

SPECIAL ISSUE  
WIDEM

REPORT INSIDE

BROADWAY *around the world*

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NEWSPAPER

# Billboard

88th  
YEAR

A Billboard Publication

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Jan. 29, 1983 • \$3 (U.S.)

**FIRST QUARTER RELEASES**  
**New Acts Crowd The Field**  
 By ROMAN KOZAK

NEW YORK—The first quarter is traditionally the time when major labels release product by new artists, and this year is no exception. A survey of record companies by Billboard finds them fielding more than 100 such acts for these first few months of '83.

British talent, especially of the techno-pop variety, appears to be the favorite among U.S. label a&r departments, as noted in an earlier report (Billboard, Dec. 25). Acts from Canada and Australia are also in abundance.

However, the rockabilly fad has apparently not caught on at record companies—yet. Though the Rockats have gotten a deal with RCA, they

*(Continued on page 53)*

**PolyGram Mulls Long CD Box**  
**'Augmented' Package Is Showcased At RIAA Meets**  
 By IRV LICHTMAN

NEW YORK—PolyGram Records is sounding out the trade on an "augmented" package for the Compact Disc, which it may offer when launching its first releases in the configuration in the U.S. later in the year. This would take the form of a 6- by 12-inch package with a fixture (and lock) feature.

The initial trade forum for PolyGram's jacket concept was scheduled to be a meeting Friday (21) at

the RIAA offices in New York. An additional meeting on the West Coast has been set for Tuesday (25). Beyond RIAA manufacturer representation, the New York gathering was to have in attendance: Harold Okinow, president of NARM; Joe Cohen, executive vice president of NARM; Dan Davis, association vice president; and retailers Roy Imber of TSS/Record World and Stu Schwartz of Harmony Hut.

"We're not insensitive to the idea of an additional 6 by 12 package for CD," comments Harry Losk, PolyGram's senior vice president of marketing, representing the label at the New York meeting (the Los Angeles presentation will see Emiel Petrone, U.S. coordinator for CD, as PolyGram's representative).

But Losk emphasizes that such "augmented" jacket concepts must entail the Philips/Sony plastic housing for the CD record itself. Pointing to technological papers prepared by Philips engineers, Losk adds, "Our position is that we can't monkey

with the plastic housing," which measures 5½ by 4¾ by 5/16.

In the paper, Philips engineers severely downgrade paperboard as housing material, terming plastic a necessity from several standpoints: warpage tolerances for CD are much more stringent than for the LP, with paperboard highly sensitive to changes in temperature and humidity. Additionally, the engineers declare, plastic provides a better

*(Continued on page 78)*

**Confab: Album Tracking Reconciliation?**  
 By SAM SUTHERLAND

PASADENA—Full album tracking, focal point for one of the most heated debates between recording and radio programming interests in years, proved more bridge than barrier as top programmers and label promotion chiefs reviewed the controversy here Thursday (20).

As the opening seminar in Billboard's Radio Programming Convention at the Huntington Sheraton

*Full convention coverage in Billboard next week.*

Hotel here, the late night hearing into album tracking and its much publicized cousin, home taping, suggested the confrontation between

the two interrelated industries has since turned toward reconciliation. Among the trends spotlighted during the dialogue:

- The practice of uninterrupted album programming, once a staple of AOR formats, is falling rapidly from favor—a shift that both radio and the recording trade agree could

*(Continued on page 83)*

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**JEM Distributing WEA Int'l Label**  
 NEW YORK—WEA International has reached a longterm agreement with JEM Records in which the latter becomes the exclusive American licensee authorized to import, manufacture and distribute

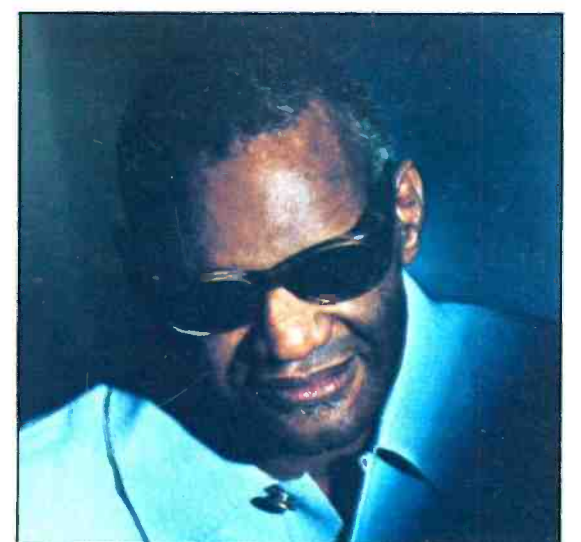
*(Continued on page 78)*



MILLENNIUM'S FIRST TWO FOR '83 Rocway: Their debut album "Horizontal Hold" BXL1-7768 contains the dance smash "Don't Stop Trying" JD-13115 already being played on Top 40, Black, AOR, and Urban Contemporary radio. Undeniably unique modern music for all formats. Chilliwack: With three Top Twenty hits in a row the band heads for #1 with their band new single, "Secret Information" YB-13117 from the magnum "Opus X" album BXL1-7766. (Advertisement)

**- Inside Billboard -**

- **RADIO'S PURSUIT** of the 25-54 demographic will continue apace, judging from the national ad business handled by three major radio rep firms. They note that buys aimed at this age group represented more than 30% of their '82 activity. Radio, page 15.
- **VIDEO SOFTWARE PRICING** is in a state of considerable flux, as studios experiment with various price points to probe retail and consumer response. Home video executives discuss their thinking behind the issue. Video, page 33.
- **RECORD RETAILERS** moving into video have generally done so at a gradual rate. Stark Record & Tape Service exemplifies this, and the chain's Dwight Montjar explains the blueprint by which outlets were given their new video emphasis. Retailing, page 30.
- **VIDEO MUSIC PROGRAMMING** has made much progress, in large part due to MTV. The 24-hour channel's influential playlists are showcased in a new Billboard feature, Video Programming, designed to inform retailers and others about product and artists given exposure. Pages 3, 79.
- **URBAN CONTEMPORARY** radio is nowhere so competitive as in New York, although the recent Arbitrons indicate that audience is declining. Executives programming the format offer a different perspective. Radio, page 15.
- **BROADWAY MUSICALS** are struggling for survival amid a tough economy and changing public tastes, yet you can't buy a ticket to "Cats" or "Dreamgirls." A special report, "Broadway Around The World," probes this paradox and more, opposite page 46.



RAY CHARLES' long awaited Columbia debut "WISH YOU WERE HERE TONIGHT" (FC 38293) is the best of all possible worlds. Ray's unique vocal abilities shine as he proceeds to prove there that he is still the master of musical fashion. RAY CHARLES, "WISH YOU WERE HERE TONIGHT," featuring the single, "BORN TO LOVE ME" 38-03283. Produced by Ray Charles. Now available on Columbia Records and Cassettes. (Advertisement)



**THE OAK RIDGE BOYS** American Made  
 Their new album.

Produced by Ron Chancey

MCA RECORDS & CASSETTES



# Thank You!

RCA VIDEODISCS THANKS OUR VIDEODISC STARS FOR PROMOTING AMERICA'S PREMIER HOME ENTERTAINMENT SYSTEM IN 1982...

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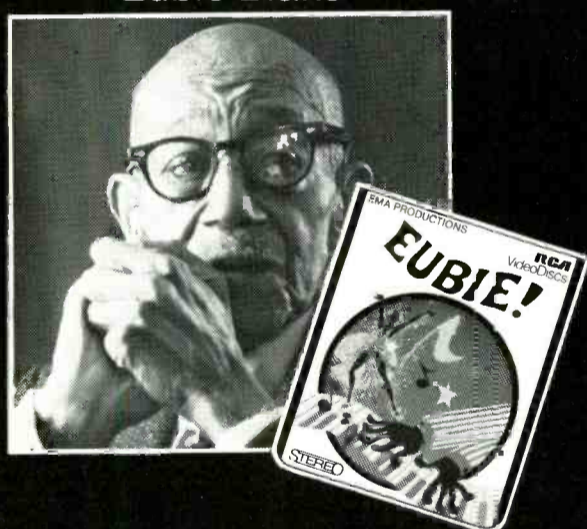
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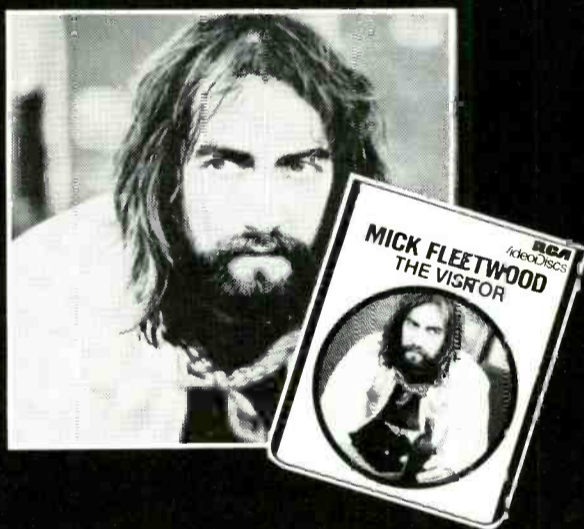
Tony Bennett



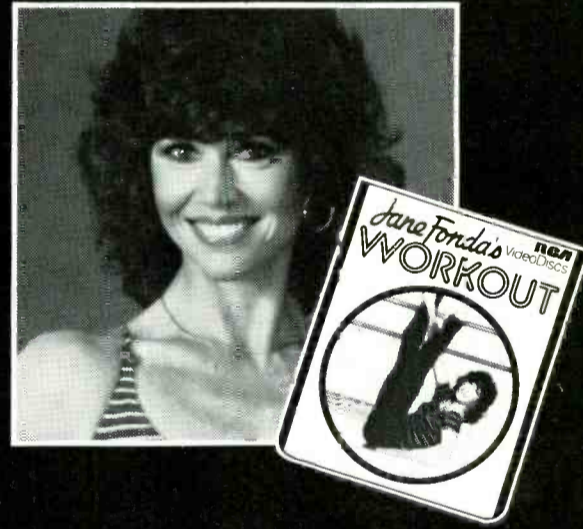
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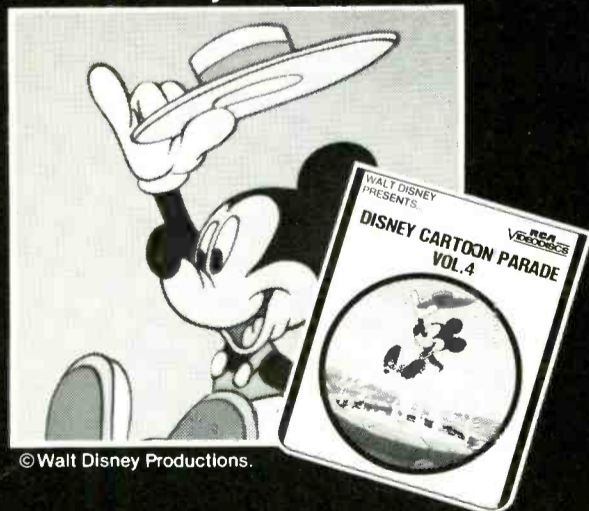
Mick Fleetwood



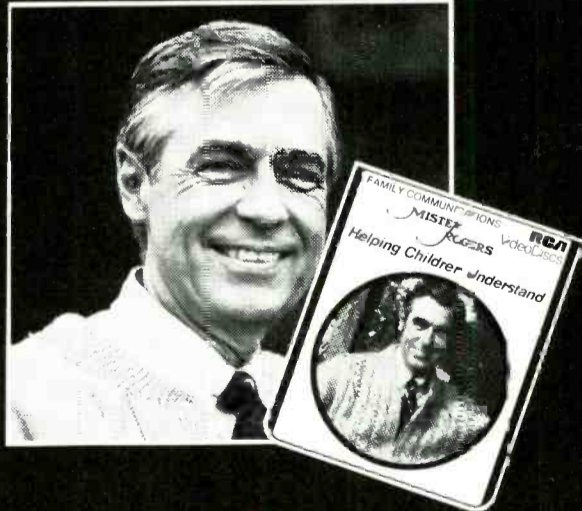
Jane Fonda



Mickey Mouse



Mister Rogers



Ben Vereen



...AND LOOKS FORWARD TO THANKING MANY MORE VIDEODISC STARS IN 1983.

# RCA VIDEODISCS



## Lawyers In Home Taping Case Offer Arguments To High Court

WASHINGTON — Contending lawyers in the controversial so-called Betamax case had their day in court—the U.S. Supreme Court, that is—Tuesday (18) with a one-hour oral argument of the facts and issues, all before the distinguished jurists and an SRO audience.

The case centers on the appeal by Sony to the high court to overturn the Ninth Circuit Court of Appeals' October, 1981 ruling that the giant corporation was guilty of "contributory infringement" of the copyright law by manufacturing and selling videocassette recorders (VCRs) that are used by consumers to "illegally" tape copyrighted audio/visual material off the air. The Supreme Court took on the appeal last June.

The court will issue its opinion in

early summer, and its ruling will have a wide-ranging effect throughout the consumer electronics and home entertainment industries both in this country and in Japan, home of Sony. It will also affect pending legislation in Congress being tooled to update and amend the nation's copyright laws concerning noncommercial home taping, both video and audio, and the extent of the rights of consumers to tape copyrighted material "free."

During the filing process in the

By BILL HOLLAND

fall, court officials said, more "friend of the court" briefs were filed than for any previous case on the court's docket last year.

According to the briefs of those involved in the case, there are billions of dollars involved in the dispute already. The cavernous courtroom was filled to capacity with lawyers, corporation and association executives and staff, public relations consultants and concerned con-

sumers. Court officials said that the case was "one of the few per session with an unusually high turnout," and "the press section was virtually crammed to capacity."

The lawyers, in the 20 minutes allotted to each side for presentation, stated their sides of the case clearly. Stephen A. Kroft, representing Universal City Studios, said "the end result" of home taping "is no different than tape piracy. We aren't saying that these people (consumers) are pirates, but millions of copies are

being made, and the end result is the same: unauthorized copying of someone else's copyrighted work."

Justice Byron R. White asked Kroft if he knew of any other case involving home "copying" before. Kroft said: "No, not to my knowledge," and then added: "Just because some copyright owners have sat on their rights, we (Universal Studios) haven't."

Kroft summed up by pointing out that "unauthorized copying of motion pictures has never been permitted by copyright laws, and the fact that it is now done at home makes no difference."

Dean C. Dunleavy, representing Sony, warned that if the court agreed with the appeals court ruling,

(Continued on page 79)

## Labels Testing Tape Packaging Warner Bros. CBS Looking At New 6 By 12 Boxes

By SAM SUTHERLAND

LOS ANGELES—Warner Bros. Records and CBS Records are testing separate but similar 6- by 12-inch cassette merchandising packages, thus ending a de facto moratorium on the search for a new universal tape package. In the resumption of that effort, however, compatibility with Compact Discs is also being eyed.

The development coincides with the latest cassette packaging survey, NARM's newly revealed retailer poll (Billboard, Jan. 22), in which dealers evinced a preference for the smaller 4- by 12-inch spaghetti box already familiar in many bins. The Warner Bros. and CBS tests, however, are cited as influenced by consumer polling and long-range manufacturing and distribution considerations.

Apparently having arrived at those package dimensions independently, the majors both claim current and forthcoming cassette releases using the 6 by 12 size will only be tests. No formal commitment to the format will be made until each has had a chance to gauge market response.

But, in an intriguing twist to the existing list of goals behind late '70s efforts to create a universal tape package, sources at both Warner and CBS say the wider 6-inch design could accommodate digital Compact Disc packages following introduction of that format later this year.

Both packages also seek to fulfill consumer and dealer demands for increased graphic display area, reduced vulnerability to theft (and hence open display) and compatibil-

ity with existing fixtures, particularly LP bins.

Warner Bros. rolls out its package, dubbed the "6 x 12," for Monday's (24) release of the second Christopher Cross album, "Another Page." In each package, the cassette is packed in a conventional plastic Philips "jewel" box, mounted in a blister pack and affixed to the 6 by 12 backing card, which features larger, revised cover art derived from the LP sleeve.

The back of that card adds a special bonus for the tape consumer, a brief biography of the artist, and also plugs Cross' previous album

through a "mini" reproduction of the jacket. Also included is a lyric sheet, slipped inside the folded backing, that duplicates the LP's inner sleeve.

In Warners' conventional Philips packages for the album, that sheet won't, of course, be included. But both versions of the cassette, in keeping with Warners' recent trend of including bonus tracks on tape releases, will add Cross' 1982 single hit, "Arthur's Theme," which won't appear on the LP lineup.

Credited with nurturing the 6 by 12 concept at the label are its creative vice presidents, Adam Somers and Pete Johnson. Says Somers, "It comes out of sales trends that have been surfacing for awhile. For one, the share of sales for cassettes keeps increasing, and it really does look like it's reaching one to one with LPs now."

He adds that spreading tapes throughout the store, beyond the traditional open tape department or

(Continued on page 88)



Billboard photo by Chuck Pulin

**FUNKY AND CHIC**—Guitarist Stevie Vaughn shows David Bowie, left, and Nile Rodgers of Chic a trick or three at the Power Station in New York, where Bowie is recording a new LP, produced by Rodgers. The label will be announced shortly.

## Antipiracy: IFPI Decries Artists' Lack Of Support

By MIKE HENNESSEY

CANNES—Gathered here for the 17th MIDEM, representatives of the international record industry are ruefully admitting this week that the attempt to enlist the financial aid of major recording artists in the fight against piracy has been a resounding flop.

It was exactly one year ago that Nesuhi Ertegun, then IFPI president, during a Federation meeting at Cannes, made a spirited plea for the record industry's superstars to dig into their pocket books and chip in between \$3,000 and \$5,000 a head annually to help the industry in its costly and protracted fight to beat the record and tape pirates.

But, Ertegun admits, "The re-

sponse from the artists has been most disappointing. It is extremely hard to get a dollar out of them. They give us a lot of moral encouragement, but they have totally failed to make any financial commitment." The only exception to date has been Cliff Richard, who donated \$2,400 to the IFPI's antipiracy campaign in Singapore last February when he was on a tour of Asia and the Pacific.

IFPI legal adviser Trevor Percy also admits that the appeal to superstars for financial support seems largely to have fallen on deaf ears. But he says that IFPI has been waiting to receive from the record com-

(Continued on page 74)

## MTV Viewership Growing In Los Angeles

By CARY DARLING

LOS ANGELES—The 24-hour video music channel, MTV, was set to increase its West Coast penetration Saturday (22) when Group W Cable in Los Angeles began offering the service to subscribers. The development gives MTV a potential 176,000 new viewers, augmenting those already served by nearby area cable operators.

Industryites debate the music publishers' stake in MTV exposure, page 43.

In conjunction with the launch, Group W and MTV were scheduled to present a simulcast with KROQ-FM Pasadena on Saturday night of

the Go-Go's performing at a Los Angeles area high school, taped several months ago.

Areas covered in the Los Angeles market are Santa Monica, West Los Angeles, San Fernando Valley, Eagle Rock, Fullerton, Buena Park, Newport Beach and Ontario.

MTV was set to bow nearly simultaneously over Group W Cable in the Los Angeles area with the Satellite News Channel. The news channel went on the air Friday (21), with MTV to come on air at 6 p.m. Saturday.

"When the CBS Cable Channel disappeared on Dec. 11, we were wondering what we were going to replace them with," said Group W Cable Southwestern regional vice president Frank G. McNellis at a

press conference held Wednesday (19). "That was when we decided to go with MTV and the Satellite News Channel."

"Los Angeles is a very important community for us," voiced Robert Pittman, senior programming vice president for Warner-Amex. "The music industry is located here."

According to Burt Staniar, Group W Cable president and chief operating officer, surveys indicated that MTV and the Satellite News Channel were what subscribers wanted. "The two areas which people wanted were music and news," he explained. "This was after the CBS Cable collapse. However, there is still a strong minority audience which wants cultural programs, but

in terms of the total consumer market, this is what they want."

As in other markets, MTV is available in stereo in Los Angeles for a fee of between \$1.50 and \$1.75 per month. The consumer is then able to tune his FM receiver to a certain frequency and receive the MTV signal.

Advertising for MTV in the Los Angeles area is being carried out in print, on radio and on tv. Before securing an outlet in Los Angeles, MTV ran television commercials over broadcast stations with such artists as Pete Townshend, Pat Benatar and Mick Jagger proclaiming "I Want My MTV!" According to McNellis, these commercials, which had earlier been shown in other markets, caused many public inquiries to Group W offices.

### New Feature: Video Programming

With this issue, Billboard inaugurates a new feature, Video Programming, designed to provide tabulated weekly information on music programming aired via cable, pay, network and independent television. It appears on page 79.

Cable and pay tv, in particular, have placed strong emphasis on this type of programming. Music plays an important part in the mix of such services as Home Box Office, Showtime, ARTS, Bravo and USA Network.

But the Warner-Amex 24-hour channel, MTV, remains the most dedicated to music programming. Its acknowledged success in exposing and helping to establish new and developing acts has led to increased attention to the

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# Analysts See Upbeat Indicators For Home Entertainment Trade

By SAM SUTHERLAND

LOS ANGELES—Wall Street's crystal ball proves cloudy when consulted for glimpses of home entertainment's fortunes in 1983. But if financial analysts are again somewhat divided in their specific expectations, those glimmers that do appear offer "cautious optimism" as a useful, albeit clichéd theme.

Overall, consumer interest in home entertainment remains bullishly high despite troubles elsewhere in the economy. But competition within the overall leisure field still

prompts divergent forecasts. In polling some half dozen analysts this year, it's significant that at least one veteran ultimately confesses that calling the shots for '83 may prove even tougher than in past years.

Otherwise, forecasts for recorded music sales range from flat unit and dollar performance compared to '82 to varying degrees of measurable growth. Home video is seen as a growth area, but forecasters split over whether videodisks would bloom or fizzle. VCRs would remain tied to rentals or tape new prerecorded tape activity, and cable

media would undergo a major shakeout in the number and nature of systems and services.

Where analysts do approach a consensus is the longterm outlook for video games and personal computers. Games interest is expected to remain high, but the proliferation of suppliers augurs a need for careful title development and the possibility for some major disappointments outside the arcade programming base. And the rapid penetration of personal computers into a broader cross-section of homes and demographic sectors, driven by price reductions and "friendlier" software, is expected to prove a major theme among manufacturers, distributors and retailers, all of whom are expected to eye the computer boom hungrily.

"I don't think there's a major change in store for the music business," notes Harold Vogel, vice president and senior entertainment industry analyst at Merrill Lynch. "It should be a little bit up, but other factors haven't changed sufficiently within the industry or the economy to permit a fast turnaround."

He knocks the music trade for "crying a bit too loud" over the impact of home taping during recent years, but he does see hopeful signs in the shifting pricing behavior of the business. "I think pricing relative to the innovation of the product itself got out of hand. . . . (But) prices are not going up anymore, and, in fact, seem to be coming down, suggesting (manufacturers) have listened to the consumers. When during the '70s would anyone have expected that development?"

(Continued on page 79)



AMERICA'S CO-FAVORITE—John Cougar, center, displays his bounty after tying with Rick Springfield as favorite pop-rock male vocalist at the 10th annual American Music Awards ceremony at the Shrine Auditorium in Los Angeles (separate story, page 90). Cougar, who performed with Mitch Ryder, is shown with members of his band.

## SIX-STORE D.C. CHAIN

### Richman Stake In Variety

By BILL HOLLAND

WASHINGTON—Richman Brothers Records, the Pennsauken, N.J. one-stop/distributor/retail operation, has gone into partnership with the ailing Variety Records here, the six-store chain that filed for Chapter XI reorganization last May.

Jerry Richman, chief executive officer of Richman Brothers, confirms that starting last Thanksgiving, after getting "top bid" for the partnership, the New Jersey firm began "new bookkeeping, inventory procedures" and filled the stores with "tons of merchandise." He says that "everything at the stores is doing fine."

Richman Brothers, one of the oldest one-stops in the country, branched out as a distributor during the late '70s (they now carry more than 300 labels) and bought its first retail outlet in 1973.

Richman Brothers now has seven stores in its Sounds Odyssey chain, in Delaware, Pennsylvania and Maryland, plus seven "associated" Sound Odyssey stores that are not owned by the company, but share joint advertising, as well as the six Variety Records stores in the Washington area.

Richman says that the Variety shop in nearby Tyson's Corner, Va., an affluent Northern Virginia suburb, is becoming "well known as one of the best stores in the country, and it was our No. 1 store this Christmas." He admits that a lot of the store's success is due to the efforts of Joe Goldberg of Variety Records. "Needless to say," says Richman, "we couldn't have done it without Joe as a partner."

JANUARY 29, 1983, BILLBOARD

## CBS Stresses CX Commitment Seeks More Hardware Firms' Support For System

LAS VEGAS—CBS Records is making new noise about its "quiet revolution in audio," the CX disk encoding process. Despite center stage attention for digital audio during the Winter Consumer Electronics Show here, a trio of CBS executives hosted the first formal CX suite during the show in hopes of spurring new attention from audio hardware manufacturers.

Prompting CBS' continued predictions of an eventual catalog-wide commitment to CX-encoded LPs is the growing list of audio and video hardware licensees already interested in the process' benefits for playback of encoded disks. While only a few of the 30 audio hardware licensees have made a substantial commitment to the circuitry in current production designs, CBS points to the spread of professional audio licenses and the advent of cheaper, single-chip IC componentry as evidence of gains.

The latter issue is deemed particularly crucial in that the availability of inexpensive CX chips for incorporation into receivers and amplifiers opens the door to substantial inroads for CX in terms of mass marketed, modestly-priced home stereo gear.

Both Hitachi and Telefunken unveiled their own CX chips shortly before CES, with Hitachi now ready to fill orders from manufacturers interested in the circuitry, and Telefunken expected to have production of its chip underway in time for deliveries this spring. In contrast to

earlier versions of the system designed for such applications, which required three separate integrated circuit (IC) chips, the new single chip designs now bring the average price to an estimated \$5 premium to the end purchaser. According to Dan Gravereaux, associate director of CBS Technology-Center's sound reproduction department, actual manufacturing cost of the Hitachi chip is probably closer to \$2.

Apart from the much trumpeted approach of the digital Compact

Disc, however, why has CX remained largely unsung for over a year? According to William Fox, vice president of operations and finance for the CBS Records Group, the availability and marketing of CX software offers clues.

"The integrated inventory approach was taken to minimize handling problems," says Fox, alluding to CBS' decision to initially intermix CX encoded versions of label titles with unencoded product, partially to sidestep any risk of double inventorying by dealers. Since introduction of that strategy, however, there are signs that the ploy has only obscured CX. "Now we're seeing the opposite problem. There are now people out there who know what CX is and want it, but they're having trouble finding encoded product."

An early paucity of encoded titles hasn't helped, he admits, but Fox appears philosophical. "We've been encoding titles only with artist approval, and now we're having no problems whatsoever in obtaining that."

He also notes that acceptance for CX and its combination of noise reduction and dynamic range expansion by classical acts has broadened, following early caution regarding the merits of the technique.

"But other licensees in the U.S. aren't actively releasing albums in CX yet," admits Fox. "They're all interested in the process, and say they like what they hear, but none of

(Continued on page 79)

## N.Y. Retailer Phil King Dies

NEW YORK—Phil King, who founded King Karol Records with Ben Karol in 1952, died Jan. 18 of cancer. He was 66.

King was president of the local retail chain, which, at its height several years ago, numbered seven stores. Under the corporate agreement between King and Karol, the latter now takes over as sole owner of the firm.

Under the administration of King and Karol, the stores built a reputation as among the most fully stocked catalog outlets in the East. The company is also active as a one-stop and exporter.

King's survivors include his wife, Shirley, and two daughters, Carol and Jane. He had four grandchildren.

## Executive Turntable

Gerry Wood has resigned as editor-in-chief of Billboard magazine, as of March 31. With immediate effect, publisher Lee Zito resumes the responsibilities and title of editor-in-chief, and will be working in New York for the next few months directly with Adam White, managing editor. Wood will be assisting in the transition, and handling special assignments. He expects to announce his plans soon.

### Record Companies

PolyGram Corp. has appointed Arnold Rich senior vice president of its law department. He joined the organization as vice president of law in 1974 and



Rich

continues in his present capacity as general counsel for the U.S. PolyGram companies, a position he has held since 1977. . . . Columbia Records has named Marilyn Laverty director of press and public information, East Coast. She has been associate director of press and public information for the label since 1980. . . . CBS Records Nashville has appointed Mary Ann McCready director of product development, a new post. She joined



Laverty

the company in 1974 and has held a number of posts, including press coordinator and director of contemporary artist development.

Highrise Entertainment Co. has realigned its executive structure. Larry Leal, chairman, takes over as president from Marc Kreiner, who has resigned (separate story, page 6). Mike Lushka becomes executive vice president and general manager; Pat Means takes over as vice president and director of operations; and Bunky Sheppard has joined the firm as vice president of promotion. Sheppard, a former Motown and 20th Century-Fox executive, was most recently vice president of promotion for Destiny Records. He will remain in Los Angeles, although the company is moving its headquarters to Dallas. . . . Apple Pye Records, Yonkers, N.Y., has named Paul Timmons director of a&r. He comes from Deluxe Records in Australia, where he directed the label's promotion department.



McCready

### Video/Pro Equipment

Hobart Kreidler has resigned as chairman and chief executive officer of Pioneer Video, Montvale, N.J. He is succeeded by Ken Kai, who retains his post as president of the firm. . . . The Home View Network has appointed David Wyler vice president of programming in New York. He has been director of acquisitions, scheduling and special projects for Oak Industries since 1981. Home View has also named Michael Dubester vice president of operations, a new post. He was a vice president of Contemporary Communications Corp.

ABC Video Enterprises has promoted Andrew Suser to general attorney and associate director of business affairs in New York. . . . RCA VideoDiscs has named Roy Brubaker director of technical services. The former vice president and general manager of WQED West Inc. will supervise RCA's technical services facility in Burbank. . . . WEA International has promoted Ahmed Tahir to director of its video division in New York. He was manager of WEA's East Coast video operations. . . . Pioneer Electronics, Long Beach, Calif. has named Sharon Barber vice president of special market sales. She joined Pioneer in 1977. . . . Jo-Anne Carpanzano assumes the national sales coordinator post for Vestron Video in Stamford, Conn. . . . JBL Inc., Northridge, Calif. has appointed John Hoge manager of transducer research and development. He was an independent acoustics consultant.

### Related Fields

Risa Solomon, vice president of the Video Software Dealers Assn., has resigned. She had been operating from an office in Dallas. . . . Howard Rheiner has been named marketing director for Litelab Corp., which manufactures architectural and entertainment lighting and controls. . . . Judi Jones has joined Ailes Communications Inc. in New York as head of its talent management division. . . . Glennise Perkins is the new manager of Tom T. Hall's Toy Box Studio in Brentwood, Tenn. . . . Stephen Smith works with record companies and music artists as the new associate producer of Embassy Television's "Square Pegs" comedy series.

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# CBS RECORDS TAKES THE NICE PRICE TO NEW HEIGHTS IN '83!

Now, over 1,000 best sellers at the industry's nicest price!



PC 34905



PE 34700



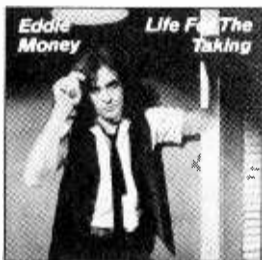
PR 35555



PE 35347



PE 35312



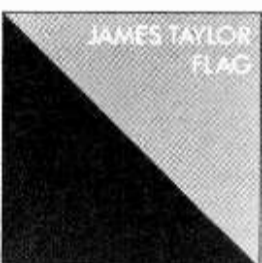
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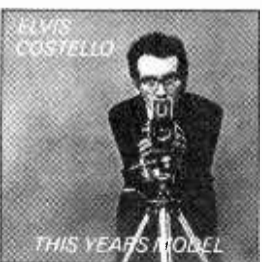
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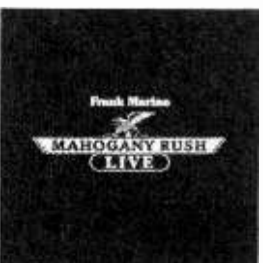
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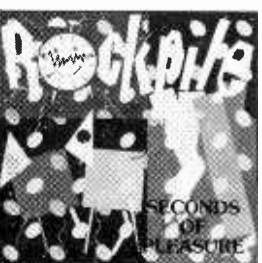
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## Kwiker Bid For Shares In Integrity

LOS ANGELES—Lou Kwiker, president of Integrity Entertainment here, is making a three-pronged pitch to the estate of Lee Hartstone for its 1,113,000 shares of the 130-plus retail store chain in the Western states.

