. It seems there's always something new at that end of the price spectrum, because artists are constantly looking for a way to update their work."

This year's Winter NAMM also

### Eagle Teams Up With Hummingbird

NASHVILLE — Hummingbird Recording Studio has changed its name to Eagle Studio, and has joined forces with Eagle Communications to produce syndicated video promotion packages for radio stations.

In the past, the studio has produced demos for such artists as Bubba Smith, Keith Thomas, Kenny Marks and Gordon Jensen. It has also provided jingles for such companies as McDonald's, 7-Eleven, Exxon, Kellogg, Wesson Oil, Kangaroo Shoes, Crisco, Shasta, Westlock and Goodyear.

Unitel Video provides videotape services to advertising agencies, cable tv companies, and independent producers. The services offered include videotape recording, post-production and transfer of film to videotape.

points up the role of smaller entrepreneurs during a recession. "The number of companies at the show this year is amazing to me," says Linkin, noting that floor exhibitors are up, and have been running ahead of last year's figures since the first attendance rolls were disclosed earlier in November. As of midweek last week, Linkin estimated exhibitor companies at around 330, already ahead of the final figure for last year.

"The increase is heartening, especially in this economy, and that increase is coming primarily from the 'garage' firms that keep entering the field," he reports. "We're very pleased at that trend. Without those new firms, the musical product industry has a tendency to shrink. Yet our square footage is up this year, reflecting the growth."

If that is evidence of what Linkin believes is a traditionally "self-adjusting" business, the NAMM attendance and exhibition outlook has its downside. For example, recording studio attendees have been down in recent years, and Linkin admits that the troubled studio trade has been a major concern. "But there are signs of a clear trend that this area could be on the move again," he says.

Linkin ties that prediction to what he believes is the usual thinning-out process seen during recessive economies. Much as his merchant members now represent "survivors, who are tougher and better prepared to adjust to shifting market conditions," instrument and electronics manufacturers, recording studios and other musical businesses could be poised to rebuild.

This year's NAMM Winter Market, which concludes Sunday (23), will see the exhibition floor extending into the convention site's new Southwest Exhibition Hall as well as the North and South Halls used in the past.



**SPRINGFIELD SESSION**—Kat Family artist Bobby Springfield, right, runs through an arrangement with producers Randy Scruggs, left, and John Thompson, seated, and Kat Family vice president and general manager Mike Sullivan prior to cutting his first country single for the Atlanta based label at Scruggs Studio in Nashville.

## Transatlantic Broadcast Is A Digitally-Encoded First

By MOIRA McCORMICK

CHICAGO—The first live transatlantic stereo broadcast to be digitally encoded came off without a hitch Dec. 24 with Minnesota Public Radio's production of "A Festival Of Nine Lessons And Carols," direct from King's College Chapel in Cambridge, England.

"I can unreservedly say that everything went perfectly, and I'm generally prone to be on the critical side," says Lynne Cruise, co-producer of the broadcast.

The transmission involved a Sony system of digital encoding equipment, using facilities of the British Broadcasting Corp. and the Public Broadcasting System in addition to the National Public Radio satellite system. The broadcast was a production of Minnesota Public Radio and was distributed to 118 participating public radio stations around the country, according to MPR director of program marketing Rhoda Marx.

The digitally encoded transmission began at King's College and travelled by land line to London. From London, the signal travelled via microwave to the BBC satellite uplink in Madley, England, from which it was sent up to the transat-

lantic satellite. The satellite signal came down on Edam, W. Va., travelled to PBS in Washington, D.C. to be digitally encoded, then moved to NPR headquarters. From there it entered the public radio satellite system and was transmitted to U.S. public radio stations.

Throughout the chain of transmission, MPR staff were positioned to keep tabs on the broadcast, with producer Nick Nash in Cambridge, co-producer Cruise at NPR in Washington and chief engineer Ralph Hornberger at PBS.

The performance of "A Festival Of Nine Lessons And Carols," says Cruise, is a 75-year old English tradition, which has been broadcast by the BBC for the past 40 years. The transatlantic simulcasting began four years ago.

"All the other broadcasts had had fairly dramatic technical shortcomings and poor sound quality," says Cruise, detailing the reasons behind this year's ground-breaking digital transmission. "Last year's had gotten within the realm of acceptability, but we had gone as far as we could with analog transatlantic circuits."

## Shure, HM Plan Mike Workshop

CHICAGO—A three-day microphone workshop sponsored by Shure Brothers and HM Electronics is to be held Feb. 15-17 at the Syn-Aud-Con Seminar Center in San Juan Capistrano, Calif.

Available to a limited number of registrants at \$600 a head, the microphone application workshop is designed to give attendees the opportunity to work with renowned microphone experts in a hands-on situation. According to Syn-Aud-Con president Don Davis, the seminars will utilize most of the "respected" types of microphone available, to study microphone selection, placement and adjustment.

The workshop program is to include hands-on mixing sessions using live bands. Each basic microphone type will be analyzed using Heyser/Cal Tech's Time-Energy-Frequency analyzer (TEF), and the data will then be interpreted by en-

gineering authorities from Shure and HME. Subjective analyses by the staff's recording authorities will follow.

The microphone application workshop staff is set to include David Brand, applications engineer, RTS Systems; Gaetano Costa, vice president/managing director of Motown/Hitsville Recording Studios and Western regional vice president of SPARS; Ron Estes, audio engineer and "Tonight Show" mixer, NBC, Burbank, Calif.; Laurence Estrin, president, Estrin Associates, d/b/a Best Audio, and consultant to Shure Brothers and HME; Hellmuth Kolbe, consultant/engineer for acoustics and constructional physics, Zurich, Switzerland; Ron Kutz, chief engineer and vice president, HME; Skip Pizzi, audio engineer/training coordinator, National Public Radio; and Robert Schulein, chief development engineer, Shure Brothers. **MOIRA McCORMICK**

## Studio Track

By ERIN MORRIS

In Nashville at Sound Emporium, Jessie Burns laid Churchill tracks with producers Jim Williamson and Tony Migliore. Mike Poston engineered the sessions... David Cassidy was in Nashville with producer Larry Butler and engineer John Abbott... Lacy J. Dalton working on Columbia project with Billy Sherrill producing. Ron Reynolds and Ed Hudson are engineering... Columbia artist Zella Lehr in the studio with Mark Sherrill, with Gary Laney and Hudson behind the board.

Projects at Woodland Sound Studios include Moe Bandy with producer Ray Baker working on Columbia album. Rick McCollister is engineering... Vern Gosdin in with producer Ron Oates, engineer Steve Ham and assistant Ken Criblez... John Conlee is cutting tracks for MCA with Bud Logan producing. McCollister is behind the controls with assistance from Ken Corlew... Producer John Boylan in with the Charlie Daniels Band. Engineering the project is Paul Grupp, with Criblez assisting... Producer Oates finishing project with artist John Wesley Ryles. Ham is engineering, with Andy Benefield seconding... Producer Even Stevens working with Engelbert Humperdink on new project, with Joe Bogan engineering. Assisting is Corlew... Gospel artist Bobby Jones cutting Word tracks with producer Tony Brown. McCollister is behind the board, with Benefield assisting.

At House Of David, the Nerve working on project with co-producer Gene Eichelberger, who is also engineering... Jonnie Barnett in with Mike Lawler producing. Lynn Peterzell is engineering... The Wrong Band finishing up their latest project with engineer and co-producer David Debusk.

Norbert Putnam producing the Nitty Gritty

Dirt Band at the Bennett House. Kyle Lehning is engineering... Johnny Rodriguez is cutting sides for new Epic album with producer Bob Montgomery and engineer Gene Eichelberger... Ken Harding producing Kelly Nelson Thompson for Word Records, with Rich McCollister engineering.

At Scruggs Studio, Bobby Springfield laying Kat Family tracks with producers John Thompson and Randy Scruggs. Engineering the project is Tom Brown... Tommy Roe in with producer Nelson Larkin and engineer Tom Semmes... Doc and Merle Watson laying tracks for Flying Fish album with Mitch Greenhill producing and Ernie Winfrey engineering... RCA artist Earl Thomas Conley working on new LP with Larkin producing and Tom Semmes engineering.

In Atlanta at Eddy Offord Studio, Fiona Flanagan working on project with Offord producing and Chuck Allen engineering. Backing Flanagan on this effort are the Dregs, with Steve Morse arranging... Landslide artist Operator in the studio with producer Mark Richardson and engineer Chuck Allen... The Riggs working on project with producers Allen and Pat Armstrong, with Allen also engineering... Thom Flora in producing the Blanks with co-producer Allen.

At Doppler Studios, Hamilton Bohannon in with producer Ray Parker Jr., Joe Neil engineering... Jason Bryant producing R.B. Hudson with Mike Stone behind the console... Jim Healy and Chunky Venable producing for Randall & CC with engineer Brad Jones.

In Miami at Criteria, opera singer Carmina Gallo finishing second LP for Orbe, with Armando Benavides producing and Bob Castle engineering... Finishing final mixes on a big band album recorded by the Second Time Around Band are producer Bob Nicholson and

engineer Mack Emerman... Atlantic artist Kix working on new album, with Peter Solley producing and Steve Klein engineering... Meat Loaf laying tracks for Cleveland International with Tom Dowd producing and Tom Edmonds behind the board... Dion Dimucci working on self-produced project for Word with co-producers Eric Schilling and Paul Harris. Schilling also engineering... Mastering by Mike Fuller at Criteria includes Eric Clapton's newest album, "Money & Cigarettes," on Warner Bros., "Horizontal Hold" by Rodway on Millennium; and "Discos De Oro Vol. II," a CBS International release featuring various artists.

In Orlando at Bee Jay, Molly Hatchet in with producer Tom Werman and engineer Gary Ladinsky. Assisting is Bill Vermillion... Arista artists Krokus in with producer Tom Allom. Engineering is being handled by Andy de Ganahl with Dana Cornock seconding.

Le Mobile recording unit in Los Angeles has just completed recording Pat Benatar in New Haven, Conn. The effort will be seen on a forthcoming HBO tv special. Producing was Neil Gerardo, with Gui Charbonneau engineering.

At Village Recorders, Fleetwood Mac taping HBO special with Ken Callait producing and engineering. Assisting is Robin Laine... The Soundtrack for Warner Bros. film "King Of Comedy" being cut with various artists, including Bob James, Ray Charles, Rickie Lee Jones, the Pretenders, Robbie Robertson, Donald Fagen, Tom Petty, Ric Ocasek, B.B. King and Van Morrison. Robertson is producing and Joel Fein is engineering, with assistance from Ginny Pallante.

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

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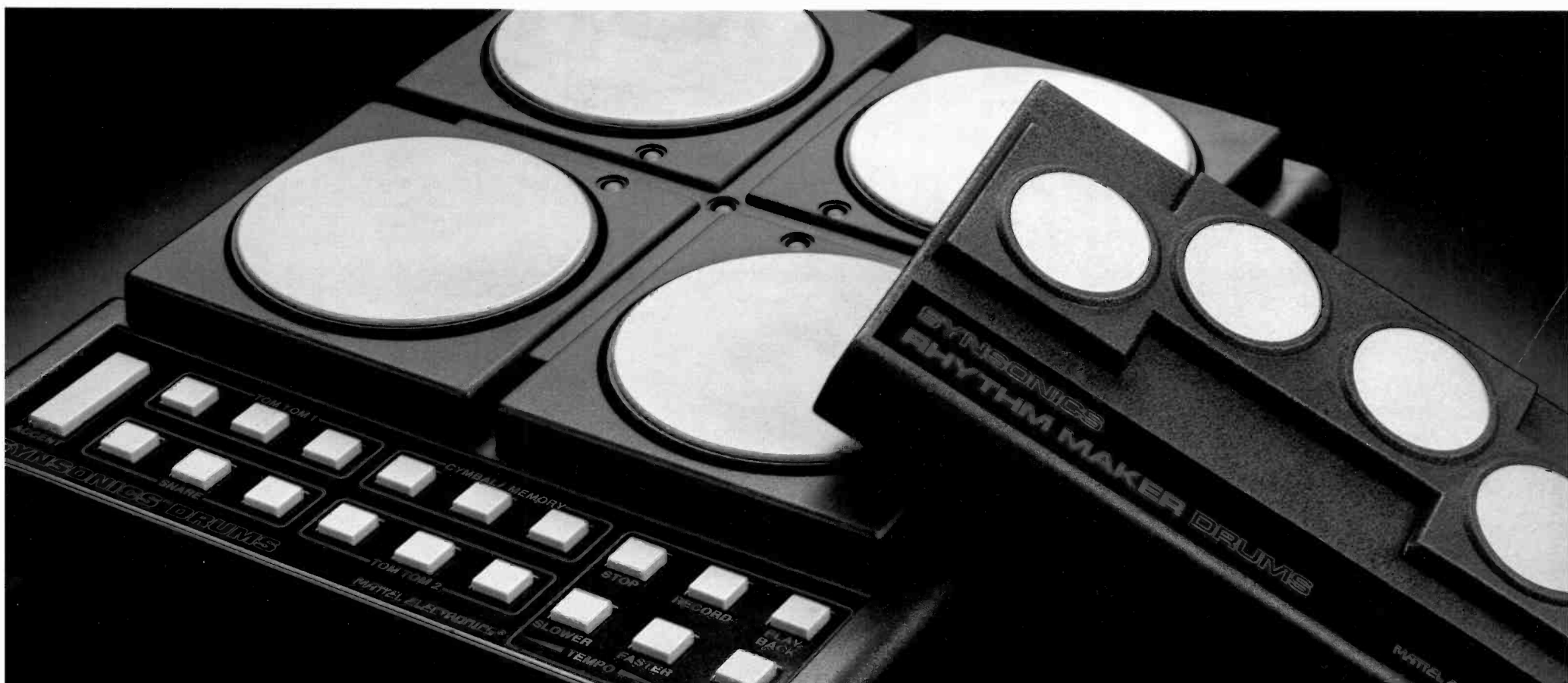
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# CANADA



**A BILLBOARD MARKET PROFILE**

## Tuning Its Talent To An International Beat

By DAVID FARRELL



Despite a significant decline in record sales in Canada last year, most industry executives appear positive about a return to normalcy in the market by the second half of this year and blame the flat economy, home taping, video and a general shortfall in mass audience hits for the temporary crash of '82.

Nine month figures for 1982 showed the industry slipping back to mid-'70s levels for a net shipment total of \$161 million\*, a decrease of some \$40 million over the same period a year earlier.

More specifically, 12-inch disk production was down 32% in the same nine month reporting period for a total of 30,099,473 units as compared to 43,943,224, and singles were down 19% with 12,889,285 as compared to 15,999,228.

\*All figures are in Canadian dollars.

Cassette sales were the only configuration to show a sales gain, approximated to be 17% for a total of 13,944,208 as compared to 11,905,835.

According to Brian Robertson, president of the Canadian Recording Industry Assn., the industry figures look worse than is the case, although he cautions that "it is hard to be optimistic about them too."

Robertson explains that while manufacturing and shipments were definitely down, a large part of the lost margin can be attributed to inflated figures in previous years.

"What we are trying to do is balance the reality of the figures. It is generally believed that retail was only down 5 to 10% in 1982, a much lower figure than those reported by Statistics Canada for shipments and manufacturing. The difference is that inventories are now a lot leaner. They can't afford to sit on volume inventories anymore, so they are selling what they have and then reordering."

His analysis is shared by most industry executives, including Bernie DiMatteo, president of CBS Records in Canada. For his company was profitable the past year, but he admits it wasn't an easy sell.

He suggests that the overall decrease cited by Statistics Canada can be misleading, noting that the pipeline was inflated in 1978-79 and that the growth rate achieved in that period was unrealistic.

"Sure, the figures looked great, but returns in the industry were far too high. It was a case of unloading and then selling. Today we are looking at selling the maximum number of units while keeping returns in check.

"What this means is that if we sell 200,000 units of an album, then we're better off shipping out 10,000 or so a month, rather than loading the whole lot and then trying to get a sell through."

*(Continued on page C-3)*

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# CANADA

**Below: Loverboy receives a quintuple platinum LP.**

**Right: Headpins' Darby Mills (Photo by Jones Bowie).**



## Industry Executives View '83 With Cautious Optimism

**Right: Bryan Adams, left, and Keith Scott (Photo by Jones Bowie).**

**Far right: Anne Murray presents a check to the Izaak Walton Killam Hospital for Children.**

• Continued from page C-1

He is optimistic about a turnaround, noting that "we have learned to live through this recession and be profitable, so when sales start to pick up again I believe our profits are going to be fine."

CBS was one of a few companies to make a profit on its a&r investment in this country, most notably with Loverboy (the second album, "Get Lucky," certified triple platinum), Harlequin and Queen City Kids. The company's share of singles sales also increased, plus, CBS scored the biggest hit of the year with Australian band Men At Work. Their wryly titled debut sold in excess of 400,000 copies before the year was over.

PolyGram reported its best year, no small achievement in view of the fact that during the halcyon days of the business the label scored two million selling soundtracks in this market with "Saturday Night Fever" and "Grease." President Peter Erdmann explains that diversification of repertoire and sound business planning have been instrumental in growth for the company. More specifically, PolyGram acquired distribution of Arista and Canadian indie Attic last year, along with striking up a deal with the much smaller Toronto-based indie Avalon Records.

In many respects, PolyGram was in the forefront of the music business here last year, breaking a phenomenal number of new acts, some long in advance of U.S. recognition, others without the benefit of any U.S. chart success. Among them: Soft Cell, Human League, ABC, Dexys Midnight Runners, Simple Minds, Trio and Mike Oldfield.

Middle of the road artists also carried their weight at the label. Among them are Nana Mouskouri (two gold albums), Mirielle Mathieu and Pan flutist Gheorge Zamfir, who has sold more than 500,000 albums in the past two years. He now plans on moving here from France.

Quality Records—Canada's largest independent label and



the only one with its own manufacturing plant—and Capitol-EMI suffered to a certain extent by the crunch in sales. Presidents of both remain optimistic about the future of record sales in Canada and also the real growth of its artists outside the Great White North. Dave Evans at Capitol concurs with George Struth at Quality when the latter says "when you've got the hits you've got the ear of the retailer." Evans has also had the advantage of a rich mine of back catalog which has been used to great advantage in holding onto some of its past market share. Capitol-EMI also made a significant contribution to improving the quality of prerecorded cassette sales in the past year and, in turn, through an aggressive marketing and promotion campaign, changing the attitude of the consumer toward the product. The "SDR" series (contracted from Super Dynamic Range) has been an unequivocal hit which saw the company's market share in tape surge. Quality is now exploiting its own tape manufacturing plant and becoming a more aggressive distributor. Both companies have done well with Canadian a&r projects and expect no cutbacks in this activity.

A&M president Gerry Lacoursiere took a different tack than most when the sales picture didn't perk as some, including the federal government, had suggested. A&M commissioned Toronto firm Joint Communications to research buying attitudes and patterns of some 2,000 "actives." The findings have not been released to the trade as yet, but it is known that they have shaped the company's philosophy in marketing and



promotion strategies and given them a competitive edge here. Its long-term commitment to breaking acts helped prop up its overall picture, along with lease and buy sell deals with Canadian independents like Maze (Saga), Solid Gold (Chilliwack, Toronto, Headpins and the Good Brothers), Troubadour (a kids record label fronted by singer Raffi who has sold more than 500,000 albums in Canada) and Cut Throat (Nash the Slash).

Although Lacoursiere is aware that sales are generally down, he says he is feeling good about the future, noting that the Canadian a&r division is on its hottest roll. In the past year Vancouver band the Payolas achieved a platinum album and others like Peter Pringle and Bryan Adams turned gold.

RCA continued to maintain its market share with a mix of mainstream records that didn't always crack the high profile AOR format, but certainly did well in department stores. "Hooked On Classics," for instance, turned quadruple platinum but others like "Barbie Allen Dancersize," "Urban Chipmunk" and Charley Pride's "Christmas In My Home" went gold and platinum without the aid of any significant airplay, just word of mouth and point-of-purchase recognition. The label's new general manager, John Ford, is bullish about the new year, noting that he expects the record division will likely move into the video field this year.

At MCA and WEA, video has meant a lot in terms of profitability and sales. According to MCA general manager George Burns, video sales increased 200% in the past year and he's not denying that sales could double again this year. The record division remained profitable, but its flow of product was scattered. Key hitters included Olivia Newton-John's "Physical" which turned quadruple platinum and the follow-up "Greatest Hits" which achieved double platinum before the Christmas season took hold.

WEA's out-going president Ken Middleton says he expects video will add another 20% to the company's overall sales picture in 1983. Since opening the division in 1967, he has made the label the most successful operation in the country for 12 consecutive years. His prognosis for the coming year is bright, but he hinges the development on the company's ability to generate interest at retail and, in turn, generate hit sales. He reasons that the smart retailers are diversifying their bases today, but he says he sees a long life for the record and prerecorded cassette. Billboard

David Farrell is Billboard's correspondent in Toronto.



Left: Queen City Kids.

Below: Brandon Wolf. (All photos by Joness Bowie).

## Prairies Alive With The Sound Of FM Radio And West Coast Talent

Below left: Chilliwack.

Below center: Streetheart.



By TOM HARRISON



In Western Canada—that vast expanse of the nation which begins at the stockyards of Winnipeg and continues to the coast and Vancouver Island—1982 was the year that the prairies came alive with the sound of FM radio and West Coast recording acts hit the road.

