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Snowstorm Snuffs Sales In Northeast

By LEO SACKS

NEW YORK—Record retailers from the Carolinas to New England took a proverbial "bath" the weekend of Feb. 11 as the worst winter storm in decades paralyzed the region.

Businesses in such major cities as New York, Boston, Philadelphia, Baltimore and Washington were crippled as accumulations of up to three feet of snow forced many dealers to close their doors Feb. 11-12 on the eve of Valentine's Day, one of the big gift giving holidays and heavily promoted by NARM's "Gift Of Music" program.

It was a costly weekend for the Record World/TSS chain, according to operations director Pauline Corin. Forty of its 43 locations in five northeastern and mid-Atlantic states were idled, representing a 40% loss in sales from the week before. "What a disaster!" she remarks.

In Philadelphia, Leonard Rakliff.
(Continued on page 55)

Majors In New Antipiracy Tack: Mass Civil Actions Vs. Retailers

By IS HOROWITZ

NEW YORK—Fifty-two civil suits seeking financial damages from retail outlets charged with selling counterfeit and pirate tapes were filed in three North Carolina federal courts Feb. 14. No traditional music stores were among those hit.

The massive legal action, brought by eight major labels deep in a territory long considered a center of pirate activity, represents a new industry strategy to inhibit illicit sales by making it too expensive for persistent violators (Billboard, Feb. 19).

Coordinated by the antipiracy unit of the RIAA, the suits were filed only after the defendants ignored hand-delivered "cease and desist" letters, and were found to still be stocking allegedly bogus product openly on subsequent visits by investigators. More than 100 stores received warnings during the course of a four-month investigation.

"There will be more such actions," says Joel Schoenfeld, chief antipiracy counsel for the RIAA, who says he feels the tactic has already proven

effective. Heavy press coverage was given the suit filings throughout the Carolinas, he says, and there are indications that some violators are already exploring settlements.

Schoenfeld indicates that the plaintiffs are willing to entertain settlements that include acceptance of injunctions against continued sales, some damages and legal costs. However, he stresses, "We are prepared to go to court and pursue legal remedies. Enough is enough."

Lieberman Cuts Most One-Stops

By JOHN SIPPEL

LOS ANGELES—Lieberman Enterprises is closing its retail-targeted one-stops in Chicago, Minneapolis, Kansas City, Dallas and Denver. Replacing them will be the firm's new computer software rackjobbing sector, expected to be fully operational this spring.

Lieberman president Harold Okie
(Continued on page 60)

The suits ask statutory damages for copyright infringement for each illicit tape found on store premises, surrender of all illegal copies, and a permanent injunction on further infringement. In addition, the suit asks \$1 million in punitive damages from each defendant for "repeated wrongful, wanton, willful and malicious infringement of plaintiff's copyrights."

Plaintiff labels are RCA, MCA, Elektra / Asylum / Nonesuch, Warner Bros., Atlantic, CBS, PolyGram and Capitol. Schoenfeld credits Warner Communications Inc. with a major role in developing the civil suit strategy.

Most of the defendants are small retailers who fall into the truck stop, convenience or souvenir store categories. Some of those named in the complaints, however, are thought to also be distributors, says Schoenfeld. Thirty-six suits naming 91 defendants were filed at the federal courthouse in Raleigh, eight suits against 20 defendants in Greensboro, and another eight suits against 19 defendants in Charlotte.

(Continued on page 62)

Televisa Boss To Deliver IMIC Keynote

MEXICO CITY—Emilio Azcarraga-Milmo, president of Televisa, one of the world's major multimedia conglomerates, will keynote Billboard's International Music Industry Conference (IMIC) this year. The event takes place May 2-5 at the Algarve, Portugal; venue is the Alvor Praia Hotel.

Azcarraga's address, "Is This The Best Of Years?," will probe the interplay of the various facets of the home entertainment industry as each impacts upon the other, against the backdrop of today's world economic conditions.

The Televisa complex comprises record companies (Melody and Cisne), tv networks (Mexico's Channels 2, 4, 5 and 8), and radio stations and is involved in various satellite operations (SIN—Spanish International Network and Univision) and cable and pay-tv (Galavision). In addition, the firm maintains extensive video and motion picture

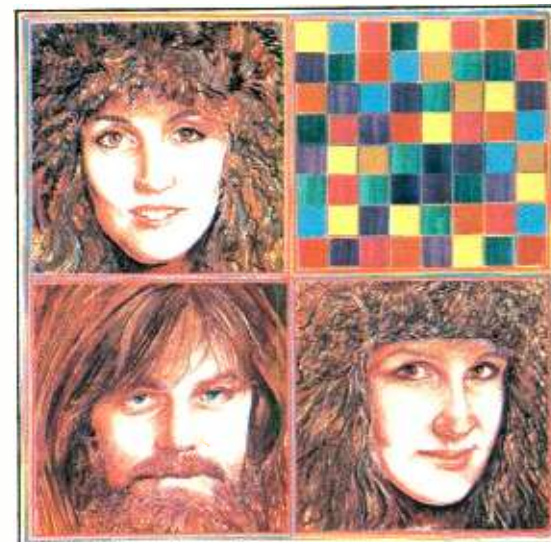
(Continued on page 55)



The new LP from Change proves once again there's always time for a change! The title track and single, "This Is Your Time"—a surefire smash, features the tremendous dual lead vocal power of James Robinson and Deborah Cooper. "This Is Your Time," the album and the single—destined for the top! Change On RFC/Atlantic Records and Cassettes. 80053 (LP) 7-89883 (Single)
(Advertisement)

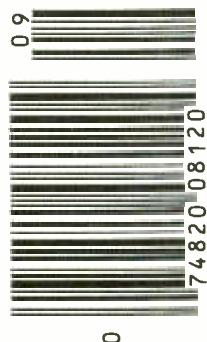
—Inside Billboard—

- **VIDEO GAME RETAILERS** are using cartridge manufacturer discounts to lower prices and build traffic, rather than for stock balancing. They're also approaching new titles with extreme caution. Page 3.
- **MARINER'S WLW/WSKS** Cincinnati are being sold to Seven Hills Communications. The latter's president, Charles Murdock, originally sold the stations to Mariner in 1979 when he was chief of Queen City Communications. Radio, page 12.
- **STOCKING PROGRAMS** are being offered on classical product through mid-March by CBS and PolyGram. Former's plan covers all top-of-the-line Masterworks product, new and catalog; latter scheme concerns mostly catalog. Pages 3, 36.
- **PROGRAMMER BOBBY HATTRIK** has been rehired by Doubleday Broadcasting to consult the nine-station chain. Hattrik, who formed his own consultancy last year, will end his current association with Washington's DC-101 as a result. Radio, page 12.
- **THE BLACK RETAIL** program unveiled by the Black Music Assn. last June has been stalled by various problems. Among them, says the organization's executive director, George Ware, is a "negative" attitude on the part of many whom the plan was intended to help. Page 3.
- **LISTENER-CONTROLLED POLLING** devices have been developed by a firm in California, permitting radio audiences to respond instantly to survey questions by utilizing telephone touch tones. A similar system is available to music stations. Radio, page 12.



A Billboard Country Chart Debut. Radio is hot on Cool Down by THE COULTERS. The first single, Caroline's Still In Georgia, is a warm burst of high-harmony making fresh airwaves coast-to-coast. On Dolphin Records and Tapes. Album (dlp-10004), cassette (dcs-10004) and single (ds-45003) available from Pickwick, Schwartz Bros. and Bib.
(Advertisement)

(Advertisement)



VANDENBERG

Featuring the hit single, "Burning Heart." 7-99917

Vandenberg on tour with Ozzy Osborne
watch for Vandenberg on MTV!

Produced by Vandenberg and Stuart Epps 90005

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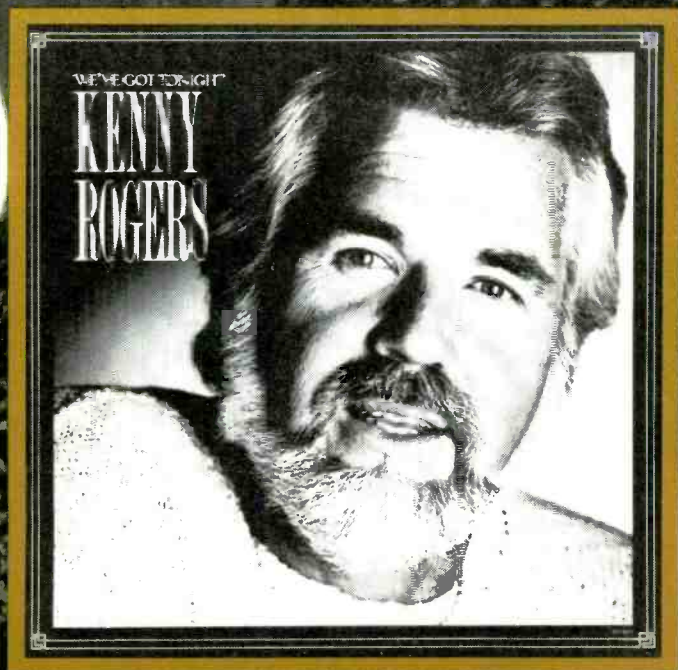
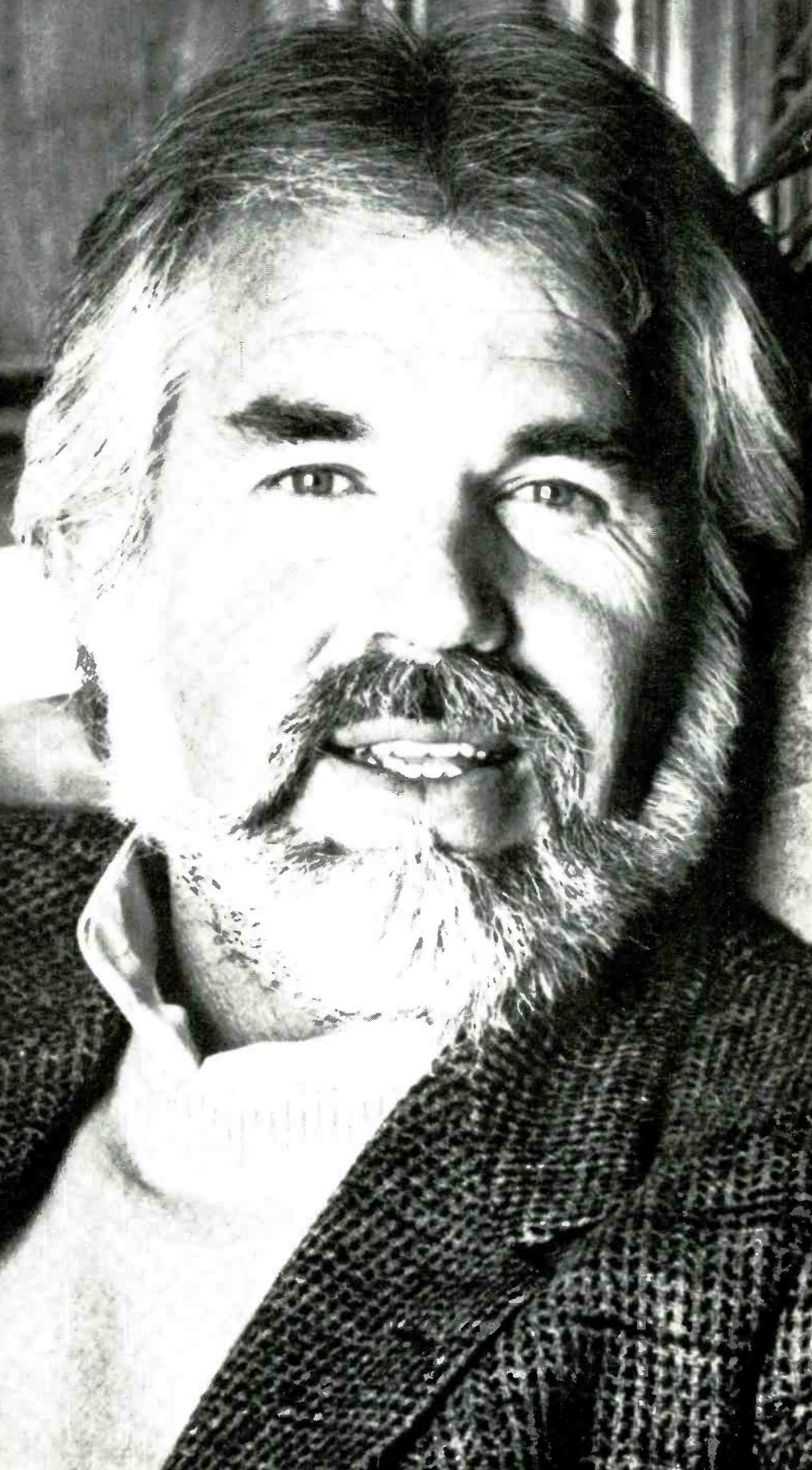
The latest album

KENNY ROGERS WE'VE GOT TONIGHT*



Features the hit single "We've Got Tonight" as
performed by Kenny Rogers and Sheena Easton.

*Produced by Kenny Rogers, James Cameron, Lorel Richie, James Carmichael, Brent Maher, Randy Goodrum. Management: Kenny Rogers/Kragen & Company, Liberty XDR Cassettes.



The moment is all that matters.

Twin Cassette Series Bowed By PolyGram

By IRV LICHMAN

NEW YORK—PolyGram Records has entered the pop twin-album cassette market with 12 releases culled from its various label divisions.

The product, dubbed "2-4-1," will carry a list price of \$8.98, joining CBS at this price point, which is the lowest among the four labels currently offering pop double cassettes. WEA's list is the highest at \$10.98, while MCA's price tag is \$9.98.

According to Harry Losk, senior vice president of marketing at PolyGram, prior research indicated the need to portray the original album covers on the cassette package. This visual approach was deemed important to retailers in creating a "two for one" identity among consumers (Billboard, Feb. 19). Both the MCA and CBS lines have this feature, while WEA product does not. Further, Losk promises ad/merchandising support.

Another packaging concept for PolyGram (also offered by CBS) is a 3 by 12 spaghetti box, available free to accounts, although they can order merchandise in open-stock.

The initial releases are: Jerry Lee Lewis; "Greatest Hits/The Killer Rocks On"; Tom T. Hall: "Greatest Hits/Greatest Hits, Vol. 2"; Chuck Mangione: "Land Of Make Be-
(Continued on page 60)

NARAS Award For Les Paul

NEW YORK—Les Paul is the latest recipient of a trustee award from NARAS, the recording academy. Paul's award, says Bill Ivey, national president, recognizes his contributions as a guitarist and technical innovator (of the eight-track recording process and other multiple recording techniques) and his invention of the solid-body amplified guitar.

Grammy-wise, Paul's duet with Mary Ford, "How High The Moon," was voted into the academy's Hall Of Fame in 1979. Paul also earned a Grammy in 1976 with Chet Atkins for their duo recording "Chester & Lester." Other trustee award recipients in the past have included Count Basie, Aaron Copland, Frank Sinatra and the Beatles.

Problems Delaying Black Retail Program

By NELSON GEORGE

NEW YORK—The Black Music Assn. retailer program unveiled at last June's BMA conference in New Orleans has so far failed to materialize. It is, says the association's executive director, George Ware, a victim of the complexity of the problems it was looking to overcome, and "negative thinking on the part of many of the people it's trying to serve."

The plan was an attempt to bring the record industry and black banking institutions together with ailing black retailers. Its architect, St. Louis dealer Ted Hudson, and Ware saw it as a means to slow the increase in black retail bankruptcies, and to expand the sales of black music.

As an example of the difficulties the BMA has faced, Ware notes, "It's been impossible to compile a comprehensive list of black retailers in this country." Drawing on various



MEN OF TOMORROW—Musical Youth members Patrick Walte, left, Kelvin Grant, Michael Grant, center, Dennis Seaton and Junior Walte, perform "Pass The Dutchie" from their MCA LP, "The Youth Of Today," at the MTV studios in New York.

Old Guard, New Names Garner Music Oscar Nods

By PAUL GREIN

LOS ANGELES—Hollywood's old guard of film composers and newer pop music names both scored in the 55th annual Academy Award nominations announced Thursday (17).

But the year's best showing was made by veteran lyricists Alan & Marilyn Bergman, who wrote three of the five nominees for best original song. It's the first time one writer or team of writers has made the finals with three songs since 1943, when Harold Arlen was nominated with "That Old Black Magic," "Happiness Is A Thing Called Joe" and "My Shining Hour." (It was easier, though, in Arlen's day: Academy rules that year allowed 10 finalists.)

The Bergmans are nominated for "How Do You Keep The Music Playing?" from "Best Friends" (music: Michel Legrand), "If We Were In Love" from "Yes, Giorgio" (music: John Williams) and "It Might Be You" from "Tootsie" (music: Dave Grusin). This brings to 11 the Bergmans' total number of best song nominations. They won in 1968 for "Windmill Of Your Mind" and in '73 for "The Way We Were."

While none of the Bergmans' three nominated songs have been a major hit, the year's two other finalists were both No. 1 singles. Survivor's "Eye Of The Tiger" from "Rocky III" earned a nomination for Jim Peterik and Frankie Sullivan III; Joe Cocker and Jennifer

Warnes' "Up Where We Belong" from "An Officer And A Gentleman" brought a nomination to composers Jack Nitzsche and Buffy Sainte-Marie and lyricist Will Jennings. It's Jennings' second nomination in three years.

Nitzsche's work on "An Officer And A Gentleman" also resulted in a nomination for best original score. The record industry veteran was previously nominated in that category in 1975 for "One Flew Over The Cuckoo's Nest."

Other finalists for best original score are John Williams for "E.T." (his 16th best score nomination), Jerry Goldsmith for "Poltergeist"
(Continued on page 60)

UP TO 180 DAYS DATING

CBS Classics Stock Deal

NEW YORK—CBS Masterworks kicks off a major stocking program this week offering up to 180 days dating and a 10% discount for quantity purchases.

The deal covers all top-of-the-line Masterworks product, both catalog and new releases, as well as material in the label's FM crossover series. Not included are budget Odyssey product or titles in the midline Great Performances series. These were the subject of earlier promotions. Another exception is the Mastersound half-speed mastered line.

Under the deal, effective Feb. 22, orders of at least 120 pieces will earn an extra 60 days dating over the normal 60 days and a 5% discount; orders of 360 pieces will earn 90 days extra dating and a 10% discount; and 1,200 pieces will earn an extra 120 days, for a total of 180 days, plus a 10% discount.

Product will ship the week of March 14, and additional orders may be entered until March 18.
IS HOROWITZ

Vidgame Retailers Using Low Prices To Build Traffic

By PAUL SWEETING

NEW YORK—Widespread manufacturer discounts of select video games have been used by retailers to lower prices across the board and build store traffic, rather than for the stock balancing the game makers intend.

Concurrently, dealers say that an overabundance of product—expected to reach 500 titles when all the recent CES introductions have come out—is telescoping the "hit" cycle of game cartridges into a fleeting two weeks to a month. In that time, according to retailers, the title is usually blown out the door at cost by discounters and mass merchandisers, while smaller stores and specialty shops offer general below-list prices that reflect margins of between 10% and 30%.

Billboard's new Game Monitor feature appears on page 21

In both instances, the perceived discounting of games builds store traffic. However, new titles are being approached with extreme caution, and initial orders are being kept low—even at the expense of losing the discounts offered on larger orders. This latter trend, dealers hope, will result in a lessening of the distress-price selling of older titles.

Jeff Troup's policy at Video Connection of Boise, Idaho is typical of many stores' attitudes on game pricing. Troup stocks light on a wide range of titles, reducing the need to dump old stock later. Because of the hit orientation of the market, he ob-

serves, the huge distributors' discounts on older product aren't of much direct benefit.

Instead, Troup uses low-price and free-goods deals to lower price levels slightly on all product. "Consumers definitely comparison shop; it's easy to get a reputation as a high-priced outfit. If the dealer can get some cartridges free and lower prices across the board, it protects both his competitiveness and his markup," he says. Troup's store is one of some 200 Video Connection franchised outlets nationwide.

Similarly, according to Jeremy Kennedy of Nickelodeon, Los Angeles, lowballing of game cartridges has much less to do with price wars than with building store traffic and inventory control. Kennedy charges full list during a game's initial selling period to protect against the likely below-cost inventory sell-off later on. Although inventory sales boost store traffic, they do not continue after inventory is down.

In fact, Kennedy says that he is not alone in planning for minimizing store stocks altogether. He's buying six of a title at a time to test the market instead of the "hundred plus" that would be needed in order to take advantage of distributor discounts.

The entire area of loss-leader is one that Integrity Entertainment's Dave Burt tries to avoid: standard sticker prices are at a low-end cost-plus-10% throughout Integrity's 130 stores, thereby underselling most of the competition to begin with. Further price-cutting is sidestepped in favor of consolidation of stock remaining after a game's hit period into stores where cartridge movement is heaviest on an overall basis.
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WCI Posts Fourth Quarter Drop Atari Slump Is Fingered In Firm's Poor Showing

NEW YORK—Warner Communications' profits plunged in its fourth quarter, ended Dec. 31, largely as a result of a poor showing by the consumer electronics division, of which home video/arcade game supplier Atari is the largest component.

Overall, WCI reports increased earnings and sales for the entire year, but Steven Ross, chairman, indicates in a special letter to shareholders that profits for the company will decline this year in both the first half and the full year.

In the fourth quarter, WCI reports a net income of \$33,008,000, compared to \$75,837,000 a year before. Revenues increased to \$1,122,716,000 from \$1,086,486,000.

The consumer electronics unit, WCI's biggest money-maker, suffered in the fourth quarter with a net showing of \$1.2 million, compared to \$136.5 million a year before. Revenues, however, increased to \$598,063,000 from \$511,837,000.

Steep declines were also reported

for the recording and music publishing divisions, which are reported as a unified entity, but WCI's report notes that the publishing unit, Warner Bros. Music, showed increased profits and revenues last year. In the fourth quarter, the record and music publishing division's net dropped to \$22,468,000, compared to \$32,656,000 the year before. For the entire year, revenues came to \$212,924,000, down from \$241,492,000. For the year as a whole, net profits declined to \$58,656,000 from \$85,014,000, while revenues came to \$752,317,000, a decrease from \$811,257,000.

In his letter, Ross centers most of his attention on Atari, blaming its fourth-quarter decline on a marketplace that was "characterized by an intensity of competition never before encountered in this field." He notes the early December development that indicated a sharp downturn in Atari game sales, resulting in a Dec. 8 press release making this prediction.

"Nevertheless," Ross says, "the marketplace for video game cartridges continued to expand dramatically in 1982. Atari software sales for the full year were well ahead of 1981. The effects of the sharply increased competition in the fourth quarter were exacerbated by the fact that, in a business where hits have become very important, Atari's new cartridge releases were disappointing relative to expectations. Still, Atari remains the industry leader by a substantial margin."

Ross suggests WCI will maintain its leading competitive situation via new games, increasingly efficient manufacturing operations, marketing strategies designed to understand consumer tastes and trends and a "powerful" distribution network.

Led by the second-best showing yet for its film division, overall 1982 earnings for WCI showed a 14% increase over 1981, reaching \$257,811,000. Revenues increased to \$3.9 billion from \$3.2 billion. Ross, in his letter, terms the earnings increase "disappointing" when compared to the "exceptional rates of growth experienced . . . in the recent past."

WCI's report attributes declines in its WEA recording operation to a "worldwide slump in the music industry, which is in part due to adverse effects of unauthorized home taping."

Label Formed By Rough Trade

NEW YORK—Rough Trade Inc., the San Francisco-based distribution and import company, has formed a new label, Sixth International Records. First release is a four-track EP by the German new music band Mekanik Destruktiv Komandow (MDK).

AFTER THREE YEARS AT RCA

Craig Departs, Suddenly

NEW YORK—In one of the more dramatic executive departures of recent years, Jack Craig left his post as vice president of RCA Records/U.S. & Canada last week.

Although the label acknowledged Thursday (17) that RCA Records president Bob Summer had "received and accepted" his resignation the day before, Craig said via a non-RCA press statement that "RCA management and I were going in different directions with respect to my basic goals of artist and executive development." Craig was not available to elaborate on that comment. The label stated that Summer would assume Craig's duties.

Craig, who held the post for just over two years, is credited with creating a stronger identity for RCA, especially in the areas of rock and black music. Regarded as a master marketing man with a strong personality, he also established autonomous music departments, with both a&r and marketing/promotion responsibilities. During his tenure, RCA made multi-million-dollar artist deals with Diana Ross, who has released two best-selling albums for the label so far, and Kenny Rogers, whose first RCA album is due early this summer.

Craig joined RCA in March, 1980 as managing director of RCA's U.K. operation, after 20 years at CBS Records, where he had held a position as senior vice president and general manager of Columbia Records.

REFORMED BOOSTER TELLS ALL

Dealers Get Lesson In Theft

By JOHN SIPPEL

LOS ANGELES—Music retailers! Be aware of individual customer activity in your store, and when you instinctively sense some illicit act, move in with a positive, predetermined plan of attack.

That's the advice of reformed longtime thief and record booster Michael McCaffrey, now a security consultant to various retail chains, including the local Music Plus stores. He conducted a seminar at City One-Stop here Feb. 15, and urged representatives of more than 75 area independent record and tape stores to become "enthusiastic" about combatting theft, and to infuse employees with that ambition.

McCaffrey, who spent almost a decade in prison and was an admitted "hitter" on a five-man LP booster team which, he claims, stole \$1.5 million from regional record stores, explained and illustrated (with a San Diego police firm) the procedures followed in a location.

First into the store are several persons whose sole purpose is to distract retail clerks by making idle conversation or asking about specific records. While personnel is so engaged, the hit man scoops up

packs of six and eight LPs which have been taken from the inventory by his cohorts in the pre-planned maneuver. The "hitter" wears heavy duty suspenders and a specially altered oversized blouse-type sports shirt which laps over specially designed pants, into the front of which up to 40 LPs can be hidden. While store help is engaged in "helping" the remainder of the team, posing as shoppers, the "hitter" walks past the register to a waiting car. McCaffrey claims he took 26 loads of LPs from a single Westwood Village store in one afternoon when he was a booster. When a "hitter" is leaving a store, his companions have worked out elaborate hand and sound signals to warn the person carrying the stolen LPs that the heat is on, he said.

McCaffrey said record booster member of the gang which took thousands of LPs from Warehouse stores here, claimed the gang's operation was so smooth that the late Lee Hartstone could not prove his chain's shrinkage was due to pilferage, and thus Integrity Entertainment was unable to win a suit for damages against its insurance carrier. He said his annual income was \$265,000 annually, noting that his thievery was

not confined to record stores.

McCaffrey claimed that at one time he was doing so well here in stealing LPs that he opened three record stores to handle his overstock.

McCaffrey said record booster teams across the country work in a kind of alliance. When a team becomes too hot in one region, it will phone across country to find a gang that wants to change places with them, providing each other with the names and addresses of retailers who are easy hits. McCaffrey said he had never been imprisoned for LP theft.

LPs are one of the fastest moving items through fences, who are normally industry wholesalers who today pay about \$3.40 for an \$8.98 list LP, McCaffrey said. He added that he knew an Eastern distributor who bought many stolen LPs and marked the back of each one with a small cross to differentiate it from legal records. McCaffrey said he was surprised when he found the marked merchandise in quantity in a store chain he was continually robbing in Southern California.

When a store clerk notices a possible heister in the store, McCaffrey said, he should use a

(Continued on page 23)



LOVE THAT LIMELIGHT—Laura Branigan locks arms with Doug Morris, left, president of Atlantic Records, and Atlantic chairman Ahmet Ertegun at a party in New York to celebrate a gold award for the single "Gloria" and her first Grammy nomination.

Executive Turntable

Rollye Bornstein is appointed radio editor of Billboard magazine, with immediate effect. Her 15-year experience in radio includes on-air, programming and management positions at such companies as Storz Broadcasting, Capital Cities, Fairbanks, Greater Media and, most recently, as president of her own consulting firm, Mediatrix Inc. Bornstein, who succeeds Douglas E. Hall in the Billboard post, is based in the magazine's Los Angeles bureau.



Bornstein

Record Companies

Jack Craig, division vice president of RCA Records, U.S. and Canada, has resigned (separate story, this page). Bob Summer, president of RCA Records, will assume his duties. . . . Gene Froelich, vice president of MCA Inc., has completed his assignment as president of the MCA Records Group and returns to his corporate role as an MCA Inc. staff executive in Los Angeles. Bob Siner, president of MCA Records, and Al Bergamo, president of MCA Distributing Corp., now report to Sid Sheinberg, president of MCA Inc.



Mattson



Meier



Rao



Harding

PolyGram Inc. has promoted Karen Mattson to national director of LP sales in New York. She was Cleveland branch manager and joined the company in 1971. . . . PolyGram Records has upped George Meier to director of rock promotion in New York. He was a manager in the company's rock department. . . . CBS Records Group has appointed Vijay Rao director of financial analysis in New York. He joined CBS in 1977 and was director of administration for Columbia Special Products. . . . Word Records & Music Group in Nashville has named Ken Harding executive director of a&r. He has worked for the company since 1976. . . . Irv Lukin joins Top Flight Records in New York as vice president and general manager. He was marketing manager for Arista Records from 1978 until earlier this year.

Publishing

Word Records & Music Group has appointed Randy Moore director of music publishing in Nashville. He joined as assistant director of music publishing. . . . Rick Morrison has been named membership representative for ASCAP in New York. He worked as an account executive in the organization's radio department. . . . Marblewood Music in Nashville has appointed Diane Richey creative director. . . . Rebecca Norman has joined Indigo Music Corp. in Nashville as promotion assistant from PolyGram Records in Dallas.



Morrison

Video/Pro Equipment

James Perkins has resigned as president of Hearst/ABC Video Services. He will continue in that post until a successor is named and will remain a consultant to the company in New York. . . . Atari Inc. has named Dr. Marcian Hoff Jr. vice president of research and development, a new post, in Sunnyvale, Calif. He previously held the Intel Fellow position at Intel Corp., which he joined in 1969. . . . Ampex Corp., Redwood City, Calif., has promoted Donald Kleffman to executive vice president of Ampex International. He continues as a corporate vice president.

Magnetic Tape International has appointed three national sales managers in Gardena, Calif.: Joe Stalteri oversees audio/video cassettes; Joel Abrams supervises computer products; and Dick Moe handles video games. . . . Sony Tape Sales Co. has appointed Adrian Delgado eastern regional sales manager in Park Ridge, N.J., and Larry Wolman southern regional sales manager in Atlanta. . . . Alcon Video Film Productions in San Francisco has named Jayne

(Continued on page 55)

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RCA RECORDS HAS
CAPTURED

Fame

FAMEMANIA:

The phenomenon that's sold
3,000,000 records worldwide.*

FAMEMANIA:

The NBC-TV Special on
March 3rd at 8 p.m. (e.s.t.) & 7 p.m. (c.s.t.)
that's bringing excitement home.

Features the 12 in. AFL1-4674 and single PB-13459

"WE'VE GOT THE POWER" B/W "THEME FROM FAME"

from the record-breaking European tour and TV Special.



AFL1-4674

* Fame is either gold and/or platinum in the following countries:

Australia-gold; France-gold; New Zealand-platinum; Sweden-gold; United Kingdom-quadruple platinum; Denmark-silver; Israel-gold.

Produced by: Barry Fasman for The Entertainment Company
Associate Producer: John Arrias
Executive Producers: Charles Koppelman & Martin Bandier

RCA
Records and Cassettes

GRAMMY ALBUM NOMINEE

Martin/McCartney 'Tug' Team Scores

By PAUL GREIN

This is the last in a five-part series on the Grammy nominees for album of the year. May the best album win!

LOS ANGELES—George Martin admits that he was surprised when Paul McCartney asked him to produce the sessions that led to the "Tug Of War" album. It marked the first time the two had worked together since Wings' smash "Live And Let Die" in 1973, and the first time they'd teamed on an entire album since the Beatles days.

"Over the years, Paul has become an excellent producer, so he didn't really need me," Martin says. "That didn't alter our relationship; we would often have dinner and see each other socially.

"In fact, this all started one evening when I'd taken Paul and Linda to dinner in town. At the very end of it all, we dropped them back at their flat. I was driving off when he knocked on the window and said, 'I forgot one thing.' I thought he'd left something behind. He said, 'Will you produce my next album?' I said, 'Now's a fine time to ask me!'"

Martin says he's always held

the view that an artist needs a producer, no matter who he is. "You need to have someone who's going to tell you the truth. And when you get to an elevated state like Paul, it's very difficult to get people to speak honestly. They're either in awe of the guy and think everything he does is great, or else they want to butter him up and get into his favor.

"My role in the album was to goad Paul a bit. I think when he and John Lennon split up, he missed John's goading enormously. It's almost like they collaborated by means of competition. John would often say cruel things to Paul and Paul would come back and say, 'I'll show him what I can do,' and Paul could be equally cruel to John and then John would come up with something. Despite the love they had for each other, they would still egg each other on in a funny kind of way. I think Paul missed that spur."

Martin agrees with those who theorize that McCartney's decision to work with him again reflects McCartney's coming to terms with his Beatles past. "It's a mixture of things," Martin says.

(Continued on page 60)

Latin Singers Map U.S. Pop Assault

By ENRIQUE FERNANDEZ

NEW YORK The Latin balladeers are coming. Camilo Sesto, Julio Iglesias and Jose Luis Rodriguez, leaders in Spanish markets (including the Hispanic U.S.) and powerful factors in other world territories, are looking to break into the U.S. music mainstream this year with English-language product.

Sesto is trying with an Arista album produced by Harry Maslin, responsible for the many pop hits of Air Supply. Iglesias is looking to a nationwide tour—beginning next month—to achieve the breakthrough, followed by an album being produced by Richard Perry. And Rodriguez is making waves with American TV appearances, such as his recent guest spot on Anne Murray's "Caribbean Cruise" CBS-TV special

All have long aimed their sights at the mainstream U.S. market, where language differences and uncertainty about the reception of their romantic MOR material has been cause for caution. Iglesias, for example, has been saying he'd be doing an English-language LP for the last few years, and it has yet to materialize.

The first of the Latin superstar balladeers to enter the field was Brazil's Roberto Carlos, with an LP last year consisting of his hit tunes sung in English. The CBS LP enjoyed limited success, which some feel was because the production was not tailored for the American market.

Quite the opposite is Camilo Sesto's Arista LP, "Camilo," produced and engineered by Harry Maslin. The artist, who has taken up residence in Los Angeles to work on this production, sings in impeccable English (the effect of a heavy Span-

ish accent is a cause of concern to many crossover artists) and with lush pop arrangements.

Iglesias' long-awaited English-language LP is now slotted for late spring, according to CBS, but the major is releasing a compilation LP this month, consisting of Julio's international hits sung in a variety of languages, including some English. The album is scheduled to coincide with the Spanish singer's North American tour, which will begin March 2-6 at New York's Radio City Music Hall.

The Iglesias tour is seen as a test for the all-English release, and will

(Continued on page 46)



WORK THAT RECORD!—Jane Fonda told Al Teller, senior vice president and general manager of Columbia Records, that she wanted a gold record for her "Workout Record" LP, and he returns with a platinum disk at her office in Los Angeles. A followup, "Jane Fonda's Workout Record For Pregnancy, Birth & Recovery," will be released later this year.

Boardwalk Seeking Higher AOR Profile

By IRV LICHTMAN

NEW YORK—Boardwalk Records is letting the trade know that it's busily putting a strong AOR stamp on the company's product flow.

Label president Irv Biegel, based in New York headquarters, says he's making room to expand Boardwalk's AOR roster and yet maintain a presence in black music with the likes of Richard "Dimples" Fields, Curtis Mayfield and Cliff Dawson & Renee Diggs. Currently, the label has created AOR attention with two groups, Nightranger and Rough Trade. Soon to come is a Richie Cordell-produced act, Stompers.

Despite the label's platinum sales history with Joan Jett last year—a second newly recorded Jett album is due next month—Biegel admits to a Boardwalk image of top 40/MOR-type sounds. This is largely the result of product by such acts as Carole Bayer Sager and Burt Bacharach, and the late Harry Chapin, plus the soundtrack of "Popeye."

"Producers and lawyers haven't been that interested in bringing AOR product to Boardwalk," says Biegel, adding his own perspective on top 40 sounds: "AOR becomes top 40 when it becomes popular enough."

"We certainly won't ignore top 40," he declares. "It's still viable, but

our game plan is to break two AOR acts a year."

The 25-year industry veteran remains a staunch defender of the label's independent distributor network, despite a number of defections in recent years, most recently Chrysalis' move into CBS branch distribution. (For Boardwalk's initial nine months in business, starting in 1980, it had a p&d deal with CBS).

"Day to day, they do the job," says Biegel. "I get a response on every level—from promotion to marketing. Payment has never been a problem. I've got all my platinum dollars from Joan Jett from independents. Obviously, we always want a little more promotion than we get." Boardwalk does not share in the cost of independent distributor promotion staffers, but offers a spiff on promotional achievements.

Biegel, partnered in Boardwalk with Joyce Bogart (widow of Boardwalk founder Neil Bogart, who died last May), directs a staff of 21 employees, 15 of whom work out of New York, including Ruben Rodriguez, vice president of promotion and marketing. In addition to Joyce Bogart, key Los Angeles staffers include Bruce Bird, vice president and general manager, and Steve Brack, national promotion chief.