Offering \$2.6 million for 37% of the outstanding shares in the Warehouse/Big Bens record/tape/accessories/video chain, or \$2,336 per share, the plan would include a portion of the shares not to exceed 50% to be acquired by Integrity itself. An undesignated portion would also be purchased by a "group of senior executives" of Integrity for their own accounts. Another unspecified chunk of the shares would go into an employee stock ownership trust being formulated, according to the announcement.

Before the deal is consummated, a bank lender for the funds needed for the purchase must be finalized and approval of the purchase must be obtained from Paul Revere Associates, current institutional lender, and definitive contracts must be executed. In addition, Kwiker's announcement states, a special meeting of stockholders of the firm must

(Continued on page 78)

## Roster, Signings Firmed At PCM

LOS ANGELES—PCM Records, a new independent label headed here by former Playboy Records chief Bob Cullen, has firmed up its operational staff and unveiled two new roster signings, both veteran acts with prior track records.

PCM's maiden single release, composer/arranger Pat Williams' recording of his main theme from the cancelled "Lou Grant" tv series, "Lou's Blues," has been followed by Williams' first album for the label. And, concurrent with that first album project, PCM has inked Kenny Rankin, already at work on his first album for the label, and Little Anthony.

(Continued on page 88)

## Toto: The Critics Be Damned Grammy Nominees Defend Their 'Polished' Sound

By PAUL GREIN

*This is the first of a five-part series on the Grammy nominees for album of the year.*

LOS ANGELES—If you want to see someone get hot and bothered in a hurry, just ask Toto drummer Jeff Porcaro how he responds to critics who contend that the group sacrifices rawness and vitality for studio polish and sheen.

To Porcaro, 28, those are fighting words. "Most critics aren't musicians," he counterattacks, "and don't have the faintest idea of what it is to play that tight and that good. We have just as much raw energy as other bands, but you're hearing music that's in tune; you're hearing play capabilities that get better and better each year."

Keyboardist David Paich, also 28, agrees, if somewhat less heatedly. "We played the songs on 'Toto IV' as raw as we possibly could without making them sound sloppy and incorrect," he says. "With a tune like 'Rosanna,' if we played it too loose, it would sound bad."

"But in albums to come, I'd like to see us get a little more bluesy and raw. We have stuff in the can that's probably looser and rawer than any Stones or Rod

Stewart stuff I've ever heard. Hopefully in the next album you're going to hear another side to Toto: the live sound that we close our show with."

Porcaro adds that the group also wants to make its lyrics more meaningful and mature. "That's the only little part of Toto that's missing," he says. "Being musicians instead of poets, we're only beginning to get comfortable with our writing. But now that we are, we'll be saying more lyrically and not just musically."

But Porcaro deflects another frequent criticism of the group: that it's faceless. "I'm satisfied with the band being known just by its name and its music," he says. "When we play, we want our tunes to be heard, and not have people digging the clothes we wear or that we're good-looking."

Paich, who won a Grammy six years ago for co-writing Boz Scaggs' "Lowdown"—1976's best r&b song—acknowledges the influence of Thom Bell-produced Spinners records on "Rosanna," Toto's Grammy-nominated single. "I used their arranging device," he says. "There's an emotion you get when everything drops out and you hear those voices. I call it the Spinners sec-

(Continued on page 90)



**BAUHAUS BASH**—Peter Murphy of the British group Bauhaus greets fans at the Vinyl Fetish record store in Hollywood. His visit coincided with their shows at the Roxy in Los Angeles, where they performed tunes from their A&M LP, "The Sky's Gone Out."

## Chartbeat

### Columbia On Hot Streak; Quincy's Got A Hit Jones

Columbia this week becomes the first label to hold down the top three spots on Billboard's Hot 100 since RSO's hot streak nearly five years ago. Columbia achieves this monopoly with Men At Work's "Down Under," Toto's "Africa" and Marvin Gaye's "Sexual Healing"; RSO did it in April, 1978 with the Bee Gees' "Night Fever" and "Stayin' Alive" and Eric Clapton's "Lay Down Sally."

RSO had two additional hits in the top 10 during that feverish period, as does CBS this week—though both are on Epic rather than Columbia. Michael Jackson & Paul McCartney's "The Girl Is Mine" dips to number five; the Clash's "Rock The Casbah" holds at eight.

★ ★ ★

Take A Tip From Q: Quincy Jones has two singles in the top 10 this week and four hits in the top 50. Besides the aforementioned Jackson/McCartney duet, he's represented with Patti Austin & James Ingram's "Baby, Come To Me" at number seven, Jackson's "Billie Jean" at 37 and Donna Summer's "The Woman In Me" at 42.

This marks the first time in Jones'

career that he's had two singles in the top 10 simultaneously. The top 10 postings of "The Girl Is Mine" and "Baby, Come To Me" also give Jones a nearly 20-year span of top 10 hits. He first made the mark in May, 1963 with Lesley Gore's immortal "It's My Party."

Jones and Gore teamed on three other top 10 hits and three additional singles that placed in the top 20. Jones' other top clients over the years have been Jackson with five top 10 hits and the Brothers Johnson with three. Relative newcomer James Ingram has been featured on three top 20 hits.

Of the 15 top 10 hits that Jones has collected to date, just over half have come since the start of the '80s. And of his 20 top 20 singles, an even 10 have come in this decade.

Herewith, Jones' 20 top 20 hits:

1. "Rock With You," Michael Jackson, Epic, 1980/ #1 for four weeks.
2. "It's My Party," Lesley Gore, Mercury, 1963/ #1 for two weeks.
3. "Don't Stop Till You Get Enough," Michael Jackson,

(Continued on page 88)

## Highrise Plans Move To Dallas; Kreiner Quits

LOS ANGELES—Highrise Entertainment is shifting its headquarters to Dallas in the wake of Marc Kreiner's sudden departure as president. Larry Leal, the Dallas real estate tycoon who owns 50% of the company, assumes the title of president in the reorganization, while Mike Lushka, who owns 25% of the company, becomes executive vice president/general manager (Executive Turntable, page 4).

Kreiner says he will relinquish his 25% share in the company within 60 days, though until then he will serve on a consultancy basis lining up Highrise's foreign licensees at MIDEM in Cannes.

The shake-up is viewed as surprising because Highrise had gotten off to such a fast start in its first six months of operation. The label has two of this week's top three black

(Continued on page 78)



**STILL KING**—Roger Miller, center, confers with Scotti Brothers executives prior to recording his first album for the label. Seated on either side of Miller are co-manager Herb Nanas and Stan Moress of Scotti Brothers Management; standing are John Musso, president of Scotti Brothers Records, and Tony Scotti, president of Scotti Brothers Industries.

## Black Fanzines Growing In Importance And Impact

By NELSON GEORGE

NEW YORK—What do fan magazines and Rodney Dangerfield have in common? They don't get respect.

Fanzines, with their stereotypically female teenybopper readership and teen-oriented editorial content, have traditionally never received the respect in the music industry reserved for a Rolling Stone or Musician.

But with a tough economy and artists seeking any media exposure, fanzines' importance in artist development is becoming more evident. Moreover, if the changes at two leading black fan magazines are any indication, the images and intentions of the fanzines themselves have increased their impact.

Right On! and Black Beat, formerly Soul Teen, have both upgraded their editorial and graphics, and aimed their publications at an audience whose age stretches into the twenties. Both claim to have played key roles in the careers of several performers.

Los Angeles-based Right On! has been the leading black fan magazine since its founding in the early 1970s. Editor-in-chief Cynthia Horner claims a national circulation of approximately 200,000 per issue. Right On! is owned by D.S. Magazines, which also publishes the teen fanzine Tiger Beat and soap opera magazine Daytimers. Since she

joined the staff seven years ago, Horner says the magazine has "changed tremendously."

"Originally we aimed for females from age nine to 17. Today we reach 16- to 30-year-olds of both sexes. Visually, we've added a lot of color photos and refined our graphics. Over these seven years, we've seen an important role in publicizing "the quantity of promotional materials available to us. Good quality color photos of black performers have increased, for example."

Horner feels the magazine plays an important role in publicizing "the majority of black performers who are really not going to cross over and get exposure in the white consumer press."

"We were the very first national publication to feature Prince regularly, and in fact he sought us out," Horner says. "When he was mixing his first album, he called me up and invited me down to the studio. Later he paid for me to travel to Minnesota to see where he grew up. Only later did other publications pick up on him."

"Because of his hits and attractive appearance, Ray Parker has also been covered in Right On! regularly. Everybody at Arista will tell you about the role we played in Ray's career."

(Continued on page 40)

## Producer/Artist Don Costa Dies In New York

NEW YORK — Don Costa, the prolific arranger/producer/artist, died here Wednesday (19) of heart disease at Lennox Hill Hospital. He was 57.

Costa, who was in New York preparing for a recording session with Frank Sinatra, had a music industry career that spanned 42 years, beginning as a member of a CBS radio station orchestra in Boston, where he was born.

Hired by Vaughn Monroe to write arrangements for radio and tv shows, Costa went on to freelance arranging assignments for many top singers, including Vic Damone, Sarah Vaughan, Rusty Draper, Georgia Gibbs, the Ames Brothers and Billy Eckstine, among others.

In 1955, Costa joined ABC Paramount Records as director of a&r. There, he was associated with successes by Paul Anka, Lloyd Price,

(Continued on page 90)



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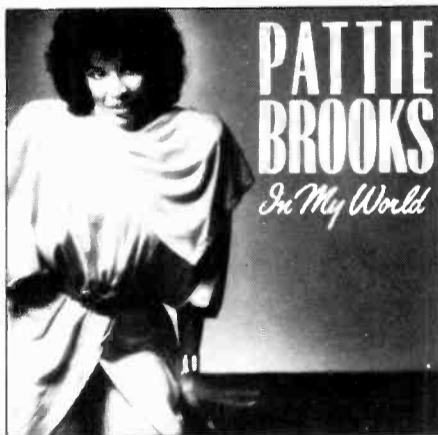


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## New Zealand's First FMers Ready Debuts

By ANNLOUISE MARTIN

AUCKLAND—New Zealand's first full-fledged FM stations will start transmitting in the next few months.

There were four applicants for the two FM licenses available in the Auckland region (population 800,000). The Broadcasting Tribunal nominated Stereo FM Ltd. and Metropolitan FM Broadcasting after hearings last year. The two unsuccessful applicants, FM Radio Enterprises Ltd. and the state-owned Broadcasting Corporation, lost their appeals against the decision.

Metropolitan FM is aiming for a 25- to 44-year-old group with a contemporary format (a mix of George Benson, the Beatles, and Fleetwood Mac, for example). The station starts to broadcast in March. Stereo FM Ltd. is aiming for an 18-39 rock audience and will be "playing everything from the Eagles to AC/DC." It will be on the air around May.

The New Zealand government has directed the state-owned Radio New Zealand IZM station in Auckland to relinquish its current format and opt instead for "limited" sponsorship. This may marginally ease the impact of FM on the city's four existing commercial stations in the forthcoming battle for advertising dollars. Radio New Zealand is negotiating to provide both FM stations with a news service and Metropolitan FM with a sales force.

Meanwhile, Radio New Zealand's concert/classical YC station has been told to convert to FM nationwide over a five-year period. It will also seek limited sponsorship to help supplement government budgets. Applications for commercial FM licenses are likely to follow in Wellington and Christchurch.

## HARDWARE FIRMS JOINING FORCES

# Video Partnerships Take Shape

By JIM SAMPSON

MUNICH—Several corporate relationships have become clearer in the past week or so, as European video hardware manufacturers struggle for survival against Japanese competition by way of complex mergers and joint ventures.

Germany's Robert Bosch GmbH has joined Matsushita in forming a new company which in the next few

## New Dutch Flexidisk Series

AMSTERDAM—Sonopresse has launched a series of seven seven-inch flexidisks aimed at the family entertainment market. Each disk contains a mixture of games, puzzles, stories and songs, up to 15 minutes of programming in all. If this series is successful, further ones covering sports, current affairs and other topics will be marketed this spring.

Sonopresse specializes in flexi and picture disks, with annual production around 10 million. The games series, marketed as Sonodisc Plus, was originated by Leo Wijnalda, who recently became the partner of managing director Leo Ritmeester. Wijnalda describes the disks, which retail at \$1.50 each

## BASF Reports Tape Sales Rise

MUNICH—With its worldwide product sales improving by around 25% to \$300 million, 1982 was a good year for the audio/video tape division of German chemical giant BASF. As a result of the upturn, the board has approved limited production expansion at its German plants. A spokesman adds, however, that no foreign expansion is being blueprinted.

As possible factors influencing the market, BASF cites plans to introduce a new 8mm tape format video recorder-camera, possible taxation on blank videotape, and protectionist import regulations in several countries.

## Thorn EMI Profits Hold Despite U.S. Sales Drop

LONDON—Electronics giant Thorn EMI has returned a trading profit of \$255.5 million for the six months ended Sept. 30, 1982, but the company reports "a significant drop in sales and profits almost entirely attributable to the U.S." in the music division.

As a result, the division's performance has not been sustained, and the company says "prompt action" has been taken in the U.S. to reduce costs—although nothing more specific is spelled out. "In contrast," says the company, "the music business in the U.K., Europe and other international markets has continued at last year's level."

There were also problems in Thorn EMI's films, video software and leisure group, which incurred a loss. Absence of new movie releases, impact of video piracy and falling cinema attendances are cited as key factors. However, production of VHS video machines at joint venture sites in Berlin and Newhaven is

weeks starts production of VHS video recorders in Germany. Meanwhile, Telefunken has promised the German Antitrust Office that it will pull out of the J-2-T video manufacturing venture as soon as the firm's contract with JVC and Thorn EMI allows, apparently clearing the way for Grundig's takeover of Telefunken.

But the deal which overshadows all others, Thomson-Brandt's pur-

complete with playing cards, lyric sheets and other materials, as a new phenomenon in the Dutch record business.

Sonodisc Plus is being retailed through some 500 sales points in Holland, mainly supermarkets but also including book, tobacco and record stores. Sales results will be assessed at the end of February when the decision whether to go ahead with further releases will be made.

Ritmeester and Wijnalda have also sent an English-language cassette of highlights from the first series to industry chiefs in Sweden, Denmark, West Germany, France, Spain, Italy and the U.S. "If we get positive reaction," says Wijnalda, "we'll press the series in an English version."

## CBS U.K. Promotion Stirs Row

### Singles Discount Offer Targets Chart Panel Stores

LONDON—Only weeks after the introduction of the new Gallup-compiled chart in Britain, a row has broken out over a CBS singles promotion apparently aimed squarely at shops on the chart returns panel.

National newspaper ads listed around 100 independent outlets offering 40% discounts on singles by Men At Work, the Stranglers and Marvin Gaye for a seven-day period in January. A high proportion of the stores named are thought to be on Gallup's 250-strong panel, and the move has brought swift reaction from other dealers.

Complaints center on the unfair advantage to the chosen stores—all three titles are hot sellers on which

good turnover at full price was expected—and on the effect to public attitudes on price. One dealer says: "We've just got customers used to \$2 being a fair singles price, and this could put us back to square one." Even among the named stores, there has been some resentment, with many saying the first they knew of the promotion was when customers started coming in demanding 80 cents off the CBS singles.

Gallup director Malcolm Mather says: "We are amazed that CBS should choose to do such an open piece of chart-oriented promotion with these particular singles, all of which were climbing fast anyway. However, we can promise that their current positions are the statistically correct ones. Ours is a sales chart, not a marketing chart."

Polydor managing director Tony Morris, chairman of the British Phonographic Industry charts committee, stresses that under the industry's "code of conduct," record companies should give prior notice of such promotions, including the marketing profile of chosen shops, which should match the proportion of chart and non-chart return outlets in the trade as a whole. He adds: "My company would be concerned whether such a promotion was in keeping with the industry agreement, or with the principles of fair trading."

However, the BPI confirms that CBS had given notice of the promo and the shops involved, and the list had been given to Gallup so that a weighting factor could be intro-

## WEA Germany Taps Zumkeller

HAMBURG—Manfred Zumkeller is leaving his post as national director of EMI-Electrola in Cologne to become managing director of WEA Musik GmbH. He takes up his appointment March 1.

aging directors in the WEA management team—Dr. Gerhard Weber, head of Warner Home Video; Friedrich Carl Coch, head of the pressing plant and distribution center in Alsdorf; and Ed Heine, who heads Musik Unsurer Seit, the publishing arm, in Munich.

Manfred Lappe has been appointed deputy director of WEA Musik and head of the WEA record retail chain, Govi Tontraeger Vertrieb in Hamburg.

duced in its calculations. CBS managing director Paul Russell says: "All we are trying to do is be competitive. We chose the titles before Christmas, before we knew how high they would chart, and we have already chosen the titles for our next offer, one or more of which may also be a hit before the promotion starts."

The long-term fear is that other companies will be encouraged by the much smaller number of stores in the new Gallup chart panel to mount similar campaigns, more cheaply than before. Malcolm Mather comments: "This is not a simple issue of price, but of marketing practice generally. Promotions of this kind, concentrating on a few shops and ignoring others, could result in anomalous sales patterns, and we shall always check this with non-chart outlets. But if the record companies continue to give such favored treatment to certain stores, then one of these days someone is going to complain to the Office of Fair Trading."

## BPI Intensifying Battle Against Illegal Imports

LONDON—Once again stepping up its fight against illegal parallel imports, the British Phonographic Industry (BPI) has started a new series of "search-and-seize" raids on retailers. First target was a South Coast chain of retail record shops, Subway Records, with raids on premises in Southampton, Portsmouth, Plymouth, Brighton and Bournemouth.

The defendants, Zeppelin Records Ltd., trading as Subway Records, and director Derek Tomlinson, appeared in the High Court Jan. 11, sued by RCA Records Ltd., which also acted on behalf of all other members of BPI. The case was held over until Feb. 10, with the defendants giving undertakings not to knowingly deal in illegal imports.

The judge was told that BPI solicitors making the raids found LPs manufactured in the U.S., Canada, Japan, Australia, Portugal and other non-EEC countries and allegedly illegally imported into Britain. Product involved included albums by Phil Collins, Duran Duran, the Clash, Dionne Warwick, Neil Diamond and Ultravox.

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Vol. 95 No. 4

## Terminating A Productive Tie

By BILLY MESHEL

In an article which appeared in Billboard, Dec. 11, 1982, the Songwriters Guild took the Welk Music Group to task for their stand on performance and mechanical income going to the original publisher of pre-termination licensing rights to copyrights once held in their catalogs.

Our company supports the Welk organization. Writers grant the publisher exploitation rights, and the publisher exploits these songs to the last day before termination. Why then should the publisher not participate in income from his exploitations?

Why is exploitation performance five years preceding the termination any different than the last day? If that were the case, the publisher should stop exploiting the composition some time before the publisher's collection rights run out.

As a publisher and a former writer, I can see both sides of the problem. Some writers want to earn more money than they would on the writer's share alone. But writers should evaluate the success of their publishers and not take copyrights away simply because the time is up.

### 'A songwriter does not always take into account a publisher's achievements'

As a publisher, I am aware of the time and money invested in a composition that is signed and exploited. When the song is returned to the writer, the writer receives the benefits of all this groundwork. Why shouldn't the publisher continue to receive a dividend from its investment and rewards from efforts made during its term?

Judy Hicks, our manager of copyright and international, supports this view from the perspective of her 30 years in the business. She puts it this way:

"Knowing the tremendous amount of paperwork involved in just one copyright, it would be difficult to turn over the files of a terminated song as a 'present' to the writer/publisher. In effect, the writer of a terminated song would reap the benefits of the original publisher's organization.

"Copyrighting, protecting, licensing, negotiating and exploiting—the results of these efforts are presented to the new

owner in a neat file. Does the recipient of the copyright history realize the professionalism that was and will be necessary in dealing with these matters? The original administering publisher should not lose any contractual benefits of income generated during its term."

A songwriter's understanding of what a publisher does for him and his music does not always take into account what is achieved by the publisher's presence. The writer thinks the music did it all.

For example, "Whatever Will Be, Will Be (Que Sera Sera)" is a song we exploit and administer. Our English subpublisher recently accomplished getting it into a platinum album and number two on the singles chart. How could a songwriter inexperienced in the administration and exploitation of music publishing ever hope to get exposure like that?

The songwriter needs a creative publishing organization, the manpower it can provide, the licensees, and the communication with the rights societies, not just at home, but all around the world. It seems to me writers would be better off leaving the songs with the good exploitive publisher, unless they are being offered a very large sum of money by a publisher that will run with the music.

I have seen copyrights expire and revert to the writer, and unless the song is a great standard, the writer will benefit by nothing. And still they take it back.

The writer should not depend upon collection from other areas of the business. He should sit down with the original publisher and strike a new deal. He would thus continue to benefit from the familiarity the original publisher has with the copyright vis-a-vis its professional staff.

So many writers find themselves with the deed to the ranch, but they're not ranchers.

*Billy Meshel is senior vice president and general manager, Arista Music Publishing Group, based in Los Angeles.*



Meshel: "The writer thinks the music did it all."

## Letters To The Editor

### Service 'Down Under'

As a small country music label in Australia, I am always looking for new records and songs for appraisal by my artists, and in the case of records, also for review in a column I write.

If a certain song is doing well on the charts I am more than interested, but eight times out of 10 my letter to the publisher is never answered. That's not giving service to their composers. While many U.S. publishers are represented in Australia, one only finds out when a terse note arrives from the subpublisher to call on them, and not to write to America.

The point is that many (not all) of the Australian publishers appear to be no more than collection agencies and never push songs to artists or their companies.

My next complaint is about U.S. record exporters who advertise worldwide service, but fail to state that it may take three months to ship an order of current albums from major companies. It is even more irritating when I asked that the records be sent by surface mail, but they arrive three months later by air, and at my expense. To add insult to injury, some of the albums had already been released on a local label while this fast, worldwide service was being awaited.

Ross Murphy  
Opal Records  
West Tamworth, Australia

### No Laughing Matter

After finishing Bob Paiva's commentary in the Jan. 8 Billboard, I nearly fell down with laughter. He's certainly not listening to much radio these days.

As a retail record store manager I find it hysterical to read about label executives putting down tight radio programming, and radio complaining that labels don't give them much-needed money for advertising product and events. While these two giants bang each other over the head, they're slowly but surely putting retail-

ers out of business.

Playlists are, in fact, too tight, and the generic brand of rock'n'roll played today has bound up everything to the point where creativity and ingenuity are no more. Enough with John Cougar, Loverboy and Asia. How about R.E.M., the Fabulous Thunderbirds and the Clash? Why should record companies spend bucks promoting these groups when the general public never gets to hear them?

Money is always the bottom line. We recently ran an ad on a local station wedged between a McDonald commercial and one for milk. Needless to say, response was nil.

There's so much good music that should be heard, but isn't. Instead, Neil Diamond, Diana Ross and Neil Young are signed for incredible dollars and the new, struggling artists are left to suffer it through.

If we, the retailers, don't sell it, the labels won't make it. If the labels don't make it, radio can't play it. If radio doesn't play it, we probably won't sell it. Hope they wake up before it's too late.

Dennis Glenn  
Record Bar  
Springfield, Mo.

### A Guide To Ennui

I agree with Dave Forman's Goodphone Commentary (Jan. 8) about the lack of creativity in radio. Predictable in presentation and music, many rock stations play it safe and boring. Here is a guide to help one know what I mean.

You know that you're listening to a real boring radio station when:

1. The station refuses to add a new record until it becomes top 10, checks out well in research, and 5,242 listeners have signed sworn affidavits that they will not switch stations while this record is on the air.
2. The p.d. thinks new wave music refers to a song by the Beach Boys.
3. The station proudly proclaims it was the first in

the country to add the new compilation album by the Beatles.

4. The m.d. thinks nothing exciting has happened in rock'n'roll music since the 1950s'

5. All consultants agree that to reach their target audience the station should play the same song 24 hours a day.

6. The station's slogan boasts that it plays "the wimp rock of the '80s."

7. The music on the commercials sounds better than the hits the station plays.

8. All the disk jockeys sound like they were cloned in a Detroit factory.

9. The station announces its most recent Arbitron rating every time it gives the weather.

I hope that in the New Year more radio stations will stamp out safe and uninvolved music and programming, and put some fun and excitement out over the airwaves.

Steve Vallens  
Unicorn Records  
Santa Monica, Calif.

### Down With The Ratings

Bravo, bravo! Give that fellow broadcaster a raise (Dave Forman, Billboard, Jan. 8). Finally someone had the guts to express his true feelings about Arbitron ratings. I'm proud of you, Dave.

As a fellow broadcaster, I have many times witnessed creative and ambitious human beings get the axe due to Arbitron ratings. We're not just some worthless numbers on a page. We are, in fact, human beings programming to and for other human beings.

I say we ought to kill the monster, throw the ratings in the trash can and get back to basics—the roots that made radio what it used to be and what it should be again in the future. Fun, not a pain!

Bob Brannigan  
Program Director, WKLY  
Plymouth, N.C.

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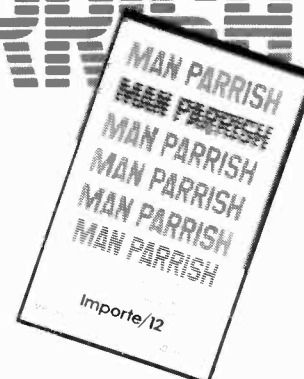
MAN PARRISH

MAN PARRISH

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MAN PARRISH

MAN PARRISH



Single: YE-127. Album: MP-320. Cassette: MP-320C.  
Produced by Raul A. Rodriguez and Man Parrish.  
Engineered by Mark Berry.



And "Hip Hop" is just the start. The album and cassette beat the streets and rock the jocks with nine great selections, including guest vocal appearances by the legendary Cherry Vanilla\* and Klaus Nomi.\*\* Call your nearest Importe/12 distributor and get that Man Parrish "Hip Hop" magic working for you!

\*Cherry Vanilla appears courtesy of Man Made Productions.  
\*\*Klaus Nomi appears courtesy of Spindizzy Music, Inc.

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**Billboard Magazine 12/82**

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Single: "Turn To Me" SHR2004 featuring JIMMY RUFFIN

	Billboard	Cashbox
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Coming in February

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R&B Single **3** **6**

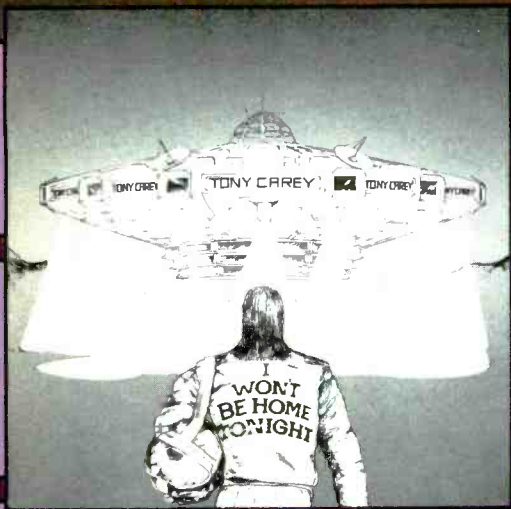
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# Radio

## Whither Urban Contemporary? New York Ratings Point To Volatility Of Format

By LEO SACKS

NEW YORK—Has listenership to the urban contemporary format here really declined, as measured by Arbitron in its fall survey (Billboard, Jan. 15)? Or is the opposite true? Either way, the disparity of the numbers underscores the cutthroat competitiveness of WKTU-FM, WRKS-FM and WBLN-FM, whose popular support among blacks, whites and Hispanics seems to fluctuate every six months.

Predictably, station executives are downplaying any suggestion of a calculated backlash against the format, which some perceive as an ethnic medium but which is clearly mass appeal, based on estimates that whites comprise, for example, as much as 40% of WKTU's listenership. Instead, they maintain that the numbers reflect a temporary shift in their audience base.

The urban format registered a 14.3 overall share of the New York market, according to the fall Arbitron survey, compared to a 16.6 share over the summer period. In contrast, Birch calculated that urban listeners represented 17.1% of the total audience, an increase from the 15% share posted six months ago. Arbitron employs a diary retrieval methodology; Birch uses a telephone recall procedure and does not count Gotham's urban stations among its 1,300 radio subscribers.

"I accept fluctuation as the nature of ongoing research," says Barry Mayo, WRKS program director. "Listener levels were down in all dayparts of the recent (Arbitron) book, but that doesn't necessarily mean the urban audience has eroded."

Charles Warfield, vice president and general manager of WBLN, agrees with Mayo that any "downward trend" raises questions among advertisers. "It makes them wonder whether the format is still viable," he says, "which only makes us more defensive. Just look at urban's success across the country. That alone

should dispel any premature death notices."

Carlos De Jesus, program director at WKTU, feels that fluctuation is healthy for the urban format. "It keeps you on your toes," he states. "It has a tendency to give advertisers the wrong idea about a station's performance, but sponsors don't listen the way fans do. They need Arbitron to tell them who's hip."

The "hipness" factor should be a boost to the format, opines Joel Webber, an AOR promotion specialist who believes that major record labels will have to cross more of their releases over to the urban sector during 1983 "because album-oriented stations don't sell enough disks for them anymore."

According to Webber, fluctuation shows that urban outlets have an ac-

tive listenership. "The fact that they keep switching from one station to the other is a healthy thing, I think. And the hippest station at the time usually wins the book." He adds that it reminds him of the days when, growing up in the city in the early 1960s, "you were cool in the schoolyard, depending upon who you listened to—WMCA or WABC."

Mel Karmazin, president of Infinity Radio, which owns WKTU, tends to discount the importance of overall shares. "We don't use Birch because advertisers don't support it," he offers. "But that doesn't make Arbitron's ratings right. The disparity in the overall numbers has more to do with Arbitron's inadequacies than any specific changes in the marketplace."

(Continued on page 90)



GOSDIN'S WORLD—Vern Gosdin, center, whose new Compleat single is called "Today My World Slipped Away," talks with Ken Johnston, air personality for WNKZ-AM/WJKZ-FM Nashville, during a recent visit. Music director Janet Bozeman looks on.

## Country Stations Reaping Benefits Of Long Playlists

By CARTER MOODY

NASHVILLE—Tight playlists on country-formatted radio continue to be a subject of concern among record industryites here, who wish it were otherwise. Yet a spot check of various markets, major and secondary, finds a number of stations which claim to maintain playlists of 70 records and more, and which are apparently succeeding in ratings and, consequently, in commercial sales.

Independent promotion people, whose primary concern is stations which report to one or more trade charts, believe there are between 50 and 75 such outlets open to new artists and independent label product. For them, however, this total makes their life harder in breaking records than it was a few years ago.

### For The Record

In a story on Creative Radio Shows (Billboard, Jan. 8), the show hosted by Harry Newman should have been titled "Country Music's Radio Magazine" rather than "Country Radio's Weekly Magazine."

Stations doing well with expanded playlists include KKYX San Antonio, WJQS Jackson, KFDD Wichita, KRMD Shreveport and WHBF Rock Island, Ill.

KVOO Tulsa is No. 1 in that market, ahead of 20 competitors, according to p.d. Billy Parker, who uses a playlist of 70-90 records. But Parker confesses to knowing no "pulse" on what records go over well—he just strives for variety. "I play a lot no one else in town will touch," he says, "but I may have a gut feeling about them."

KVOO is sitting on a 13.5 share in the fall Arbitron, Parker says. The closest country competitors, KWEN and KTFX, play lists of roughly the top 40 and are tied with shares of about 10, he says.

Jerry King, m.d. at KKYX San Antonio, believes the size of a playlist has less to do with pleasing the listeners than does proper rotation of records at different times of the day. In drive times, for instance, perhaps only one new artist is featured, but in slack hours of the day up to three an hour may be played.

(Continued on page 56)

### FROM KELLY OF KMJJ LAS VEGAS

## A Call For AM Stereo 'Truth'

By EARL PAIGE

LOS ANGELES—Program director Bill Kelly of KMJJ Las Vegas is coming out strongly for "truth in stereo AM." Otherwise, he says, "We're going to kill it like quad. Today's consumer is sophisticated and has a perceived idea that AM stereo is just static from two speakers."

Irritated by those stations that hype AM stereo, Kelly is critical of crosstown rival KROK-AM for doing so little with its stereo AM promotion during Winter CES Jan. 6-9. "They just put it on the air. They didn't even broadcast their system (Harris) into the show."

KROK-AM p.d. Jack London says that though the whole library of the AC station is on mono carts, station DJs did identify whether various records were in fact stereo.