While Canadian bands such as Loverboy and Chilliwack solidified their hold on American radio, two of the most successful Western Canadian tours were undertaken by Australian-based bands: Split Enz in the spring and Men At Work with Mental As Anything in the summer.

1982 also was the year that oil-rich Alberta felt the nip of the same recession that took whole bites out of the Vancouver music business, a situation that saw several small studios close and at least three record retailers wave goodbye to the downtown area's notorious and lethal discounting.

Working from east to west, the perennial problem for Winnipeg-based talent has been breaking the bonds of a large and busy beer parlor circuit.

Successful in this regard was Kilowatt, a four-piece comprised of Winnipeg-rock veterans and including two former members of the Guess Who, who released their debut album on the new Dallcorde label distributed by RCA.

Other independent underground activity includes the release of an EP by Dub Rifles, cassette-only releases by Johnny Zhivago and "white boy soul revue" Rocky Rolletti, the latter a winner in the CHUM radio group's nationwide talent search, and an album by Elias Schmitt and Bell.

On a larger scale, top acts such as Streetheart, Queen City Kids and Harlequin have experienced similar difficulty in breaking out of the territorial barriers imposed by their prairie base.

Harlequin, who have three LPs on Epic, appeared successfully with Saga in Puerto Rico and then jumped to South America for dates in Venezuela.

Queen City Kids, with two CBS LPs in Canada and one on Epic in the U.S., worked to break ground after going gold with their 1981 debut, whereas Streetheart not only continues to



rake in platinum for its second Capitol LP, but recently secured the U.S. deal it has sought for so long by signing to Pasha Records.

Both QCK and Streetheart record for Pressure Records, the production arm of Star Kommand management. Perhaps Pressure's most unusual acquisition this year was signing George McRae. McRae, who is best known for "Rock Your Baby," was discovered while working the desk of a Winnipeg hotel.

With Face Productions, Star Kommand is also one of two major concert producers. Working closely with the ever-expanding Perryscope Productions of Vancouver, Star Kommand presents many of the nationwide tours that pass through the provinces of Saskatchewan and Manitoba, including Men At Work's three back-to-back sellouts in October.

In Regina, CIZL-FM appeared in June and, in its first rating period, was the No. 1 FM station in accumulated audience. Rawlco Communications, who, in addition to CIZL (Z-99), own CJME-AM Regina, CKVI-AM-FM Prince Albert and CKOM-FM Saskatoon, will expand out of Saskatchewan when it opens CFYR-AM next fall in Calgary.

Along with Edmonton, Calgary radio is considered one of the hottest markets in Canada. Calgary had two FM stations go on the air this year: CKIK, a "progressive" music station which notched a 91,000 accumulated listenership in its first rating period; and CKRY, an "album" country music station that fared almost as well.

Calgary also is excited by the prospect of the opening of the 16,000 seat Saddledome in the fall of '83. A full recreation complex, the Saddledome will replace the Corral as a large concert venue and complete an important booking triangle with Vancouver and Edmonton.

Edmonton likewise got a taste of FM country with the appearance of CJAX and CISN (the latter taking in 170,000 listeners in its first rating).

Declining record sales cramped the style of the city's many

indie labels, although the Emeralds notched their third platinum LP with "Dance Little Bird," a novelty record marketed via K-tel. Damon Records continues to ride high internationally on the strength of Showdown's "Rodeo Song," while Stony Plain was successful with releases by Ricky Skaggs, Sir Douglas Quintet, Bim and Amos Garrett, the latter two LPs recorded by the Canadian Broadcasting Corp. and leased to the label. The agreement set a precedent for the CBC as their first step into the commercial marketing of in-house productions.

Edmonton continues to be the best concert market in Western Canada and its club scene continues to reflect the growing musical sophistication of the city. Yet, like Calgary and Winnipeg (both of which have strong but stubborn underground scenes), Edmonton still lags in the development of strong local talent. This year's major signing (to RCA) was Pretty Rough, while Victory Group, a more progressive-minded band, left for Vancouver and changed its name to Visitor.

It was easier to spot changes in Vancouver music, but more difficult to keep track of them. Commercial radio was joined by an aggressive new music station in the form of CTR-FM, a station centered at the Univ. of British Columbia campus, and the new, improved cooperative station CFRO-FM. Nightclubs catering to the rock market began installing satellite dishes and pulling in the MTV network; there was the auspicious debut of the posh Richards On Richards, tough times for clubs in the Gastown area (some of which passed away); there suddenly were after hours (and illegal) nightspots catering to the art-rock and underground scenes; and Luv-A-Fair bloomed as an ambitious showcase club for acts such as Killing Joke, Oingo Boingo and Romeo Void.

The Commodore Ballroom continued to be the major showcase venue for new music (and old blues and reggae), but dates there were not the automatic sellouts they once were. In 1983, the Commodore will face competition from the Roxy, a converted movie house.

1983 will see the opening of B.C. Place, a state-of-the-art domed stadium which promoters hope will be attractive to tours by major acts of the magnitude of the Rolling Stones, or the Who, who played Seattle's Kingdome.

Perryscope Productions, Western Canada's most aggressive company in the development of a regional touring of cir-

(Continued on page C-12)

Tom Harrison is Billboard's correspondent in Western Canada and is music critic for the Vancouver Province.

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2	GAZEBO — Baby	34	BOBBY NUNN — Motown
3	VISION — Quality	35	OZONE — Motown
4	ALEXANDRE STANKE — Quality	36	BOBBY WOMACK — Motown
5	BENTWOOD ROCKER — Quality	37	STEVIE WONDER — Tamla
6	LORENCE HUD — Quality	38	SMOKEY ROBINSON — Tamla
7	RONNIE HAWKINS — Quality	39	TEENA MARIE — Gordy
8	GINO SOCCIO — Celebration	40	RICK JAMES — Gordy
9	BILL — Celebration	41	TEMPTATIONS — Gordy
10	HARMONIUM — Celebration	42	DEBARGE — Gordy
11	A FLOCK OF SEAGULLS — Jive	43	BOBBY M — Gordy
12	STEVE WARLEY — Jive	44	BIG BIRD — Sesame Street
13	STARFIGHTERS — Jive	45	BERT & ERNIE — Sesame Street
14	WHODINI — Jive	46	MANTECA — Ready
15	IMPI — Jive	47	SPOONS — Ready
16	TIGHT FIT — Jive	48	BLUE PETER — Ready
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18	FELIX & JARVIS — Quality — U.S. Division	50	THE EXTRAS — Ready
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19	ORBIT — Quality — U.S. Division	52	GRANDMASTER FLASH — Sugarhill
20	THE SECRETS* — Quality U.S. Division	53	SUGARHILL GANG — Sugarhill
21	LEGAL LIMITS — Quality U.S. Division	54	RONI GRIFFITH — Vanguard
22	NEEVA — M.S.I.	55	ANEKA — Hansa
23	UNITS — M.S.I.	56	A LA CARTE — Hansa
24	MUTANTS — M.S.I.	57	LAWRENCE WELK — Ranwood
25	JERMAINE JACKSON — Motown	58	TOM NETHERTON — Ranwood
26	LIONEL RICHIE — Motown	59	GUY & RALNA — Ranwood
27	COMMODORES — Motown	60	TERRY GREGORY — Handshake
28	BILLY PRESTON — Motown	61	SNEAKER — Handshake
29	SYREETA — Motown		ALSO MARKETING:
30	CHARLENE — Motown		— CADET
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## Promoters Wooing

• Continued from page C-4

ation than anywhere else in the country. "The biggest club draw we've seen all year is the Blushing Brides (a young Ontario quintet who've built a reputation on their ability to 'clone' the Rolling Stones). I could book them seven nights a week for months on end for \$5,000 and \$6,000 a show," he adds. "It's still traditional forms of music—blues, r&b—that people will pay to see."

While he accedes that new experiments in popular, youth-oriented music have failed, by and large, to reap the financial rewards first expected of them, David Bluestein, who heads up the country's largest domestic booking agency, The Agency, is overwhelmingly optimistic about the future—at least in the coming year—for Canada's latest crop of international contenders, few of whom qualify as avant-gardistes. "We've made major breakthroughs on several fronts," he believes, "with acts like Toronto, Chilliwack, Saga, Coney Hatch, Bryan Adams, the Payolas, Anvil, the Spoons and Headpins."

To this end, Platinum Artists of Toronto has been highly successful placing Maple rock acts like Saga, Triumph and Harlequin in Europe and South America. According to the agency's Vinny Cinquemani, more Canadian bands will be touring South America and East Asia in the coming year.

"Most entertainment revenue made in Canada still comes from rock'n'roll," agrees Donald K. Donald, Montreal-based concert promoter, "although we've diversified too, presenting Broadway shows like 'Annie' and 'Sugar Babies' and other MOR, non-rock events. It's a matter of survival. We started out serving the largest youth market in history, and we have to change as its get older."

And though Donald avails himself of satellite TV to present live sporting events at the Montreal Forum, he is mildly pessimistic about the capacity of the medium to polarize audiences, as some pundits have forewarned.

Most Canadian talent brokers agree with Donald, to greater and lesser degrees. Rob Bennett sees cause for alarm in the imminence of domestic pay-TV on behalf of the investors involved. "My fear is that Canadian pay-TV won't have mass appeal," he says. "In the popular arts we've already proven our inability to market domestic entertainment to Canadians without guarantees of international returns. We can't get enough appealing popular Canadian entertainment for domestic-only consumption as it is—why do people think it'll work with pay-TV? Foreign programming will be too visible, especially when you consider how the CRTC will regulate it. And when you've run out of packaging the few popular artists we have, pay-TV can only turn to the higher arts, which are already massively subsidized because they're not patronized by the public. In six months, it'll be a case of choosing between Richard Pryor, say, and the Canadian Opera. Who would you watch?"

You have to look no further than the response implicit in the fact that of the real, serious, moneyed contenders who were in the bidding for licenses when domestic rights for pay-TV were first announced, fewer than half were still interested after the CRTC made its regulations public, Bennett continues.

The only salvation for the embryonic Canadian pay-TV, Toronto promoter Gary Cormier of Cormier-Topp believes, is the removal of government controls. "Open it up," he suggests, "allow it to reflect contemporary Canadian lives and interests. Make room for independent producers—trim the fat and re-allocate union-burdened budgets to allow for genuinely new ideas to surface."

Cormier and Topp, who have emerged in recent years as Canada's most radical promoters, almost single-handedly providing access to new dimensions in music entertainment via British and American new wave artists, acknowledge the need to broaden their own activities, while continuing to serve a younger demographic group than do their colleagues—a group weaned on new forms of mass communication and new technologies.

So where will Canadians spend their entertainment dollars in the year to come? The consensus is live music will still draw more of them than will other media, the burgeoning fascination with forms of home video (pay-TV included) notwithstanding. The "aging adolescent" demographic, wealthier but unable to shake its addiction to live entertainment, will likely opt for "classier" events—theatre, comedy, sports, film extravaganzas, superstar rock'n'roll and educated "cult" artists—and eschew more contemporary, radical forms.

"It's no coincidence that one undeniably creative and financially rewarding entertainment in this country is children's music—a Canadian phenomenon embraced by the baby boomers for the enrichment of their babies. Raffi, for example, has sold in excess of 600,000 albums in a little more than four years, and this year will have sold some 12,000 concert tickets," Bennett continues. "There are currently 30 or more children's albums on the market—mostly by Canadian performers. Not all of them do as well as Raffi, of course, but you can't tell me there's not money to be made there."

For the younger, school-age entertainment consumer, there's no clear idea of how effectively their interests will be served in the near future. "More video software will be sold," David Bluestein predicts, "and fewer records, but I doubt video will outgrow its function as primarily a promotional tool. Even the phenomenon of video clubs is beginning to fade—video is useful filler, but it's no substitute for live music."

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RECORDS AND TAPES

# Broadcast Regulations: The Battle Of The Band



## CANADA



Canadian radio service is arguably among the best in the world. On the one hand there is the Canadian Broadcasting Corp. which offers French and English service on AM and FM; their format encompassing everything from in-depth news coverage of world and national events to drama, jazz, classical and pop coverage. One can argue that the magazine format the network has adopted is all over the place, but so is the population and by and large the service is as original as anything one might find in other major Western countries.

On the other side of the coin is private radio in Canada, with approximately 350 AM stations and another 100-plus FMs. Recognizing that programmers in this country are highly regulated is important because it is the cornerstone to understanding why Canadian radio is so different to that heard in the U.S., even though one may still hear many of the U.S. chart hit records on the air.

Over the past 10 years the Canadian Radio, Television and Telecommunications Commission (CRTC) has become an increasingly vigilant and single-minded watchdog of Canada's airwaves and airspace. Explaining its modus operandi in decision making in its annual report, chairman of the Commission, John Meisel writes: "We have always tempered the desire for economic prosperity with a broad, public concern for the achievement of political and social ends."

The strategy of tough controls is in harsh contrast to what he refers to "deregulations a l'americaine" which is a non-op-

(Continued on page C-16)



**Top left: Saga's Michael Sadler and Maze Records' Petra Schweitzer (Photo by Joness Bowie).**

**Top right: Harlequin's Gary Golden, left, and CITI-FM Winnipeg's Andy Frost celebrate the group's gold LP.**



**Bottom left: Q-107 Toronto's Gary Slaight, left; Dallcorte's Tim Trombley; and Kilowatt.**

**Bottom right: CFUN Vancouver's Daryl "B", left; Susan Jacks; manager Bruce Allen (Photo by Joness Bowie).**

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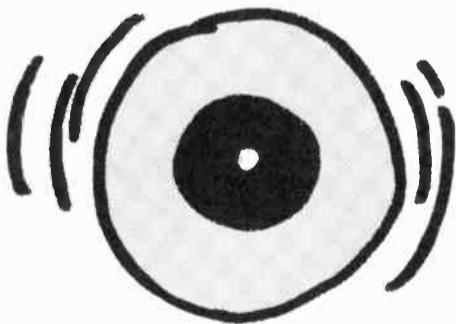
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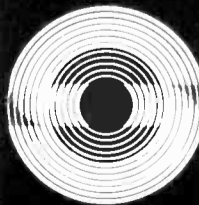
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TAPES and RECORDS

# 1982 Platinum Awards



Following is a list of the top album sellers in 1982 as certified by the Canadian Recording Industry Assn. Quintuple platinum is the equivalent of 500,000 units, quadruple platinum is 400,000 units, and so forth, down to platinum at 100,000. One Diamond Award was also given in 1982 in recognition of 1,000,000 sales of Led Zeppelin's untitled fourth album, first issued in 1971.

★ ★ ★

## QUINTUPLE PLATINUM

**Loverboy**—“*Loverboy*” (CBS)  
**Bob Seger**—“*Against The Wind*” (Capitol)

★ ★ ★

## QUADRUPLE PLATINUM

**Royal Philharmonic Orchestra**—“*Hooked On Classics*” (RCA)  
**Pat Benatar**—“*In The Heat Of The Night*” (Capitol)  
**Foreigner**—“*Foreigner 4*” (WEA)  
**Olivia Newton-John**—“*Physical*” (MCA)

★ ★ ★

## TRIPLE PLATINUM

**Juice Newton**—“*Juice*” (Capitol)  
**J. Geils Band**—“*Freeze Frame*” (Capitol)  
**Bob & Doug McKenzie**—“*Great White North*” (Anthem)  
**Men At Work**—“*Business As Usual*” (CBS)  
**Neil Diamond**—“*The Jazz Singer*” (Capitol)

★ ★ ★

## DOUBLE PLATINUM

**David Bowie**—“*ChangesoneBowie*” (RCA)  
**Anne Murray**—“*Christmas Wishes*” (Capitol)  
**The Monks**—“*Bad Habits*” (Capitol)  
**Zamfir**—“*The Lonely Shepherd*” (PolyGram)  
**Mike Oldfield**—“*Tubular Bells*” (PolyGram)  
**Raffi**—“*Singable Songs For The Very Young*” (Troubadour)  
**Vangelis**—“*Chariots Of Fire*” (PolyGram)  
**Joan Jett & the Blackhearts**—“*I Love Rock And Roll*” (CBS)  
**April Wine**—“*Greatest Hits*” (Aquarius)  
**Stevie Nicks**—“*Bella Donna*” (WEA)  
**Journey**—“*Escape*” (CBS)  
**Soundtrack**—“*Xanadu*” (MCA)

“*Stars On Long Play*” —(Quality)  
**Powder Blues**—“*Uncut*” (RCA)  
**Air Supply**—“*The One You Love*” (PolyGram)  
**Loverboy**—“*Get Lucky*” (CBS)  
**Rod Stewart**—“*Greatest Hits*” (WEA)  
**Rod Stewart**—“*Tonight I'm Yours*” (WEA)  
**Aldo Nova**—“*Aldo Nova*” (CBS)

★ ★ ★

## PLATINUM

**Boxcar Willie**—“*King Of The Road*” (CBS)  
**Rod Stewart**—“*Foolish Behaviour*” (WEA)  
**Original Soundtrack**—“*Fame*” (PolyGram)  
**Rush**—“*Exit . . . Stage Left*” (Anthem)  
**Hall & Oates**—“*Private Eyes*” (RCA)  
**Suzi Quatro**—“*If You Knew Suzi*” (PolyGram)  
**The Go-Go's**—“*Beauty And The Beat*” (A&M)  
**Oak Ridge Boys**—“*Fancy Free*” (MCA)  
“*Stars On Long Play*”—(Quality)  
**The Cars**—“*Shake It Up*” (WEA)  
**The Cars**—“*Panorama*” (WEA)  
**Soft Cell**—“*Non-Stop Erotic Cabaret*” (PolyGram)  
**Placido Domingo**—“*Perhaps Love*” (CBS)  
**Zamfir**—“*Solitude*” (PolyGram)  
**Sheena Easton**—“*You Could Have Been With Me*” (Capitol)  
**Human League**—“*Dare*” (PolyGram)  
**Quarterflash**—“*Quarterflash*” (WEA)  
**Chantal Pary**—“*J'Suis Ton Amie*” (Kébec Disque)  
**Rick Springfield**—“*Success Hasn't Spoiled Me Yet*” (RCA)  
**Streethart**—“*Streethart*” (Capitol)  
**Kenny Rogers**—“*Christmas*” (Capitol)  
**John Cougar**—“*American Fool*” (PolyGram)  
**Alan Parsons Project**—“*Eye In The Sky*” (PolyGram)  
**The Emeralds**—“*Bird Dance*” (Boot)  
**Sharon, Lois & Bram**—“*Smorgasbord*” (Elephant)  
**Kenny Rogers**—“*Love Will Turn You Around*” (Capitol)  
**Steve Miller**—“*Abracadabra*” (Capitol)  
**Juice Newton**—“*Quiet Lies*” (Capitol)  
**Barbie Allen**—“*Dancercize*” (RCA)  
**Claude Dubois**—“*Sortie Dubois*” (Kébec Disque)  
**Willie Nelson**—“*Always On My Mind*” (CBS)  
**Raffi**—“*Baby Beluga*” (Troubadour)  
**Louis Clark With The Royal Philharmonic Orchestra**—“*Hooked On Classics II*” (RCA)  
**April Wine**—“*Power Play*” (Aquarius)  
**Payolas**—“*No Stranger To Danger*” (A&M)  
**Headpins**—“*Turn It Loud*” (Solid Gold)  
**Chilliwack**—“*Wanna Be A Star*” (Solid Gold)  
**Toronto**—“*Get It On Credit*” (Solid Gold)  
**Nathalie Simard**—“*Nathalie Simard*” (Trans Canada)  
**Roger Whittaker**—“*A Time For Peace*” (Tembo)  
**Luciano Pavarotti**—“*O Holy Night*” (PolyGram)



# CANADA



April Wine

## Prairies Alive

• Continued from page C-6

cuit and the opening of new venues suffered a loss when the city parks board banned rock concerts at the mid-sized Kerrisdale Arena. The company noted that while it produced approximately 275 shows, including an enormously successful invitational pro tennis tournament, 60% of these were in markets other than its Vancouver base and profits were down 50%.

Despite the fact that that Vancouver ceased to be a major center of record distribution years ago, and is not breaking acts the way Calgary and Edmonton are, the city continues to turn out the country's most promising recording acts. These range from the Payolas, whose “*No Stranger To Danger*” (A&M) was among the best domestic LPs of the year; to DOA, a hardcore punk band; to Headpins, a metal trio fronted by Darby Mills, whose “*Turn It Loud*” (Solid Gold in Canada, Atco internationally) hurtled toward double platinum.

Loverboy continued its winning ways by completing a manic tour of Japan, filming its homecoming concert and syndicating it for TV, and having guitarist Paul Dean launch his own line of electric guitars.

Loverboy's accomplishments in 1982 include a successful pact with Nissan Datsun, sponsors of the band's Canadian summer tour. Chilliwack also made headlines simply by touring for the first time in three years, promoting “*Opus X*”; while Shari Ulrich, Canada's most promising female singer at this year's Junos (which otherwise were swept by Loverboy) signed worldwide to MCA. Doug and the Slugs completed their third LP for RCA. “*Music For The Hard Of Thinking*,” under the guidance of Richie Cordell and Glen Kolotkin. Powder Blues made plans to relocate in Los Angeles to establish their brand of upbeat r&b in the heart of the music industry.

Bryan Adams (and writing partner Jim Vallance) established himself as a recording artist while his songs seemed to show up on every other album. Joining Adams, Loverboy, Susan Jacks, Prism and Red Rider in the stable of managers Bruce Allen and Lou Blair is progressive/electronic trio Strange Advance, whose Bruce Fairbairn produced Capitol debut is slated for a heavy European push.