Chartbeat

Quincy Jones, Keith Olsen Produce

Michael Jackson and Quincy Jones own the Billboard charts this week. Jackson's Epic album "Thriller" is No. 1 on the pop, black and dance/disco charts, and no fewer than three of its cuts are listed on the Hot 100. "Beat It" debuts at 78, "Billie Jean" jumps to four and "The Girl Is Mine" dips to 91 (after peaking at two).

Jackson is the first black artist to reach No. 1 on Billboard's pop album chart in more than three years, since Donna Summer scored with "On The Radio." This is also Jackson's first No. 1 album, either solo or with his brothers. His previous LP, "Off The Wall," peaked at three, while the Jackson Five's highest-charting albums, "ABC" and "Third

Album," reached four. (The Jacksons' top LP, "Triumph," peaked at 10.)

Quincy Jones expands his label and music publishing operations. Nelson George reports, page 41.

As if Jackson's good fortune wasn't enough, Jones has additional reasons to celebrate this week. Patti Austin & James Ingram's "Baby, Come To Me" (Qwest) holds at No. 1 pop for the second straight week, a full year after its release (on Feb. 17, 1982). And Donna Summer's "The Woman In Me" (Geffen) regains its superstar as it climbs to 33.

Jones thus has this week's No. 1 pop album and single, the No. 1 black album and single (Jackson's

"Billie Jean" is the top black 45 for the third week in a row) and the No. 1 dance/disco LP, in addition to having five (count 'em) singles on the Hot 100.

No other producer currently comes close to that level of chart penetration. The nearest runners-up, with three Hot 100 listings each, are Jimmy Iovine (Tom Petty, Bob Seger) and Phil Collins & Hugh Padgham (Collins, Frida).

"Thriller" is Jones' first No. 1 pop album as a producer, following top 10 LPs by himself ("Body Heat" and "The Dude"), Jackson ("Off The Wall"), George Benson ("Give Me The Night") and the Brothers Johnson ("Look Out For #1," "Blam!!")

(Continued on page 62)

Legal Action

Three Firms Settle With Hofer, CSB

NEW YORK—Three publishing companies affiliated with Muscle Shoals Sound Studios have reached an out-of-court settlement with Walter Hofer and the Copyright Service Bureau Ltd. An action is still pending in Federal District Court in Manhattan against a co-defendant, Gitte Hofer. The Hofers are defined in court papers as principal officers and stockholders of the licensing and collection.

The plaintiffs, Muscle Shoals Sound Publishing Co., Formula Music Inc., and MS Rhythm Section Music Inc., filed suit against CSB and the Hofers earlier this month. They charged that monies from CSB

(Continued on page 60)

Chic Gets OK On Motown Suit

NEW YORK—A Federal judge here has ruled that there is sufficient basis for the Chic Organization to proceed with its suit against Motown Records in U.S. District Court for the Southern Circuit.

The Chic Organization, representing Nile Rodgers and Bernard Edwards, produced Diana Ross's "Diana" LP for Motown in 1980. The firm filed suit against the label last spring, charging that it had an option to produce one of the next

(Continued on page 60)

Seek To Block Mexican Hits LP

LOS ANGELES—Alluding to a 1982 CBS suit to block import of its product into the U.S., Mericana Record Corp. and Trina Jill Music, New York are suing three defendants to thwart the sale of a Mexican greatest-hits album in this country. The disk is "15 Grandes De Siempre En Domingo."

The local Federal District suit names Profono International Inc., Los Angeles; Taurus Distributors, West New York, N.J.; and WNUJ Broadcasting, operators of Channel 47, New York, as defendants. Profono is named as importer of the album. Taurus is claimed to be distributing the package in the Northeast. The TV stations have been carrying commercials for the package.

The plaintiff contends that Section 602 (a) of the Copyright Act provides that material cannot be imported into the U.S. without the au-

(Continued on page 60)

Manager Glickman Sued By Law Firm

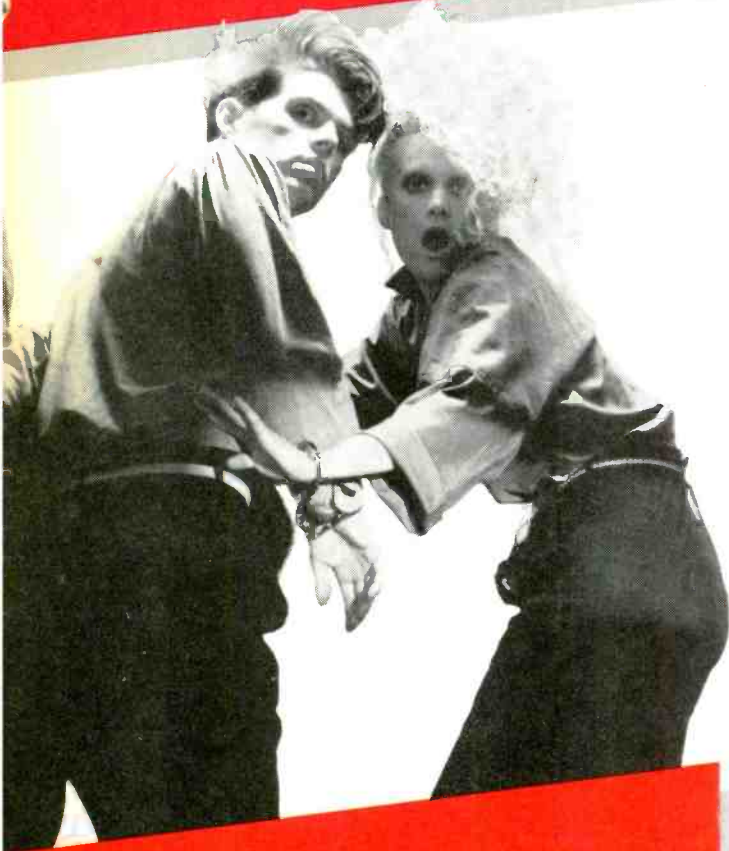
LOS ANGELES—A local legal firm, Berg & Spires, has instituted suit against personal manager Zachary Glickman in Superior Court here.

The action seeks \$19,281, allegedly due for services rendered to Glickman. The plaintiff states the defendant ran up a \$39,740.55 bill, of which \$20,459 was paid.

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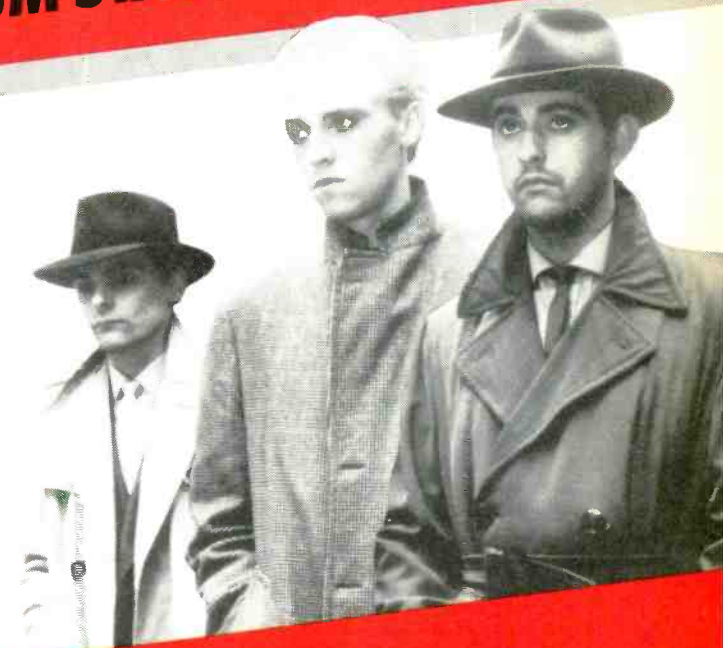
THOMPSON TWINS

- ◆ **"Lies":**
Rockpool: 8 weeks at #1
Billboard pop: 55** - 46**
- ◆ **Side Kicks:**
Billboard pop LPs: 87** (debut)
- ◆ **"Beat, color, action—what more could you ask for? Kinetic energy and intelligence served with flair. That's pretty rare these days, and the band is a genuine treat!"**
— *Trouser Press* (March 1983)



KASHIF

- ◆ **His writing and production brilliance has created one smash after another for artists such as Evelyn King, Howard Johnson and Melba Moore.**
- ◆ **"I Just Gotta Have You (Lover Turn Me On)":**
Billboard R&B: 65** (debut) - 44**
R&R: R&B Breaker 20* (debut)
- ◆ **Kashif. His explosive debut album. Shipping next week.**



HEAVEN 17

- ◆ **"It is no surprise that the English press voted Heaven 17's debut the best album of 1982. Heaven 17 is elegantly subversive!"**
— *The Los Angeles Times* (Feb. 1983)
- ◆ **"Let Me Go":**
Rockpool: 1* (4 weeks)
Billboard dance chart: 15** - 3** - 6**
R&R: #1 significant action
- ◆ **Heaven 17:**
Billboard LP: 115* (debut) - 31**



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SINKING POUND HAS IMPACT British Importers Hit Hard

LONDON—The falling value of the pound sterling in relation to the dollar and European currencies is hitting Britain's specialist importers hard. Most imported product is likely—for the first time in many years—to cost more than domestically manufactured disks in coming months.

Discrepancies of 15% or more in landed prices against the French franc, the Deutschmark and the dollar have forced such specialists as Conifer, Harmonia Mundi, TOL and IMS (part of the PolyGram group but still unprotected) to accept this prospect. General feeling is that quality imports will nevertheless retain their market and retail outlets will continue to support them.

So far, Conifer is the only major importer to revise its prices—on classical but not pop product. But trade rates cannot be held down indefinitely without a sterling recovery, though all companies intend to absorb as much of the higher costs as they can in the meantime by cutting margins.

British companies such as Ariola/Arista and WEA that import large quantities of finished product within their own international groups are likely to remain unaffected, since they are usually billed in sterling.

Japan Trade Group Says Record Production Down

TOKYO—The value of records and prerecorded tapes produced in Japan last year fell to \$1.2 billion, a 3% drop compared to the year before. Furthermore, the Japan Phonograph Record Assn. (JPRA), which put out the figures, believes there will be little, if any, improvement through 1983.

Record rental, in particular, continues to be seen by local manufacturers as hurting sales. There are currently at least 1,600 rental shops nationwide.

The number of records produced last year totalled 151.9 million, down 10% from the 168.5 million of 1981. Total value of the disks came to \$655.2 million, also down 10% on the previous year's \$727.4 million. These figures relate to an exchange rate of 240 Japanese yen to the U.S. dollar.

Prerecorded tapes produced in 1982 in Japan totalled some 97.6 million units, up 12% from the 86.78 million of 1981. The monetary value of this output, however, went up only 8%, from \$490.5 million to \$530.6 million. The value of tape production has thus continued to move closer to that of records in Japan.

On the reported good sales of Compact Discs in Japan, Shunsuke Kinoshita of the JPRA says the key question is whether the CD software business is adding to regular record sales or cutting into them. The Japanese trade organization is not yet in-

cluding CD statistics in its figures. It plans to "watch the situation a little bit longer" before deciding whether Compact Discs should be incorporated into the industry trade analyses.

Kinoshita says that the JPRA is fighting back against poor turnover figures by its nationwide campaign, involving posters of artists, to increase public awareness of copyright problems.

DESPITE DROP IN '82 SHARE

CBS, EMI Tops In U.K. Market

By PETER JONES

LONDON—CBS and EMI were market leaders in the U.K. last year for albums and singles respectively, although their share of market in both categories was down compared to 1981.

These results come from figures prepared by the British Market Research Bureau for the British Phonographic Industry, and reflect data collected from U.K. retail.

The CBS share of market for albums was 14.1% (down from 15.8% in '81), while EMI secured 12.5% (15.9%). The EMI share of market in singles was 12.1% (14.2%), and CBS collected 11.8% (15.3%). Next in line: Phonogram (10.5%), WEA (9.6%), RCA (8.8%), Polydor (7.3%)

Japan Puts Lid On VCR Exports Agreement Reached With EEC Officials In Tokyo

LONDON—Japan is to limit its VCR exports to Europe this year, following a last-minute agreement worked out between European Economic Community officials and trade minister Sadanori Yamanaka in Tokyo Feb. 12. But the agreed ceiling of 4.55 million complete or kit machines represents only the slightest of concessions on the part of the Japanese, observers note.

Two days earlier, five hours of talks between Yamanaka and an EEC team led by industry commissioner Viscount Etienne Davignon had failed to produce any settlement, although Japan was at that time said to have offered a ceiling of 4.3 million units in exchange for reciprocal concessions from the Common Market, specifically the abandonment of French measures routing VCR customs clearance through provincial Poitiers, and the withdrawal of anti-dumping charges brought late last year by Philips and Grundig.

But, while Japan has apparently secured the assurances it wanted over Poitiers and the dumping charges, the EEC has come away with only a minimal reduction in export levels, bearing in mind that last year's total of 4.9 million units included 400,000 for re-export pur-

poses. The 4.55 million agreed upon will, however, include 600,000 machines to be assembled in Europe, and Japan's international trade ministry MITI says the country has also agreed to control VCR import prices at European ex-factory levels through a cartel of producers, and to guarantee sales of at least 1.2 million machines for European manufacturers, who it is accepted have to "attain a critical mass of production" in

order to be able to stay in the marketplace. Since the total EEC market for 1983 is predicted at under five million machines, this may in practice mean that Japan cannot attain its own quota.

Japanese manufacturers, including Sony and Matsushita, reportedly reacted "glumly" to news of the agreement, but it is Viscount Davig-

(Continued on page 47)

Ban Is Lifted On Sydney Simon & Garfunkel Shows

SYDNEY—Efforts by the City Council here to prevent two open-air concerts by Simon & Garfunkel on grounds of public nuisance have resulted in a victory for Australian promoter Kevin Jacobsen. After a three-day High Court hearing, Justice Rogers refused the injunction sought against the two February shows at the Sydney Sportsground.

Because of large advances and guarantees, Jacobsen stood to lose over \$1 million if the decision had gone against him, a situation which would also have led to cancellation of the entire tour, expected to gross

\$2.5 million. The entrepreneur had booked the venue last October from the Sydney Cricket and Sports Ground Trust, a state government body, but once ticket sales and advertising began, the independently elected City Council teleaxed him demanding cancellation by New Year's Day. Jacobsen took the matter directly to court.

The Council banned all open-air rock concerts in the city area following a wild AC/DC performance in February, 1980. Its definition of "rock" as any entertainment requiring amplified sound, however, was a turning point in the Jacobsen hearing, since the Council's attorney had to admit that even a performance by opera star Luciano Pavarotti using PA systems would qualify as a "rock concert."

Stressing that his decision was a "one-off," Justice Rogers agreed that Simon & Garfunkel would generate far less volume than AC/DC or Kiss, and that the promoters had gone to all "reasonable expenditure and energy" to minimize inconvenience to local residents. In fact, Jacobsen's company had previously undertaken to direct sound towards a car park, erect sound baffles

(Continued on page 48)

UNION SUPPORTING IFPI CRUSADE

U.K. Musicians Join Piracy Fight

LONDON—Britain's 43,000-strong Musicians' Union became the first musicians' organization in the world to give financial support to IFPI's antipiracy crusade when its general secretary, John Morton, handed over a check for 5,000 pounds (about \$7,500) at the Federation's London headquarters Feb. 14.

Morton, who is also president of the International Federation of Musicians (FIM), underlined the need for all segments of the music industry to work together to fight record and tape piracy. "Piracy reduces the legal sales of records, reduces record company profitability, reduces royalty payments to our members and also reduces employment prospects for musicians by narrowing the repertoire and forcing record producers to restrict investment in new recording projects.

"It is thus inimical to the interests of the music industry generally. This

is why my Union has decided to contribute to IFPI's anti-piracy fund."

Morton outlined three key points in the fight against piracy:

- Achieving public awareness that piracy is theft.
- The provision of adequate and enforceable laws which clearly define piracy as being illegal.
- A commitment by governments to see that the law is enforced.

"The first thing is to create public awareness of the problem so that the politicians have something to which to respond," said Morton. He added that he was hopeful that other national FIM groups might follow suit and make contributions to the IFPI's anti-piracy fund.

Ian Thomas, director general of IFPI, said the Federation had been fighting piracy for more than a decade and was spending more than \$1 million a year on the campaign. Ef-

orts in the developed countries had met with considerable success, Thomas said, and the Federation was now taking the fight to the Third World. The official record industry organization in Indonesia recently asked IFPI to help in drafting protective legislation.

Mike Edwards, IFPI's antipiracy coordinator, displayed a number of allegedly pirated cassettes of albums by Paul McCartney, Elton John, the Rolling Stones, Pink Floyd and Dire Straits which he said were part of a seized contained consignment of 100,000 cassettes from Singapore.

Thanking the Musicians' Union for its contribution, Gillian Davies, associate director general of IFPI, recalled the close cooperation which had long existed between the FIM and IFPI and said that without the help of the FIM the Geneva antipiracy convention would never have been passed. It has now been ratified by 36 countries.

gles sector was topped by Epic and associated labels with 7.2%, followed by RCA (5.7%), Virgin (5.6%) and Polydor (5.5%).

This is the 10th year that this BMRB survey has been collated. In 1972, the first year of the survey, EMI was way out in front in singles with 17% of the chart action, followed by Decca (16.3%) and Poly-

(Continued on page 47)

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Radio

Seven Hills To Buy WLW/WSKS Mariner Selling Cincinnati Facilities To Murdock Firm

LOS ANGELES—Seven Hills Communications Ltd. has agreed to purchase Mariner's WLW/WSKS Cincinnati, according to Charles K. Murdock, Seven Hills president.

Murdock's history with WLW dates back to 1967, when he managed the station, then owned by Avco. Moving up through the Avco ranks, he eventually put a group together to buy the 50 kw clear channel facility in 1976 for \$8.5 million. A year later, his corporation, Queen City Communications, acquired a religious FM outlet in Hamilton, Ohio for \$650,000. That station became AC-formatted WSKS.

In November, 1979, Murdock, as president of Queen City, sold WLW/WSKS to Mariner Communications, headed by Cincinnati businessman L. Joe Scallan, for \$17 million. Since that time, Mariner has experienced financial difficulties, leading the firm to offer the station for sale.

When earlier plans for the Hartford-based Ten Eighty Corp. to acquire the stations (along with Mariner's KBEQ Kansas City) fell through, Murdock, who remained with the station until May, 1981, began to organize another group to purchase WLW/WSKS at a price

estimated to be between \$10 million and \$11 million.

"I'm not going to step back in as general manager," Murdock says. "We'll have a separate management team for that. This gives me an opportunity to remain with Murdock Productions (a video production company he formed in 1981) as it now releases its third national cable show on the CBN network while overseeing both stations. At this stage of the game I don't foresee any major changes, but we're really just beginning the process of evaluating the situation."

Computer Lets Listeners 'Vote' Via The Telephone

LOS ANGELES—Responding to "a need for people in broadcasting to see an instant response to their audience wishes," Ray Smithers and his partner, Jerry Lee Trowbridge of Tarzana, Calif.-based Access Radio, have developed two listener-controlled polling devices specifically for use by broadcasters.

"Touch Vote" is an instant telephone polling computer that works by listeners calling and inputting their response to a survey question by utilizing their telephone touch

tones," says Smithers, who developed the system with Trowbridge while working on a concept for a completely computerized voice-synthesized radio station, which should debut later in 1983. "For instance, a talk show host may be interviewing a guest who asserts that 80% of Americans detest the color red. The host can interject and say, 'Oh, yeah? Well, I don't think our listeners in Des Moines feel that way. Let's take a poll. Call 555-9036 and register your vote. If you like the color red, punch four. If you hate it, give it a five. If you're color blind or don't care, touch nine just to let us know you're out there.' The host has a screen in front of him that instantly displays the results."

A similar system for television, "TV Touch Vote," is also available, giving television broadcasters the added capability of superimposing the results on the tv screen. "It's instantaneous," says Trowbridge. "The viewer can actually see the number change on the screen when he calls. It works on a system much like the phone company's 900 lines, only this is free to local listeners."

A similar system, "Questar," is available to music stations, allowing listeners to "vote" for their favorite songs. "All calls are answered by the computer, and results are then shown on a screen in the control room in order of their popularity," says Smithers. "When the jock airs a song, he need only touch the screen with a 'light pen' (a computerized device which automatically 'reads' the screen) and the request tally will start again at zero and indicate when the song was last aired."

LBJ Co. Gives WEEL Fairfax To University

WASHINGTON—The LBJ Co., the Texas-based broadcast firm (owned primarily by the family of the late President), has donated its Fairfax, Va. radio station, WEEL, to George Mason University, located in Fairfax.

WEEL is a small AM station with a country format, bought by the LBJ Co. in 1977 from the OK Broadcasting Co. for \$912,000. It is currently worth a little more than \$1 million, according to industry sources, who speculate the donation might be connected with tax benefits for the company.

The university's foundation, the fund-raising department that received the gift, has no present plans for changing the format or operation, and university officials said they plan to use WEEL as "an independent source of revenue."

WFMR Being Sold—Again

MILWAUKEE—In one of the quickest turnovers in recent radio history, Cleveland radio figure Tom Embrescia has confirmed reports that he will be selling WFMR here, after eight months of operation, for \$3.2 million to Josephson International Inc. of New York.

Embrescia purchased the Milwaukee station in June, 1982, for \$2 million and subsequently changed its 25-year-old classical music format to adult contemporary, amid howls from a loyal Milwaukee audience. He was able to sell the facility under new FCC regulations eliminating the three-year rule.

Ed Christian, executive vice president of Lakefront Communications, the Josephson subsidiary that will operate WFMR, says that no new change in format is being planned. In addition to its radio division, Josephson, a New York-based conglomerate, also runs International Creative Management, and entertainment talent agency; produces the "Captain Kangaroo" television show; operates six radio stations in Detroit, Columbus and Norfolk; and operates some office design and equipment firms.

Early in January, WFMR dropped its classical/jazz in favor of an AC format. At the same time, WXJY, a Menomonee Falls, Wis., FM station, switched from an easy listening format to classics.

In the switch, WXJY purchased 2,000 of the 25,000 albums in the WFMR library. Angling to pick up much of the remaining classic collection is WUWM, the radio station of the Univ. of Wisconsin at Milwaukee, which also has a heavy classical format. That collection still belongs to Embrescia.

Hattrik Returning To Doubleday

LOS ANGELES—Doubleday president Gary Stevens has rehired former Doubleday group p.d. Bobby Hattrik as consultant to the nine-station chain. "We needed to put some direction and control back into the company," Stevens observes.

"When Dave Hamilton asked to be relieved of his national programming duties to program KDWB (Doubleday's Minneapolis facility) because he didn't want the pressure, that left me without anybody in that position. I thought, 'Who better to give us some central direction than the

guy who put it all together?'"

Hattrik, who guided the chain to its AOR conversion coming out of Doubleday's KWK-AM-FM St. Louis, left last year to form his own consultancy. "It's no secret that Bobby and I had our differences, but we've both agreed to put it behind us. Bobby's coming back as a consultant to us, and while he'll continue to service a limited number of stations, Doubleday will be his principal client," says Stevens, who adds that in order to accommodate the chain's Washington facility, WAVA, Hattrik will end his current association with DC101 there.

Vox Jox

Elliott To Program WIOD Miami

By ROLLYE BORNSTEIN

Mike Elliott returns to the ranks of programmers as p.d. of Cox's WIOD Miami. Elliott, who had programmed Milwaukee's WTMJ for over seven years prior to serving as general manager for urban outlets WAWA/WLUM across town, fills the vacancy created last year when Al Anderson left to program New York's WPIX. ... Also in Miami, Dave Lange has officially been given the p.d. title at WSHE, picking up where Sonny Fox left off before leaving for Y-100 (Billboard, Feb. 12).

★ ★ ★

Bill Hennes and Burt Sherwood have been signed to consult Los Angeles' AM oldies outlet, KRLA. Leaving the station after almost six years is assistant p.d. Rick Stancato. ... Speaking of consultants, Burkhardt, Abrams etc. will now be consulting all of Mack Sanders' country outlets, including WJKZ/WNKZ Nashville. ... And Dave Klemm of Klemm Media renews his agreement to consult Capitol's WKSJ/WLLF Mobile, WRKA Louisville, WCAW/Y100 Charleston, WMJJ Birmingham. At WKSJ/WLLF, Jerry L. Rickerd is the new g.m., coming from Jefferson Pilot marketing in Charlotte.

★ ★ ★

Changes at Nationwide's WGAR/WKSW Cleveland: WGAR p.d. Mike Scott is now p.d. of WKSW, with John Olson, the former p.d. of the FM country outlet, moving into afternoon drive there. He replaces Josh Tyler, who's now doing mornings. Former WKSW morning man Woody Floe is no longer with the station, which is expected to retain its country format. Mike Metzger, meanwhile, is acting p.d. of WGAR.

★ ★ ★

Adopting a policy that no news is good news, WGCL Cleveland has eliminated news and thus done away with morning drive newsmen Bob Gott. Gott, who also handled a 3 to 5 a.m. airshift known as "the middle of the damn night show," featuring an all star cast including Jocko, the Bigfish report, Captain Cotex and the WGCL Forbidden Record, may relocate in a calmer position on their AM, WERE. Then again, he may not.

After just six weeks as p.d. of Doubleday's Detroit outlet, WLLZ, Dave Gariano has resigned over philosophical differences. ... And after less than a year, Dude Walker has resigned his morning post at

Washington's WPGC. Afternoon jock Dave Fox moves into the morning slot he'll share with Walker's former partner, J. Robert Howe, as p.d. Jerry Steele looks to promote from within if possible on that p.m. drive slot. And a jock of another kind, Washington Redskin Joe Theisman, is back again on the 'PGC morning show while the team basks in deserved glory.

★ ★ ★

Signed, sealed and delivered: Malrite now owns Denver's KPPL, and Doug Brown has a change of address. The former g.m. of Malrite's KEEY Minneapolis will now oversee the company's Western division from his vantage point as K-People's g.m., while former g.m. Jim Teeson stays on as station manager. And at KEEY, station manager Gary Swartz moves up to g.m.

Changes of management at Multimedia's Louisville facilities, WAKY/WVEZ: Joseph M. Kelly is the new WAKY g.m., and WVEZ station manager Christine Woodward is upped to g.m. there. Kelly, who replaces former station manager Howdy Bell, moves to Louisville from D.C. where he was a partner in the research firm



Kelly



This 24-hour video music channel's playlist appears weekly in Billboard, with details of heavy, medium and light rotations, adds and weekend specials. Page 23.

For The Record

An item in last week's "Washington Roundup" indicated that KBAY-FM in San Jose, Calif., which just won a nine year legal fight for its license renewal, was owned by the same United Broadcasting Co. that owns WINX in Rockville, Md., and is based in Bethesda, Md. This is not the case, KBAY-FM's United owner is based in San Jose.

CAC (Custom Audience Consultants).

★ ★ ★

WHK Cleveland station manager Ron Jones, who started at the station in 1974 as an air personality and



Jones

p.d., is now the vice president and general manager of the Malrite facility. ... Tommy Shannon is back again on Buffalo's WKBW, doing afternoons for a few weeks while p.d. Neil McGinley looks to replace Joe Gallagher, who had been handling the shift for the last six months before leaving for WGY Schenectady. In the meantime, having Shannon back in town has proven to be very promotable; many listeners recall his antics while part of the original 'KB' lineup from 1958 through '64.

After 10 years in a "traditional AOR" (did you ever think you'd see those two words together?) format, Norfolk's WMYK has gone "modern rock," according to John Heimerl, the national p.d. for the Bennis Group, which owns the station. Bill Simmons will remain as p.d. for the station, which will simulcast with its AM, WZAM, and continue its daily video simulcast with Cox Cable there. As for the new lineup: Jim Stanley from Norfolk's WNOR and "Mr. Rucker's Neighborhood" is doing mornings, middays are handled by former WTVR Richmond personality Art Williamson, afternoons by Don Davis from Tidewater's WQRK, nights by WODU's Mark O. and overnights by WHRO's Terri Favors.

★ ★ ★

Longtime Memphis top 40 outlet WMPS, which switched to country a few years ago, is switching again. This time it's "contemporary black," making the Plough station the fifth urban outlet in the market. New lineup forthcoming. ... While we're talking about Memphis urban facilities, WDIA's morning duo, "Steele & Bill," add to their duties, as Bill Adkins is named p.d. and Larry Steele becomes m.d. in the wake of p.d. Carl Connors' resignation.

WHLY (Y-106) Orlando is also changing, at least at night, but their new nighttime approach is "adult rock." Like who, you ask? Exactly. In addition to the Who, they'll feature the Stones, Steve Miller, Jethro Tull and any artist that appeals to the "now grown-up Woodstock generation."

(Continued on page 18)

Mike Joseph Tells What Makes 'Hot Hits' Hot

By ROLLYE BORNSTEIN

This is the second of two articles profiling consultant Mike Joseph, the man behind the "Hot Hits" format.

In March, 1960, WABC was not a factor in New York radio. "They had tried top 40 two years earlier in 1958," recalls Mike Joseph. "Their night man was Alan Freed. But it didn't take. It wasn't believable against WINS, WMGM and WMCA, so they went middle of the road opposite WNEW. That didn't work either, so they had gone right out of the book.

"I went in and started working with Hal Neal, who had just come in from WXYZ Detroit. From March on, he and I used to spend our weekends together, coming up with our promotion, marketing and sales brochures, our format, techniques, contests, jingles, staff connections. When I finally got into the station, we put everything together and hit with that sound on Dec. 7."

The original WABC lineup included Herb Oscar Anderson from WMCA doing mornings, WAKR Akron's Charlie Greer and WHK Cleveland's Farrell Smith in mid-days, St. Louis legend Jack Carney in afternoons, Chuck Dunaway in early evenings, and Scott Muni doing nights. "Six months later there were three very important changes made. Sam Holman came in as mid-day man and the first program director—there had been no program director when I was on the scene. And in afternoon drive and early evening, two legends: Dan Ingram and Cousin Bruce."

Joseph's WABC success led to his consulting the rest of the ABC chain, which became one of his greatest challenges. "It was extremely difficult for an ABC owned station to do top 40 at that time because of all the network commitments you had, bringing you one inconsistency right after the other, like 'Don McNeil's Breakfast Club' for an hour every

morning, or an hour news block at night between six and seven. It was really contrary to top 40. And the ABC owned stations in San Francisco and L.A. not only had the ABC national network, they also had ABC West. The Western network was completely different from the rest of the country, and they had to carry them both.

"So there was no way that either KGO or KABC could make it as a legit 100% music operation. They found this out both in top 40 and in middle of the road. So the Ben Hoberman decision to go talk turned out to be extremely smart, and of course you see where KABC is today."

From there, Joseph dealt with beautiful music in St. Louis, top 40 in his hometown of Youngstown, Ohio, and then a challenge at WLAV Grand Rapids, which led to his success at WKNR, 'Keener 13' in Detroit.

"It was the worst signal in the

market, literally, an AM at 1310 located in suburb, Dearborn, 12 miles from downtown Detroit," Joseph recalls. "You couldn't hear the station in downtown Detroit. There were three major rockers at that time, all owned by major corporations, and here was this little company owned by Mrs. Nellie Knorr, this little tin can going up against these three giants."

Joseph describes his WKNR gameplan in two words: "Hot Hits." "Young, ambitious jocks, another legendary team. It was the freshness, the vibrancy, the promotion, 31 hits over and over again. Strong countdowns at the right times. That's a very important part of this thing: where I place the countdowns. At that particular time I did a top 30 countdown opposite the breakfast club. I did countdowns whenever CKLW was in a long newscast, and at that time they had half-hour news blocks because of their Canadian commitments.

"Detroit at that time was into the same disease that is afflicting the broadcast industry today: a lot of laid-back radio. They were afraid to play black music, they were very cluttered, uncontrolled, everybody doing his own thing. One of the key things I emphasize in my format is discipline. That's one of the reasons that this sound takes over. It's extremely disciplined and structured, and with everybody doing what they're supposed to do, when they're supposed to do it, it works. And that was the case in Detroit. We were all on target, everything was right, and the station was unbeatable for seven years."

Beating the unbeatable is one of Joseph's specialties. Case in point: WFIL Philadelphia, where Joseph put together another legendary staff which instantly succeeded. "Jim Hillard was my first p.d. And I believe we won because WIBG got trapped in their own ego. They used

(Continued on page 50)

Goodphone Commentaries

Let's End The News Malaise

By MICHAEL R. LEE

That radio has long been considered a tertiary source for news by the American public is well documented via Roper and other major studies. However, rather than probe respondents as to why they do not rely on radio for news coverage, most surveys tend to accept the facile axiom that a picture (i.e. television, newspapers, magazines) is worth a thousand words.

The fact of the matter is that radio journalists have buried their heads in this particular illusion for far too long. First came the excuse that music considerations relegated news to a five-minute or less seat at the back

of the bus. With the advent of all-news and news-dominant radio formats, the excuse became radio listening patterns: if people can only listen for ten or 15 minutes at a time, then radio must spew out the headlines around the clock. Most radio newspeople seem to accept this as a fait accompli.

Where is it etched in stone that only newspapers, magazines, and to a lesser extent television, can ferret out corruption, analyze political trends and offer America a clear-eyed look at the world? Why is it that radio journalists tend to sound like a series of blank announcers reciting a litany of local crimes and national

wire stories? Who in the hell is running radio news departments, and what planet did they come from? When was the last time radio news was best, not merely first?

Radio's news malaise is often laid off on insufficient budgets and personnel. Field reporters are at a premium; most reporters who can speak clearly are shunted off into anchor positions. Adequate time for background research is almost nil. Microwave links are used for television news while radio still utilizes the pitiful audio quality of phone booths and two-way radios. Radio news equipment budgets are usually squandered on traffic helicopters and painting gaudy slogans on the sides of station wagons.

Radio news apologists should bite their gilded tongues. It is not easy to dig deeply for the facts, corroborate their existence and report them fluently to the public. It is not effort-

(Continued on page 55)

Pro-Motions

Some Hot Ideas For Winter

Winter can be a painfully slow billing period for many radio stations. But WKTU-FM New York is fighting the lull with a call-in contest called the "Winter Survival Kit."

The six-week campaign, which runs six times daily and concludes Feb. 26, is designed to expose winter-oriented advertiser products, according to promotion director Suzanne Banks, who developed the concept with the urban station's sales team. The "kit" is a backpack that includes such items as Campbell's soups and ski hats, Devil's jeans, McDonald's coupons, York Peppermint Patties, and cassettes from RCA Records. Advertisers contributed most of the merchandise, but the station purchased the backpacks.

"They're so large and heavy that we asked our winners to pick them up at the station," she adds. "So many of our listeners live in multiple family dwellings that we wanted to play it safe. There's nothing more frustrating than winning something on the radio and not getting it."

★ ★ ★

WDSM Duluth program director Tim Michaels is convinced that winter is a state of mind, so he's looking ahead to warmer weather with a pro-

motion called "The Sounds Of Spring."

Beginning Monday (21), the country station will program such seasonal sounds as birds chirping, brooks babbling, thunder clouds cracking and ships docking in port throughout the day and night. The five-second spots will air for a five-day period, and the listener with the closest tally to the number of times the sound effects are broadcast wins a trip for five to the Double Tree Hotel in Phoenix aboard Republic Airlines.

"We want people to listen as much as possible, and we're going to run the spots at the most unlikely times to catch them off-guard," says Michaels, who is also running ads in a local paper to fuel the campaign.

★ ★ ★

The end of the Korean War is the subject of the final episode of the television series "M*A*S*H", and that final episode is the subject of many radio promotions. For example, it's war of a different kind in Cleveland when two AC stations, WGAR and WMJI, host competing farewell parties for their listeners.

WGAR stages "The Last M*A*S*H Bash" Feb. 25 on the (Continued on page 58)

Lottery Winner Asks Station For Advice

What would you do if you just found out you'd won \$5.3 million dollars in the Pennsylvania state lottery? Well, Joe Kranyak of Boothwyn, Pa., who did just that last month, called his local radio station.

Kranyak discovered he was a winner after the state lottery office had closed on Friday, Jan. 29 and waited until Sunday morning at 9 a.m. to call WCAU's "Speaking Of Your Money" program. Using a fictitious name, Kranyak confided in program host Harry Gross. "I'm scared, I don't know what to do. I'm calling you for advice on what to do with all this money."

Gross offered a conservative plan of investments in money markets, mutual funds, and certificates of deposit, which pleased Kranyak, a married father of three, who plans to continue in his job as a Delaware County postal worker.

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RATINGS WARS HEAT UP

Country Promotions On The Rise

By EDWARD MORRIS

NASHVILLE—As country music stations proliferate within the same market, they are discovering what pop and rock stations learned long ago: that promotion may be as important as programming in gaining and keeping a share of the audience. Few, if any, station managers admit to believing that promotion could be even more important; but all concede that the day is long past when uniqueness of programming alone will ensure adequate numbers.

Country stations seem to prefer locally originated promotions to syndicated ones. But opinions are

less one-sided on the question of whether effective promotions require large budgets.