As for KMJJ-AM, the AC-formatted station signed on stereo Dec. 3 and planned its Winter CES promotion carefully. As a result, Kelly claims, store traffic at Sound Emporium, where the station was broadcast in stereo, doubled on weekdays during the Jan. 3-9 promotion and tripled on weekends. A Magnavox receiver was used at Sound Emporium in the Meadows Mall, and two

speakers were used up in the front of the store. "They begged us to get a second system for their other store and we did," Kelly says.

Kelly is proud of the stand he took in not changing programming "one iota" during the promotion. "We had the same rotation, everything the same. After all, we were getting a lot of new people tuning us in. They might like our sound and come back to us. We didn't want to gimmick it up."

Actually, KMJJ is still stereo post-CES "but just about 40% of the time," Kelly notes. While the station re-carted everything it could to stereo, its varied list means that considerable music is just not available in stereo—oldies, for example. KMJJ is all music except for the nightly four-hour Bill Ballance syndicated talk segment that's been on a few weeks.

Kelly explains his extreme concern about AM stereo by noting that a couple of years ago he did research while at a Phoenix station. "We tested attitudes by asking people what they thought of the idea of AM stereo. That's where I realized they had a preconceived notion it was poor."

Prior to the KMJJ promotion,

Kelly says the station prepared a test. "We had all these little noises. This made it sound different on a stereo receiver than on a mono receiver. It created interest. We were straight. We came right out and told the listeners that there would be only one place in Las Vegas they could hear us in stereo."

Kelly says listeners insist the sound they heard during the promotion was brighter and crisper. "Maybe that's power of suggestion. We did re-cart, put in a new board and everything. That always tends to make you sound crisper." For NAB, Kelly thinks the station will come up with a new twist or two. "We're probably going to give away 150 stereo Walkmans."

With almost evangelical fervor, Kelly says he is ready to help stations get AM stereo launched with dignity. "There's a small, inexpensive circuit in the receiver we used. It's not expensive at all. This made all the difference. Our fidelity at Sound Emporium was incredible. And we did no signal processing at the station. None. Why aren't the radio receiver manufacturers all putting these circuits in the machines? We're going to blow it."

## Rep Firms Confirm Value Of 25-54 Demographic

NEW YORK—Three major radio rep firms closed their books on 1982 to find that national ad buys in the 25- to 54-year-old group represented about a third of the business placed in radio over the year.

Blair Radio research chief Bob Galen reports that the "25-54 demographic is the only one which showed a major increase over 1981." He adds, "One out of three opportunities are for this important demo."

Eastman Radio also notes the high demand for 25-54 and compares it to the youth calls—teens, 12-24 and 12-34, only 6% of the total radio buys.

The ongoing popularity of older demographics with advertisers is expected to continue to keep programming conservative to appeal to these listeners. Conversely, the weakness of youth buys will continue to encourage broadcasters to shun teen listeners. Even broadcasting leader Gary Stevens, president of Double-day Broadcasting, who has spent

most of his life in teen-oriented radio and now runs a chain of AOR stations, has said, "We don't want teens."

Eastman lumps teens in with the 12-24 and 12-34 youth buys. Torbet Radio in its analysis pinpoints teen buys alone at a mere 2.9% of the total national business, down from 3.3% a year earlier.

Torbet's Mariann DeLuca finds 1982 "the year for the 25-54s." For Torbet, this demographic represented 34% of all of its business, a 13% increase of 1981 and a 36% gain over 1980.

Blair booked 33.6% of its business in 25-54, a gain from 28.6 in 1981. Teens have slightly bigger share at Blair. They represent 4.1%, but this is down from 5.3% a year ago.

Right behind the 25-54 group at Blair is the 18-49 cell, but this demo is down to 14.1% from 15.2% in 1981. Next comes the 25-49 buy, which represents 13.4% of Blair's business, down from 14.2 a year earlier.

## Vox Jox Ford Back At Golden West

By ROLLYE BORNSTEIN

Bill Ford is back in action, and back at Golden West. Ford, who formerly programmed GWB's Detroit outlet, WCXI, and most recently programmed Viacom's WKHK New York, is the new p.d. at KEX/KQFM Portland. KQFM acting p.d. Hoyt Smith remains on staff, as does former KEX p.d. Bob Miller, who retains his afternoon drive position.

Gregg Lindhall makes the move from one powerhouse to another, giving up the programming reigns at KOMA Oklahoma City to accept the operations manager's post at WSM-AM-FM Nashville. WSM-FM p.d. Bruce Sherman and his AM counterpart, Charlie Chase, will now report to Lindhall; the big question is, will WSM-FM switch from AC to country? Film at 11. . . . The winds of change are sweeping across Viacom's FM country outlet in D.C., as WMZQ has moved Doug McGuire from nights into afternoon drive and Bob Duchesne from overnights into middays. Leaving the station "over a classic case of irreconcilable differences in programming philosophy" (according to WMZQ p.d. Bob McNeill) are veteran personalities John Dowling, who handled after-

noons, and Kevin Cochran, the mid-

day man. Also joining the full-time lineup are 6 to 10 p.m. jock Deano Delgallo from Q102 Winchester, Va., and Lynn Foster, who had been a part-timer, from 10 p.m. to 2 a.m. Music director Debbie Fradin and production director Joe Cash have also left the station due to budgetary considerations. McNeil will be handling the music chores on an interim basis, and Dave Kellogg remains as morning drive personality.

★ ★ ★

Robert W. Walker moves up from assistant p.d. to program director at Y-100 (WHYI) Fort Lauderdale, filling the coveted vacancy created when Bill Tanner resigned to program WASH-FM (Billboard, Jan. 22). (By the way, Y-100 music director Coleen Cassidy is going to WASH-FM as well.) All this leaves one big question: who will fill the morning drive slot now that Tanner is gone? The answer is, maybe you. Y-100 v.p./g.m. David Ross is personally conducting a nationwide search to find a suitable morning drive replacement, so if you think you're up to it, drop a tape to him in the mail.

(Continued on page 26)



# Competition Winners: KLZ, KDKB, KDKO, WFMT

NEW YORK—KLZ Denver, KDKB Phoenix, KDKO Denver and WFMT Chicago are major market winners in Billboard's 1982 radio competition, station of the year category.

KLZ receives the honor for country formats, KDKB for AOR, KDKO in black and WFMT, a classical station, in a miscellaneous category. KDKO p.d. Byron Pitts is also the winner as program director of the Year for major markets in the black format, and KDKB p.d. Jeff Sattler is a like winner in AOR.

KLZ p.d. Bill Bradley notes, "We won the Colorado station of the year award from the Country Music Foundation of Colorado, and to win on the local and national levels just has the entire staff here high." KDKO's Pitts, who eschews the urban contemporary label, plugs the outlet as "Denver's only continuous r&b station, and we build a base on that."

Also winning major market program director of the year awards are Barry Mardit of WWWW for coun-

try and Robert Conrad of WCLV Cleveland for miscellaneous (classical).

Mardit has been involved in radio for most of his life. As a teenager, he kept the then-rocking WMCA supplied with music trivia. He started working in radio while at college: WBCR Brooklyn College. He first got into country music at WBEU Beaufort, S.C. and went on to serve as p.d. at WFEC Harrisburgh and WEEP Pittsburgh.

Deano Day of country WCXI Detroit becomes a fourth-time winner of the air personality of the year award, major markets. Also winning in this category are Tony Yoken of KTXQ Dallas for AOR, Tyrone V. Bell of KDIA San Francisco for black and Gary Owens of KPRZ Los Angeles for miscellaneous (MOR).

Bell started in radio in 1965 at WLOU Louisville, doing a volunteer public service show. He came to KDIA in 1981 from WBCS Milwaukee, where he worked a country format. Owens has won this award on three previous occasions.

KRAK Sacramento, WWCK Flint, Mich., WPDQ Jacksonville and WAKY Louisville are winners as stations of the year for medium-sized markets. KRAK, a country station with a new p.d., Don Langford, has won this award six times in the past.

WWCK, which in 1981 collected three Billboard awards, won this year for station of the year (AOR), and Mark Miller won top honors as program director of the year for medium-sized markets in the AOR grouping. Miller says he had tried to maintain the same level of programming as last year.

WPDQ p.d. Mark Little also won as air personality of the year on his urban station. He's been p.d. for three-and-a-half years and in the Jacksonville market for 10½ years. Miscellaneous winner WAKY (oldies format) also has a winning p.d. He is Bob Moody, who stresses "having fun and excitement, the kind you heard in the 1960s." Moody's been at the station since 1979 and put the current format on

the air last year.

Gary Havens of WIRE Indianapolis is the winner of program director of the year for medium markets for country. He's been at the station since 1971 and p.d. since 1978. He stresses "a full-service station with personality." While Havens is a first-time winner, WIRE has won station of the year six times in previous years.

Maxx Myrick of WVOI Toledo is the winner as program director of the year for medium markets in the black category. "If people want to hear it, we play it," says Myrick. "We don't have any hangups about color lines."

Don Keith of WNKZ/WJKZ (KZ-Country) Nashville is the winner as air personality of the year for secondary markets for country. He's been in radio for 15 years and is the p.d. of both his station and the six Mack Sandlin stations. WSYR Syracuse jock Big Mike Fiss wins as air personality of the year for medium markets in AOR. A winner last year, Fiss has been in radio for six years,

all of them at WSYR.

Kris Stevens of WYCA Gary, Ind. is the winner for air personality of the year for medium markets in the miscellaneous category (religion). He's been in radio for six years since college. He came to WYCA from WIBI Carbondale, Ill.

WWVA Wheeling, W. Va. wins top honors as station of the year for small markets in the country area, and WDST Woodstock, N.Y. wins in this area for miscellaneous (block programmed). WWVA is programmed by Tom Miller, who's been with the station for 10 years. WDST programs rock, jazz, classical, blues, children's programming, talk, country and folk.

Doug Lane of WLCX LaCrosse, Wisc. is the program director of the year for small markets in country. Lane, winner of this category in 1981, has been programming this station for three years. He came from a p.d. post at WYTL Oshkosh and began his career in radio as an

(Continued on page 50)

## Washington Roundup

### FCC Reports Employment Up

The FCC has released its 1982 broadcast employment figures, and the report shows employment in the industry up 3.22% in 1982.

Individual employment reports for stations having five or more employees indicated a gain of 4,995 employees over the previous year. The latest overall employment figures reveal that 131,589 full-time employees are classified as officials, managers, professionals, technicians and sales workers. The report shows that women represented 25.9% of the total figure, and minority workers 12.7%. Women gained slightly as a result of the increase, and minorities stayed at the same percentage.

In other Commission news, the FCC will hold a hearing on the three competing applicants for AM stations on clear channel 750 kHz. Kaye-Smith Enterprises seeks to upgrade its limited-time station KXL Portland, Ore., as does Eastern Utah Broadcasting for its daytime station KOAL, presently on 1230 kHz. Mountain West Broadcasting proposes a new station on 750kHz in Park City, Utah.

In 1980, in a move to open up the AM dial, the FCC decreased interference protection for the 12 once-powerful clear channel stations that provided nighttime service over vast areas that at one time had no radio service. In doing so, the FCC made available 100 additional or improved stations.

The Jan. 13 decision to open a hearing soon on the three applicants' requests means the Commission wants to look closely at a possible waiver of the nighttime power rule, which limits new class II-B stations on the clear channels to 1 kw at night. Kaye-Smith, for example, is requesting a 10 kw nighttime signal.

In another broadcast matter, an FCC administrative law judge has concluded that Valley FM Radio Co. was entitled to an "overwhelming comparative preference" and has granted Valley a construction permit for a new FM station at 103.9 in Taft, Cal., and denied the application of Mann Broadcasting Co. for the same facility. Unless appealed, the decision becomes effective after 50 days.

## Pro-Motions

### WHRK Remembers King

A three-hour musical tribute to the Rev. Dr. Martin Luther King Jr. last week on the 54th anniversary of his birth was "a spectacular success" for WHRK-FM Memphis, according to music director Jimmy Smith.

"It was an unprecedented achievement for this market," he asserts. "It showed the relationship of his speeches to the music they inspired by integrating such artists as Nina Simone, Gil Scott-Heron, Marvin Gaye, Stevie Wonder, Diana Ross, Grand Master Flash, and even the Hollies. Their song, 'He Ain't Heavy, He's My Brother,' is still a very important record."

The special, marketed nationally by Syndicated Inc. of Burbank, was narrated by actor Brock Peters and

featured interviews with such civil rights activists as Mayor Andrew Young of Atlanta and Rep. Julian Bond of Georgia. "Tracing Dr. King's life with music to reflect changing social moods is something that many black stations have overlooked," Smith says. "I hope that it's the start of a trend."

★ ★ ★

Great Empire Broadcasting launches an ambitious series of listener appreciation shows next month when the chain brings "The Roy Clark Show" and six other acts to its country properties in Wichita (KFDI-AM-FM), Omaha (KYNN-AM-FM), Denver (KBRQ-AM-

(Continued on page 78)

## Most Added Records

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

Title, Artist, Label	% of Billboard's radio panel adding record this week	% of Billboard's radio panel now reporting record	Key stations adding title this week include
<b>HOT 100</b>			
1 "One On One," Daryl Hall & John Oates, RCA	35%	38%	KIQQ-FM, KRTH-FM, WZGC-FM, CKLW-AM, KUBE-FM, KDWB-AM
2 "Billie Jean," Michael Jackson, Epic	26%	50%	WCAU-FM, KIMN-AM, KRLA-AM, WHYW-FM, WIFL-FM, WBEN-FM
3 "My Kind Of Lady," Supertramp, A&M	26%	28%	KFI-AM, WZGC-FM, WBZZ-FM, WTIX-AM, KMGK-FM, WMC-FM
4 "I've Got A Rock'n'Roll Heart," Epic Clapton, Warner Bros.	26%	26%	KFRC-AM, WZGC-FM, KDWB-AM, KMGK-FM, WBBQ-FM, WMC-FM
5 "We've Got Tonight," Kenny Rogers & Sheena Easton, Liberty	25%	63%	WKBW-AM, WCAU-FM, KOPA-FM, WVBE-FM, WHBQ-AM, KFMB-FM
<b>BLACK</b>			
1 "I've Made Love To You A Thousand Times," Snokey Robinson, Tamla	31%	74%	KMJQ-FM, WLOK-AM, KDIA-AM, WLOU-AM, WUFO-AM, WXYV-FM
2 "Billie Jean," Michael Jackson, Epic	31%	61%	KDAY-AM, KPOP-FM, WCIN-AM, WKTU-FM, WPLZ-FM, WLOK-AM
3 "Too Tough," Angela Bofill, Arista	30%	45%	WJLB-FM, XHRM-FM, WGPR-FM, WGCI-FM, WXYV-FM, WAIL-FM
4 "Fall In Love With Me," Earth, Wind & Fire, ARC/Columbia	28%	84%	WEAS-AM, WJMO-AM, WVOL-AM, KAPE-AM, WLOU-AM, XHRM-FM
5 "You Are," Lionel Richie, Motown	26%	73%	WBMX-FM, WLOU-AM, WVKO-AM, WXYV-FM, WVOL-AM, WEAS-AM
<b>COUNTRY</b>			
1 "We've Got Tonight," Kenny Rogers & Sheena Easton, Liberty	66%	66%	KLAC-AM, WBAP-AM, WDGY-AM, WPLO-AM, WPKX-FM, KGA-AM
2 "Gonna Go Huntin' Tonight," Hank Williams Jr., Elektra/Curb	52%	54%	WBAP-AM, WPLO-AM, WSOC-FM, WWVA-AM, WONE-AM, WCBQ-AM
3 "My First Taste Of Texas," Ed Bruce, MCA	36%	67%	KMPS-AM, WDAF-AM, WDGY-AM, WSLC-AM, KLUR-FM, KRAK-AM
4 "Down On The Corner," Jerry Reed, RCA	36%	37%	WMC-AM, KEBC-FM, KRMD-FM, KSO-AM, WKSJ-AM, KFKF-FM
5 "You Don't Know Love," Janie Fricke, Columbia	29%	83%	KYGO-FM, WDGY-AM, KNIX-FM, KWJJ-AM, KVOO-AM, WTQR-FM
<b>ADULT CONTEMPORARY</b>			
1 "We've Got Tonight," Kenny Rogers & Sheena Easton, Liberty	40%	60%	KIXI-AM, WGAR-AM, WTMJ-AM, WATR-AM, WASH-FM, WSM-FM
2 "All Right," Christopher Cross, Warner Bros.	30%	60%	KPPL-FM, WCCO-AM, WTMJ-AM, KMBZ-AM, WYEN-FM, KEX-AM
3 "You Are," Lionel Richie, Motown	23%	72%	WFYR-FM, WIP-AM, WKRC-AM, WROR-FM, KKR-AM, WCTC-AM
4 "I'm Alive," Neil Diamond, Columbia	19%	72%	WGAR-AM, WFYR-FM, WOMC-FM, KOY-AM, WBEN-AM, WMAZ-AM
5 "One One One," Daryl Hall & John Oates, RCA	14%	14%	KIXI-AM, WRVR-FM, KEX-AM, KKR-AM, WHAM-AM, KOY-AM

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---

# THE CHIPMUNKS GO HOLLYWOOD

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BILL DIEHL  
St. Paul Dispatch

"I don't remember when I laughed so hard... A real children's classic."

*Alvin*

Chipmunk Gazette

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LYNN REEVES  
The Birmingham News

"A magical blending of wit and sophistication. One of the freshest groups around today."

*Alvin*

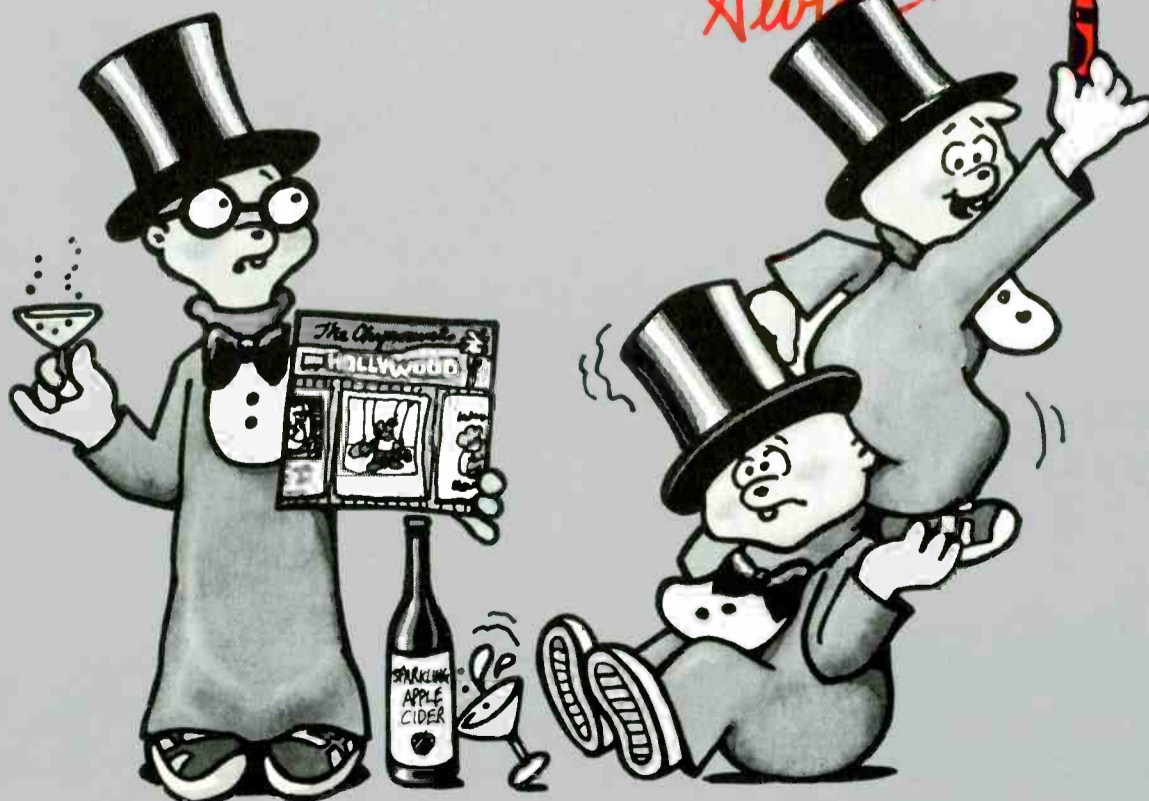
Chipmunk Daily News

"... 'The Chipmunks Go Hollywood' should brighten many a rainy afternoon."

GAYE DELAPLANE  
Gannett News Service

"The vocal range of the lead singer is astonishing... That, coupled with his animal magnetism, assures him a spot in The Music Hall of Fame."

*Alvin*



Best selling children's album last two years/NARM

Celebrating The Chipmunks' Silver Anniversary.



## Virginia Station Honored By Country Music Assn.

NASHVILLE—WKCW Warren-ton, Va., a 5 kw country formatted station near Washington, has been presented with a plaque from the Country Music Assn. for its 24 years of carrying country music on its air-waves.

The little station worked for the plaque by delivering a petition with 10,000 signatures asking that the outlet be admitted to the Country Music Hall Of Fame for its service to country music. A delegation called on the CMA Jan. 7.

Kitty Wells, Johnny Wright, Little Jimmy Dickens and Jean Shepard accompanied the delegation to the CMA to demonstrate their support. The station later gave a citation to the Grand Ole Opry in honor of its importance to traditional country music.

According to Robert J. Watson, general manager of the independently owned facility, the promotion was sparked several months ago by a fan who gathered a petition with 30

signatures, asking the CMA to admit the station to its Hall Of Fame (a tribute so far reserved for human beings). "It was the biggest joke around the station—for about a month," Watson says, explaining that everyone went for the idea on second thought.

Initially, "Big K Radio" simply printed the petition forms and announced their availability to anyone who wanted to pick one up at the station and circulate it. The forms were later distributed throughout the community. Watson says petition signers were required to list their address and phone number to discourage padding.

WKCW began programming country and bluegrass music in 1959, according to Watson, and has not varied from the formula since. While its bias is toward programming cuts by country music's old-timers, it also airs selections by such traditionally oriented younger performers as Moe Bandy and Gene Watson. **EDWARD MORRIS**



**GOOD READING**—Rob Dollinger, left, and Pat Griffith of Pat Griffith Productions examine the first issue of Concert Magazine with Jim Hampton, president of Creative Factor Inc.

## Out Of The Box

### HOT 100/AC

DETROIT—Since Bob Seger is "a hometown boy," KCLW music director Rosalie Trombley was anxious to hear how **Kenny Rogers and Sheena Easton** covered his Silver Bullet Band classic, "We've Got Tonight," and she reports that the Liberty single surpasses her wildest expectations. "It wouldn't surprise me if it reached No. 1," she offers. "Kenny's vocal styling is similar to Bob's for its huskiness, and Sheena adds the frosting to give it real emotional impact." She also predicts that **Bryan Adams'** new A&M single, "Cuts Like A Knife," will make a dent for the Canadian artist in the States. "I've watched him grow, and with the single leading the way, he stands to establish himself here. It's a strong mid-tempo rocker, akin to Rod Stewart's 'First Cut Is The Deepest.'" Another current favorite of hers is **Hall & Oates'** "One On One" (RCA). "When Daryl decides to sing a ballad, this is the way I like to hear him do it. His performance is outstanding."

### AOR

LYNN, Mass.—**The Cure's** "Let's Go To Bed" (Fiction import) and **Blanc-mange's** "Living On The Ceiling" (Island) represent "what we like about a lot of today's new music," says Russell Motla, director of programming and operations for WLYN-FM. "Dance tunes that rock, without the negative disco image, help us generate the excitement of top 40 radio, the way it was in the '60s." Along these lines, he has "fallen in love" with "Go To The Line," the title track from the **Nitecaps'** debut album for Sire, which he calls "perfectly accessible pop-rock," and "How The West Was Won" from **Rubber Rodeo's** six-song EP for Boston-based Eat Records. "It's a boppy c&w tune, but it has all the elements that appeal to rock'n'rollers too. It's a subtle mix, truly tongue-in-check."

### BLACK/URBAN

ROSEVILLE, Calif.—KPOP-FM music director C.G. Barney says that he's "thrilled" to have three "bona fide" crossover records to program—**Earth, Wind & Fire's** "Fall In Love With Me!" (Columbia), **Janet Jackson's** "Come Give Your Love To Me" (A&M), and the **Dazz Band's** "On The One" (Motown). " 'Fall' is certainly one of the best things they've done in years," he feels. "going back to their days with the Emotions. It's hot, refreshing, long awaited, and the phones are outstanding." Jackson's record "really shows her vocal maturity. It has a Devo beat, reminiscent of 'Let Me Tickle Your Fancy,' but what I like most is that it's altogether different from 'Young Love.' And there's no escaping 'On The One.' It has such a mass appeal sound." Barney adds that **Donald Fagen's** "New Frontier" (Warner Bros.) "fits our format like a shoe—he knows how to make you feel good," while **Sky's** "Let Love Shine" (Salsoul) "sounds like 'Let's Celebrate,' but it's a message song, too."

### COUNTRY

CORPUS CHRISTI—Andy Andersen, music director of KBCB-FM, which went on the air Dec. 1, has a surprise for programmers who play the flip side of the **Tanya Tucker** single, "Cry" (Arista). The tune is "Feel Right," and Andersen says that "it caught my ear immediately. With its '50s-type feel, she sounds like a female Elvis, around the time he recorded 'Treat Me Right.' I think it's terrific." **Ronnie McDowell's** "Personally" (Epic) is "a good clean copy of the Karla Bonoff hit, ripe for female demos." That's also true for **Earl Thomas Conley's** "I Have Loved You Girl" (RCA), he maintains. "Earl's vocals are his best in recent years, and the tune fits well with new product from Conway Twitty, George Jones and Jim Glaser." Finally, Andersen notes that **Connie Hanson's** "There's Still A Lot Of Love In San Antone" (Sound Waves) is an engaging country shuffle that happens to feature Ray Price dueting with the singer. "He's not identified, and I'm not predicting it will skyrocket up the charts, but it's still a solid single." **LEO SACKS**

### WMMJ Birmingham: New Name, New Format

BIRMINGHAM—Beautiful music formatted WQEZ has become WMMJ and is running a new AC format. A new staff has been installed in new studios, too.

Programming is headed by Bill Thomas, who is directing the follow-

ing on-air staff: Bob Burton and Kurt Kilpatrick, handling the "Burt and Kurt Show," 5:30 to 10 a.m.; Chris Hall, 10 a.m. to 2 p.m.; Charlie Walker, 2 to 6 p.m.; Jeff Warren, 6 to 10 p.m.; Bob Jackson, 10 p.m. to 2 a.m.; and Mark Thompson, 2 to 5:30 a.m.

## YesterHits

HITS FROM BILLBOARD 10 AND 20 YEARS AGO THIS WEEK.

### POP SINGLES—10 Years Ago

- 1 Superstition, Stevie Wonder, Tamla
- 2 You're So Vain, Carly Simon, Elektra
- 3 Crocodile Rock, Elton John, MCA
- 4 Your Mama Don't Dance, Ken Loggins & Jim Messina, Columbia
- 5 Why Can't We Live Together, Timmy Thomas, Glades
- 6 Me & Mrs. Jones, Billy Paul, Philadelphia International
- 7 Oh, Babe, What Would You Say, Hurricane Smith, Capitol
- 8 Trouble Man, Marvin Gaye, Tamla
- 9 Rockin' Pneumonia-Boogie Woogie Flu, Johnny Rivers, United Artists
- 10 The World Is A Ghetto, War, United Artists

### POP SINGLES—20 Years Ago

- 1 Walk Right In, Rooftop Singers, Vanguard
- 2 Hey Paula, Paul & Paula, Philips
- 3 Go Away Little Girl, Steve Lawrence, Columbia
- 4 Tell Him, Exciters, United Artists
- 5 The Night Has A Thousand Eyes, Bobby Vee, Liberty
- 6 My Dad, Paul Petersen, Colpix
- 7 Two Lovers, Mary Wells, Motown
- 8 Telstar, Tornados, London
- 9 It's Up To You, Rick Nelson, Imperial
- 10 Limbo Rock, Chubby Checker, Parkway

### TOP LPs—10 Years Ago

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

### TOP LPs—20 Years Ago

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

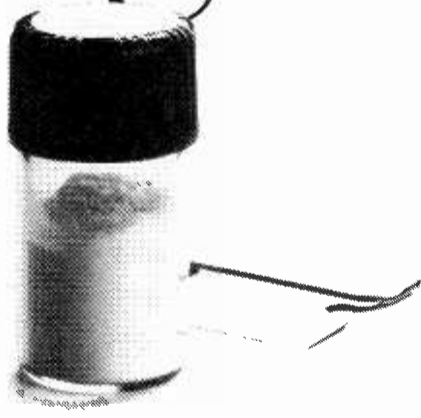
### COUNTRY SINGLES—10 Years Ago

- 1 Old Dogs, Children & Watermelon Wine, Tom T. Hall, Mercury
- 2 She Needs Someone To Hold Her, Conway Twitty, Decca
- 3 Soul Song, Joe Stampley, Dot
- 4 I Wonder If They Ever Think Of Me, Merle Haggard & The Strangers, Capitol
- 5 Lovin' On Back Streets, Mel Street, Metromedia Country
- 6 Do You Know What It's Like To Be Lonesome, Jerry Wallace, Decca
- 7 Love's The Answer/Jamestown Ferry, Tanya Tucker, Columbia
- 8 Rated X, Loretta Lynn, Decca
- 9 Pass Me By, Johnny Rodriguez, Mercury
- 10 Neon Rose, Mel Tillis & The Statesiders, MGM

### SOUL SINGLES—10 Years Ago

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

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 GREENVILLE, SC **WCVL** • HAGERSTOWN, MD **WHAC** • HONOLULU **KGU** • INDIANAPOLIS **WIFE** • JACKSONVILLE **WOKV** • KANSAS CITY **KCMO**  
 LANSING **WKHM** • LAS VEGAS **KVOV** • LOS ANGELES **KABC** • MINNEAPOLIS/ST. PAUL **KSTP** • NEW ORLEANS **WCOS** • NEW YORK **WABC**  
 NORFOLK **WNIS** • N. MYRTLE BEACH **WGSN** • PALM SPRINGS **KPSI** • PENSACOLA-MILTON, FL **WSWL** • PHOENIX **KSUN** • PITTSBURGH **WTKN**  
 PORTLAND, ME **WMER** • PORTLAND, OR **KLIQ** • PROVIDENCE **WEAN** • RENO **KOH** • ROCHESTER **WRTK** • SACRAMENTO **KGNR** • SAGINAW **WSGW**  
 SALISBURY **WSBY** • SALT LAKE CITY **KZJO** • SAN DIEGO **KCNN** • SAN FRANCISCO **KGO-FM** • SANTA BARBARA **KTMS**  
 SPOKANE **KSPO** • TOLEDO **WOHO** • TUCSON **KNST** • TULSA **KELI** • WEST PALM BEACH **WJNO** • WHEELING, WV **WOMP** • WINSTON-SALEM **WSJS**

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# Billboard Singles Radio Action

Based on station playlists through Tuesday (1/18/83)

Playlist Prime Movers  
Playlist Top Add Ons

Continued from page 20

### BREAKOUTS

- DARYL HALL AND JOHN OATES**—One On One (RCA)
- EARTH, WIND & FIRE**—Fall In Love With Me (Columbia)
- ERIC CLAPTON**—I've Got A Rock 'N' Roll Heart (Warner Bros.)