The city's always-frenzied independent recording scene produced quality LPs, or EPs by Brandon Wolf, Silverlode, the Scissors, Images In Vogue and many more seminal West Coast acts, which in turn buoyed the sagging spirits of local recording studios. A few closed down while Little Mountain and Water Street Sound redoubled their efforts in the video and film markets. After years of considerable expansion, the studio business finally seems to have reached its peak level and is now ebbing accordingly.

The same could be said of the retail business, where Millers and Rhodes both got out of the record business to concentrate on stereo and video hardware. Phantasmagoria, a small Montreal chain, simply couldn't keep pace with the discounting of major stores such as A&B Sound or the A&A chain.

Billboard



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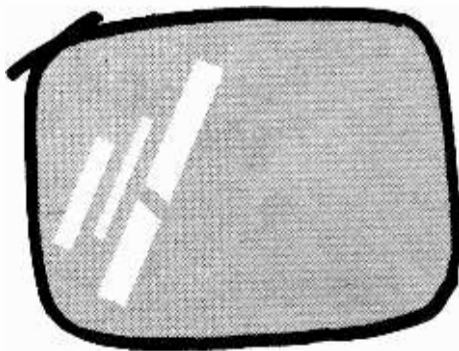
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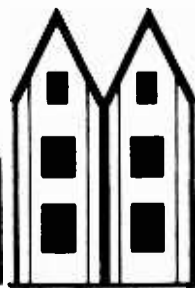
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## Plight Of The Publishers



Like most industries, the Canadian music business has been hard-hit by the recession. As of December of last year the economy had sustained five consecutive quarterly declines in its gross national product which accounts for the value of all goods and services produced in the country.

On the optimistic side, interest rates have come down significantly, but most executives say restraint will be exercised until a real turnaround is evident.

The turnaround is not dependent entirely on the consumer letting go of the savings book and returning to the stores to buy more records and tapes. Music publishers in Canada continue to survive in spite of legislation that limits their collection to a mechanical fee of two cents per track as set out in the Copyright Act of 1924 and to this day unrevised.

Although the federal government has acknowledged the plight of the publisher and, more importantly, the creators, it has chosen not to make ad hoc alterations to the existing Act, preferring to revise it in its entirety.

The first study to be published on copyright was back in 1974 dealing with trademark law, then on patent law in 1976. Since then, there have been detailed studies dealing with copyright payment obligations for cable television, the mechanical reproduction of musical works in Canada, a performing right for sound recordings, terms of copyright protection, an economic analysis of a performers' right, Crown copyright, the impact of repography on the copyright system, audio and video home taping and copyright and the computer.

At stake are millions of dollars. The last published figure for payments made to Canadian publishers by record companies for the reproduction of music on records sold here was 1978 and the reported total was \$16 million, of which it was projected about 5% or \$800,000 was paid to Canadian publishers for Canadian writers.

The two cent song structure is one of the lowest on record, representing about 25% of the royalty collection payment in Finland, Switzerland, Germany, Denmark, France, Italy and the Netherlands. In fact, Canada's closest comparison is the U.S. which is double the rate at four cents per song.

Synchronization rights have been similarly affected and to date cablevision has not had to pay a single penny for the right to broadcast and reproduce music because of loopholes in the outdated copyright legislation.

In fact a conservative guess at the total loss in mechanical royalties over the past 10 years added to the total cost of studies and inquiries into copyright matters likely comes close to \$100 million. And that's before one starts to add in the loss from home taping.

According to figures cited by the Canadian Recording Industry Assn., the annual loss due to home taping and piracy is a whopping \$100 million (expressed in retail dollars) or 20% of overall business.

With tough new legislation to combat copyright infringement and more realistic mechanical royalties the flow of cash through the industry would be up substantially and this is before even taking into account the prospect of a blank tape levy or the injection of more capital from the licensing of synchronization rights for pay-TV which saw its start in February of this year.

But new legislation is a lot further away than summer is to Canada right now. Thus the outlook for this new year was not bright when Al Mair, president of Attic Records and the Canadian Musical Reproduction Rights Agency, tabled the collection agency's annual report last year.

"Except in the financial year 1980-81, mechanical royalty collections have increased each year, with an 11.8% increase in 1980-81 and a further 3% increase in 1981-82. However, this positive performance is unlikely to continue in the current year as CMRRA experiences the deadening effects of the economic recession, home taping, counterfeiting and piracy on record sales, and decreases in mechanical royalty payments have been projected for the coming year."

In terms of performance income, the combined total of earnings as reported by CAPAC and the Performing Rights Organization of Canada (PRO) for 1981 was \$40.2 million or \$24.4 million and \$15.8 million respectively. Of the total, approximately half would be paid out to writers and publishers outside the country, the largest share going directly to the U.S., the U.K. and France.

Because the record industry here has been forced to take remedial action it is anticipated that it can sustain itself for a short period more without any growth in sales, but the rapid and keen acceptance of video games and prerecorded cassettes had been vastly understated this time last year by the trade and now the industry in general is looking at its burgeoning success as a possible salvation in the years to come. More importantly the trade has come to learn not to rely on the superstars, but to diversify their options and to research the market both at home and abroad.

Interestingly while it is estimated the total loss in record company billings in 1982 was between 25-30%, at retail the figure is closer to 5-10%. The difference is accounted for in billings lost to the export trade and in pipeline flooding. All surveyed agreed that net shipments today are more than reasonable. In fact, in just about all cases, record companies have preferred the option of short-shipping on new releases to hyping sales and over-shipping product.

Billboard

**This man has sold over 600,000 children's records in Canada.**  
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**CANADA**

**Left: Triumph.**

**Below left: The Nylons.**

**Below right: Rush.**

## Indies Weathering The Recession With Confidence

 Canadian independent record companies are facing 1983 with increased optimism. Already, indies play a strong role in the marketplace and they seem to be weathering the recession, if not with ease, than with confidence.

The strength of the Canadian independent label scene is based on the fact that the larger companies' product is all distributed by major multi-national organizations. These multi-nationals like RCA, CBS, A&M, PolyGram and Capitol-EMI all see the continual supply of product from indies as an excellent non-risk source of income, as well as a means of keeping their distribution pipelines filled.



The large independents all express themselves well satisfied with their current arrangements. The largest indie—in terms of product flow—is Attic Records, which finally landed at PolyGram after leaving CBS. Solid Gold is distributed by A&M, which also handles Maze and Troubadour; Anthem and Aquarius are distributed by Capitol-EMI; True North goes via CBS; and RCA handles Dallcorte, Stony Plain and House of Lords, among others.

Ready Records—seen by some observers as the “comer”



among Canadian indies—is distributed by Quality, the only Canadian-owned independent record company which owns its own national distribution network, and which also distributes Motown in Canada. Of the multi-nationals, only WEA and MCA do not handle distribution for Canadian-owned independent labels.

The distribution picture for smaller Canadian indies is less certain. Smaller labels, including many with specialized product, must deal with an almost bewildering variety of smaller

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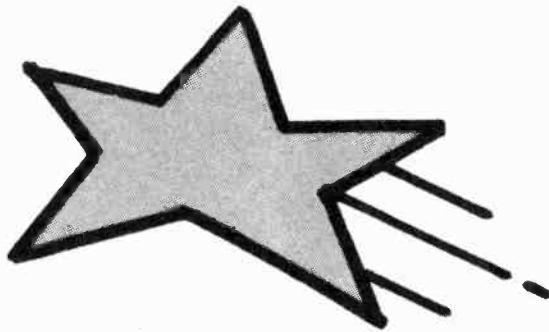
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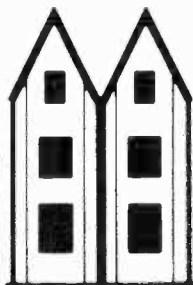


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companies and a patchwork collection of smaller regional distributors. The largest distribution companies for smaller and specialized labels are Phonodisc and Trend, but there have been a number of collapses in this area in recent years, forcing many of the tiny independents (most of them artist-owned) to do it themselves.

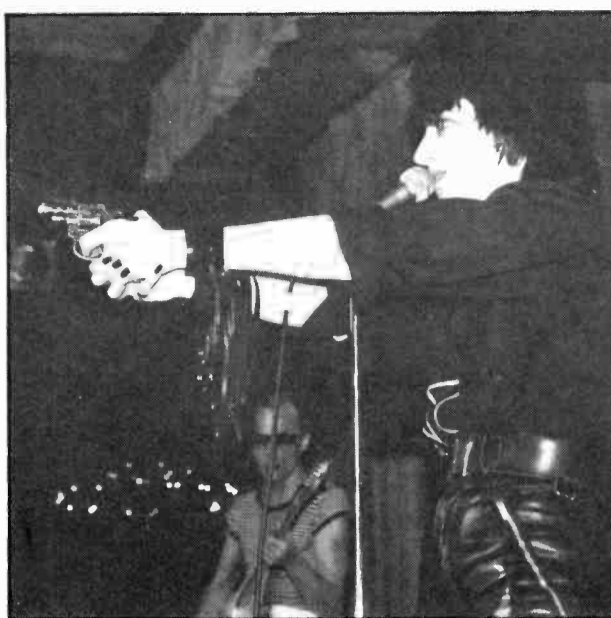
And at that level of the record business in Canada—outside the normal distribution channels—the picture is, astonishingly, quite bright. World Records, the country's largest custom record company, which offers a variety of services to its customers (including jacket design and typesetting, as well as supervision of mastering, lacquering, pressing, warehousing and shipping (both domestically and for export), handled more than a million units in 1982. Bob Stone, who runs the company, adds, "We had to build an extension last year; we'll have to have another one in 1983. By the time we close the books, I expect we'll be between 15 to 20% ahead of 1981."

Stone estimates, however, that only one in ten of the artist-owned indie records handled via World makes money for the entrepreneurial performers, and only one in twenty-five "makes big money—like 300% on their original investment." The problems at this level of the industry are the lack of distribution and a lack of general expertise. CAPAC, one of the country's two performing rights organizations, has been running a series of workshops in centers across the country entitled "How To Make Your Own Record," in an attempt to help potential newcomers to the industry start off on the right foot.

The bigger independents, however, have moved smartly into the vacuum left by the multi-nationals: they push Canadian talent to a Canadian audience and have become so good at it that they have acquired international connections, selling their acts around the world, and, in turn, handling foreign records in Canada. Two-year old Solid Gold, for instance, was only beaten at the post by PolyGram for Motorhead in Canada; as it is, the indie label had to be satisfied with Girlschool from Britain and Mental As Anything from Australia to add to a roster that features Toronto (three platinum albums in Canada), Chilliwack (two albums, one platinum and one closing in fast), Headpins (one album approaching double platinum) and the Good Brothers (two albums, one—a double live set—gold).

Partner Neill Dixon is convinced that his label's deal with A&M has been a salvation. Meanwhile, the label has made deals for all its artists—except the Goods—in the U.S. and a number of European countries.

Attic Records, run by Al Mair and Tom Williams—perhaps the two best-known indie record people in the country—put out almost 40 albums in 1982 and scored well with many of them. Triumph remains a major heavy metal contender; the Rovers and the Nylons do well domestically; and—of the foreign artists released by the label in Canada—Belgium's Plastic Bertrand has done particularly well. If Attic has not had as



**Rough Trade's Carol Pope (Photo by Jones Bowie).**

many major smash hits in 1982 as it has in previous years, it has expanded its catalog of material, including a growing commitment to children's records. And it is the only Canadian indie with a catalog that runs from basic blues (Downchild) to adventurous British music (Jona Lewie, Tenpole Tudor) to MOR (Hagood Hardy) to heavy metal (Anvil, Triumph).

Marketing manager Lindsay Gillespie feels that the corner has been turned: "Things are slowly getting back to normal," he says. "The last quarter of the year has been strong and we're not expecting massive returns in January."

Canadian indies have learned to keep lean and the lack of heavy overhead has certainly helped keep them thriving through a difficult period. Andy Crosbie, partner of Ready Records, says his company has a full-time staff of seven, but has been able to build a strong roster of tough newcomers, including Santers, a heavy metal act, and the Extras, a pop act. Most promising of all is a British-styled synthesizer band called the Spoons, who are racking up considerable sales in Canada, plus strong interest in the U.S. and Europe, with a second album produced by Englishman John Punter.

Crosbie, building on his MIDEM contacts, has scored a variety of country-by-country deals for many of his acts; so far, he

suspects that foreign income is still slightly ahead of domestic income for the label.

In terms of superstar success, Anthem Records—the label offshoot of SRO, the management firm which handles megasales rock group Rush—has had a good year. The new Rush album, "Signals," is closing in on double platinum in Canada and almost all of the group's live dates are sold out. Upcoming releases include another Bob and Doug McKenzie comedy album ("this one's more song oriented, eh, if you know what I mean," warns one member of the label's three man staff), and, later in the year, a soundtrack entry from the comedy duo's first film, "Strange Brew."

The whole organization has also been buoyed by the publishing success of Anthem recording artist Ian Thomas, who hit the U.S. charts in '82 with songs covered by Santana, America and Chicago, as well as the prompt and spectacular success domestically of the Kim Mitchell Band in the closing weeks of the year. Plans for 1983 include a second album from metal band Coney Hatch and the release of a new album from Canadian songwriter Marc Jordan, a Hollywood resident with two albums previously released by Warners in the U.S.

And so the story goes: Canadian indie labels have scored well with domestic acts, both inside and outside the country. True North are currently strong with Rough Trade (Boardwalk in the U.S.), Bruce Cockburn and Murray McLachlan. Maze has succeeded with Saga—the metal act is growing in Canada (via A&M), but is only now reaching the level of success at home that the band has won in markets as disparate as Puerto Rico and Germany. Aquarius, based in Montreal, and distributed by Capitol-EMI, continues to build with veteran group April Wine as their major act.

Earl Rosen, executive director of the Canadian Independent Record Productions Assn., also sees a slowly improving climate. "Yes, sales are off, with the resultant slow-down of cash flow," he says. "And there is a shortage of outside financing, which causes a whole set of problems for independents. The banks are watching them like hawks, ready to swoop."

A new element in the picture is FACTOR—the Foundation To Assist Canadian Artists on Record—which has, so far, invested close to \$300,000 in a variety of independently produced recording projects, almost all of which will show up on independent labels. The backing for the Foundation comes from three major broadcasting chains, the two performing rights organizations and others in the industry. In exchange for investment, producers agree to return one-half of publishing revenue (when applicable and until recoupment), one half of any advances and one per cent of retail list.

For most of the strong new independents, the business slowdown has been a permanent reality of their existence: few of them were about when the industry's palmy days—1977-79—saw new sales records broken each month. **Billboard**

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## Battle Of The Band

• Continued from page C-10

tion in his mind. Starting in 1971 with 30% Canadian content regulations for AM radio, the commission has wielded more and more influence over content and format structure, softening its blows with new license approvals for FM stations and cable services.

The purpose of the controls has been to foster a Canadian identity, culture or option. The proximity to the U.S. had for many years diluted the cultural blood of the nation and ever since that landmark decision to adopt a 30% content policy for radio in 1971, the federal government has made "Canadianization" a priority in its goals.

In the past couple of years the corrective balance the commission sought after may actually have been achieved. Record companies in Canada are noting an increasing difference between U.S. and Canadian charts. In turn, an increasing number of Canadian acts are garnering a growing share of



Toronto

overall sales as record producers become more experienced and in turn, help in making better records.

The AOR stations have been instrumental in helping develop a buoyant talent market in this country in the past couple of years. CHUM-FM in Toronto with its remote simulcasts, then Q-107 and CFNY-FM in the same market, are going into the clubs to "present" shows and make them something more than just another gig for the bands. Both the eclectic CFNY and "Toronto's best rock Q-107" have also recorded local bands for broadcast use, a concept which has also been used by other FM stations like CFOX Vancouver, CHOM Montreal, CHEZ Ottawa, Q94 and CITI Winnipeg and about half a dozen others.

The format and content regulations have forced Canadian programmers to "use their own ears, not Americans," notes one observer of the radio scene here. But as true as this may be, one of the country's most influential and best known broadcast consultancy companies, Joint Communications, argues that radio here has paid a heavy price for something that would have evolved naturally without governmental interference.

Joint's Dave Charles is highly critical of the CRTC and federalist policies in general which oppose the free market. He sug-

gests that the content legislation was a slap in the face to broadcasters who were asked to tow the line while record companies were never forced to increase production. He also argues that by protecting radio from "the real world" of open competition it has done a disservice to the broadcast industry by allowing second best attitudes to prevail.

Whatever the benefit or loss is to Canadian radio, regulations are by now a way of life for most. The excitement is now in the diversity. In the past year, KISN-FM opened up as Canada's first up-town country rocker and in Calgary, there was the opening of the first AOR rocker with KIK-FM. The Moffat chain in Western-Canada prepared to go AM stereo whenever Ottawa gave the word; meanwhile, in Windsor, CKLW became Canada's first AM to change over from mono. In the French speaking market of Quebec, two FM stations fought it out over the air with CHOM playing rock and CKOI spinning to a different beat with a mix of dance and pop, both in English and French. Both stations roared to new ratings successes as a result, undermining the AM cume totals to some degree.

The capitol city of Ottawa got a new adult contemporary or "family oriented" station in CJSB, filling in the vacuum between CFGO and CFRA, which are more Hot 100 oriented. It was a big year for country music radio. In Toronto, CFGM topped 500,000 in its fall '82 cume, the newcomer KISN-FM Edmonton attracted 91,000 cume in its first book and others across the country did similarly well.

Most agree that the future of broadcasting includes keeping a wary eye on satellites. With the birth of pay-TV in this country in 1983, many in key programming positions today see video as the immediate threat to strong ratings books. The advent of satellite feeds for private broadcasters is appealing to program syndicators here because it could potentially offer a cheap and expeditious alternative to feeding out materials on tape, as is done today. But Canada is still a long way from offering low cost satellite feeds.

At the present time, it is illegal for householders to own dish antennas for the purpose of picking up foreign broadcast signals, such as U.S. pay-TV, but it is entirely possible that in coming years, radio and cable networks will be working together to branch out into the hinterlands of Canada's regions to offer stereo simulcasts as varied as Luciano Pavarotti live at the Montreal Forum to Rush at Maple Leaf Gardens in Toronto. **DAVID FARRELL**

Billboard

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THE HUMAN LEAGUE—“Love Action”/  
“Hard Times” March/82  
SOFT CELL—“Tainted Love”  
March/82  
THE HUMAN LEAGUE—“Don’t You Want Me”  
April/82  
JOHN COUGAR—“Hurts So Good”  
August/82  
MADLEEN KANE—“You Can”  
September/82  
TRIO—“Da Da Da”  
November/82  
IRENE CARA—“Fame”  
November/82  
ALAN PARSONS PROJECT—“Eye In The Sky”  
December/82  
ABC—“The Look Of Love”  
December/82  
TONI BASIL—“Mickey”  
December/82  
MELISSA MANCHESTER—“You Should Hear How  
She Talks About You” December/82  
JOHN COUGAR—“Jack And Diane”  
December/82

## PLATINUM SINGLES

SOFT CELL—“Tainted Love”  
March/82  
THE HUMAN LEAGUE—“Don’t You Want Me”  
August/82  
TRIO—“Da Da Da”  
November/82  
JOHN COUGAR—“Hurts So Good”  
December/82  
JOHN COUGAR—“Jack And Diane”  
December/82  
TONI BASIL—“Mickey”  
December/82

## GOLD ALBUMS

SUZI QUATRO—“If You Knew Suzi”  
February/82  
CAROL HENSEL— Exercise & Dance Program,  
Vol. 1 February/82  
LUCIANO PAVAROTTI—“Standing Ovation”  
February/82  
SMURFS—“Father Abraham In Smurfland”  
February/82  
SOFT CELL—“Non-Stop Erotic Cabaret”  
February/82  
NANA MOUSKOURI—“Spotlight  
On Nana Mouskouri” February/82  
CAROL HENSEL— Exercise & Dance Program,  
Vol. 2 February/82  
MIREILLE MATHIEU—“Une Histoire d’Amour”  
February/82  
STATLER BROTHERS—“Best Of”  
February/82  
VANGELIS—“Chariots Of Fire”  
March/82  
NANA MOUSKOURI—“Je Chante Avec Toi Liberté”  
March/82  
DIANE TELL—“Chimères”  
May/82  
THE BALLROOM ORCHESTRA  
June/82  
AIR SUPPLY—“Now And Forever”  
August/82  
ALAN PARSONS PROJECT—“Eye In The Sky”  
August/82  
JOHN COUGAR—“American Fool”  
August/82  
SCORPIONS—“Blackout”  
August/82  
ABC—“The Lexicon Of Love”  
November/82  
MELISSA MANCHESTER—“Hey Ricky”  
November/82  
ZAMFIR—“Romance”  
December/82  
DIRE STRAITS—“Love Over Gold”  
December/82  
SMURFS—“Best Of Friends”  
December/82  
FERNAND GIGNAC  
AND THE BALLROOM ORCHESTRA  
December/82  
NANA MOUSKOURI—“Song For Liberty”  
December/82