Nashville's WSM-FM recently switched its format from AC to country (Billboard, Feb. 12), and general manager Tom Cassetty acknowledges the continuing need to promote that fact. Part of this will be done through an advertising campaign using the traditional media: spots on television and radio, billboards and bus cards.

To encourage those who tune in to listen longer, "Nashville 95FM" relies on a promotion in which the first caller after a three-in-a-row

play wins \$95. Another variation, which also provides music research information, asks members of the audience to send in the titles of their three favorite country songs and then listen for them to be played in a row. Here the prize is \$950.

Although he says he is not dead set against buying syndicated promotions, Cassetty adds, "Most in-house promotions are better because you know the town and you're thinking like your listeners."

Noting that most of his stations' advertising and promotional plans are established six months in advance of their execution, WJKZ/WNKZ Nashville general manager Tom Weaver asserts, "In the long run, you can compete by programming. We should all be doing that anyway." But, he adds, "Without promotion, the retention of an audience takes longer. How many companies can wait six years for a

(Continued on page 37)

Mike Harrison

Things Are Not So Simple

Radio is complex. Radio's practitioners, however, seek simplicity. Radio is diverse. Radio's practitioners, however, seek uniformity. Radio is risky. Radio's practitioners, however, seek security.

It is the sheer size and diversity of radio, in both the microcosm and the macrosocm, that make it an extremely unwieldy scene to report on (as in the trade journals) and a remarkably uncharted territory to navigate (as in day-to-day programming and administration).

Yet to read the trades (or worse, the consumer press) or to attend an industry convention, one gets the distinct impression that the truths of radio are engraved in stone, that everything is either black or white (literally and figuratively), and that radio is a monolithic enterprise.

Every day I get calls at my office from people telling me they heard one station "beat" another in the rat-

ings, only to discover that the margin of difference between the two could be as insignificant as two-tenths of a point. Or that a certain format (be it urban contemporary, AOR, AC, or whatever) is "taking over" the business simply because of a handful of success stories. Or that a certain format is "dead" because of a few simultaneous bad books that get blown out of proportion by the press and street rap. Or that a particular consultant is "hot" and ready to sign a slew of stations based on a track record consisting of one or two stations at one or two stations.

The key to understanding radio is to resist the omnipresent temptation to draw and abide by rules, regulations, categories and dogma that, in reality, do not reflect reality, but to recognize that for every trend there is a counter-trend, for every

(Continued on page 58)

NRBA Honors Nine Stations

WASHINGTON—The National Radio Broadcasting Assn. awarded its annual Certificates of Merit for Outstanding Public Service to nine radio stations nationwide last Tuesday (15).

NRBA officials, along with FCC chairman Mark S. Fowler, Sen. Bob Packwood and Rep. Tim Wirth, presented the awards in a ceremony here. The winners were:

- KSFI Salt Lake City—for its annual Thanksgiving dinner for needy people in Salt Lake.
- KHEY El Paso—for its work with the United Way campaign.
- WCLV Cleveland—for raising \$1.5 million in 10 years in fund-raising efforts for the Cleveland Orchestra.

ing efforts for the Cleveland Orchestra.

- KAIR Tucson—for raising \$37,000 in three days to pay for a heart operation for a woman without any insurance.

- WDIA Memphis—for raising \$208,000 to keep a small town from going bankrupt.

- KHOM Houma, La.—for its Radiothon for the Louisiana Leukemia Foundation.

- WCTC/WMGQ-FM New Brunswick, N.J.—for community work, especially with the Salvation Army.

- WBAL, Baltimore—for its suc-

(Continued on page 58)

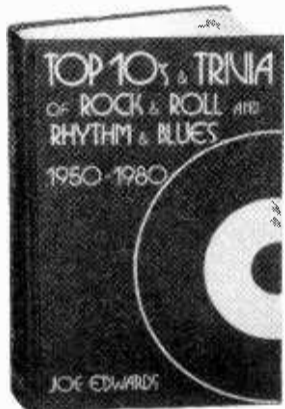
Most Added Records

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

Title, Artist, Label	% of Billboard's radio panel adding record this week	% of Billboard's radio panel now reporting record	Key stations adding title this week include
HOT 100			
1 "Make Love Stay," Dan Fogelberg, Full Moon/Epic	27%	64%	WQXI-FM, WBSB-FM, KCPX-FM, KNBQ-FM, WKTI-FM, WBBQ-FM
2 "Jeopardy," Greg Kihn Band, Beserkley	26%	61%	KUBE-FM, KZZP-FM, WKRQ-FM, KBEQ-FM, WBEN-FM, WBBQ-FM
3 "Der Kommissar," After The Fire, Epic	25%	41%	KFI-AM, WLOL-FM, WBEN-FM, KHTR-FM, WHYT-FM, WBCY-FM
4 "Come On Eileen," Dexy's Midnight Runners, Mercury	23%	76%	WRQX-FM, KUBE-FM, WQXI-FM, WXKX-FM, KZZP-FM, WKTI-FM
5 "Change Of Heart," Tom Petty & the Heartbreakers, Backstreet	23%	32%	KFI-AM, WGCL-FM, KEGL-FM, WLOL-FM, WZGC-FM, WIFI-FM
BLACK			
1 "Tonight," Whispers, Solar	54%	54%	KGJF-AM, WJLB-FM, WZEN-FM, WRKS-FM, WPLZ-FM, WHRK-FM
2 "Got To Find My Way Back To You," Tavares, RCA	23%	63%	KDAY-AM, WHRK-FM, WLOU-AM, WYLD-FM, WXYV-FM, WAWA-AM
3 "Try Again," Champaign, Columbia	23%	61%	WZEN-FM, WPLZ-FM, WLOU-AM, WEAS-AM, WXYV-FM, WGCI-FM
4 "She's Older Now," Betty Wright, Epic	22%	65%	XHRM-FM, KMJQ-FM, WPLZ-FM, WDIA-AM, KUKQ-AM, WYLD-FM
5 "Can I," One Way, MCA	20%	47%	XHRM-FM, WAMO-FM, WGCI-FM, WXYV-FM, KOKY-AM, WDIA-AM
COUNTRY			
1 "American Made," Oak Ridge Boys, MCA	72%	86%	KLAC-AM, KMPS-AM, KIKK-AM, WDAF-AM, WMC-AM, WSOC-FM
2 "Whatever Happened To Old Fashioned Love," B.J. Thomas, Cleveland International	32%	85%	WUBE-FM, WIL-AM, WMIL-FM, KRMD-FM, WCOS-FM, KYGO-FM
3 "Jose Cuervo," Shelly West, Warner/Viva	31%	68%	KYNN-AM, WTSO-AM, WXCL-AM, WEZL-FM, WSM-AM, KYGO-FM
4 "Amarillo By Morning," George Strait, MCA	30%	86%	WDAF-AM, KNEW-AM, WAMZ-FM, WPKX-FM, WCOS-FM, WIVK-FM
5 "Reasons To Quit," Merle Haggard & Willie Nelson, Epic	28%	98%	KILT-AM, KPLX-FM, WMIL-FM, KNIX-FM, KIK-FM, KLZ-AM
ADULT CONTEMPORARY			
1 "Some Kind Of Friend," Barry Manilow, Arista	27%	41%	KHOW-AM, KOST-FM, WENS-FM, WLTA-FM, KEZL-FM, KMBZ-AM
2 "Take The Short Way Home," Dionne Warwick, Arista	25%	43%	WTMJ-AM, KOST-AM, WGR-AM, WYEN-FM, WENS-FM, KHOW-AM
3 "So Close," Diana Ross, RCA	23%	63%	KIXI-FM, WENS-FM, KMBZ-AM, KKUA-AM, WAKR-AM, WAFB-FM
4 "Don't Run (Come Back To Me)," K.C. & the Sunshine Band, Epic	17%	46%	KPPL-FM, WTMJ-AM, KUDO-FM, WRVA-AM, WRVR-FM, WSB-AM
5 "I've Got A Rock'n'Roll Heart," Eric Clapton, Warner/Duck	16%	59%	WZZP-FM, KKUA-AM, WVLC-AM, KCEE-AM, KNYN-FM, KPPL-FM

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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	3	3	JOURNEY—Frontiers, Columbia	1	1	4	JOURNEY—Separate Ways, Columbia
2	1	10	BOB SEGER—The Distance, Capitol	2	8	7	BOB SEGER AND THE SILVER BULLET BAND—Even Now, Capitol
3	5	7	TRIUMPH—Never Surrender, RCA	3	10	15	GOLDEN EARRING—Twilight Zone, 21 Records
4	2	12	DURAN DURAN—Rio, Capitol	4	9	3	DEF LEPPARD—Photograph, Mercury
5	10	5	DEF LEPPARD—Pyromania, Mercury	5	13	11	SCANDAL—Goodbye To You, Columbia
6	8	6	RED RIDER—Neruda, Capitol	6	2	11	DURAN DURAN—Hungry Like The Wolf, Capitol
7	7	14	THE PRETENDERS—Back On The Chain Gang, Sire (45)	7	5	5	RIC OCASEK—Something To Grab For, Geffen
8	12	16	TOM PETTY AND THE HEARTBREAKERS—Long After Dark, Backstreet	8	7	12	NIGHT RANGER—Don't Tell Me You Love Me, Boardwalk
9	6	7	RIC OCASEK—Beatitude, Geffen	9	6	3	STYX—Mr. Roboto, A&M
10	14	4	BRYAN ADAMS—Cuts Like A Knife, A&M (45)	10	4	20	THE PRETENDERS—Back On The Chain Gang, Sire
11	11	35	MEN AT WORK—Business As Usual, Columbia	11	11	5	TRIUMPH—A World Of Fantasy, RCA
12	4	13	SAMMY HAGAR—3 Lock Box, Geffen	12	3	6	MEN AT WORK—Be Good Johnny, Columbia
13	13	14	GOLDEN EARRING—Cut, 21 Records	13	15	5	RED RIDER—Power, Capitol
14	16	15	PHIL COLLINS—Hello, I Must Be Going!, Atlantic	14	19	4	THE GREG KIHN BAND—Jeopardy, Beserkley
15	9	2	THE GREG KIHN BAND—Kihnspracy, Beserkley	15	22	2	THE FIXX—Red Skies, MCA
16	15	16	PAT BENATAR—Get Nervous, Chrysalis	16	NEW ENTRY		TOM PETTY AND THE HEARTBREAKERS—Change Of Heart, Backstreet
17	19	13	SCANDAL—Scandal, Columbia	17	16	4	NEIL YOUNG—Mr. Soul, Geffen
18	20	17	FRIDA—Something's Going On, Atlantic	18	38	3	DURAN DURAN—Rio, Capitol
19	22	7	NEIL YOUNG—Trans, Geffen	19	31	2	TONY CAREY—I Won't Be Home Tonight, Rocshire
20	21	5	TONY CAREY—I Won't Be Home Tonight, Rocshire (12 inch)	20	NEW ENTRY		THE PRETENDERS—My City Was Gone, Sire
21	17	23	THE FIXX—Shattered Room, MCA	21	NEW ENTRY		CULTURE CLUB—Do You Really Want To Hurt Me, Virgin/Epic
22	24	3	ERIC CLAPTON—Money And Cigarettes, Warner Bros./Duck	22	21	7	VANDBERG—Burning Heart, Atlantic
23	25	12	VANDBERG—Vandenberg, Atlantic	23	43	2	BRYAN ADAMS—Take Me Back, A&M
24	23	19	MISSING PERSONS—Spring Session M, Capitol	24	12	16	MISSING PERSONS—Walking In L.A., Capitol
25	18	14	NIGHT RANGER—Dawn Patrol, Boardwalk	25	54	12	PAT BENATAR—Looking For A Stranger, Chrysalis
26	27	3	STYX—Mr. Roboto, A&M (12 inch)	26	14	11	SAMMY HAGAR—Your Love Is Driving Me Crazy, Geffen
27	45	2	ART IN AMERICA—Art In America, Pavillion	27	56	4	FRIDA—I Know There's Something Going On, Atlantic
28	26	22	SAGA—Worlds Apart, Portrait	28	18	11	DEXY'S MIDNIGHT RUNNERS—Come On Eileen, Mercury
29	34	4	THOMAS DOLBY—She Blinded Me With Science, Capitol (12 inch)	29	NEW ENTRY		ART IN AMERICA—Art In America, Pavillion
30	28	7	NEAL SCHON AND JAN HAMMER—Here To Stay, Columbia	30	NEW ENTRY		JOURNEY—After The Fall, Columbia
31	32	4	THE B'ZZ—The B'zz, Epic	31	34	14	THE FIXX—Stand Or Fall, MCA
32	31	5	DEXY'S MIDNIGHT RUNNERS—Too-Rye-Ay, Mercury	32	28	7	SAMMY HAGAR—Remember The Heroes, Geffen
33	33	28	STRAY CATS—Built For Speed, EMI-America	33	55	10	SAGA—Wind Him Up, Portrait
34	30	6	TODD RUNDGREN—The Ever Popular Tortured Artist Effect, Bearsville	34	51	4	TRIUMPH—Never Surrender, RCA
35	39	2	BILLY SQUIER—She's A Runner (Live Version), Capitol (45)	35	47	3	DIRE STRAITS—Twisting By The Pool, Warner Bros.
36	48	2	DIRE STRAITS—Twisting By The Pool, Warner Bros. (12 inch)	36	32	2	THOMAS DOLBY—One Of Our Submarines Is Missing, Capitol
37	29	12	PSYCHEDELIC FURS—Forever Now, Columbia	37	29	6	THE HUMAN LEAGUE—Mirror Man, A&M
38	47	3	BERLIN—Pleasure Victim, Geffen	38	24	4	ERIC CLAPTON—I've Got A Rock 'N' Roll Heart, Warner Brothers/Duck
39	37	19	DARYL HALL AND JOHN OATES—H2O, RCA	39	33	23	RUSH—Subdivisions, Mercury
40	42	2	U2—New Year's Day, Island (12 inch)	40	17	13	PHIL COLLINS—I Don't Care, Atlantic
41	43	2	THE JOHN HALL BAND—Searchparty, EMI-America	41	37	3	RED RIDER—Human Race, Capitol
42	NEW ENTRY		AFTER THE FIRE—Der Kommissar, Epic (12 inch)	42	45	31	JUDAS PRIEST—You've Got Another Thing Coming, Columbia
43	44	5	CULTURE CLUB—Do You Really Want To Hurt Me, Virgin/Epic (12 inch)	43	46	17	SUPERTRAMP—Crazy, A&M
44	35	20	JEFFERSON STARSHIP—Winds Of Change, Grunt	44	20	11	FRANK MARINO—Strange Dreams, Columbia
45	41	5	THE MEMBERS—Working Girls, Arista (45)	45	35	7	BOB SEGER AND THE SILVER BULLET BAND—Roll Me Away, Capitol
46	36	11	FRANK MARINO—Juggernaut, Columbia	46	36	6	NEIL YOUNG—Little Thing Called Love, Geffen
47	49	2	WALL OF VOODOO—Mexican Radio, I.R.S. (45)	47	23	6	BOB SEGER AND THE SILVER BULLET BAND—Boomtown Blues, Capitol
48	46	3	ROBERT HAZARD—Escalator Of Life, RCA	48	30	4	MISSING PERSONS—Windows, Capitol
49	NEW ENTRY		EDDIE MONEY—Take A Little Bit (Live Version), Columbia (45)	49	25	3	BRYAN ADAMS—Cuts Like A Knife, A&M
50	38	11	THE ENGLISH BEAT—Special Beat Service, I.R.S.	50	39	2	RED RIDER—Crack The Sky, Capitol

Top Adds

1	INXS—Thing, Atlantic
2	THE JOHN BUTCHER AXIS—Life Takes A Life, Polydor
3	BERLIN—Pleasure Victim, Geffen
4	AFTER THE FIRE—Der Kommissar, Epic (12 inch)
5	ART IN AMERICA—Art In America, Pavillion
6	U2—New Year's Day, Island (12 inch)
7	ULTRAVOX—Quartet, Chrysalis
8	MICHAEL BOLTON—Michael Bolton, Columbia
9	DEXY'S MIDNIGHT RUNNERS—Too-Rye-Ay, Mercury
10	ROBERT ELLIS ORRALL—Special Pain, RCA

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

Radio

Out Of The Box

HOT 100/AC

NEW YORK—Given the station's slant towards "love music," WPIX-FM program/music director Alan Anderson says the new Supertramp single, "My Kind Of Lady" (A&M), is a natural add. "It's light and bright, our kind of tune," he notes, "emphasizing the positive side of relationships, one on one." Also new is Eric Clapton's "I've Got A Rock 'N' Roll Heart" (Warner Bros.). The programmer feels that "it's nice to have him back, too. Lyrically, it's a fun record; the line about the '57 Chevy reminds us of another era." And he says the melody line to "Don't Run" by K.C. & the Sunshine Band (Epic) is a knockout. The single, on which K.C. duets with Teri DeSario, "has an incredible hook, and it's so romantic. One listen was all it took for me."

AOR

CHICAGO—WXRT-FM program director Norm Winer is playing Marshall Crenshaw's "Cynical Girl" with greater regularity now that Warner Bros. has released the track as the third single from the singer-songwriter's self-titled LP. "Our audience has come to love it," he says, adding that the station is plugging the flip side, "Rave On," and "Somebody Like You" as well. The programmer calls "Reap The Wild Wind" by Ultravox (from the band's "Quartet" LP on Chrysalis) "a real grabber, similar to the way Roxy Music can sweep you away." Two cuts from the Thompson Twins' new Arista album, "Side Kicks," are also getting play; Winer says that "Lies" and "Love On Your Side" forge "a synthesizer-based pop sound that's more than appealing to a rock audience." Hot Chocolate's "Are You Getting Enough Happiness" (EMI America) is a welcome message song because "people need this sort of positive musical encouragement."

BLACK/URBAN

WEST MONROE, La.—The virtuosity of saxophonist George Howard's new album, "Asphalt Gardens" (Palo Alto), wins high praise from KYEA-FM music director Joe Hughes, who's featuring an instrumental cut called "The Preacher." "It's just about the mellowest tune on the market," he states. "Remember what Grover Washington used to sound like before his involvement with different guest vocalists? Well, this recalls that period." "The Great Awakening," a track from the "Blast" collection by the Brothers Johnson (A&M), is "a message song with an African flavor that's remarkable as much for its social consciousness as it is for its similarity to the way Quincy Jones used to produce their records."

COUNTRY

DULUTH—Feisty lyrics distinguish the new single by the Oak Ridge Boys, "American Made" (MCA), according to WDSM program-music director Tim Michaels. "They weren't very successful in their attempt to imitate the formula of 'Elvira,'" he says, referring to their recent hit. "But now they're back with that familiar sound, a touch of the old rock, upbeat and very commercial." The ballad "Finding You" by Joe Stampley (Epic) reminds him of the melody to the singer's fabled "Red Wine And Blue Memories"; Michaels adds that "it looks like Joe's found the magic again." He also likes the message inherent in the new B.J. Thomas single, "Whatever Happened To Old Fashioned Love" (Cleveland International/CBS). "His feeling is that we've got to get away from the 'wham-bam-thank-you-ma'am' approach to love, and I have to agree. I've always dug his voice, and I'm pretty impressed with the record."

LEO SACKS

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Dealers Get A Lesson In Theft

• Continued from page 4

code sentence for example, calling to the manager, "Has the package come in from City One-Stop?" to signal the presence of a suspected thief. That code sentence should not only put everyone on the alert, but trigger a premeditated plan of positive action, he suggested.

Someone should engage the suspect in eye contact or converse with him, McCaffrey suggested, emphasizing that attempts at overt dominance of such a suspect could bring legal action against the store and could also offend a regular customer who is wrongly suspected. If a person is carrying a bag in which a clerk

suspects stolen merchandise is contained, McCaffrey said, the store clerk should comment about how lovely the bag is and ask to see it more closely. Under present California law, a suspect may not be searched personally, but bags and purses may be examined.

In dealing with suspects, McCaffrey cautioned that diplomacy be used, with conversation on a casual level. Local police, when called about the possible robbery, will perform the interrogation, he said. Several store owners at the seminar griped about how long it takes police to arrive; McCaffrey said that was the fault of the store, which probably has not backed up the police when asked if it wishes to pursue prosecution and has not developed a prior strong liaison with enforcement officers in the locality. Holding a suspect in the store for more than 45 minutes is asking for trouble, McCaffrey stated.

When a suspect leaves the store but the store doesn't have enough on the intruder to hold him, McCaffrey said a good description of the person should be written down. Some shrewd store owners have even marked on an entrance different heights, so they can correctly estimate height. Age, weight, personal characteristics and dress should also be carefully documented. It is wise to call owners of area record stores, fully describing the suspect so they are alerted, McCaffrey, noting that boosters work all stores in an area.

One of McCaffrey's favorite ploys, he said, was to enter a store dressed as a priest, seeking to buy \$400 worth of LPs for a church bazaar. He said he used counterfeit personal checks and bogus credentials. He warned clerks to be wary of unperforated checks, a sign of a counterfeit, and low numbers on the checks, as most business accounts are old and require four-digit numbers. He suggested that all information taken from credentials be put on the front of the check in a small crossed area to make sure that essential information doesn't get smudged by the many stamps put on by receiving banks and clearing houses. Check-kiters normally use felt tip pens, he stated, because that makes it legally difficult to establish penmanship.

Stores should keep the amount of cash in the register down to discourage robbery, McCaffrey urged. When a clerk is accosted by a gun-wielding robber, McCaffrey said, it is important to remain cool, as difficult as it may be.

Electronic surveillance devices can be helpful in the beginning, but crafty amateur and professional thieves work out systems to beat them, the ex-thief warned. Professionals often cut the devices out of packaging and merchandise and place the remnants in the purses of unsuspecting shoppers, causing internal consternation, McCaffrey said. He discouraged the use of round fish-eye mirrors, explaining that they can't provide the kind of exact picture essential to watching for clever boosters. He urged plain flat mirroring set at 45-degree angles to provide the best view.

For The Record

The caption that appeared with the photo "Skyjamming" (Billboard, Feb. 12) listed the incorrect location for the Kemp Mill store where the photo was taken. The store is in the Cherry Hill (Md.) Shopping Center.

www.americanradiohistory.com

New Products



Recoton's CS112A unit converts 8-track players to cassette, for use at home or in-car. It features a stereo preamp in the head section that's powered by an AA size battery to automatically and electrically match the capstan speed/motor system of any 8-track player. List: \$59.95.



Recoton has debuted a home computer dustcover line, Series 700. Six models are available, designed for various Atari, Apple, Commodore and Radio Shack models. List ranges from \$13.79 to \$15.95 according to model.



Allsop Co. is adding to its extensive software care and cleaning line with an array of computer software items seen here.

FEBRUARY 26, 1983, BILLBOARD

Video Music Programming

As of 2/16/83

MTV Adds & Rotation

MTV NEW VIDEOS ADDED:

Kim Carnes, "Say You Don't Know Me," EMI America
Chris De Burgh, "Don't Pay Ferryman," A&M
Devo, "That's Good," Warner Bros.
Dire Straits, "Twisting By The Pool," Warner Bros.
Divinyls, "Boys In Town," Chrysalis
English Beat, "I Confess," IRS
Donald Fagen, "New Frontier," Warner Bros.
Chuck Francour, "Under The Boulevard Lights," EMI America
Randy Newman, "I Love L.A.," Warner Bros.
Ian North, "Only Love Is Left Alive," Neo
Ric Ocasek, "Something To Grab For," Geffen
Simple Minds, "Promised You A Miracle," A&M
Billy Squier, "She's A Runner," Capitol
Trio, "Anna," Mercury

★ ★ ★

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

Pat Benatar, "A Little Too Late," Chrysalis
Phil Collins, "I Don't Care Anymore," Atlantic
Phil Collins, "Thru These Walls," Atlantic
Def Leppard, "Photograph," Mercury
Duran Duran, "Rio," Capitol
Golden Earring, "Twilight Zone," 21/PolyGram
Greg Kihn, "Jeopardy," Berserkeley
Men At Work, "Bee Good Johnny," Columbia
Night Ranger, "Don't Tell Me You Love Me," Boardwalk
Pretenders, "Back On The Chain Gang," Sire
Red Rider, "Light/Human Race," Capitol
Styx, "Mr. Roboto," A&M

★ ★ ★

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

Bryan Adams, "Cuts Like A Knife," A&M
Adam Ant, "Desperate But Not Serious," Epic
Culture Club, "Do You Really Want To Hurt Me," Virgin/Epic
Thomas Dolby, "She Blinded Me With Silence," Capitol
Dexy's Midnight Runners, "Come On Eileen," Mercury
English Beat, "Save It For Later," IRS
Fixx, "Red Skies," MCA
The Flirts, "Jukebox," O
Sammy Hagar, "Three Lock Box," Geffen
Daryl Hall & John Oates, "One On One," RCA
Heaven 17, "Let Me Go," Arista
Inxs, "The One Thing," Atco
Joe Jackson, "Breaking Us In Two," A&M
Modern English, "I Melt With You," Warner Bros.
Psychedelic Furs, "Love My Way," Columbia
Schon/Hammer, "Lies," Columbia
Toto, "Africa," Columbia
Toto Coelo, "I Eat Cannibals," Chrysalis
Triumph, "A World Of Fantasy," RCA
Vanderberg, "Burning Heart," Atco

★ ★ ★

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

Toni Basil, "Nobody," Chrysalis
Kate Bush, "Suspended In Graffiti," EMI America
Buck Dharma, "Born To Rock," Epic
The Cure, "Let's Go To Bed," Fiction/Important
Haysi Fantayzee, "John Wayne Is Big Leggy," RCA
Judas Priest, "Hellion/Electric Eye," Columbia
Kenny Loggins, "Heart Light," Columbia
The Look, "You Can't Sit Down," Plastic
Mental As Anything, "If You Leave Can I Come Too," A&M
Motley Crue, "Live Wire," Elektra
Naked Eyes, "Always Something There To Remind Me," EMI America
Quick, "Rhythm Of The Jungle," Epic
Linda Ronstadt, "Lies," Asylum
Tigers Of Pan Tang, "Love Potion #9," MCA
Tina Turner, "Ball Of Confusion," Virgin/Epic
U2, "New Years Day," Island
Ultravox, "Reap The Wild Wind," Chrysalis
Utopia, "Feet Don't Fail Me Now," Network

★ ★ ★

MTV WEEKEND EVENTS:

Saturday Concerts: Billy Squier, Feb. 26
 Sunday Specials: Ultravox, Feb. 27

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Media Entertainment Muscles In Firm Sees Strong Interest In First Original Program

By SAM SUTHERLAND

LOS ANGELES—Pre-release response to Media Home Entertainment's first venture into original home video programming has made a believer out of Paul Culberg, sales and marketing vice president for the independent West Coast manufacturer.

Culberg claims that since Media previewed its "Muscle Motion" videocassette at Winter CES, distributor and dealer interest in the aerobic exercise tape has convinced MHE executives to step up their timetable for developing more original video programs. Behind that strategy, he adds, is growing evidence that the fast depletion of remaining theatrical film titles available for home video will make such new ventures a necessity for newer companies lacking built-in lines of supply from studios or major film production shops.

"In a way, we have to develop our own programs," says the veteran music and video executive. "As the

major, studio-owned suppliers get more involved with the market, companies like ours are left with only two ways of staying competitive: we must either prove we can market titles better and force producers to preserve a supply, or we can create programs the majors don't have to begin with."

Thus, if MHE continues to emphasize its store merchandising and promotion as aggressive aids for theatrical titles, Culberg reports the firm already has another original program near completion, and is guiding several more through development.

As for "Muscle Motion," Culberg says its exercise content has brought lessons of its own. For starters, he readily concedes that the tape does offer a provocative switch—in place of the increasingly familiar allure of sensuous females working out to contemporary music. MHE's muscles are those of beefy male dancers from Los Angeles' much-publicized Chippendale's club. It's expected that viewers will thus break down

into male participants and female oglers, thus reversing the potent polarity between instruction and sex appeal seen in earlier tapes.

Culberg believes strong pre-release awareness since CES points up market shifts. "It says to me that in a market that seemed on the verge of being gorged with exercise product, there's an angle that can work, and that makes me even more hopeful for the general potential for original programs.

"I think Michael Nesmith gets the credit for opening up this market, and Jane Fonda has to take a bow for opening it wider. As for our program, I think it could help underline the impact of women in the video marketplace.

"Two years ago, the typical video consumer profile painted the picture of a 35-year-old male making \$30,000-plus annually. Now we're seeing more real evidence for the buying power of both working women and the non-working woman." Culberg contends that in video households, it's the wife who handles rentals and actually visits the store.

He also believes his distributors are already responding to that scenario, noting that key distributors have set up major regional promotions for "Muscle Motion," with appearances by members of the Chippendale's troupe being eyed and Culberg himself fielding requests for consumer media interviews in some markets, referred or set up by his distributors.

(Continued on page 26)

Dutch Group Stepping Up Piracy Battle

By WILLEM HOOS

AMSTERDAM—The new Dutch organization set up to fight video piracy in the Netherlands (Billboard, Jan. 29) is to step up its activities under the name "Video Veilig," which translates as "Video Security."

The banner was formally adopted at the foundation's first board meeting Feb. 8, at the local headquarters of the Dutch Cinematographic Assn., where key issues were debated. Hans van Taalingen, managing director of the association (Nederlandse Bioscoop Bond), is also president of Video Veilig, which has a working capital of around \$300,000. The organization also has three full-time employees who have virtually the same status as police officers.

During the first meeting of the board, the employees were involved in a raid on six video stores in Zaansstad and Landsmeer, near Amsterdam. Aided by local police, they confiscated around 6,000 allegedly illegal videocassettes. According to a spokesman, the software had a market value of around \$250,000.

One video store owner is alleged to have had a special video recorder which he used to copy illegal cassettes for sale or rent. When the hardware unit in question was also confiscated, the incident was filmed by a team from Dutch national television news program NOS, and the owner of the premises is said to have launched a furious attack on the cameraman involved. According to a Video Veilig staffer, one of the stores raided was "completely stocked" with illegal software.

(Continued on page 47)



Billboard photos by Chuck Pulin

WHAT IT TAKES—It took two separate shooting segments for Garland Jeffreys' video clip "What Does It Take (To Win Your Love)." Jeffreys has a dual role in the clip, as a librarian (top, with Lou Reed) and a 1950s jazz musician (bottom, with actor Harvey Keitel). Director/producer on the project is Dennis Powers.

Sales, Marketing Changes Underway At Sony Tape

NEW YORK—Greater responsiveness to dealers' needs is the explanation cited for ongoing changes in Sony Tape Sales Co. The company has revamped the way it communicates with its dealers, and has also made marketing changes.

According to vice president John Birmingham, Sony Tape eliminated its direct sales force last fall and now

sells directly through sales reps. And, he adds, "we're becoming an easier company to do business with in other ways.

"There are ways to support dealers you can tailor to their needs. We haven't done them in the past, but we are now. We've restructured and developed merchandising tools."

Birmingham continues, "Sony set up tape as a separate company (just over a year ago), away from the consumer division, where it was thought of as a stepchild. That has led to our having the ability to run our own marketing and promotions, and to the change to reps.

"Loyalty to brands in the tape market is practically nonexistent. Dealers are saying they have to find a way to make money. We've shown we can be aggressive and competitively priced."

Two current promotions designed to boost Sony's standing in a marketplace that seems to get tougher by the day are the "Beta Step-Up" two-pack and a sweepstakes. The videotape promotion involves the packaging of a high-grade and a regular tape together, for the price of two regular tapes.

"There's a feature-benefit card in the package," says Birmingham, "explaining the reasons to use high-grade. Once consumers sample it, we're sure they'll come back. They pay no penalty."

Sony's "Ear-Boggling" Sweepstakes, which runs through March 31, gives consumers chances to win Sony audio hardware.

Nostalgia Bows Budget-Price 'Collector' Line

LOS ANGELES—Nostalgia Merchant, a videocassette marketer based in Hollywood, has packaged 100 classic films to form a line called "The Collector's Series." The films will be released March 31 at prices between \$29.95 and \$34.95.

The independent company will market direct to retailers and will advertise in consumer magazines. According to company president Earl Blair, plans call for the additional release of 10 titles in the line every six weeks. Blair says the line has been planned for more than three years, but that only recently have market conditions warranted action.

Titles in the line include "My Favorite Wife," "Mr. and Mrs. Smith," "The Fabulous Dorseys," "Topper Returns," "Cat Women Of The Moon," "Desert Trail" and a number of serials (complete on two videocassettes for \$79.95).



ALABAMA VIDEO—Alabama performs songs from its upcoming RCA album, "The Closer You Get," during a recent video taping done in the group's hometown of Fort Payne, Ala. David Hogan directed and produced the spots with photography handled by Moshe Brahka.

U.K. Dealer/Rack/Distributor Creates Low-Price Label

By LAURA FOTI

NEW YORK—A two-year-old British retailer/rackjobber/wholesaler is branching out by creating its own low-price video label, aimed at traditional music customers. Kace International, with three retail stores in London, intends to market one-hour music videocassettes at "the lowest retail of any video in Europe," according to international director Roger Ellman—19.95 pounds (about \$31).

Ellman is currently in the U.S., negotiating for the rights to a number of music projects, from classical to contemporary, for release in the U.K. "Where it's convenient for a rights-holder to provide us with rights for all of Europe, fine," Ellman says.

He stresses that the company is serious about its intention to market its

own titles. "We're not here to buy and sell rights—to extend that daisy chain. We want product for our own purposes." He adds, "We're interested also in simultaneous theatrical and videocassette release—a tactic to minimize piracy and help the sales of both." Ellman says Kace will be involved in the production of music video product in the future "but not initially."

The company is interested in promoting the sale of video programming; its three stores do not rent, and its titles will be released at low price points to stimulate sale. "The rental pyramid is a disaster for all concerned," Ellman states, "except, possibly, the consumer. It's beyond our comprehension why certain video majors are digging away at their own foundations by promoting rental."

TAPES SUNSPASH FEST

Redskin Discovers Reggae

NEW YORK—As captain of the Super Bowl champion Washington Redskins, George Starke is best known for his work in front of the cameras. But Starke is also familiar with the world on the other side of the lens: he is a partner in the KSR Group, which taped and has the video rights to last August's Reggae Sunsplash festival.

"Reggae has been a self-discovery thing for me, and that's how I think it's going to happen in the U.S.," says Starke. "Like most people, I knew about Bob Marley, but not really anything about the music, per se. As I became more and more aware of the product and the people, I fell in love with the music.

"The initial reaction from the free tv people is that reggae is a splinter black music, and there is no market for them to get into. And our market research shows

that very few black people are even aware of reggae music. But this will change."

Done in conjunction with the London-based Trillion Video, the taping of Reggae Sunsplash was a \$1.2 million project, using a crew of 50. The 33 hours of tape have been edited down for 10 half-hour segments, currently being shown on Channel 4 in Britain. There are also three one-hour shows available, and a two-hour best-of tape.

Starke and his partners in KSR, Eric Kulberg and Stuart Reid, are currently negotiating to have their video shown in Europe and in the U.S., either on cable or via theatrical release. They are also talking to booking agents about setting up a tour in the U.S. of artists who appeared at Reggae Sunsplash, with the video being shown during the concerts.

Music Monitor

By CARY DARLING

• **And The Winner Is...** Casey Kasem will be hosting the first annual American Video Awards April 6 at the Beverly Theatre in Beverly Hills. Video music clips will be honored in three main categories: best video, best performance and best direction. In addition, three special awards will be given for best country video, best soul video and best special merit video. The show is produced by Jennifer Libbee in association with Scotti Bros./Syd Vinnedge Television Production and Casey Kasem Productions. All American Television, distributors of Kasem's "America's Top Ten" show, are distributing.

• **Making Money:** "Eddie Money Live At The Kabuki," a concert video shot at San Francisco's Kabuki Theatre last August, is set to air on such pay television outlets as ON TV in Detroit, Home Entertainment Network in Cincinnati, Chicago and Minneapolis, USA Cable's "Nightflight" and Warner-Amex's MTV. The show was produced by Richard Mann and Greg Sargent for One Pass Film and Video. Stanley Dorfman directed, with Andy Johns recording the audio. One Pass in San Francisco is also presenting the works of several video artists on March 11 in a program called "Video Free America." The showcase, which includes music, dramatic, experimental and documentary videos, features the work of such artists as Norm Levy, Glen Scantlebury, Jim Haygood, Max Almy and Laurence Grunberg.

• **Island Gals:** Island Records is distributing clips on three of its artists: Malcolm McLaren, Grace Jones and U2. The McLaren clip is for "Buffalo Gals," which was directed by McLaren and produced by the Maverick Group. It was shot on the streets of New York and includes break dancing. The Jones promo, "My Jamaican Guy," is an excerpt from her "One Man Show" long-form video piece, which was directed by Jean-Paul Goude and pro-

duced by Island Pictures. U2's latest is "New Year's Day," which was produced by Windmill Productions of Dublin and shot in Sweden.

• **Rockabilly High School:** Southern California rockabilly band Jimmy & the Mustangs appears on CBS-TV's "Square Pegs" sitcom

March 7 at 8 p.m. EST. The Vanity Records act sings "Bring My Cadillac Back."