### WFMF-FM—Baton Rouge

- (Wayne Watkins—MD)
- STRAY CATS**—Stray Cat Strut 19-9
- MICHAEL JACKSON**—Billie Jean 25-19
- PATTI AUSTIN WITH JAMES INGRAM**—Baby Come To Me 4-2
- BOB SEGER AND THE SILVER BULLET BAND**—Shame On The Moon 9-5
- DONNA SUMMER**—The Woman In Me 22-18
- JOE JACKSON**—Breaking Us In Two 2-0
- KENNY ROGERS AND SHEENA EASTON**—We've Got Tonight
- ERIC CLAPTON**—I've Got A Rock 'N' Roll Heart A
- EARTH, WIND AND FIRE**—Fall In Love With Me X
- EVELYN KING**—Betcha She Don't Love You X

### KZEM-FM—Corpus Christi

- (John Steele—MD)
- A FLOCK OF SEAGULLS**—Space Age Love Songs 17-15
- TOTO**—Africa 20-16
- LIONEL RICHIE**—You Are 25-18
- MICHAEL JACKSON**—Billie Jean 29-19
- FRIDA**—I Know There's Something Going On 30-20
- SAMMY HAGAR**—Your Love Is Driving Me Crazy B
- JANET JACKSON**—Come Give Your Love To Me B
- KENNY LOGGINS**—Heart To Heart B
- DURAN DURAN**—Hungry Like The Wolf B
- EARTH, WIND AND FIRE**—Fall In Love With Me B
- JOE JACKSON**—Breaking Us In Two A
- STEEL BREEZE**—Dreamin' Is Easy A
- KENNY ROGERS AND SHEENA EASTON**—We've Got Tonight A
- DARYL HALL AND JOHN OATES**—One On One A
- DON HENLEY**—I Can't Stand Still A
- DEBARGE**—I Like It A
- OLIVIA NEWTON-JOHN**—Tied Up X
- THOMPSON TWINS**—Lies X
- YARBROUGH AND PEOPLES**—Heartbeats X
- SAGA**—On The Loose X
- DAZZ BAND**—On The One For Fun X
- CHICAGO**—What You're Missing X
- HOT CHOCOLATE**—Are You Getting Enough Happiness X
- THE PRETENDERS**—Back On The Chain Gang X
- PETER GABRIEL**—Shock The Monkey X
- DONNA SUMMER**—The Woman In Me X

### KLUV-FM—Dallas

- (Bob Hooper—MD)
- PATTI AUSTIN WITH JAMES INGRAM**—Baby Come To Me 12-5
- EDDIE RABBITT WITH CRYSTAL GAYLE**—You And I 15-9
- LITTLE RIVER BAND**—The Other Guy 18-14
- JOE JACKSON**—Steppin' Out 16-15
- MICHAEL McDONALD**—I Gotta Try 19-16
- MEN AT WORK**—Down Under
- JOE JACKSON**—Breaking Us In Two
- THE HUMAN LEAGUE**—Mirror Man
- KENNY LOGGINS**—Heart To Heart B
- BILLY JOEL**—Allentown B
- THOMAS DOLBY**—She Blinded Me With Science A
- ABC**—Poison Arrow A
- DURAN DURAN**—Roo A
- GLENN FREY**—All Those Lies A
- THOMPSON TWINS**—Lies A
- SCANDAL**—Goodbye To You A
- CHRISTOPHER CROSS**—All Right A
- JACK MACK AND THE HEART ATTACK**—Wonderful Girl
- HUGHES/THRALL**—Beg, Borrow Or Steal A
- RANDY NEWMAN AND PAUL SIMON**—The Blues A
- THE JOHN HALL BAND**—Love Me Again A
- VANDERBERG**—Burning Heart A
- THE GREG KINN BAND**—Jeopardy A
- FELONY**—The Fantastic A
- MISSING PERSONS**—Windows A
- DEXYS MIDNIGHT RUNNERS**—Come On Eileen A
- DARYL HALL AND JOHN OATES**—Family Man X
- RICK OCASEK**—Something To Grab For X
- BERLIN**—Sex X
- PRETENDERS**—My City Was Gone X

### KEGL-FM—Ft. Worth

- (Bill Hayes—MD)
- FRIDA**—I Know There's Something Going On 3-2
- THE PRETENDERS**—Back On The Chain Gang 5-4
- SAGA**—On The Loose 10-6
- MICHAEL JACKSON**—Beat It 15-10
- TOM PETTY AND THE HEARTBREAKERS**—You Got Lucky 6-1
- JOE JACKSON**—Breaking Us In Two
- THE HUMAN LEAGUE**—Mirror Man
- KENNY LOGGINS**—Heart To Heart B
- BILLY JOEL**—Allentown B
- THOMAS DOLBY**—She Blinded Me With Science A
- ABC**—Poison Arrow A
- DURAN DURAN**—Roo A
- GLENN FREY**—All Those Lies A
- THOMPSON TWINS**—Lies A
- SCANDAL**—Goodbye To You A
- CHRISTOPHER CROSS**—All Right A
- JACK MACK AND THE HEART ATTACK**—Wonderful Girl
- HUGHES/THRALL**—Beg, Borrow Or Steal A
- RANDY NEWMAN AND PAUL SIMON**—The Blues A
- THE JOHN HALL BAND**—Love Me Again A
- VANDERBERG**—Burning Heart A
- THE GREG KINN BAND**—Jeopardy A
- FELONY**—The Fantastic A
- MISSING PERSONS**—Windows A
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### KEGL-FM—Ft. Worth

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- KENNY LOGGINS**—Heart To Heart B
- BILLY JOEL**—Allentown B
- THOMAS DOLBY**—She Blinded Me With Science A
- ABC**—Poison Arrow A
- DURAN DURAN**—Roo A
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- VANDERBERG**—Burning Heart A
- THE GREG KINN BAND**—Jeopardy A
- FELONY**—The Fantastic A
- MISSING PERSONS**—Windows A
- DEXYS MIDNIGHT RUNNERS**—Come On Eileen A
- DARYL HALL AND JOHN OATES**—Family Man X
- RICK OCASEK**—Something To Grab For X
- BERLIN**—Sex X
- PRETENDERS**—My City Was Gone X

### KOFM-FM—Oklahoma City

- (Dave Duquesne—MD)
- BARRY MANILOW**—Memory 2-1
- KENNY LOGGINS**—Heart To Heart 11-6
- PHIL COLLINS**—You Can't Hurry Love 10-7
- CULTURE CLUB**—Do You Really Want To Hurt Me 20-15
- DONNA SUMMER**—The Woman In Me 21-16
- SUPERTRAMP**—My Kind Of Lady
- NEIL DIAMOND**—I'm Alive
- BARRY MANILOW**—Memory 13-6
- MICHAEL MURPHEY**—Still Taking Chances 18-14
- BOB SEGER AND THE SILVER BULLET BAND**—Shame On The Moon 22-16
- LIONEL RICHIE**—You Are 23-17
- CHRISTOPHER CROSS**—All Right B
- DOLLY PARTON/WILLIE NELSON**—Everything's Beautiful (In It's Own Way)
- PHIL COLLINS**—You Can't Hurry Love
- NEIL DIAMOND**—I'm Alive A
- GLEN CAMPBELL**—I Love How You Love Me A

### KEEL-AM—Shreveport

- (Andy Taylor—MD)
- BARRY MANILOW**—Memory 13-6
- MICHAEL MURPHEY**—Still Taking Chances 18-14
- BOB SEGER AND THE SILVER BULLET BAND**—Shame On The Moon 22-16
- LIONEL RICHIE**—You Are 23-17
- CHRISTOPHER CROSS**—All Right B
- DOLLY PARTON/WILLIE NELSON**—Everything's Beautiful (In It's Own Way)
- PHIL COLLINS**—You Can't Hurry Love
- NEIL DIAMOND**—I'm Alive A
- GLEN CAMPBELL**—I Love How You Love Me A

### KILE-AM—Galveston

- (Scott Taylor—MD)
- PATTI AUSTIN WITH JAMES INGRAM**—Baby Come To Me 3-1
- KENNY LOGGINS**—Heart To Heart 10-4
- LITTLE RIVER BAND**—The Other Guy 12-5
- BOB SEGER AND THE SILVER BULLET BAND**—Shame On The Moon 18-8
- SAMMY HAGAR**—Your Love Is Driving Me Crazy 17-13
- DARYL HALL AND JOHN OATES**—One On One
- JOE JACKSON**—Breaking Us In Two
- JANET JACKSON**—Come Give Your Love To Me A
- STEPHEN BISHOP**—It Might Be You B
- RANDY NEWMAN AND PAUL SIMON**—The Blues A
- MICHAEL JACKSON**—Billie Jean A
- ERIC CLAPTON**—I've Got A Rock 'N' Roll Heart A
- MISSING PERSONS**—Windows X
- VANDERBERG**—Burning Heart X
- UNIPOP**—What If (I Said I Love You) X

### KVOL-AM—Lafayette

- (Phil Rankin—MD)
- MEN AT WORK**—Down Under 1-1
- MARVIN GAYE**—Sexual Healing 6-3
- BILLY JOEL**—Allentown 12-9
- BOB SEGER AND THE SILVER BULLET BAND**—Shame On The Moon 14-10
- STRAY CATS**—Stray Cat Strut 15-11
- MICHAEL JACKSON**—Billie Jean
- DONALD FAGEN**—New Frontier
- KENNY ROGERS & SHEENA EASTON**—We've Got Tonight B
- LINDA RONSTADT**—I Knew You When B
- CHRISTOPHER CROSS**—All Right B
- EARTH, WIND AND FIRE**—Fall In Love With Me B
- GLENN FREY**—All Those Lies B
- LIONEL RICHIE**—You Are A
- DAZZ BAND**—On The One For Fun A
- ABC**—Poison Arrow A
- SMOKEY ROBINSON**—I've Made Love To You A Thousand Times A
- JANET JACKSON**—Come Give Your Love To Me A
- VANDERBERG**—Burning Heart X
- THE JOHN HALL BAND**—Love Me Again X

- CROSBY, STILLS AND NASH**—Too Much Love To Hide X
- NIGHT RANGER**—Don't Tell Me You Love Me X
- YARBROUGH AND PEOPLES**—Heartbeats X
- DEXY'S MIDNIGHT RUNNERS**—Come On Eileen X
- THOMPSON TWINS**—Lies X
- MISSING PERSONS**—Windows X
- SHERRIFF**—When I'm With You X
- FIREFALL**—Always X
- RANDY NEWMAN AND PAUL SIMON**—The Blues X
- RACHEL SWEET**—Voo Doo X
- THE PRETENDERS**—Back On The Chain Gang X
- NEIL DIAMOND**—I'm Alive X
- ERIC CLAPTON**—I've Got A Rock 'N' Roll Heart X

### KBFM-FM—McAllen-Brownsville

- (Steve Owens—MD)
- BOB SEGER AND THE SILVER BULLET BAND**—Shame On The Moon 19-6
- CULTURE CLUB**—Do You Really Want To Hurt Me 24-7
- MARVIN GAYE**—Sexual Healing 1-1
- MEN AT WORK**—Down Under 2-2
- RAY PARKER JR.**—Bad Boy 3-3
- EARTH, WIND AND FIRE**—Fall In Love With Me
- DARYL HALL AND JOHN OATES**—One On One
- EDDIE RABBITT WITH CRYSTAL GAYLE**—You And I B
- CHRISTOPHER CROSS**—All Right B
- THE CLASH**—Rock The Casbah B
- NEIL DIAMOND**—I'm Alive B
- KENNY ROGERS & SHEENA EASTON**—We've Got Tonight B
- JOE JACKSON**—Breaking Us In Two A
- EVELYN KING**—Betcha She Don't Love You A
- ERIC CLAPTON**—I've Got A Rock 'N' Roll Heart A

### WEZB-FM—New Orleans

- (Jerry Lousteau—MD)
- MEN AT WORK**—Down Under 2-1
- PETER GABRIEL**—Shock The Monkey 17-12
- THE CLASH**—Rock The Casbah 13-9
- KOOL AND THE GANG**—Let's Go Dancin' (Ooh La La) 16-10
- LITTLE RIVER BAND**—The Other Guy 22-17
- DARYL HALL AND JOHN OATES**—One On One
- DURAN DURAN**—Hungry Like The Wolf
- MUSICAL YOUTH**—Pass The Dutchie B
- LIONEL RICHIE**—You Are B
- STRAY CATS**—Stray Cat Strut B
- CHRISTOPHER CROSS**—All Right B
- SUPERTRAMP**—My Kind Of Lady A
- KISS**—I Love It Loud A
- MICHAEL JACKSON**—Beat It A
- AIR SUPPLY**—Two Less Lonely People In The World X
- CULTURE CLUB**—Do You Really Want To Hurt Me X
- KENNY ROGERS & SHEENA EASTON**—We've Got Tonight X
- JOE JACKSON**—Breaking Us In Two X

### WQUE-FM—New Orleans

- (Chris Bryan—MD)
- CHRISTOPHER CROSS**—All Right B
- KENNY ROGERS AND SHEENA EASTON**—We've Got Tonight B
- DARYL HALL AND JOHN OATES**—One On One A
- FIREFALL**—Always A
- ERIC CLAPTON**—I've Got A Rock 'N' Roll Heart A
- MEN AT WORK**—Down Under 1-1
- PATTI AUSTIN WITH JAMES INGRAM**—Baby Come To Me 6-2
- LITTLE RIVER BAND**—The Other Guy 15-6
- BILLY JOEL**—Allentown 14-9
- STRAY CATS**—Stray Cat Strut 34-21
- CHRISTOPHER CROSS**—All Right
- MICHAEL JACKSON**—Billie Jean
- DURAN DURAN**—Hungry Like The Wolf B
- SMOKEY ROBINSON**—I've Made Love To You A Thousand Times B
- KENNY ROGERS & SHEENA EASTON**—We've Got Tonight B
- EDDIE RABBITT WITH CRYSTAL GAYLE**—You And I B
- EVELYN KING**—Betcha She Don't Love You B
- DON HENLEY**—I Can't Stand Still B
- FRIDA**—I Know There's Something Going On A
- STEEL BREEZE**—Dreamin' Is Easy A
- EARTH, WIND AND FIRE**—Fall In Love With Me X
- SUPERTRAMP**—My Kind Of Lady A
- OLIVIA NEWTON-JOHN**—Tied Up A
- RANDY NEWMAN AND PAUL SIMON**—The Blues X
- HOT CHOCOLATE**—Are You Getting Enough Happiness X

### WTIX-AM—New Orleans

- (Gary Franklin—MD)
- MEN AT WORK**—Down Under 1-1
- PATTI AUSTIN WITH JAMES INGRAM**—Baby Come To Me 6-2
- LITTLE RIVER BAND**—The Other Guy 15-6
- BILLY JOEL**—Allentown 14-9
- STRAY CATS**—Stray Cat Strut 34-21
- CHRISTOPHER CROSS**—All Right
- MICHAEL JACKSON**—Billie Jean
- DURAN DURAN**—Hungry Like The Wolf B
- SMOKEY ROBINSON**—I've Made Love To You A Thousand Times B
- KENNY ROGERS & SHEENA EASTON**—We've Got Tonight B
- EDDIE RABBITT WITH CRYSTAL GAYLE**—You And I B
- EVELYN KING**—Betcha She Don't Love You B
- DON HENLEY**—I Can't Stand Still B
- FRIDA**—I Know There's Something Going On A
- STEEL BREEZE**—Dreamin' Is Easy A
- EARTH, WIND AND FIRE**—Fall In Love With Me X
- SUPERTRAMP**—My Kind Of Lady A
- OLIVIA NEWTON-JOHN**—Tied Up A
- RANDY NEWMAN AND PAUL SIMON**—The Blues X
- HOT CHOCOLATE**—Are You Getting Enough Happiness X

### KOFM-FM—Oklahoma City

- (Dave Duquesne—MD)
- BARRY MANILOW**—Memory 2-1
- KENNY LOGGINS**—Heart To Heart 11-6
- PHIL COLLINS**—You Can't Hurry Love 10-7
- CULTURE CLUB**—Do You Really Want To Hurt Me 20-15
- DONNA SUMMER**—The Woman In Me 21-16
- SUPERTRAMP**—My Kind Of Lady
- NEIL DIAMOND**—I'm Alive
- BARRY MANILOW**—Memory 13-6
- MICHAEL MURPHEY**—Still Taking Chances 18-14
- BOB SEGER AND THE SILVER BULLET BAND**—Shame On The Moon 22-16
- LIONEL RICHIE**—You Are 23-17
- CHRISTOPHER CROSS**—All Right B
- DOLLY PARTON/WILLIE NELSON**—Everything's Beautiful (In It's Own Way)
- PHIL COLLINS**—You Can't Hurry Love
- NEIL DIAMOND**—I'm Alive A
- GLEN CAMPBELL**—I Love How You Love Me A

### KEEL-AM—Shreveport

- (Andy Taylor—MD)
- BARRY MANILOW**—Memory 13-6
- MICHAEL MURPHEY**—Still Taking Chances 18-14
- BOB SEGER AND THE SILVER BULLET BAND**—Shame On The Moon 22-16
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- (Scott Taylor—MD)
- PATTI AUSTIN WITH JAMES INGRAM**—Baby Come To Me 3-1
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- STEPHEN BISHOP**—It Might Be You B
- RANDY NEWMAN AND PAUL SIMON**—The Blues A
- MICHAEL JACKSON**—Billie Jean A
- ERIC CLAPTON**—I've Got A Rock 'N' Roll Heart A
- MISSING PERSONS**—Windows X
- VANDERBERG**—Burning Heart X
- UNIPOP**—What If (I Said I Love You) X

### Midwest Region

- PRIME MOVERS**
- SAMMY HAGAR**—Your Love Is Driving Me Crazy (Geffen)
- LITTLE RIVER BAND**—The Other Guy (Capitol)
- MEN AT WORK**—Down Under (Columbia)

### TOP ADD ONS

- CHRISTOPHER CROSS**—All Right (Warner Bros.)
- LIONEL RICHIE**—You Are (Motown)
- JOE JACKSON**—Breaking Us In Two (A&M)

### KFYR-AM—Bismarck

- (Dan Brannan—MD)
- BOB SEGER AND THE SILVER BULLET BAND**—Shame On The Moon 11-4
- BILLY JOEL**—Allentown 13-5
- LITTLE RIVER BAND**—The Other Guy 14-7
- CULTURE CLUB**—Do You Really Want To Hurt Me 15-9
- JUICE NEWTON**—Heart Of The Night 16-12
- KENNY LOGGINS**—Heart To Heart B
- ADAM ANT**—Goody Two Shoes B
- GLENN FREY**—All Those Lies B
- LINDA RONSTADT**—I Knew You When B
- DARYL HALL AND JOHN OATES**—One On One A
- SUPERTRAMP**—My Kind Of Lady A
- JOE JACKSON**—Breaking Us In Two A
- ERIC CLAPTON**—I've Got A Rock 'N' Roll Heart A
- NEIL DIAMOND**—I'm Alive X
- KENNY ROGERS & SHEENA EASTON**—We've Got Tonight X
- CHRISTOPHER CROSS**—All Right X
- MARVIN GAYE**—Sexual Healing 1-1
- MEN AT WORK**—Down Under 2-2
- RAY PARKER JR.**—Bad Boy 3-3
- EARTH, WIND AND FIRE**—Fall In Love With Me
- DARYL HALL AND JOHN OATES**—One On One
- EDDIE RABBITT WITH CRYSTAL GAYLE**—You And I B
- CHRISTOPHER CROSS**—All Right B
- THE CLASH**—Rock The Casbah B
- NEIL DIAMOND**—I'm Alive B
- KENNY ROGERS & SHEENA EASTON**—We've Got Tonight B
- JOE JACKSON**—Breaking Us In Two A
- EVELYN KING**—Betcha She Don't Love You A
- ERIC CLAPTON**—I've Got A Rock 'N' Roll Heart A

### WLS-AM—Chicago

- (Dave Denver—MD)
- LITTLE RIVER BAND**—The Other Guy 22-16
- SAMMY HAGAR**—Your Love Is Driving Me Crazy 36-23
- PATTI AUSTIN WITH JAMES INGRAM**—Baby Come To Me 5-1
- BOB SEGER AND THE SILVER BULLET BAND**—Shame On The Moon 10-7
- KENNY LOGGINS**—Heart To Heart 34-24
- ADAM ANT**—Goody Two Shoes
- STRAY CATS**—Stray Cat Strut

### WES-FM—Chicago

- (Dave Denver—MD)
- LITTLE RIVER BAND**—The Other Guy 22-16
- SAMMY HAGAR**—Your Love Is Driving Me Crazy 36-23
- BOB SEGER AND THE SILVER BULLET BAND**—Shame On The Moon 10-7
- KENNY LOGGINS**—Heart To Heart 34-24
- SAGA**—On The Loose 40-32
- THE PRETENDERS**—Back On The Chain Gang

### KIOA-AM—Des Moines

- (A. W. Pantofia—MD)
- MICHAEL McDONALD**—I Gotta Try 12-6
- BOB SEGER AND THE SILVER BULLET BAND**—Shame On The Moon 18-10
- MICHAEL JACKSON AND PAUL McCARTNEY**—The Girls Mine 22-15
- AIR SUPPLY**—Two Less Lonely People In The World 19-16
- BILLY JOEL**—Allentown 26-17
- MICHAEL JACKSON**—Billie Jean
- DARYL HALL AND JOHN OATES**—One On One
- POCO**—Shoot For The Moon B
- DONNA SUMMER**—The Woman In Me B
- LIONEL RICHIE**—You Are B
- KENNY ROGERS & SHEENA EASTON**—We've Got Tonight B
- NEIL DIAMOND**—I'm Alive B
- OLIVIA NEWTON-JOHN**—Tied Up B
- DEXYS MIDNIGHT RUNNERS**—Come On Eileen A
- EARTH, WIND AND FIRE**—Fall In Love With Me A
- RANDY NEWMAN AND PAUL SIMON**—The Blues A
- CHRISTOPHER CROSS**—All Right X
- JOE JACKSON**—Breaking Us In Two X
- FIREFALL**—Always X

### KMGK-FM—Des Moines

- (Sammy Hagar—MD)
- MICHAEL JACKSON**—Billie Jean
- SAGA**—On The Loose 10-7
- GLENN FREY**—All Those Lies 12-9
- STRAY CATS**—Stray Cat Strut 14-10
- CULTURE CLUB**—Do You Really Want To Hurt Me 13-11
- JEFFERSON STARSHIP**—Winds Of Change
- SUPERTRAMP**—My Kind Of Lady
- LITTLE STEVEN AND THE DISCIPLES OF SOUL**—Forever B
- UTOPIA**—Feel Don't Fail Me Now B
- DARYL HALL AND JOHN OATES**—Family Man B
- MISSING PERSONS**—Windows A
- ERIC CLAPTON**—I've Got A Rock 'N' Roll Heart A
- STEEL BREEZE**—Dreamin' Is Easy X
- RACHEL SWEET**—Voo Doo X
- NIGHT RANGER**—Don't Tell Me You Love Me X
- DON HENLEY**—I Can't Stand Still X
- THE JOHN HALL BAND**—Love Me Again X
- CHRISTOPHER CROSS**—All Right X
- OLIVIA NEWTON-JOHN**—Tied Up X
- THE GREG KINN BAND**—Jeopardy X

### WIKS-FM—Indianapolis

- (Jay Stevens—MD)
- SAGA**—On The Loose 9-5
- PATTI AUSTIN WITH JAMES INGRAM**—Baby Come To Me 11-6
- PHIL COLLINS**—You Can't Hurry Love 12-9
- KENNY LOGGINS**—Heart To Heart 20-16
- CHRISTOPHER CROSS**—All Right B
- MARVIN GAYE**—Sexual Healing A
- JOE JACKSON**—Breaking Us In Two X
- VANDERBERG**—Burning Heart X
- THE WHO**—Eminence Front X
- FRIDA**—I Know There's Something Going On X
- GOLDEN EARRING**—Twilight Zone X

### KBEQ-FM—Kansas City

- (Maja Britton—



# The King Biscuit Flower Hour



MICK JONES OF FOREIGNER PHOTOGRAPHED BY RICK DIAMOND

## GIVE YOUR LISTENERS THE ROCK THEY CAN FEEL.

Your audience hungers for live rock excitement. Give it to them with King Biscuit—America's longest running weekly concert series. It started ten years ago with Bruce Springsteen on the very first broadcast. Today, King Biscuit continues to deliver high-rated rock. With top acts like Foreigner, Joan Jett & the Blackhearts, Men At Work and the Stray Cats.

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THE KING BISCUIT FLOWER HOUR IS PRODUCED BY DIR BROADCASTING

**Continued from page 22**

- CHRISTOPHER CROSS—All Right B
- DURAN DURAN—Hungry Like The Wolf B
- CULTURE CLUB—Do You Really Want To Hurt Me B
- LINDA RONSTADT—I Knew You When B
- MICHAEL JACKSON—Billie Jean A
- DON HENLEY—I Can't Stand Still A
- SAGA—On The Loose X
- DONNA SUMMER—The Woman In Me X
- RANDY NEWMAN AND PAUL SIMON—The Blues X
- NEIL DIAMOND—I'm Alive X

**WHFM-FM—Rochester**

- (Marc Cronin—MD)
- ★ ★ A FLOCK OF SEAGULLS—Space Age Love Songs 18 12
  - ★ ★ SAMMY HAGAR—Your Love Is Driving Me Crazy 21 13
  - ★ JUICE NEWTON—Heart Of The Night 25 18
  - ★ CULTURE CLUB—Do You Really Want To Hurt Me 28 21
  - ★ MUSICAL YOUTH—Pass The Dutchie 35 30
  - ★ KENNY ROGERS AND SHEENA EASTON—We've Got Tonight B
  - ★ DON HENLEY—I Can't Stand Still B
  - ★ DONALD FAGEN—New Frontier B
  - ★ SUPERTRAMP—My Kind Of Lady A
  - ★ RANDY NEWMAN AND PAUL SIMON—The Blues A
  - ★ CHRISTOPHER CROSS—All Right B
  - ★ POCO—Shoot For The Moon X
  - ★ STEEL BREEZE—Dreamin' Is Easy X
  - ★ OLIVIA NEWTON-JOHN—Tied Up X
  - ★ GOLDEN EARRING—Twilight Zone X

**WPST-FM—Trenton**

- (Tom Taylor—MD)
- ★ ★ MOVING PICTURES—What About Me 5-3
  - ★ ★ MUSICAL YOUTH—Pass The Dutchie 21 12
  - ★ ★ EDDIE RABBITT WITH CRYSTAL GAYLE—You And I 35 21
  - ★ FRIDA—I Know There's Something Going On 30 22
  - ★ DURAN DURAN—Hungry Like The Wolf 36 23
  - ★ DARYL HALL AND JOHN OATES—One On One
  - ★ ERIC CLAPTON—I've Got A Rock 'N' Roll Heart
  - ★ NEIL YOUNG—A Little Thing Called Love B
  - ★ CHRISTOPHER CROSS—All Right B
  - ★ THE GREG KINN BAND—Jeopardy B
  - ★ NIGHT RANGER—Don't Tell Me You Love Me B
  - ★ KENNY ROGERS AND SHEENA EASTON—We've Got Tonight B
  - ★ VANDERBERG—Burning Heart B
  - ★ THE JOHN HALL BAND—Love Me Again A
  - ★ THOMPSON TWINS—Lies A

**WRCK-FM—Utica Rome**

- (Jim Reitz—MD)
- ★ ★ PHIL COLLINS—You Can't Hurry Love 3 1
  - ★ ★ THE CLASH—Rock The Casbah 2 2
  - ★ ADAM ANT—Goody Two Shoes 9 5
  - ★ STRAY CATS—Stray Cat Strut 15 9
  - ★ DURAN DURAN—Hungry Like The Wolf 20 14
  - ★ THE GREG KINN BAND—Jeopardy
  - ★ PAT BENATAR—Little Too Late
  - ★ ROUGH TRADE—All Touch B
  - ★ NIGHT RANGER—Don't Tell Me You Love Me B
  - ★ CHRISTOPHER CROSS—All Right B
  - ★ THE PRETENDERS—Back On The Chain Gang B
  - ★ SUPERTRAMP—My Kind Of Lady A
  - ★ JEFFERSON STARSHIP—Winds Of Change A
  - ★ ERIC CLAPTON—I've Got A Rock 'N' Roll Heart A
  - ★ DON HENLEY—I Can't Stand Still X
  - ★ STEEL BREEZE—Dreamin' Is Easy X
  - ★ JOE JACKSON—Breaking Us In Two X
  - ★ CROSBY, STILLS AND NASH—Too Much Love To Hide X
  - ★ FRIDA—I Know There's Something Going On X
  - ★ SURVIVOR—The One That Really Matters X

**Mid-Atlantic Region**
**★ PRIME MOVERS**

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

**● TOP ADD ONS**

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

**● BREAKOUTS**

- DON HENLEY—I Can't Stand Still (Asylum)
- DARYL HALL AND JOHN OATES—One On One (RCA)
- ERIC CLAPTON—I've Got A Rock 'N' Roll Heart (Warner Bros.)