## PLATINUM ALBUMS

FAME— Original Soundtrack Recording  
February/82  
SOFT CELL—“Non-Stop Erotic Cabaret”  
March/82  
VANGELIS—“Chariots Of Fire”  
April/82  
ZAMFIR—“Solitude”  
April/82  
THE HUMAN LEAGUE—“Dare”  
April/82  
JOHN COUGAR—“American Fool”  
August/82  
ALAN PARSONS PROJECT—“Eye In The Sky”  
August/82  
LUCIANO PAVAROTTI—“O Holy Night”  
November/82  
AIR SUPPLY—“Now And Forever”  
November/82  
ZAMFIR—“Tranquility”  
December/82  
ZAMFIR—“Romance”  
December/82  
DIRE STRAITS—“Love Over Gold”  
December/82  
SMURFS—“Smurfing Sing Song”  
December/82  
ABC—“The Lexicon Of Love”  
January/83

## DOUBLE PLATINUM ALBUMS

AIR SUPPLY—“The One That You Love”  
February/82  
VANGELIS—“Chariots Of Fire”  
June/82  
ZAMFIR—“The Lonely Shepherd”  
August/82  
MIKE OLDFIELD—“Tubular Bells”  
August/82  
ALAN PARSONS PROJECT—“Eye In The Sky”  
December/82  
JOHN COUGAR—“American Fool”  
December/82  
SMURFS—“All Star Show”  
December/82  
SMURFS—“Smurfing Sing Song”  
December/82

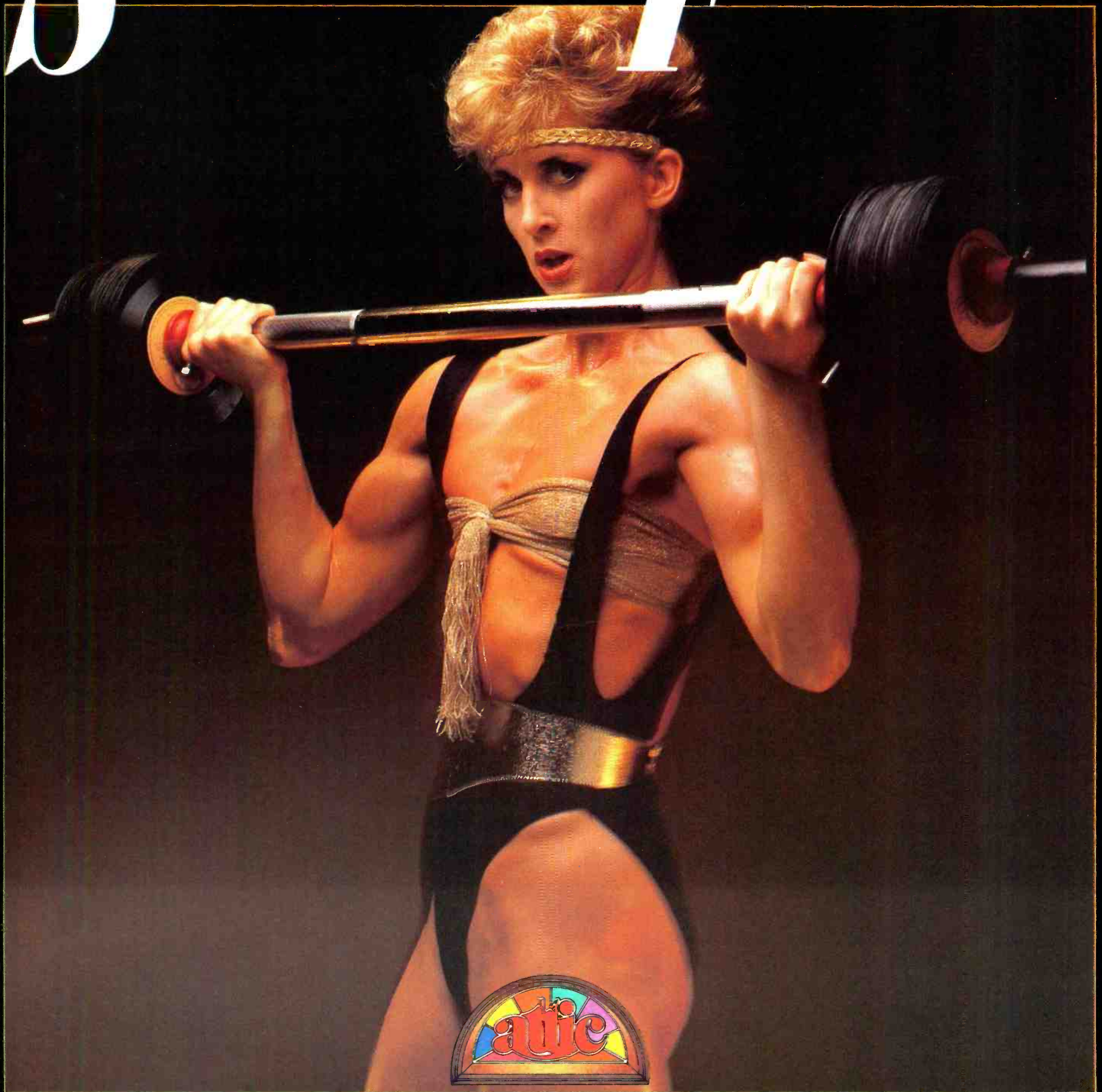
## TRIPLE PLATINUM ALBUMS

AIR SUPPLY—“Lost In Love”  
August/82  
JOHN COUGAR—“American Fool”  
December/82  
ZAMFIR—“The Lonely Shepherd”  
December/82

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# Talent & Venues

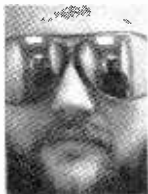
## Rock'n'Rolling

### Hot Producer Rushent Is Rushing Into Video

By ROMAN KOZAK

You would think that producing the Human League, Pete Shelley and new act J. Walter Negro, as well as running Genetic Records in Britain, would be enough to keep anybody busy. But Martin Rushent has a new project: he's putting together a video show in London for broadcast in the U.S.

"I want to do something that shows what's going on in London, rather than giving the diffused picture that normally comes over in bits and pieces," Rushent says. "It will obviously be based on music, but it will also have fashion and the club scene. It will show who the new bands are in Britain, have personalities on there, and have a real British flavor."



Rushent is currently working on a pilot, and he has spoken to various cable outlets in the U.S. who might be interested in buying the show. "There's no point in doing a pilot about something nobody wants to see," he notes.

He says he wants an hour show, once a month, with different hosts for different segments. He would like to have Malcolm McClaren, for instance, as one of the hosts. Rushent says that he himself may appear on a couple of segments, but that

basically he will be behind the scenes, putting the show together.

"I want to go further into video," says Rushent, who previously produced promo video clips for Peter Shelley and the Members. He says that in Britain the video promo business is "sewn up between two or three people" and young talent doesn't have a chance to emerge.

"There is Godley & Creme, and the Australian guy who did Ultravox's 'Vienna,' and they are getting all the work. Their fees are getting higher and higher, but they are getting repetitive. You have the same formulas repeated over and over again, and the reason why is that you have the same brains doing it," says Rushent.

For his show, Rushent says he wants to use new people, with more fresh ideas. He hopes to have the pilot completed by February.

\*\*\*

Bauhaus is back in Britain after a short U.S. tour to promote "The Sky's Gone Out," their new LP on A&M Records. Unlike most of the new English bands who now try to be as bright and pop as they can, Bauhaus' music is dark and brooding.

"There is a darkness there," acknowledges singer Peter Murphy. "It's an expression of a dark feeling which is almost like looking for an

(Continued on page 44)



Billboard photo by Chuck Pulin  
**PIANO MAN**—Billy Joel plays the Byrne Arena in the Meadowlands, near Manhattan.

## New York's SURE Pool Bridges Dance Music Gap

NEW YORK—"Disco music is in our heart, but in our blood is rock—which we call ODOR, for Only Dance Oriented Rock—as well as Latin and Caribbean, and then funk and rap." That's Bobby E. Davis, president of Spinners Unlimited Record Enterprises (SURE), describing the musical philosophy of his record pool.

"We do not just stay in the urban contemporary market, inasmuch as the pool is comprised of 36 Latin jocks, 36 blacks, 26 whites, and one oriental, which made us realize that we were a very international organization," he continues. In addition to its office in the Bronx, SURE also has a branch in Montreal with 25 members.

Members of the pool pay \$50 a month, for which they receive from 25 to 40 records a week. They report back to the pool what records are most popular, and these reports

serve as the basis for a number of publications put out by the pool. Primarily there is SURE Shot, a monthly magazine that averages about 20 pages an issue, and which Davis says has a circulation of 5,000. The pool also has smaller circulation newsletters and tip sheets. It even has a French-language tip sheet in Canada. Editor of the various publications is Mario Rios.

Rios' current project, which debuts this month, is a newsletter to be sent to record companies, clubs and other record pools, surveying regional and national dance product. One of the principals of the pool and a correspondent for its publications is Afrika Bambaataa ("Planet Rock").

SURE is also getting involved in video. About 15 clubs whose DJs belong to the pool have facilities for video, and Davis expects that number to grow. "What we want to do is find a company that is capable of installing video equipment at a club at a reasonable price," he says.

"Eventually we feel that video will be the future. It is a tremendous force in the exposure of new music."

The pool also works with area retailers. Record stores serve as an outlet for SURE Shot, while the pool periodically polls dealers to determine what dance music is currently selling. The pool also arranges promotional visits by dance artists to record stores as well as clubs.

"SURE always strives not to be just a record pool, per se. We want to be known as a market research company," says Davis. "We want to be able to supply feedback on a record, to break a record, to let the store owners know about it and create sales, set record companies up with distribution, and go beyond just receiving records and passing them on. That's the future."

ROMAN KOZAK

## Rough Trade Rises From Canadian Underground

By CARY DARLING

LOS ANGELES—Recent Canadian rock may seem synonymous with heavy metal, but a new generation is now being heard with "new music" leanings. Men Without Hats, the Spoons, the Payolas and Rough Trade are four young acts vying for attention along with the more familiar hard rock of countrymen like Rush, Loverboy and Aldo Nova.

Of those newer stylists, it's one of the newest to American listeners that's making the first significant inroads: Rough Trade, just signed to Boardwalk, which recently released the group's "For Those Who Think Young" album, is now charting via its initial U.S. single, "All Touch," while the act has also made chart dents in Australia and continental Europe. A duo consisting of vocalist/lyricist Carole Pope and guitarist/keyboard player Kevan Staples, Rough Trade has also seen its songs covered by such artists as Nona Hendryx and Dusty Springfield.

The group has actually been active since 1974, but remains the darling of the Toronto underground despite two top 10 Canadian albums thus far. Why does Rough Trade remain dogged by so low a profile?

"If we were in Cleveland, we'd probably be better known," admits Pope, whose aggressively sexual lyrics have run Rough Trade afoul of censors on occasion. "If we create success here, it doesn't mean a lot in the States. I've thought of leaving Toronto, but Kevan likes it here."

"Toronto's a good base," reasons Staples. "We thought about moving to the U.S., but it would be like starting all over again. We just hoped that some U.S. company would finally get interested in us, and they did."

However, the Boardwalk album isn't the duo's first to be released here. Signed to True North in Canada, Rough Trade's first album, "Avoid Freud," was picked up by Stiff America in 1980, but, according to Staples, "they didn't do anything" with the release, leaving Rough Trade an unknown quantity in the U.S.

A third album, "Shaking The Foundations," is out in Canada, but it's their second album, "For Those

Who Think Young," that's now surfacing in the U.S. Staples views that set as having a more "American" feel to the tracks than those on "... Foundations," which he feels has a European flavor.

Over the past five years, Canada has nurtured its own new music scene through such acts as the Diodes, Martha & the Muffins, Pointed Sticks, Doug & the Slugs, Battered Wives and the populous, hardcore punk scenes of Vancouver and French-speaking Quebec. Yet Rough Trade's principals say they've felt isolated in a sea of heavy metal.

"It's not so bad now," says Pope. "We were more interested in art and theatre back in the early 1970s. As a female performer, I had to watch Debbie Harry make it while I quietly fumed. Talking Heads and the Sex Pistols also came after us."

Manhattan's Roxy Roller Rink is attracting a surprisingly varied crowd through its "Wheels of Steel" night, where patrons dance to the latest rap hits. Nelson George reports, page 51.

JANUARY 22, 1983, BILLBOARD



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# Talent & Venues

## Act-ivities

### King, Brubeck, Metheny To 'Kool' It At MIDEM

B.B. King, the Dave Brubeck Quartet and Pat Metheny will be appearing at next week's MIDEM in a concert titled "Kool Jazz At MIDEM." The show, which will be videotaped and recorded, is presented by Who's Who In Jazz under license from the Kool Jazz Festivals division of Brown & Williamson Tobacco Co.

Manager Denny Bruce is label-shopping for the **Fabulous Thunderbirds** in Los Angeles after four albums for Chrysalis Records. Meanwhile, the group starts work this week in San Francisco on a new album with **Carlos Santana** for Columbia Records. Producer is **Jerry Wexler**. After a brief European tour, the T-Birds return to New York for a Valentine's Day show at the Bottom Line.

Upcoming national tour by **Hall & Oates** being sponsored by Canada Dry. . . . Nigerian ju ju music artist **King Sunny Ade** to tour the U.S. in February. . . . A 10-hour benefit featuring jazz, rock and contemporary dance as well as fashion and the martial arts, will be held Friday, Dec. 21 at the Fabulous Cooperative Auditorium in New York, sponsored by the Banks Brothers Organization Ltd. and the Big Drum Nation Dance Co. The proceeds will go to the National Assn. Of Campus Activities, which "will hopefully secure

jobs for many of the performers this evening."

**John Cougar**, ready to go into the studio to produce **Mitch Ryder**, also teamed up with **Jerry Lee Lewis** to sing "Over The Rainbow" at a recent Minneapolis benefit.

**Timi Yuro** is making a comeback via an LP on Ariola Benelux, "Overseer," produced by **Willie Nelson**. Nelson, incidentally, who has done a special for HBO, to be aired in the spring. . . . **Boz Skaggs**, **Maze** and **Cesar's Latin All Star Band** played a New Year's concert at San Quentin.



Billboard photo by Chuck Pulin  
**LEVON & RICK**—Levon Helm and Rick Danko, formerly of the Band, team up for an acoustic set at the Ritz in New York.

### Golden Nugget Reaping Benefits Of Sinatra Pact

By MAURIE ORODENKER

ATLANTIC CITY—Frank Sinatra's exclusive contract with the Golden Nugget Casino/Hotel here to serve as a "marketing tool," and to appear primarily at private shows for invited high rollers, appears to be paying off. Several hundred high-rolling gamblers attending Sinatra's private concerts in the hotel's intimate 500-seat Opera House Theatre recently wagered a record of more than \$20 million in casino revenue.

Golden Nugget chairman **Steven Wynn**, who made the deal with Sinatra, says the singer's first engagement made a lot of new friends for the casino. The previous record for the amount won by a casino here in one day was \$2 million. But industry sources said that in one day, the Golden Nugget won approximately \$3.7 million just from one Sinatra fan from California who was unlucky at the casino's baccarat tables.

Golden Nugget invited about 1,000 high rollers from around the country to the four private Sinatra concerts. An hour before the opening show on Wednesday, several hundred of the best customers attended a cocktail party to toast Sinatra on his 67th birthday.

While Sinatra's shows are basically private performances, Wynn said that small bettors will be given an opportunity to buy tickets for Sinatra's next appearance here.

## Rock'n'Rolling

• Continued from page 43

swers, for light. It's a search for light, and not just in a cliché religious terms. I'm talking of symbols. There are a lot of questioning lyrics about the self, not just the environment. There are purely objective observation lyrics, and some self-indulgent lyrics as well."

Murphy jokes that he has "loads of profundities. You just have to squeeze them out." But that really isn't within the ken of Billboard, so we ask more prosaic questions. And we learn that Bauhaus has been together for over three years, has made three albums, and has paid three vis-

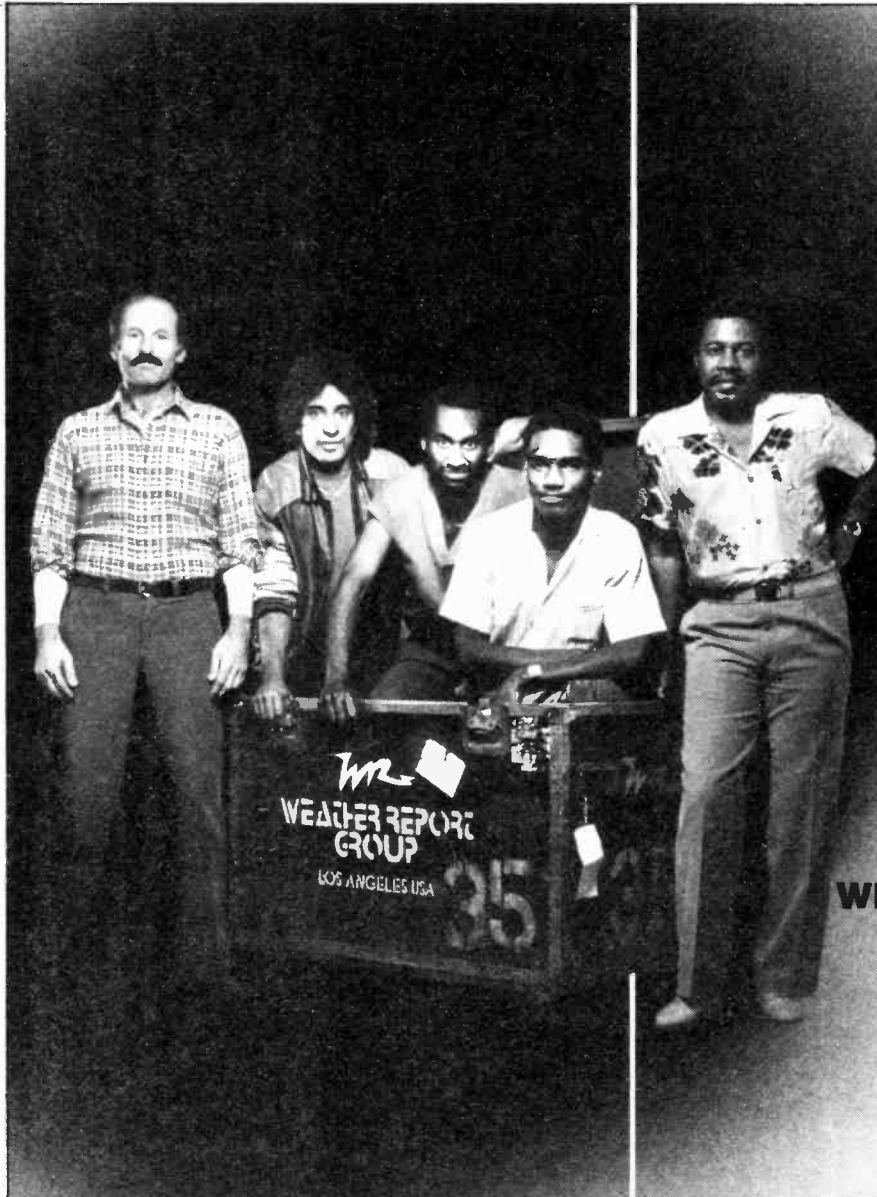
its to the U.S., mostly playing in the New York area, though the latest tour, booked by the International Talent Group, was the most extensive, taking the band to the West Coast.

"We didn't really set out in a professional way to look at viable markets as a money-making sort of thing. But recently we have gotten people around us who are very ethical, but who made us realize certain facts and possibilities and made us realize that there were certain vehicles we had to use to get across," he says.

In other words, the band is more

commercial? "No, not in our music, but recognizing the machinery, and knowing how to use it," he says. That means more interviews, and maybe a few more live shows, but Murphy still rejects long tours.

"A&M, I'm sure, would love for us to do the strategic nine-month assault of America, but that is something we really couldn't do. We can't prostitute ourselves. After a show, for example, we find that people approach us, and expect certain things from us because we're a rock band. But we're not into the rock'n'roll animal sort of thing. We don't enjoy the expected rock'n'roll life style."



**CORVALAN-CONDLIFFE MANAGEMENT TAKES GREAT PRIDE IN CONGRATULATING WEATHER REPORT ON ITS 1982 DOWN BEAT READERS' POLL AWARDS.**

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BEST SYNTHESIST,  
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**WAYNE SHORTER:  
BEST SOPRANO SAXOPHONIST,  
13th CONSECUTIVE YEAR.**

**WELL DONE, GENTLEMEN. LOOKING FORWARD TO '83.**

*Maria Corvalan  
Brian Condliffe*

**LOOK FOR WEATHER REPORT'S "PROCESSION."**

**COMING SOON. ON COLUMBIA RECORDS AND CASSETTES.**



# Jazz

## GRP Records Goes Independent

### Plans Expanded Staff, Roster After Split With Arista

Continued from page 6

"Our whole idea was to have our own label from the outset," Rosen recalls of the company's formation in 1978 and its original Arista pact. "When we started with Arista, Clive Davis wanted us to function as a production arm. I think in his mind it was always viewed that way, while in ours, we wanted to see ourselves as a label."

Rosen is quick to term the parting of ways an amicable one, however, and acknowledges that Arista's involvement was crucial to such GRP successes as Angela Bofill, Tom Browne and Grusin himself. But, the GRP co-founder adds, the recent financial crunch may have inhibited Arista's interest in expanding GRP's size or musical focus.

Ironically, the decision to secure independent distribution wasn't a part of the blueprint at first. "We never thought of going through independents," admits Rosen. "We

thought we'd look for a p & d deal with CBS or Warners instead." But a trip to NARM's independent distributors huddle in Florida, held last fall, changed their minds.