• **Video Deal:** Videowest Productions in San Francisco is now being represented by the William Morris Agency. The agency will market existing Videowest programs to

broadcast, pay and cable tv networks and help develop various types of programming.

• **Wrong Clip:** Former Doobie Brothers member Patrick Simmons has completed a clip for his song "So Wrong," a track from his upcoming Elektra/Asylum album "Arcade." It

was directed by Bruce Gowers for Gowers, Fields & Flattery, and shot in the San Fernando Valley and Mexico. Also from Gowers, Fields & Flattery is a clip from **Night Ranger**, directed by Dan Halperin. The song is "Sing Me Away," from the Boardwalk album "Night Patrol."



THE MUSIC INDUSTRY IS LOOKING BETTER AND BETTER.

When you look at the nominees for "Video of the Year," the excitement that's come to music through video is easy to see.

At Pioneer Artists, we are particularly proud of our nominees in this category: The Tales of Hoffmann and The Tubes Video.

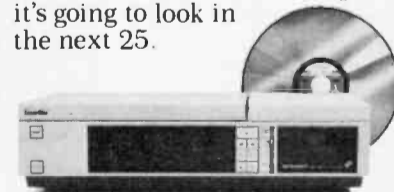
The nomination of The Tales of Hoffmann, which features Placido Domingo from the Royal Opera House, Covent Garden, is especially exciting for us. You see, it's the first opera produced on video disc. And based on its reception, it will be far from the last.

We think it's fitting that both a classical disc and a rock disc from our collection should be nominated. Because that's actually how wide our disc selection has grown.

Of course, we wish the other nominees a great deal of luck, too. They're excellent examples of what happens when great picture meets great sound.

As we see it, video is going to continue to grow and do magical things with music. And we're proud to be part of it. Especially during NARAS's 25th Anniversary of The Grammy Awards.

For the past 25 years the sound of music has consistently gotten better. We at Pioneer Artists are anxious to see how good it's going to look in the next 25.



PIONEER ARTISTS

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HAPPY TRAILS—Rubber Rodeo, of Eat Records, are shown at work on a clip for their song "How The West Was Won." Trish Milliken sings, here in Wayne, N.J. David Greenberg directed for Second Story Television.

Mitsubishi Opens New Midwest Headquarters

LOS ANGELES—Mitsubishi Electric Sales America (MESA), which markets audio and video products in the U.S., has opened expanded office and warehouse facilities for the central region in Mt. Prospect, Ill.

More than 102,000 square feet of space is afforded by the new quarters, located at 799 N. Bierman Circle, 60056. The site is headquarters for the company's car audio division and Midwest regional headquarters for Mitsubishi's computer and industrial divisions.

Video

Video Reviews

STEVIE NICKS—“In Concert,” Pioneer Artists (LV). Produced and directed by Marty Callner. Stereo (CX), 56 mins.

“Professional”—that sums up this performance videodisk by Stevie Nicks. She sings a diverse collection of material, is backed by strong musicians and looks terrific throughout. Either the woman doesn't sweat or there's some quick fixing going on behind the scenes.

However it was done, though, it works. Nicks never appears tired or bored, from “Gold Dust Woman” through “Rhiannon,” and her energy and involvement in the music make this a concert to watch rather than just leave in the background.

Lesser-known tunes begin the disk, which ends with “Dreams,” “Stop Draggin' My Heart Around,” “Sara,” “Edge Of Seventeen” and “Rhiannon,” all top sellers. The fact that all but one of the eight songs were penned by Nicks herself seems to give her a truer connection to the music—it's truly felt rather than just lip-synched.

All that feeling, though, gets to be a bit much at the climax of the set. Nicks moves around the stage, hugging each musician and background singer and crying like she's been told by her doctor she'll never sing again. Emotion is one thing, but it's almost embarrassing to see a concert end on such a note of seemingly pointless abandon. Only a Nicks fanatic could understand. **LAURA FOTI**

OLIVIA NEWTON-JOHN—“In Concert,” Home Box Office air date Jan. 23. Directed by Brian Grant, produced by Christine Smith. 90 minutes.

Olivia Newton-John's latest in-concert special is a decidedly desultory affair. The lanky Australian vocalist has a lengthy catalogue of hits, but success on vinyl doesn't guarantee an

entertaining or even mildly diverting concert presentation.

That is not to say the crowd viewing Newton-John wasn't charmed. The many reaction shots intercut into the performance show smiling fans applauding her crooning of “Hopelessly Devoted To You” and “I Honestly Love You.” Their enthusiasm suggests that Newton-John's fans will find this a pleasing production, especially when the camera often lingers longingly over her face and torso.

Newton-John's backing band is quite skilled, with saxophone ace Tom Scott and bassist Willie Weeks adding surprising fire to such songs as “Magic” and “Heart Attack.” **NELSON GEORGE**

VSDA Board Sets Washington Meeting

WASHINGTON — The 16-member advisory board of the Video Software Dealers Assn. will hold a meeting here March 15 and 16 and visit members of the Senate and House Judiciary Committees. The purpose behind the meeting is to lobby for the preservation of the right of first sale doctrine, pointing up its importance to video software retailers.

VSDA president Frank Barnako, a D.C.-area retailer, remarks, “It is extremely important that VSDA remain a positive active force in Washington, a stance which the Association took last year when passage of Mathias/Edwards first threatened our business. Today, the danger of such legislation exists once again.”

New On The Charts



“AN OFFICER AND A GENTLEMAN”
Paramount Home Video—28

Paramount has released one of the biggest movie hits of the year at \$39.95 (\$29.95 for Beta), its second major release at that price point. The title's movement in future weeks will be more indicative of consumer reaction, but, as a basis of comparison, “Star Trek II: The Wrath Of Khan” debuted on Billboard's Videocassette Top 40 at number 7 sales, number 20 rental. The closer sales and rental figures for “Officer” will presumably be affected by Oscar nominations and winners.

Richard Gere and Debra Winger star in the old-fashioned story about a young man in basic training who falls in love with a local girl.

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

Media Markets ‘Muscle Motion’

• Continued from page 24

Actual shipping is set for the first week of March, and a broad array of cable and software rights have been built into the package from the outset. MHE and Viacom joint-ventured the program, produced by Nick DeNoia and Satyr Corp., with Viacom retaining cable and video-disk rights while MHE handles global videocassette rights.

Viacom has reportedly set its first deal with Pioneer Artists for the LaserDisc format, and is negotiating with RCA for the CED version. MHE, meanwhile, is planning an initial shipment of between 15,000 and 20,000 units.

Initial promotion has used four-color pre-release teaser booklets, with in-store merchandising to include the booklets and a poster. Culberg adds that earlier exercise programs have done well by offering their own “interactive” hook for repeated viewings, and as such he believes “Muscle Motion” will have considerable market legs.

Videocassette Top 40

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SALES

RENTAL

SALES			RENTAL		
This Week	Last Position	Weeks on Chart	This Week	Last Position	Weeks on Chart
1	1	41	1	8	8
These are best selling videocassettes compiled from retail sales, including releases in both Beta and VHS formats. TITLE Copyright Owner, Distributor, Catalog Number			These are most popular videocassette rentals, in both Beta and VHS formats, compiled from a survey of retailers and wholesalers. TITLE Copyright Owner, Distributor, Catalog Number		
★ 1	1	41	★ 1	8	8
2	3	14	2	2	10
3	2	8	3	3	5
4	4	10	4	10	5
5	6	5	5	12	4
6	5	17	6	4	10
7	7	13	7	5	10
8	8	24	8	9	10
9	10	11	9	11	5
10	11	5	10	14	12
11	12	14	11	7	14
12	9	10	12	8	14
13	13	14	13	6	8
14	16	15	14	13	14
15	15	10	15	18	12
16	14	10	16	17	15
17	19	13	17	16	36
18	24	7	18	15	8
19	25	2	19	21	13
20	23	7	20	22	43
21	18	5	21	20	25
22	22	2	22	32	2
23	20	12	23	19	3
24	17	5	24	23	15
25	21	5	25	26	22
26	26	8	26	NEW ENTRY	
27	31	2	27	27	2
28	NEW ENTRY		28	29	2
29	28	39	29	31	6
30	29	26	30	NEW ENTRY	
31	NEW ENTRY		31	24	36
32	NEW ENTRY		32	NEW ENTRY	
33	33	18	33	33	2
34	NEW ENTRY		34	28	6
35	27	22	35	25	15
36	34	19	36	30	3
37	32	3	37	38	22
38	35	4	38	40	4
39	30	16	39	37	29
40	37	4	40	34	3

★ Recording Industry Of America seal for sales of 25,000 units plus (\$1,000,000 after returns) (Seal indicated by dot). ▲ Recording Industry Of America seal for sales of 50,000 units plus (\$2,000,000 after returns) (Seal indicated by triangle). (ITA) International Tape/Disc Assn. seal for net sales and/or rentals of at least \$1,000,000 at wholesale. (Seal indicated by ITA seal).

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BILLBOARD ANNOUNCES

in association with Video Marketing Game Letter



April 18-20, 1983

Westin Miyako Hotel

San Francisco, California

Tim Baskerville
Conference Director

Kris Sofley
Conference Coordinator

HOT TOPICS

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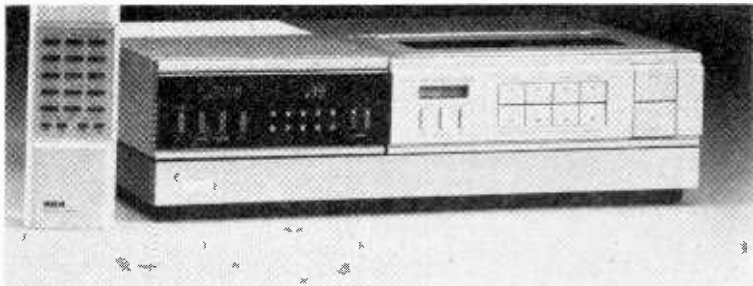
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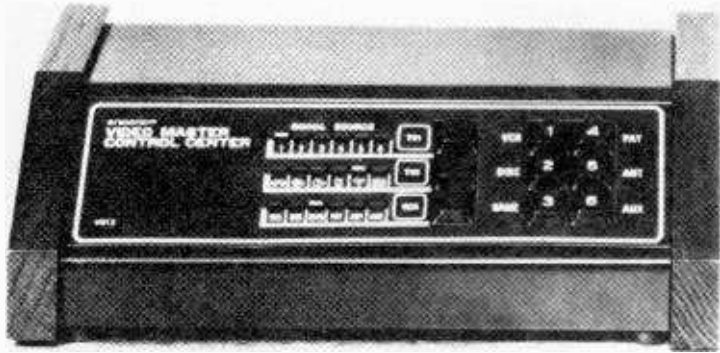
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VGC4 182083

★ The Westin Miyako Hotel, 1625 Post Street, San Francisco will be offering special Conference rates for all attendees (\$73 single, \$83 double) plus discounts in Bamboo Grove Restaurant and Garden Bar. All rooms include the authentic Japanese bathtub; Executive suites include private sauna; Traditional Japanese rooms or standard accommodations available. The Miyako Hotel is located in Japan Center and is within walking distance of Union Square and the downtown airport limo terminal.

New Products



MODULAR MACHINE—RCA's new VJP900 VCR comes apart, allowing it to function as a lightweight portable recorder. A unique "docking" mechanism eliminates the need for cables to connect the portable unit to the tuner/timer base unit.



SWITCHING SIX—As many as six video components can be connected together with the V612 switcher from Recoton. Price is \$199.95.



DISK P-O-P—CBS/Fox Video offers dealers a new counter display to promote CED titles. A photo montage shows scenes from various movies, and a front pocket holds a four-color reference guide catalog.

Jo Jones In New Int'l Deal

NEW YORK—A new association with Bannon/The Creative Consort has made video marketing firm Jo Jones & King completely global in reach. Bannon/The Creative Consort is an independent company headed by David Bannon, formerly with Thorn EMI Video and Time-Life Films.

Jo Jones & King specializes in the sale of feature films and other entertainment programming internationally. The association with Bannon expands the firm's reach to the U.S. and Canadian theatrical and electronic markets. The first joint project is exclusive representation for distribution of the independent Australian film "Going Down."

Additional Jo Jones & King activities include attendance at the American Film Market and the Berlin Film Fest for acquisition and sale of features. Negotiations are being finalized with Atlas Films, Germany, for distribution of "The Harder They Come" and with Giangi Films, Italy, for the same title and "Rockers," another reggae picture.

Barter Magazine Begins Publication

SAN DIEGO—A new classified ad publication originating from here has been developed to serve videophiles who wish to swap or sell their hardware and software.

Video Barter is published monthly by David, Carol and Gordon Finney. It provides free classifieds for subscribers, and to non-subscribers on a one-time-only introductory basis. A one-year subscription is \$12.

The debut issue shows subscribers are interested in G- through X-rated material, classic films and old television shows, as well as cameras, televisions and accessories. The publication is located at 7216 Enders Ave., San Diego, Calif. 92122.

Matsushita, Bosch In Joint VCR Venture

TOKYO—Matsushita Electric has announced plans to supply 10% of the West German market for its VCRs from a new joint production venture with Robert Bosch GmbH.

The venture will use an existing plant owned by Bosch subsidiary Blaupunkt Werke to produce 30,000 machines annually, with most components coming from Japan and sales confined exclusively to the West German market.

Animatics Stand At Movielab Video

NEW YORK—As part of an ongoing expansion program, Movielab Video, based here, has added a real-time Animatics Stand, a device that is said to create test spots, logos, program openings, bumpers and inserts.

The stand is said to provide the flexibility to add movement to artwork through a wide range of computerized pans, tilts, rotations and camera zooms. All moves are programmable and can be controlled from either of Movielab Video's two CMX edit suites.

Pro Equipment & Services

Emerald Joins Nashville Scene

By ERIN MORRIS

NASHVILLE—Emerald Sound Studio is the newest addition to the Nashville recording scene. It marks a collaboration between two songwriter/producers, Even Stevens and David Malloy, who are well known for their work with Eddie Rabbitt.

The team has been together since 1972, when they first opened Deb-Dave Music on Music Row. Stevens and Malloy have worked in various studios around the U.S., and they

say Emerald is a synthesis of their favorites.

"No matter what kind of music is being done in a studio, that studio usually has only one sound. Our idea was to have many rooms, each providing something different," remarks Malloy. The main room of the studio is built like a band shelter, with four surrounding isolation booths. Each booth is different in sound and design.

The studio was designed by Jack Edwards from drawings by Stevens,

Malloy and engineer Peter Granet. "We went for a sound, not necessarily the most updated gear," says Malloy of their modified Neve 8058 console, which was taken from Wally Heider's Studio in San Francisco.

Other equipment in the studio includes a Studer A800 24-track tape machine and two Studer A80CMK2 two-track tape machines. The three tape machines for the facility are housed in a room off the control room so the noises are not distracting to engineer or producer.

The monitor speakers are Time Coherent design by David Labarre, biamped two-way with tad driver and two 15-inch JBL 2235 woofers, along with Yamaha NS-10M and Auratone monitors. The outboard equipment consists of an Aphex Aural Exciter, three ADR E900-N parametric equalizers, an ADR F 769X-R vocal stresser, an Eventide H949 harmonizer, an EMT 140ST tube type reverb plate, a Lexicon 93 Prime Time, a Lexicon Super Prime Time, two Teletronix LA-2A tube limiters, four Urei LA-4 limiters, an Ursa Major 8 x 32 digital reverb, two Valley People Gain Brain 2 limiters, six Valley People Kepex 2 gates. The studio also boasts a temperature/humidity-controlled, fireproof tape vault.

The first project handled at Emerald was the mixing of Eddie Rabbitt's current album, "Radio Romance." The studio was not finished at the time the mixing was to begin, in October. Malloy, however, had all the equipment temporarily moved into the studio in order to finish the project. Since then Emerald has hosted projects by Conway Twitty, Sissy Spacek, Engelbert Humperdinck, Rodney Crowell, Johnny Lee and Crystal Gayle.

The studio's name has no special significance; in fact, the building was already painted its distinctive blue-green shade before it received its name. "Emerald is easy to remember, but most importantly, we wanted a name that didn't sound like it was in any certain city," says Stevens. The facility is in a large reconstructed three-story house along Music Row.

Since safety is important to Emerald's owners, they have a 10-foot security wall surrounding the studio with video-monitored front and back gates as well as a security guard. Limited parking is available inside the studio's gates.

The staff at the studio includes assistant engineers Russ Martin and Keith Odle; Cary Kopp, in charge of maintenance; and studio manager Jean Roberson. Stevens and Malloy also use the services of independent engineer Joe Bogan.

Alshire Studio Buys JVC Mastering Room

LOS ANGELES—Alshire Mastering Studio, Burbank, has acquired one of the only two JVC-equipped mastering rooms in the U.S. in a deal with the JVC Mastering Center, Hollywood. Alshire's Al Sherman purchased the JVC console, equipped to do half-speed mastering direct from half-inch tape.

In addition, the new Alshire facility will be equipped with a Zuma disk mastering computer, modified beyond the factory. Jack Hunt, who was with JVC, has moved to Alshire to head up the state-of-the-art recording setup, assisted by engineer Lanky Linstrat.



Billboard photo By Chuck Pulin

JOE'S BLUES—Legendary blues singer Big Joe Turner, right, celebrates the completion of his latest LP with co-producers Doc Pomus, left, Bob Porter, and Joe Fields, president of Muse Records. Album was recorded with Roomful Of Blues at JAC Studios, New York.

Tascam Corp. Marketing New 12-Channel Console

MONTEBELLO, Calif. — The Tascam Corp. here has begun marketing a new console for recording basic tracks, overdubbing, and mixdowns. The unit, model M-50, has 12 input channels, each of which includes three switch-selectable inputs. All 12 channels have electronically-balanced XLR microphone inputs and tape inputs.

Two channels feature RIAA

phono inputs for playing effects library or reference disks, another two have instrument inputs that serve as "direct boxes," and eight have line inputs. The eight main mixing busses facilitate one take 8-track recordings, and are said to simplify normal overdubbing. Tascam officials note that two completely independent, auxiliary stereo mixing systems can be used for performer cues, effect sends, remote feeds, or stage monitor mixes.

Complete control room and studio monitor facilities include a talk-back microphone with CR monitor muting to prevent feedback, and a slate/tone test oscillator. Stereo solo "in place" permits the monitors to be used to check individual channels or whole portions of a mix. Pre-fader listen (PFL) allows for level trim, pre-roll cues, or input source identification before the channel is brought into the mix.

The model M-50 is said to be capable of interfacing with almost all equipment. Low level mikes as well as high level lines can be accepted using the pad and trim controls. To drive long lines or low-sensitivity broadcast equipment, any of the console's outputs can be patched into a pair of balanced differential XLRs that are switchable.

Also featured on the console is a logical signal flow that can be changed through the 178-jack rear panel patch bay. A glass epoxy mother board, braced steel chassis, conservatively-rated ICs, and internally-modular plug-in construction are said to enhance the unit's reliability.

Other features of the model M-50 include three-band, sweep-type parametric EQ on each channel, and a bridge housing eight output buss VU meters with peak LEDs. Switches on the bridge are said to be capable of selecting rear panel "external meter inputs" for monitoring effects, tape machine returns and remote feeds.

Oceanair Editing Opens In Calif.

SANTA MONICA, Calif.—Oceanair Editing, a new film and video post-production facility, has been opened here by producer Chuck Braverman. The center offers videotape and film editing bays, as well as sound transfer facilities and equipment rentals.

According to Braverman, the firm will specialize in 3/4-inch cassette on-line mastering and off-line editing. Features include the new Convergence model ECS-104 editor with list management capability and updated 409 program.

Braverman says that Oceanair's four tape editing bays also feature Sony model BUV-800 recorders, punch tapes, hard copy printers, video character generators and a color corrector for on-line mastering. Other equipment in use at the new facility includes three fully-equipped film editing rooms with two KEM 8-plate flatbeds, and a Moviola 6-plate flatbed. The company's sound transfer room is also capable of handling audio cassettes, disks, and 1/4-inch tape. It can transfer to 35mm or 16mm magnetic film to videocassette.

The new firm is also offering equipment rentals, including the Hitachi model SK-91 video camera, 16mm Arriflex SR cameras, Nagra sound recorders and a production van.



AMPEX 5000—Caddy Swanson, center, president of Reeves Teletape, and Ralph Mensch, left, the firm's director of engineering, are congratulated by Willie Scullion, national sales manager, Ampex Audio Video Systems, on their acquisition of an Ampex model VPR-2 videotape recorder. The unit is the 5000th sold by Ampex, and the 30th acquired by Reeves Teletape for its production facilities.

Studio Track

By ERIN MORRIS

In Los Angeles at Studio 55, Richard Perry producing Julio Iglesias, with Gabe Velti behind the board. The project is on CBS International. ... A Taste Of Honey working on Capitol tracks with producer Trevor Lawrence and engineer Larry Emerine. ... Stevie Nicks cutting tracks with producer Jimmy Iovine and engineer Shelly Yakus. ... Perry also producing a June Pointer album and a Pointer Sisters single for Planet, with Velti engineering. ... Klaus Voormann producing the international group Trio for PolyGram, with Emerine at the controls. ... Dave & Suzanne Miller Quintet and Scott Young Quintet cutting tracks at Group IV with producer Eric Miller and engineer Andy D'Addario. ... Miller mixing Curtis Peagler Quintet LP with D'Addario. ... Stephanie Mills laying tracks for upcoming PolyGram album with producer Phil Ramone and engineer Lee Di Carlo, with D'Addario seconding. ... Henry Lewy producing Jude Johnstone's debut album, which is being recorded at A & M and Davlen Studios.

At Ivar Studios (formerly Wally Heider Studios), Wet Betty in with Joey Gallo producing and engineering and Kirk Ferraioli assisting. ... Scott Page producing Control. Engineering the project is Bob Winder, with Michael Carnevale assisting. ... At Sunset Sound, Ted Templeman producing the Doobie Brothers' live album for Warner Bros., with Jim Isaacson behind the board with assistant Richard McKernan. ... Brenda Russell in with producer Tommy Li Puma working on an album for Warner Bros. Al Schmitt is engineering, with Peggy McCreary assisting. ... Al McKay producing Finis Henderson for Motown, with Humberto Gatica engineering and Terry Christian assisting. ... Johnny & the Distractions working with producer Al Kooper on a live project, with Bob Edward behind the board and Christian seconding. ... Producer Mike Miller mixing the US Festival with engineer Dennis Kirk and assistant Christian. ... Li Puma producing the Yellow Jackets for Warner Bros., with Norm Kinney engineering and Peggy McCreary assisting.

In New York City at Sigma Sound, John Luongo producing Blancmange for Island Records. Jay Mark is engineering the sessions. ... At Soundmixers, Art Farmer working on upcoming LP with engineer Ed Trabanco. ... Japanese producer Kiyoshi Itoh recorded two albums for Hank Jones and Nancy Wilson with Jim McCurdy behind the board. ... Jones also teamed with Al Hibbler for an album with Martin Kosins producing and Neal Ceppos engineering. ... Kasim Sultan of Utopia was in with engineer Bill Wittman. ... Terry Phillips producing Capitol artist Xavier for his next effort, with Terry Rossiello engineering. ... Roy Buchanan working on album at Electric Lady Studio with engineer Howard Massey and assistant Michele Sauvage. ... The Lost Tropics produced by Roma Baran and engineered by Lee Ann Unger for MCA. ... Leber-Krebs Productions working on debut album for Cheryl Ashely, with Dave Whittman at the controls and Gary Helman seconding. ... The Good Rats laying album tracks with engineer Massey.

In Boston at Syncro Sound Studios, Ministry finishing their album for Arista with producers Ian Taylor and Vince Ely. Engineering the project is Taylor. ... Alan Vega cutting tracks for ZE Records. Ric Ocasek is producing the project,

with Thom Moore engineering. ... Elliot Easton recording tracks with Stephen Hague and Jules Shear producing. Walter Turbitt is engineering. ... The Vinny Band was in with producers David Robinson and Ralph Fatello, with Moore engineering. ... Hi Beams in the studio mixing for upcoming Rhode Island LP with engineer Turbitt. ... Ooh Ah Ah finishing tracks with producer David Robinson and engineer Moore. ... November Group working on self-produced EP. Moore is at the console.

In Chicago at Tanglewood Studio, Jim Fairs self-producing tracks with Larry Millas behind the board. David Goldflies, formerly of the Allman Brothers, is also working on the project.

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

Neve Console In Spotlight At New Grand Slam Studio

WEST ORANGE, N.J.—A custom-built Neve console, once used by the Kinks for the recording of such hits as "Low Budget," "Destroyer" and "Superman," is the cornerstone of the new Grand Slam recording studio based here. The facility, headed by Joey Powers, also features John Rollo, one-time Kinks recording engineer, in the capacity of senior engineer and in-house producer.

The studio, housed in 1,600 square feet of space, also features a dbx noise reduction system, Scully two- and four-track machines, harmonizers, reverb, an EMT echo plate, AKG reverb chamber, and JBL model 4435 studio monitors.

McMillan Acquires Alco Research Plant

LOS ANGELES—A pioneer record manufacturing plant here has been acquired by Don McMillan, formerly general manager and operations chief of Jules Bihari's Cadet Records.

Alco Research is now being operated by McMillan, who purchased the Hollywood record manufacturing facility in a bankruptcy liquidation. The plant had been down for about 90 days until McMillan reactivated it two weeks ago.

Alco will employ approximately 30 persons. Kaz Hirata, another former Cadet employee, is production manager. The plant has an eight-hour shift potential of 12,000 singles and 7,000 LPs and can manufacture picture disks.

Dealer Net For Aphex Exciter

LOS ANGELES—Aphex Systems, developer of the Type B Aural Exciter sound enhancer, has begun marketing the unit through a 20-dealer network in the U.S. and abroad. According to Marvin Caesar, Aphex's president, 13 dealers will rep the line in the U.S., with another seven working the international market.

Appointed to handle the unit in this country are Creative Marketing Concepts, Frazier Park, Calif.; JND, Fairfax, Calif.; Stanford Corp., Dallas; Steffey Marketing, Northbrook, Ill.; McFadden Sales, Columbus, Ohio; VF Sales, Plymouth, Mich.; El Rep Sales, Tucker, Ga.; Bencsik Associates, Ocala, Fla.; Marketration, Phoenix, Md.; C. Darmstedter Associates, Baldwinville, N.Y.; and Richard Dean & Associates, Woburn, Mass.

Among those companies representing the line internationally are AKG Acoustics in Austria, Germany and England; M. Casale Bauer, Italy; Manta Electronics, Canada; Auvi, Singapore; Matsuda Trading, Japan; Linfair Engineering, Taiwan; and East Coast Audio Sales, Australia.

According to Caesar, the Aural Exciter enhances sound signals by providing "greater intelligibility, presence and detail, while maintaining the natural qualities of music and voice." Earlier versions of the unit have been used to enhance sound on records, by artists on tour, by radio and television broadcasting stations, and in motion pictures. This modified version will sell for about \$495.

JVC Develops Upgraded Video Editing Controller

ELMWOOD PARK, N.J.—JVC of America has developed an upgraded version of its model VE-90 editing controller, designed for use with its modified line of 3/4-inch videocassette recorders.

The new controller, model VE-90A, incorporates all features found in the firm's popular VE-90. It also includes an optional edit decision lister and time code reader. According to Dave Walton, product manager, JVC's professional video division, the new options in the VE-90A surpass the VE-90 in reducing hours spent in the editing suite.

Walton explains that the unit's optional TCR-90 time code reader converts standard SMPTE time code into data that can be displayed on a status display monitor. He continues, "It makes video frame numbers, seconds, minutes and hours instantly available to the operator.

This assures absolute editing accuracy. When no time code has been recorded on the master videotape, the time code reader automatically reverts to control track."

The new JVC controller is also available with the firm's model EDL-90 edit decision lister. Walton describes this accessory as an essential partner in the off-line editing suite, listing edit decisions during rough-cut.

He adds, "These decisions are referenced by control track or SMPTE time code. They can be listed in hard copy with a printer or paper punch device."

Walton says that whether or not the buyer elects to add the options, the model VE-90A is a full-function editing controller that can edit either onto blank videotape or precorded tape. He states that the unit also performs one second fades to and from black. The black generator function is used for adding a control track and for recording NTSC black for insert editing.

Other features include high speed search, which enables the operator to quickly find an exact tape location, and cruise, which shuttles the tape at its fastest speed in forward or reverse. An auto-tag feature automatically loads the last record-out point as the next record-in point is completed. Walton says that this minimizes keystrokes and maximizes efficient program building.

Change Of Name For Randy's Roost

NASHVILLE—Record mastering facility Randy's Roost is changing its name to Disc Mastering Inc. effective March 1. Randy Kling, owner/operator of the studio, states that the name change is to give the facility a more professional image. "In respect to all other aspects of operation—ownership, personnel, and equipment—Randy's Roost will remain the same after its name change," states Kling.

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CONTROVERSY CONTINUES

41 Arrested At
L.A. 'Punk Riot'

By CARY DARLING

LOS ANGELES—Just when you thought it was safe to go to a punk rock show in Los Angeles (Billboard, Feb. 19), along comes another "punk riot" to fan the flames of controversy.

The site was the Mendiolas Ballroom in suburban Huntington Park here, where 41 concertgoers were arrested Feb. 11 during a melee involving 125 police officers and 1,000 fans. During the two-hour incident, 21 nearby shops were vandalized and several people had to be treated for injuries.

The show featured the Exploited (from England), the Vandals, Sui-cidal Tendencies, Aggression and Youth Brigade and drew over 1,000 people. The trouble began because the show had apparently been oversold. An ensuing fistfight led to the calling of the police.

"We had three separate calls as a result of that dance," explains Loren Russell, chief of police for Huntington Park, a community of nearly 50,000 residents south of Los Angeles. "The third time, we sent two policemen in, backed by one sergeant. The officers tried to break up the fight, and they got pelted with beer bottles. The sergeant backed out and called for assistance."

Frank De Marzo, an independent promoter/booker working with Golden Voice Productions and the Better Youth Organization, the firms presenting the show, admits that the concert was slightly oversold and that—because of a dispute with the owners of the hall—there was inadequate security posted outside the building.

"Inside, people were having a good time. Outside, there were people on the street," he says. "The police could have dispersed the crowd just by telling them to leave. What they did was incite a riot. The police had clubs and were in full riot gear. Squad cars arrived from Bell, Cudahy and every city around."

The incident has intensified the ongoing debate over the booking of punk. While some punk bands, such as Black Flag, the Dead Kennedys and T.S.O.L., can draw large crowds for a hall or promoter, there can be

(Continued on page 35)



Billboard photo by Chuck Pulin
STIV ONSTAGE—Singer Stiv Bator leads the Lords of the New Church onstage at the Peppermint Lounge in New York.

Court Refuses To Allow
Osbourne To Do Concert

By MAURIE ORODENKER

SCRANTON, Pa.—The Pennsylvania State Supreme Court refused to order a venue to permit a planned Ozzy Osbourne concert (Billboard, Feb. 19) last Saturday (12), forcing the promoters to cancel the date. Over 4,000 fans had bought tickets to the concert at the Catholic Youth Center, which pulled the plug on the show. Thomas Makoul, the promoter, and ATI, the booking agency, are now preparing a lawsuit against the venue, asking \$20 million damages.

On Friday, the day before the scheduled concert, Thomas Makoul Productions, based in Allentown, Pa., asked the state's highest court for an injunction forcing the youth center to put on the show. In his

court action, Makoul was joined by the American Civil Liberties Union.

Chief Justice Samuel Roberts denied the injunction, after it had also been turned down by a lower court in Lakawanna County where Judge Edwin Kosik called the cancellation "a simple contract matter."

Judge Kosik said other remedies were available for concert promoters. On Monday (15), Makoul announced a \$20 million damages suit against the Catholic Youth Center. There is a possibility that Osbourne himself will join the suit.

"No one is denying your client the right to come to this city and shout his lungs out," Judge Kosik said in announcing his decision. Attorneys for the ACLU had argued that the case was a First Amendment matter.

The ACLU attorney noted that the youth center was trying to stop the concert on the basis of Osbourne's "past conduct," which included biting off the head of a bat at a previous concert in Des Moines.

Complaints about Osbourne's concerts and his alleged antics earlier prompted the city's safety director, James Noone, to say he would not issue a permit for the concert were it to go on as scheduled. Makoul says he was told that the complaints came from the United Fund, the American Legion and other civic groups.

The Rev. Richard Czachor, director of the Catholic Youth Center, says that the hall never signed a contract for the rental of the hall. He admitted that there was an oral agreement, but he said he had cancelled it when he learned of Osbourne's "satanical worship, desecration of a monument and cruelty to animals."

Makoul says the youth center negotiated a rental price and had reserved the hall for the date.

Copelands Join

NEW YORK—Miles Copeland III, the manager of the Police and head of the International Record Syndicate, has joined forces with his brothers Ian, founder and operator of Frontier Booking International, and Stewart, drummer for the Police, and Derek Power, former vice president of sales at Neufeld-Davis Productions, to form Copeland & Power, a film and tv production company.

The new company is based at 409 North Camden Drive, Beverly Hills, Calif. 90210; (213) 859-8260.

Rock'n'Rolling

Falco's German Rapping:
Tomorrow The U.S.?

By ROMAN KOZAK

Not many German songs become hits in the U.S. Bert Kaempfert's "Wooden Heart" comes to mind, but it's been over 20 years since Elvis sang that song in "GI Blues." Now there is a chance for another one: "Der Kommissar," a German rap record written and sung by an Austrian artist named Falco.

Falco's song, released here by A&M, is already a worldwide hit, and is at 19 on Billboard's Dance/Disco chart. It is rapidly climbing, though trailed closely (at 23) by an English-language version by After The Fire on Epic Records. There's also another version, "Der Kommissar, Don't Turn Around," recorded by Suzy Andrews on X Records.

In addition, there are two versions of the song in Italian and one in French. Falco isn't very happy about that. Quite naturally, he feels that his original version is the best but there is nothing he can do about it.

"The problem was my mistake with the publishing," he says. "I have to fight against the cover versions in each market. But I have a different publishing company for this in Vienna and a different one in Italy and a different one in France, and I can't stop it."

Falco says that he now has his own publishing company, and he doesn't expect to have the same problem with future compositions. A Falco LP is due next month, and it, too, is all in German. Though he speaks English much better than most American rockers speak German, he says he tried writing English lyrics, but it never worked out. And anyway, he very much considers himself a part of a new generation of German-speaking musicians who are quite happy and proud to sing in their native language.

Not knowing German ourselves, we ask Falco what "Der Kommissar" is all about. "I first have to tell a little more," he begins. "I am very close to black music because I'm a bass player, and if you play bass today you have to deal with black music, and I like it a lot. I like the funky feeling and everything. I've worked for six or seven years with various groups as a bass player, and I've always had a connection to black music. It always showed me a sort of

subcultural feeling.

"The word 'Kommissar,' or commissioner, is a word that means any kind of official authority, whether in the West or the East. What I'm talking about is an impression of a daily subculture feeling. It's an underground situation."

Nevertheless, says Falco, his is not a political song. At least, he himself is not involved in politics per se. "Politics is not a thing for a musician to be involved in," he says. "The situation is not very sunny, but I do not think as an actor and as a musician that I have the right to go on stage and say to people that this is right and that is wrong. I have no direct political message."

"At the same time, I cannot sing about red roses. The life we are living today is realistic, and my songs are realistic. It is important to produce good music, and to have lyrics that are close to the people."

★ ★ ★

The whole disco movement was once defined and crystallized by the "Saturday Night Fever" film. Now a sequel, "Stayin' Alive" is being made. And is the action shifting from a seedy but upwardly mobile Brooklyn mileu to an even shabbier punk rock dive?

Could be. Because the producers of the film have rented CBGB, where punk rock was born, for use next month as one of the film's locations. CBGB owner Hilly Kristal says it's still uncertain as to whether the name of his place will actually be used in the film. He says he was offered less money for the rental if the name was used.

"But I turned it around and said I won't let you use the name unless you pay me more," he says. "I said, if the film's a big hit, it won't matter, but if the film isn't, the CBGB name is known around the world, and it just may give you a little edge. But it's all no big thing."

Meanwhile Kristal, a songwriter himself, is working with producer Mike Thorne on an EP of his songs. The title track is "Mud," a dance-rock number in a country-rockabilly vein.

"I'd love it to be a hit," he says.
(Continued on page 34)

FEBRUARY 26, 1983, BILLBOARD

Beach Boy Carl Wilson
Gets 'Blood' Transfusion

LOS ANGELES—Those expecting Carl Wilson's second solo album, "Young Blood," to sound like the Beach Boys—the group with which Wilson sings and with which he earned his reputation—are in for an awakening. The new Caribou/CBS album continues in the r&b/pop direction Wilson started with his first "Carl Wilson," released in 1981.

"After recording 'Pet Sounds,' I'd come home and listen to nothing but Motown and Stax records," recalls Wilson. "One day I listened to Stevie Wonder's 'I Was Made To Love Her' for five hours straight."

However, unlike the first album—which included all originals written by Wilson and his wife, former Sweet Inspiration Myrna Smith-Schilling—the new album features two rock standards. The title track is an old Coasters tune, popularized in more recent years by Bad Company, and another song, "Rockin' All Over The World," is a Creedence Clearwater Revival chestnut.