**WAFB-FM—Allentown**

- (Jefferson Ward—MD)
- ★ ★ MARVIN GAYE—Sexual Healing 24 12
  - ★ ★ BOB SEGER AND THE SILVER BULLET BAND—Shame On The Moon 22 13
  - ★ CULTURE CLUB—Do You Really Want To Hurt Me 12 6
  - ★ DONNA SUMMER—The Woman In Me 14 10
  - ★ FLEETWOOD MAC—Love In Store 23 15
  - ★ KENNY ROGERS & SHEENA EASTON—We've Got Tonight
  - ★ STEPHEN BISHOP—It Might Be You
  - ★ CHRISTOPHER CROSS—All Right B
  - ★ JOE JACKSON—Breaking Us In Two B
  - ★ SUPERTRAMP—It's Raining Again X
  - ★ LAURA BRANIGAN—Gloria X
  - ★ JOE JACKSON—Steppin' Out X
  - ★ DONALD FAGEN—I.G.Y. (What A Beautiful World) X
  - ★ JOE COCKER AND JENNIFER WAINES—Up Where We Belong X
  - ★ MICHAEL JACKSON—Billie Jean X
  - ★ DOLLY PARTON/WILLIE NELSON—Everything's Beautiful (In It's Own Way) X

**WFBG-AM—Altoona**

- (Tony Booth—MD)
- ★ ★ EDDIE RABBITT AND CRYSTAL GAYLE—You And I 25 18
  - ★ ★ CHRISTOPHER CROSS—All Right 25 18
  - ★ KENNY LOGGINS—Heart To Heart 20 11
  - ★ BOB SEGER AND THE SILVER BULLET BAND—Shame On The Moon 21 13
  - ★ SAMMY HAGAR—Your Love Is Driving Me Crazy 22 16
  - ★ MICHAEL JACKSON—Billie Jean
  - ★ DON HENLEY—I Can't Stand Still B
  - ★ NEIL DIAMOND—I'm Alive B
  - ★ KENNY ROGERS AND SHEENA EASTON—We've Got Tonight B
  - ★ RANDY NEWMAN AND PAUL SIMON—The Blues A

- ★ SHERRIFF—When I'm With You A
- ★ FIREFALL—Always A
- ★ DEXY'S MIDNIGHT RUNNER—Come On Eileen X
- ★ THOMPSON TWINS—Lies X
- ★ CROSBY, STILLS AND NASH—Too Much Love To Hide X
- ★ MISSING PERSONS—Windows X
- ★ THE JOHN HALL BAND—Love Me Again X
- ★ FRIDA—I Know There's Something Going On X
- ★ NIGHT RANGER—Don't Tell Me You Love Me X
- ★ HOT CHOCOLATE—Are You Getting Enough Happiness X
- ★ VANDERBERG—Burning Heart X
- ★ ROUGH TRADE—All Touch X
- ★ GOLDEN EARRING—Twilight Zone X
- ★ SCANDAL—Goodbye To You X
- ★ BILLY SQUIER—She's A Runner A

**WYRE-AM—Annapolis**

- (Mike O'Meara—MD)
- ★ ★ LIONEL RICHIE—You Are 25 18
  - ★ ★ CHRISTOPHER CROSS—All Right 26 19
  - ★ ★ KENNY LOGGINS—Heart To Heart 4 2
  - ★ CULTURE CLUB—Do You Really Want To Hurt Me 16 12
  - ★ MICHAEL McDONALD—I Gotta Try 21 16
  - ★ KENNY ROGERS AND SHEENA EASTON—We've Got Tonight
  - ★ DARYL HALL AND JOHN OATES—One On One
  - ★ JDE JACKSON—Breaking Us In Two A

**WBSB-FM—Baltimore**

- (Rick James/Jan Jeffries—MD)
- ★ ★ MEN AT WORK—Down Under 2 1
  - ★ ★ PATTI AUSTIN WITH JAMES INGRAM—Baby Come To Me 6-2
  - ★ TOTO—Africa 8 3
  - ★ BDB SEGER AND THE SILVER BULLET BAND—Shame On The Moon 17 8
  - ★ STRAY CATS—Stray Cat Strut 28 21
  - ★ KENNY ROGERS AND SHEENA EASTON—We've Got Tonight
  - ★ DARYL HALL AND JOHN OATES—One On One
  - ★ EDDIE RABBITT WITH CRYSTAL GAYLE—You And I B
  - ★ NEIL YOUNG—A Little Thing Called Love B
  - ★ CHRISTOPHER CROSS—All Right B
  - ★ JOE JACKSON—Breaking Us In Two B
  - ★ DONNA SUMMER—The Woman In Me A
  - ★ MICHAEL JACKSON—Billie Jean X
  - ★ FIREFALL—Always X
  - ★ STEEL BREEZE—Dreamin' Is Easy X
  - ★ SAMMY HAGAR—Your Love Is Driving Me Crazy X
  - ★ DURAN DURAN—Hungry Like The Wolf X

**WFBR-AM—Baltimore**

- (Andy Szulinski—MD)
- ★ ★ MEN AT WORK—Down Under 3 1
  - ★ ★ PATTI AUSTIN WITH JAMES INGRAM—Baby Come To Me 4-2
  - ★ ★ LITTLE RIVER BAND—The Other Guy 6 3
  - ★ ★ BOB SEGER AND THE SILVER BULLET BAND—Shame On The Moon 18 10
  - ★ ★ EDDIE RABBITT WITH CRYSTAL GAYLE—You And I 17 12
  - ★ ★ DARYL HALL AND JOHN OATES—One On One
  - ★ ★ ERIC CLAPTON—I've Got A Rock 'N' Roll Heart
  - ★ ★ KENNY ROGERS AND SHEENA EASTON—We've Got Tonight B
  - ★ ★ MICHAEL JACKSON—Someone In The Dark X

**WCIR-FM—Beckley, W. Va.**

- (Jim Martin—MD)
- ★ ★ BOB SEGER AND THE SILVER BULLET BAND—Shame On The Moon 4 1
  - ★ ★ RAY PARKER, JR.—Bad Boy 5 2
  - ★ ★ MARVIN GAYE—Sexual Healing 3 3
  - ★ ★ GOLDEN EARRING—Twilight Zone 7 4
  - ★ ★ BILLY JOEL—Allentown 10 7
  - ★ ★ ERIC CLAPTON—I've Got A Rock 'N' Roll Heart
  - ★ ★ NIGHT RANGER—Don't Tell Me You Love Me
  - ★ ★ MICHAEL JACKSON—Billie Jean B
  - ★ ★ LIONEL RICHIE—You Are B
  - ★ ★ OLIVIA NEWTON-JOHN—Tied Up B
  - ★ ★ LINDA RONSTADT—I Knew You When B
  - ★ ★ EARTH, WIND AND FIRE—Fall In Love With Me A
  - ★ ★ DARYL HALL AND JOHN OATES—One On One A
  - ★ ★ DON HENLEY—I Can't Stand Still A
  - ★ ★ STEEL BREEZE—Dreamin' Is Easy A
  - ★ ★ A FLOCK OF SEAGULLS—Space Age Love Songs X
  - ★ ★ DIRE STRAITS—Industrial Disease X
  - ★ ★ SAGA—On The Loose X
  - ★ ★ MUSICAL YOUTH—Pass The Dutchie X
  - ★ ★ POCO—Shoot For The Moon X
  - ★ ★ DURAN DURAN—Hungry Like The Wolf X
  - ★ ★ VANDERBERG—Burning Heart X
  - ★ ★ THE JOHN HALL BAND—Love Me Again X
  - ★ ★ RANDY NEWMAN AND PAUL SIMON—The Blues X
  - ★ ★ CHRISTOPHER CROSS—All Right X
  - ★ ★ JOE JACKSON—Breaking Us In Two X
  - ★ ★ NEIL DIAMOND—I'm Alive X
  - ★ ★ KENNY ROGERS AND SHEENA EASTON—We've Got Tonight X

**WCCK-FM—Erie**

- (J.J. Sanford—MD)
- ★ ★ KOOL AND THE GANG—Let's Go Dancin' (Ooh La La) 5 3
  - ★ ★ BILLY JOEL—Allentown 8 6
  - ★ ★ KIM CARNES—Does It Make You Remember 11 7
  - ★ ★ SAGA—On The Loose 14 11
  - ★ ★ HUGHES AND THRALL—Beg, Borrow Or Steal 17 12
  - ★ ★ MICHAEL JACKSON—Billie Jean
  - ★ ★ CHICAGO—What Your Missing
  - ★ ★ DARYL HALL AND JOHN OATES—One On One B
  - ★ ★ SUPERTRAMP—My Kind Of Lady B
  - ★ ★ DONALD FAGEN—New Frontier B
  - ★ ★ KENNY ROGERS AND SHEENA EASTON—We've Got Tonight B
  - ★ ★ JOE JACKSON—Breaking Us In Two A
  - ★ ★ KISS—I Love It Loud A
  - ★ ★ PAT BENATAR—Little Too Late A
  - ★ ★ ERIC CLAPTON—I've Got A Rock 'N' Roll Heart A
  - ★ ★ BILLY SQUIER—She's A Runner A
  - ★ ★ OLIVIA NEWTON-JOHN—Tied Up X
  - ★ ★ DON HENLEY—I Can't Stand Still X

**WKBO-AM—Harrisburg**

- (Bill Trousdale—MD)
- ★ ★ LIONEL RICHIE—You Are
  - ★ ★ AMERICA—Right Before Your Eyes
  - ★ ★ NEIL DIAMOND—I'm Alive A
  - ★ ★ MICHAEL McDONALD—I Gotta Try A

**WGH-AM—Norfolk**

- (Bob Canada—MD)
- ★ ★ LITTLE RIVER BAND—The Other Guy 5-1
  - ★ ★ BDB SEGER AND THE SILVER BULLET BAND—Shame On The Moon 14 4
  - ★ ★ JUICE NEWTON—Heart Of The Night 18 10
  - ★ ★ LIONEL RICHIE—You Are 34 13
  - ★ ★ POCO—Shoot For The Moon 21 15
  - ★ ★ DON HENLEY—I Can't Stand Still 'N' Roll Heart
  - ★ ★ ERIC CLAPTON—I've Got A Rock 'N' Roll Heart
  - ★ ★ KENNY ROGERS AND SHEENA EASTON—We've Got Tonight B
  - ★ ★ RANDY NEWMAN AND PAUL SIMON—The Blues B
  - ★ ★ SURVIVOR—The One That Really Matters B
  - ★ ★ MICHAEL JACKSON—Billie Jean B
  - ★ ★ EARTH, WIND AND FIRE—Fall In Love With Me B
  - ★ ★ SMOKEY ROBINSON—I've Made Love To You A  
Thousand Times A

- ★ ★ THE JOHN HALL BAND—Love Me Again A
- ★ ★ VANDERBERG—Burning Heart X
- ★ ★ THE WHO—Eminence Front X
- ★ ★ NEIL YOUNG—Little Thing Called Love X
- ★ ★ MISSING PERSONS—Windows X
- ★ ★ FIREFALL—Always X
- ★ ★ DONALD FAGEN—New Frontier X
- ★ ★ EVELYN KING—Betcha She Don't Love You X
- ★ ★ DEXY'S MIDNIGHT RUNNERS—Come On Eileen X
- ★ ★ NIGHT RANGER—Don't Tell Me You Love Me X

**WNVZ-FM—Norfolk**

- (Steve Kelly—MD)
- ★ ★ BILLY JOEL—Allentown 5 2
  - ★ ★ RAY PARKER JR.—Bad Boy 13 10
  - ★ ★ LITTLE RIVER BAND—The Other Guy 15 11
  - ★ ★ BARRY MANILOW—Memory 18 14
  - ★ ★ JANET JACKSON—Young Love 16 13
  - ★ ★ CHRISTOPHER CROSS—All Right B
  - ★ ★ OLIVIA NEWTON-JOHN—Tied Up B
  - ★ ★ JOE JACKSON—Breaking Us In Two B
  - ★ ★ NEIL DIAMOND—I'm Alive B
  - ★ ★ JANET JACKSON—Come Give Your Love To Me A
  - ★ ★ KENNY ROGERS AND SHEENA EASTON—We've Got Tonight A
  - ★ ★ EVELYN KING—Betcha She Don't Love You A
  - ★ ★ THE PRETENDERS—Back On The Chain Gang A
  - ★ ★ PIA ZADORA—The Clapping Song A
  - ★ ★ DARYL HALL AND JOHN OATES—One On One A
  - ★ ★ EARTH, WIND AND FIRE—Fall In Love With Me X
  - ★ ★ BOBBY MILITELLO FEATURING JEAN CARN—Let's Slay Together X

**WCAU-FM—Philadelphia**

- (Glen Kalina—MD)
- ★ ★ THE PRETENDERS—Back On The Chain Gang 27 15
  - ★ ★ DURAN DURAN—Hungry Like The Wolf 29 19
  - ★ ★ LINDA RONSTADT—I Knew You When 36 29
  - ★ ★ HOT CHOCOLATE—Are You Getting Enough Happiness 37-30
  - ★ ★ VANDERBERG—Burning Heart 40 32
  - ★ ★ FIREFALL—Always
  - ★ ★ THE WEATHER GIRLS—It's Raining Men
  - ★ ★ MICHAEL JACKSON—Billie Jean A
  - ★ ★ KENNY ROGERS AND SHEENA EASTON—We've Got Tonight A
  - ★ ★ DEXY'S MIDNIGHT RUNNERS—Come On Eileen A
  - ★ ★ DAZZ BAND—On The One For Fun A
  - ★ ★ EARTH, WIND AND FIRE—Fall In Love With Me A
  - ★ ★ SURVIVOR—The One That Really Matters X
  - ★ ★ THE SPINNERS—Funny How Time Slips Away X
  - ★ ★ STEEL BREEZE—Dreamin' Is Easy X
  - ★ ★ THE WHO—Eminence Front X
  - ★ ★ CHAKA KHAN—Got To Be There X
  - ★ ★ NEIL YOUNG—Little Thing Called Love X
  - ★ ★ POCO—Shoot For The Moon X
  - ★ ★ DON HENLEY—I Can't Stand Still X
  - ★ ★ CHICAGO—When You're Missing X
  - ★ ★ RANDY NEWMAN AND PAUL SIMON—The Blues X
  - ★ ★ THE JOHN HALL BAND—Love Me Again X
  - ★ ★ NIGHT RANGER—Don't Tell Me You Love Me X
  - ★ ★ JOE JACKSON—Breaking Us In Two X

**WIFI-FM—Philadelphia**

- (Don Cannon/Verna McKay—MD)
- ★ ★ MUSICAL YOUTH—Pass The Dutchie 22 4
  - ★ ★ STRAY CATS—Stray Cat Strut 16 8
  - ★ ★ DURAN DURAN—Hungry Like The Wolf 21 13
  - ★ ★ LITTLE RIVER BAND—The Other Guy 29-21
  - ★ ★ FLEETWOOD MAC—Love In Store 27-23
  - ★ ★ MICHAEL JACKSON—Billie Jean
  - ★ ★ GOLDEN EARRING—Twilight Zone
  - ★ ★ LIONEL RICHIE—You Are B
  - ★ ★ DON HENLEY—I Can't Stand Still A
  - ★ ★ CHRISTOPHER CROSS—All Right A
  - ★ ★ MISSING PERSONS—Windows A
  - ★ ★ SUPERTRAMP—My Kind Of Lady A
  - ★ ★ STEEL BREEZE—Dreamin' Is Easy A
  - ★ ★ VANDERBERG—Burning Heart A
  - ★ ★ LINDA RONSTADT—I Knew You When X
  - ★ ★ THE SPINNERS—Funny How Time Slips Away X
  - ★ ★ OLIVIA NEWTON-JOHN—Tied Up X
  - ★ ★ JOE JACKSON—Breaking Us In Two X
  - ★ ★ KENNY ROGERS AND SHEENA EASTON—We've Got Tonight X
  - ★ ★ EARTH, WIND AND FIRE—Fall In Love With Me X
  - ★ ★ POCO—Shoot For The Moon X
  - ★ ★ NEIL DIAMOND—I'm Alive X

**WRVQ-FM—Richmond**

- (Bill Thomas—MD)
- ★ ★ MEN AT WORK—Down Under 1 1
  - ★ ★ MICHAEL JACKSON—Beat It 25 23
  - ★ ★ BILLY JOEL—Allentown 9 4
  - ★ ★ THE J. GEILS BAND—I Do 15 10
  - ★ ★ NIGHT RANGER—Don't Tell Me You Love Me 18 13
  - ★ ★ SURVIVOR—The One That Really Matters
  - ★ ★ THE PRETENDERS—Back On The Chain Gang
  - ★ ★ CHRISTOPHER CROSS—All Right B
  - ★ ★ MUSICAL YOUTH—Pass The Dutchie B
  - ★ ★ JOE JACKSON—Breaking Us In Two B
  - ★ ★ POCO—Shoot For The Moon B
  - ★ ★ ERIC CLAPTON—I've Got A Rock 'N' Roll Heart A
  - ★ ★ STEEL BREEZE—Dreamin' Is Easy A
  - ★ ★ VANDERBERG—Burning Heart X
  - ★ ★ SCANDAL—Goodbye To You X

**WPGC-FM—Washington, D.C.**

- (Bruce Kelly—MD)
- ★ ★ PATTI AUSTIN WITH JAMES INGRAM—Baby Come To Me 7-2
  - ★ ★ BARRY MANILOW—Memory 9 6
  - ★ ★ EDDIE RABBITT WITH CRYSTAL GAYLE—You And I 13 10
  - ★ ★ TOTO—Africa
  - ★ ★ KENNY LOGGINS—Heart To Heart

**WRQX-FM—Washington, D.C.**

- (Dallas Cole—MD)
- ★ ★ MEN AT WORK—Down Under 1 1
  - ★ ★ BILLY JOEL—Allentown 9 7
  - ★ ★ TOTO—Africa 2-2
  - ★ ★ STRAY CATS—Stray Cat Strut 18 11
  - ★ ★ CULTURE CLUB—Do You Really Want To Hurt Me 20 15
  - ★ ★ MICHAEL JACKSON—Billie Jean
  - ★ ★ STEPHEN BISHOP—It Might Be You
  - ★ ★ EDDIE RABBITT WITH CRYSTAL GAYLE—You And I B
  - ★ ★ DURAN DURAN—Hungry Like The Wolf B
  - ★ ★ CHRISTOPHER CROSS—All Right A
  - ★ ★ RACHEL SWEET—Voo Doo A

**WQXA-FM—York**

- (Dan Steele—MD)
- ★ ★ BOB SEGER AND THE SILVER BULLET BAND—Shame On The Moon 16-10
  - ★ ★ BILLY JOEL—Allentown 24 17
  - ★ ★ KENNY LOGGINS—Heart To Heart 14 9
  - ★ ★ CULTURE CLUB—Do You Really Want To Hurt Me 17-11
  - ★ ★ LIONEL RICHIE—You Are 30-24
  - ★ ★ CHRISTOPHER CROSS—All Right
  - ★ ★ SUPERTRAMP—My Kind Of Lady
  - ★ ★ MUSICAL YOUTH—Pass The Dutchie A
  - ★ ★ DON HENLEY—I Can't Stand Still A
  - ★ ★ THE SPINNERS—Funny How Time Slips Away X
  - ★ ★ RANDY NEWMAN AND PAUL SIMON—The Blues X
  - ★ ★ STEEL BREEZE—Dreamin' Is Easy X

**Southeast Region**
**★ PRIME MOVERS**

- KENNY LOGGINS—Heart To Heart (Columbia)
- MEN AT WORK—Down Under (Columbia)
- BOB SEGER AND THE SILVER BULLET BAND—Shame On The Moon (Capitol)

**● TOP ADD ONS**

- CHRISTOPHER CROSS—All Right (Warner Bros.)
- KENNY ROGERS & SHEENA EASTON—We've Got Tonight (Liberty)
- MICHAEL JACKSON—Billie Jean (Epic)
- BREAKOUTS
- DARYL HALL AND JOHN OATES—One On One (RCA)
- SUPERTRAMP—My Kind Of Lady (A&M)
- ERIC CLAPTON—I've Got A Rock 'N' Roll Heart (Warner Bros.)

**WANS-FM—Anderson/Greenville**

- (Bill Melts—MD)
- ★ ★ BOB SEGER AND THE SILVER BULLET BAND—Shame On The Moon 13 6
  - ★ ★ ADAM ANT—Goody Two Shoes 12 8
  - ★ ★ MEN AT WORK—Down Under 1-1
  - ★ ★ PHIL COLLINS—You Can't Hurry Love 4 2
  - ★ ★ JOHN COUGAR—Hand To Hold On To 5 3
  - ★ ★ DONALD FAGEN—New Frontier
  - ★ ★ CROSBY, STILLS AND NASH—Too Much Love To Hide
  - ★ ★ CULTURE CLUB—Do You Really Want To Hurt Me B
  - ★ ★ DON HENLEY—I Can't Stand Still B
  - ★ ★ CHRISTOPHER CROSS—All Right B
  - ★ ★ THE JOHN HALL BAND—Love Me Again A
  - ★ ★ DARYL HALL AND JOHN OATES—One On One A
  - ★ ★ BILLY SQUIER—She's A Runner A
  - ★ ★ SURVIVOR—The One That Really Matters X
  - ★ ★ VANDERBERG—Burning Heart X
  - ★ ★ MUSICAL YOUTH—Pass The Dutchie X
  - ★ ★ NIGHT RANGER—Don't Tell Me You Love Me X
  - ★ ★ DURAN DURAN—Hungry Like The Wolf X
  - ★ ★ POCO—Shoot For The Moon X
  - ★ ★ LOVERBOY—Jump X
  - ★ ★ THE ALAN PARSONS PROJECT—Psychobabble X
  - ★ ★ GOLDEN EARRING—Twilight Zone X

**WISE-AM—Asheville**

- (John Stevens—MD)
- ★ ★ MUSICAL YOUTH—Pass The Dutchie 18 6
  - ★ ★ BILLY JOEL—Allentown 25 11
  - ★ ★ BOB SEGER AND THE SILVER BULLET BAND—Shame On The Moon 19 9
  - ★ ★ THE PRETENDERS—Back On The Chain Gang 29 16
  - ★ ★ PATTI AUSTIN WITH JAMES INGRAM—Baby Come To Me 4-1
  - ★ ★ SUPERTRAMP—My Kind Of Lady
  - ★ ★ DARYL HALL AND JOHN OATES—One On One
  - ★ ★ CHRISTOPHER CROSS—All Right B
  - ★ ★ SAGA—On The Loose B
  - ★ ★ KENNY ROGERS AND SHEENA EASTON—We've Got Tonight B
  - ★ ★ STEEL BREEZE—Dreamin' Is Easy B
  - ★ ★ DON HENLEY—I Can't Stand Still B
  - ★ ★ RANDY NEWMAN AND PAUL SIMON—The Blues B
  - ★ ★ JOE JACKSON—Breaking Us In Two B
  - ★ ★ EDDIE RABBITT WITH CRYSTAL GAYLE—You And I B
  - ★ ★ NEIL DIAMOND—I'm Alive B
  - ★ ★ EARTH, WIND AND FIRE—Fall In Love With Me A
  - ★ ★ ABC—Poison Arrow A
  - ★ ★ THOMPSON TWINS—Lies A
  - ★ ★ LIONEL RICHIE—You Are A
  - ★ ★ MISSING PERSONS—Windows A
  - ★ ★ DEXY'S MIDNIGHT RUNNERS—Come On Eileen X
  - ★ ★ VANDERBERG—Burning Heart X
  - ★ ★ THE JOHN HALL BAND—Love Me Again X
  - ★ ★ NIGHT RANGER—Don't Tell Me You Love Me X
  - ★ ★ DONNA SUMMER—The Woman In Me X
  - ★ ★ ERIC CLAPTON—I've Got A Rock 'N' Roll Heart A
  - ★ ★ BILLY SQUIER—She's A Runner A
  - ★ ★ NEIL YOUNG—A Little Thing Called Love A

**WZGC-FM—Atlanta**

- (John Young—MD)
- ★ ★ MEN AT WORK—Down Under 1 1
  - ★ ★ PIA ZADORA—The Clapping Song 2 2
  - ★ ★ ADAM ANT—Goody Two Shoes 4 3
  - ★ ★ EDDIE RABBITT WITH CRYSTAL GAYLE—You And I 15 8
  - ★ ★ CULTURE CLUB—Do You Really Want To Hurt Me 17 10
  - ★ ★ SAGA—On The Loose
  - ★ ★ DARYL HALL AND JOHN OATES—One On One
  - ★ ★ NEIL DIAMOND—I'm Alive A
  - ★ ★ SUPERTRAMP—My Kind Of Lady A
  - ★ ★ ABC—Poison Arrow A
  - ★ ★ ERIC CLAPTON—I've Got A Rock 'N' Roll Heart A

**WQXI-AM—Atlanta**

- (J.J. Jackson—MD)
- ★ ★ STEEL BREEZE—Dreamin' Is Easy 14 3
  - ★ ★ CULTURE CLUB—Do You Really Want To Hurt Me 16-7
  - ★ ★ LIONEL RICHIE—You Are B
  - ★ ★ KENNY ROGERS AND SHEENA EASTON—We've Got Tonight B
  - ★ ★ DONNA SUMMER—The Woman In Me A
  - ★ ★ MICHAEL JACKSON—Billie Jean A
  - ★ ★ STRAY CATS—Stray Cat Strut A
  - ★ ★ ERIC CLAPTON—I've Got A Rock 'N' Roll Heart A

**WQXI-FM—Atlanta**

- (Jeff McCartney—MD)
- ★ ★ EDDIE RABBITT WITH CRYSTAL GAYLE—You And I 16-8
  - ★ ★ CULTURE CLUB—Do You Really Want To Hurt Me 17-10
  - ★ ★ MICHAEL JACKSON—Billie Jean 13 12
  - ★ ★ STRAY CATS—Stray Cat Strut 25 15
  - ★ ★ SAGA—On The Loose 24-17
  - ★ ★ DURAN DURAN—Hungry Like The Wolf
  - ★ ★ JOE JACKSON—Breaking Us In Two B
  - ★ ★ THE PRETENDERS—Back On The Chain Gang B
  - ★ ★ LINDA RONSTADT—I Knew You When B
  - ★ ★ DARYL HALL AND JOHN OATES—One On One A
  - ★ ★ DONALD FAGEN—New Frontier A
  - ★ ★ THE GREG KINN BAND—Jeopardy A
  - ★ ★ KENNY ROGERS AND SHEENA EASTON—We've Got Tonight X
  - ★ ★ SAMMY HAGAR—Your Love Is Driving Me Crazy X

**WBBQ-FM—Augusta**


- (Bruce Stevens—MD)
- ★ ★ KENNY LOGGINS—Heart To Heart 12 4
  - ★ ★ EDDIE RABBITT WITH CRYSTAL GAYLE—You And I 25-15
  - ★ ★ STRAY CATS—Stray Cat Strut 26-19
  - ★ ★ LIONEL RICHIE—You Are 28 20
  - ★ ★ EVELYN KING—Betcha She Don't Love You 27-23
  - ★ ★ DARYL HALL AND JOHN OATES—One On One

- ★ ★ ERIC CLAPTON—I've Got A Rock 'N' Roll Heart
- ★ ★ MICHAEL JACKSON—Billie Jean B
- ★ ★ CULTURE CLUB—Do You Really Want To Hurt Me B
- ★ ★ THE PRETENDERS—Back On The Chain Gang B
- ★ ★ PIA ZADORA—The Clapping Song B
- ★ ★ SUPERTRAMP—My Kind Of Lady A
- ★ ★ SAGA—On The Loose A
- ★ ★ DURAN DURAN—Hungry Like The Wolf A
- ★ ★ EARTH, WIND AND FIRE—Fall In Love With Me A
- ★ ★ ABC—Poison Arrow X
- ★ ★ THOMPSON TWINS—Lies X
- ★ ★ GLEN FREY—All Those Lies X
- ★ ★ DONNA SUMMER—The Woman In Me X
- ★ ★ CHRISTOPHER CROSS—All Right X
- ★ ★ STEEL BREEZE—Dreamin' Is Easy X
- ★ ★ KENNY ROGERS AND SHEENA EASTON—We've Got Tonight X

**WKXX-FM—Birmingham**

- (Steve Davis—MD)
- ★ ★ KENNY LOGGINS—Heart To Heart 14 10
  - ★ ★ LINDA RONSTADT—I Knew You When 24 21
  - ★ ★ MEN AT WORK—Down Under 8-4
  - ★ ★ TOTO—Africa 7 3
  - ★ ★ LITTLE RIVER BAND—The Other Guy 11 9
  - ★ ★ CULTURE CLUB—





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Al Green  
Waylon Jennings  
Quincy Jones  
Chaka Khan  
Cleo Laine  
Henry Mancini  
Men At Work  
The Mighty Clouds of Joy  
Olivia Newton-John  
Reba Rambo  
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# WAVA Jock Brings Back Era Of Progressive Rock

By BILL HOLLAND

WASHINGTON—Cerphe Calwell, the WAVA-FM vet who currently handles afternoons, is thinking progressively these days.

In addition to his regular shift at the 50 kw Arlington, Va. AOR station, he's taken on a pet project of his own—an innovative progressive rock weekly show that features classic '60s and '70s recordings of seminal rockers, many of which aren't being played much on the air these days. "From the feedback I'm getting," Calwell says, "there's a lot of people out there who want to hear this."

He's taking a conversational but historical tone, letting the listeners know "who was playing, what other bands they played with, that sort of thing. Some of the listeners were too young to have heard these groups."

Calwell, 35, whose apartment is crammed with more than 27,000 LPs, achieved his initial reputation as a free-form jock for tiny WHFS-

FM in Bethesda, Md. "I try to mix it up, I'll play some outside stuff, then back it up with some Creedence Clearwater. I'll put on some acoustic stuff, try a Paul Revere & the Raiders thing," he says.

"Also, I'm trying to pick out special things that aren't heard these days—B sides from U.S. and U.K. singles that never appeared in LP form, out-of-print albums, live cuts. Then give the date, the people in the group," he adds. "Like the Yardbirds featuring Jimmy Page on Epic, the live 1968 album recorded at the Anderson Theater in New York."

Calwell says the write-in and phone-in response has been "very positive." The show has been on for 50 weeks, first on Tuesday evenings, now from 8 to 10 a.m. Sundays, and, soon, Sunday nights. "It's content," he says. "It's substantial, music that AOR—even in syndicated shows—is not providing now."

• Continued from page 15

Ed Busch, former co-host of RKO's ill-fated "America Overnight," is back at WFAA Dallas (for the third time) working weekends. ... Speaking of Dallas personalities,



Bill Mack

the legendary Bill Mack, for years the host of WBAP's all-night trucking show, is back on the air bigger than ever—at least in signal strength—250 kw of it over XERF Cuidad Acuna, Mexico (Del Rio, Tex.—as in Wolfman Jack). "The International Country Road Show," as it's called, has been on the air since Dec. 12, emanating from Fort Worth. It can be heard seven nights a week from 2 to 6 a.m.

Those rumblings around KRLA Los Angeles have erupted into a minor earthquake, with morning man Terry McGovern out this week. Afternoon personality Dave Hull moves into the morning slot. ... At KZLA L.A., veteran part-timer Barbara Barri moves into the 7 p.m. to midnight slot vacated by R.J. Curtis, who moved into mornings when Jay Coleman resigned to do weekend weather for KNBC-TV. ... And KNX-FM L.A. has just received two Golden Mike Awards: best documentary program for "Everything You Wanted To Know About Herpes But Were Afraid To Ask" and best specialized segment for one of the station's "60 Seconds" featurettes dealing with space travel.

Mark Stevens and Jim Pruett are in for another year of craziness at Eagle 97 (KEGL) Dallas. Dozens of Texans were on hand to witness the dynamic duo sign their new contract last week at Dave and Buster's, the city's largest restaurant, including Channel 4's weekend weather forecaster Jocelyn White, who has been the target of Stevens and Pruett's antics for the past year and will most likely continue in that non-paying position throughout '83.

WYDD/WKPA p.d. Mike Perkins becomes operations manager and program director of WKPA, Pittsburgh's old-line MOR outlet, as former record promoter Dan Kelley returns to radio—and to Pittsburgh, where he once programmed WDVE—as operations manager and p.d. of WYDD. ... Tom Hunter moves from the p.d. post at WMJQ Rochester into the programming position at JB-105 (WPJB) Providence, which has been vacant since Todd Chase made the move to KBEQ Kansas City last fall.

Dave Young, formerly of WNOX Knoxville, is the new afternoon jock at WIVK-AM there, replacing Dan Bell, who moves over to the news department and will also be handling helicopter reports for Knoxville's rush minute. ... "Truly the eighth wonder of the world (before me there was none, after me there shall be no more)," Frankie Crocker has celebrated another birthday. (It seems like he has one a month.) The WBLS New York program director welcomed in another year in style, celebrating with Laura Branigan (of "Gloria" fame) at Studio 54 recently.

KRPM-FM Tacoma part-timer Jack McDonald is the new p.d. at the country formatted station, replacing

# Vox Jox

Dave Hastings, who resigned last month. ... In Portland, Jim Donovan from KGW has replaced Greg Lenny as morning jock on KCNR. ... In Baltimore, Debbie Conner is the new 7 p.m. to midnight personality on WCAO, coming from Cincinnati's WLW. ... In Memphis, Bill Bannister replaces Terry Hendricks at Viacom's AC outlet, WRVR. Hendricks slides across town to FM-100 (WMC-FM). ... In Norfolk, Cindy Butler is the new sales promotion manager at WTAR/WLTY, moving up from her post as account exec. ... And in Chicago, Dave Robbins is the new m.d. at CBS' "Hot Hits" outlet, WBBM-FM.

Our condolences and get well wishes go out to Jay Stone (Jeff Colson), well known Phoenix programmer (KOPA, KRIZ, KRUX, KUPD) who was critically injured as he tried to rescue his wife and child from a fire in his Las Vegas home which claimed their lives last week. Stone, who has worked for Las Vegas' KENO and KRAM, was between gigs at the time of the fire. ... Also in Las Vegas, KENO midday personality Frances Frampton is upped to p.d., replacing Bill Alexander, and across town at KLAV, g.m. Jack Hayes has resigned to devote full time to his management consulting company, Programming Plus.

Roni Abitbol, the only American jock currently hosting a live daily radio show overseas in French, announces the renewal of the two shows that he broadcasts via satellite

over Radio Monte Carlo, Europe's largest radio station, from his New York studios. "New York, New York," a ten-minute daily show introducing new American music, movies, shows and restaurants, and "The Music Contest," a two-hour weekly game show on Saturday afternoons sponsored by the French soft drink Orangina have been renewed through December 1983. So if you happen to see a couple of bewildered French people wandering around New York, they're probably Roni's latest monthly contest winners who receive a trip for two to the Big Apple for their efforts.

WDST Woodstock, N.Y. music and production manager Richard Fusco has been upped to program director, in addition to his other duties, which will be no small chore considering the station's block programming. Called "Total Audience Programming," WDST's format includes rock, jazz, classics, country, folk, blues, r&b, reggae and talk.

Kim Kelly is the new promotion director at KFI Los Angeles, coming from WFYR Chicago. And a similar named former FKier, Tim Kelly and his wife Ev are out at Denver's KPPL morning slot as Chuck Buell segues into that position from KIMN (Billboard, Jan. 15). Also exiting KPPL is longtime Denver midday personality Danny Davis.