Rosen agrees that the decision will also simplify the switch, minimizing any potential disruption in the market, since the new GRP lineup largely duplicates the network the label worked with under Arista.

The only changes seen in GRP's new network of 11 distributors find the label using Malverne instead of Alpha for the New York area, and Big State rather than Pickwick for Texas. Otherwise, the company will utilize the same firms, among them Schwartz Brothers, Pika, M.S. and Pickwick.

Initially, GRP hopes to rely on distributors to provide field support, but Rosen notes that he's already increased his staff through three key appointments, bringing the total staff to eight. Joining are creative

service chief Andy Baltimore, promotion director Sherry Winston and sales chief Harold Sulman.

The roster, too, is expected to grow, offsetting the loss of such earlier artists as Bofill and Browne. In addition to Grusin, whose next album will be the first to be marketed directly by GRP, the label retains Dave Valentin and Donald Blackman, and Rosen reports that seven new acts are in the final stages of negotiation, with confirmation of those contracts expected shortly.

Manufacturing and distribution alliances have also been revamped. Rosen says that whereas Arista used different suppliers for different projects, GRP is initially working through three firms he and Grusin have been impressed by, following earlier tests. Thus, Europadisk in New York will handle all plating, Allison will duplicate tapes, and Goldisc will press disks.

Then there's the foray into 12-inch singles for the dance market. The label has already garnered club spins and black radio play for "Funkazie," a rap record that also parodies the exercise craze, recorded by the Funkazie Gang.

Finally, there's GRP's bullish digital stance, influenced by Grusin's earlier experiences in cutting albums digitally. Not only will the new Grusin album, "The New York/Los Angeles Dream Band," use digital gear for its all-star lineup of top commercial jazz players, but Rosen says all future GRP sessions will be digital.

In fact, the label's already preparing to distribute its own digital Compact Discs by importing them through Sony, which will sell the product through its accounts. "We started our digital project while at Arista, but toward the end of that arrangement the financial crunch made it difficult to get the production outlays we needed," says Rosen.

## Thiele Returns To Scene, Cuts P&D Deal With CBS

NEW YORK—Veteran jazz-pop producer Bob Thiele has finalized his pressing and distribution agreement with CBS Records (Billboard, Dec. 18).

Marking Thiele's re-entry into the recording business, where over a span of 40 years he has worked with more than 200 artists, are the Doctor Jazz line and Signature Records, which will market pop-rock LPs.

The U.S. deal, made with Cal Roberts, vice president of marketing for Columbia Records Productions, sees the first product flow in February and March, when five albums will be released.

They are Teresa Brewer's "I Dig Big Band Singers"; Lonnie Liston Smith's "Dreams Of Tomorrow," featuring vocals by Smith's brother,

Donald; another Brewer entry, "On The Road Again," teaming her with French jazz violinist Stephane Grappelli; "Classic Tenors," featuring sessions by Coleman Hawkins and Lester Young cut 40 years ago by Thiele; and Arnie Lawrence's "Treasure Island."

Thiele, whose umbrella company is Teresa Gramophone Company Ltd., says he plans to release about 12 albums a year, each carrying a list price of \$8.98 for both LP and cassette.

Thiele will negotiate international label deals at MIDEM next week. He plans to kick off a number of promotional concepts on behalf of the new releases after he returns from Europe Feb. 5.

IRV LICHMAN

### LIMITED EDITIONS PLANNED

## Mail Order Historical Label Bows

By PETER KEEPNEWS

NEW YORK—An ambitious new label has been formed in Los Angeles to market, by mail order, limited-edition anthologies of historical jazz recordings. Much of the material being made available by the new company, Mosaic Records, has never been previously released.

Mosaic's initial release, slated for late February, will consist of three boxed sets: "The Complete Blue Note Recordings Of Thelonious Monk," a four-record package; "The Complete Pacific Jazz And Capitol Recordings Of The Gerry Mulligan Quartet And Tentette With Chet Baker," which contains five disks; and "The Complete Blue Note Recordings Of Albert Ammons And Meade Lux Lewis," a three-disk set.

All the material in the first Mosaic release has been leased for marketing in the U.S. from EMI/Capitol, which owns the catalogs of Blue Note and Pacific Jazz, among other labels. According to Charlie Lourie, who is partnered in the new enterprise with Michael Cuscuna, Mosaic plans to release other anthologies culled from the EMI vaults, including packages by Clifford Brown, Bud Powell and Sidney Bechet.

Mosaic has not made leasing deals with any other record companies.

But, Lourie says, "We plan to approach other labels that have material we feel would be appropriate for us to put out."

All three of the first Mosaic packages include alternate takes, tracks which have never been released on LP, and tracks which have never been released in any form. Lourie says that all the label's releases will "include everything there is to include" from a specific period in an artist's career. The Monk anthology, for example, includes 15 previously unissued cuts, including two takes of a Monk composition, "Sixteen," that has never appeared on record.

Plans are for every Mosaic title to receive a limited pressing, with each box individually numbered. There will be 7,500 copies pressed of both the Monk and Mulligan sets, and 5,000 of the Ammons-Lewis package.

"We will absolutely never have a second pressing of any title," Lourie insists. "We want to maintain the integrity of the limited-edition concept. Once we have released a title, we will not re-press it regardless of demand."

Each package will contain high-quality pressings in rice paper sleeves and a booklet containing detailed discographical information, rare photographs and a critical/his-

torical essay. The Monk set will include what Lourie describes as "the most complete Monk discography ever," compiled by Cuscuna.

The collections will sell for \$8.50 per disk, plus shipping and handling. California residents will also be assessed a sales tax. They are being marketed by mail order only. Advertising is being limited to the consumer jazz press in the U.S.

"I believe the jazz marketplace is so focused that with a minimum of advertising in the right places, you can reach the majority of your audience," Lourie says. "This is truly an esoteric project. We're not looking to cross over. The only people who'll really be interested are the serious jazz collectors, and they're easy to reach."

Both Cuscuna and Lourie have extensive backgrounds in the jazz record business. Cuscuna has produced albums for Arista, Novus, Atlantic, Columbia, Elektra/Musician and other labels, in addition to having written about jazz for various publications. Lourie most recently headed the jazz department of Warner Bros. Records, and also was in charge of the Blue Note reissue program during his tenure as a marketing executive at United Artists Records. Cuscuna was also involved in that program.



Billboard photo by Chuck Pulin  
**GRAPHIC APPROVAL**—Dave Grusin, left, and Larry Rosen, right, co-owners of GRP Records, and Sherry Winston, president of Malverne Distributors, look over art for the GRP album, "The new York/Los Angeles Dream Band." It's the first released under the label's new distribution deal.

Survey For Week Ending 1/22/83

**Billboard Best Selling Jazz LPs™**

Last Week			This Week		
★	☆	☆	★	☆	☆
1	2	3	1	2	3
TITLE	Artist, Label & Number	Dist. Label	TITLE	Artist, Label & Number	Dist. Label
★	10	26	★	13	20
	2	27		27	22
★	14	28	★	28	6
★	33	29	★	29	60
★	28	★	★	38	29
★	12	31	★	31	28
★	6	32	★	32	26
★	6	33	★	33	48
★	6	34	★	34	16
★	6	★	★	39	3
★	17	★	★	40	3
★	8	35	★	43	6
★	6	★	★	44	3
★	19	★	★	42	3
★	16	★	★	45	58
★	6	★	★	46	88
★	6	★	★	47	28
★	6	★	★	48	33
★	6	★	★	49	113
★	6	★	★	50	10

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

JANUARY 22, 1983, BILLBOARD

Billboard® Hot Country Singles

Survey For Week Ending 1/22/83

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Table with 3 main columns for chart positions, titles, and artists. Includes details like 'THIS WEEK', 'LAST WEEK', and 'WKS ON CHART'. Contains song titles like 'Lost His Love On Our Last Date' and 'When You're Not A Lady'.

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).



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# Country



**AL ON ALIVE**—Team Records artist Big Al Downing chats with "Nashville Alive!" host Ralph Emery, left, during rehearsals for his recent WTBS-TV appearance. Downing, whose debut album for Team was recently released, is currently touring with Doug Kershaw.

## Chart Fax

### Emmylou's 'Last Date' Climbs To First Place

By MELINDA NEWMAN

Though the title seems to indicate she's losing out in the romantic department, "(Lost Our Love) On Our Last Date" this week gives Emmylou Harris her fifth No. 1 single. Harris first appeared on the charts in 1975, when her debut Warner Bros. single, "Too Far Gone," reached 75 on the Billboard Hot Country Singles list. Her other No. 1 hits are "Together Again" and "Sweet Dreams" (both 1976), "Two More Bottles Of Wine" (1978), and "Beneath Still Waters" (1980).

"Last Date" is actually making its third chart appearance in as many decades. Each time, it's hit the charts in a slightly different form.

Originally, the tune was an instrumental entitled "Last Date"—it peaked at 11 in country for keyboardist Floyd Cramer in 1960, and

at two on the pop charts. Conway Twitty liked the song so much that he decided to put words to the melody, retitled it "(Lost Her Love) On Our Last Date," and sent it to No. 1 in 1972. Now, 10 years later, it's in the premier position once again after Emmy cut it with a gender change.

Harris' version was produced by her husband, Brian Ahern, who has done all of her Warner Bros. albums. Another such husband-wife team is Rodney Crowell and Rosanne Cash. Cash is currently represented on the singles chart with "I Wonder," while her "Somewhere In The Stars" LP is at 38.

Twitty's current chart climber, "The Rose," is also a remake of a former top 10 pop hit. The song is from the film of the same name; it

(Continued on page 49)

## FIRST STAGE OF EXPANSION

### Halsey Opening Nashville Wing

**NASHVILLE**—In a move calculated to launch significant company expansion in the next 12 months, Jim Halsey is opening Nashville offices this month. They will be headed by former RCA artist development manager Jerry Flowers.

While the Nashville branch will serve as a liaison between the Tulsa-headquartered agency and its primarily Nashville-based artist roster, Halsey says he sees this step as initiating a new period of growth for Halsey International, which encompasses booking, management, video, tv and recording.

"1982 put our booking agency grosses alone up 12% from the preceding year, which was also a record-breaking year for us," Halsey says. "We consider Nashville an important country center, but more than that, it's an important center for

worldwide business."

Halsey also hopes to establish a New York office by the end of the year to complement his firm's coastal activity. The New York satellite would be responsible for overseeing Halsey's projected new classical booking division.

A key area of involvement for the agency in 1983 will be video: video clips, videotaped concerts, syndicated music specials spanning a variety of musical acts. Cable and pay tv programming is developed through Tall Pony Productions of Los Angeles, in which Halsey is partners with producer/director Tony Eaton. Halsey says his company has six separate music specials on the drawing board with Tall Pony, including one to headline a major rock band. In December, Home Box Office began airing a Halsey/Tall Pony production starring Rosanne Cash, the Charlie Daniels Band and the Oak Ridge Boys.

"We intend to become much more directly responsible for developing audio/video footage on our acts," Halsey states. "We feel that supplying video and radio clips on our artists will enhance our services as

## Warner Bros., Elektra/Asylum Merge Nashville Operations

By KIP KIRBY

**NASHVILLE**—In a move directly related to streamlining maneuvers at Elektra/Asylum Records (separate story, page one), Warner Bros. Records shut down its Nashville offices last week and incorporated its roster under E/A's local staff.

At the same time, Jimmy Bowen, who had been vice president of E/A Records Nashville, assumed the title of senior vice president for the new operation, to be known as Warner Bros. Nashville. Bowen will report to Warner Bros. chairman Mo Ostin.

Although the newly merged labels will do business under the Warner Bros. banner, none of the Warner Bros. country staff was retained in the shift. Country artists currently under contract to E/A will have their product released on the

Warner Bros. label as of approximately Feb. 1.

The combined roster gives Bowen's division a total of 50 acts, a number which he says he will evaluate carefully over the next two months.

In March, the company will relocate to larger offices that will house both the record label and its publishing wing, Elektra/Asylum Music, headed by Dixie Gamble-Bowen.

Although Bowen declined to comment specifically, it is understood that his division is negotiating with producer Jim Ed Norman for the in-house position of a&r vice president. If Norman joins Warners, it is not known yet how this will affect his independent production of such acts as Anne Murray, Mickey Gilley and Johnny Lee.

Also in question is the future of Norman's own publishing company, Jensing/Jensong, which has offices in L.A. and Nashville. Gamble-Bowen confirmed that Jensing vice president Randy Talmadge is leaving that post to join Elektra/Asylum Music.

Bowen says no staff additions for his label are currently planned, though he projects there will be an increase at a later date. Stan Byrd, national country promotion director

for the non-defunct Warners office, has been retained as an independent consultant to work with Bowen's promotion staff during the transition period now underway.

The merged Warner Bros. Nashville operation will be responsible for such country acts as Hank Williams Jr., Emmylou Harris, Conway Twitty, John Anderson, Eddie Rabbit, Karen Brooks, T.G. Sheppard, Crystal Gayle, Gail Davies, Bandana, Rodney Crowell, the Bellamy Brothers, Frizzell & West, the Whites, Eddy Raven, Tom T. Hall and Freddy Fender.

## Reduced Airfare Deal For Radio Seminar

**NASHVILLE**—Registrants traveling to the 14th annual Country Radio Seminar in Nashville will be able to save at least 30% off regular coach airfare. The reduced rates, arranged through Nashville Express Travel, are available Feb. 16-20 for the Feb. 17-19 seminar.

Reservations should be made through the agency no later than Jan. 21. During the seminar, Express Travel will give away two tickets on American and Republic Airlines for subsequent free trips to Nashville within the year.

## Cheyenne: Music City's Newest Showcase Venue

**NASHVILLE**—This city's newest country showcase club, the 450-seat Cheyenne Restaurant and Dance Hall, has opened. The operation is headlining major country acts, and Ace Productions is syndicating a "Nashville Tonight" radio program from taped performances.

Cheyenne, which occupies the former Blazing Saddles location on Nolensville Rd., is owned by Charles Shrader and Jim Mullins. Shrader was unsuccessful in an early 1982 attempt to reactivate Nashville's Exit/In venue, but he says a larger seating capacity, lower operation costs and other advantages should make Cheyenne profitable.

Top country performers are lined up for the "Nashville Tonight" productions, set to debut in April on between 200 and 300 stations, and name acts are also being booked for regular shows. Tickets usually are \$10, \$18.95 including dinner. Local acts will be booked for little or no cover charge, Shrader says.

The opening night taping Tuesday (11) featured Razyzy Bailey, Terri Gibbs, David Rogers and Cristy Lane. John Anderson played Thursday (13). This Tuesday (18), Margo Smith and Johnny Carver are confirmed; for Thursday (20), Leon Everette, Denise Price and Tom Carlile are lined up.

The "Nashville Tonight" shows cost the club \$4,000-\$5,000 for payment to the acts, bands, DJ hosts and for taping. At \$10 per ticket, Cheyenne can at least break even, according to Shrader. "And if we can get a sponsor or two on the Ace shows," he says, "we can lower the door price." Promotion so far consists of ticket giveaways on WSIX Nashville.

Ace Productions is taping four artists per show, each playing 40-

minute sets. These will be edited into the weekly show, but Shrader isn't sure of the program's final length. He says Ace hopes to syndicate "Nashville Tonight" to Europe, Canada and Australia.

Sound and lighting are provided by Cheyenne. The club invested about \$20,000 in the system, which includes Altec and Electro-Voice speakers. **CARTER MOODY**

## NMA FORUM ON COSTS

**NASHVILLE**—The Nashville Music Assn. will hold its first industry forum of the new year on Wednesday (19) at the Cannery II. The forum, co-sponsored by First American Bank, is titled "Being Creative With Costs: The Costs Of Being Creative."

Panelists scheduled for the forum are artist Duane Allen of the Oak Ridge Boys; financial analyst Mickey Bryant of Gelfand, Rennett & Feldman; Bob Fead, president of Monument Records; Bill Hall of the Welk Music Group; attorney Joel Cherry of Katz, Weissman and Cherry/Kat Family Records; financial analyst Kerry O'Neil of Kraft Bros., Esstman, Patton & Harrell; and manager David Skepner, Loretta Lynn Enterprises. Forum moderator will be Jan Rhee of Jan Rhee Marketing.

The panel will deal with the changing financial and economic environment in the music industry and ways of working creatively with budgets and expenses.

The forum begins at 5:30 p.m. Cost is free to all Nashville Music Assn. members, \$2 for non-members.

## For The Record

Jack Grayson's name was inadvertently omitted from the list of New Country Artists appearing in Billboard's Talent In Action/No. 1 Awards Dec. 25 issue. Grayson's name should have appeared third on the list.

## Pioneer Fair Is Expanded

**AVOCA, Iowa**—The 1983 Old-Time Country Music Contest and Pioneer Exposition will be expanded by several days in August and September to include more categories of competition.

Pottawattamie Fairgrounds is the site for the festival, now in its eighth year. New contests are for honky-tonk and ragtime piano playing, spoon-and-bone playing and auto-harp playing.

Prize money and awards have been increased to a total of more than \$10,000, including a luxury windjammer cruise in the West Indies for the winner of the country singing contest.

The contests, plus entertainment and arts and crafts exhibitions, run from setup on Aug. 31 through free grandstand shows Sept. 5. The park will make free camping available and will operate five concession areas.

country's largest booking/management agency."

Halsey formed his company in 1949 when he began booking Hank Thompson (who is still with him today). The firm now represents 30 acts, including Merle Haggard, Terri Gibbs, Don Williams, Tammy Wynette, Roy Orbison, the Corbin/Hanner Band, Michael Murphey, Con Hunley, the Oak Ridge Boys, Lee Greenwood and Woody Herman.

Through its year-old affiliation with Churchill Records, Halsey also represents label artists Cindy Hurt, Roy Clark, Hank Thompson and Rodney Lay, as well as recently-added Debbie Campbell and Jimmy Dean. Churchill is distributed in the U.S. and Canada by MCA; Halsey expects to solidify overseas distribution for the label at MIDEM this month.

Also on the international front, Halsey has two more BBC television specials slated for 1983, and he's arranging European tours for Roy Clark, Lee Greenwood and Woody Herman (who joined the agency this year).

(Continued on page 49)



Chart  
Fax

• Continued from page 47

was first recorded by Bette Midler and went to three on the Hot 100 in 1980.

Both Johnny Lee and Ray Price are represented on the charts this week with fiddle songs (and both are from movie soundtracks, too). Price's "One Fiddle, Two Fiddle" is from "Honkytonk Man," while Lee's "Cherokee Fiddle" was pulled from the smash "Urban Cowboy" soundtrack. "Urban Cowboy," interestingly, has spawned more chart hits across the board than any other movie soundtrack LP; "Cherokee Fiddle" is its eighth single off the double set.

Okay, we know you die-hard list lovers out there have your pencils poised to see if we know the seven releases that precede "Cherokee Fiddle," so here they are: Mickey Gilley's "Stand By Me," Johnny Lee's "Lookin' For Love," Anne Murray's "Could I Have This Dance," Kenny Rogers' "Love The World Away," and Bonnie Raitt's "Don't It Make Ya Wanna Dance," all of which went country. On the pop side, Boz Scaggs had "Look What You've Done To Me," while Joe Walsh took "All Night Long" out of the soundtrack and onto the charts, and Kenny Rogers slid "Love The World Away" over to the same chart.



INSIDE STORY—Waylon Jennings, left, and Ronnie Milsap chat at a recent RCA label party held at Nashville's Hermitage Hotel.

## Nashville Scene

• Continued from opposite page

was voted by readers the best country guitarist of 1982. Easily, we'd say: few musicians can touch his flying fingers.

★ ★ ★

Once again, new wave fans (and others who were too tardy to get their ticket requests acknowledged in time for this year's Volunteer Jam) will have their own *Alternative Jam III* to attend the night of Jan. 22. Cantrell's is the site: featured bands include Jason & the Nashville Scorchers, Committee For Public Safety, Young Grey Ruins and Factual. Tickets are available through Gatsby Productions at 298-2114 or 824-4037 (or at the door) for \$7.

We'd expect No Less: The soundtrack for a new movie which purports to look behind the scenes for a graphic (and sometimes bizarre) representation of the Hell's Angels organization will be done by Waylon Jennings, Willie Nelson, Johnny Paycheck, Jerry Garcia and Bo Diddley. But hey, no Johnny Cougar?

Charly McClain will star in an upcoming "CHIPS" segment, both as an actress and singer. Charly plays a struggling young country artist with a regular gig as an opening act at the Palomino Club. She attracts the eye of CHIPS regular Erik Estrada after her brother is mistakenly accused of cattle rustling. In the show, McClain sings "Dancing Your Memory Away," along with her current single, "With You." This isn't Charly's acting debut: last year, she was a guest on "Hart To Hart" with Robert Wagner.

★ ★ ★

When David Allan Coe embarks on his major European concert tour at the beginning of February, he will take with him one of Nashville's finest singer/songwriters, Steve Young. Young's debut LP on Rounder, "To Satisfy You," was released last year; though he hasn't yet achieved the mass critical acclaim he warrants, the album remains one of the best to come out of Nashville in some time. Young, whose best-known composition is "Seven Bridges Road," recently returned from a tour of Indochina.