"When we were in pre-production on the album, we sat around talking about songs and trying different things," recalls Wilson, who used former Steely Dan guitarist Jeff Baxter as producer on "Young Blood." "We were just letting off steam one day by singing 'Young Blood.' Baxter thought it was great, so we put it on the album."

"As for 'Rockin'," the Beach Boys have been doing it in their sets

recently, and it's just a great song."

While Wilson values his solo career, he does not feel that the end is near for the Beach Boys, who recently celebrated their 20th anniversary. "I love working with the guys," he says. "There was a time when they didn't want to rehearse, but last year, we did a rehearsal, and they had forgotten how much fun it was. The Beach Boys have been the biggest part of my life. We have been doing this a long time, but if you keep putting yourself into it, it'll blow them away every time."

Even though the Beach Boys are touring this summer, Wilson is now concentrating on his solo project, with the possibility of some club dates in the near future. The use of Baxter as producer is the continuation of a friendship that began nearly a decade ago. "We did dates with Steely Dan back in 1973 and 1974. He jammed onstage with us one night, and we've been acquainted ever since," Wilson explains. "My manager, Jerry Schilling, thought Jeff and I would work well together. So, on one of my visits to Los Angeles, I went to see Billy & the Beaters, whom Baxter was producing and playing with at the time, and I thought that was great. So we started working together."

"I thought Carl needed a real musician to produce him," reasons Schilling about the producer/artist match. "Baxter made Carl stretch, and it is what Carl needed. I don't think Carl's ever worked so hard."

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Billboard 6/11/74

Dealers Stress Potential For 'Classic' R&B Midlines
By ROBERT COLEMAN

Arbitrons Put Spotlight On AM Ratings Decline
By BERKMAN E. HALL

Labels Hike Video Clip Production
By LAURA POTT

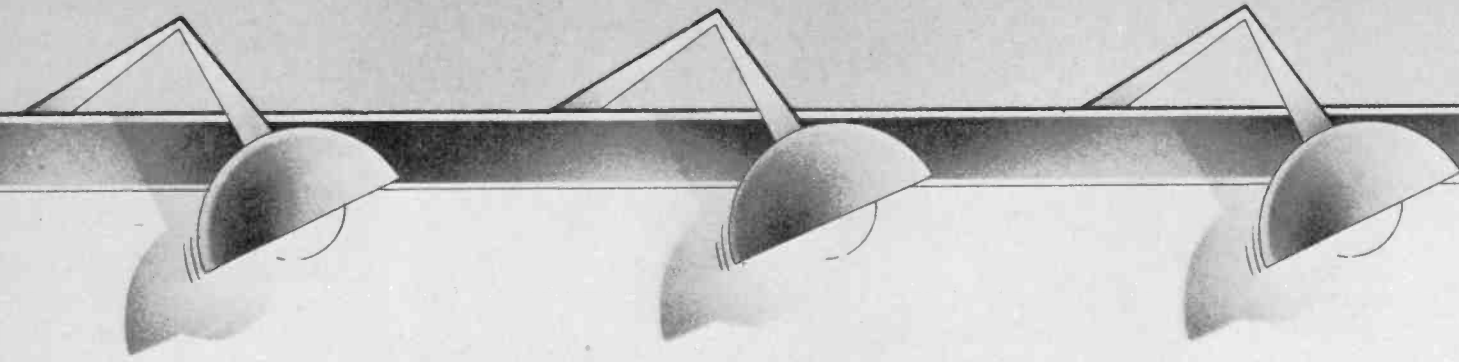
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40,000 Australian Fans Attend Narara Rock Fest

SYDNEY—Narara '83, acclaimed as the best organized and most successful rock festival staged in this country, drew over 40,000 Australian rock fans to a spacious site 60 miles north of Sydney over the long Australia Day weekend.

With tickets priced at \$35, the event generated a gross of around \$1.5 million, an impressive achievement in this recession-bound market. Profits went to a consortium of music industry heavyweights, including Michael Chugg Management, Australian Concert Entertainment, Dirty Pool Management, Jands Sound, Peter Rix Management, and Ace Rig.

Over 30 bands appeared on the main stage, representing the cream of Australian rock talent. Among them were Men At Work, Australian Crawl, Cold Chisel, Moving Pictures, Rose Tattoo, Mental As Anything, Angel City, InXs, the Divinyls, Goanna, Jo Jo Zep, Dragon, Mi-Sex, Jon English, and the

Mighty Guys. Only notable omissions were Split Enz and the Little River Band. In addition, dozens of specialty acts were showcased on a secondary stage.

Narara '83 was only the second major festival presented here after a gap of almost a decade; last year's Tanelorn Festival attracted around 20,000. The audience for this more streamlined exercise was predominantly middle-class and impeccably well behaved. The event itself was extremely well organized, with ample sanitary, catering and service facilities, credit card bars, and acts that took the stage on or even ahead of schedule. The only problem beyond the control of stager Michael Chugg, in fact, was blistering heat.

The attendance figure is one of the highest on record for an Australian rock festival, equalling some of the Sunbury festivals held near Melbourne in the early '70s. Signs are that the event will be repeated next year.

GLENN A. BAKER



Billboard photo by Chuck Pulin

DEXY DEBUT—PolyGram's DEXY'S Midnight Runners play the Savoy in New York.

Act-ivities

America is doing a joint campaign with Frontlash, a Washington-based national voter registration organization. During America's concert Thursday (24) at Radio City Music Hall in New York, Frontlash volunteers will distribute printed information and tables will be set up to actually register fans at the concert hall.

Original lead singer Danny Joe Brown has returned to Molly Hatchet for its fifth LP, "No Guts, No Glory." ... Eddie Fisher is back on Broadway, playing at the Club Indigo. ... Meat Loaf joined such artists as Elizabeth Taylor, Sammy Davis Jr. and Paul Williams at a benefit for the Wolf Trap Performing Arts Center in Washington.

Danceteria in New York did two "Berlin Nights" featuring Hong Kong Syndikat, with an appearance by Soft Cell's Marc Almond. ... The Chieftains appear on a track on Dan Fogelberg's next LP. ... Studio 54 is doing a benefit for the Lazarian Society for Animals on Monday (21).

Carlos Santana is wrapping up his new album at the Automatt in San Francisco. The Fabulous Thunderbirds, serving as the basic rhythm section, are augmented on the LP by pianist Barry Beckett, vocalists Greg Walker and Mike Finnegan, the Tower Of Power horn section, and organist Booker T. Jones, who also sings on "Havana Moon." T-Birds guitarist Jimmy Vaughan flew to Los Angeles following the Santana sessions to play on Lou Ann Barton's forthcoming LP, produced by T-Bone Burnett.

BHLT is the name of the band formed by Allman Brothers alumni Dickie Betts, Chuck Leavell and Butch Trucks with former Wet Willie singer/saxophonist Jimmy Hall. The group recently broke Lou Reed's three-day attendance record at the Bottom Line in New York. ... Former Uriah Heep keyboardist Ken Hensley has joined Blackfoot.

It should be so easy for everybody: top Ford model Rosie Vela, who is also aspiring for a musical career, was in Paris recently doing a fashion layout for Vogue. Not having any recording equipment with her, when the inspiration for a song came, she could do nothing else but call home and hum her tune across the ocean into an answering machine. When he heard of this, her friend Peter Max called his friend Daryl Hall, who called his musical contacts in Paris, who quickly transformed Ms. Vela's hotel suite into a mini-recording studio.

Signings: Berlin to Phonogram International for the World outside

the U.S. and Canada, where they are signed to Geffen. ... Nick Gilder to E.L. Management. ... Gail Davies to William Morris for bookings. ... Lyricist Molly-Ann Leikin to Chappell Music. ... Johnny Rivers to Buddy Lee Attractions for booking. ... Jerry Lee Lewis to Board Bros. Talent for booking. ... The Suburbs to Variety Artists for bookings. ... Penny DeHaven to Main Street Records. Thompson Twins to Frontier Booking. ... Penny DeHaven to Main Street Records.

ROMAN KOZAK

Rock'n'Rolling

• Continued from page 30

"Then I could just slide back and drown in the ecstasy of it."

★ ★ ★

A recent interview with Malcolm McLaren ran a little long, so there was no space to mention the recent press reports on the possible reunion of the Sex Pistols, who were originally created and managed by McLaren.

Reports about a possible reunion of the seminal punk band were provoked by McLaren himself, who, for no real reason at all, suggested while being interviewed on English tv that the Pistols may reunite. He says he did it because he didn't feel like talking about "Buffalo Gals," his own record.

"And then after the show I started getting all these calls," he remembers. "Steve Jones and Paul Cook called asking when were they play-

Summerfest Losing Stroh's Support?

MILWAUKEE—Summerfest, the gala music event held annually on the lakefront here, may be losing one of its principal brewery sponsors this year. The Stroh Brewery Co., which recently acquired the Joseph Schlitz Brewing Co., has indicated that it has not yet decided whether to participate in the event.

Rod Lanser, president of Summerfest, said last month that Stroh's had not renewed its one-year contract by last Nov. 1, the date by which the brewery had said it would make a decision. Lanser said that Summerfest was treating the lack of response as a pullout.

The Summerfest board has been acting under an informal policy of allowing only Milwaukee-based breweries to sponsor the jazz, coun-

Delsener Pacts For Jones Beach Concert Series

NEW YORK—Promoter Ron Delsener, the New York State Parks Commission and the Long Island Parks Commission have reached an agreement for Delsener to produce a series of concerts this summer at the 8,000-capacity outdoor Jones Beach Theatre.

Delsener was selected from a group of promoters who submitted proposals to operate the theatre. According to the provisions of the contract, he will put on a minimum of 20 and a maximum of 50 shows between June 3 and Labor Day. He also has guaranteed the state that the shows will bring in \$500,000.

According to Delsener, who does the rock-oriented Dr Pepper Music Festival in New York City, the musical mix for the Jones Beach series has not yet been determined. However, the initial announcement promises a variety of jazz, country and contemporary artists.

"We are looking forward to a most successful season at the Jones Beach Theatre and believe the entertainment will cater to all theatregoers," says Daniel T. Sweeney, chairman of the Long Island Parks Commission. "In addition, we are pleased that in these days of fiscal restraints the contract with Delsener makes it possible for the state to provide performing arts at Jones Beach Theatre without the state underwriting the production."

Record companies called offering all kinds of deals. A promoter called saying he would pay 300,000 pounds for just one show, if he could get a piece of the live album. I even heard Johnny Lydon/Rotten would get over his paranoia and come to London. We are supposed to have a meeting in London within the month. Then we will see."

Pat Boone Signed

• Continued from page 31

visit, which runs from May 28 to June 15. Boone normally works cabaret dates with a big band and string section, but for Japan he'll use a small group including synthesizers.

Senba says the dinner/cabaret presentations here are proving effective in gaining publicity for the hotels. Japan Air Lines is seeking other "name" artists to follow Boone.

ATTENTION PROMOTERS

Talent Network Tryouts must get underway immediately to be ready for State and National Finals in the fall of 1983 at the Sahara Hotel & Casino in Las Vegas.

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New LP & Tape Releases,
page 22

PolyGram Cuts Catalog Prices In Dealer Push

By IS HOROWITZ

NEW YORK—In a special promotion which runs through March 18, PolyGram Classics has cut the price of approximately 70% of its top-of-the-line catalog to qualifying dealers by 21% on \$10.98 list analog recordings, and by 15% on \$12.98 digital albums.

Marketing support of the program, dubbed "Classical Two-Step," is designed to pass along savings to consumers, in effect enabling retailers to cut \$2 from sales prices and still maintain profit margins.

Most multiple and specially priced sets come under the program, says John Harper, PolyGram Classics vice president, sales and marketing, with only recent releases figuring prominently among the exceptions. Harper views the plan as a logical followup to earlier promotions on budget and "doubletime" cassettes, and on midprice inducements. "Every test we have run on the effect of price reductions has shown increased product movement," he says.

Advertising dollars will be available to participating dealers, says Harper, with copy targeted to reinforce the economy message. Point-of-purchase material will also be distributed. Extra dating will figure in the campaign, he adds.

Telarc Records Cuts Ties With Audio-Technica

NEW YORK—Telarc Records has terminated its exclusive tie with Audio-Technica and will now handle all marketing functions internally. The parting was "amicable," says Jack Renner, Telarc president, and stems from Audio-Technica's desire to concentrate all its efforts on hi fi hardware and accessories.

Rep firms will continue to service hi fi stores, always a substantial segment of Telarc outlets, says Renner, while record stores will be handled direct or through distributors yet to be named. Audio-Technica had represented the audiophile label since its startup in 1978.

With 37 titles in its current catalog, Telarc is readying a spring release of four albums, including the latest in Rudolf Serkin's cycle of Beethoven Piano Concertos. This disk couples the Third Concerto with the "Choral Fantasy." On another disk, the Cincinnati Symphony under Erich Kunzel performs Beethoven's "Wellington Symphony" and battle music by Liszt.

Telarc was scheduled to record its first album with the Minnesota Orchestra directed by Neville Marriner last week in a Wagner program that may still be added to the spring release, says Renner.

As for the label's entry into the Compact Disc sweepstakes, Renner sees Telarc product being available here "early in June." Suggested list price of the laser-read disks will be \$17.95, he says, the same carried by the company's regular product line. They will be sold early on through the Sony network, as is the case with CBS Records' CDs.



BREAKING TENSION—Pianist Andre-Michel Schub, right, and producer Max Wilcox seem pleased as they listen to a playback of a new recording for Vox Cum Laude. The album features fantasies by Schubert, Chopin and Mendelssohn.

Intersound Unveiling New Import Division

NEW YORK—Intersound activates its new Pro Arte Imports division this month, supplementing material issued here under license with imported pressings from key European sources. In a further expansion move, the Minneapolis-based company will take on its first outside U.S. label under a distribution deal.

The new moves will bring more than 1,100 titles under Intersound's direct marketing control, indicates president Don Johnson, who heads a group which took over the Pro Arte and Quintessence catalogs from Pickwick little more than a year ago.

The new import arrangement calls for Intersound to be exclusive distributor for all Supraphon product in the U.S. and Canada, with disks manufactured in Prague, says Johnson. Similar deals will see Intersound handle Deutsche Harmonia Mundi product pressed by EMI in Germany, and Seon material pressed in RCA's German plant. Titles from all three sources thought to have wider public appeal will continue to be pressed domestically by Intersound, Johnson notes.

All imported product will be warehoused together with domestically produced albums in Minneapolis and sold through Pro Arte's East and West Coast distributors, Alpha and Western, as well as its direct representatives. The company has three full-time regional salesmen and six independent reps.

Intersound's new distributed label is Musicmaster, a New Jersey company affiliated with the Musical Heritage Society, the major mail-order marketer of recordings. Musicmaster was set up several years ago to function as a retail label. There are about 40 titles in its current catalog, heavily weighted towards chamber music, with the Chamber Music Society of Lincoln Center among the groups on its roster.

Johnson places the number of titles in the Intersound family of domestic labels—Pro Arte, Sinfonia, Classics For Joy and Quintessence—at about 500, with approximately 600 the startup number in the imported group.

Classical Notes

The Western Arts Trio believes they may have given the world premiere of a Debussy work Feb. 10 in Saratoga, Wyo., when they performed the first movement of an unpublished trio written by the French master when he was 18. They'll be recording it in May for Laurel Records, the same label that issued a Beethoven rarity a year or so ago, an early version of the Quartet, Op. 18, No. 1.

The King's Singers, who have a growing collection of albums on Moss Music Group, are the featured attraction in the current Classical News, the publication distributed to buyers by the Record Bar chain. . . . Pro Arte continues to add Collegium Aureum albums to its catalog, with the number of period instrument performances in the series now at 16. Latest is a digital recording of Mozart's "Gran Partita," and others are on the way, says Don Johnson, label chief.

LP DEAD? ASK MUNVES

NEW YORK—One of the surest signs that the digital disk era is almost upon us, trend watchers speculate, is the growing interest being shown by Peter Munves in LPs.

The longtime industry executive, now with CBS Masterworks, has been a noted 78 r.p.m. collector and a frequently used resource for clean shellac pressings by labels missing metal parts for historic reissues. But now Munves has been seen buying early LPs. This, observers say, can only signal a fast takeover by the new technology and the increasing rarity of choice 12-inch vinyl.

A first recording of Elliott Carter's solo piano piece, "Night Fantasies," will be featured in Nonesuch's March release, coupled with the composer's Piano Sonata (1945-46). New music specialist Paul Jacobs is the pianist. . . . The Israeli government medal honoring Arthur Rubinstein, available in bronze or silver, has now been minted in gold in a limited edition of 1,500. It holds a portrait of Rubinstein by Pablo Picasso.

Sefel Records hopes to repeat the impact made by its debut Bartok release a couple of years back with another batch of six LPs recorded in Budapest under the musical supervision of Arpad Joo. This time it's the music of Kodaly, that is featured, with relative chestnuts such as the "Galanta" and "Maroszek" dances and the "Hary Janos Suite," in addition more arcane fare by the composer whose centenary was celebrated last year. . . . Chamber Music America will be holding its summer conference in Santa Fe, July 29-31.

WNCN has extended its series of "opportunity" broadcasts featuring use of the Denon digital Compact Disc player in response to reportedly strong listener response. Repertoire has been limited largely to demonstration material so far. The New York City station expects to purchase a player of its own once more of the 4.7 inch disks become available. . . . The San Francisco Symphony broadcasts, syndicated to more than 200 stations in the U.S., will also be heard in Sweden for the first time, with five concerts scheduled over Sveriges Riksradio, SAD.

Van Cliburn will accept the Albert Schweitzer Music Award at a concert in Carnegie Hall April 17. First recipient of the award, in 1975, was Isaac Stern. . . . Public service spots for radio and television on behalf of Young Audiences have been taped by Yehudi Menuhin. Distribution will begin March 1. . . . Nancy Reagan will narrate "Carnival Of The Animals" during a National Symphony pension concert March 28.

Survey For Week Ending 2/26/83 (Published Once A Month)			
Billboard® Best Selling Classical LPs™			
This Week	Last Report	Weeks on Chart	TITLE, Artist, Label & Number
★ 1	1	17	BACH: Goldberg Variations Glenn Gould, CBS IM 37779
2	4	37	THE TANGO PROJECT Schimmel, Sahl, Kurtis, Nonesuch Digital D-79030
3	6	13	VIVALDI: The Four Seasons (Pinnock), DG 2534 003
4	11	4	PERHAPS LOVE Plácido Domingo, CBS FM 37243
5	14	53	PACHELBEL: Canon Academy Of Ancient Music (Hogwood), L'Oiseau Lyre DSLO 594
6	3	9	AISLE SEAT The Boston Pops (Williams), Philips 6514 328
7	5	167	PACHELBEL: Canon Paillard Chamber Orchestra, RCA FRL 1-5468
8	18	4	STRAUSS: Four Last Songs Popp (Tennstedt), Angel DS 37887
9	9	9	AFTER HOURS Elly Ameling, Philips 6514 284
10	12	9	GLASSWORKS The Philip Glass Ensemble, CBS FM 37265
11	NEW ENTRY		BEETHOVEN: Piano Concerto #5 Michelangeli (Giulini)—DG 2531 385
12	NEW ENTRY		MOZART: Symphonies, Vol. #7 Academy of Ancient Music (Hogwood)—L'Oiseau Lyre D 173 D (3)
13	16	4	SACRED MUSIC FOR THE GUITAR Parkening, Angel DS 37335
14	7	9	CLASSICAL CATS Various Artists, London PS 922
15	22	367	JEAN-PIERRE RAMPAL & CLAUDE BOLLING: Suite for Flute & Jazz Piano CBS Masterworks M 33233
16	8	4	HANDEL: The Messiah Academy of Ancient Music (Hogwood), L'Oiseau Lyre D 189 D3
17	13	4	MOZART: The Marriage of Figaro (Solti), London LDR 74001
18	NEW ENTRY		BEETHOVEN: "Archduke" Trio Ashkenazy, Perlman, Harrell—Angel DS 37818
19	NEW ENTRY		BACH: Organ Works, Vol. #8 Hurford—Argo D 228D4
20	25	17	"YES, GIORGIO" (Soundtrack) Luciano Pavarotti, London PDV 9001
21	NEW ENTRY		REICH: Tehillim Reich—ECM 1-1215
22	NEW ENTRY		SHOSTAKOVICH: Symphony #5 Concertgebouw Orch. (Haitink)—London LDR 71051
23	NEW ENTRY		MOZART: Piano Concerti #s 15 & 21 Brendel—Philips 6514148
24	31	13	CELEBRATION OF BRASS Philip Jones Brass Ensemble, London LDR 71100
25	NEW ENTRY		BRAHMS: Hungarian Dances Katia and Marielle LeBeque—Philips 6514107
26	34	21	SOLITUDE Zamfir, Philips 6312238
27	21	29	ADORO (Popular Mexican Songs) Plácido Domingo, CBS FM 37284
28	NEW ENTRY		REICH, GLASS & BECKER Wilson—Angel DS 37340
29	23	9	VERDI: Aida Domingo, Ricciarelli (Abbado), DG 2471 014
30	17	4	BACH: Organ Music Chorzempa, Philips 6514 274
31	NEW ENTRY		JANACEK: Cunning Little Vixen Popp, Vienna Philharmonic Orch.—London LDR 72010
32	40	9	TCHAIKOVSKY: 1812 Overture Cincinnati Symphony Orch. (Kunzel), Telarc 10041
33	2	9	O HOLY NIGHT Pavarotti, London OS 26473
34	10	21	PUCCINI: Turandot Ricciarelli, Hendricks, Domingo (Karajan), DG 2241.013 (3)
35	15	4	PROKOFIEV: Violin Concerti #s 1 & 2 Perlman, Angel DS 37800
36	20	13	BEETHOVEN: Symphony #5 (Giulini), Los Angeles Philharmonic, DG 2532 049
37	28	13	BACH: B Minor Mass The Bach Ensemble (Rifkin), Nonesuch 79036
38	24	21	THOMSON: Four Saints In Three Acts Orchestra of Our Time (Thome), Nonesuch 79035
39	37	9	DONIZETTI: Il Campanello (Bertini), Pro Arte PAD 125
40	38	33	MOZART CONCERT ARIAS Te Kanawa, Vienna Chamber Orch. (Fischer), London OS 26661

Country

Radio Promotions On The Rise Stations Searching For Added Edge In Ratings Wars

• Continued from page 12
station to develop?" The two stations simulcast under the "KZ Country" tagline.

Weaver says the stations launched no special promotion to counter the entry of WSM-FM into the country field, since there were substantial format differences. WSM, he argues, uses more oldies and traditional cuts than do his own modern-country stations.

KZ Country has a myriad of promotions, both short-range and on-going. Its "KZ Country Store" promo—which places an assortment of logo-emblazoned novelties in local department and convenience stores—has been popular and self-sustaining during its first three months of operation, and on Feb. 28—the evening on which the final "M*A*S*H" episode airs—KZ Country will hold a "M*A*S*H Bash" at a local nightclub. Since, as Weaver summarizes it, "nobody's going to be listening to radio," the station will treat participants to the program on large tv screens and will give a free pitcher of beer to everyone dressed in "Korean war garb."

He insists, though, that no matter how brilliant a station's promotions are, they can't overcome immature programming. "It's like opening a restaurant when your kitchen isn't on line."

Like Weaver, George Wolfson, general manager of New York's WKHK, says his station plans its promotions and programming well in advance. However, Wolfson concedes, "We do react to market opportunities." This FM contender for New York country supremacy builds many of its promotions around community service, according to promotions director Mercedes Sandoval.

One WKHK promotion revealed that there were card-carrying country music fans in a most upper-crust place: the Ox Ridge Charity Horse Show in ritzy Darien, Conn. The show was used as a benefit for the U.S. Equestrian Team, and WKHK served as the event's official station. Persons having the station's "Country Club Card" were allowed to attend the show at a reduced price. Between 2,000 and 3,000 took advantage of the offer, Sandoval estimates.

"Most of what we do is tailor-

made," Sandoval says. "We've done a couple of syndicated promotions, but we found we were not as much in control as we'd like." In spite of its range of promotions, she says her station's cash outlay is "fairly minimal," and mostly goes toward such incidentals as transportation of the remote units and the hiring of bands. "Generally," she explains, "the clients pick up some of the costs."

Tom Casey, who is now with KZLA Los Angeles, recalls working

at KSCS Fort Worth when "programming was everything" because of the country station's "unique product." He still contends the emphasis must be on programming, but acknowledges, "You have to advertise." Observes Casey, "There are so many call letters in this market that the best thing I can do is just keep us visible."

Coming soon is a promotion that will see the station's logo imprinted on three million grocery bags for use by area 7-11 stores. Since KZLA is rated 48 weeks a year, it promotes itself via paid advertising as well as events. Casey confirms that the advertising is particularly expensive, but he argues that other kinds of attention-getting can be done "very well with a little money if you're innovative."

To Dave Martin, general manager of WMAQ Chicago, promotion is no panacea: "It's less than an exact science—very much a case of trial-and-error." While some of his station's projects have been satisfying in their own right, Martin admits that no promotion of late has done anything to raise ratings. "If ratings are the yardstick by which we judge them," he says, "then the promotions have not worked."

ACM Ballots Are Mailed

LOS ANGELES—Initial ballots have been sent to more than 2,400 voting members of the Academy Of Country Music for selection of five finalists in each of 10 major categories.

Final ballots will be mailed to the voting membership April 1, with the winners of the 18th annual ACM Awards receiving their "Hat" trophies during the live telecast Monday, May 9, from Knott's Berry Farm in Buena Park, Calif.

Plantation, Texas National Producing New TV Shows

NASHVILLE — Plantation TV Productions and Texas National TV Productions are launching production of 14 country music tv shows, with an eye toward syndication, cable and possibly network airing.

Production starts Feb. 27 on the series, which reportedly has \$4 million in funding. Production is under the Texas National TV Productions banner, and the company plans to pre-sell shows and set dates before taping begins.

"Country Bandstand," a one-hour series to be videotaped at Billy Bob's in Fort Worth, will feature two country artists per show who have current top 40 singles, one act with a past hit, and one new artist. Michael Murphey hosts the series.

Guests confirmed for Feb. 27, when four programs will be taped, are George Strait, Moe Bandy, Gail Davies, Johnny Duncan, Razy Bailey, Karen Brooks, Leon Everett, Charly McClain, Ed Bruce, Johnny

Russell, Jim Ed Brown and John Conlee.

March 6 tapings will feature Lee Greenwood, John Anderson, the Kendalls, Gene Watson, Joe Stampley, Fiddlin' Frenchie Burke, Stonewall Jackson, Con Hunley, Freddy Weller, the Burrito Brothers and Steve Warner. The April 10 production includes Donna Fargo, Darrell McCall, Bandana, Kieran Kane, Jan Howard, Cindy Hurt, Helen Cornelius, Earl Thomas Conley and Gary Morris.

A "Texas Entertainers Hall Of Fame" show is set for May 23 at Billy Bob's, and a "Star Spangled Pause For The Pledge" is planned for Baltimore June 14.

Producer and writer for the productions is Jack Thompson. Stan Hitchcock will acquire talent. Overseeing the operation as president is Bill Starnes, executive producer of last year's Wrangler Country Starsearch.



COUNTRY CHATTER—Barbara Mandrell chats with MCA/Nashville president Jim Foglesong, left, about her upcoming album. Looking on are producer Tom Collins and MCA vice president of promotion Ery Woolsey.

Nashville Scene

By KIP KIRBY

A spate of hospitalizations kept three performers off the road for different reasons within the last month. First was June Carter Cash, who suffered severe abdominal pain following stomach surgery earlier in the year, and was rushed to the emergency unit. Next came Hank Williams Jr., who underwent corrective eye surgery for a condition related to his 1975 mountain accident. And last was Dottie West, who was admitted for a viral infection and dehydration. Only a few days earlier, West had appeared on a local Nashville tv show, "Channel Four Magazine," looking unusually thin and tired.

And at presstime, Johnny Cash was also in the hospital with pneumonia, sharing an adjacent room with wife June Carter.

★ ★ ★

Is some justice more equal than other justice? Possibly. George Jones avoided a possible

prison sentence and/or \$30,000 fine on cocaine possession charges recently in Jackson, Miss., even though the entertainer kept the judge waiting nearly two hours past the appointed courtroom date. When he finally showed up, he received a mere \$100 fine for tardiness, and was ordered to perform a free concert in the area as his sentence.

On Jan. 19, Jones had failed to show up at all in the same case because he was, according to his lawyer, "on a cruise." Had Jones missed last week's court appearance, the judge planned to issue a warrant for the singer's arrest, but apparently his honor's patience was able to withstand the two-hour wait this time for "No-Show" himself.

This all stems from an arrest on March 29, 1982, when Jones and a female companion were stopped for speeding south of Jackson, Miss. The booking listed public drunkenness and cocaine possession as charges; since then, the performer has been arrested twice.

★ ★ ★

Here's a fascinating tidbit picked up off the UPI wire ticker recently: the Chieftains, the renowned Irish musical group, are discovering some old "friends" in unexpected places. Last year, the Chieftains performed at Willie Nelson's Opry House in Austin, Tex., where they first heard the "Cotton-Eye Joe." Paddy Mahoney, who is the chief Chieftain, immediately recognized the song as a 17th century Irish air called "The Mountain Top."

But this week, as they took off on a 28-city coast-to-coast American tour, they came across Marty Robbins' hit, "Streets Of Laredo"—and sure enough, recognized the tune as another Irish lilt called "The Bard Of Armagh." Ah, the heritage of public domain!

Vern Gosdin, a singer who's more and more

(Continued on page 38)

Audiograph Label Sets Videocassette Series

NASHVILLE—Audiograph Records, a division of Indigo Music Corp., is taping a videocassette series entitled "Audiograph Alive" in conjunction with "Inside Nashville," a cable tv series.

Among the artists who will be featured in the project are Bobby G. Rice, Charlie Louvin, Melba Montgomery, Stan Hitchcock and Jeanne Pruett. A total of 26 acts are scheduled.

LYRICS TOO RAW FOR RADIO

Juke Push For 'Redneck' 45

NASHVILLE—With "The All-American Redneck" by new artist Randy Howard, Warner/Viva Records faces an unusual quandary: how to capitalize on the potential sales strength of a novelty record whose lyrics are considered too racy for country radio?

"Redneck" is Howard's first release; he was signed by label president Don Blocker on the basis of the song. But its lyrics, with a reference to a smokeable drug substance and a posterior portion of the human anatomy, are keeping country stations from playing the record, even in an edited, "bleeped" form.

So Blocker is electing to circumvent radio and go instead to jukeboxes, where he hopes the record will rack up enough sales to attract attention. In the first three weeks of its release, "All-American Redneck" shipped more than 40,000 records to such accounts as Lieberman, Mobile One-Stop, Mountain Coin Distributors, E&R One-Stop and Southwest Wholesale, according to Blocker, who claims customer orders to date are up to 45,000.

Lieberman's jukebox/one-stop manager Sandy Zeglin expects 98% of his activity with the record to come from jukeboxes, which he says are "snapping the single up." Lieberman's is doing a mailing card to 500 operators with potential servicing on 16,000-18,000 boxes.

Joe McNally of Mobile One-Stop has already gotten 1,000 "Redneck" singles, with additional copies on order. He thinks the record's novelty aspects will put it into competition with Mobile's own X-rated "Rodeo Song," which has reportedly moved 50,000 units to jukeboxes in seven months.

Viva is preparing to ship 500 "All-American Redneck" promotional kits containing white socks with the record's title, bumper stickers, logo pins, a combination pocket knife, an "official redneck quiz"—which the label is using in its trade ads—and a recipe for pool hall chili, a reference to the song's lyric. The label is also planning to work the single through Southeastern country-disco clubs based on recommendations from local country radio stations.

"The All-American Redneck" is currently being shipped double-sided with both unexpurgated and edited versions. However, Howard and his producer, Paul Hornsby, are back in the studio in Macon cutting a new version that will have no three- or four-letter allusions at all. And Howard's debut album will be released in early March, offering such titles as "My Nose Don't Work No More" and "God Don't Live In Nashville."

KIP KIRBY



GILLEY'S PARADISE—Mickey Gilley and Charly McClain discuss their new duet, "Paradise Tonight." The song will appear on McClain's upcoming LP, "Paradise," scheduled for release in March.

Billboard Hot Country Singles

Survey For Week Ending 2/26/83

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Table with 10 columns: This Week, Last Week, Weeks on Chart, Title-Artist, This Week, Last Week, Weeks on Chart, Title-Artist, This Week, Last Week, Weeks on Chart, Title-Artist. Contains 100 entries of country singles.

FEBRUARY 26, 1983, BILLBOARD

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.

Continued from page 37

being compared to George Jones as a superb stylist, finds himself in the position of having three songs this week on the country chart.

Karen Brooks, the lean, tall singer from Texas who has caused a stir in her first year with Warner Bros., is about to pull off another coup.

Birds." The mini-series is based, of course, on Colleen McCullough's best-selling novel, and it will air four consecutive evenings on the network beginning March 27.

Henry Mancini and Will Jennings co-authored the title theme for the ABC project. Jennings was in Nashville at the time he completed the lyrics and worked with the Los Angeles-based Mancini by telephone.

in both Nashville and L.A.) has also collaborated on such hits as "Up Where We Belong," the recent No. 1 single for Joe Cocker and Jennifer Warnes from the movie "An Officer And A Gentleman," and Barry Manilow's "Looks Like We Made It."

Ronnie Milsap broke a record for first-day ticket sales in Norman, Okla., when 2,750 seats were bought for his upcoming appearance at the Univ. of Oklahoma. Milsap also headlined a recent Chamber Of Commerce banquet at the Opryland Hotel in Nashville.

Remember "Hooked On _____"? (Fill in the blank, because there were "Hooked On" packages, it seems, for every kind of music.) How-

ever, we mean "Just Hooked On Country" with Albert Coleman. That album reportedly sold more than 300,000 units, so the Atlanta Pops Orchestra is back in the studio working on a sequel.

Our condolences to Barbara Lavender, widow of the late Shorty Lavender, whose 22-year-old son Bob was killed Feb. 8 in a fiery car crash

just outside Nashville. Shorty, founder of Shorty Lavender Talent, died of cancer last year. No plans have been announced as to Barbara's continued involvement with the booking agency founded by her late husband.

Sylvia has been recording commercials for Kentucky Fried Chicken, and also volunteered her services for a benefit concert honoring the U.S. Olympic team. The event was staged last week and featured Conway Twitty and Lee Greenwood.

Nashville Scene



WARNER BROS. MUSIC
A WARNER COMMUNICATIONS COMPANY

The New Team

Warner Bros. Music proudly announces the acquisition of the House of Gold Music, Inc. (BMI), Bobby Goldsboro Music, Inc. (ASCAP), and Casa de Oro Music, Inc. (SESAC) catalogues, and the formation of Bob Montgomery Music, Inc. (ASCAP) and Writers House Music, Inc. (BMI), a joint venture with Bob Montgomery. Warner Bros. Music also welcomes Pullman Music (BMI) and Santa Fe Music (ASCAP) to the team.

Great Writers Make Great Publishers

R.C. BANNON
"ONLY ONE LOVE IN MY LIFE"

JOHN BETTIS
"THE WOMAN IN ME"

KAREN BROOKS
"NEVER COULD DO NOTHIN' RIGHT"

JAN BUCKINGHAM
"NICE GIRLS"

STEVE BUCKINGHAM
"NICE GIRLS"

MICHAEL CLARK
"SLOW HAND"

DAVID ALLAN COE
"TAKE THIS JOB AND SHOVE IT"

TIM DuBOIS
"SHE GOT THE GOLDMINE
(I GOT THE SHAFT)"

KENDAL FRANCESCHI
"LOVE'S GONNA FALL HERE TONIGHT"

MARK GRAY
"IT AIN'T EASY BEIN' EASY"

CHUCK HOWARD
"THE SHOW'S ALMOST OVER"

KURT HOWELL
"LOSIN' A LOVER"

JIM HURT
"LOVE IN THE FIRST DEGREE"

WILL JENNINGS
"UP WHERE WE BELONG"

CHESTER LESTER
"SHE LEFT LOVE ALL OVER ME"

SAM LORBER
"WHERE WERE YOU WHEN I WAS
FALLING IN LOVE"

GARY MORRIS
"DON'T LOOK BACK"

DANNY MORRISON
"FRIENDS"

WOOD NEWTON
"BOBBIE SUE"

STEVE PIPPIN
"THIS TIME I'M IN IT FOR LOVE"

DAVE ROBBINS
"ALL MY LIFE"

TROY SEALS
"I'VE GOT A ROCK 'N' ROLL HEART"

EDDIE SETSER
"I'VE GOT A ROCK 'N' ROLL HEART"

RANDY SHARPE
"CHANGE OF HEART"

JEFF SILBAR
"THE WIND BENEATH MY WINGS"

JOHNNY SLATE
"BETTER LOVE NEXT TIME"

RUSSELL SMITH
"THAT'S WHAT I LEARNED FROM
LOVING YOU"

MICHAEL SPRIGGS
"TWENTY YEARS AGO"

VAN STEPHENSON
"YOUR KISSES WILL"

WARNER BROS. MUSIC, 44 MUSIC SQ. W., NASHVILLE, TN 37203
A WARNER COMMUNICATIONS COMPANY

Billboard® Hot Country LPs

Survey For Week Ending 2/26/83

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Table with 4 columns: Rank, Title, Artist, Weeks on Chart. Lists top country LPs like 'MOUNTAIN MUSIC' and 'CONWAY'S #1 CLASSICS-VOL. II'.