(Continued on page 77)

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## Radio Specials

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

- Jan. 24, Ed Bruce, Brenda Lee, George Strait, Cross Country, Westwood One, one hour.
- Jan. 24, Rush, Continuous History Of Rock And Roll, Rolling Stone Productions, one hour.
- Jan. 24-30, Janie Fricke, Country Closeup, Narwood Productions, one hour.
- Jan. 24-30, The Four Lads, Music Makers, Narwood Productions, one hour.
- Jan. 24-30, Bob Seger, Retro Rock, Clayton-Webster Corp., 2 hours.
- Jan. 24-30, Rodney Dangerfield, Joan Rivers, Jack Carney's Comedy Store, Clayton-Webster Corp., 2 hours.
- Jan. 28-30, George Clinton, Special Edition, Westwood One, one hour.
- Jan. 28-30, Kool & the Gang, Janet Jackson, The Countdown, Westwood One, one hour.
- Jan. 28-30, Farewell Tours, Rock Chronicles, Westwood One, one hour.
- Jan. 28-30, Burrito Bros., Live From Gilley's, Westwood One, one hour.
- Jan. 28-30, The Commodores, Special Edition, Westwood One, one hour.
- Jan. 28-30, Tom Petty, Saga, Rock Album Countdown, Westwood One, one hour.
- Jan. 28-30, John Cougar, The Source, NBC, 90 minutes.
- Jan. 28-30, Razy Bailey, Weekly Country Music Countdown, United Stations, three hours.
- Jan. 28-30, Jimmie Rodgers, Dick Clark's Rock Roll And Remember, United Stations, four hours.
- Jan. 28-30, Songs of the First Great Depression, Dr. Demento, Westwood One, two hours.
- Jan. 28-30, Benny Goodman, The Great Sounds, United Stations, four hours.
- Jan. 29, Steve Wariner, Mel McDaniel, Silver Eagle, ABC Entertainment, 90 minutes.
- Jan. 29-30, Florence Henderson, "Oklahoma," Musical, Watermark, three hours.
- Jan. 29-30, Mary Travers, Steve Cropper, Little Anthony & the Imperials, Soundtrack Of The 60s, Watermark, three hours.
- Jan. 30, Pat Travers, BBC Rock Hour, London Wavelength, one hour.
- Jan. 30, Yaz, BBC College Concert, London Wavelength, one hour.
- Jan. 30-Feb. 5, Sting, Newsweek-FM, Thirsty Ear Productions, 30 minutes.
- Jan. 30, The Fixx, Psychedelic Furs, King Biscuit Flower Hour, ABC Rock Radio Network, one hour.
- Jan. 31, Robbie Krieger of the Doors, Guest D.J., Rolling Stone Productions, one hour.
- Jan. 31, Producers Profile, Continuous History Of Rock And Roll, Rolling Stone Productions, one hour.
- Jan. 31-Feb. 6, Ray Conniff, Music Makers, Narwood Productions, one hour.
- Jan. 31-Feb. 6, Gene Watson, Country Closeup, Narwood Productions, one hour.
- Jan. 31-Feb. 6, Joe Jackson, Pop Concerts, Westwood One, one hour.
- Feb. 4-6, Rita Coolidge, Live From Gilley's, Westwood One, one hour.
- Feb. 4-6, Lionel Richie, Special Edition, Westwood One, one hour.
- Feb. 4-6, Stray Cats, Missing Persons, Rock Album Countdown, Westwood One, one hour.
- Feb. 4-6, Teresa Brewer, Great Sounds, United Stations, four hours.
- Feb. 5-6, John Sebastian, Soundtrack Of The 60s, Watermark, three hours.
- Feb. 5-6, Canadian Rock, Rock Chronicles, Westwood One, one hour.
- Feb. 6-12, Miami Steve Van Zandt, Wall Of Voodoo, Newsweek-FM, Thirsty Ear Productions, 30 minutes.
- Feb. 7-13, Joe Williams, Music Makers, Narwood Productions, one hour.
- Feb. 7-13, Crystal Gayle, Country Closeup, Narwood Productions, one hour.
- Feb. 7, Todd Rundgren, Guest D.J., Rolling Stone Productions, one hour.
- Feb. 7, Where Rock Began, Continuous History Of Rock And Roll, Rolling Stone Productions, one hour.
- Feb. 11-13, Mel Torme, Great Sounds, United Stations, four hours.
- Feb. 11-13, Jefferson Starship, Adam Ant, Rock Album Countdown, Westwood One, one hour.



**MUSIC LESSON**—Benny Goodman hits a high C for Ed Salamon of the United Stations, which profiles the clarinetist on the debut program of its "Great Sounds" series the weekend of Jan. 28.

## National Programming 'Concert Magazine' Sets Bow

The Creative Factor and Patrick Griffith Productions have joined forces to co-produce "Concert Magazine," a biweekly 90-minute rock music series. Available on a barter basis in the top 150 markets, the program will be supported by a quarterly four-color glossy publication bearing the same name.

Each program highlights three concerts, along with features and back-stage interviews. "Listeners will no longer wade through an hour or more of a single group," Creative Factor's Jim Hampton says. "They want to listen less and hear more."

The series gets underway Feb. 19, following a three-hour kickoff special Jan. 22. Lined up for the series are Journey, Toto, Jethro Tull, Loverboy, Quarterflash and the Kinks. More than 75 stations have signed to carry the show, including KLOS Los Angeles, WBOS Boston, WGCL Cleveland, KZEW Dallas, WXXK Pittsburgh, WCKO Miami, WKLS Atlanta, KAZY Denver and WFBQ Indianapolis.

The company is also planning a new live series delivered by satellite to be introduced next month.

CBS' RadioRadio has signed a three-and-a-half-year contract with Osmond Entertainment's Broadcast International to produce a network AC countdown show. The new program is to debut July 8. The show

will be offered in what CBS calls "flexi-format," which permits local station DJs to host the nationally fed show.

Jack Ainslie's "All Hit Radio" oldies format has signed up WASY Portland, Me., as its first client. . . . United Stations kicks off its new four-hour "Great Sounds" show this week with Benny Goodman as the first host. Already cleared for the show are KSFO San Francisco, WJAS Pittsburgh, WBBG Cleveland and KAKZ Wichita. . . . "Soundtrack Of The '60s" with Garry Owens has been cleared on 10 more stations, bringing the roster of the ABC Watermark show to 150 outlets.

ABC Talknet affiliates WTKN/WWSW Pittsburgh were the first stations to receive a digital satellite feed when ABC switched over to the new state-of-the-art system Jan. 17. More than 3,000 stations will eventually receive digital satellite signals from ABC, CBS, NBC and RKO. . . . The Who, Phil Collins and .38 Special have been added to the lineup of "Supergroup" concerts planned for this year by ABC's Rock Radio Network. This will be the second year that the 17-concert series is carried by Rock Radio.

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# TOP 50 Adult Contemporary

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This Week	Last Week	Weeks on Chart	TITLE, Artist, Label & Number (Dist. Label) (Publisher, Licensee)	WEEKS AT #1
1	11	11	<b>BABY COME TO ME</b> Patti Austin, Qwest 50036 (Warner Bros.) (Rodsongs, ASCAP)	2
2	16	16	<b>YOU AND I</b> Eddie Rabbitt With Crystal Gayle, Elektra 7-69936 (Four Way, ASCAP)	
3	7	9	<b>HEART TO HEART</b> Kenny Loggins, Columbia 38-03377. (Milk Money/Genevieve, ASCAP/Foster Frees, BMI)	
4	4	11	<b>TWO LESS LONELY PEOPLE IN THE WORLD</b> Air Supply, Arista 1004 (Unart/Big Parade, BMI)	
5	13	13	<b>AFRICA</b> Toto, Columbia 38-03355 (Hudmar/Cowbells, ASCAP)	
6	11	11	<b>THE OTHER GUY</b> Little River Band, Capitol 5185 (Screen Gems/EMI, BMI)	
7	9	9	<b>HEART OF THE NIGHT</b> Juice Newton, Capitol 5192. (Warner-Tamerlane/Flying Dutchman/Sweet Harmony, BMI)	
8	8	11	<b>MEMORY</b> Barry Manilow, Arista 1025 (Koppelman-Bandler, BMI)	
9	10	10	<b>YOU CAN'T HURRY LOVE</b> Phil Collins, Atlantic 7-89933 (Stone Gate, BMI)	
10	14	6	<b>SHAME ON THE MOON</b> Bob Seger & The Silver Bullet Band, Capitol 5187 (Coolwell/Granite, ASCAP)	
11	13	9	<b>LOVE IN STORE</b> Fleetwood Mac, Warner Bros. 7-29848. (Fleetwood Mac, BMI)	
12	3	13	<b>THE GIRL IS MINE</b> Michael Jackson/Paul McCartney, Epic 34-03288 (Mijac/Warner Tamerlane, BMI)	
13	11	18	<b>HEARTBREAKER</b> Dionne Warwick, Arista 1015 (Gibb Brothers, BMI, admin Unichappell)	
14	19	6	<b>DO YOU REALLY WANT TO HURT ME</b> Culture Club, Virgin/Epic 34-03368 (Virgin/Chappell, ASCAP)	
15	15	10	<b>A PENNY FOR YOUR THOUGHTS</b> Tavares, RCA 13292 (Kenny Nolan/Downtown, ASCAP)	
16	18	9	<b>RIGHT BEFORE YOUR EYES</b> America, Capitol 5177. (Marc-Cain, CAPAC)	
17	22	3	<b>I'M ALIVE</b> Neil Diamond, Columbia 38-03503 (Stonebridge, ASCAP/Foster Frees, BMI)	
18	20	8	<b>DOWN UNDER</b> Men At Work, Columbia 38-03303 (Blackwood, BMI)	
19	24	3	<b>YOU ARE</b> Lionel Richie, Motown 1657 (Brockman, ASCAP)	
20	16	16	<b>TRULY</b> Lionel Richie, Motown 1644 (Brockman, BMI)	
21	25	6	<b>EVERYTHING'S BEAUTIFUL</b> Dolly Parton & Willie Nelson, Monument 4-03408 (Combine, BMI)	
22	12	13	<b>IT'S RAINING AGAIN</b> Supertramp, A&M 2502 (Delicate/Almo, ASCAP)	
23	NEW ENTRY	1	<b>WE'VE GOT TONIGHT</b> Kenny Rogers And Sheena Easton, Liberty 1942 (Gear, ASCAP)	
24	34	2	<b>IT'S ALRIGHT</b> Christopher Cross, Warner Bros. 7-29843 (Another Page, ASCAP)	
25	21	13	<b>MANEATER</b> Daryl Hall & John Oates, RCA 13354 (Fust Buzz/Hot-Cha/Unichappell, BMI)	
26	17	18	<b>STEPPIN' OUT</b> Joe Jackson, A&M 2428 (Albion/Almo, ASCAP)	
27	27	9	<b>INSIDE/CAROLINA DREAMS</b> Ronnie Milsap, RCA 13362. (Lodge Hall, ASCAP)	
28	30	3	<b>ALL THOSE LIES</b> Glenn Frey, Asylum 7-69857 (Elektra) (Red Cloud, ASCAP)	
29	32	2	<b>IT MIGHT BE YOU</b> Stephen Bishop, Warner Bros. 7-29791 (Gold Horizon, BMI/Golden Torch, ASCAP)	
30	28	8	<b>STILL TAKING CHANCES</b> Michael Murphy, Liberty 1486 (Timberwolf, BMI)	
31	26	19	<b>ON THE WINGS OF LOVE</b> Jeffrey Osborne, A&M 2434 (Lincoln Pond/Almo/March 9, ASCAP)	
32	35	3	<b>I KNEW YOU WHEN</b> Linda Ronstadt, Asylum 7-69853 (Elektra) (Lowery, BMI)	
33	36	3	<b>THE WOMAN IN ME</b> Donna Summer, Geffen 7-29805 (Warner Bros.) (Warner-Tamerlane/Rashida/Flying Dutchman, BMI/Sweet Harmony/WB, ASCAP)	
34	37	7	<b>SHOOT FOR THE MOON</b> Poco, Atlantic, 7-89919 (Pirooting, ASCAP)	
35	38	2	<b>ALLEN TOWN</b> Billy Joel, Columbia 38-03413 (Joel Songs, BMI)	
36	39	2	<b>ALWAYS</b> Firefall, Atlantic 7-89916 (Fumunda/Big Fat, BMI)	
37	31	25	<b>UP WHERE WE BELONG</b> Joe Cocker And Jennifer Warnes, Island 7-99996 (ATCO) (Famous, ASCAP/Ensign, BMI)	
38	29	15	<b>I.G.Y. (What A Beautiful World)</b> Donald Fagen, Warner Bros. 7-29900 (Freejunkt, ASCAP)	
39	33	15	<b>A LOVE SONG</b> Kenny Rogers, Liberty 1485 (Music Corporation Of America/Sycamore Valley, BMI)	
40	23	15	<b>MISSING YOU</b> Dan Fogelberg, Full Moon/Epic 34-03289 (Hickory Grove, ASCAP)	
41	40	7	<b>SEXUAL HEALING</b> Marvin Gaye, Columbia 38-03302 (April, ASCAP)	
42	41	19	<b>LOVE ME TOMORROW</b> Chicago, Full Moon/Warner Bros. 7-29911 (Double Virgo/Foster Frees/Irving, BMI)	
43	42	7	<b>SOMEBODY'S ALWAYS SAYING GOODBYE</b> Anne Murray, Capitol 5183 (Hall/Clement/Welk, BMI)	
44	44	10	<b>I GOTTA TRY</b> Michael McDonald, Warner Bros. 7-29862 (Genevieve/Milk Money, ASCAP)	
45	43	12	<b>THEME FROM DYNASTY</b> Bill Conti, Arista 1021 (SVO, ASCAP)	
46	45	19	<b>SOUTHERN CROSS</b> Crosby, Stills And Nash, Atlantic 7-89969 (Kenwon/Catpatch/Gold Hill, ASCAP)	
47	46	23	<b>THE ONE YOU LOVE</b> Glenn Frey, Asylum 7-69974 (Elektra) (Red Cloud/Night River, ASCAP)	
48	47	11	<b>GLORIA</b> Laura Branigan, Atlantic 4048 (Sugar Music/Music Corp. of America, BMI)	
49	48	22	<b>HEARTLIGHT</b> Neil Diamond, Columbia 38-03219 (Stonebridge/New Hidden Valley, ASCAP/Carole Bayer Sager, BMI)	
50	49	22	<b>NOBODY</b> Sylvia, RCA 13223 (Tom Collins, BMI)	

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

# Rock Albums & Top Tracks

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## Rock Albums

## Top Tracks

This Week	Last Week	Weeks On Chart	ARTIST—Title, Label	This Week	Last Week	Weeks On Chart	ARTIST—Title, Label
1	1	12	TOM PETTY AND THE HEARTBREAKERS—Long After Dark, Backstreet	1	1	7	DURAN DURAN—Hungry Like The Wolf, Capitol
2	3	6	BOB SEGER—The Distance, Capitol	2	2	12	TOM PETTY AND THE HEARTBREAKERS—You Got Lucky, Backstreet
3	2	11	PHIL COLLINS—Hello, I Must Be Going!, Atlantic	3	6	7	SAMMY HAGAR—Your Love Is Driving Me Crazy, Geffen
4	5	12	PAT BENATAR—Get Nervous, Chrysalis	4	5	8	FAT BENATAR—Looking For A Stranger, Chrysalis
5	4	9	SAMMY HAGAR—3 Lock Box, Geffen	5	16	3	VANDENBERG—Burning Heart, Atlantic
6	6	8	DURAN DURAN—Carnival, Capitol	6	7	3	SAMMY HAGAR—Remember The Heroes, Geffen
7	11	10	THE PRETENDERS—Back On The Chain Gang, Sire (45)	7	3	11	GOLDEN EARRING—Twilight Zone, 21 Records
8	9	10	GOLDEN EARRING—Cut, 21 Records	8	8	16	THE PRETENDERS—Back On The Chain Gang, Sire
9	7	31	MEN AT WORK—Business As Usual, Columbia	9	9	7	FRANK MARINO—Strange Dreams, Columbia
10	12	10	NIGHT RANGER—Dawn Patrol, Boardwalk	10	17	3	BOB SEGER AND THE SILVER BULLET BAND—Even Now, Capitol
11	10	3	TRIUMPH—Never Surrender, RCA	11	15	8	NIGHT RANGER—Don't Tell Me You Love Me, Boardwalk
12	13	3	RIC OCASEK—Beatitude, Elektra	12	18	2	NEIL YOUNG—Little Thing Called Love, Geffen
13	14	3	NEIL YOUNG—Trans, Geffen	13	20	2	MEN AT WORK—Be Good Johnny, Columbia
14	8	19	THE FIXX—Shattered Room, MCA	14	10	9	PHIL COLLINS—i Don't Care, Atlantic
15	16	18	SAGA—Worlds Apart, Portrait	15	4	8	LED ZEPPELIN—Darlene, Swan Song
16	23	2	RED RIDER—Neruda, Capitol	16	19	11	THE J. GEILS BAND—I Do, EMI-America
17	15	9	LED ZEPPELIN—Coda, Swan Song	17	33	9	PHIL COLLINS—Like China, Atlantic
18	17	24	STRAY CATS—Built For Speed, EMI-America	18	21	15	MEN AT WORK—Down Under, Columbia
19	21	9	SCANDAL—Scandal, Columbia	19	14	10	THE FIXX—Stand Or Fall, MCA
20	20	8	VANDENBERG—Vandenberg, Atlantic	20	NEW ENTRY		TRIUMPH—A World Of Fantasy, RCA
21	18	14	SUPERTRAMP—Famous Last Words, A&M	21	12	14	ROBERT PLANT—Far Post, Swan Song, Import
22	19	15	MISSING PERSONS—Spring Session M, Capitol	22	35	7	SCANDAL—Goodbye To You, Columbia
23	28	3	NEAL SCHON AND JAN HAMMER—Here To Stay, Columbia	23	11	17	SAGA—On The Loose, Portrait
24	24	16	JEFFERSON STARSHIP—Winds Of Change, Grunt	24	NEW ENTRY		RED RIDER—Power, Capitol
25	37	13	FRIDA—Something's Going On, Atlantic	25	NEW ENTRY		RIC OCASEK—Something To Grab For, Geffen
26	22	7	FRANK MARINO—Juggernaut, Columbia	26	27	13	SUPERTRAMP—Crazy, A&M
27	27	15	DARYL HALL AND JOHN OATES—H2O, RCA	27	22	8	LED ZEPPELIN—Ozone Baby, Swan Song
28	26	10	THE J. GEILS BAND—Showtime, EMI-America	28	24	6	SAGA—Wind Him Up, Portrait
29	34	2	THE GREG KIHN BAND—Jeopardy, Beserkley (12 inch)	29	31	13	MISSING PERSONS—Destination Unknown, Capitol
30	25	35	THE CLASH—Combat Rock, Epic	30	39	9	TOM PETTY AND THE HEARTBREAKERS—One Story Town, Backstreet
31	33	17	BILLY JOEL—The Nylon Curtain, Columbia	31	23	7	DEXY'S MIDNIGHT RUNNERS—Come On Eileen, Mercury
32	29	17	DIRE STRAITS—Love Over Gold, Warner Bros.	32	48	6	OZZY OSBOURNE—Iron Man, Jet
33	38	2	THE JOHN HALL BAND—Searchparty, EMI-America	33	25	6	OZZY OSBOURNE—Paranoid, Jet
34	32	12	ADAM ANT—Friend Or Foe, Epic	34	28	2	BOB SEGER AND THE SILVER BULLET BAND—Boomtown Blues, Capitol
35	NEW ENTRY		ERIC CLAPTON—I've Got A Rock 'N' Roll Heart, Warner Bros. (45)	35	36	19	RUSH—Subdivisions, Mercury
36	31	19	RUSH—Signals, Mercury	36	37	16	PAT BENATAR—Shadows Of The Night, Asylum
37	35	8	PSYCHEDELIC FURS—Forever Now, Columbia	37	41	14	SUPERTRAMP—It's Raining Again, A&M
38	41	7	THE ENGLISH BEAT—Special Beat Service, I.R.S.	38	40	7	BILLY JOEL—Allentown, Columbia
39	46	2	TODD RUNDGREN—The Ever Popular Tortured Artist Effect, Bearsville	39	13	3	BOB SEGER AND THE SILVER BULLET BAND—Roll Me Away, Capitol
40	30	7	ROBERT PLANT—Far Post, Swan Song (45, import)	40	29	2	THE HUMAN LEAGUE—Mirror Man, A&M
41	50	7	LITTLE STEVEN AND THE DISCIPLES OF SOUL—Men Without Women, EMI-America	41	42	27	JUDAS PRIEST—You've Got Another Thing Coming, Columbia
42	NEW ENTRY		TONY CAREY—I Won't Be Home Tonight, Rocshire (12 inch)	42	43	14	DIRE STRAITS—Industrial Disease, Warner Bros.
43	NEW ENTRY		CULTURE CLUB—Do You Really Want To Hurt Me, Virgin/Epic (12 inch)	43	NEW ENTRY		LITTLE STEVEN AND THE DISCIPLES OF SOUL—Forever, EMI-America
44	39	19	TAXXI—States Of Emergency, Fantasy	44	NEW ENTRY		TRIUMPH—Tunnel Power, RCA
45	40	23	DON HENLEY—I Can't Stand Still, Asylum	45	44	13	JEFFERSON STARSHIP—Winds Of Change, Grunt
46	NEW ENTRY		DEF LEPPARD—Pyromania, Mercury	46	46	12	PHIL COLLINS—You Can't Hurry Love, Atlantic
47	NEW ENTRY		DEXY'S MIDNIGHT RUNNERS—Too-Rye-Ay, Mercury	47	32	9	ADAM ANT—Goody Two Shoes, Epic
48	NEW ENTRY		THE MEMBERS—Working Girls, Arista (45)	48	34	7	LED ZEPPELIN—Poor Tom, Swan Song
49	36	21	THE WHO—It's Hard, Warner Bros.	49	38	14	DARYL HALL AND JOHN OATES—Maneater, RCA
50	42	23	BAD COMPANY—Rough Diamonds, Swan Song	50	49	23	SANTANA—Nowhere To Run, Columbia

## Top Adds

1	ERIC CLAPTON—I've Got A Rock 'N' Roll Heart, Warner Bros. (45)
2	DEF LEPPARD—Pyromania, Mercury
3	BLACK SABBATH—Live Evil, Warner Bros.
4	NEAL SCHON AND JAN HAMMER—Here To Stay, Columbia
5	THE B'ZZ—The B'ZZ, Epic
6	RED RIDER—Neruda, Capitol
7	THOMAS DOLBY—She Blinded Me With Science, Capitol (12 inch)
8	CULTURE CLUB—Do You Really Want To Hurt Me, Virgin/Epic (12 inch)
9	THE GREG KIHN BAND—Jeopardy, Beserkley (12 inch)
10	DEXY'S MIDNIGHT RUNNERS—Too-Rye-Ay, Mercury

# Radio

## Fall Arbitron Figures

Following are fall Arbitron figures for Cleveland, Houston-Galveston, Minneapolis-St. Paul, Pittsburgh, San Antonio, Davenport-Rock Island-Moline, Nassau-Suffolk, Peoria and Wilmington. Current figures are compared to the previous rating period, which is in all cases, except Cleveland and Houston is summer 1982. The previous rating period in Cleveland and Houston is summer 1982. The current figures are also compared to fall 1981. All figures are for 12 plus, 6 a.m. to midnight, Monday to Sunday.

station	format	fall '82	previous period	fall '81
<b>Cleveland</b>				
WMMS	AOR	8.4	9.6	9.0
WDOK	beautiful	7.9	6.4	8.1
WMJI	oldies	7.7	4.7	4.0
WQAL	beautiful	6.7	5.3	6.3
WBBG	talk	6.2	7.5	3.4
WGCL	Hot 100	5.9	5.2	5.6
WZZP	AC	5.5	5.1	6.1
WDMT	urban	5.3	6.7	4.9
WHK	country	5.1	5.2	6.7
WERE	news	4.4	4.5	5.8
<b>Houston-Galveston</b>				
KMJQ	urban	7.9	8.6	7.7
KRLY	urban	7.1	7.0	7.3
KLOL	AOR	6.9	6.9	7.0
KIKK-FM	country	6.6	8.6	7.4
KFMK	MOR	6.0	7.7	6.0
KILT-FM	country	5.4	6.7	6.7
KTRH	talk	5.4	4.9	6.1
KKBQ	Hot 100	5.3	2.1	1.6
KRBE	Hot 100	5.0	5.6	6.3
KODA	beautiful	4.7	3.8	5.6
<b>Minneapolis-St. Paul</b>				
WCCO-AM	MOR	20.5	20.0	22.9
KSTP-FM	AC	12.4	12.2	14.8
WLOL	Hot 100	9.7	10.0	4.2
KQRS-FM	AOR	5.7	4.6	6.0
WDGY	AC	5.5	8.5	6.4
KDWB-FM	AOR	4.9	6.0	6.6
KEEY	beautiful	4.8	4.1	4.2
WAYL	beautiful	4.6	3.2	4.1
KSTP-AM	news	4.1	3.1	3.3
WCCO-FM	MOR	3.8	4.4	4.4
<b>Pittsburgh</b>				
KDKA	MOR	18.4	20.2	19.8
WAMO-FM	black	7.4	6.1	5.1
WDVE	AOR	6.7	5.9	6.1
WTAE	AC	6.7	5.5	8.2
WBZZ	Hot 100	6.0	5.7	3.8
WJAS	MOR	5.2	3.7	5.5
WSSH	beautiful	5.0	5.6	5.3
WHYW	AC	4.8	1.6	2.6
KQV	news	4.1	4.3	3.4
WPNT	beautiful	4.1	5.0	3.0
<b>San Antonio</b>				
KISS	AOR	12.2	11.1	5.0
KAJA	country	7.5	6.0	6.0
KTFM	AC	7.3	2.4	1.2
KTSA	MOR	6.4	7.4	7.9
KQXT	beautiful	6.3	6.5	8.4
KCOR	Spanish	6.0	5.5	8.8
KKYX	country	6.0	6.4	6.1
KITY	AC	5.7	3.8	4.8
KLLS	AC	5.4	4.6	2.1
WOAI	talk	5.2	5.4	5.7
<b>Davenport-Rock Island-Moline</b>				
KIHK	AC	13.7	8.3	10.0
WXLP	AOR	13.1	13.2	11.5
WHBF-AM	country	10.7	9.8	11.9
WOC	MOR	9.7	10.9	10.8
WZZC	country	8.9	6.6	7.0
<b>Nassau-Suffolk</b>				
WNBC	AC	6.2	6.3	7.9
WBLI	AC	5.8	5.7	5.2
WCBS-AM	news	4.7	4.8	4.6
WOR	talk	4.7	4.8	4.1
WYNY	AC	4.1	5.7	5.5
<b>Peoria</b>				
WKZW	AC	16.2	14.2	12.1
WWCT	AOR	12.5	9.9	6.9
WMDB	AC	12.2	11.4	13.3
WXCL	country	11.5	13.7	11.6
WSWT	beautiful	9.7	11.8	14.7
<b>Wilmington</b>				
WJBR-FM	beautiful	10.6	11.0	10.1
WMMR	AOR	8.9	8.8	7.9
WSTW	MOR	8.9	10.3	11.6
WDEL	AC	8.4	9.9	9.9
WYSP	AOR	4.9	4.7	3.5

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



# Retailing

## Focus On Blank Tape Promotions Manufacturers Seeking To Establish Brand Identity

This is the first of a series of articles by Billboard's retailing editor, Earl Paige, which analyzes various blank audio and videotape product and marketing plans unveiled at the recent Consumer Electronics Show.

LAS VEGAS—Most blank tape marketers hope price instability has run its course. A survey at Winter CES here Jan. 6-9 found many exhibitors focusing on promotions and new product debuts. A theme running through most such programs is that of establishing brand identity with consumers and therefore brand confidence with retailers.

Perhaps as significant a trend as any is the new emphasis on Beta-format stereo sound. Several blank tape marketers not now offering blank videotape are soon expected to offer lines.

Typical of those firms now deeply committed to blank videotape is Fuji, whose vice president and general manager John Dale has already predicted an explosion for blank video. His reasoning: the VCR machine price moving into the \$300 range. "It will make videotape a mass market item, the market will go bananas" (Billboard, Jan. 8).

At Winter CES, Fuji bowed a line of super high grade Beta-format blanks. The firm had launched a similar product for VHS a year ago. As with certain other brands, Fuji is emphasizing a proprietary formulation.

Fuji's formulation, Beridox, described as a dense and uniform distribution of microscopic magnetic particles, is used in the four Beta Super HG lengths: L-125, L-250, L-370 and L-500.

Reflecting still another dominant trend in blank tape marketing, that of rebate offers, Fuji will have major campaigns on both video and audio blank tape. The "Videotape Cash Clean-Up" revolves around the VHS-160 and the Beta HG L-500 tapes.

Fuji's audio promotion started Jan. 15 and runs through April 15. It is titled "Fuji \$1,000 Challenge" and combines a rebate with an instant-winner game. Retailers receive a kit including wall poster, counter card and shelf-talker with tear-off rebate coupons, a pack of replacement rebate coupons and advertising slicks. An independent firm will handle all redemptions for both programs.

The audio program requires each customer to buy either two pieces of FR Metal, FR II or FR I Audio tape,

or three pieces of ER or DR normal bias tape in the C-90 length. A check for \$1 is offered. The customer must send in sales slip, wrapper and rebate coupon to qualify for the refund.

Besides the \$1 check, each participant receives a "rub-off" bonus game certificate good for either \$1, \$10, \$100 or \$1,000. Redemption of the bonus certificate requires participants to buy two or three more Fuji audio tapes, remitting sales slip, wrapper and game certificate.

Fuji's blank videotape rebate program, which runs Feb. 1-April 30, is being limited per household. Rebates on up to 18 videotapes for a maximum of \$36 (\$2 per tape) are outlined. It is confined to six items: T-210, T-160, L-500, L-750 fine grain and T-12 high grade and Beta L-500 tapes. Proof of purchase of six video blanks at once earns a VHS VCL-10 or Beta BCL-10 head cleaner plus a \$12 rebate.

Despite surveys that profile Maxell and TDK as consistent "call-out" or high profile brands, many blank tape marketers are doubtful of brand loyalty indexes. This is especially so in blank videotape. For example, John Birmingham, vice president of sales for Sony Tape, says, "We don't believe consumers are committed to any specific brand of tape."

Reflecting the Fuji move to Beta Hi Fi, Sony has launched a "Beta Step-Up" promotion, which began on Jan. 1 and runs through May 31. A shrink-wrapped two-pack offers one high grade and one regular Dynamicron video blank tape for the price of two Dynamicron tapes. L-500 and L-750 lengths are featured.

Sony is taking advantage of its hardware status by offering one high grade blank tape with each Betamax recorder in 1983. The firm is also going all-out with its "Ear Boggling Sweepstakes," a consumer promotion offering more than 50,000 chances to win Sony audio products and tape accessories.

Running Jan. 1-March 31, the promotion has two steps. Four-color scratch cards in selected audiotape packages indicate instant winners. Five hundred of the instant winners will receive Walkman 5s. Another 1,000 winners will receive cassette pouches, and 50,000 will receive Sony's limited edition Full Color Sound poster. A second phase, for winners and non-winners, will involve eligibility for a \$7,500 grand prize assortment of Sony hi fi products. Extensive in-store promotion pieces are available.

Next: reviews of more blank tape marketer promotions and new products unveiled at Winter CES.

## Spokane's Mirage Stores Grow Slowly But Surely

By EARL PAIGE

LOS ANGELES—Spokane-based Mirage Records & Tapes is determined to focus on good news. The 18-month-old store scored a 30% sales increase for December, and a second Mirage store opened last week.

It may sound like Mirage is exploding in all directions, but it isn't. Co-owners Julie Leith and Mike Grabicki say their motto is "a little of most things and slow but sure."

Mirage doesn't carry everything. "The name is 'records and tapes,' so we haven't gone into video games and other products. We don't want to dabble," says Leith.

Basically, the store's success might be attributed to Leith's long experience in chain retailing and Grabicki's business and academic training. Leith, 27, was with Wherehouse in the San Fernando Valley

five years and then with Eucalyptus five more years. Grabicki, 29, a life-long record hobbyist, decided to drop out of the \$40,000 a year corporate rat race and turn his hobby into a career.

Mirage Records & Tapes' Second and Division site in downtown Spokane is small—1,200 square feet. The new store in Cheney on the Eastern Washington State Univ. campus is even smaller—only 400 square feet.

"We believe in a wide title spread but not as much depth, maybe only three deep on a Santana. During Christmas we were 50 LPs deep in Men At Work and 25 cassettes deep," Leith says. The store buys direct from most majors but also from three one-stops: General, Lieberman and here at City One Stop. Thus Mirage can work on short inventories.

All genres are represented, though Mirage will cream some categories: "We go hits in classical and country." In singles, the top 50 from Billboard's Hot 100 is stocked but only top 10s in country and r&b singles.

Mirage is determined to be the lowest priced store in Spokane. "We want that image to prove an independent can stay with the chains" (there are three units from the Salt Lake City-based Eli's chain and one Eucalyptus store in town). Regular \$8.98 shelf goes for \$7.59 for both LPs and tapes. Midline at \$5.98 goes at \$5.59, \$6.98 at \$6.59. "We just loaded up on the WEA."

The LP cassette ratio is running 60/40 in favor of LPs. Cassettes are stocked open, face out on seven shelves along a wall and back but behind protective rails three feet from the wall. Close surveillance is maintained by clerks.

The firm maintains close liaison with labels, though Leith says only the CBS rep, Joe Yoppolo, has vis-

(Continued on page 30)



EASY TO LOVE—Warner Bros. artists the Wright Brothers make an in-store appearance at Camelot Records in Indianapolis to promote their latest release, "So Easy To Love."



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JANUARY 29, 1983, BILLBOARD

# Retailing

## BIG EXEC TURNOUT AT CES

# Stark Continuing Slow Vid Expansion

By EARL PAIGE

LAS VEGAS—With the inventorying of CED videodisks in two of its six video emphasis stores, the 130-unit Stark Record & Tape Service epitomizes the gradual and studied move of record and tape retailers into video. For Stark, the move also dramatizes the importance of the just-concluded Consumer Electronics Show, says Dwight Montjar, director of video marketing.