And now, to clear up some old business, our mail brought us two letters just before the holidays, to which we'd like to give equal print. One letter comes from program director Dandalion at WRKZ-FM in Hershey, Penn., who was sharp-eyed enough to catch an error reported in this column and in numerous other national publications as well. The error was taken directly from Marty Robbins' official press bio and claimed that "El Paso" was the first country song ever to win a Grammy. As Dandalion accurately points out, the first song to win a Grammy in this category actually turns out to be the Kingston Trio's "Tom Dooley" in 1958, followed the next year by Johnny Horton's "Battle Of New Orleans." Both these songs preceded "El Paso," which didn't get its NARAS accolade until 1960.

Then we received a nice letter from programmers Chris Warren and Rex Gregory of Albany's WGNA, commenting on a recent "Scene" column which took exception to WGNA's alleged playlist restrictions. Warren and Gregory emphasize the WGNA's format is designed specifically "for the entire family," and songs aired on the station are chosen to fit this content. Warren and Gregory also point out that listeners in Albany aren't prevented from hearing the nation's top-charting country songs on WGNA, since the station airs "American Country Countdown" weekly on Saturday afternoons.

Lyrics weren't the only factor barring Earl Thomas Conley's "Somewhere Between Right

And Wrong," adds Warren. As he explains, "The sound of this particular song borders on rock, and we let the dozen or so rock stations in our market play rock—we play country."

Finally, an anonymous "Scene" reader takes us to task for wondering aloud whether there is perhaps a double standard in the fact that WGNA airs cheating songs about men but moralizes those about women. Writes in "anonymous reader" to this column: "Just thought you would like to know that your article accusing WGNA Albany, N.Y. of a double standard toward women is off base... WGNA is owned by a woman, Ruth Camp of Wheaton, Ill."

★ ★ ★

And lastly, as this column was preparing to wind down for the week, John McEuen of the Nitty Gritty Dirt Band (yes, they're back to using the original name again) phoned in to tell us about his latest project.

McEuen has put together a 14-date tour with several of his musical friends to see if traditional country music is boxoffice fare. "With the success of people like Ricky Skaggs recently, we're trying to get more recognition for traditional type country," McEuen explains (and he's indeed a performer who knows about country's roots and heritage).

Halsey Opening  
Nashville Wing

• Continued from page 47

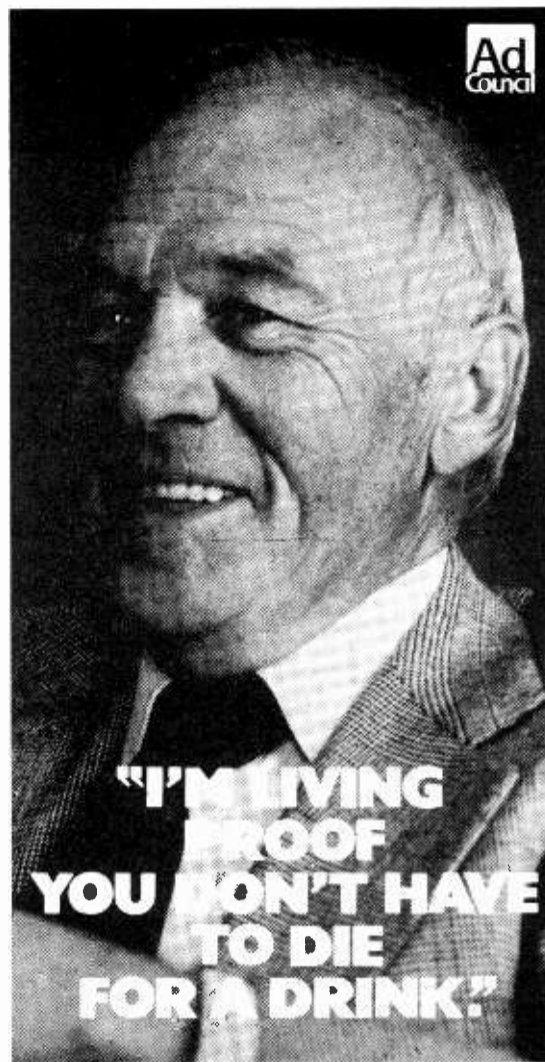
Currently on Halsey's agenda too, is a projected tour of Bulgaria by Roy Orbison, stemming from Orbison's 60-minute performance at the Golden Orpheus Festival there last June. Orbison was the first American act to be invited by the Bulgarian government to headline a festival gala, attended by dignitaries from 20 nations.

Should Orbison's Bulgarian tour, now being negotiated, become reality, it will be handled similarly to the concert tour Halsey coordinated in 1976, when Roy Clark and the Oak Ridge Boys headlined major Soviet Union cities and introduced country music to Russia.

Halsey wants to move more heavily during the coming months into the areas of corporate endorsements, sponsorships, convention booking and roster diversity. "In just the past year, our convention booking has doubled," says a pleased Halsey. "Today's buyer isn't buying only one kind of music or looking at one kind of venue. That's why we're expanding at a time when economic concerns have caused many companies to pull back. We're anticipating this to be our largest growth year yet."

The new Halsey offices will be located in the Joe Talbot Building at 2 Music Circle South, Nashville, Tenn. 37203. The new phone number will be (615) 242-0902.

KIP KIRBY



"I'm Jim Kemper Jr., Chairman of the Board of a major insurance and financial services corporation, and I'm alcoholic. I'm not alone. The facts show that there are many more like me. In fact 10% of the work force in this country is alcoholic.

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Alcoholism In Your Area  
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New On  
The Charts

BRICE HENDERSON

"Lonely Eyes"—83

Like so many other artists, Brice Henderson first decided he wanted to pursue a musical career when he saw the Beatles on "The Ed Sullivan Show." He was only nine, but he had already learned to play guitar before graduating from grade school; by high school, he had played in several bands, and when he was 20, he moved from his hometown of Frederick, Md. to Colorado, where he performed in local clubs.

After stints in Los Angeles and New York, Henderson relocated in Nashville in 1978. He began working with Nashville publisher/producer Scott Tutt, and "Lonely Eyes" is his first chart record, as well as the first chart entry for newly-formed Union Station Records.

For booking information, contact Scott Tutt Music, P.O. Box 121213, Nashville, Tenn. 37212. Phone: (615) 329-0856.











## EMPHASIS ON JAZZ, FOREIGN PRODUCT

## New Release From Soviet Label

By VADIM YURCHENKOV

MOSCOW—Melodiya, the state-run Soviet record company, has a major product release package to start 1983. It includes the first album in nearly seven years from David Tukhmanov, one of the top national singer-songwriters, plus a hefty emphasis on jazz and foreign-licensed material ranging from Paul Robeson to the Three Degrees.

Tukhmanov's LP, "N.L.O. (U.F.O.)," is his fourth for Melodiya. Despite his long absence from the studios, he has consistently amassed royalties as a songwriter and produced hit singles for several domestic acts.

He's also something of a talent-spotter, having launched Valeri Leontjev on a chart-topping career performing his songs. Tukhmanov's own new album, which includes seven new songs, features the three-man group Moscow and the composer on piano and synthesizer.

Soviet jazz is in the midst of a boom period. Among the new Melodiya titles is "Poi Segue," the third LP from the Viatcheslav Ganelin modern jazz trio, one of the most active touring outfits on the national scene. The avant-garde band has toured all the East European territories, as well as West Germany and Italy.

Other new jazz packages come from Nikolai Levinovsky's Allegro and Gherman Luk'yanov's Kadanse group. The former has built a reputation through his experimental jazz writing and the latter, mainly on flugel horn and piano, has been a lead-

ing instrumentalist in Russia for 25 years.

Melodiya is also building its classical output, especially in the area of international product. Luigi Cherubini's "Medea," with Maria Callas and the La Scala company, is licensed from Dischi Ricordi in Italy. Mahler's Symphony No. 6, by the Bavarian Symphony Orchestra, and songs of Ruckert, recorded by Dieter

Fischer-Diskau and the Berlin Philharmonic (Karl Boehm), are licensed from Polydor International.

Licensed pop material including Gilbert Becaud and Yves Duteil, as well as a Paul Robeson spirituals package, comes from the Le Chant du Monde label in France. Albums by Amii Stewart and the Three Degrees have been licensed from Ariola Eurodisc in Germany.

## Barclay Finalizing Move To PolyGram Distribution

PARIS—Barclay Records is finalizing the transfer to PolyGram group companies worldwide of all its former distribution license rights. This follows Phonogram's purchase four years ago of 80% of Barclay's shares, the remainder staying with company founder Eddie Barclay.

Announcing the approaching outcome of a year of often delicate negotiations, Barclay international manager Cyril Brillant expresses satisfaction that the transfer, involving 10 territories, has gone off without severe legal problems.

In most areas, the transfer was effected through a change of licensee. In the U.S., however, the recently formed PolyGram Special Imports has added itself to the existing list of independent importers of Barclay product, a list comprising PSI, IBR, Greenworld, La Cite and Musierama, according to Brillant.

In the U.K., PolyGram-owned Decca Records has replaced RCA as

the main Barclay distributor, with Barclay handling Decca's classical and pop product in France. New lineup in other regions is as follows: Japan, from King Records to London KK; Australia/New Zealand, from Festival to PolyGram; Scandinavia, from EMI to PolyGram; Brazil/Argentina, from RCA to PolyGram; Mexico, from Musart to PolyGram Discos; West Germany, still with Metronome, now a PolyGram company. Additional transfers in Italy (from Ricordi to PolyGram) and Spain (from Movieplay to PolyGram) should be completed by the end of January, while terms are still to be agreed on for Colombia and Ecuador.

Describing the changes as "radical for a small company like ours," Brillant says that 1983 will require a major reorganization in each territory of information and promotion systems, as the new PolyGram teams take over from existing distributors.

## WEA Australia Slashes Prices Across-The-Board Cuts Anger Label's Competitors

• Continued from page 9

conversations with retailers indicate that they just won't support it. And I believe the price structure is just taking money from retailers' pockets."

Peter Jamieson, EMI managing director in Australia, is a little less vitriolic: "It won't cause too much harm as long as it is just WEA involved. I imagine they'll get short-

term advantages, but if we are all forced to follow suit, this will put many retailers out of business. These are price levels that our industry cannot afford. If every company followed Turner's lead, we'd all go broke.

"In an instinctive sense, I like the idea. I do believe that current pricing levels are prohibitive, but this is a move in the right way at the wrong time. If we all adopted these price levels there would be no money for the recording of Australian music. There's a possibility that EMI will be forced to follow WEA if they gain too great a market advantage, but I hope that doesn't occur."

Jamieson says he's more upset by the lowering of record prices than tape prices. "I can understand WEA's feelings regarding tapes, because I think we all share a concern for the mounting problems in that area. I personally feel that the cassette should be to the record what the paperback is to the hardcover book. But that can't happen overnight. The industry needs to work together on that problem."

But RCA's Smith says: "I won't accept that pricing is the major factor in diminishing sales. Inflation and other demands on the leisure dollar are far more significant. In 1983, there will be 40 million videotape rentals in this country at an average of \$4 a tape. For 1984, estimates run at well over 70 million rentals. That's the kind of thing we have to counter."

"The video boom has given the record industry problems that it doesn't even fully recognize as yet. Promotion of hardware for records has become virtually extinct. De-

partment and electrical stores are obsessed solely with advertising and highlighting video hardware."

Though WEA has officially lowered prices, there's no guarantee that retailers will do the same. A significant number of dealers are currently selling \$10.99 recommended retail price LPs for \$11.99, and the companies who have been reticent about joining a general price rise (notably Festival) have found in the past that retailers did not hesitate to sell their stock, purchased at lower rates, for the higher list price.

Despite the industry backlash at this early stage in the new campaign, WEA appears to be standing its ground and expressing confidence.

## ATTENDANCE UP FROM '82

## 200 Firms Set For 17th MIDEM

• Continued from page 3

reintroduced MIDEM Classique in order to demonstrate that the event covers the full spectrum of music. Apart from the concerts, the European Broadcasting Union is, for the first time, bringing together radio and television producers in Cannes to discuss classical music broadcasting.

In addition to the EBU, organizations like CISAC, the European Assn. of Managers and Concert Promoters, the association of music industry lawyers, the popular music branch of the international music publishers' association, FIDOF (the international organization covering worldwide music festivals) and the

www.americanradiohistory.com



SCREAMING FOR CAKE—Rob Halford of Judas Priest, foreground left, wants to know where the ice cream is following a recent show at the Spectrum in Philadelphia. He is shown with local CBS branch and WYSP-FM officials, who gathered to toast Bud "Leather Lungs" Conner, center, for winning the station's "Screaming For Vengeance" contest on the Spectrum stage.

## CD System Scoring With Japanese Record Buyers

• Continued from page 1

buyers are males in their late twenties and thirties with a particular interest in sound quality. Classical software is selling fastest, followed by jazz titles. Disks are available only in record stores, according to Junichi Yoshida of CBS/Sony's development group, and no special market promotions have been mounted.

Nevertheless, production cannot keep pace with demand. CD capacity at Sony's Shizuoka record and tape plant south of Tokyo is in theory 300,000 a month, although this figure has not yet been reached. At Nippon Columbia, no custom pressing orders will be undertaken until March.

CBS/Sony and Epic/Sony launched the CD software with 112 titles last Oct. 1, adding 10 more Dec. 21. A further 12 are set for Jan. 21. Of the titles, 34 are classical, followed by jazz, rock and pop titles from international repertoire. Included are Simon & Garfunkel's "Bridge Over Troubled Water," Billy Joel's "52nd Street," "The Stranger" and "The Nylon Curtain," Michael Jackson's "Off The Wall," Miles Davis' "The Man With The Horn" and REO Speedwagon's "Hi Infidelity." Other acts represented on CD include Weather Re-

port, Toto, Santana, Herbie Hancock, Kenny Loggins, Quarterflash, Bertie Higgins and Journey.

Domestic repertoire includes three disks by pop idol Seiko Matsuda, Sadao Watanabe's "Orange Express," Terumasa Hino's "Pyramid" and Kimiko Kasai's "Kimiko." Also featured are 12 "karaoke" titles—literally "empty orchestra"—for sing-alongs.

Nippon Columbia readied a modest 10 titles for last fall's CD launch, adding 10 more at the end of the year, but Shuzo Kobayashi, general manager of the company's planning and development department, says the intention is to release 20 new titles a month beginning in March. After 10 years of PCM recording, Nippon Columbia has a huge stockpile of some 600 digitally-recorded titles readily available for CD. The great majority are classical, but there are also about 100 jazz recordings.

Kobayashi adds that average sales on the 10 titles released last year are around 1,500 units. A disk of Vaclav Neumann conducting the Czech Philharmonic Orchestra in Dvorak's Symphony No. 9 has already sold over 7,000 copies, however, while on the jazz side "Max Roach Quartet—Live in Tokyo" is also selling well. Retail prices are \$15.45 for classical CDs, and \$14.23 for jazz and pop.

## MIDEM Galas' Talent Lineup

• Continued from page 9

worldwide to CGD Records in Milan), Pia Zadora (charting in the U.S. with the single "The Clapping Song") and Junior & Cherry (all from the U.S.); Imagination and Ph.D. (U.K.); Falco (Austria); Louise Tucker (Holland); Romina Power and Al Bano (Italy); Constantin (Switzerland); Patti Layne and Celine Dion (Canada); and, from Belgium, the Hollywood Bananas. French acts include F.R. David, David Christie, Gerard Berliner, Jean-Jacques Goldman, Philippe Lavil, Blanchard and Jean-Luc Lahaye.

This gala will be presented as a joint venture by the French service of Radio Luxembourg (RTL) and the MIDEM organization. It's bannered "French and Foreign Revelations," with the implication that the accent is on new rather than established talent. But one or two established European chart names, notably Secret Service (Sweden) and Yazoo and Capt. Sensible (both from the U.K.) are on the list.

MIDEM are EMI and RCA. Both companies will be represented, however, by their French affiliates, and RCA will also have a Canadian delegation in attendance.

Another absentee will be West German classical conductor Herbert von Karajan, who was to have brought the Berlin Philharmonic to perform in the 2,400-seat main auditorium of the new Palais. However in an event which will see four performances daily throughout the week, the French National Orchestra is due to play. There will also be the European premiere of the new Franco Zeferelli film production of Verdi's "La Traviata," featuring Placido Domingo and Teresa Stratas.

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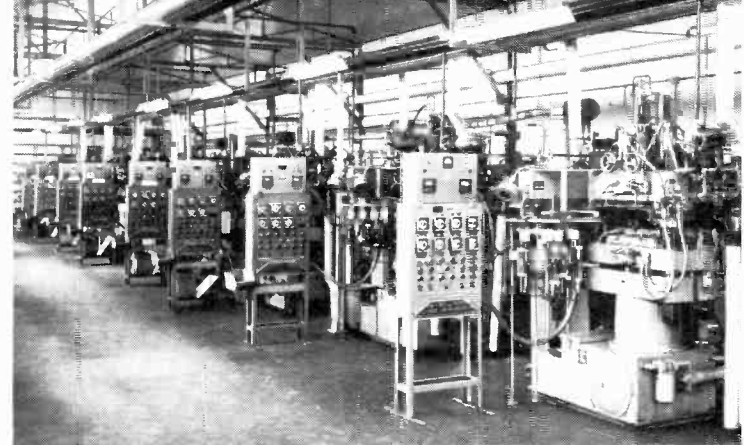


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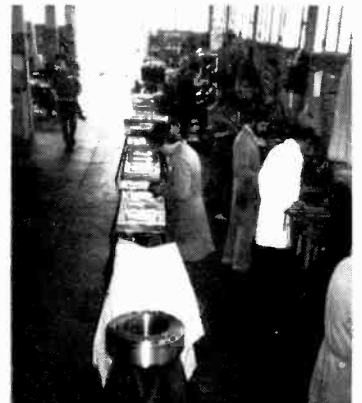
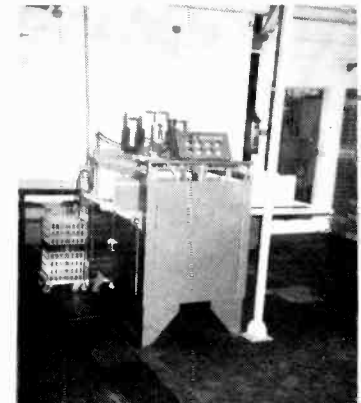
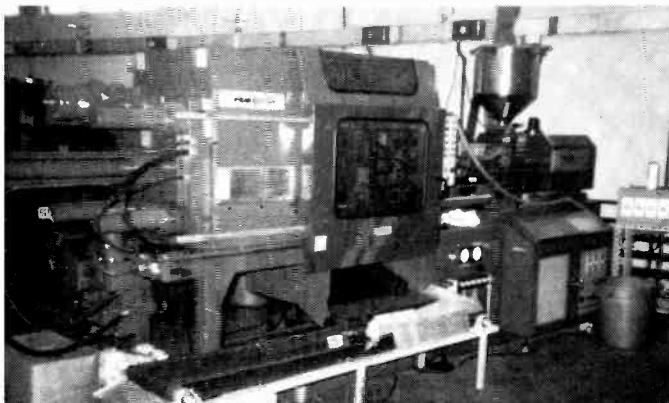
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# COUNTRY MUSIC ASSOCIATION'S INTERNATIONAL SHOW

NASHVILLE, TENNESSEE • JUNE 7, 1983

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***Selection screening begins in February so materials should be forwarded as soon as possible.***

Artists appearing on the International Show will be provided an expense allowance and lodging for 3 days' stay in Nashville.

**CMA • COUNTRY MUSIC ASSOCIATION**

Billboard's  
Survey For Week Ending 1/22/83

# Top Album Picks

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**TRIUMPH—Never Surrender, RCA AFL14382.** Produced by Triumph & David Thoener. The hard rock crowd has supported this Canadian trio for several years and this album, with its production sheen and optimistic lyrics, could satisfy the tastes of the Styx/Journey mainstream rock fans. Rik Emmett's vocals are quite strong while the musicianship of guitarist/vocalist Emmett, bassist/pianist/vocalist Mike Levine and percussionist/vocalist Gil Moore makes Triumph sound as if it is much more than a three-piece. AOR should jump heavily on such tracks as "Too Much Thinking," "A World of Fantasy" and "All The Way," all possible singles. Each Triumph album does better than its predecessor and their last "Allied Forces" was top 60.

**GARLAND JEFFRIES—Cuts For Love, Epic ARE38190.** Produced by Garland Jeffries & Bob Clearmountain. The music here is mostly pop rock with bows toward r&b and reggae, as Jeffries explores the nuances of life, love and the socio-political realities. The album is extremely personal, with nine of the 10 songs here in the first person. The tenth, "American Backslide," is a lament about the death of the American dream. Throughout the songs are well crafted, sung with feeling, and compatible with AC, AOR and urban contemporary formats.

**RED RIDER—Neruda, Capitol ST-12226.** Produced by David Tickle & Ed Thacker. This latest set by the Canadian rock band marks yet another case of post-punk pop meeting AOR to canny commercial effect. Although a full-fledged rock quintet with two guitarists, Red Rider's arrangements (by lead singer Tom Cochrane) draw much atmosphere from Steve Sexton's synthesizers and piano, while the surreal imagery and social commentary hinted at by the lyrics likewise nod to techno-pop and new wave. That said, the songs are still ripe for rockers, and should see fast adds.

**CHRIS DeBURGH—The Getaway, A&M SP-4929.** Produced by Rupert Hine. Although established in Europe, DeBurgh has yet to break beyond marginal soft rock exposure here, despite often arresting songs and a passionate vocal style. Here the singer/songwriter receives what could be a crucial but credible stylistic touchup in Rupert Hine's production, which adds a techno-pop undercurrent to such strong cuts as "Don't Pay The Ferryman," without erasing DeBurgh's lyricism.