February 26, 1983, BILLBOARD

* 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...

Country

GROWING PRINT COMPANY

Brown & Associates Expanding

By CARTER MOODY

NASHVILLE—Aaron Brown & Associates, a publishing firm already successful with gospel print projects, is making headway in acquiring non-exclusive rights to major country titles.

Many country publishers have exclusive contracts with print companies, but Brown says he is finding loopholes for his non-exclusive use of titles in the "Country's Best" book.

The key difference between country and gospel publishers, Brown says, is that gospel copyright owners are "virtually void of exclusive contracts; it's easy to acquire titles."

Brown's own success story is the "American Country Hymn Book," of which three volumes have been

published by Word's Canaanland Music since 1975. Brown was head of Word's Nashville publishing office until 1980, and initiated the hymn books, which have reportedly sold over 600,000 copies.

A Prime Time/Hal Leonard book due in February is "Gospel's Best Words & Music," with 520 songs from over 100 publishers.

"Print isn't a glamor business, and I really think that's why Nashville (country) publishers haven't had much to do with it yet," Brown contends.

A scenario Brown says he often encounters is when a country catalog's print rights have been locked up in a three-year contract for \$50,000 or so, yet licensees may have released little product on the titles involved.

Brown and his general manager, Dave Lehman, have extensive files on which Nashville publishers own which titles and print rights.

Last September, they signed a one-year deal with Hal Leonard to develop product ideas and acquire copyrights on non-exclusive terms for printing.

Other books planned for this year are "Easy Play Instrumental Solos," a series of five books for five instruments, and "Ultimate Piano."

Country and other music publications often don't sell more than 10,000 copies, according to Brown, yet he believes the potential is much larger.

Lehman points out that gospel books usually get in-store promotion to boost sales, while other kinds of music books do not.

An oddity of country publishing,

he further notes, is that recording rights aren't nearly as bogged down in exclusive contracts as print rights. But print product often has a much longer shelf life at retail than records.

Talent Set For Arthritis Telethon

NASHVILLE—Ray Stevens, Tanya Tucker, Lynn Anderson, Ed Bruce, Con Hunley and Lee Greenwood are slated to participate in the Arthritis Foundation's upcoming eight-hour national telethon.

In addition, Opryland will offer \$1 and \$2 discount admission price coupons running in newspapers in five different markets.

Johnson Firm Will Feature \$\$ Planning

NASHVILLE—With the formation of Jack D. Johnson & Associates, the longtime veteran of country music management will be entering the field of business and financial planning services geared for the entertainment industry.

Although he will no longer be involved in booking and personal management, Johnson will continue to represent T.G. Sheppard's financial interests.

Jack D. Johnson & Associates will offer estate planning and a range of financial services that includes consultation, contract negotiations, investment advisement and computerized business systems specifically tailored to individual acts or companies.

Johnson was a co-founder of Pigem and Chess Music in Nashville, and has formerly served as manager for Charley Pride, Ronnie Milsap and T.G. Sheppard.

New On The Charts



GUS HARDIN

"After The Last Goodbye"—★ Gus Hardin's brand of country is firmly rooted in the blues and in years of experience performing in clubs throughout Oklahoma.

Hardin is managed through GPC Entertainment, a company formed by three petroleum executives who believed in her talent enough to back her financially.

For more information, contact RCA Records, 30 Music Square West, Nashville, Tenn. 37203; (615) 244-9880.



GOING HOME—In New York to promote her latest album, "Closeup," RCA artist Louise Mandrell visits with label president Bob Summer in the home office.

Publishing

WRITTEN IN HIS NINETIES

'New' Blake Works May Surface

By IRV LICHTMAN

NEW YORK—Eubie Blake, who died Feb. 12, five days after his much-heralded 100th birthday Feb. 7 (separate story, page 62) continued to write musical compositions through his nineties—and, according to the administrator of a music publishing firm Blake established 10 years ago, attempts are being made to bring much of this material to light.

"We're really trying to see what's down there," says lawyer Elliot Hoffman, a 20-year friend of the composer/performer whose law firm here, Beldock Levine & Hoffman, administers the ASCAP firm. By "down there," Hoffman refers to the basement of Blake's house in Brooklyn, where many of the manuscripts reside.

Hoffman says most of the material consists of "classical ragtime" and

waltzes. According to Hoffman, many of the compositions have been heard by friends and associates of Blake. In fact, at a 100th birthday celebration at the Shubert Theatre here Feb. 7, pianist Dick Hyman played and sang one of the melodies uncovered recently, with a lyric later written by Sammy Cahn. The song is called "It Was Well Worth The While."

Blake established Eubie Blake Music—along with a record company called EBM Records—partly in response to the renewed interest in ragtime music generated by the popularity of the Scott Joplin compositions exposed in the hit film, "The Sting." Hoffman says the Eubie Blake Music catalog contains about 35 compositions written from the age of about 90. Blake's earlier works—including "I'm Just Wild About Harry" and "Memories Of You"—are published mostly through Warner Bros. Music and Shapiro-Bernstein, to which Blake sold his share of the renewal rights years ago.

Hoffman says that Blake required little legal advice over the first 10 years of their relationship, but with the demands made upon Blake following "The Sting" a more formal

legal tie was established. As for the basement music, Hoffman says the high quality of the melody of "It Was Well Worth The While" is but the tip of the iceberg.

Beldock Levine & Hoffman also handles publishing firms established by other writers, such as Chuck Mangione and, via Topographic Music, the rock group Yes.

Third ASCAP Country Clinic Set For April

NASHVILLE—ASCAP's third Nashville Country Workshop will be led by Wayland Holyfield of CBS Songs and Ralph Murphy of Picalic. The six-week seminar begins Tuesday, April 5 and will meet from 7-9 p.m. on subsequent Tuesdays at ASCAP's Music Row offices. The workshop will cover songwriting techniques, offer guest speakers and provide critiques of attendees' material.

Writers interested in registering for the free course should send a resume, lyrics and cassette with two original songs (marked with name, address and telephone number) to ASCAP Country Workshop, 2 Music Square West, Nashville, Tenn. 37203. Deadline for entries is March 18. Registration is limited to 40 participants.

Stray Cats, EMI Sued Over 'Jeanie'

LOS ANGELES—George Motola and House Of Fortune Music here want \$6 million in cumulative damages from the Stray Cats and EMI America because a copyright of theirs was, they say, disparaged and maligned in a recording by the group.

Also named as defendants are four record chains: Tower, Music Plus, Warehouse and Licorice Pizza. Brian Setzer, Lee Rocker and Jim Phantom, members of the Stray Cats, are individually cited as defendants.

According to the pleading, the plaintiffs' copyright, "Jeanie, Jeanie, Jeanie," was used without the publisher's consent in a Stray Cats recording. In addition, it's claimed that obscene, indecent and offensive language was substituted in the lyric.

Excellorec Moving To The West Coast

NASHVILLE—Excellorec Music, one of Nashville's oldest publishing companies, is closing its offices here and relocating its catalog to the West Coast, under the direction of Ray Harris.

Excellorec was founded in the early 1950s and was actively involved for many years in the r&b and gospel fields. Among its hits were "Little Darlin'," "Rainin' In My Heart," and "Oh Julie." For the past 12 years, director Bob Tubert has headed the Nashville division.

For The Record

Famous Music does not have international rights to all Alabama songs, as suggested in a story in the Feb. 5 issue of Billboard. According to Scott Tutt Music of Nashville, it has assigned international rights to four songs in territories other than U.S., Canada, U.K. and Ireland to September Music of New York. They are "Tennessee River," "I Wanna Be With You Tonight," "Lovin' You Is Killin' Me" and "Lady Down On Love."



POINTING TO SUCCESS?—Steve Stone, left, general professional manager of ATV Music, points to Mentor Williams, who has signed an exclusive, long-term pact with the music publisher. Mentor's songs have been recorded by Doble Gray, Rod Stewart, Rita Coolidge and Kim Carnes, among others. Also shown is Steve Love, vice president of ATV Music.

Shacor Reports Record Profits, Sales For '82

NEW YORK—"People are simply buying more print music," says Ed Shanaphy, reporting record net and sales for his five-year-old Shacor Inc., a direct marketer of print.

According to Shanaphy, 1982 net profits increased 400% over 1981, with sales amounting to \$4 million, a 40% increase over the previous year. Shanaphy will not disclose dollar profits.

Shanaphy notes that much of the increases are due to the introduction of several new product lines. "However," he claims, "we would still be having a much improved year without this new product."

The new lines—sold along with print from such major firms as Columbia, Hal Leonard, G. Schirmer, Hansen, Belwin-Mills and Cherry Lane—include "The Do-It-Yourself Handbook For Keyboard Playing," a \$15 softcover, 270-page volume now in its third printing, and a 22-cassette series dubbed "Tape Cassette Music Lessons" for pianists, organists and guitarists.

Shacor, based in Katonah, N.Y., has sold 90,000 copies of Big 3's "Legit Professional Fake Book," but Shanaphy says that while the folio is the firm's best-seller, "We are well beyond looking for the one big winner to boost sales. We are more concerned with continuity and product lines rather than miracle one-shots."

Marking a heavier commitment to educational and self-improvement products, Shacor next month is marketing a seven-volume ear-train-

ing course, to be followed by a guided sight-reading course for keyboardists.

Although Shacor maintains a computerized mailing list of two million, promotional mailings generally run between 800,000 and one million. Part of the mailing list stems from Shacor's wholly-owned division, Sheet Music Magazine, with a circulation of 256,000. The magazine, geared to keyboard and guitar enthusiasts, prints sheet music within its pages. Another magazine, "Keyboard Classics," is classically-oriented and has 50,000 readers, Shanaphy says.

Neil Diamond In Song Suit

NEW YORK—Neil Diamond, his publishing company, Stonebridge Music, CBS Records and ASCAP are defendants in U.S. District Court here on charges of copyright infringement.

Plaintiff Thomas J. Cusick claims in the action that his composition, "We're Gonna Make It," is "largely" the source of Diamond's early 1982 hit, "Yesterday's Songs." Cusick claims a 1979 copyright on his song.

The complaint demands that the defendants be enjoined from further infringement, and that they account for and pay to Cusick all of their profits, in addition to paying the costs of this action and other relief the court may deem just and proper.

OH, KAYE! Lyricist Buddy As Active As Ever After 40 Years In The Business

NEW YORK—Buddy Kaye is celebrating his 40th year as an active lyricist, which qualifies him not only to be the teacher he is, but to forge ahead with collaborations with all kinds of composers.

Kaye has written more than 400 songs, from such early hits as "Till The End Of Time," "Full Moon And Empty Arms" and "A—You're Adorable" through the bossa nova and rock eras with "Quiet Nights," several songs for Elvis Presley films, and Barry Manilow's recent hit, "Old Songs" (the first song in a continuing relationship with David Pomeranz). Stix Hooper of the Crusaders has co-written and recorded Kaye's "Let's Talk About" for his next MCA release (with a vocal by Jerry Butler); Kaye has written the theme songs for two new films, "Man, Woman and Child" (with Pomeranz) and "Triumph Of A Man Called Horse" (with George

Gavarentz); and he's collaborated with Charles Aznavour on three songs for a new Aznavour album. In addition, Kaye is working with two (unrelated) Andersons, former Yes lead singer Jon and Nashville's John.

Says Kaye, "Normally, songwriters are really ephemeral. People either give up on them or they give up on themselves. I've been fortunate to grow with the times—at least writers half my age tell me so. Actually, it took me 10 years to see daylight. Like 99 out of 100 songwriters, I found myself competing with Berlin, Loesser and Cole Porter. Today, I find new writers want to team up with experience, since older writers know the mechanics, can make quick decisions and understand what listeners want in emotional values."

Thousands have heard Kaye, who moved to Los Angeles in 1966, teach

Print On Print

Warner Bros. Publications has three new folios, including the matching "High Adventure" from Kenny Loggins (\$9.95), based on his Columbia album of the same name. The others are "The Best Of Weather Report" (\$8.95), described as an "authentic rendition of their musical style" that's set in a condensed score format, and Don Henley's "I Can't Stand Still" (\$9.95).

Added to the Hal Leonard catalog of educational piano materials is the Recital Series. It consists of an assortment of piano solos and duets written for a variety of levels. Writers are David Karp, Marion Verhaalen, Pat Lewis, Charma Lepke, Shirley Haddock Campbell, Anna Asch and Bonnie Green. Hal Leonard says a total of 16 selections will be available this spring, with prices ranging from \$1.25-\$2.75.

Cherry Lane Music has four new matching folios: "Lionel Richie" (\$7.95), Neil Diamond's "Heartlight" (\$7.95), Donald Fagen's "Nightfly" (\$7.95) and "Dan Fogelberg's Greatest Hits" (\$7.95). Latter, by the way, is Cherry Lane's fifth Fogelberg folio under the company's exclusive print deal with CBS.

his "Method Of Songwriting" course as a regular instructor at UCLA Extension and as a guest instructor at the University of California at Berkeley and the universities of British Columbia, Nevada, Colorado, Utah, and others. This Friday and Saturday (25-26), he'll be teaching "Songwriting As A Career" at Los Angeles Valley College.

Kaye's musical career has been picked up by his children. His oldest son Richard, a musician-arranger-composer, operates Richard Kaye Music Publishing & Copyright Administration in Studio City, with 25 clients; his daughter Barbara operates a mail-order "Method Songwriting" course, originated and narrated (on cassette) by her father. And his youngest son, Ronnie, also a songwriter, is with the contemporary department of the William Morris Agency.



ONE FOR LEE—Lee Greenwood, left, who penned Kenny Rogers' latest hit single, "A Love Song," was in the studio recently working on his second album with producer Jerry Crutchfield. The album, following his hit album, "Inside & Out," is due for release by MCA in the spring. He's an MCA Music writer.

Sowetan's Song Stirs Controversy

JOHANNESBURG—The director of broadcasting of Bophuthatswana acknowledges that he has reduced airplay of a song written by a local black songwriter. But he insists the reduction is unrelated to a strong letter of complaint about the song's content.

The song, "God Bless Africa," written by a black Sowetan songwriter, Thomas Mkize, was recorded last October by "colored" singer Adelle First.

The radio station, which broadcasts from the so-called independent homeland of Bophuthatswana, was criticized by a listener who directed his written anger to a South African

morning newspaper. The complainant was apparently upset that the song bore too much resemblance to the black African national anthem, "Nkosi Sikelel Afrika" ("God Bless Africa").

The published letter stated: "This is our national anthem and as such is not meant for entertainment." It was signed "Black South African."

While the anthem is in Zulu, First's song is primarily in English, with a Zulu chorus sung by the black Baragwanath Hospital Choir.

Despite the controversy, the radio station director insists reduced airplay "is directly related only to the fading popularity of the song."

Dutch Group Stepping Up Fight Against Video Piracy

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At the other premises raided, around 70% of the cassettes inspected were said to have been pirated. Found in a raid a day earlier were copies of the first Dutch cartoon feature film, "If You Know What I Mean," and these were also confiscated. This production had been in official release for less than a week. Its producer, Rob Houwer, says the copies seized were of poor

quality. "Some don't even have sound, and most don't run to the full length of the legal version."

This production is currently being shown in 71 Dutch movie theatres, and each copy officially used has a secret code rating, says Houwer, adding, "It should be easy enough for me to find out just where the pirate copies came from. And I'll certainly take offenders to court, for they are doing their best, or worst, to kill off the whole Dutch film industry."

Video Veilig plans to ask the Dutch authorities for full permission and backing "to start a fierce and permanent battle against the video pirates." Says van Taalingen: "Piracy has become a real plague here. It's ruining the video business and various affiliated trades. My guess is that 70%-80% of the prerecorded cassettes in Holland are pirated."

Video Veilig was started as a result of the joint initiative of five organizations: the Dutch Cinematographic Assn; NVPI, the Dutch branch of IFPI; copyright society BUMA/STEMRA; the Dutch Assn. of Video Distributors (NVVD); and the Dutch branch of the Motion Picture Export Assn. of America (MPEAA).

U.K. Figures

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dor. 14.6%. The album figures of a decade ago also show EMI in front with 18.1%, followed by CBS (11.8%), Decca (10.6%) and Polydor (10.5%).

Gallup took over the compilation of the U.K. charts this year, and a new company, Regional Newspaper Marketing Services, has been set up in conjunction with Spotlight Publications, publishers of trade paper Music & Video Week, which shares the chart funding with the British Phonographic Industry and the BBC, to gain wider exposure for the weekly charts in various media.

Conflicting Opinions In Portugal Media Sees A Troubled Industry; Industry Disagrees

By FERNANDO TENENTE

LISBON—Though official figures are nowhere near readied, there's a conflict in Portugal about the state of the national record industry. The media's alarmist views are countered by less gloomy projections from the business itself.

One top newspaper here insisted there had been a million-unit LP/prerecorded cassette drop in sales in 1982 compared with the previous year, from nine million to eight million. However, Jorge Abreu, who heads the national record company group GPPFV (Gruppo Portugues de Production de Fonogramas & Videogramas), responds that the decrease is "only slight," despite the nation's economic and political problems.

It is clear that the explosion in the popularity of Portuguese rock groups, which started in 1981, benefited sales, though there was a levelling out, with the public eventually responding only to the top groups. And it's clear there are few who belong in that category in terms of musical and professional standards.

David Ferreira, promotion chief of Lisbon-based record company Valentim de Carvalho, says: "At the

start of this explosion, it was like a national drunkenness, with people drinking in everything on offer. But in the end they woke up with a hangover, and now they are much more selective about what they imbibe, looking for Portuguese-language product, but only of the highest quality."

In 1982, Portuguese acts won 12 gold disks here (for sales of 50,000 units) and 21 silver disks (for 30,000 units). The list of winners includes Jose Cid, Marco Paulo, Carlos do Carao, Amalia, Carlos Paiao, Taxo, Jose Afonso, UHF and Suzy Paula.

National music critics were polled and named the following the best Portuguese albums of the year: "Por Este Rio Acima," by Fausto; "Ser Dolidario," by Jose Mario Branco; "Fora de Moda," by Rui Veloso; "Canto Da Boca," by Sergio Godinho; and "Terra de Mel," by Eugenia Melo e Castro, named best newcomer to the Portuguese record industry in 1982.

If Portuguese rock music sold somewhat less than it had in 1981, that decline was compensated for by sales of foreign repertoire, which represents a 70% slice of the total market.

The start of CBS operations in

PHILIPS, HITACHI LAUNCH CAMPAIGNS

Swiss CD Hardware Push On

By PIERRE HAESLER

ZURICH—Nationwide promotional campaigns for Compact Disc hardware are already underway in Switzerland by both Philips and Hitachi, with April set as the launch month for a massive push on CD software.

Philips has placed 500 demonstration hardware units in selected hi fi retail outlets; Hitachi is showcasing its product in 300. Philips has linked its campaign with a limited subscription offer which runs through the end of this month, under which anyone pre-ordering a CD player gets three free Compact Discs.

Peter Frei, who is handling the operation here for PolyGram, says: "Market reaction is good. Most of our dealers are showing keen interest in this technical advance, and or-

ders are coming in fast. Public response, too, is enthusiastic throughout Switzerland. If orders continue at this rate, my belief is we'll deliver more than 6,000 Compact Disc players by early April."

Hitachi also notes consistent ordering, with more than 2,000 hardware units already sold. Says a spokesman for the company: "We're confident of topping the 5,000-unit sales mark by the end of the year." CD hardware units here currently sell at around \$750, but Hitachi is claiming they'll drop to \$600 within a few months.

It is accepted here that hardware sales success depends very much on the speed with which record companies make the software available. Already on the CD bandwagon here are PolyGram, CBS, Ariola and Mu-

sikvertrieb.

There will be an initial CD catalog of some 250 titles, with PolyGram offering 90 pop/rock and 75 classical titles. CBS will be releasing 15 pop and 10 classical packages. Artists involved in this initial CBS batch cover a wide range, including Miles Davis, Billy Joel, Toto, ELO, Zubin Mehta and Leonard Bernstein.

PolyGram is leaning on its close relationship with the national retail trade here to persuade dealers to go all-out in support of the CD configuration, notably by offering the same gross margins and conditions as for normal records. The label is further consulting dealers on the selection and presentation of CDs in their stores, with back-up promotional material and financial contributions to dealers' advertising expenses.

Japan Limiting VCR Exports

• Continued from page 9

non and his fellow EEC vice president Wilhelm Haferkamp who are likely to be most disappointed by the outcome of the talks, which followed three months of increasingly bitter wrangling. Hopes had been high for agreement on wide-ranging export restraints in the four-sided talks involving the U.S. and Canada which also took place in Tokyo, but in fact a firm deal was struck only for large color tv tubes, exports of which will be held to 900,000 units this year. Over a range of eight other goods, including cars, machine tools and hi fi equipment, Japan promised only to exercise "export moderation," with quarterly monitoring of volume.

The main plus for Europe is the acceptance by the Japanese government that the so-called "Community route" is the best way to tackle trade problems, rather than attempts to bargain with individual EEC member countries one by one.

Male Artists Are Focus Of Toshiba-EMI Pushes

TOKYO—Having achieved heavy sales throughout 1982 with product by female singers, notably Sheena Easton, Olivia Newton-John and Kate Bush, Toshiba-EMI is putting the promotional emphasis on male acts this year and expects British act Duran Duran to break very big in this territory.

Toshiba-EMI is in the midst of a campaign for Bob Seger's first album in two years, "The Distance." Kinji Ogino, head of a&r for EMI and Capitol here, says there is support for the album through radio spots in Tokyo and Osaka for its first single, "Shame On The Moon." Seger's "Against The Wind" LP topped the 50,000-unit mark in Japan in 1982, and Ogino says he is looking for even better results from the new one.

There's also a big push for George Thorogood & the Destroyers through the single "Nobody But Me" and the album "Bad To The Bone," already selling well in Japan. Thorogood is in Japan Feb. 26-March 3, playing nightclub dates, such as the Shinjuku Loft in Tokyo and Osaka's Banana Hall, instead of the usual concert halls.

"We look to Duran Duran as our greatest hope for a 1983 breakthrough," Ogino says. The promotional work is already under way with the "Carnival" album and the single "Hungry Like The

Wolf."

Also high in Toshiba-EMI's promotion plans is the two-record "Michael Shenker Anthology" package, already selling well as the result of a sold-out concert tour by Shenker's group here. And Japanese rock fans are talking about the sleeve of the Plasmatics' "Coup d'Etat" album, which features a near-nude shot of Wendy Williams. This LP is also benefiting from nationwide promotional muscle.

The record company has confirmed the continuation of its monthly 24-page publicity magazine, Break Out, with a print order of 1,000 and copies going to salesmen and the major record stores. Alongside information about artists and new releases, there's a list of promotional videotapes available for in-store use by dealers.

Norway, Singapore CBS Heads Named

NEW YORK—CBS Records International has new managing directors for two of its companies: Rune Hagberg in Norway, and Terence Phung in Singapore. Former, who previously served as controller for CBS Norway, replaces Per Jenssen. Phung has been and continues to be controller for CBS Singapore and CBS Malaysia.

New Japanese Label Has Direct-To-Stores Policy

TOKYO—Despite the economic problems currently affecting the Japanese record industry, Abraham Owyang here has set up an ambitious independent label, Liberty Street Records, handling distribution via a six-man sales team dealing directly with retailers.

Says Owyang: "The normal way for a new label is to link with one of the majors, CBS/Sony, Toshiba-EMI or Warner-Pioneer, to provide a sophisticated national distribution service. But we're determined to make our direct-sale policy work. We persuade shop owners to listen to our product, then get them to take on stock."

First releases on Liberty Street are singles by Mitsuko Nozue, a singer, songwriter and actress with a ready-made reputation here. The four titles provide a mixed bag of straight pop,

soft rock and ballads. Owyang, who composed the music to Nozue's lyrics for all four songs, claims dealers took 2,000 copies in just a few days in the Tokyo area alone.

Owyang says he plans to concentrate on Nozue for the time being, putting out a new single every month through the label's initial development. "We're aiming to become a record company which can export Japanese music worldwide. We'll own the artists so we have complete control over the operation," he says.

Owyang had worked with a production company which handled Japanese singers before leaving to go into politics here. "I have experience in other areas of trade, and that will help me make a go of the label," he says. His label staff comprises six salesmen and six promotion people.

SOLID ROCK FOUNDATION

U.K. Charity Forms Own Label

LONDON—The Solid Rock Foundation, an independent U.K. charity, launched its own record label last month with an album recorded at last December's charity gala. It's titled "Royal Philharmonic Orchestra Plays The Beatles—20th Anniversary Concert."

Set up around two years ago by Simon Mumford and Queen business manager Jim Beach, the Foundation has already raised a six-figure sum with two Royal Galas in the Royal Albert Hall, and an independent label to market the resulting records is seen as a logical outgrowth of these activities.

Independent label Evolution Records will handle marketing and promotion, with distribution through Spartan Records. Co-trustee Jim Beach says: "We have had offers

from several majors for the album, but we decided it would be to the Foundation's advantage to go this route. By controlling the overall production and distribution, we've been able to get the album onto the streets in a matter of weeks."

The album features the RPO with Louis Clark—the enormously successful "Hooked On Classics" team—and includes guest cameos by rock star Roy Wood, flautist Elena Duran, singer Honor Heffernan and the hostess of the evening, Joan Collins, whose appearance on "Imagine" has reportedly caused a scramble among U.S. executives who have heard it.

The Solid Rock Foundation holds world rights to the recording, and releases have already been secured for West Germany and Benelux territories through CNR. Evolution Records managing director Gavin Dare is seeking further foreign releases at MIDEM.

The Foundation's first gala in De-

cember, 1981 featured the RPO playing Queen's hits for the benefit of the Leukemia Research Fund. A second gala of Gilbert O'Sullivan's hits, also held at the Royal Albert Hall in London, raised money for the Mental Health Foundation.

Mumford and Beach were instrumental in securing the release of the RPO Queen concert on EMI Records and EMI Music Video, and of a first album by conservationist David Bellamy, "Seraphina—The Story Of A Whale," in conjunction with EMI and Music For Pleasure.

The latest RPO concert was attended by the Queen and the Duke of Edinburgh, as well as Paul and Linda McCartney and other celebrities. Money raised went for bird protection and world conservation, for which Bellamy issued an appeal. Further concerts are planned for this year, and the intention is to release albums of each on the Solid Rock Foundation label, in association with Evolution.

Soviet Artists On The Road

MOSCOW—More and more leading Soviet performers have appeared abroad in recent months, some of them in territories where Russian artists had never previously performed.

A recent Soviet art and music festival in Italy, for example, featured classical pianist Mikhail Plietniov, violinist Valeri Klimov, a ballet group and a chamber orchestra.

Also showcased was Russian pop superstar Alla Pugatchova, who was making her second Western European appearance of 1982. The first was a promotional show at the Olympia in Paris, arranged through Goskoncert, the state booking agency here. It was the first top-level promotional showcase for a Soviet pop singer in France.

Among the other visits abroad by Russian acts was an appearance by Pesniary, a folk-rock act popular in the Soviet Union for 12 years, at an international festival of new songs in Varadero, Cuba, in November.

Iglesias' Greek TV Show Raises Advertising Issue

By JOHN CARR

ATHENS—There's controversy here among music industryites and radio/television programmers over an alleged case of free record advertising on the state-run tv network.

The dispute concerns a one-hour Julio Iglesias special that was aired just before Christmas on the ERT-I tv network. A brief commentary preceding the program mentioned that the Spanish singer would "feature the songs on his latest album."

Critical comments in the press here called the remark gratuitous advertising of the album, especially since the LP sleeve was conspicuously displayed more than once during the show. The closing credits specifically mentioned the singer's record label.

The press here alleges that CBS,

which distributes Iglesias repertoire in Greece, gave ERT-I the video material with the knowledge that its strong advertising slant would "reap profits in the marketplace." CBS denies any such intention and claims that every television show which features musical acts is, in some way, intended to stimulate the market, regardless of its format.

Other record industry observers remain skeptical. But the incident points up potential points of confusion and conflict and the vagueness of copyright questions that apply to radio and tv programming.

Few programmers in Greece, it seems, realize the importance of the fine line between legitimate programming and conscious or unconscious plugging. It's believed that some record companies, unwilling to pay the drachma equivalent (420,000) of more than \$6,000 per minute of prime time tv advertising, are considering plugging their product through "innocent" tv shows.

New Swedish Dance Craze Is 'Ballooning'

STOCKHOLM—A risqué routine from a British comedy show has started a national dance craze here and spawned a hit single from a 20-year-old tune.

Involving three naked men and a minimum of strategic balloons, "The Greatest Show On Legs" was first seen on the British tv program "O.T.T." The sequence, performed to the accompaniment of the old Billy Vaughn instrumental hit "Wheels," has recently been featured repeatedly on "Nojesmaskinen," a weekly variety show on TV2 here.

A local recording of "Wheels" was released by the group Limericks, followed by another by Balla Balla on the Mariann label, which reportedly sold over 10,000 copies in its first week and is now climbing the singles chart. Meanwhile, a "balloon dance" craze has begun to sweep the country, boosted by sales of the disk. Clubs and discos have organized balloon dance championships, and the original English performers have just completed a successful two-week tour.

Canada

Solid Gold Records Is Striking Platinum

TORONTO—Solid Gold Records has come a long way in three years. To prove it, the label's two founders have just applied for a Canadian Recording Industry Assn. certification for double platinum (200,000 units) on the Headpins' debut album, "Turn It Loud."

Partners Neil Dixon and Steve Propas first started working as a team in management/booking in 1974. They say they realized early that management plans would eventually lead them to start their own record label, but it wasn't until Dixon was turned down on a record deal for local rock act Rose that Solid Gold was formed.

Rose went on to be renamed Toronto, and their two albums for Solid Gold have reportedly sold close to 300,000 units in Canada. A pair of Chilliwack albums are both certified platinum; country/pop band the Good Brothers earned gold with 50,000 units on a live two-LP set; and U.K. rock act Girlschool earned a gold album on the label for "Hit And Run."

Dixon and Propas mix pizzazz with hard-nosed business planning to keep the operation going, including a full-time staff of 15 people which embraces the record operation, management and publishing.

The two partners manage the Good Brothers, Toronto and Chilliwack, whereas the Headpins are part of Vancouver-based Sam Feldman's stable. The interrelationship between management and record company works for both parties, the two say, because "it allows us to create an environment that is totally sup-

portive for the artists and the label."

Beyond the obvious asset of being able to promote tours and concert performances in conjunction with a new record's release or to reinforce interest in a breakout market, it means working closely with the act and producer on material for inclusion on records. Dixon explains the a&r function as "a lot of listening from the heart." Adds Propas, "We either like it or hate it, and we spend an awful lot of time on pre-production and make sure that we have something when we go in to cut sides."

Their formula for success is to delay spending money in the studio until the tunes have been rehearsed and the musicians are sure of the parts they are going to be putting down on tape. "We never let the acts write in the studio, and we hear everything in demo form before committing money for recordings," adds Dixon.

Marketing and promotion of Solid Gold back up the national distribution and marketing efforts of A&M. National promotions director Lee Silversides has two staffers working for him who make weekly calls to radio and retail across the country. In fact, Silversides now claims to touch base with all 450 radio stations in the country at least once a month, and with the major and dominant secondary market stations weekly. The information is first garnered from retail outlets, passed on to the local radio stations and built on from there. A&M's sales force is also kept up-to-date using this system.

Producer Ferriman Launches Label

TORONTO—Producer Brian Ferriman has formed Summit Records to tie in with the release of country singer Terry Sumsion's debut album, "Our Lovin' Place." The local producer recently divested himself of an interest in London, Ont. studio Springfield Sound and of management of western Canadian rock band Bully and is devoting full attention to Sumsion and the new label.

The album has sold about 1,000 copies in the Ontario market within the first two weeks of release, Ferriman says, mostly through word-of-mouth, limited airplay and the strength of the artist's performance.

He's shopping for a national distribution deal, but for the time being he plans on working the album via racks and chain warehouses to see how well it can do without major marketing support.

Two New Toronto Firms Say Promotion Is Crucial

TORONTO—Two relatively new companies in this city are expanding their operations despite the continuing slump in prerecorded music sales. Both firms see promotion as the cornerstone for success.

Coordinated Entertainment Services, owned and operated by Brian Stutz, is offering a total package of promotion, security, consultancy and promotion. A former limousine driver, Stutz plans to work with out-of-province artists who are in the city for concert work. He says that too few do the prepromotion and follow-up work that makes the difference between a success and just another concert date.

He cites the Ontario Place Forum, a local amphitheatre which brings in acts for one-nighters every summer. He suggests that when a Concert Productions International, or any other promoter, brings in acts for shows, a lot of advance promotion is done, but at the Ontario Place, the act is in and out of town within the same day. He admits the venue pays well for its attractions, but questions

whether the extra money nets the act any benefit in terms of record and tape sales.

Stutz is handling a variety of accounts, ranging from small record labels which can't afford an in-house publicist to up-and-coming acts which want exposure to agents, a&r people and the like.

Meanwhile, The Agency, controlled by Dave Bluestein, has launched a new division, known as Wide Object Entertainment Corporation, to sign, promote and develop new acts. The company has three divisions: The Recordworks, which is essentially a production company that will seek out distribution deals on an individual basis; Good Canadian Management, the management arm; and For Now and For Then, two music publishing companies.

Bluestein has also incorporated All Night Productions, a partnership with Dallcorte Records label manager Martin Onrot and Jeffery Silverman. The video production company has just sold 600 minutes of children's programming to pay tv.

Yugoslav Economic Woes Bypass Disk/Tape Trade

LLUBLJANA—The economic crisis which currently overshadows most areas of life in Yugoslavia is having an unexpected effect on various cultural sectors: there is evidence that people are flocking back to theatres, concert halls, cinemas and libraries.

And, notes the record industry with satisfaction, there's been a discernible upturn in interest in disks and prerecorded tapes. The only major problem facing the industry now is regulations governing the financial side of licensed product.

ZKP-RTV Ljubljana is just one of the smaller Yugoslav companies finding ways around import-export

regulations. The firm, which was having difficulty in paying foreign partners in U.S. or U.K. currency, linked with foreign companies prepared to accept Yugoslav dinars in settlement.

The company now has deals with U.K. labels Mute and Jive and West German label Jupiter. The Mute album by Yazoo has reportedly topped the 60,000-unit sales mark here in recent months, and Depeche Mode, Nicole and Dschinghis Khan have also been selling well.

Says Andrej Sifer, ZKP-RTV label chief: "The key answer to the economic problems and the trade barriers erected to counter them is to deal with smaller companies, operating on a more personal relationship. At MIDEM this year, we started negotiations with the U.K. label Red Bus, and we're still talking with Rough Trade and Static Records. We've also finalized a representation deal with Mirus for North America."

License-deal records paid for in dinars currently have the same status in Yugoslavia as domestic product. That means that there is no regulatory limit on the number of copies released, and the licensed material gets publicity on radio, in the press and on television.

Ban Lifted On Sydney Shows

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around the stage, and keep within a 75-95 decibel range, as well as spending \$12,000 on extra sound towers.

A decision on costs was deferred for one month, in order to observe whether the promoters carried out their promises. Jacobsen, who says he will carry them out to the letter, notes: "I'm a very relieved man."

Photo News



CHANGES—A resplendent David Bowie makes corporate chit-chat with EMI brass at the Carlyle Hotel in New York. His label debut ships in April.

Billboard photo by Chuck Pulin



THE CAUSE—John Stevens, center, manager of special markets for Anheuser-Busch, accepts a check on behalf of the United Negro College Fund from Sid McCoy, left, host of Westwood One's "Special Edition," whose sponsor is Anheuser's Michelob, and Norm Pattiz, president of Westwood One.



MARLBORO MAN—Ricky Skaggs talks about his involvement with the Marlboro Country Music concert series at a press conference in Dallas.



IT'S OFFICIAL—Allen Davis, center, president of CBS Records International, welcomes Rune Hagberg, second from right, as managing director of CBS Records Norway at a reception in Paris. They are shown with, from left, John Dolan, managing director of CBS Records International Europe; Per Jensen, whom Hagberg has succeeded; and Peter de Rougemont, senior vice president of CBS International Europe.



PLANNING SESSION—Richard Perry, right, maps plans with Julio Iglesias in Los Angeles on the direction of his first American album for Columbia Records which Perry will produce (separate story, page 6).



BIRTHDAY BOY—Phil Collins examines his portrait in Cincinnati, where WEA International president Nesuhi Ertegun, left, made a surprise appearance to celebrate the singer's birthday. Keyboardist Pete Robinson, Jill Tavelman, right, and Greta Schickersinsky, order processing coordinator for the company, look on.

TOGETHERNESS—French singer Mireille Mathieu poses with Patrick Duffy, who stars in the television series "Dallas," after recording a duet, "Together We Are Strong," for Arlora France.

CUT THAT CAKE!—Fabian, right, celebrates his 40th birthday in style with Bo Diddley, left, members of the Coasters, center, and Sam Moore, seated at the Breakaway club in Arkon.