For the first time, Stark had six of its senior management in Las Vegas Jan. 6-9. For the chain's executive vice president, Jim Bonk, it was only his second CES; Bonk is also head of the NARM retail advisory board. Others in attendance were Kevin Kilroy, Stark's first video field supervisor; Bill Reese, one of four retail directors; Joe Bressi, vice president and buyer; and Larry Mundorf, vice president of retail.

Initially, Montjar explains, Stark chose Florida as its video expansion test region, targeting four video emphasis units there. Importantly, a lab store was also designed at North Canton, Ohio, the chain's home base.

Second for video emphasis was Port Richey, Fla., then Charlotte, one of the three Grapevines in the

chain; next was Naples, Fla., then Daytona Beach and last Dayton, Ohio.

The obvious implication is that not only does the chain utilize lab store introduction for video products, but demographic regions as well. As the video roll-out proves successful and trackable in the Southeast, units farther west are added—for example, the one in Dayton.

Now that CED is stocked in North Canton and Port Richey, Stark will roll out the line into the other four, Montjar says. He's loading in 175 titles. Stark is not stocking competing laser disks because of poor hardware penetration in its lab store regions. CED disks will be rented as well as sold.

Paralleling the regional lab approach is the introduction of six expanded game stores. In these units, Coleco, Atari and Intellivision hardware is stocked along with a full array of games software, including computer type, with Atari 400 and 800 going into all six units.

Stark's Camelot stores and the three Grapevines all carry games, and the category now represents a

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# Spokane's Mirage Stores Grow Slowly

• Continued from page 29

ited the company. Portfolios are kept label by label showing the various promotions. Co-op is valuable. "We are on radio six days this month," says Leith.

More than a ticket outlet, Mirage promotes its own concerts. "We did Pat Metheny in a 500-seat hall at Spokane Falls Community College at \$8.50. We like to do little concerts, especially jazz, where people can

figure they get their money's worth."

As might be imagined, Mirage maintains close ties with radio. Both hard rocker KELE and adult contemporary KPPL are important to the store, exemplifying the broad demographics Mirage shoots for. "We do want the 35-year-olds who buy Dan Fogelberg and Kenny Loggins and can afford to buy three or four albums at a time," Leith says.

The main store, with two clerks in addition to the two owners, maintains 10 a.m.-9 p.m. hours Monday through Saturday and 11 a.m.-6 p.m. on Sunday. It's located on the site of a filling station "but with cedar panel walls," Leith says, adding, "We have loads of parking, for 30 cars. During Christmas the four of us parked across the street to make even more room." The new Cheney unit is open 9 to 5, with one clerk.

JANUARY 29, 1983, BILLBOARD

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Survey For Week Ending 1/29/83

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THIS WEEK	LAST REPORT	WEEKS ON CHART	TITLE Artist Label, No. (Dist. Label)	Dist. Co.	Suggested List Prices LP, Cassettes, 8-Track	THIS WEEK	LAST REPORT	WEEKS ON CHART	TITLE Artist Label, No. (Dist. Label)	Dist. Co.	Suggested List Prices LP, Cassettes, 8-Track
1	22	1	<b>THE DOORS</b> The Doors Elektra EKS 74007	WEA	5.98	26	18	28	<b>DAN FOGELBERG</b> Home Free Epic Stock PC 31751	CBS	
2	6	20	<b>THE WHO</b> Meaty, Beaty, Big And Bouncy MCA 37001	MCA	5.98	27	24	16	<b>RUSH</b> Rush Mercury SRM1-1011	POL	5.98
3	2	30	<b>CAROLE KING</b> Tapestry Epic PE 34946	CBS		28	30	22	<b>STEELY DAN</b> Can't Buy A Thrill MCA 37040	MCA	5.98
4	12	20	<b>THE WHO</b> Live At Leeds MCA 37000	MCA	5.98	29	36	14	<b>THE BEATLES</b> Rock 'N' Roll Music Vol. II Capitol SN-16021	CAP	5.98
5	3	14	<b>JOE JACKSON</b> Look Sharp! A&M 3187	RCA	5.98	30	35	8	<b>TOM PETTY &amp; THE HEARTBREAKERS</b> You're Gonna Get It! MCA 37116	MCA	5.98
6	7	30	<b>CROSBY, STILLS, NASH AND YOUNG</b> So Far Atlantic SD 19119	WEA	5.98	31	31	10	<b>STEELY DAN</b> Countdown To Ecstasy MCA 37041	MCA	5.98
7	8	22	<b>THE WHO</b> Who Are You MCA MCA-37003	MCA	5.98	32	41	8	<b>TALKING HEADS</b> Talking Head '77 Sire SR 6036	WEA	5.98
8	4	22	<b>THE DOORS</b> The Soft Parade Elektra EKS 750005	WEA	5.98	33	26	18	<b>ALAN PARSONS PROJECT</b> Eve Arista 9504	IND	5.98
9	5	26	<b>DAN FOGELBERG</b> Souvenirs Epic PE 33132	CBS		34	37	14	<b>BLACK SABBATH</b> Master Of Reality Warner Bros. BS2562	WEA	5.98
10	13	20	<b>VAN HALEN</b> Women And Children First Warner Bros. 3415	WEA	5.98	35	28	24	<b>THE MONKEES</b> The Monkees' Greatest Hits Arista ABM 4089	IND	5.98
11	9	26	<b>DAN FOGELBERG</b> Nether Lands Epic PE 34185	CBS		36	31	16	<b>RUSH</b> Fly By Night Mercury SRM1-1023	POL	5.98
12	11	30	<b>BILLY JOEL</b> Piano Man Columbia PE 32544	CBS		37	32	16	<b>STEELY DAN</b> Katy Lied MCA 37043	MCA	5.98
13	10	22	<b>THE DOORS</b> Waiting For The Sun Elektra EKS 740024	WEA	5.98	38	34	16	<b>BLUE OYSTER CULT</b> Some Enchanted Evening Columbia PC 35563	CBS	
14	15	26	<b>DAVID BOWIE</b> The Rise And Fall Of Ziggy Stardust RCA AYL1-3842	RCA	5.98	39	44	6	<b>BEATLES</b> Rock 'N' Roll Music Vol. I Capitol, SN16020	CAP	5.98
15	21	12	<b>THE PRETENDERS</b> Extended Play Sire SIR 3563	WEA	5.98	40	47	3	<b>THE WHO</b> Odds and Sods MCA 37169	MCA	5.98
16	19	20	<b>AC/DC</b> Let There Be Rock Atco 36-151	WEA	5.98	41	38	28	<b>BLACK SABBATH</b> Black Sabbath Warner Bros. WS 1871	WEA	5.98
17	16	12	<b>DON McLEAN</b> American Pie United Artists LN 10037	CAP	5.98	42	48	6	<b>ALLMAN BROS. BAND</b> Eat A Peach Polydor CPN2-0102	POL	9.98
18	14	20	<b>JANIS JOPLIN</b> Greatest Hits Columbia PC 32168	CBS		43	39	12	<b>STEELY DAN</b> Pretzel Logic MCA 37042	MCA	5.98
19	23	22	<b>TOM PETTY &amp; THE HEARTBREAKERS</b> Tom Petty & The Heartbreakers MCA 37143	MCA	5.98	44	42	12	<b>STEELY DAN</b> The Royal Scam MCA 37044	MCA	5.98
20	20	18	<b>LED ZEPPELIN</b> Presence Swan Song 8416	WEA	5.98	45	45	3	<b>JIMI HENDRIX</b> Axis Bold As Love Reprise 6281	WEA	5.98
21	25	20	<b>CROSBY, STILLS AND NASH</b> Atlantic 19104	WEA	5.98	46	43	14	<b>JEFF BECK</b> Blow By Blow Epic PE-33409	CBS	
22	29	10	<b>RUSH</b> Caress of Steel Mercury SRM1-1048	POL	5.98	47	NEW ENTRY		<b>JOHN LENNON</b> Rock N Roll Capitol SN 16069	CAP	5.98
23	27	12	<b>JOHN LENNON</b> Mind Games Capitol SN-16068	CAP	5.98	48	NEW ENTRY		<b>BUCKINGHAM NICKS</b> Buckingham Nicks Polydor 5058	POL	5.98
24	22	28	<b>DAN FOGELBERG</b> Captured Angel Epic PE 33499	CBS		49	49	6	<b>EAGLES</b> On The Border Asylum 74-1004	WEA	5.98
25	17	28	<b>YES</b> Fragile Atlantic SD 19132	WEA	5.98	50	NEW ENTRY		<b>ALLMAN BROS. BAND</b> Allman Bros. Band Polydor CPN 0196	POL	5.98



# New LP/Tape Releases

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

**NICHOLS, RED, PENNIES**  
Red Nichols' Pennies  
LP Jazzology J90

**PEPPER, ART, JOE FARRELL, GEORGE CABLES, JOHN DENTZ, TONY DUMAS**  
Darn That Dream  
LP M&K RealTime RT-309

**ROBINSON, SPOKE, QUARTET**  
Music Of Harry Warren  
LP Discovery DS870

**RUSSELL, PEE WEE**  
Over The Rainbow  
LP Xanadu 192

**RADKE-VAX QUINTET**  
First Reunion  
LP Music Is Medicine MIM-9052 ..... \$8.98

**SWARTZ, HARVIE**  
Underneath It All  
LP Gramavision GR8202

**WILSON, TEDDY**  
Swingin' Piano  
LP Piccadilly PIC-3482 ..... \$5.98

GOSPEL

**BIBLEWAY**  
All The Way Live

LP Gospearl PL16011 ..... No List  
CA PLC16011 ..... No List

**BRIGHT, CARL, UNLIMITED**  
Yes I Can  
LP Third Story TSR 10782

**SACRAMENTO COMMUNITY CHOIR**  
Live  
LP ONYX Int'l R3824

*(Continued on page 50)*

## POPULAR ARTISTS

- ANTHONY, RAY**  
Big Band Series  
LP Piccadilly PIC-3545 ..... \$5.98
- CODE OF HONOR & SICK PLEASURE**  
Fight Or die / Dolls Under Control  
LP Subterranean SUB 27
- COUNTRY GENTLEMEN**  
25 Years  
LP Rebel REB2201
- DECADENTS**  
Subliminal Hokum  
LP Roccoco ROC-0001 ..... \$5.98
- FIELDS, SHEP**  
Big Band Series  
LP Piccadilly PIC-3555 ..... \$5.98
- JAM, THE**  
Dig The New Breed  
LP POLYDOR PD-1-6365
- LAST MILE RAMBLERS**  
While They Last  
LP Piccadilly PIC-3460 ..... \$5.98
- MCGREGOR, FREDDIE**  
Love At First Sight  
LP Joe Gibbs Music JGML 6066
- MODERNS**  
Serve & Protect  
LP Imaginary IMX-001 ..... \$7.98  
CA IMXC-001 ..... \$7.98
- MOORE, PAMELA**  
You Won't Find Me There  
LP First American FA-7785 ..... \$8.98
- NICHOLS, RED**  
Big Band Series  
LP Piccadilly PIC-3570 ..... \$5.98
- MONROE, VAUGHN**  
Big Band Series  
LP Piccadilly PIC-3565 ..... \$5.98
- NITECAPS**  
Go To The Line  
LP Sire 1-23756
- OCASEK, RIC**  
Beatitude  
LP Geffen GHS 2022
- PHIL 'N' THE BLANKS**  
Lands & Peoples  
LP Pink PRL 8-56
- PICKENS, SLIM**  
Slim Pickens  
CA Piccadilly PIC5-3484 ..... \$5.98
- SICK PLEASURE**, see Code Of Honor
- SONICS**  
Fire & Ice  
LP First American FA-7779 ..... \$8.98
- SYLVESTER**  
All I Need  
LP Megatone M-1005
- THORESON, ROY**  
The Happy Whistler  
LP Piccadilly PIC-3609 ..... \$5.98
- VARIOUS ARTISTS**  
Country Classics, Volume I  
CA Piccadilly PIC5-3344 ..... \$5.98
- VARIOUS ARTISTS**  
Cruisin' Ann Arbor  
LP Ann Arbor Music Project AAMP 982 ..... \$8.98
- VARIOUS ARTISTS**  
History Of Northwest Rock, Volume IV  
LP Great Northwest Music Co.  
GNW-4010 ..... \$8.98
- VICTOR, CHARLES**  
California Sage Rider  
LP Piccadilly PIC-3312 ..... \$5.98
- WALLOWITCH, JOHN**  
My Manhattan  
LP GP Recs. / Glenn Prod'ns GPJW 5023 ..... \$8.98
- WHITING, MARGARET**  
Come A Little Closer  
LP Audiophile AP173 ..... \$8.98
- YOUNG, NEIL**  
Trans  
LP Geffen GHS 2018

## JAZZ

- CABLES, GEORGE**, see Art Pepper
- CARMICHAEL, JUDY**  
Two-Handed Stride  
LP Progressive 7065
- CARTER, RON, QUARTET**  
Parfait  
LP Milestone M-9107
- DENTZ, JOHN**, see Art Pepper
- DUMAS, TONY**, see Art Pepper
- ELLINGTON, DUKE**  
Classic Ellington  
CA Piccadilly PIC5-3524 ..... \$5.98
- ELLINGTON, DUKE, ORCH.**  
Afro-Bossa  
LP Discovery DS871
- FARRELL, JOE**, see Art Pepper
- GOLLA, GEORGE**  
Quiet Moods  
CA Music Is Medicine MIM5-9048 ..... \$8.98
- JACQUET, ILLINOIS**  
Genius At Work  
LP Jazz Man JAZ5034
- MATTHEWS, DAVID**  
Delta Lady  
LP GNP Crescendo GNPS2153
- McLAUGHLIN, JOHN**  
Music Spoken Here  
LP Warner Bros. 23723

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# Retailing

## Rental Boosting Business For One Pittsburgh Dealer

By JOHN MEHNO

PITTSBURGH—A retailer who claims he was on the verge of quitting says that business has been booming since he instituted a record rental program. His purchases of new product have tripled, too.

In fact, Paul Mawhinney, owner of Record Rama in suburban Allison Park, says store traffic is the busiest it's been since the Beatles era. "The way things were going, I was ready to pack it in," he says. "Now it's unbelievable. I feel like I'm in the record business again."

The rental plan got a huge publicity boost when the Sunday Pittsburgh Press devoted nearly a page to Mawhinney's business. That article centered around the refusal of two radio stations, WDVE and WBZZ, to accept commercials for the rental plan. Mawhinney claimed that pressure was exerted on the stations by record companies and other retailers, who threatened to pull their own advertising.

The issue has struck a nerve in more than one area. Told that Mawhinney's store was the subject of this article, Frank Fischer, president of the 70-store National Record Mart chain, expressed his displeasure that Record Rama was getting more publicity. He then declined comment on any effect that rentals were having on his stores' business.

Two radio stations, WYDD and WHYW, have accepted advertising from Record Rama, and Mawhin-

ney also buys space in the two daily papers and selected suburban weeklies. As a result, he says that his purchases of new product have tripled. "I think that's beneficial to the record industry. The industry's research into this has been grossly inaccurate. New product was almost dead for me before I started to rent records. There's an awful lot of product that people aren't going to take a chance on for \$7.99. At a dollar a pop, you can afford to listen to anything."

The official rental rate is 94 cents, which evens out to a dollar with tax. Yearly memberships cost \$25, while non-members pay the rental rate plus a full deposit.

Mawhinney stresses that his operation is unique because he offers more than current albums. Record Rama is a nationally known mail-order oldies shop and will rent any record on the premises—1.5 million singles and 225,000 albums that are out of print, Mawhinney claims. He adds that the older records make up the bulk of his rentals.

"Sixty percent of the rentals are in older records," he says. "That shocked me. There's no way to compare what I do to what other people are doing with rentals. Probably 95% of the people who are renting records now aren't record people. I've been in business for 15 years. I have

(Continued on page 50)

## New Products



**JOY P-O-P**—Free standing version of Discwasher joysack display is designed for counter top use as well.



**PORTABLE CHARGE**—Enerlite Products Corp.'s Marathon 10 nickel cadmium power pack at \$169.35 suggested list is rated for up to eight hours of portable VCR operating time but weighs only 3.5 pounds. As a power source, it is suitable as well for portable television sets and audio components.



**CASSETTE 8-TRACK**—Recoton's CS112A adapter allows for playing cassettes in 8-track machines. Retail: \$55.95.



**FUJI BLISTERS**—Fuji Film USA is now offering its blank video and audio tape in blister card packages in single, two and three pack size for "J hook" display with the card size designed to reduce pilferage.

## Stark Continuing Slow Vid Expansion

• Continued from page 30

huge portion of sales chain-wide.

Typically, innovations are made in an orderly pattern, as in the case of renting games. "We kicked this around a lot and decided renting could be a prelude to purchase. If it proves otherwise, we'll pull out of rental," says Montjar, adding that games are being handled this way in all six video emphasis units.

As one of the few traditional record and tape chains going so full tilt into video, Stark is contradicting a basic belief held by many video specialty retail leaders—that audio-oriented record/tape retailers cannot succeed in video because they either don't understand rental or won't attend to its bureaucratic eccentricities.

In terms of rental techniques, Montjar says the chain's executives kicked around many formulas and finally decided on a simple sliding scale scheme: for cardholders, the fee is \$3 per day per movie or game, sliding to \$5 (two days), \$7 (three days), and \$10 (four days), with a progressive incentive always offered. Non-cardholders pay \$5 a day.

Employing standard credit validation, the rental program was designed around a classy-looking gold card which functions as a credit card.

The card, designed by Montjar, contains caveats regarding legal implications on the back as well as the logos of movie studios. It also requires that the holder's name be both printed and signed. "You often can't read customer's signatures," explains Montjar.

The radical commitment to rental reflects still another theory held by video specialty leaders such as George Atkinson of Video Station: that a distinct rental market exists. Montjar says this was a major consideration when CED rental was discussed. "We really debated renting CED because here you have a lower-priced commodity. Now we've found that we have customers at North Canton who just rent CED disks, and do not purchase."

As to video sales, Montjar says several avenues are pursued. "We mark the price on CED disks and display them in an album viewer. For videocassettes, especially with 'Star Trek II' at \$39.95, we used multiple shelf facings showing six together in the fixtures."

Video is a complex product category; one illustration of that complexity is the VHS and Beta product mix. Overall, Stark loads 70/30 favoring VHS and then adjusts, but hot Beta pockets exist. Naples runs 45% Beta for example, notes Montjar.

JANUARY 29, 1983, BILLBOARD

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| WH-204 Harley-Skull with Eagle Wings | WH-218 J. Geils/Freeze Frame                |
| WH-205 Morrison                      | WH-219 Beatles Collage                      |
| WH-206 Beatles                       | WH-220 38 Special                           |
| WH-207 I Love Rock N Roll            | WH-221 Rush/Signals                         |
| WH-208 Rocky Horror Show             | WH-222 J. Geils/Logo                        |
| WH-209 The Police                    | WH-223 Judas Priest/British Steel           |
| WH-210 Pretenders                    | WH-224 Judas Priest/Screaming For Vengeance |
| WH-211 Zeppelin Collage              | WH-225 Iron Maiden/The Number of the Beast  |
| WH-212 Club                          | WH-226 Iron Maiden/Killers                  |
| WH-213 Unicorn                       | WH-227 Hall & Oates/H2O                     |
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# Video

## Prices: How Low Can They Go? Software Manufacturers Argue Merits Of Lowballing

By LAURA FOTI

LOS ANGELES—The psychology of video pricing has received a lot of attention lately, as manufacturers wishing to create a strong sale market experiment in the nether reaches of the pricing scale.

Some dismiss recent lowball maneuvers as attention-getting devices that merely apply a band-aid to the real problems of a rental-oriented video business. But to others, the \$39.95—and lower — price point means a breakthrough that will lead to a healthier industry.

In the latter category is Richard Childs, vice president and general manager of Paramount Home Video. Paramount has pioneered the use of lower prices to stimulate sales, and the first title in the experiment, "Star Trek II," has already sold more than three times what it would have at \$79.95, Childs believes.

"We think we would have sold between 30,000 and 40,000 copies at \$79.95," he says. Instead, the company priced "Star Trek II" at \$39.95 and sold, by the firm's last count, 115,000 copies.

Childs points out that 80,000 copies sold meant Paramount broke even on the experiment. "At 100,000 copies, it was a success." But he adds that "An Officer And A Gentleman," about to go into videocassette release at \$39.95 (\$29.95 for Beta-format copies), will be a "truer test" of the viability of that price point.

The title was a boxoffice blockbuster, but lacks the built-in audience of a "Star Trek" opus. "The Academy Awards may help us with 'Officer,' though," says Childs, who also anticipates selling two-to-one VHS to Beta, compared to three-to-one for "Star Trek II" and most other titles.

Childs plans to make sales figures for "Officer" public, as he did for "Star Trek II." "The industry stands to benefit from this information," he says.

At the opposite end of the pricing controversy is Jim Jimirro, president of Walt Disney Telecommunications. Speaking at the CES video software panel earlier this month, Jimirro remarked, "We're all trying to find a solution to the integral problem of this industry. But I don't think short-term price promotions have reached the heart of the sale vs. rental market." Jimirro feels

sales figures on titles such as "Star Trek II" and "An Officer And A Gentleman" do not reflect what would happen if all videocassettes were priced at \$39.95.

Disney has taken the approach of pulling titles out of distribution for months at a time, and reintroducing them into the market to reach new customers. "There are only 53 Disney home video titles," Jimirro says. "We have a finite library and must sustain market introductions." The company has therefore acquired its first non-Disney product, from wild-life film producer Bill Burrud and Muppet Home Video, and has reintroduced various older titles.

"Disney has longevity in the marketplace," says Ben Tenn, home video vice president. "With the increasing market base of home video, it makes sense for us to withdraw titles after the market's been saturated, then bring them back later as new product." "Later" is only a few months later, because, as Tenn points out, "in home video the population grows so quickly."

In response to Disney's assertions that short-term price promotions do not help the business, Paramount's

(Continued on page 35)



**CAN'T WAIT FOR SPYS**—Geoffrey Thomas' Print of Darkness production company has completed a video clip for the EMI America group Spys. The song, "She Can't Wait," was shot on film and transferred to video and shows the group performing live, interspersed with hand-tinted still shots. Pictured left to right are Spys bassist Ed Gagliardi, Geoffrey Thomas and keyboardist Al Greenwood.

## 11.3% Increase Projected In Japan VCR Production

By SHIG FUJITA

TOKYO—According to estimated projections from the Electronic Industries Assn. of Japan (EIAJ), production of VCRs in Japan through 1983 will total roughly 14.2 million units, which would be an upturn of 11.3% on last year's figures. However, because unit prices will inevitably be that much lower, total monetary value of the full-year VCR production will be just 1.3% up on 1982, according to EIAJ.

Other estimates from EIAJ suggest that total production of electronic lines for domestic use, including VCRs, television sets, stereo record players, car radios and tape recorders, will rise by only 0.3% in monetary value terms this year, compared with 1982.

In fact, the biggest increase in electronic product sectors is expected in the field of video cameras, likely to go up by around 20% to 1.25 million units. Largest decreases are projected in black and white television sets (down an estimated 11.6% to 1.53 million units) and stereo audio players (down some 10.9% to 2.05 million units).

The number of "ordinary" tape recorders sold is expected to be up

by 4.3% over 1982 at some 41.4 million units. Color television sets are expected to hit a production total of 12.14 million units, up just 0.7% on last year.

EIAJ looks for a 0.4% increase in production of car stereo sets to a total of 13.42 million units, but ordinary car radios are expected to dip a little in unit terms to 8.3 million, down 0.5% over the year, while normal radios should hit the 8.76 million mark, up 2%.

Value of electronic products for industrial use produced in Japan this year is expected to total roughly \$19.37 million, taking the yen at an exchange rate of 230 to the U.S. dollar. That would be an increase of 13.3% over 1982. Total value of electronic product lines for the home manufactured here is projected at \$15.09 million, up just 0.3%.

Electronic products for industrial usage include broadcasting equipment (\$311 million, up 15.1%) and wireless communication equipment (\$1.22 million, up 11.9%), while cable communication equipment is expected to go up 5.6% to roughly \$3.7 million.

## FIVE ORGANIZATIONS JOIN FORCES

### Dutch Antipiracy Group Formed

AMSTERDAM—A new foundation moves into action here this month, to coordinate Holland's fight against video piracy and legitimize a trade that is currently estimated to be 60% in the hands of criminals.

The foundation, as yet unnamed, stems from a joint initiative by five mainly Dutch trade bodies: the local IFPI branch, NVPI; authors' rights organization BUMA/STEMRA; video distributors' association NVVD; and Dutch cinematographic association NBB, together with the Motion Picture Export Assn. of America (MPEAA).

It will be housed in the NBB offices in Amsterdam and employ a full-time staff of three, who will have the status of police officers. NBB managing director Jan Van Taalingen has been appointed chairman of the foundation's board, and an initial budget of around \$280,000 is available.

Piracy is the main reason for the less than flourishing state of the local video market. According to Dick 't Hooft, managing director of prominent distributors Video Select, over 60% of the business was in the hands of pirates by the end of last year. "Most piracy is initiated by organized criminals," he adds. "It's a real Mafia business now, and it has to be silenced or the legitimate trade will never have a chance to prosper."

It is estimated that of Holland's 2,400 software rental outlets, only 400 are completely "clean." In all others, pirate product is regarded as a normal part of trading. Revenue from rentals last year was about \$8 million, almost \$5 million going to the pirates, according to 't Hooft, who adds that piracy has also forced down prices. "In some videotheques in downtown Amsterdam, you can buy pirated cassettes for a few dollars. It makes the whole business completely unhealthy."

Despite NBB rules forbidding video rental of movies within 18 months of their theatrical premiere, top titles like "E.T." have regularly appeared on the pirate market months ahead of official film releases.

The new foundation plans to intensify raids on videotheques, with police support. "We have to begin somewhere," says BUMA/STEMRA's Ronald Mooy. "Video piracy is still a new phenomenon, and we need to build up know-how and experience." Over 12,000 illegal videotapes were confiscated in the last two months of 1982, he says, after police raids around the country. "That's quite a good score, but we know it's only the tip of the iceberg."

Meanwhile, the 10,000 cassettes handed in by 600 retailers as part of distribution company Video For Pleasure's "Clean Sweep" campaign (Billboard, Dec. 25) are soon to be publicly burned.

## GAMES, COMPUTERS TO BE INCLUDED

### ITA Expands 'Update' Agenda

NEW YORK—The International Tape/Disc Assn. "Audio/Video Update 1983" is planned for March 6-9 at the Diplomat Hotel in Hollywood, Fla., and will cover the new areas of video games, personal computers and computer software in addition to audio and video hardware and software.

The program, as currently developed, includes a welcoming cocktail reception hosted by Walt Disney Home Video, which will be followed by a banquet and show. Golf and tennis tournaments and a closing night reception/dinner dance round out the extracurricular activities.

On the agenda is the presentation of the annual ITA/Time Magazine "Man Of The Year" award and a keynote address by Art Buchwald, followed by workshops.

Among topics to be covered are "Home Video Software: Time For A New Beginning," a summary report

from Arthur D. Little Inc. Seth Goldstein of TV Digest will present "Survival/Opportunities In The Changing Market." Michael Fine of Ingram Ventures will cover "Books, Video And Software: The New Nexus." John Leonard of American Video Exchange will speak on "Public Performance Video: Using Videocassettes and Videodisks For Licensed Performance Exhibition Purposes." In addition, Robert Kitson of Trans Com will speak on "Non-Feature Programming: Marketing Opportunities For Specialty Markets."

How effective is MTV in selling music video product? Barry Shereck of Pioneer Artists and John O'Donnell of Sony will address the topic in "Will Video Music Attract Younger Buyers For Tape And Disk Players?"

The international market will get its share of attention with presenta-

tions by Steve Diener of CBS/Fox International, whose topic is "The Video Market Outside the U.S.," Peter Funk of I.V.S. Enterprises (U.K.), whose topic is "The Middle East Consumer Market"; and Al Berman of the Harry Fox Agency, who will speak on "Worldwide Licensing Of Music Rights."

In the area of video games and computer hardware and software, topics include "Compatibility Of Computer And Video Game Formats: The Next Step" and "Will Increasing Popularity Of Personal Computers Lead To The Demise Of Video Games?" Mike Staup of Magnavox will discuss "Interactive Capabilities Of Video Games And Computers: Is It Possible To Relate To Home Video?"

Additional topics and speakers are still being added. For more information, contact the ITA in New York.

## Marantz To Introduce Its Second Stereo VCR

LAS VEGAS—When Beta Hi-Fi hardware becomes available this spring, Marantz will add such a machine to its line. But the Beta licensee is unique in that this will be its second stereo Beta VCR.

The VR-200, introduced at the June, 1982 Consumer Electronics Show, uses a technology that is incompatible with the Beta Hi-Fi system developed jointly by all licensees. "The VR-200 was the best sound possible at the time," says Marantz's Bob Fried, vice president of marketing. "If we always waited until new technology was ready, we'd never sell anything."

Positioned since its launch as a videophile product, the Marantz VR-200 claims frequency response of 62 dB with Dolby C, compared to 80 dB for the Beta Hi-Fi system.

It has been sold through a tightly controlled distribution network.

"This machine gives us an eight-month head start on Beta Hi-Fi," Fried points out. "Our strategy has been to position ourselves in the 'good sound' business."

Although the Beta Hi-Fi market is also videophile-oriented, Fried balks at the \$1,300-\$1,500 price estimated by Sony for the new machines. "We'd love to get that much, but we're doing a study to learn the psychological price of good technology," he says.

Whatever the price point, the select Marantz dealers carrying the product will be encouraged to demonstrate. "We're planning a full slate of motivation seminars," says Fried. "We especially need to reach the youth market with this product."

# Video

## Music Monitor

By CARY DARLING

● **Plugged In:** It seems that everywhere you turn these days, everyone is talking about video music. This is especially true in L.A., where Warner-Amex's MTV is now moving into the market. Video director, singer and choreographer **Toni Basil** spoke to a packed house at the American Film Institute Jan. 14 about how she makes her videos. Video artists **Daniel Sofer** and **Brad Friedman** recently had showcases at Hollywood's Club Lhasa, a venue which also books live music, for their works. Sofer showcased selections from his "Dreams" video album, while Friedman's presentation was an abbreviated history of the last six years. Friedman, who showed a selection of his past and present clips, has worked with such artists as **the Ramones**, **the Sex Pistols**, **the Cramps** and such up-and-coming local acts as **Berlin**, **Q** and **the Bone Orchestra**. Finally, the syndicated "MV3" television show bowed Jan. 10 over KHJ-TV in Los Angeles. It's basically a visual extension of the formula which has put KROQ-FM on the map.

● **Video Curtain:** **Billy Joel's** Dec. 29 concert at Long Island's Nassau Coliseum was taped by Parallel Communications. **Jon Small** produced the shoot, while **Jay Dubin** directed. The shoot utilized a 40-person video and audio crew in addition to Joel's 35-man tour crew.

● **Let's Pretend:** **The Pretenders** have finished a clip for the single "Back On The Chain Gang" for Warner Bros. with **Don Letts** producing. Also for Warner Bros., **Randy Newman** has finished a clip for the song "I Love L.A." from the album "Trouble In Paradise." Directing is **Tim Newman**, who happens to be Randy's cousin and a director of tv commercials. The clip was shot in Los Angeles and New York. Guest appearances are put in by **Toto** and bodybuilder/actor **Arnold Schwarzenegger**.

● **For A Song:** **Robert Lombard** has completed producing a 45-minute video showcase for the American Song Festival Recording Artist Search Contest. The 10 finalists were taped in the New York and Los An-

geles areas. The program will be made available to MTV and other music show outlets.

● **In The Spirit:** **Spirit**, one of the leading lights of the psychedelic era, recently taped a performance at the Chaplin Soundstage in Los Angeles. **Ric Trader** directed for Windward Productions. Guest stars included **Jeff "Skunk" Baxter**, **Bob Welch**, and past and present members of **REO Speedwagon**, **Heart**, **the Doobie Brothers**, **CSNY**, **the Knack**, **Gary Myrick** and **Jo Jo Gunne**.

### Softcore Porn Set To Make Debut On Disk

LOS ANGELES—It isn't X-rated, but it is the closest the laser videodisk camp has come to that category.

Pioneer Video will release a "softened" version of the X-rated "Insatiable," starring Marilyn Chambers, on disk in April. List price is set for \$39.95. The title has been available on videocassette for some time, and reportedly has passed the \$3 million mark in cassette sales.

The film was licensed to Pioneer Video by Key International Film Distributors, of Hollywood, Calif. Pioneer will press the disk at its Carson, Calif. plant, and Key International will market and distribute it.