**MERLE HAGGARD/WILLIE NELSON—Poncho & Lefty, Epic FE37958.** Produced by Merle Haggard, Willie Nelson, & Chips Moman. Take three musical geniuses into the studio on successive late nights and expect no less than this kind of honest, unapologetic country music. The songs are sturdy, simple, searing; the production smooth, unaffected but far from basic, through the meshing of the artists' own musicians

and top Nashville players like Reggie Young, Bobby Emmons and Bobby Wood. Surefire smashes: "Opportunity To Cry," "Still Water Runs The Deepest," "No Reason To Quit."

**FRIZZELL & WEST—Our Best To You, Warner/Viva 23754.** Produced by Snuff Garrett & Steve Dorff. Although on their own, both David Frizzell and Shelly West are superb country stylists, in their duet configuration, they seem to lean toward lush, sweetened tracks with as much AC appeal as country. They're maturing with each new LP; this one assured their position through cuts like "You'll Always Be Special To Me," "Missing You All By Myself," "Please Surrender" and "Wrapped Around Your Finger."

**MERLE HAGGARD—Greatest Hits, MCA 5386.** Various producers. MCA mines its late 1970s-early '80s Haggard catalog for nice collection of big hits he had on that label from 1979's "Ramblin' Fever" (number 2 hit) to "Rainbow Stew" from 1981 (number 4). Haggard's chart-topper "I Think I'll Just Say Here And Drink" is here, plus many other top five hits that show both his serious side and his penchant for good drinking songs.



## First Time Around

**THE NOLANS—Portrait, Epic ARE38244.** Produced by Nicky Graham. The Mandrell sisters may have some competition if the Nolans catch on here. The four siblings do not sing country, and they are from Britain, but they do sing MOR pop songs, and they are all very pretty. This LP, their debut in the U.S., contains songs that were previously released in Britain.

**MIKE RAGOGNA—Safari In America, TPM Records JNE 6001.** Produced by Terrence Minogue & Mike Ragnona. It's not hard to hear the commercial promise of singer Mike Ragnona's made-for-pop-and-rock radio voice. The witty title cut, ripe for a video, sounds like a reggae version of "Tears Of A Clown," and lead cut "Suspicious Nature" has a fresh, energetic rock feel. It could be an AOR hit with an edit.



**NOVEMBER GROUP, Modern Method Records MMO 15.** Produced by A. Prim & K. Kirby. This Boston quartet proves up-to-the-minute in its five-song debut, which builds on dance rock's prior fusions of funk and new wave through the balance of hot, heavy rhythm work and poker-faced vocals. Guitarist/vocalist Ann Prim makes her deep, androgynous style work despite its evident debts to Bowie, Ferry et al, and production is first-rate.

**STEREO TYPES—Bowing To Peer Pressure, Rocking Horse Records RH1317.** No producer listed. This three man band (augmented to four since this EP was recorded), plays Merseybeat rock'n'roll with a sense of humor. The five songs here are really charming even if rather lightweight for commercial AOR airplay. Yet there is a lot of potential here.

## Billboard's Recommended LPs

### pop

**PHIL LYNOTT—The Philip Lynott Album, Warner Bros. 23745.** Produced by Philip Lynott & Kit Woolven. Though Phil Lynott writes an eclectic blend of tunes that range from rock to pop to r&b, his voice and presentation are warm and personal, allowing his various stylistic elements to easily blend together.

**JOHN STEWART—Blondes, Allegiance Records AV431.** Produced by John Stewart. After an absence of over two years, veteran folkie John Stewart returns with a winning LP about "the myths and reality of legendary California girls." The music is tasteful soft rock, featuring fellow vocalist and guitarist Chuck McDermott, and benefiting from appearances by Lindsey Buckingham and Linda Ronstadt.

**VARIOUS ARTISTS—Rat Music For Rat People, Go Records GO 003.** Produced by Paul Rat & David Furguson. This is a compilation LP featuring some of the best of the punk and post-punk bands currently in the U.S. Recorded at various venues around San Francisco, mostly in the last two years, the LP features cuts by the Dead Kennedys, Black Flag, Circle Jerks, Flipper, Bad Brains, and others.

**MOEV—Zimmerkamt, Go Records GO 004.** Produced by Gerry Gerrard & Tom Ferris. Following an impressive debut EP last year, the Vancouver based band Moev comes up with an even stronger effort on this LP. The music is techno-pop incorporating elements from English progressive folk rock.

### country

**CHRIS HILLMAN—Morning Sky, Sugar Hill 3729.** Produced by Jim Dickson. If it's true that Ricky Skaggs has opened the door for traditional flavored country, this album deserves to lead the procession. It's a masterpiece: the harmonics of Herb Pedersen's arresting tenor against Hillman's lead vocals are perfect. Crack musicians and strong songs augur potential airplay impact.

**VARIOUS ARTISTS—Bluegrass: The Greatest Show On Earth, Sugar Hill 2201.** Produced by Barry Poss. The acts featured on this excellent live album were captured in concert at George Washington Univ. in Washington, D.C. With top bluegrass groups (in both current and original-member form) such as the Seldom Scene and the New South, it's a delightful excursion into the best of this music.

**FLOYD BROWN—After Hours, Magnum MG2000.** Produced by Eugene Foster. There's a good vocal performance by Brown, a club headliner from Louisiana, and some credible instrumental work. But there's an overlay of heavy pop polish, a slickness that slips through too often to make this totally convincing as a country package.

### gospel

**PARADISE—World's Midnight, Onyx International 3808.** Produced by Phil Saachi & Jon Astrop. Not only do the eight members of this band pump out rock-hard rhythms programmable on the hottest urban stations, but their singing and songwriting stretch the extra mile for quality, too—something that should challenge radio everywhere.

**STORMIE OMARTIAN—Exercise For Life, Sparrow 1064.** Produced by Michael & Stormie Omartian. Another "Christian aerobics" exercise album, but this one has an extra touch none prior to it have had—original music tracks, as well as instrumental versions of 24 contemporary gospel songs.

**LOIS SNEAD—The Lady, Savoy 14710.** Produced by James Eignon. With the Atlanta interdenominational mass choir, Snead and her band deliver one of the clearest, most sprightly mass-vocal albums of recent memory. Instead of musicians playing behind a weighty front of singers, the mix is about equal, with Snead performing excellent leads.

### jazz

**PETER ERSKINE—Contemporary 14010.** Produced by John Koenig & Peter Erskine. Seven cuts, four of them originals by drummer Erskine, comprise this attractive LP, which has the Brecker brothers, Mike Mainieri and others backing the leader's percussion skills. "My Ship," the Weill-Gershwin classic ballad, is an outstanding track. A slick, contemporary combo which well reflects 1983 jazz currents.

**THE ARTISTRY OF MARK MURPHY—Muse MR5286.** Produced by Dave Matthews. Long a favorite of musicians, singer Murphy is now in his 50s and still without a hit record. The eight tracks in this album display his style well, and the backup band conducted by producer Matthews is faultless.

**BILLY BUTTERFIELD—Circle CLP37.** Produced by Ted Easton. After more than 40 years, the pudgy Ohio trumpeter still must rank with the world's finest. Here he buds with producer Easton's Dutch band (which includes Bud Freeman and Bob Wilber as guests) on six titles, one of which ("How Come You Do Me?") runs 14 minutes. Billy plays some flugelhorn, too.

**DON LAMOND—Extraordinary, Progressive PRO 7067.** Produced by Don Lamond & Gus Statiras. The former Woody Herman drummer, now living in Florida, is backed by a big band comprised of fellow Florida musicians on eight romping, compelling tracks, including two entertaining medleys. Lamond's soloists are effective; Butch Evans is the man behind the charts. A delightful, swinging program for big band buffs.

**Spotlight—The most outstanding new product of the week's releases and that with the greatest potential for top of the chart placement; picks—predicted for the top half of the chart in the opinion of the reviewer; recommended—predicted to hit the second half of the chart in the opinion of the reviewer, or albums of superior quality. Albums receiving a three star rating are not listed. Reviewers: Dave Dexter Jr., Laura Foti, Paul Grein, Douglas E. Hall, Is Horowitz, Kip Kirby, Roman Kozak, Irv Lichtman, Ed Ochs, Sam Sutherland, Robyn Wells, Adam White.**

## Music For A 'New Age' Surfacing In California

By JACK McDONOUGH

SAN FRANCISCO—Northern California's newest "underground" music is even further from the radio and retail mainstream than the region's earlier pop and rock sub-genres were. Called by various names but most frequently lumped under the heading of "New Age Music," this mostly instrumental field combines elements of folk, classical, jazz and other decidedly non-rock source points. Yet it is attracting a growing if still largely overlooked audience.

Manufacturers dominating the field include Halpern Sound, Rising Sound and perhaps the best-known line, Windham Hill Records. Of these, only the last has thus far achieved widespread penetration into conventional record/tape outlets.

The music's earliest exposure came via specialty bookstores, health food retailers and extensive mail order business, as one of many different products and services targeted for an audience dominated by former counter-culture loyalists who have sustained an interest in Eastern philosophy, holistic medicine, or-

ganic food and nutrition, and other byproducts of the social ferment of the '60s.

Now there are a variety of distributors that specialize in the records and cassettes that make up this genre-of-sorts. Fortuna in California's Marin County, Source in Carmel, Calif., Vital Body in Long Island, Narada in Milwaukee, Backroads in Boulder, Colo., Heru in Los Angeles, and Pep in Ohio are the most prominent vendors for a product sector said to number around 2,000 titles.

Radio exposure has followed a similar route, spreading outward from the Bay Area, where several weekly FM programs give regular exposure to the music. Elsewhere, college radio stations and some jazz outlets have offered inroads, via the exposure for Windham Hill's catalog and another familiar line deemed a precursor to the movement, Manfred Eicher's ECM, which originally focused on chamber jazz.

ECM's music isn't the only fare adopted by New Age music's proponents as part of their field. Progressive pop and rock stylists such as Vangelis, Brian Eno (via his Am-

bient recordings), Jean-Michel Jarre, Tangerine Dream, Tomita, Steve Hillage, and Mike Oldfield, and even early "new music" pioneers like Steve Reich and Terry Riley, are viewed as sharing the same interest in atmospheric music that traces a usually cyclical, somewhat hypnotic approach to arrangements central to the otherwise diverse stylists in the area.

Windham Hill's penetration may offer one of the most telling examples of the "New Age" sector's sleeper success—despite the frequent discomfort evinced by label founder Will Ackerman and such roster fixtures as George Winston at being

Assistance in developing this report provided by Sam Sutherland in Los Angeles.

confined to the field. Although Windham Hill continues to attract the loyalty of the original "New Age" market, its recordings have successfully bridged pop, jazz and even some rock playlists, and have shown up as background music for everything from tv documentaries to broadcast news.

Otherwise, the "New Age" labels

have thus far remained somewhat maverick. Although Bay Area retail chains like Tower and Record Factory have established special sections in-store, the non-traditional sales patterns still place the bulk of the music outside the mainstream. That trend is underscored by the sales base, which for several labels shows cassettes outselling disks by two to one.

New Age proponents are convinced the music's absence from conventional stores only injures the stores, however. Notes Steve Halpern, a performer and entrepreneur who has pioneered in the field. "When you consider the fact that retailers recognize that people will buy exercise records and Walt Disney records and classical records and all sorts of things, it's astounding that they've been ignoring this for so long. The fact that they're not picking up on it is definitely to their disadvantage."

Halpern's own Halpern Sound line, which markets his recordings under the self-coined rubric, "The Anti-Frantic Alternative," had "only a handful of records" in its catalog as recently as 1978. Then Halpern stepped up his pro-

duction, hiring former Wells Fargo executive Carl Trondhjem as his business manager. Today, the catalog has increased to over 25 titles, 12 of which Halpern deems solid sellers with his annual volume doubling each year.

Marcus Allen at Rising Sun reports a similar experience since shifting direction from his first two 1977 releases, which offered vocals, to an all-instrumental focus for two 1981 releases. "Breathe" and "Petals." Allen and partner Jon Bernoff foresee a sales pattern suggesting the same classic catalog longevity as classical or jazz product, reporting "a curve similar to books, slow and steady. The big companies have a bell-shaped curve with their albums—a big boost and then a big dropoff. But none of our albums have dropped off yet."

There's evidence that "New Age" is attracting buyers overseas, too. Ethan Edgecombe of Fortuna Distribution, which handles about 400 titles, cites such artists as Kitaro, a Japanese artist, and German acts like Ashra Temple, Popul Vuh and Tangerine Dream as examples of the genre's international origins and appeal.

# CES Photo News



Young doctors at CES include, from left, Vestron president Jon Peisinger, chairman Austin Furst (and friend) and Stephen Elnhorn.



Greeting civilians at the Fox Video Games tent was Al Pepper, vice president marketing, center. The company announced 10 new vidc games, including one based on the television show "M\*A\*S\*H."



Accessories mavens Bob Wight, Walt Glendenig and Merle Nelson convene at the Pfanstiehl booth. Wight is marketing director for the Waukegan, Ill.-based company and Nelson president. Glendenig is with Traverse City Electronics, a Michigan distributor.



Strawberry Shortcake, star of cereal, sheets and video, meets with industry consultant Lee Mendell at the Family Home Entertainment booth.



3M used an electrostatic volt meter to test its new anti-static tapes. From left are Bob Burnett, business development manager for the consumer market; advanced technical service engineer Ron Meyer; and Bruce Nelson, technical service manager.



B.O.B. (Brains On Board), the latest offspring from Atari founder Nolan Bushnell, was the talk of CES. B.O.B. will serve drinks and answer the door, and can be purchased later this year for \$2,500.



Sanyo exhibits CD hardware, one of a number of firms to do so at CES.



In addition to ongoing demonstrations, Mattel offered CES attendees the opportunity to try its "Synsonics" system themselves.



Representing TDK in Las Vegas: vice president of sales and marketing Terry Tsutsui, president Rocky Kawakami and national sales manager Doug Chatburn.



Carl Weathers, a/k/a Apollo Creed, star of "Rocky III," poses for photographs at the CBS/Fox exhibit.



## Video Game Firms Jump On Computer Bandwagon

• Continued from page 1

generous. That's exciting as it relates to marketing, because software will be so diverse. It also opens new avenues for designers."

Mainero says educational computer software will play a part in the company's future, but observes, "Our emphasis will continue to be the recreational/entertainment area—and you can do educational programming that way." Activision will offer software for the Atari line of home computers and is studying other systems for possible development.

Parker Bros.' computer games software will be compatible with computers from Atari, Commodore and Texas Instruments, with introductions for IBM and Apple to follow. Although the emphasis will be on games, Douglas Bate, marketing manager for personal computer software, points out, "The additional memory of a computer offers opportunities far beyond action games."

Coleco vice president Mike Katz says, "I don't think the market is saturated for games. Out of 25 million households with children, 13-14 million own video games. The personal computer market is even broader, and we plan to branch out into that."

Starpath, based in Santa Clara, Calif., will offer software for Atari computers in the second quarter of 1983. But company president Alan Bayley notes that the video games industry is still expanding healthily:

"We're seeing many different kinds of stores getting into games, as well as interest from conventional music rackjobbers. In California, we deal with Tower Records, and we're also carried by Sam Goody, Crazy Eddie and various department stores. Everyone's getting in, and no one's getting out."

John Belden, president of U.S. Games, also sees increasing involvement by rackjobbers, both in the games and computer software areas. "There's a high correlation between this business and the record business," he says. "The record stores will sell games because of the strength of Pickwick and Handleman."

U.S. Games will introduce its "Pink Panther" game in June for both games and computer hardware—its first entry in the computer business. He adds, though, "The games business is not obsolete, but you have to give recognition to computers."

Disney will introduce 50 computer software titles this year, according to the firm's Fred Simon. "We've spent two years researching the market, and feel the two most important reasons for personal computers are to educate and entertain."

All of the initial 50 Disney titles will be educational as well as entertaining, Simon claims. They will be designed for computers from Atari, NEC, Panasonic, Texas Instruments and Radio Shack.

## The Latest From Sony: BetaMovie

By SAM SUTHERLAND

LAS VEGAS—With the new stereo Beta Hi-Fi system already proving a major draw during Winter CES, the Beta video camp helped buttress their half-inch format further with showings of the new Beta-Movie camera/recorder format.

Sony held its own press conference about the new "home movie" device designed as a companion to conventional Beta VCRs. But as a product jointly developed within the overall Beta group, Sanyo, Toshiba, NEC and other Beta licensees are expected to unveil their own versions (Sanyo, in fact, did last week).

During both floor sessions and invitational meetings with press and trade, Sony officials acknowledged that the new one-piece BetaMovie unit is designed to extend the Beta format's market reach and longevity. Much of the interest in the product—shown here as a prototype, but expected to reach the U.S. market in a full production model next fall—stems from Sony's hopes that such a camera can enable Beta group manufacturers to compete effectively not only against rival VHS systems, but also against the expected introduc-

(Continued on page 74)

## CES Showings Presage Debut Of Compact Disc

• Continued from page 3

That lineup of hardware designs doesn't represent the actual hardware prospects for this spring and summer, however. Many of the players displayed were actually prototypes, not production models, and floor reps as well as company sources demurred at firm release dates in the majority of cases.

### New Companies

**Almost Friends**, a music publishing company (BMI), formed by Alden M. Wilson Jr., president of Snapshot Records and E.P.L. Recording Studios, 8 South Walnut St., Milford, Del. 19963; (303) 422-9872.

★ ★ ★

**Butler-Weed International Corp.**, parent company of **Prime Records, Prime Productions and Preema Publishing** (ASCAP), formed by Johnny Butler Jr. and John Weed, P.O. Box 7156, Garden City, N.Y. 11530; (516) 292-1521.

★ ★ ★

**Entertainment Law Center at Jacoby & Meyers**, specializing in contract drafting, review, negotiations and copyright matters, formed by Steve Massarsky, 1457 Broadway, Suite 907, New York, N.Y. 10036; (212) 221-5757.

## Winter CES Attendees In An Upbeat Mood

• Continued from page 3

Beta format and Embassy's \$39.95 "Blade Runner," generated much praise and herald an even stronger move toward sale in that business.

Even among companies not exhibiting—Warner Home Video, MCA, MGM/UA, Marantz and JVC among them—the mood in hospitality suites and dealer and distributor meetings was positive.

Retailers, scarce at recent CES shows, turned out en masse in Las Vegas, with many stores bringing more than one representative. Steve Goodman of Video Warehouse in Atlanta held a sales incentive contest that allowed two staffers to come with spouses. Stark, the giant North Canton, Ohio-based chain, brought six people, and Record Factory of San Francisco a like number.

And retailers found plenty of merchandising plans designed to help them. Fox Video Games, in announcing its new "M\*A\*S\*H" game, also announced broad-based advertising and promotional plans, including a national contest for a sequel game. Frank O'Connell, chief executive officer for the company, explained, "We'll be seeking game design submissions for a sequel, and the contest winner will receive royalties for the game."

Marantz, which has had a stereo Beta VCR for eight months, will introduce a Beta Hi-Fi unit, using a different technology, later this quarter. A prototype was shown in the company's hospitality suite, and head of marketing Bob Fried said, "We'll have a full slate of motivation seminars for dealers. To sell high end video you have to have demonstration. We plan to use our salesmen to reach the youth market."

Dealer Ray Daly of the Program Source, a Washington, D.C.-based computer specialty store, speaking on a CES computer software panel, pointed out, "There are probably

300-400 new titles a month, and it's difficult for retailers to keep up. Distributors help. I foresee business becoming very dependent on promotion, plus making arcade hits available for computer. But some companies are putting more money into advertising than software development, so you have to be careful."

David Wagman, co-chairman of computer software distributor Softsel, added, "Since we sell not only to the technical customer, r&d plays a large part, but there should also be more emphasis on merchandising and advertising."

When asked about the show, exhibitors raved about strong booth traffic and the quality of attendees. "This was a real order-writing show," said Doug Chathburn, national sales manager for TDK. "It was the best winter show ever, 100% better than any order-writing CES before."

Chathburn added that the departmentalization of the show was better than in the past, with video games, blank tape, video software and other categories grouped together tightly. Other reasons for the strong turnout and order-writing, he said, were that Christmas sales were better than anticipated and inventories had been kept low.

"We're looking to optimistic numbers for the first six months of the year. The end of February, the economy overall will pick up, and there will be a lot more stability in the videotape market," he said.

In video games, marketing vice president Frank Mainero of Activision pointed out, "There's a difference in retailers' attitudes, just since June. They were stunned then by the 20 or 30 additional manufacturers getting into the business, product all over. They took the shotgun approach instead of cherry-picking."

"At sales meetings here, though, it's been different. Now retailers are

cherry-picking from major manufacturers. They're a lot more discerning, and have said they were determined not to be overwhelmed or nervous at this CES. Retailers need help from responsible manufacturers in stocking, display and so on. We're all learning together."

The outlook for the coming six months, according to those polled at CES, is bright. Retailers have a seemingly endless stream of new technology to generate excitement—and sales—among customers, and manufacturers are providing more support than ever.

Saul Melnick, national sales manager of MGM/UA, said, "As stereo becomes more of a factor in video, I have a lot of faith in music programming for the long haul. We're establishing roots with our 'Compleat

Assistance in preparing this story by retailing editor Earl Paige, based in Los Angeles.