Spotlight



KENNY ROGERS—We've Got Tonight, Liberty L051143. Various producers. Rogers closes out his UA/Liberty career with a well-balanced set of soft pop and AC ballads. The title song, a duet with Sheena Easton, is shaping up as Rogers' biggest single hit in more than a year and there is no shortage of followup candidates. One of the prettiest is "No Dreams" which has the melodic lilt of Rogers' classic "She Believes In Me." A remake of "You Are So Beautiful" is also a natural for pop and AC play. Rogers' last album, "Love Will Turn You Around," went gold.

WILLIE NELSON—Tougher Than Leather, Columbia QC38248. Produced by Willie Nelson & Bee Spears. The title of this album may well be autobiographical, since Nelson composed part of it while he was recuperating last year from a collapsed lung. There's the air of an artist contemplating his own mortality, colorfully depicted through a series of vignettes-in-song. There are allegorical allusions and personal reflections, framed in a concept which immediately lends itself to possible film or video considerations. However, it is a return by Nelson to his "Red Headed Stranger" roots, and may not carry the same crossover appeal as his recent pop-planted efforts.

BROADWAY CAST—Cats, Geffen 2GHS 2031; GHS 2026. Produced by Andrew Lloyd Webber & Martin Levan. Not since 1956 has a label marketed complete and highlight albums of a show—that year it was Columbia's "Most Happy Fella." This Broadway version of "Cats," done as both a single and a double album, is a joy. Of particular delight are the orchestrations by Webber and David Cullan. A melodious highlight is the ardent evergreen-to-be, "Memory." Take your pick—they're the cats-meow.

MARTY BALIN—Lucky, EMI America ST-17088 (Capitol). Produced by Val Garay. Balin's current incarnation as soulful pop/rock crooner continues in this confident and sleekly produced outing, which should find its own foundation of AC and softer AOR stalwarts through the balance of straightforward romantic themes and Balin's vigorous vocals. Material, most of it from outside writers, is in the same mix of exuberant rock and soothing ballads as Balin's previous solo outings.

GREG KIHNS BAND—Kihnsspiracy, Beserkley 60224 (Elektra/Asylum). Produced by Matthew King Kaufman. The Kihn band sounds poised for a potential commercial breakthrough here, but it could be more a case of the market catching up with the Bay Area rockers than the other way around: the blend of power pop, r&b-edged dance anthems and pure rock touches bases familiar from past outings, but the balance is what counts here. First single, "Jeopardy," is already off to a strong start, which should help.

FEBRUARY 26, 1983, BILLBOARD



RUFUS—Seal In Red, Warner Bros. 23753. Produced by George Duke. Rufus regains that competitive edge for Warners on "Take It To The Top," and George Duke is the producer who can take them there. "The Time Is Right" and especially "You, The Night And The Music" will keep the group high on the comeback trail. The group's tough urban rock/funk is still top-notch, and their hard-working vocals give their songs that we'll-work-harder-without-Chaka determination that is the winning essence of Rufus. Their relentless, pumped-up brand of rhythm'n'soul is back on track.



VARIOUS ARTISTS—From The Heart, Arrival NU5650. No producers listed. This is K-tel's debut gospel project—and a potent package it is. It includes 14 of the top contemporary Christian songs from 1976 through 1982, including "Rise Again," "One More Song For You," "Father's Eyes," "Cosmic Cowboy" and "He's Alive." All the selections are by the artists who had the original hits. This album will be distributed to retailers and rackjobbers as well as through the regular Christian bookstore outlets.



WEATHER REPORT—Procession, Columbia FC 38427. Produced by Zawinul. The fusion godfathers have undergone yet another major revision in personnel, with only co-founders Zawinul and Wayne Shorter still on hand, but the music continues in the percolating vein that has made them reliable chart fixtures. As with most of their recent work, the emphasis has stayed more with rhythm than with melodic develop-



STYX—Kilroy Was Here, A&M SP-3734. Produced by Styx. Their platinum credentials have been forged with arena rock, but the Chicago-based quintet clearly has its eye on the emerging music video realm and its ears to the post-punk aesthetic in this ambitious concept album. Using a storyline (from Dennis DeYoung) that fuses the spread of video media and the spectre of an anti-rock backlash from the extreme right, all five members assume roles in a futurist fable about rock's immortality that should mate well with video and film technology in the video clips and narrative film already in the can. The music still has the stentorian sweep of the band's previous four platinum, top ten entries, but there are also restrained flashes of keyboard work that suggest DeYoung still has his radio on, suggesting "Kilroy" could bridge AOR's past and future.

EARTH, WIND & FIRE—Powerlight, Columbia TC 38367. Produced by Maurice White. EWF remains in a solid commercial groove, with both lyrics and music catering to the group's latest hit streak. The sharp climb of "Fall In Love With Me" signals rapid initial acceptance, which this LP will certainly sustain, without really tipping the hot hand held herein. "Spread Your Love," "Side By Side" and "Freedom Of Choice" will keep EWF swinging and ringing till summer. Maurice White's pop/urban/jazz music coupled with his poetic lyrics, the core of EWF, is fired to extraordinary heights amid fiery rhythms and heart-stopping harmonies. High quality of material throughout makes this outing likely to follow 1981's "Raise!" to platinum.



ALABAMA—The Closer You Get, RCA AHL 14663. Produced by Harold Shedd & Alabama. This album showcases Alabama's dual personalities in pop and country, but the emphasis is definitely on pop. The title cut is an obvious crossover contender, along with an outstanding version of "She Put The Sad In All His Songs," a number that could win Alabama a whole new set of fans. The production and arrangements show an impressive side of a group which continues to get better each time out, managing to walk the tightrope between solid country and pop/rock with skill and dexterity. Other highlights include "Very Special Love" and "Lady Down On Love."

ment, but a vocal appearance from Manhattan Transfer (on the lilting but challenging "Where The Moon Goes") proves the band still has lyricism to spare.



DIVINE, Jungle Jesebel, O Records OLF2 (Vanguard). Produced by Bobby Orlando. O Records whiz Bobby Orlando (the Flirts) produced and wrote all the tunes for the debut album by underground performer/film personality Divine. The idea here is to keep the music on a tight dance groove, and not make too many demands on Divine's vocal abilities. Thanks to the rap, interesting arrangements and a mechanical beat that doesn't quit, this album should be a favorite on dance floors.

PETER EMMETT—The Peter Emmett Story, MCA-5388. Produced by Mark Avsec and Carl Maduri. Familiar production and synthesizer touches from Mark Avsec's work with Donny Iris abound on such AOR cuts as "There Goes My Heart" and "Inside Story." Emmett's voice doesn't have Iris bite, however, and the arrangements barely sustain interest. He looks like Ric Ocasek, if that helps.



RHYTHM CORPS—Paquet De Chinq, Transcity TS 1003. Produced by Ben Grosse. True to their name, the Corps have a strong rhythmic sense, and "Figure And Face" is a potent candidate for AOR consideration. The rest of the five-song EP sports some catchy guitar hooks but the excitement is often forced and vocalist Michael Persh sounds like a bad Robert Plant. Contact: (303) 424-9680.

THE YOUNG SNAKES—Bark Along With the Young Snakes, Ambiguous Records 001. Produced by Andy Breslau. The Young Snakes are a Boston based trio fronted by vocalist/bassist Aimee Mann. At its best this band recalls the now defunct Human Sexual Response, playing complex art oriented rock with a nervous edge. With its folk and poetic references this is hardly trendy music, but it has its worth.

FALCO—Der Kommissar, A&M SP12053. Produced by E. Ponger & Falco. A recent surprise club hit has been "Der Kommissar," brought to the U.S. from Australia, where it has been a top charting record. Basically it's a rap record done in German, though some American names and phrases pop up. This three-song EP contains the title song plus two others, also sung in German, that are more in a David Bowie-new wave vein.

BOYS LIFE—Seco Records EP002. Produced by David Robinson. This spirited trio musters the sort of streamline rock energy reminiscent of the Jam, and their prominent use of saxophone sets them apart. Good ideas, lots of life, and a sign of commercial promise on "True Believers," P.O.B. 651, Malden, Mass. 02148.



pop

JOHN COUGAR—The Kid Inside, Mainman Records MML 601. Produced by John Cougar/Mainman. Recorded in the late '70s, when Cougar was still signed to the Mainman management firm, but never released, this LP was manufactured in Britain for exclusive U.S. distribution. Notwithstanding the teen-idol image and packaging, the music itself is not too different from what Cougar is doing today, showing that even in his early days Cougar had an idea of where he wanted to guide his musical destiny.

SCHON & HAMMER—Here To Stay, Columbia FC 38428. Produced by Jan Hammer & Neal Schon. The veteran rock/fusion keyboardist and Journey's guitarist again slant their collaboration to hard-edged, fiery rock. With Hammer tackling drums as well, the format centers on power trios (with bassist Colin Hodgkinson), although most of Journey's on hand for "Self Defense."

THOMPSON TWINS—Side Kicks, Arista AL 6607. Produced by Alex Sadki. If the cover of this LP looks familiar, it's because it's almost identical to the one on last year's "Lies" EP. On this LP, the Thompson Twins (a trio, none of whom are related), uses a couple of backing musical's to further refine its own techno pop sound. Some of the synthesizers the band uses may be a new, but its pop form sand rhythms are not, making for a charming new/old sound.

ALLEN GINSBERG—First Blues, John Hammond Records W2X 37673 (CBS). Produced by John Hammond, Allen Ginsberg, and Roma Baran. This two-record set is culled from sessions done in 1971, 1976 and 1981, with Bob Dylan and David Aram among the accompanists. Ginsberg's singing is more passionate than tuneful (as a singer, he's a hell of a poet), but this collection is at times moving, frequently amusing and almost always provocative—if not exactly a sure bet for airplay.

VARIOUS ARTISTS—Life Is A Killer, Giorgio Poetry Systems Records GPS 027 (JCCA/New Music Distribution Service). Poetry albums usually don't even attain the nether reaches of the pop charts, but this collection notable in that it includes rock artist/poet Jim Carroll and William S. Burroughs. Also between the angry poetry there is music, both ethnic white and ethnic black, which makes this LP one of many moods.

THE LEGEND OF EDDIE CANTOR—Show Biz unnumbered. Produced by George Jessel. Cantor was a beloved American entertainer, a comedian and singer who sings a generous program on this LP, pressed from old radio airchecks. Jessel narrates on both sides, and Cantor duets with Dinah Shore, Maurice Chevalier and the team of Burns & Allen. For the older record buyer, this package will bring back a flood of memories. But its sales potential is limited.

jazz

LIZ STORY—Solid Colors, Windham Hill C-1023. Produced by William Ackerman. Pianist Story proves a worthy and appropriate addition to the label's roster of chamber instrumentalists, offering a personal style centered in ringing chordal passages but still graced with poise. Her penchant for extended, mantric anthems will invite comparison with George Winston, but the material argues she's already her own master.

TOM PIERSON—Applause APLP1014. Produced by Tom Pierson. An inventive keyboardist, Pierson is backed by four sidemen in a program of five Pierson originals. The weakness of the LP is the material, all unknown originals with no particular distinction. Still, the leader is a first rate musician and the work of Lou Marini with his battery of saxophones and woodwinds adds a strong plus to Pierson's output.

ROB McCONNELL'S BOSS BRASS, Vol. 2—Big Band Jazz, Pausa PR7141. Produced by Jack Richardson and David Greene. Canada's finest big band has a winner with this LP, comprising three tunes on one side and a second side devoted completely to a lengthy "Porgy & Bess" suite sparked by McConnell's excellent valve trombone wolo on "My Man's Gone Now." It's a clean, precise ensemble and deservedly enjoys a jillion admirers in the U.S.

COLEMAN HAWKINS/LESTER YOUNG—Classic Tenors, Doctor Jazz PW38446. Produced by Bob Thiele. The two most influential tenor men of the 20th century recorded these 12 tracks 40 years ago, and in 1983 the brilliance of their talents still is evident. Included are Hawkins' virtuosic "The Man I Love" and "How Deep Is The Ocean" and Young's "Linger Awhile." Backup includes Eddie Heywood, Oscar Pettiford, Bill Coleman and Dickie Wells, all superior jazzmen.

JOHN CORDONI—His Big Band, Cordoni IC001. Produced by John Cordoni. From San Francisco comes this attractive music featuring the leader's charts and soprano sax. The band boasts seven reeds, seven brass, harp and three rhythm and the massive sound on 14 excellent evergreens is intriguing. Titles range from "New York, New York" to "Stars & Stripes Forever" and each cut is well-played. One of the month's most unusual—and delightful—entries.

ART LANDE/DAVID SAMUELS/PAUL McCANDLESS—Skylight, ECM ECM 1028 (Polygram Special Imports). Produced by Manfred Eicher. In an ethereal chamber jazz collection, this partnership recalls producer Eicher's earlier forays into classically-inflected acoustic jazz. Lande's piano, McCandless' reeds and Samuels' shimmering mallet instruments add up to haunting, delicate lyricism.

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, Is Horowitz, Kip Kirby, Roman Kozak, Irv Lichtman, Edward Morris, Ed Ochs, Leo Sacks, Sam Sutherland, Robyn Wells, Adam White.

25th Annual Convention

April 10-14, 1983

Fontainebleau Hilton Hotel

Miami Beach, Florida



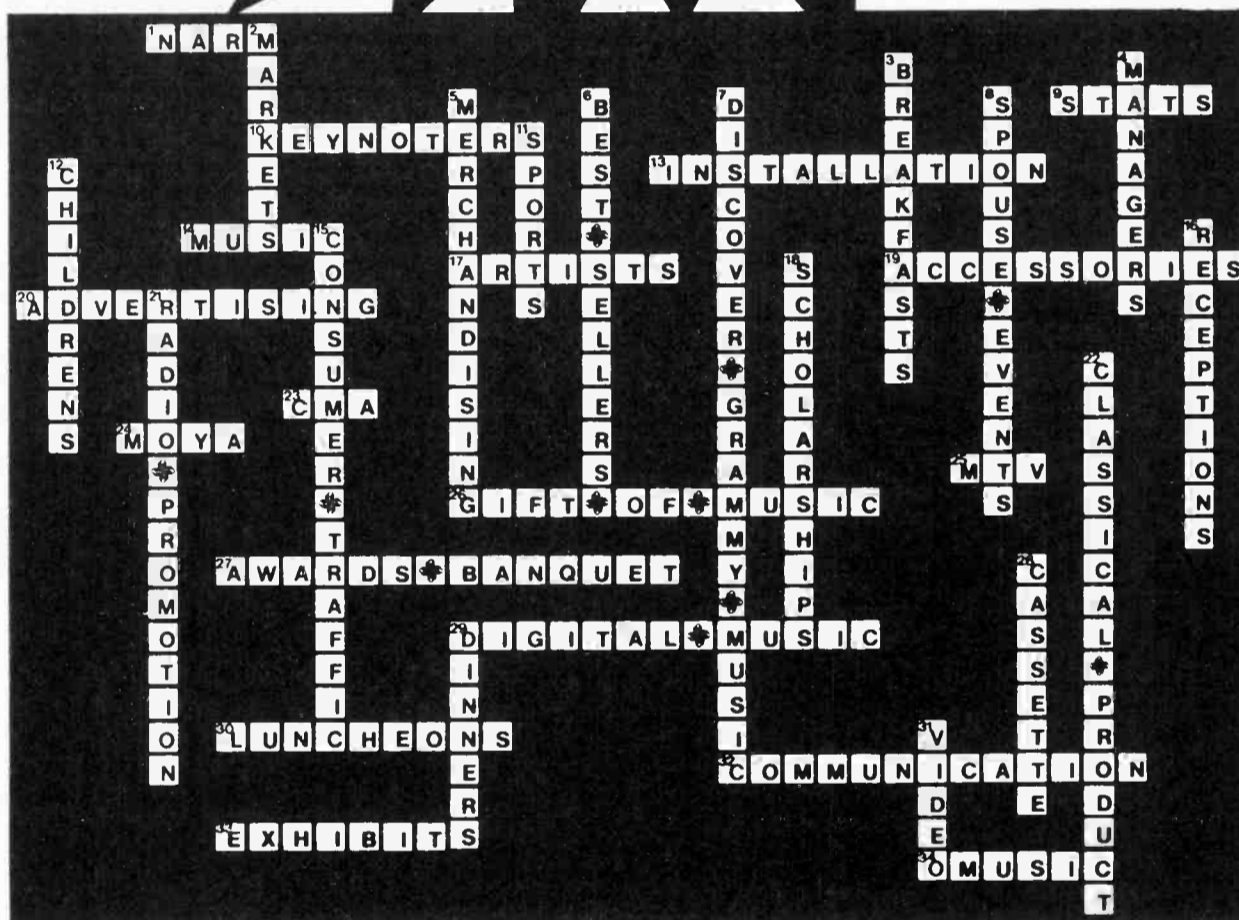
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ACROSS

1. The trade association for marketing music
9. Industry _____ unveiled at NARM
10. Geffen & Solomon
13. Luncheon honoring NARM officers
14. NARM Markets _____
17. Performers at luncheons and dinners
19. Exhibit area highlights
20. Inform via broadcast and print media
23. Host of spectacular luncheon show
24. Merchandiser of the Year Award
25. More about this promotion alternative
26. Super industry marketing campaign
27. Joan Rivers stars at _____
29. Outstanding new opportunity
30. Mid-day Convention showtime
32. What happens at NARM
33. Convention meeting place
34. In Ireland, "Gift _____"

DOWN

2. NARM _____ Music
3. Convention eye-openers
4. D. Lieberman hosts panel with _____
5. What NARM members do best
6. Honored at NARM Awards Banquet
7. NARM's newest market expansion program
8. Special interest Convention schedule
11. Tennis, golf and running on Miami Beach
12. Product line getting first-time Convention program
15. Key to retailer's success
16. Relax here after Convention business day
18. Awarded at Foundation Dinner
21. Hot topic of Convention program
22. "Class" topic for a Convention program
28. Profound packaging opportunity
31. Software and games



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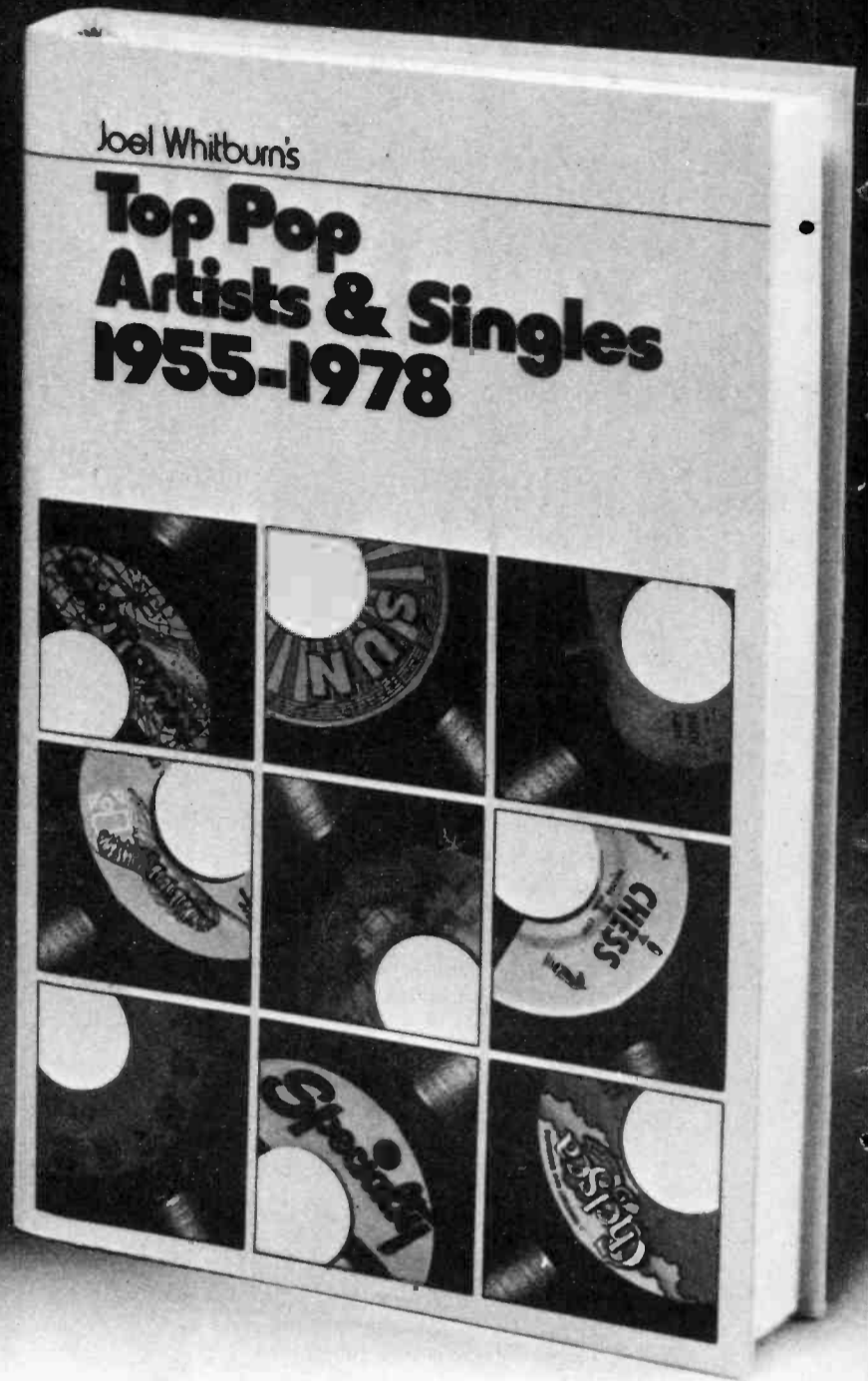
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Parts of sample pages from artist section.

MON	YR	WKS	POS	RNK	ARTIST - Record Title	SYM	LABEL & NO.
Jul	64	6	55		BOSTON POPS ORCHESTRA I Want To Hold Your Hand a) Arthur Fiedler, Conductor, conducted Boston Pops from 1930 until his death July 10, 1979	P	RCA 8378
					BOTKIN, PERRY, JR. - See DEVORZON, BARRY		
					BOWEN, JIM with The Rhythm Orchids		
Nov	76	23	1	1	STEWART, ROD Tonight's The Night (Gonna Be Alright)	(7)	Warner B 8262
Oct	71	12	1	2	Maggie May	(5)	Mercury 73224
Feb	78	22	4	3	Do Ya Think I'm Sexy?	(4)	Warner B 8475
Jan	72	10	13	4	You Wear It Well		Mercury 73330
Oct	72	10	13	5	The First Cut Is The Deepest		Warner B 8321
Apr	78	12	21	6	I Was Only Joking		Mercury 73244
Jun	78	9	24	8	Hot Legs		Mercury 73426
Dec	71	11	28	9	The Killing Of George (Part 1 & 2)		Warner B 8568
Mar	78	11	30	10	Anger		Mercury 73244
Jul	77	10	40	11	Handbags And Gladrags		Warner B 8396
Dec	72	6	42	12	Sailing		Mercury 73344
Mar	75	7	58	13	Oh! No! Not My Baby		Warner B 8535
Nov	73	8	59	14	Tawdler The Night Away		Mercury 73031
Nov	73	7	59	15	Reason To Believe		Warner B 846
Sep	71	6	80	16	This Old Heart Of Mine		Mercury 73412
Aug	71	4	83	17	Mine For Me		Mercury 72224
Jan	76	4	91	18			Warner B 8170
Dec	74	2	91	18			Mercury 73244

MON	YR	WKS	POS	RNK	ARTIST - Record Title	SYM	LABEL & NO.
Oct	72	17	1	1	BERRY, CHUCK Sweet Little Sixteen	(7)	Chess 2131
Mar	57	26	3	2	School Day		Chess 1683
Mar	57	14	5	3	Mydellene		Chess 1653
Sep	55	19	6	4	Rock & Roll Music		Chess 1604
Dec	57	19	6	5	Johnny B. Goode		Chess 1691
May	58	15	8	6	No Particular Place To Go		Chess 1698
Jul	64	9	14	8	You Never Can Tell		Chess 1906
Jul	64	9	14	8	Carol		Chess 1700
Sep	64	10	18	9	Nadine (Is It You?)		Chess 1883
Oct	58	10	23	10	Roll Over Beethoven		Chess 2136
Apr	64	13	27	11	Almost Grown		Chess 1722
Feb	73	5	29	12	Back In The U.S.A.		Chess 1729
Jun	56	5	32	13	Promised Land		Chess 1916
Jun	56	5	32	13	Too Topped To Pop		Chess 174
Jul	65	7	41	15	Sweet Little Rock And Roll		Chess 1709
Jan	60	6	42	16			
Mar	58	9	47	17			

- Artist's last or most recent charted record
- Artist's first charted record
- Flip side of a higher-positioned single
- Label and record number
- Special notes of interest (names of group members; previous groups an artist was with; date of artist's death; author's commentary on artist; cross references and other key information)
- Total weeks record held #1 or #2 position

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*Year-by-year history of Billboard's "Hot 100" charts.

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- **Best Country Vocal Performance, Male**
HE GOT YOU
Ronnie Milsap (Single)
SHE GOT THE GOLDMINE (I Got The Shaft)
Jerry Reed (Single)

Best R & B Vocal Performance, Female
MUSCLES
Diana Ross (Single)



- **Best Country Song**
NOBODY
Kye Fleming, Dennis W. Morgan, Songwriters
SHE GOT THE GOLDMINE (I Got The Shaft)
Tim DuBois, Songwriter
- **Best Cast Show Album**
MERRILY WE ROLL ALONG
Stephen Sondheim, Composer & Lyricist
Thomas Z. Shepard, Producer

Best R & B Performance By A Duo Or Group With Vocal
A PENNY FOR YOUR THOUGHTS
Tavares (Single)



- **Best Album Notes**
60 YEARS OF COUNTRY MUSIC
Various
William Ivey, Bob Pinson, Annotators
- **Best Recording For Children**
THE CHIPMUNKS GO HOLLYWOOD
The Chipmunks

Best Country Performance By A Duo Or Group With Vocal
MOUNTAIN MUSIC
Alabama (Album)



- **Best Historical Album**
THE TOMMY DORSEY/FRANK SINATRA SESSIONS VOLS. #1, #2, #3
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Alan Dell, Ethel Gabriel, and Don Wardell, Producers
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James Levine, Cond. Chicago Symphony
Thomas Z. Shepard & Jay David Saks, Producers
- **Best Classical Orchestral Recording**
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Isao Tomita
HOROWITZ AT THE MET (Scarlatti, Chopin, Liszt, Rachmaninoff)
Vladimir Horowitz
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Emanuel Ax

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I WILL ALWAYS LOVE YOU
Dolly Parton (Single)



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FAURE: PENELOPE (Erato)
Charles Dutoit, Cond. Orchestre Philharmonique de Monte Carlo
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- **Best Country Vocal Performance, Female**
NOBODY
Sylvia (Single)



- **Best Engineered Recording, Classical**
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MAHLER: SYMPHONY NO. 7 IN E MINOR ("SONG OF THE NIGHT")
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Paul Goodman, Engineer

- **Best Chamber Music Performance**
BACH: TRIO SONATAS (BWV 1038, 1039, 1079)
James Galway, Kyung-Wha Chung, Phillip Moll & Moray Welsh
BORODIN: QUARTET NO. 2 IN D MAJOR/DOHNANYI: QUARTET NO. 2 IN D-FLAT MAJOR, OP. 15
Guarneri Quartet
BRAHMS: THE SONATAS FOR CLARINET & PIANO, OP. 120
Richard Stoltzman & Richard Goode
BRAHMS: THE STRING SEXTETS (B-Flat Major, Op. 18 & G Major, Op. 36)
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Best Country Performance By A Duo (SITTIN' ON) THE DOCK OF THE BAY
Waylon Jennings & Willie Nelson (Track from "WW II")

RCA
Records and Cassettes

Heartland Beat

Reggae Taking Windy City By Storm

By MOIRA McCORMICK

Chicago has become a thriving market for reggae over the past few years, as evidenced by the growing number of clubs, retail outlets and college radio programs featuring the music. Since Jan. 10, reggae is now being regularly scheduled for the first time on commercial radio at the Windy City's top-rated music station, urban contemporary WGCI-FM, as well as its sister AM, WVON ("AM 1390").

From 6-10 p.m. Sundays, up to 11 reggae cuts are interspersed with regularly programmed music, says program director Richard Pegue. "We've thrown out the oldies we had been playing in that slot, and replaced them with 'commercial' reggae," he explains.

Pegue adds that WGCI's primary competition, WBMX-FM, runs its weekly oldies show during that time. "They're locked into playing oldies, so it gives us an excellent chance to bend the format," he observes.

Seven to eight reggae records had been programmed in that slot the first month, Pegue notes, and the number was increased to 11 in early February.

Response so far has been positive, says Pegue, though it is "questionable" whether the reggae playlist will expand. However, he adds, "We've been getting a lot of requests for reggae artists other than Third World and similar 'commercial' reggae groups."

WGCI's 4-10 p.m. slot is hosted by Jamaican-born Pasheeba Morris, a five-year veteran of reggae radio programming, whom Pegue cheerfully admits he "pirated away" from South side blues station WXOL-AM.

Following that shift, Morris has an hour to catch her breath before she presents "Caribbean Connection" on WVON from 11 p.m. to 3 a.m. The all-reggae show, which debuted Sunday (20), features island news as well as music. WGCI and WVON had previously been simulcasting during that time period.

Though progressive AOR WXRT-FM has been playing reggae for a number of years, this marks the first time reggae has a set schedule in commercial Chicago radio. Pegue gives due credit to college FM stations WNUR and WZRD for their pioneering Sunday afternoon reggae programs, noting that WVON's "Caribbean Connection" kicks into gear as WNUR's "Reggae On Radio" is ending.

Pegue adds that, since WGCI's

reggae infusion, the station has been called upon to participate in local reggae events, such as the recent Alligator Records reception for hit Jamaican singer/poet Mutabaruka.

★ ★ ★

On the Grammy trail, it is interesting to note that the awards' sole reggae nomination is for the most part a local production, "Reggae Sunsplash—A Tribute to Bob Marley" (Elektra), up for best ethnic recording. Executive producers of the album are Michael Butler and Robert H. Peitscher, the corporate forces behind "Hair" and now partners in the Chicago-based company Reggae Tribute, and the album was mixed by suburban Evanston's Jay Steinberg at his facility Studiomedica.

"Reggae Sunsplash" is the double-album soundtrack for the forthcoming feature film of the same name, to be released sometime this spring. The film and album document Jamaica's fourth annual Reggae Sunsplash music festival. Artists appearing on the LP include Steel Pulse, Rita Marley, Gregory Isaacs, Third World, the Wailers, the Melody Makers, Eek-A-Mouse, Dennis Brown, Black Uhuru, Sheila Hylton, the Mighty Diamonds and Carlene Davis.

Executive producer Peitscher, president of the year-old Reggae Tribute (Butler is chairman), says he and Butler were working on another reggae project in Jamaica when they were approached by Babs Grange, director of the Jamaican Cultural Development Committee and liaison to Jamaican prime minister Edward Seaga, and asked to help produce Reggae Sunsplash. Butler and Peitscher coordinated the technical end of the festival, employing a Chicago sound company (Steinberg's Majormedia) and "a great many" other local crew members, as "reggae docutainment." "Concert footage is interspersed with documentary, interviews, roots history, even dance," he says. "It's a tribute to reggae music as well as Bob Marley." The hoped-for April release, Peitscher adds, predates "Reggae Sunsplash's" screening at the Cannes Film Festival in May.

Vox Jox

• Continued from page 18

And now for something completely different: KGGI San Bernardino has replaced its entire lineup. Well, almost. P.d. Steve O'Neill remains in afternoon drive, but as for the rest of the day, Steve has filled his morning opening with Gary Butterworth from KOCM Newport Beach; middays are handled by Mary Price from Santa Ana's KWIZ, replacing Jeff Serr, who's now with L.A.'s Magic 106 (KMGG); KOST L.A. weekend Kraig Hubbs is doing evenings, replacing the departing John Campbell, and taking over from former overnighter Jesse Glenn is Lori Gaston from Riverside's KPRO.

WJJD/WJEZ Chicago operations manager Art Wander has resigned. He's not saying what he's up to, but he's up to something.

Mike Harrison

• Continued from page 14

rule there is an exception, and for every overnight hero, there's a young has-been.

This, in spite of conventional wisdom, is a business for the independent and creative spirits of communications. That is its inherent strength. That is its beauty.

Mike Harrison, producer, air personality, journalist is president of Goodphone Communications, Inc. in Woodland Hills, Calif.

NRBA Honors

• Continued from page 14

Successful "Dial-A-Pusher" anti-herooin program and for turning the movie set of "Diner" into a successful management training program site in conjunction with the Marriott Corp.

• WDJX, Dayton—for its highly publicized "burger lift" of 3,000 hamburgers in Lebanon.

Market Quotations

As of closing, Feb. 15, 1983

Annual High	Low	NAME	P-E	(Sales 100s)	High	Low	Close	Change
1 1/4	1/2	Altec Corporation	—	97	1	7/8	15/16	+ 1/4
61 1/4	26 3/4	ABC	9	1265	55 1/4	54 1/2	54 1/2	— 1/2
35 1/4	25 1/4	American Can	16	254	32 1/4	31 1/4	31 1/4	— 1/4
10 1/4	4	Automatic Radio	8	127	10 1/2	9 1/2	10 1/2	+ 1/2
67	33 1/2	CBS	13	768	56 1/4	55 1/4	55 1/4	+ 3/8
27 1/4	3 1/2	Coleco	13	4191	25 1/4	24 1/4	25 1/4	+ 1/2
8 1/4	5	Craig Corporation	14	45	7 1/4	7 1/4	7 1/4	— 1/4
71 1/2	47	Disney, Walt	22	429	67 1/4	66 1/4	67 1/4	+ 3/4
5 1/4	2 1/4	Electrosound Group	—	27	4 1/4	4 1/4	4 1/4	Unch.
18 1/4	11 1/4	Gulf + Western	8	3926	18 1/4	17 1/4	18 1/4	+ 1/2
26 1/4	10 1/4	Handleman	12	170	24 1/4	24 1/4	24 1/4	— 3/4
6 1/4	1 1/2	Integrity Entertainment	13	110	3 1/4	3 1/4	3 1/4	Unch.
8 1/4	3 1/4	K-tel	80	37	8 1/4	8 1/4	8 1/4	— 1/4
62 1/2	36	Matsushita Electronics	11	175	52 1/4	51 1/4	52 1/4	Unch.
31 1/2	10 1/4	Mattel	3	2741	14 1/4	14 1/4	14 1/4	+ 1/4
40	19	MCA	12	1364	39 1/2	39	39	— 1/2
81	48 1/4	3M	14	2546	78 1/4	76 1/4	77	— 1 1/2
115	49	Motorola	23	2279	112 1/4	110 1/4	111 1/4	— 1/4
56 1/4	30	No. American Phillips	10	73	56 1/4	56	56	— 3/4
15 1/4	5 1/4	Orron Corporation	—	2341	8 1/4	7 1/4	8 1/4	+ 1/2
20 1/2	10	Pioneer Electronics	—	19 1/2	19 1/2	19 1/2	19 1/2	— 1/4
27	13 1/4	RCA	10	2397	23 1/4	22 1/4	22 1/4	+ 3/4
18	11	Sony	11	6531	14 1/4	13 1/4	14 1/4	+ 1/4
31 1/4	25 1/4	Storer Broadcasting	20	553	29 1/4	28 1/4	28 1/4	+ 3/4
3 1/4	2	Superscope	—	74	3 1/4	3 1/4	3 1/4	— 1/4
45	27 1/4	Taft Broadcasting	11	147	42 1/4	41 1/4	42 1/4	+ 3/4
63 1/4	27	Warner Communications	6	16086	30 1/4	28 1/4	29 1/4	— 2 1/2

OVER THE COUNTER	Sales	Bid	Ask	OVER THE COUNTER	Sales	Bid	Ask
ABKCO	—	1/2	1 1/4	Kustom Electronics	1800	3/4	3 1/2
Certron Corp.	4900	2 1/2	2-9/16	Recoton	—	7/4	8
Data Packaging	4400	11 1/4	12	Reeves	—	—	—
Josephson Int'l	1800	16 1/4	16 1/4	Communications	26900	18	18 1/2
Koss Corp.	4500	4 1/2	4 1/2	Schwartz Brothers	1300	2 1/4	3 1/4

Over-the-Counter prices shown may or may not represent actual transactions. Rather, they are a guide to the range within which these securities could have been sold or bought at the time of compilation. The above information contributed to Billboard by Douglas J. Vollmer, Associate Vice President, Los Angeles region, Dean Witter Reynolds, Inc., 4001 West Alameda, Suite 100, Toluca Lake, Burbank, California 91505, (213) 841-3761, member of the New York Stock Exchange, Inc.

Pro-Motions

• Continued from page 13

main concourse of the city's Terminal Tower in a salute to the long-running series. Jeeps, tents and a helicopter will approximate the show's motif as station personalities join with Larry Linville, better known as Major Frank Burns, to judge a "Hotlips," "Radar" and "Klinger" look-alike contest. The \$3 admission fee benefits the Rainbow Baby and Children's Hospital.