Beatles' campaign and various pop materials. We have a merchandising hotline in our New York office to help dealers get available materials and co-op funds."

According to Jon Peisinger, president of Vestron Video, "The disk will be the major thrust for this company—I think the whole industry is going that way. Although CED has passed the laser format in sales, there's still business to be done in laser. Dealers are asking for product in both formats."

"We're looking to build our music programming library, especially on disk" (Vestron recently added a Grace Jones title). "Beta Hi-Fi is a sensational system, but you still have the inherent limitations of tape, including a rental mentality."

"I'm hoping for less rental, and I'm encouraged by the direction it's going. The 'Star Trek' situation is

encouraging, but must be kept in perspective. Even with the biggest feature films, most wouldn't do four to five times the volume at a lower price. But retail has responded, and is taking smaller margins to encourage a sale market."

Peisinger concluded, "Poorly financed dealers will continue to drop out of the business, and you'll see some inroads with mass merchandisers—bookstores and the like. I think this is healthy for the industry."

Charlie O'Meara, owner of Absolute Sound in Winter Park, Fla., has moved his high-end emphasis slightly into video. "The same customers who have been buying high-ticket audio are now buying video," he claimed. "In November and December, I sold five systems costing more than \$10,000, and four of them included video."

"In our industry, a lot of retailers are 'me-tooing' it; they're all blowing out the same product. You have to carry products that are different, and be able to explain them. People know these things are out there, but they want to have it explained. The key to the survival of the specialist is to know your market and carry unique items, to align with manufacturers who are in tune with all the different markets."

"People are more concerned with investment buying these days," O'Meara pointed out, a fact borne out by the items on display at CES.

O'Meara's assertion that audio is still a viable business, in spite of its de-emphasis at recent shows, was supported by such suppliers as Harry Elias of JVC, who claimed, "There's been a dramatic increase in the sale of systems. Retailers are realizing that a lot of business is out there. The key is in the merchandising. But video is still the hottest up-and-coming area, with the exception of computers. The industry is very much alive and well."

Price points, too, remain approximate, with estimates continuing to range from a low of \$800 to slightly over \$1,000 for probable U.S. tags. Helping explain that variation is the diversity of features on different players, mirroring the sophistication of the digital format and its consequent flexibility in allowing different microprocessor-based control schemes.

Those loose ends didn't dampen delegate interest, however, with CD gear rivaling Beta Hi-Fi VCRs for the unofficial title of top CES draw. PolyGram's Emiel Petrone, marketing vice president for its U.S. recording arm and coordinator for the Compact Disc project here, said, "I think a lot of the audio dealers are very excited now that they know there's a major commitment from an established software company to produce software for these machines. In fact, I think this may have been one of the first times a software concern made such a public commitment to a format at a CES."

PolyGram wasn't the only CD software source exhibiting, though. In a decidedly lower keyed exhibition room, Audio Source, the Foster City, Calif. firm, augmented its display of imported audiophile disks and various audio accessories with a CD software section. AudioSource's Bruce Hamilton reports that his company began importing CD product from Japan after receiving inquiries from U.S. audiophiles who had purchased players there.

(Advertisement)

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# Billboard

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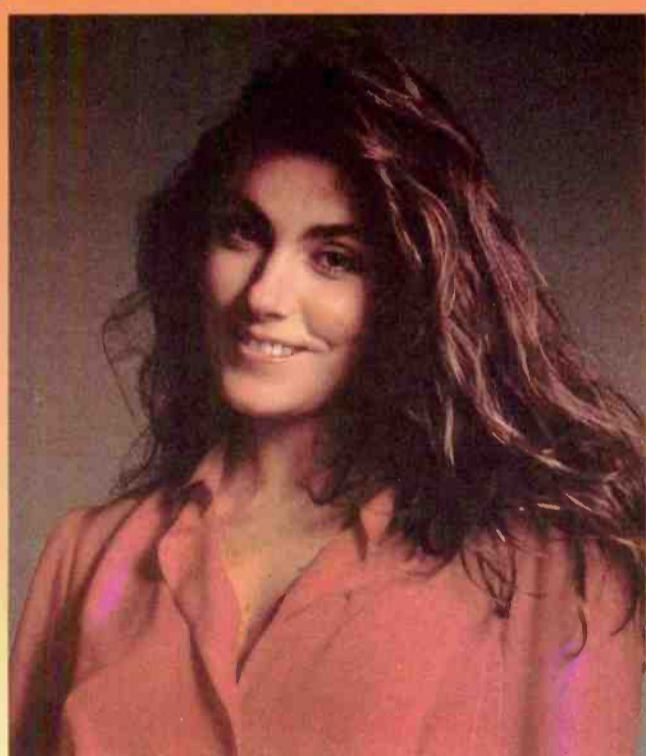
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TOP LPs & TAPE

POSITION 106-200

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Table listing album titles, artists, labels, and positions for weeks 106 to 136. Includes entries for Ozzy Osbourne, Hank Williams Jr., Glenn Frey, SpYRO Gyra, Santana, Frida, Rod Stewart, Dolly Parton, Royal Philharmonic Orchestra, The Steve Miller Band, Anne Murray, The Fixx, Little Steven and the Disciples of Soul, Michael McDonald, Crystal Gayle, Eddie Money, Ozzy Osbourne, Donna Summer, Missing Persons, Sylvia, Air Supply, Pink Floyd, The Waitresses, Yoko Ono, Moving Pictures, Emmylou Harris, The Time, Robert Plant, Willie Nelson, 38 Special, and The Outlaws.

Table listing album titles, artists, labels, and positions for weeks 137 to 168. Includes entries for Tyrone Davis, John Cougar, Pink Floyd, Neil Diamond, Alabama, Aretha Franklin, Sonny Charles, Steel Breeze, Evelyn King, Alphonse Mouzon, Stevie Nicks, Kenny Rogers, Van Halen, Tavares, Al Jarreau, Loverboy, The Motels, The Jam, Scorpions, Pointer Sisters, Steve Winwood, Melba Moore, Utopia, Lee Ritenour, Def Leppard, George Clinton, Supertramp, The J. Geils Band, Joan Jett and the Blackhearts, Con Funk Shun, Spinners, and Al Dimeola.

Table listing album titles, artists, labels, and positions for weeks 169 to 200. Includes entries for The Jam, Rick Springfield, Carol HENSEL, Brothers Johnson, Taxi, Soundtrack, Kris, Willie, Dolly and Brenda, Maxine Nightingale, The S.O.S. Band, Slave, Pat Travers, Todd Rundgren, The Kids from Fame, Wall of Voodoo, Police, The Go Go's, Vandenberg, Melissa Manchester, Foreigner, Sammy Hagar, Marty Robbins, Rodney Franklin, Richard Simmons, Lene Lovich, Yaz, Larry Elgart and His Manhattan Swing Orchestra, Kool & the Gang, Elvis Presley, Chilliwack, Depeche Mode, Aersomith, and Kate Bush.

TOP LPs & TAPE A-Z (LISTED BY ARTISTS)

Vertical list of artists and their corresponding album positions. Includes names like Crosby, Stills & Nash, Culture Club, Tyrone Davis, Def Leppard, Depeche Mode, Devo, Neil Diamond, Al Dimeola, Dire Straits, Duran Duran, Eagles, Larry Elgart, Donald Fagen, Flax, The, Journey, Judas Priest, Chaka Khan, Kids From Fame, Evelyn King, Kiss, Earl Klug & Bob James, Kool and The Gang, Led Zepplin, Peter Gabriel, Gap Band, Marvin Gaye, Crystal Gayle, Go-Go's, Golden Earring, Rodney Franklin, Grand Master Flash, Sonny Charles, and Sammy Hagar.

Vertical list of artists and their corresponding album positions. Includes names like Daryl Hall & John Oates, Emmylou Harris, Don Henley, Carol HENSEL, Janet Jackson, Joe Jackson, Michael Jackson, Jam, Al Jarreau, Jefferson Starship, Joan Jett, Billy Joel, J. Geils Band, Grace Jones, Journey, Judas Priest, Chaka Khan, Kids From Fame, Evelyn King, Kiss, Earl Klug & Bob James, Kool and The Gang, Led Zepplin, Peter Gabriel, Gap Band, Marvin Gaye, Crystal Gayle, Go-Go's, Golden Earring, Rodney Franklin, Grand Master Flash, Sonny Charles, and Sammy Hagar.

Vertical list of artists and their corresponding album positions. Includes names like Police, Barry Presley, Prince, Psychedelic Furs, Eddie Rabbit, Lionel Richie, Lee Ritenour, Lee Robinson, Kenny Rogers, Linda Ronstadt, Diana Ross, Royal Philharmonic Orchestra, Todd Rundgren, Rush, Saga, Santana, Scorpions, Bob Seger, Richard Simmons, Skyy, Slave, S.O.S. Band, Soundtracks, Annie, An Officer And A Gentleman, Cats, E.T., Spinners, Rick Springfield, Bruce Springsteen, and SpYRO Gyra.

Every care for the accuracy of suggested list prices has been taken. Billboard does not assume responsibility for errors or omissions. RECORDING INDUSTRY ASSOCIATION OF AMERICA seal for sales of 500,000 units. RECORDING INDUSTRY ASSOCIATION OF AMERICA seal for sales of 1,000,000 units.

# Softsel, Pickwick In Rackjobbing Pact

• Continued from page 3

Softsel will in effect remain the vendor while Pickwick services the individual accounts. "Softsel supplies all product, in this relationship as in our other retail ties. Where rack services are needed, we'll now recommend Pickwick and supply through them, but we'll continue placing the actual orders and issuing the final invoices," says Rick Leonetti, senior vice president of Softsel, whose president is Bob Leff. They were the architects of the deal with Eric Paulson at Pickwick.

Leonetti says the new Pickwick rack arrangement functions as a second tier to Softsel's existing distribution, wherein it drops ships directly to individual retail accounts.

Leonetti, a veteran of the record trade best known for his long stints with Columbia Records and WEA, agrees that mass merchandisers are quickly opening up to computer products. "The business is explosive," he says, "and I find myself using up close to a year's experience in the record industry, in terms of watching policies change and trends take shape, every month in this business."

A year ago, he adds, few mass merchandisers were interested in computer software, being enamored instead of the booming video game trade. Now, says Leonetti, mass marketers see a clear link between the

game boom and the emergence of personal computers as a true mass market item.

"Two years ago, we began examining how to get into this business, get in quickly, and get in the right way," explains Paulson, Pickwick's senior vice president and general manager, of the new deal. "We quickly determined that Softsel provided us with the partnership that made sense, and a year ago we began negotiating with them. An agreement was reached just before the CES."

Paulson adds that the current sluggish economy made such a pairing more practical than any single-handed Pickwick distribution and marketing scheme, in terms of both financial investment and timing. He argues that Pickwick's existing array of rack services, spanning everything from basic in-store merchandising design to computerized inventory, fixture design and manufacture and trainee programs, gives Softsel the advantage of a full-fledged delivery system already in place and tied to major mass merchandiser accounts.

Softsel meanwhile provides Pickwick with the ability to enter the still new personal computer field with proven expertise and experience in marketing computer software at a time when the variety of manufacturers, software configurations, programs (including games) and accessories is mushrooming.

Paulson agrees that mass merchandisers are already off and running in the computer race.

"Mass merchandisers have already made their plans with regard to computer software," he asserts. "We're already seeing these products in those accounts. One mass merchandiser has reportedly sold \$4.3 million in computers in the past year, and that's not a 100 store chain, it's a regional outfit."

Paulson expects "a minimum of 50%" of Pickwick's accounts to be carrying software within the next year, but declines offering any projections for first year sales through Pickwick. However, both he and Leonetti point to recent analysts' projections that software alone could account for as much as \$8 billion annually in the U.S. by 1987.

The pairing has already reached the market via 41 Broadway stores serviced by Pickwick on the West Coast. Pickwick's other major accounts include Sears, K-mart, Target, Bradlees, Payless, Gold Circle, Montgomery Wards, and Jefferson Wards. Paulson says he's already "made contact with all our customers, and we're now readying specific proposals."

In addition to software, Paulson says Softsel's product mix is expected to include instructional publications and accessories, but Pickwick itself has no plans to add actual hardware to its computer accounts.

Meanwhile, Leonetti sums up Softsel's own product line at this point as encompassing 25,000 different selections from 190 different manufacturers (or publishers), now being sold internationally to 3,000 retailers. That array—which he says mirrors virtually every type of retail operation now handling computers—includes IBM's new personal computer stores, B. Dalton bookstores, major department store chains like Bamberger's and record/tape distributors and stores including Big Ben, Bromo and Record Factory.

## Radio Leaders Set For Billboard Meet

• Continued from page 1

founder of the Apple computer firm, keynotes a Friday (21) night dinner. He will discuss technology and its role.

Maurice Tunick of NBC's Talk-Net will join in a discussion of national talk radio, and Jack Lacy of WINS New York "Listen To Lacy" fame has been added to the "old-timers" panel on Friday.

Tom Birch of the Birch Report will join in the late night rock radio session on Friday. Also added to this panel are Dave Logan, p.d. of KFOG San Francisco; Doug Podell, p.d. of WLLZ Detroit; Allen Sneed, p.d. of WSRH Houston; Steve Feinstein, music director of WYSP Philadelphia; Rob Barrett, p.d. of WAAF Worcester, Mass.; Michel Robinson Sayer, assistant p.d. at KLOL Houston; and Les Garland, MTV vice president of programming.

## '82 Certifications: For The Record

Due to an error in calculation, the percentage decline in RIAA certifications from 1981 to '82 was misstated in last week's issue. The number of albums certified platinum in 1982 was in fact down 10% from '81 totals, while gold albums were off 16%. (Platinum albums in '81 were down 9% from 1980 figures; gold albums were off 6%).

1982's gold singles total reflected a 25% drop from the '81 tally, which was itself down 24% from 1980.

And while '82's final gold album tally represents a drop of more than 34% from the industry's peak year of 1978, the number of gold albums in the fourth quarter reflected a 10% gain over the final quarter of '81.

## Inside Track

Video specialty dealers and distributors were buzzing late last week about a flurry of videocassette movie titles carrying the lowest price point yet for VHS product. Most dramatic is reported release soon by Paramount of "Airplane!" and "Grease" at \$29.95. Also sending dealers in a spin are rumors of "Star Trek" coming at \$39.95 in the wake of Paramount's successful marketing of "Star Trek II—The Wrath Of Khan" at that price. Previously, the announcement at Winter CES that "An Officer And A Gentleman" would list at \$29.95 in Beta-format stunned delegates (Billboard, Jan. 15). That VHS is now moving toward the \$29.95 level of videodisks, say dealers and distributors, signals intense competition among studios to climb aboard the movie sales wagon. A dramatic example is Embassy Home Entertainment's Feb. 1 release of "Blade Runner" at \$29.95 (Billboard, Jan. 8).

California Music hasn't gone out of business, although Sam Ricklin has indeed left the trade. Track has learned that Ricklin liquidated the firm's assets through the Credit Merchants Assn. of Southern California, which, in turn, sold the company to new owner James A. Short. Firm is now known as California Music Company One-Stop, and is already operating out of the company's original offices at 2933 W. Pico Blvd. in Los Angeles.

U.S. PolyGram Records executives will be among the first folks in the neighborhood to have office Compact Disc players to fiddle with within the next few weeks. And some execs Track has spoken to are so enthused over demonstrations they've heard, it's likely they'll be happy to let other tradesters hear CD sound. Also from PolyGram: look for an important new pricing policy soon—it's currently being fine-tuned so it can pass muster at the top.

WBLS program director/air personality Frankie Crocker tapes, as host, an urban contemporary music awards show Friday (21) at New York's Savoy. With Lou Tyrell directing and Michael Landwehr producing for CCR Video Corp., show will feature Evelyn King, Pia Zadora, Quincy Jones, Kool & the Gang, Patti Austin and James Ingram. Distribution of the tv'er is to be announced. . . . NBC has bought, for airing soon, the "Kids From Fame" tv special, taped in England Dec. 31 by Charlie Koppelman and Marty Bandier's Entertainment Company and MGM/UA Home Entertainment. RCA album and MGM/UA videotape will follow. . . . A compilation of black music hits, "Dance Your Ass Off," is being marketed on cassette only by PolyGram in March. There'll be sides by Kool & the Gang, Stephanie Mills, Cameo, Goodie, Junior, and the Gap Band.

## New Chiefs In E/A N.Y. Move

• Continued from page 1

"back office" services of Atlantic Records, but will remain autonomous in terms of sales, promotion and a&r.

The reorganization apparently was swiftly enacted; Krasnow says he was first offered the job Jan. 5, just five days before the changes were announced. As such, many matters were unsettled at presstime, including the planned size and location of the remaining West Coast office. According to Krasnow, every major department will be represented on the Coast, though the only department head who he could definitely confirm would be remaining in L.A. was Tom Werman, who moved over from CBS to become senior vice president of a&r just one week before the shakeup.

In a related streamlining move, Elektra and Warner Bros.' country rosters have been combined in a new unit called Warner Bros. Nashville. The company utilizes the former Elektra staff, headed by Jimmy Bowen (separate story, page 47).

Krasnow stresses that Elektra will remain a full-line record company. "The only services that we'll be utilizing at Atlantic are computerized accounting practices. Other than that, we'll be separate record companies with separate management teams and points of view. Before this move took place, they (E/A) were going to be combining accounting services with Warner Bros."

Those plans were changed, Krasnow suggests, to strike a better geographical balance between coasts.

Track hears that Geffen Records is a likely candidate to purchase the Elektra/Asylum building on La Cienega Boulevard in Los Angeles, now that the label is moving its operations to New York. . . . On the latter topic and that of Chrysalis Records' recent move, one executive is suggesting that he'll rent a billboard on Sunset Strip aimed at the local record industry: "Last one to leave, turn the lights out." Edited by IRV LICHTMAN

## Back Track

30 Years ago this week: Eddie Fisher, Army Pfc. about to be discharged, was set for immediate dates at the Paramount Theatre in New York and Palladium in London. . . . Meanwhile, Mercury's Art Tatum, ecstatic over Vic Damone's Army discharge, received news of Gaylords' lead Ronnie Vincent's Army induction. . . . American Records was formed by Mills Music to exploit film material. . . . Hank Williams' death New Year's Day created a surge in consumer demand for his records.

20 years ago this week: Decca signed Rick Nelson to a 20-year pact for \$1 million plus. . . . King Records offered dealers a "Happy New Year" 15% off making LPs \$2.10 instead of \$2.47. . . . NARM pulled back somewhat from its campaign to gain a commission for distributors in lieu of NARM's push for more direct from label service to member. . . . Pulse, Nielsen and C-E-I-R signed FTC consent agreements resulting from charges of "bias and error" in representations of audience data. . . . A delegation of West German jukebox operators was in Washington to hopefully push for global approach to U.S. Copyright Act revisions.

10 years ago this week: Rumors of RCA's change in subdistributor price structuring were confirmed. . . . WEA group of labels announced it was going with the discrete quadrasonic system after nearly deciding on the rival matrix mode. . . . Cartridge Television's jump on the videotape market was reviewed by a analyst who declared "the videotape industry is finally coming of age." . . . Industryites were returning from three winter home entertainment confabs in Chicago: CES, Independent Home Entertainment and Navy Pier Housewares & Variety Exhibit.

"Warner Communications is already well represented on the West Coast with Warner Bros. and Geffen; and with E/A also here, 75% of its business was on the Coast. Now it will be more evenly distributed."

The shift of Elektra/Asylum, perhaps the quintessential West Coast label, to New York—especially coming on the heels of Chrysalis' move East—seems to underscore a shift in the balance of power between coasts in recent years. Krasnow agrees, noting that he moved to New York four years ago, sensing that the momentum of the music business was swinging East.

With Krasnow installed as Elektra chairman, all three of the WEA labels are headed by executives with strong a&r backgrounds. Lenny Waronker was recently promoted to president of Warner Bros., while Ahmet Ertegun is the long-serving chairman of Atlantic. "A&r is the thrust of the business," says Krasnow. "All things stem from that."

Smith, who is stepping down after 32 years in the music business, will move into a new post in Warner Communications' rapidly expanding involvement in professional sports.

In a statement, David H. Horowitz, WCI's co-chief operating officer, noted: "Joe has long been known as an avid sports fan and has shown great knowledge and interest in the operations and business of professional teams. With Warner Communications' cable subsidiary already involved in several sports cable networks, along with its own-

ership of the Cosmos, Joe is regarded as an ideal choice to develop and expand upon these ventures."

Lundvall, who moved to E/A 18 months ago from the presidency of the CBS Records division, noted: "I view the relocation of our company to its original home in New York and our new interfacing relationship with Atlantic Records as a business decision of significant economic impact and far-reaching strategic importance."

How Lundvall's ascendancy to the E/A presidency would affect his stewardship of Elektra/Musician was one of many questions that remained unanswered last week, pending rounds of discussions this week in New York.

Krasnow notes that he has people out looking for a new New York headquarters for Elektra, and adds that the E/A office would not be combined with any other label on either coast. The new chairman says he hopes to expand E/A's musical base, specifically by getting more involved in black music. He added that E/A's classical line, Nonesuch, would not be affected by the changes.

As for the five-day notice regarding his career change, Krasnow notes wryly, "I'm one of those guys who makes quick decisions." Why was it that the principals didn't spend more time quietly laying the groundwork before announcing the shakeup? "Quietly laying groundwork in the record business?" Krasnow parries. "The only quiet thing I've ever heard in this business is the B side of a bad record!"

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