With less fanfare but just as much realism, WMJI will beam the final episode on a wide-screen tv Feb. 28 from the Illusion Lounge and two other clubs in the city. Waitresses at the Illusion will dress in medical attire and dispense cocktails from a machine resembling an intravenous system during the two-and-a-half-hour broadcast.

KWEN-FM Tulsa undertakes a similar promotion that day at Duke's Country, a local dance saloon, where four giant television screens will entertain the viewing audience. Proceeds from the \$2 admission fee go to the Children's Medical Center, and prizes for the best "M*A*S*H" costume include free drink tickets and ducats to future concerts at the venue.

LEO SACKS

Lifelines

★ ★ ★

Marc Shaffer to Barbara Craig, Feb. 12 in Nashville. She owns Silkwood Music there.

Births

Boy, Christopher Anthony, to Marren and Bob Angelotti, Jan. 29 in Santa Monica. He is vice president of media relations for Joy Productions in North Hollywood, Calif.

★ ★ ★

Girl, Chelsea Ellen, to Cindi and Norm Pringle, Feb. 2 in Cleveland. He is operations manager of WWWE there.

★ ★ ★

Girl, Nicole Leigh, to Carol and Stephen Anderson, Jan. 26 in Galena, Kan. He is program director of KBUT-FM Baxter Springs, Kan.

Deaths

Val Adams, 66, following a short illness and surgery Feb. 12 in Ridgewood, N.J. The reporter/columnist, who covered radio and television news for the New York Times and Daily News for more than 30 years, is survived by a daughter, Belinda Eddy, and a son, James Adams.

★ ★ ★

Toni Norton, of cancer Feb. 13 in Staten Island, N.Y. She is survived by her husband, Joseph Norton, managing director of marketing services for CBS Records.

★ ★ ★

Eubie Blake, 100, the ragtime pianist and composer, Feb. 12 in Brooklyn, N.Y. (separate story, page 62).

Marriages

Neal Epstein to Susan Scharf, Feb. 12 in Los Angeles. She is a promotion manager for Capitol Records there.

★ ★ ★

Doug Meador to Barbara Kirkner, Feb. 14 in Los Angeles. She is copy-right administrator for Bug Music there.

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Billboard photo by Chuck Pulin

MENUDO-MANIA—Members of the Puerto Rican group Menudo perform at the Felt Forum in New York. One of their six sold-out shows was beamed from the venue live via satellite to Latin America.

Billboard TOP LPs & TAPE

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THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, No. (Dist. Label)	Dist. Co.	RIAA Symbols	Suggested List Prices LP, Cassettes, 8-Track	Black LP/ Country LP Chart	THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, No. (Dist. Label)	Dist. Co.	RIAA Symbols	Suggested List Prices LP, Cassettes, 8-Track	Black LP/ Country LP Chart	THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, No. (Dist. Label)	Dist. Co.	RIAA Symbols	Suggested List Prices LP, Cassettes, 8-Track	Black LP/ Country LP Chart
★	4	10	MICHAEL JACKSON Thriller Epic QE 38112	CBS	▲			★	37	4	BLACK SABBATH Live Evil Warner Bros. 1-23742	WEA		11.98		★	90	3	DAZZ BAND On The One Motown 6031 ML	IND		8.98	BLP 16
★	2	35	STRAY CATS Built For Speed EMI-America ST-17070	CAP	▲	8.98		★	38	33	JOE JACKSON Night And Day A&M SP-4906	RCA	●	8.98		★	73	18	DIONNE WARWICK Heartbreaker Arista AL 9609	IND		8.98	BLP 24
★	3	18	DARYL HALL & JOHN OATES H2O RCA AFL1-4383	RCA	▲	8.98	BLP 45	★	41	12	GOLDEN EARRING Cut 21 Records T 119004 (Polygram)	POL		8.98		★	74	33	FLEETWOOD MAC Mirage Warner Bros. 1-23607	WEA	▲	8.98	
★	4	1	MEN AT WORK Business As Usual Columbia ARC 37978	CBS	▲		BLP 31	★	40	21	OLIVIA NEWTON-JOHN Olivia's Greatest Hits, Vol. 2 MCA MCA 5347	MCA	▲	8.98		★	75	11	LED ZEPPELIN Coda Swan Song 90051 (Atco)	WEA		8.98	
★	5	7	BOB SEGER AND THE SILVER BULLET BAND The Distance Capitol ST 12254	CAP	▲	8.98		★	41	15	PRINCE 1999 Warner Bros. 1-23790	WEA	●	10.98	BLP 7	★	179	2	DURAN DURAN Duran Duran Capitol ST-12158	CAP		8.98	
★	23	2	JOURNEY Frontiers Columbia QC 38504	CBS				★	47	10	NIGHT RANGER Dawn Patrol Boardwalk NB 33259-1	IND		8.98		★	87	8	VANDEBERG Vandenberg Atco 90005	WEA		8.98	
★	12	39	DURAN DURAN Rio Capitol ST-12211	CAP		8.98		★	43	15	MARVIN GAYE Midnight Love Columbia FC 38197	CBS	▲		BLP 15	★	78	26	DON HENLEY I Can't Stand Still Elektra E1-60048	WEA	●	8.98	
★	8	14	PHIL COLLINS Hello, I Must Be Going Atlantic 80035-1	WEA	●	8.98		★	44	33	CROSBY, STILLS AND NASH Daylight Again Atlantic SD 19360	WEA	▲	8.98		★	110	2	BRYAN ADAMS Cuts Like A Knife A&M SP-64919	RCA		6.98	
★	9	45	TOTO Toto IV Columbia FC 37728	CBS	▲			★	45	15	KISS Creatures Of The Night Casablanca NBLP 7270 (Polygram)	POL		8.98		★	80	13	THE J. GEILS BAND Showtime EMI-America SD 17087	CAP	●	8.98	
★	10	10	FOREIGNER Records Atlantic 80999	WEA	●	8.98		★	46	16	DAN FOGELBERG Greatest Hits Full Moon/Epic FE 38308	CBS	●			★	81	12	OZZY OSBOURNE Speak Of The Devil Jet 2X2 38350 (Epic)	CBS	●		
★	11	19	LIONEL RICHIE Lionel Richie Motown 6007 ML	IND	▲	8.98	BLP 2	★	50	8	SQUEEZE Singles 45's and Under A&M SP 4922	RCA		8.98		★	93	3	BARBRA STREISAND Memories Columbia TC 37678		▲		
★	12	6	PAT BENATAR Get Nervous Chrysalis FV-41396	CBS		8.98		★	72	3	DEXYS MIDNIGHT RUNNER Too Rye-Ay Mercury SRM-1-4069 (Polygram)	POL		8.98		★	91	3	MERLE HAGGARD/WILLIE NELSON Poncho & Lefty Epic FE 37958	CBS			CLP 5
★	13	30	BILLY SQUIER Emotions In Motion Capitol ST 12217	CAP	▲	8.98		★	69	4	THOMAS DOLBY Blinded By Science Capitol MLP 15007	CAP		5.98		★	84	82	JOURNEY Escape Columbia TC 37408	CBS	▲		
★	14	15	TOM PETTY AND THE HEARTBREAKERS Long After Dark Backstreet/MCA BSR 5360	MCA	●	8.98		★	58	5	SMOKEY ROBINSON Touch The Sky Tamla 60307L (Motown)	IND		8.98	BLP 12	★	85	32	JUDAS PRIEST Screaming For Vengeance Columbia FC 38160	CBS	●		
★	15	7	THE CLASH Combat Rock Epic FE 37689	CBS	▲			★	51	11	BARRY MANILOW Here Comes The Night Arista AL 9610	IND	●	8.98		★	86	19	TONI BASIL Word Of Mouth Raidiochoice/Virgin/Chrysalis FV 41410	CBS		8.98	
★	22	4	DEF LEPPARD Pyromania Mercury 8103081 (Polygram)	POL		8.98		★	52	23	KENNY LOGGINS High Adventure Columbia TC 38127	CBS	●			★	NEW ENTRY	THOMPSON TWINS Side Kicks Arista AL 6607	IND		6.98		
★	18	18	MISSING PERSONS Spring Session M Capitol ST 12228	CAP	●	8.98		★	56	18	JEFFERSON STARSHIP Winds Of Change Grant BXL1-4372 (RCA)	RCA		8.98		★	123	5	SCANDAL Scandal Columbia FC 38194	CBS			
★	20	10	SAMMY HAGAR Three Lock Box Geffen GHS 2021 (Warner Bros.)	WEA		8.98		★	54	20	LUTHER VANDROSS Forever, For Always, For Love Epic FE 38235	CBS	●		BLP 3	★	89	22	RUSH Signals Mercury SRM-1-4063 (Polygram)	POL	▲	8.98	
★	19	6	NEIL YOUNG Trans Geffen GHS 2018 (Warner Bros.)	WEA		8.98		★	55	41	A FLOCK OF SEAGULLS A Flock Of Seagulls Jive/Arista VA 66000	IND	●	6.98		★	124	2	BERLIN Pleasure Victim Geffen GHSP 2036	WEA		6.98	
★	20	15	BILLY JOEL The Nylon Curtain Columbia TC 38200	CBS	▲			★	56	13	COMMODORES All The Great Hits Motown 6028 ML	IND		8.98	BLP 25	★	105	3	HEAVEN 17 Heaven 17 Arista AL 6606	IND		6.98	
★	21	17	ADAM ANT Friend Or Foe Epic ARE 38370	CBS				★	64	38	GAP BAND Gap Band IV Total Experience TE-1-3001 (Polygram)	PDL	▲	8.98	BLP 13	★	92	51	ALABAMA Mountain Music RCA AFL1-4229	RCA	▲	8.98	CLP 1
★	25	8	CULTURE CLUB Kissing To Be Clever Virgin/Epic ARE 38398	CBS				★	60	16	THE ENGLISH BEAT Special Beat Service I.R.S. SP 70032 (A&M)	RCA		8.98		★	93	17	ORIGINAL CAST Cats Geffen 2GHS 2017 (Warner Bros.)	WEA		16.98	
★	27	8	MUSICAL YOUTH The Youth Of Today MCA 5389	MCA		8.98	BLP 11	★	59	22	PETER GABRIEL Security Geffen GHS 2011 (Warner Bros.)	WEA		8.98		★	94	50	WILLIE NELSON Always On My Mind Columbia FC 37951	CBS	▲		CLP 2
★	24	23	ABC The Lexicon Of Love Mercury SRM-1-4059 (Polygram)	POL		8.98		★	61	68	LOVERBOY Get Lucky Columbia FC 37638	CBS	▲			★	95	20	DIRE STRAITS Love Over Gold Warner Bros. 1-23728	WEA		8.98	
★	44	2	CHRISTOPHER CROSS Another Page Warner Bros. 1-23757	WEA		8.98	BLP 56	★	62	11	ABBA The Singles Atlantic 80036	WEA		11.98		★	NEW ENTRY	SOFT CELL The Art Of Falling Apart Sire 1-23769 (Warner Bros.)	WEA		8.98		
★	26	16	SUPERTRAMP Famous Last Words A&M SP 3732	RCA	●	8.98		★	63	12	GROVER WASHINGTON JR. The Best Is Yet To Come Elektra 60215	WEA		8.98	BLP 8	★	121	23	DEF LEPPARD High & Dry Mercury SRM-1-4021 (Polygram)	POL	●	8.98	
★	27	17	JOHN COUGAR American Fool Rival/Mercury RVL-7501 (Polygram)	POL	▲	8.98		★	67	3	RANDY NEWMAN Trouble In Paradise Warner Bros. 1-23755	WEA		8.98		★	98	10	YOKO ONO It's Alright Polydor PD-1-6364 (Polygram)	POL		8.98	
★	30	40	JANE FONDA Jane Fonda's Workout Record Columbia CX2-38054	CBS	▲			★	65	11	RAY PARKER, JR. Greatest Hits Arista AL 9612	IND		8.98	BLP 20	★	99	15	JONI MITCHELL Wild Things Run Fast Geffen GHS 2019 (Warner Bros.)	WEA		8.98	
★	29	19	SAGA Worlds Apart Portrait ARR 38246 (Epic)	CBS				★	68	6	TODD RUNDGREN The Ever Popular Tortured Artist Effect Bearsville 1-23732 (Warner Bros.)	WEA		8.98		★	100	12	GRACE JONES Living My Life Island 90018 (Atco)	WEA		8.98	BLP 28
★	31	5	RIC OCASEK Beatitude Geffen GHS 2022 (Warner Bros.)	WEA		8.98		★	88	7	WALL OF VOODOO Call Of The West A&M SP-70026	RCA		8.98		★	NEW ENTRY	OAK RIDGE BOYS American Made MCA 5390	MCA		8.98		
★	32	17	EDDIE RABBITT Radio Romance Elektra E1 60160	WEA		8.98	CLP 9	★	77	16	FRIDA Something's Going On Atlantic 80018-1	WEA		8.98		★	102	17	EARL KLUGH/BOB JAMES Two Of A Kind Capitol ST 12244	CAP		8.98	BLP 36
★	34	5	TRIUMPH Never Surrender RCA AFL1-4382	RCA		8.98		★	80	3	DEBARGE All This Love Gordy 6012 GL (Motown)	IND		8.98	BLP 4	★	103	15	JANET JACKSON Janet Jackson A&M SP 4907	RCA		6.98	BLP 19
★	33	13	LITTLE RIVER BAND Greatest Hits Capitol ST 12247	CAP		8.98		★	75	16	PSYCHEDELIC FURS Forever Now Columbia FC 38261	CBS		8.98		★	104	18	DONALD FAGEN The Nightfly Warner Bros. 1-23696	WEA	●	8.98	BLP 73
★	34	20	NEIL DIAMOND Heartlight Columbia TC 38359	CBS	▲			★	76	4	RED RIDER Neruda Capitol ST 12226	CAP		8.98		★	105	11	CHAKA KHAN Chaka Khan Warner Bros. 1-23729	WEA		8.98	BLP 6
★	70	2	ERIC CLAPTON Money And Cigarettes Warner Bros./Duck 1-23773	WEA		8.98																	
★	36	12	PATTI AUSTIN Every Home Should Have One Qwest QWS 3591 (Warner Bros.)	WEA		8.98	BLP 21																

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

FEBRUARY 26, 1983, BILLBOARD

Retailers Lowering Video Game Prices

• Continued from page 3

Typical Integrity prices on current hits bear out the strategy.

Activision's hot new "River Raid" and long-running "Pitfall!" are both \$21.45 at Integrity outlets, while Atari's "Pac-Man," available almost everywhere else at a below-cost \$19.95 (possibly discounted in anticipation of the release of the graphically superior "Ms. Pac-Man"), is holding at \$25.30 throughout Integrity stores.

Indeed, Atari's distributors have instituted a stock balancing program on a two-for-one trade-in basis, which should also have the effect of cutting down "sacrifice" sales. In addition, Atari recently ran a free cartridge deal pegged to previous order levels.

Other recent price promotions were run by Mattel, which offered one free M-Network cartridge with an order for two, and Imagic, which gave the same deal to consumers with a coupon. U.S. Games recently sold off one of its older hits, the 2K "Space Jockey," at rock-bottom prices through its distributors.

Still, Video Connection's Troup declares, "I wouldn't touch some games if they were free. If we get a slow seller, we blow it out quickly and never touch it again, even if the manufacturers push it (with price promotion)."

At Video Connection, too, the lowest prices apply to the games either at the beginning or end of their hit cycles: "River Raid" undersells "Pitfall!," "Donkey Kong," "Frogger" and "Demon Attack" by \$2 to \$4 at \$25.19, while "Pac-Man" is all but dead at \$19.45.

Mike Reed, of Tulsa's two-store Kaleidoscope enterprise, plays discounting in a more sale-oriented fashion, lowballing hot games at cost to build store traffic, and discounting even further the older games

being offered at low prices by distributors. Average sticker prices, however, are at a non-lowball \$4 to \$5 under list, thereby retaining 25% to 33% margin for him.

The same trends are apparent in chain stores, according to a recent survey by Playthings, a toy industry trade paper. The survey found that 97% carry hardware, 90% software, with 43% of the outlets surveyed saying games account for up to 25% of their total toy sales, 21% responding that games constitute 25%-50% of their toy business and 32% claiming games are 51%-75% of their gross toy sales.



Billboard photo by Chuck Pulin
OLD FRIENDS—Bob Dylan, left, surprises Rick Danko with an appearance at the Lone Star Cafe in New York.

Lieberman Shuts Most One-Stops

• Continued from page 1

now maintains that a continuing series of profit-eroding policy changes by manufacturers forced the retail one-stop closings, except in Portland, Ore.

Okinow stresses that Lieberman will continue to operate jukebox op-

Legal Action

Chic Suing

• Continued from page 6

two albums Ross was scheduled to deliver to the company. She eventually signed with RCA Records, and Chic claims that Motown breached its contract with the company. The production firm also claims that it is owed approximately \$93,000 in royalties from sales of the "Diana" LP.

Motown's motion that Judge William C. Conner of Federal District Court in Manhattan dismiss the case on jurisdictional grounds was denied Tuesday, Feb. 8. The label argued that its base of operation was not in New York State, but the court maintained that the label's contacts in the state do not offend "traditional notions of fair play and substantial justice." Motown's distributor in New York is Alpha Inc.

The Chic suit states that the Organization needed the assistance of Motown employee Suzanne Depasse during the recording process for approximately 45 days because of Ross's "tempestuous" personality and "inability" to meet scheduling commitments. The complaint states that Depasse's skills as a "liaison," "peacemaker," and "general troubleshooter" were essential to the successful completion of the project.

LEO SACKS



HER BRILLIANT CAREER CONTINUES—Director Gillian Armstrong, left, of "My Brilliant Career" fame, chats with A&M Records president Gil Friesen after the U.S. premiere of "Starstruck" in Beverly Hills. The label will ship the soundtrack to the film, which Armstrong directed, later this month.

Martin/McCartney 'Tug' Team Scores

• Continued from page 6

"He's matured. He's now four years older than I was when I started recording him in the first place."

But Martin discounts the theory that it was Lennon's death in December, 1980 that made McCartney want to buckle down and make a great pop album. "We were already halfway through the album when John died," Martin notes.

"I remember I rang him that morning when I heard the news and said, 'I don't suppose you want to come in today,' and he said, 'Yes, I must come in today; we must work as usual.' Well, we didn't work; we chatted most of the day, but at least he got out of his home. It was a tremendous shock for him, as it was for me, but much more so for him."

Of the "Tug Of War" sessions, Martin notes: "We both tried very hard on this one. Paul and I knew that people would be looking at it because it was the first time we'd worked together in so long. We talked about it for a couple of months before we went into the studio. We decided early on the general theme of life as a tug of war, a constant struggle of pluses and minuses.

"We started cutting in October of '80 and were virtually finished around August of '81. We were thinking of getting it out for Christmas of '81, but we held onto it. One of the reasons was the market: the record business was at such a low ebb."

Commercial considerations also prompted McCartney and Martin to release "Tug Of War" as a single album. "It was becoming a double, and we said 'Let's not make it a double.' What we had left over formed the basis for a second album, which we're just finishing now. It will probably come out mid-year."

The most controversial track on "Tug Of War" was its first single, "Ebony & Ivory." While the song obviously has millions of admirers, it has also been criticized for being cornball and simplistic.

"I can see the reason for the criticism," Martin acknowledges. "It's not a very deep song. It's a little bit glib, but on the other hand the majority of people in this world require rather obvious messages. If you're going to get right through to their hearts, you're got to have something pretty basic and simple. 'Ebony & Ivory' did just that, and I think Paul designed it that way. I think he said to himself, 'We're not going to get too clever-clever on this.'"

Martin says he prodded McCartney to use a new cast of musicians on the album. "When Paul

asked me to do the album, I said there's no point in using people just because they're there. You should use the best players in the world. If you want Stanley Clarke on bass, have Stanley Clarke on bass. It worked very well."

Martin adds that Wings, McCartney's old group, doesn't exist anymore. "Eventually Wings became Paul, Linda and Denny Laine, but then Denny decided to go his own way. He's not really a part of the second album."

While the "Tug Of War" sessions stretched over a 10-month span, Martin says, "We worked sporadically. Sometimes Paul wouldn't work long hours because he's very much a family man. The all-night sessions we used to have with the Beatles are long-gone—for which I'm quite grateful, too. So it was rather more leisurely in its style."

Martin says the album has sold about four million copies around the world since its release last spring. But he acknowledges that it "didn't have the staying power in the States that I thought it would. That may have had something to do with the choice of singles. I didn't really approve of putting out 'Tug Of War' as the third single. I'd have preferred 'What's That You're Doing'" (the album's second duet with Stevie Wonder).

"Tug Of War" was Martin's first album to wholly utilize digital mixing. "I mixed it both digitally and on Ampex half-inch," he says, "because some countries can't go for digital masters. We're doing this new album the same way, and I'm thinking of equipping my studio in Montserrat with digital equipment. Digital is inevitably going to be with us; it's just too damn expensive at the moment."

In addition to finishing work on the followup to "Tug Of War," Martin is producing the soundtrack to "Give My Regards To Broad Street," McCartney's upcoming feature film, which is due in the spring of '84. "The film is taking quite a bit of time," Martin says. "I'm not only doing the music direction and scoring, I'm also acting in it. It's a very minor role, but it's quite fun to do."

Martin is also represented on the market with the newly-issued Ultravox album, a stylistic leap from his recent collaboration with the Little River Band. Martin says he doesn't find it difficult to keep up with changing trends and tastes.

"As one gets older, I don't think you change within yourself. You may see the body decaying around you, but you're still the same person you were when you were 24. The important thing is to like what you're doing."

Old Guard, New Names Garner Music Oscar Nods

• Continued from page 3

(his 12th), Marvin Hamlisch for "Sophie's Choice" (his fourth) and Ravi Shankar and George Fenton for "Gandhi" (their first).

Williams' "E.T." soundtrack on MCA went gold, while Columbia's "Annie" soundtrack went platinum. "Annie" is one of three nominees for

Twin Cassettes From PolyGram

• Continued from page 3

lieve/The Chuck Mangione Quartet"; Rush: "Rush/Fly By Night"; Rod Stewart: "Every Picture Tells A Story/Gasoline Alley"; The Moody Blues: "A Question Of Balance/To Our Children's Children's Children"; The Moody Blues: "In Search Of The Lost Chord/On The Threshold Of A Dream"; The Allman Brothers Band: "The Allman Brothers Band/Brothers & Sisters"; The Allman Brothers Band: "Idlewild South/Win, Lose Or Draw"; Atlanta Rhythm Section: "Champagne Jam/Dog Days"; Ted Nugent & the Amboy Dukes: "Survival Of The Fittest-Live/Marriage On The Rocks-Rock Bottom"; the Statler Brothers: "Country Music Then & Now/Bed Of Roses."

best original song score and its adaptation or best adaptation score. The score was adapted by Ralph Burns, who won the Oscar on his two previous nominations, for 1972's "Cabaret" and 1979's "All That Jazz."

Also nominated are Tom Waits' song score to "One From The Heart" and Henry Mancini and Leslie Bricusse's song score to "Victor/Victoria." It's Waits' first Oscar nomination, Mancini's seventh in the best score category and Bricusse's fifth. Mancini's Oscar nominations now span an impressive 28 years: he received his first in 1954 for "The Glenn Miller Story."

Most of these films are also nominated in other categories: "Gandhi" is up for 11 awards, "Tootsie" for 10, "E.T." for nine and "Victor/Victoria" for seven. But the best song bid for "Eye Of The Tiger," likely 1982's best-selling single, was the only nomination for the boxoffice smash "Rocky III."

Among the major hits that failed to receive best song nods: "Hard To Say I'm Sorry" from "Summer Lovers," "Somebody's Baby" from "Fast Times At Ridgemont High" and "Making Love" from the film of the same name. The fact that none of those pictures caught the Academy's fancy may have doomed the songs' chances.

Mexican Hits LP

• Continued from page 6

thority of the owner of the copyright. Mericana argues that it has exclusive U.S. rights to sell the recorded material of four artists who are featured in the imported Latin album. The artists are Camilo Sesto, Jose Jose, Rocio Durcal and Estela Nunez.

In court papers, Joe Cayre of Mericana says that he called Guillermo Santiso, president of Profono, asking him to desist from importing the Mexican albums, but that Santiso refused.

The plaintiff, according to the court records, filed the identical suit Jan. 19 in the New Jersey federal jurisdiction.

Hofer Settlement

• Continued from page 6

licensing actions were not paid in a timely fashion.

Hofer was retained by the plaintiffs in 1974 as an attorney and an advisor, the suit states. But in 1980, "a pattern emerged whereby CSB neglected to provide royalty statements and payments," and for the quarter ending June 30, 1982, the plaintiffs were owed \$78,082.71, according to the claim. Payments were neglected for the following two quarters, according to the suit, resulting in damages in excess of \$250,000.

The monetary judgment in favor of the plaintiffs in their settlement with Walter Hofer was not disclosed.

TOP LPs & TAPE

POSITION 106-200

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Main chart table with columns for THIS WEEK, LAST WEEK, Weeks on Chart, ARTIST, Title, Label, No. (Dist. Label), Dist. Co., RIAA Symbols, Suggested List Prices LP, Cassettes, 8-Track, Black LP/Country LP Chart, and a secondary set of columns for weeks on chart and prices.

TOP LPs & TAPE

A-Z (LISTED BY ARTISTS)

Index table listing artists alphabetically from Abba to Tom Petty and the Heartbreakers, with corresponding chart positions.

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.



Billboard photo by Chuck Pulin

MOVIE STARS—The Rolling Stones, sans Bill Wyman, congregate at Tavern on the Green in New York following the premiere of their new concert film, "Let's Spend The Night Together."

Pianist Eubie Blake Dies Days After Turning 100

NEW YORK—Eubie Blake, the ragtime pianist and composer who helped bring black music to Broadway in the 1920s, but who didn't achieve his greatest fame until the 1970s, died Feb. 12 at his home in Brooklyn, five days after his 100th birthday.

The pianist's centennial had been marked by two gala events in Manhattan, a 24-hour jazz concert at St. Peter's Lutheran Church and an all-star musical tribute at the Shubert Theatre (Billboard, Feb. 12). Blake had been too ill to attend either, but he had listened to the two-hour Shubert presentation at home by means of a special telephone hookup.

Blake began performing at a sporting house in his native Baltimore in 1898, at the age of 15, and a year later wrote his first composition, "Charleston Rag." But it wasn't until 1969 that he made his biggest splash, when producer John Hammond coaxed him out of retirement to record the two-LP set "The 86 Years Of Eubie Blake" for Columbia.

That album, coupled with the subsequent revival of interest in ragtime, propelled Blake, an energetic and charismatic performer, into unprecedented celebrity. He appeared at jazz festivals all over the world and on such network tv programs as "The Tonight Show" and "Saturday Night Live." And his songs became the basis of the 1978 Broadway show "Eubie."

That show, which was subsequently recorded by both Warner Bros. Records and RCA VideoDiscs, was by no means Blake's first Broadway hit. In fact, "Eubie" had its genesis as a revival of "Shuffle Along," Broadway's first black musical comedy, on which Blake had collabo-

rated with his first performing and songwriting partner, singer Noble Sissle, in 1921. An "archival recreation" of that show's score was released by New World Records in 1976.

Sissle and Blake joined forces again in 1923 for the show "Chocolate Dandies." And seven years later, Blake and a new collaborator, Andy Razaf, wrote the score for yet another Broadway success, "Blackbirds Of 1930."

Blake, whose hundreds of compositions included such enduring standards as "I'm Just Wild About Harry," "Memories Of You" and "Love Will Find A Way," retired from performing in 1946 to devote himself to the further study of composition. But once he emerged from retirement, he remained active virtually until the end. He had been performing as recently as a year before his death, and he recorded a number of albums over the past decade on his own label, Eubie Blake Music.

PETER KEEPNEWS

Name Robinson To IFPMP Post

NEW YORK—Irwin Robinson, president of Chappell-Intersong Music U.S., has been elected a vice president of the International Federation of Popular Music Publishers.

Robinson, also named to the IFPMP executive committee, replaces Leonard Feist, president of NMPA, in both posts. Feist resigned, according to an announcement, because of the pressure of NMPA's growing domestic activities. He helped found IFPMP and was its secretary from 1977-80.

the RIAA sweep, says Schoenfeld.

Retailer sales of pirate and counterfeit product have been "much more flagrant" in North Carolina than elsewhere, claims the RIAA executive. Manufacturers and distributors of bogus merchandise in the state have been prosecuted in a number of cases arising out of FBI undercover operations in the recent past, notably Operation Modsound and Operation Turntable.

Are CBS and Chrysalis having spats on their honeymoon? CBS "vehemently" denies it, and a Chrysalis spokesman in New York says "we have heard nothing about that," but reports filtering in from London say that not all the provisions of the pact are in place, or even agreed on, and that putting together a working arrangement has resulted in stress between the two companies.

Sick Call: Track happily reports that Handleman executive vice president John Kaplan will be returning to his Detroit manse within the fortnight, following surgery in Houston Wednesday (16). As reported here, Kaplan went to Boston for treatment of an aneurysm, where the specialists told him they had discovered a second aneurysm. They recommended that surgery be performed in Houston. Pickwick wholesale division president Jim Moran returns to his Minneapolis desk this week after minor surgery. Pickwick Atlanta indie distrib chief Jack Mesler is well on his way to recovery following open heart surgery Tuesday (16).

The Arkansas legislature proposal to require manufacturers to place a warning on the cover of albums that contain backward masking (Billboard, Feb. 19) looks like it got blown out of the water. House bill 336 was earlier passed by the House of Representatives; the Senate concurred and added an amendment. The proposal was returned to the Senate, where Sen. Ben Allen proposed it be tabled, to which the Senate concurred. Such a move usually means the bill is dead, Track is told, because a two-thirds vote is necessary to revive it. . . . Richard Wolod, Warner Bros. Records promo rep in Detroit, got loads of attention last week when he brought the theme from the flick "Tootsie" to local radio. Wolod arrived all gussied up in drag, wearing a bouffant wig. At least he didn't shave his beard.

If you live in L.A., did you dig the crimson billboard at Sunset and Crescent Heights on the south side of the street? Board reads: "Majority for Musical Morality. Together we can stop the heavy metal poisoning of America." Watch for a correlative board near the Safeway at LaBrea, because it's part of an A&M Records promotion behind the new Styx album. . . . Look for more and more racks and one-stops to reduce catalog inventory to counteract mounting costs, especially those brought about by recent labels' policy changes.

Is a branch-distributed record/tape firm readying a new prefix, which will mean that the album lists for \$6.98 and will be 100% exchangeable? . . . Sam Shapiro has slated his annual rest and rehab fest for his managers in the National Record Mart/Oasis web, but no date has been set for the sylvan glade soiree. . . . The musical generation gap will be closed somewhat when punk and heavy

Inside Track

metal exponents like Bug Music prexy Dan Bourgoise, founder/prexy Bill Hein of Enigma Records and Greg Shaw, originator and topper at Bomp Records, regale the Assn. of Independent Music Publishers with their alternative music at a luncheon meeting Wednesday (23) at Gio's, Hollywood. For reservations, call Anita at (213) 463-1151.

Congressional representatives and senators are being warned against "Hollywood rent control" in an open letter being drafted by George Atkinson, head of 453-unit Video Station. With units in every state except Wyoming, Atkinson is hitting hard at the public impact revolving around legislation that could repeal first sale doctrine. He notes that the Hollywood studios are the "chief benefactors" in the development of "thousands of community video libraries" where the public shows a propensity toward rental. Atkinson, known and sharply criticized for coining phrases in his Video Station newsletter, strikes out at potential "Big Brotherism" by studios and warns against Congress helping establish a "Hollywood cartel."

Edited by JOHN SIPPEL

Back Track

30 years ago this week: Paramount Pictures linked L.A. DJs Ira Cook and Gene Norman to host the premiere of Rosemary Clooney's first starrer, "Stars Are Singing," developing a pattern nationally in which local spinners would be featured. . . . Philly air personality Bob Horn started his "Bandstand" show over WFIL-TV there. . . . Benjamin Pepper ankled his post as general counsel of MPA, for a post with the Israeli Justice Department. . . . Remington raised its classical LP prices 50 cents to \$2.99. . . . Stan Jaffe joined Lou Lavinthal and Tiny Sulman at C&C Distributing, Seattle.

20 years ago this week: Capitol outbid many others for surfing Dick Dale. . . . CBS' Dave Kapralik set up weekly auditions for teen acts. . . . Mexico's Peerless Records joint-ventured Discos Universales with DG.

10 years ago this week: Morris Levy flayed rackjobbers' returns for creating the cutout business. . . . ABC/Dunhill was dickering with Don Robey for the Duke-Peacock catalogs. . . . Ralph Kaffel upped to president of Fantasy Records, with Saul Zaentz moving into the chairman's chair. . . . Otis Smith upped to vice president, promotion for ABC Records. . . . Bud O'Shea named western regional promo for Epic. . . . Paul Drew joined KHJ Los Angeles as p.d. . . . Martha Reeves left the Vandellas to go it alone.

Chartbeat

Continued from page 6 and "Light Up The Night").

And "Baby, Come To Me" is the first No. 1 pop single for Jones' Warner Bros.-distributed Qwest label. Benson's 1980 smash "Give Me The Night," on Warner/Qwest, peaked at four.

Jackson is the second Motown alumnus to score a No. 1 pop album, following the Isley Brothers, who reached the summit in September, 1975 with "The Heat Is On" (on the strength of the hit "Fight The Power"). Thus both Jackson and the Isleys achieved this ultimate career milestone after moving over to CBS (in the Isleys' case, T-Neck).

★ ★ ★

Mr. Olsen: As many hits as Quincy Jones has had since the start of this decade, there's one producer who's had more: Keith Olsen, whose latest single with Sammy Hagar, "Your Love is Driving Me Crazy," climbs to number 13 this week.

With that brief set-up, we'll turn the column over to Reggie Bryant, a reader in Statesboro, Ga. "Whose name has appeared on the Hot 100 more than anyone else so far in the '80s? You guessed it! Keith Olsen, who's produced an outstanding 21 chart records since January, 1980.

"What's more, Olsen had at least one single on the chart continuously from July 25, 1980 (Pat Benatar's "You Better Run") to November 27, 1982 (Rick Springfield's "I Get Ex-

cited'). That was an incredible 28-month run, until he had one week of rest on December 4. But the very next week he bounced back onto the chart with his present hit "Your Love Is Driving Me Crazy."

Bryant noted that Quincy Jones is close behind in number of chart hits in this decade, with 18 ("Beat It" makes it 19). Bryant's conclusion: "Mr. Olsen certainly deserves a hand, don't you agree?"

Bryant also included a list of Olsen's 21 chart hits, complete with entry dates. Pat Benatar and Rick Springfield lead the list, with five records each, followed by the Babys and Sammy Hagar, with three. Olsen also charted with two Santana singles and one each by Sheila, 707 and Tane Cane.

Olsen has collected eight top 20 hits since the start of the '80s, including Springfield's No. 1 "Jessie's Girl" and Benatar's top 10 "Hit Me With Your Best Shot," both million-sellers and Grammy-winners.

Reggie, I thank you, Sammy Hagar thanks you, Keith Olsen thanks you.

★ ★ ★

Pop Milestones: One of the great ladies of American popular song, Dionne Warwick, this week collects her 50th chart single, as "Take The Short Way Home" (Arista) pops onto the Hot 100 at a robust 65. It's the followup to the top 10 "Heartbreaker," which is still on the chart

after 21 weeks. Both were co-produced and co-written by Barry Gibb.

And Kenny Rogers and Sheena Easton make it back to the top 10 for the first time since 1981 as their duet, "We've Got Tonight" (Liberty), leaps from 21 to nine. Rogers was last in the top 10 in August of '81 with "I Don't Need You," Easton that November with "For Your Eyes Only."

Their record sails right over the number 13 peak of Bob Seger & the Silver Bullet Band's original version of the tune from late '78. But Seger shouldn't feel too bad: his "Shame On The Moon" (written by Rodney Crowell) climbs to number two this week.

★ ★ ★

Tireless Postman: "Please Mr. Postman," one of only three songs in the rock era to reach No. 1 in two different versions, is back on the charts this week in a remake by Gentle Persuasion (Capitol). The tune topped the charts in 1961 for the Marvelettes and again in '75 for the Carpenters.

The only other songs in the past 25 years to hit No. 1 for two different acts are "Go Away Little Girl" (Steve Lawrence, Donny Osmond) and "The Loco-Motion" (Little Eva, Grand Funk).

And no, we're not going to count the little song snippets in "Stars On 45." So save your 20 cents.

PAUL GREIN

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Seal In Red 1-23753 The New Album
 "Takin' It To The Top" 7-29790 The First Single

The players...

Tony Maiden Vocals, Guitars, Bass
 David "Hawk" Wolinski Vocals, Keyboards
 John Robinson Drums, Keyboards, Vocals
 Bobby Watson Bass
 Kevin Murphy Keyboards, Vocals
 Ivan Neville Vocals

The production...

George Duke The Producer for George Duke Enterprises
 Warner Bros. Records and Cassettes The Label

If You Don't Break It,
 Somebody Else Will