Negotiations between the two companies had been in progress since last May and were completed at the Consumer Electronics Show in Las Vegas this month.

### New On The Charts



"THE BOAT" ("DAS BOOT")  
RCA/Columbia Pictures—34

"Das Boot," as this picture was originally known, has become the most commercially successful movie in the history of German cinema, and the second highest grossing foreign film in U.S. history. Released theatrically in 1982, it is the story of a German submarine and its crew on a daring patrol in the North Atlantic during World War II, and their fight for survival.

The film was produced by Gunter Rohrbach and written and directed by Wolfgang Petersen. It stars Jürgen Prochnow and Herbert Gremeyer, and is available in stereo, dubbed in English.

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

### Dutch Canon Ad Angers Philips

AMSTERDAM—Japanese electronics firm Canon has antagonized Philips here with an aggressive VCR advertising campaign suggesting that the most important feature of a Philips color tv set is that you can plug a Canon video recorder into the back.

Although the full-page ads, which have appeared in all Dutch national newspapers, pay tribute to the enjoyment consumers can expect from possessing a Philips set, Philips itself is less than enthusiastic about its free plug.

"We are not at all pleased with this free advertising for our tvs, to put it mildly," says a spokesman. "We actually think this campaign is a blow below the belt." Observers see Canon's campaign as intensifying the marketing battle between Japanese firms and European manufacturers, but Borsumij Foto, the Dutch firm which imports Canon hardware, insists that its campaign was planned many months ago. "It's nonsense to presume that we deliberately set out to stoke up a trade war over video," the company adds.

Billboard®

Survey For Week Ending 1/22/83

# Videocassette Top 40

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## SALES

## RENTAL

SALES				RENTAL			
This Week	Last Position	Weeks on Chart	TITLE Copyright Owner, Distributor, Catalog Number	This Week	Last Position	Weeks on Chart	TITLE Copyright Owner, Distributor, Catalog Number
1	2	37	JANE FONDA'S WORKOUT KVC-RCA, Karj Video Corporation 042	1	4	4	POLTERGEIST MGM/UA Home Video 800165
2	1	10	STAR TREK II-THE WRATH OF KHAN Paramount Pictures, Paramount Home Video 1180	2	1	6	ROCKY III CBS-Fox Video 4708
3	3	6	ROCKY III CBS-Fox Video 4708	3	2	10	STAR TREK II-THE WRATH OF KHAN Paramount Pictures, Paramount Home Video 1180
4	5	4	POLTERGEIST ● MGM/UA Home Video 800165	4	3	6	THE BEST LITTLE WHOREHOUSE IN TEXAS Universal City Studios Inc., MCA Distributing Corp. 77014
5	7	13	THE COMPLEAT BEATLES MGM/UA Home Video 700166	5	6	10	FIREFOX Warner Brothers Pictures, Warner Home Video 11219
6	4	9	PLAYBOY CBS-Fox Video 6201	6	5	6	ANNIE RCA/Columbia Pictures Home Video 10008
7	8	7	ANNIE RCA/Columbia Pictures Home Video 10008	7	7	6	TRON Walt Disney Home Video 122
8	6	6	TRON Walt Disney Home Video 122	8	8	4	REDS Paramount Pictures, Paramount Home Video 1331
9	10	10	FIREFOX Warner Brothers Pictures, Warner Home Video 11219	9	11	10	THE THING Universal City Studios Inc., MCA Distributing Corp. 77009
10	11	6	THE BEST LITTLE WHOREHOUSE IN TEXAS Universal City Studios Inc., MCA Distributing Corp. 77014	10	9	9	RICHARD PRYOR LIVE ON THE SUNSET STRIP RCA/Columbia Pictures Home Video 10469
11	12	6	SUPERMAN II D.C. Comics, Warner Home Video 61120	11	12	11	VICTOR/VICTORIA MGM/UA Home Video 800151
12	15	10	THE THING Universal City Studios Inc., MCA Distributing Corp. 77009	12	14	32	STAR WARS ▲ CBS-Fox Video 1130
13	14	9	RICHARD PRYOR LIVE ON THE SUNSET STRIP RCA/Columbia Pictures Home Video 10469	13	16	4	MISSING Universal City Studios Inc., MCA Distributing Corp. 71009
14	18	8	DINER MGM/UA Home Video 800164	14	10	8	DINER MGM/UA Home Video 800164
15	9	20	STAR WARS ▲ CBS-Fox Video 1130	15	15	39	SUPERMAN II D.C. Comics, Warner Home Video 61120
16	16	4	ALICE IN WONDERLAND Walt Disney Home Video 36	16	13	32	ON GOLDEN POND ● CBS-Fox Video 9037
17	17	35	ON GOLDEN POND ● CBS-Fox Video 9037	17	NEW ENTRY		THE WORLD ACCORDING TO GARP Warner Brothers Pictures, Warner Home Video 11261
18	20	11	VICTOR/VICTORIA MGM/UA Home Video 800151	18	18	18	CONAN THE BARBARIAN Universal City Studios Inc., MCA Distributing Corporation 77010
19	NEW ENTRY		THE SPY WHO LOVED ME CBS-Fox Video 4638	19	17	21	CHARIOTS OF FIRE Warner Brothers Pictures, Warner Home Video 70004
20	22	3	MISSING Universal City Studios Inc., MCA Distributing Corp. 71009	20	25	2	THE SPY WHO LOVED ME CBS-Fox Video 4638
21	28	12	ELVIS ON TOUR MGM/UA Home Video 600153	21	22	16	QUEST FOR FIRE CBS-Fox Video 1148
22	NEW ENTRY		THE WORLD ACCORDING TO GARP Warner Brothers Pictures, Warner Home video 11261	22	20	18	DEATH WISH II Orion Pictures, Warner Home Video 26032
23	26	22	CASABLANCA CBS-Fox Video 4514	23	19	11	THE COMPLEAT BEATLES MGM/UA Home Video 700166
24	23	22	ARTHUR Orion Pictures, Warner Home Video 22020	24	NEW ENTRY		FAST TIMES AT RIDGEMONT HIGH Universal City Studios Inc., MCA Dist. Corp. 77015
25	NEW ENTRY		FAST TIMES AT RIDGEMONT HIGH Universal City Studios Inc., MCA Dist. Corp. 77015	25	28	11	ESCAPE FROM NEW YORK Embassy Home Entertainment 1602
26	24	15	QUEST FOR FIRE CBS-Fox Video 1148	26	24	15	THE SWORD & THE SORCERER Universal City Studios Inc., MCA Distributing Corp. 77010
27	21	13	SHARKY'S MACHINE The Ladd Co., Warner Home Video 72024	27	NEW ENTRY		AUTHOR! AUTHOR! CBS-Fox Video 1182
28	19	3	CHARIOTS OF FIRE Warner Brothers Pictures, Warner Home Video 70004	28	NEW ENTRY		MEGAFORCE CBS-Fox Video 1182
29	27	14	DUMBO Walt Disney Home Video 24	29	21	8	PLAYBOY CBS-Fox Video 6201
30	32	2	THE GODFATHER EPIC Paramount Pictures, Paramount Home Video 8480	30	35	2	REVENGE OF THE PINK PANTHER CBS-Fox Video 4610
31	NEW ENTRY		NIGHT SHIFT The Ladd Co., Warner Home Video 20006	31	31	15	DEAD MEN DON'T WEAR PLAID Universal City Studios Inc., MCA Distributing Corp. 77011
32	25	18	CONAN THE BARBARIAN Universal City Studios Inc., MCA Distributing Corp. 77010	32	30	34	ARTHUR Orion Pictures, Warner Home Video 72020
33	34	10	ESCAPE FROM NEW YORK Embassy Home Entertainment 1602	33	32	2	DRAGONSLAYER Paramount Pictures, Paramount Home Video 1367
34	NEW ENTRY		DAS BOOT RCA/Columbia Pictures Home Video 10149	34	NEW ENTRY		THE BOAT (DAS BOOT) RCA/Columbia Pictures Home Video 10149
35	36	36	ROCKY II CBS-Fox Video 4565	35	26	3	MONTY PYTHON & THE HOLY GRAIL RCA/Columbia Pictures Home Video 3153
36	30	4	TIME BANDITS Paramount Pictures, Paramount Home Video 2310	36	23	25	SHARKY'S MACHINE The Ladd Co., Warner Home Video 72024
37	35	2	FOR YOUR EYES ONLY CBS-Fox Video 1128	37	27	3	A MIDSUMMER NIGHT'S SEX COMEDY Orion Pictures, Warner Home Video 22025
38	13	7	A WALT DISNEY CHRISTMAS ● Walt Disney Home Video 92	38	34	2	MY DINNER WITH ANDRE Pacific Arts Video, MCA Distributing Corp. 532
39	29	18	DEATH WISH II Orion Pictures, Warner Home Video 26032	39	29	3	I OUGHTA BE IN PICTURES CBS-Fox Video 1150
40	31	14	THE SWORD AND THE SORCERER Universal City Studios Inc., MCA Distributing Corp. 71010	40	33	2	FOR YOUR EYES ONLY CBS-Fox Video 1128

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



# Video

## Music's In The Air At E.J. Stewart Firm

By CARY DARLING

LOS ANGELES—It used to be that the only reason a musician would wander into the E.J. Stewart Video Production Facilities in Primos, Pa., near Philadelphia, was probably as part of a soft drink or automobile commercial.

However, since establishing a video music wing in late 1981, E.J. Stewart Video—and its Somach/Nelson Productions division—has moved into making promotional clips, broadcasting concerts and developing its own cable and syndicated pop music programs.

Marcus Peterzell, the company's director of music programming, claims his experience as promotion director for the Philadelphia-based Electric Factory concert promotion firm was important in developing this new business.

Some of the projects which E.J. Stewart and Somach/Nelson—a division headed by Denny Somach and Dave Nelson, who act as executive producers on some of the music projects—have produced in the last year are "Hotspots," a weekly USA Network cable series which takes place in a different club each week with guests such as NRBQ, Steel Breeze, Jack Mack & the Heart Attack, Johnny Van Zant and Dickie Betts; "The Rock'n'Roll Show," a syndicated half-hour music magazine show with a pilot already seen in 65 markets; and a live broadcast of a Utopia concert from Rissmiller's in Reseda, Calif., over the USA Network, which will be available as an MCA videocassette.

Promotional clips, which Peterzell admits are E.J. Stewart's weakest point in terms of current volume, have been made on such acts as Duke Jupiter, Robert Hazard, Quiney, Art In America and many local Philadelphia acts.

In addition, the firm co-produced a Triumph concert for Warner-Amex's MTV, produced an Outlaws show for MTV, and has taped the last two Charlie Daniels Volunteer Jams. Another of their programs, "The News That Rocked '82," recently aired over MTV and other commercial stations.

"We're trying to develop three areas of video," notes Peterzell.

"There are clips, concerts and original programming. The process takes time, and that's why we've been slow in the clips area. Most of them are

done in London, New York or L.A. However, people are realizing that Philadelphia is only an hour and 15 minutes by train from New York

and the rates are more affordable. Also, most bands play Philadelphia anyway. Philadelphia is a large concert city."

Because E.J. Stewart is well-established in the area of non-music commercial production, Peterzell has at

his disposal a staff of 75 full-time employees, including associate producer Pam Susson, two soundstages (one of which is 5000 square feet) and two trucks, both equipped with RCA TK47 cameras, for remote shoots.

JANUARY 29, 1983, BILLBOARD

## How Low Can Prices Go?

• Continued from page 33

Childs acknowledges that the 10th film released at \$39.95 will probably not be as big a deal as the first, second or third. But he supports the pricing move, and underscores Paramount's commitment to making the video business a sale business. He adds, "Who else could experiment this way—who has titles that are strong enough?"

One further experiment is Paramount's price reduction on five catalog titles—including "Airplane" and "Grease"—to \$29.95 for both VHS and Beta (Billboard, Jan. 22).

Other studios have taken a wait-and-see attitude toward lower price points. MCA Videocassette's Jerry Hartman, vice president of marketing, says he believes pricing experiments will "broaden the groundwork" of the video industry, but overall he is not enthusiastic. MCA, however, has just introduced "Homework" at \$39.95, as well as a number of classic, music and children's titles.



# Take Us For Granted


With 24 tracks going, you don't have time to reach over and adjust for tape-induced level variation. You want to be able to forget about the tape.

Which is why we test every reel of our 2" Grand Master® 456 Studio Mastering Tape end-to-end and edge-to-edge. To make certain you get a rock-solid readout with virtually no tape-induced level variation from one reel of 456 to

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\*1981-1982 Billboard Magazine  
Brand Usage Survey



## Master Digital Busy With Major Projects

VENICE, Calif.—Using real-time duplicating technologies, high quality tapes and housings, and 16-bit digital audio masters, Master Digital has become an important, state-of-the-art duplicator in this region.

The firm, headed by Roger Pryor, former head of Sony's digital audio division, reproduces cassettes for major audiophile recording labels, including Nautilus. It was recently selected to duplicate the 60 titles in the new dbx pop, rock and jazz catalog. Master Digital also produces limited edition promotional cassettes for such labels as Elektra, CBS, A&M and Epic/Portrait.

According to Pryor, Master Digital also produces state-of-the-art audio cassettes for leading management and production companies. He says that his company's products have resulted in "numerous cross-marketing projects." The firm has produced cassette samplers for Sony and the Saab Motor Co. Sony high-end car stereo systems are used in all Saab turbo-powered cars, and Master Digital cassette packages provide musical samplers of such artists as Ella Fitzgerald, the London Symphony Orchestra and Dolly Parton, as well as audio instructions on the operation of the car.

Master Digital's duplication facility was designed by a team of professional engineers, according to Pryor. He adds that all duplication is monitored by engineers with extensive recording background.

The company's duplicating sys-

tem includes a bank of 50 Sony TC-K777 high performance decks, and test equipment which includes a Sound Technology model 1500A analyzer.

Pryor has tapped Paul Addis, the company's vice president of sales, to blueprint many of the company's projects. The most recent was the introduction of Maxell's XLS Reference Series cassettes, a showcase project featuring such artists as Linda Ronstadt, the Police and Styx.

Master Digital has also produced a sampler for Kenwood, featuring such CBS artists as Heart, Kansas, Survivor and Cheap Trick. This was duplicated directly from digital masters, and will be made available to purchasers of Kenwood car stereo systems. The cassettes, titled "Hot Rock For The Road," are part of a major Kenwood promotional campaign inviting Kenwood car stereo owners to join the firm's "Kenwood Driving Force Society" (Billboard, Nov. 20).

Master Digital will provide a "Two For The Road" series of audiophile cassettes featuring two complete albums by such artists as the Charlie Daniels Band, Jeff Beck and REO Speedwagon. Pryor explains that all cassettes in the series will be recorded in real-time from digital masters. They will be sold for \$13.50 each.

Master Digital also handles film and videotape projects including scoring, scripting and the licensing of artists.

## New Line Of Amplifiers From Hammond Industries

MADISON, Ala.—Hammond Industries, based here, has begun marketing the 900 series of professional amplifiers by CM Labs. There are three in the series. According to Colin Hammond, head of the firm, all units feature rugged reinforced chassis and are immune to short circuits, mismatches and low impedance.

Hammond is also marketing the ASC line of open reel tape recorders (the line had previously been available only in Europe). It will also market a top-of-the-line audiophile cassette recorder from ASC.

According to Hammond, his company will be the exclusive distributor for the ASC products, including the firm's model AS6000 open reel tape machine. This unit is a three-motor, three-speed system available in both two- and four-track configurations. Features includes peak reading meters, digital tape length counter, uniform tape head contact pressure, four head mount positions, twin playback head option, and line/mic mixing with separate master recording gain control. It will sell for \$1,795.

The cassette unit, model ASC3000, features Dolby B and C circuitry, as well as user adjustable bias and equalization for six different oxides. Also featured are memory play and record, variable pitch control and mic/line mixing. Both machines can be operated by remote control.

Top of the CM line of professional amplifiers is the model 925. This unit delivers up to 250 watts of power per channel into 8 ohms, and 400 watts per channel into 4 ohms. The input levels are controlled by 11 position stepped attenuators. Out-

put power levels are indicated by use of 10 color coded LEDs.

Front-mounted professional circuit breakers offer speaker protection, and a pair of amber LEDs indicate possible overheating conditions before sonic degradation or amplifier damage can take place. Silent on switch and d.c. offset protection are handled by a high speed relay, and LED indicators show that the amplifier is in either a standby or protection mode.

The model 915 delivers up to 150 watts per channel into 8 ohms, and 225 watts per channel into 4 ohms. In addition to incorporating many of the features found in the model 925, the 915 can also be used in a bridged mono mode.

## New Tape Machine Has 'Speed Listening'

SAN FRANCISCO—The Variable Speech Control Co. has developed a cassette recorder featuring "speed listening," a new technology designed to allow busy professionals to play back voice recordings at up to double the recorded speed without distortion.

The recorder, designated the Soundspacer, will be sold through high technology direct mail marketers, according to Marvin Flaks, VSC chairman.

Flaks states that the decision to market the Soundspacer through high tech direct mail marketers was based on the fact that the unit's special "speed listening" feature needs to be explained imaginatively. He says that this can be achieved through carefully-worded ads and/or catalog pages.

## Music Students Invited To Attend SPARS Seminar

MIAMI—Students at the Univ. of Miami's School of Music will be guests of the Society of Professional Audio Recording Studios (SPARS) at a day-long seminar titled "The Recording Studio Business And The Student's Eventual Role In The Industry."

The seminar, to be held Friday, Jan. 28 on the campus of the Univ. of Miami, will cover such topics as "Audio For Video Production," "Business Aspects Of Studios," "Mixing Techniques And Philosophies," "Remote Recording," "Disk Cutting," "Digital In Today's Studios," and "A Manufacturer's Eye View Of The Recording Industry."

Speakers will include Charles Benanti, Soundworks Studios, New York; Larry Boden, JVC; Mack Emerman, Criteria Studios, Miami; Joe Tarsia, Sigma Sound Studios, Philadelphia; Lenny Pearlman, Editel Studios, Chicago; Johnny Rosen, Fanta Sound Studios, Nashville; Nick Colleran, Alpha Audio, Richmond, Va.; Barry Costa, Motown; Murray Allen, Universal, Chicago; Jerry Barnes, United Western; Doug Dickey, Solid State Logic; and representatives of MCI/Sony.

According to Dannie Emerman, administrative director of SPARS, the sessions will run concurrently, and students will be free to move from one discussion group to another according to their interests.

On Thursday (27), SPARS board members and advisory associate members will meet at Criteria Studios for another day-long meeting. At that time the group will discuss the organization's new administration, the appointment of regional coordinators, data track funding, digital certification programs, manufacturer-to-user direct tape sales, a membership drive, and future meetings.

## Signet Unveils New Cartridge

STOW, Ohio—The Signet Corp. has added a new cartridge, model TK10ML, to its TK series of moving magnetic phonograph cartridges.

The cartridge, which was unveiled at the recent CES in Las Vegas, features what Signet engineers describe as "a new Microline nude diamond stylus." They claim it assures superior tracing and tracking, longer stylus life and extended record life.

The square shank Microline stylus is fitted with a laser-cut square hole in a rigid, low mass boron cantilever, for precise indexing to the record groove. Signet engineers claim that the new tip effects the most precise transfer of record groove energy of any configuration they have tested. They also note that "it is very different in shape from previous styli."

A highly polished micro-thin tracing contour extends around the tip of the stylus, and presents a micro-thin scanning contact to the groove sides for improved interface with the recorded sound information, according to Signet engineers.

They claim that because of this design, the life of both the stylus and records is significantly extended. The firm also states that because the stylus tip contacts groove surfaces previously untouched by conventional styli, it can even "rediscover" lost nuances in worn surfaces.

## 100 Exhibitors Set For AES

NEW YORK—More than 100 exhibitors—ranging from digital equipment and software manufacturers to producers of speakers, headphones, phonograph cartridges and related products—have already reserved space at the Audio Engineering Society (AES) meeting to be held March 15-28 in Eindhoven, Holland.

Exhibitors include AEG Telefunken, AKG, Altec Lansing, JVC, UREI, MCI/Sony, Dolby Labs, Teac, BASF, Tannoy, Tandberg, Shure Bros. and King Instrument.

The focus of the convention, being held in Philips' home town, will be digital software, according to Donald Plunkett, executive director of the AES.

## Training Program At Media Arts Center

NEW YORK—The Center For The Media Arts has instituted an intensive training program in broadcast electronics and engineering. The program is aimed at easing the demand for professionals skilled in operating and maintaining video equipment.

The program, which is being run at the New York center's studio and label complex, features training in video systems and component repair, trouble-shooting and alignment, as well as FCC licensing exam preparation and actual tv production activities.

Plunkett says that enthusiasm for digital technology is widespread among the Society's close to 10,000 members, and states that he cannot foresee a retreat from their commitment to this technology.

Under the heading "Applications In Digital Audio," experts in the field will probe such areas as "experiments toward an erasable Compact Disc audio system," "a hardware concept for an expandable 'low-cost' digital audio mixer," "system design of professional digital audio mastering systems," and "high density recording of the Compact Cassette digital recorder."

Representatives from such firms as Neve Electronics, Philips Research Labs, the Institute of Communications of the Technical University of Vienna, Austria, and Matsushita Electronics and the Victor Co. of Japan will form the panel.

Other seminars planned will look at musical instruments, sound reinforcement and room acoustics, measurements and instrumentation, transducers, and psychoacoustics and listening tests.

Also planned are technical tours that will take conventioners on visits to the Philips Research Labs, the Rosewood research and production plant for acoustical insulation, the radio and tv studios of the Dutch Broadcasting Co., PolyGram's record studios in Hilversum, Holland, a bell foundry with electronic chimes and a building acoustics workshop at Eindhoven's Technical University.

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# Pro Equipment & Services

## New Device From Fairlight Instruments

LOS ANGELES—Fairlight Instruments USA has begun marketing a new computerized musical instrument that is said to make use of any sound that is fed into it. Fairlight officials are claiming that the instrument will change the way composers write music.

The unit, called CMI for short, has no sound of its own, and does not use strings, reeds, horns or drumheads to produce sounds. Also, unlike conventional synthesizers, it does not use electronic oscillators and filters.

Fairlight officials claim that a single note of a piano, fed into the instrument, will enable a musician "to produce a Chopin concerto from its keyboard." They add, "A single note from a violin will enable that same musician to produce a Paganini violin concerto. With samplings of a couple of guitars, a bass and a drum kit, the musician can re-create a rock'n'roll band through the instrument's keyboard."

The CMI is equipped with a lightpen which can be used to draw a sound wave on its video display

screen, and this sound can then be played on the keyboard.

The unit is said to generate sound digitally, and not by the analog technique used with conventional synthesizers. It is said to function by taking a sample of sound from a microphone or tape recorder, digitalizing it, and then loading it into the waveform memory of a voice module. "Thus, any sound, from a bird call to the slam of a car door can be used as the basis of the synthesized sound which the musician can manipulate via the touch sensitive keyboard," Fairlight officials state.

Performance controls are said to allow a musician to design an instrument without any previous knowledge of computers or programming. Fairlight spokespeople explain that there is a velocity-sensitive six octave master keyboard, three faders, up to three variable foot pedals, three switched pedals, and two pushbutton switches. When a sound is "loaded" these controls are automatically configured to control vibrato, timbre, attack decay, sustain and portamento.

## Koss Corp. Lends An Ear For Research

MILWAUKEE—The Koss Corp. is collaborating with the Medical College of Wisconsin on a research project aimed at determining why music sounds "pleasant," and how electronically it can be made to sound better.

The research will be done under the aegis of the Koss Auditory Center For Research And Treatment, a new organization based on the campus of the Medical College. According to John Koss, founder and chairman of the Koss Corp., the company's engineers and psychoacoustic experts "will collaborate with the Medical College faculty in an effort to harness both groups' expertise in auditory processes."

"Binaural hearing systems and their influence on sound intelligibility will be one of the first charges of this joint group, as it is one of the most promising areas of hearing research," Koss says.

In addition to research, the Koss Center will engage in teaching and patient care. Koss points out that an estimated 16.2 million Americans are afflicted by hearing problems derived from many different kinds of work and leisure environments. "We hope to make our contribution to increased understanding of hearing difficulties," Koss states.

The Koss Center was established with "a significant grant" from the Koss Corp., but Koss admits that it was not all philanthropy: "It was good for the college, good for our company, and good business. We expect the collaboration to produce new ideas, technology and patents."

## Yamaha Sets Mini Printer Keyboard

CHICAGO — Yamaha Specialty Products has introduced its new MP-1 Mini Printer, said to be the most advanced portable keyboard designed. Retailing at \$895, it combines a portable digital keyboard with a computerized music printout system. A miniature ballpoint pen stylus prints out melody lines on a 2½-inch wide paper roll.

The keyboard is capable of printing in a variety of keys up to three sharps and flats, in addition to producing sharps, time signatures, rhythm and chord names. This enables the user to obtain a printed score after practicing or composing a new song.

The Mini-Printer also features a melody and chord sequence memory function, making possible two-channel recording and playback, allowing the user to play an ensemble with the memorized music.

## Expansion At Penny Lane Studios

NEW YORK—Penny Lane Studios here has embarked on an expansion project which, when completed, will allow it to take a project from the initial music recording through to completion, including dialog, sound effects and voiceovers, according to Alan Varner, the studio's executive engineer.

As part of the expansion, the studio has added an SMPTE interlock system and digital signal processor. Varner explains that the Audio Kinetics Q-Lock model 310, with additional specialized software, will enable the studio to cover the full audio portion of video post-produc-

## Studio Track

By ERIN MORRIS

In New York City at Electric Lady Studios, the **Lost Tropics** are working on tracks for their first MCA album with **Roma Baran** producing.

Producer **Patrick Adams** adding final touches to forthcoming **Portia Renee** release for Profile Records at **39 Street Music**.

In Syracuse, N.Y., **Doug Moncrief** completing final mixes on new **Tickets EP**. . . . Moncrief also producing **Kentucky**, with **Cliff Kent** engineering.

**Double Axel** finishing their first album at Canton, N.Y.'s **Judson Street Studio**, with **Rob Zolner** producing and **Brian Zolner** behind the board.

**Joey Powers** opens **Grand Slam Studios** in West Orange, N.J. with an album project by the **Kinks**. The Arista album was engineered and produced by **Jon Rollo**.

In Philadelphia, the **Bruce Teller Network** being produced by **Bruce Teller** at **Eden Garden Studio** with engineer **Dennis Caruso**.

At **Studio 4, Jamaaladeen Tacuma** putting finishing touches on his solo LP, with **Phil Nicolo** engineering. . . . **Big Street** cutting tracks for new EP on **Montage**. **George Carnell** is producing and engineering. . . . **Chaz Gerber** producing and engineering **Pretty Poison's** new EP. . . . **Obie** mixing **Atlantic Force's** upcoming album release.

**Cleveland "Butch" Martin** is completing his latest LP at **Evergreen Recording Studios** in Pittsburgh. **George Annesley** is producing the project, with **Harry Coleman** behind the board.

In Washington, D.C., **Reggie Vaughn, Matt Allen, and James Purdie** producing Vaughn's debut album.

In Detroit, at the **Sound Suite**, producer **Don Was** of **Was (Not Was)** is working with **Figures On A Beach**. The group records for **Trancity**.

At **Studio A**, in Dearborn, Mich., **Lawrence Jones** producing **Michael Henderson** for **Arista**. **Eric Morgeson** is behind the board.

**Tony Sciuto** laying tracks for his upcoming album at **Sheffield Recordings** in Phoenix, Md. **John Palumbo** is producing, with **Bill Mueller** engineering.

Dallcorte Record artists the **Drivers** are mixing their new release at **Morin Heights** in

Quebec with producer **Terry Brown**.

At **Counterpart Creative Studios** in Cincinnati, **Midnight Star** finishing their latest album for **Solar** with **Reggie Calloway** producing and **Rick Probst** engineering.

At **Matrix Recording Studio** in London, **Debbie Campbell** working on final mixes of her latest project with producer/engineer **Peter Nicholls** and co-producers **Campbell** and **Walt Richmond**.

Permian artist **Lynn Anderson** at **Quadrafonic** in Nashville with producer **Michael Clark**. **Gary Morris** will be recording a duet with **Anderson** for the album.

At **Gilley's Recording Studio**, **Wendel Adkins** finishing his next release with producer **Tony Graham** and engineers **Bert Friot** and **Michael Taylor**. . . . **Steve Michaels** finishing tracks for his debut album, with **Gilley** producing and **Friot** and **Taylor** engineering. Both **Adkins** and **Michaels** are featured singers at **Gilley's** club.

The **Neville Brothers** are recording their first album for **Rolling Stones Records** at **Studio In The Country** in Bogalusa, Louisiana.

At **Rivendell Recorders** in Pasadena, Tex., producer/recording artist **Wayne Watson** is completing a new album by **Harvest** for **Milk 'n Honey**. . . . Producer/engineer **Paul Mills** is mixing **Craig Smith's** latest release for **Star Song**. . . . **Ray Charles** producing **Sarah Jordan Powell's** current album.

At **Lion Share Studios** in Los Angeles, **George Duke** is producing **Rufus** for **Warner Bros**. **Tommy Vicari** is engineering with **Stephen Schmitt** assisting. . . . **Reggie Dozier** laying tracks with **Bobby Caldwell** for **PolyGram's** upcoming feature film, "Split Image." **Russ Regan** producing and **Larry Fergusson** assisting. . . . **Chris Bond** producing and **Brian Christianson** engineering a **Dave Mason** LP with **Tom Fouce** assisting. . . . **Zoom** laying **PolyGram** tracks with **Dozier** producing and engineering, **Fergusson** assisting. **Lion Share** has recently undergone upgrading with the remodeling of the studio and control rooms. A **Studer A 800** 24-track machine to complement their **Harrison 36 x 24** console has been added.

**Kenny Rankin** finishing album at **Group IV Recording** with **Hank Cicalo** engineering, assisted by **Steve Burger**. . . . **Bosco Records' Bob Florence** mixing latest project with engineers **Jim Hughart** and **Andy D'Addario**.

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

## Harris To Offer Graphics Unit

SUNNYVALE, Calif.—Harris Video Systems, under a joint venture agreement with the **Chyron Corp.** of **Melville, N.Y.**, will offer the new **Chyron** high resolution character and graphics generator as an optional accessory with the **Harris Iris II** digital storage system.

According to **Mark Gray**, director of marketing for **Harris Video Systems**, the addition of the **Chyron** unit is a significant step in bridging the gap between still storage systems and sophisticated graphic generation technologies. He says that the tiling system will utilize the **Iris II** computer to access **Chyron's** high resolution graphics and tiling electronics.

The floppy disk drive, which is standard equipment with the **Iris II**, stores and retrieves titles and graphics supplied by **Chyron**, thereby permitting editing prior to storage. Formats for use in news, sports or any standardized series of graphics can also be stored.

Tiling and graphics will be accomplished through the **Iris II** standard keyboard, according to **Gray**. The system will also be capable of tiling live video and still images. The units will be available this spring.

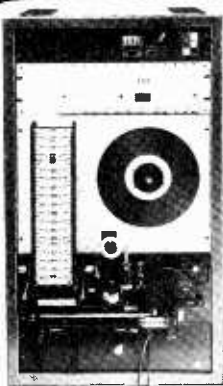


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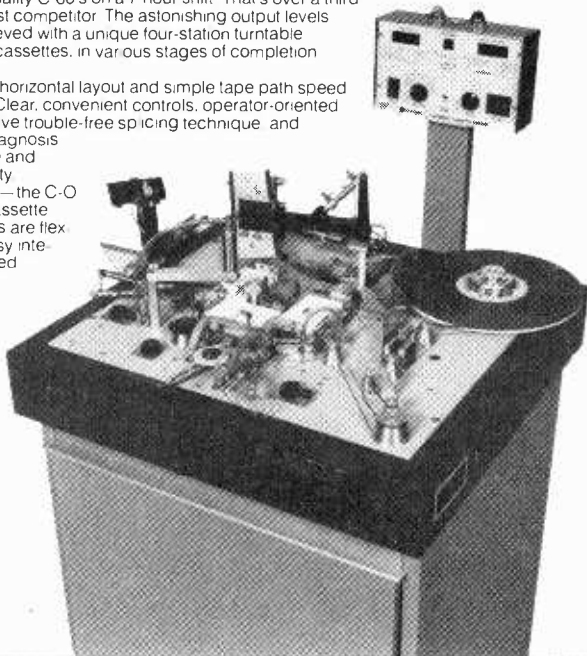
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# Black

## 'Jellybean' Benitez Mixes It Up Club DJ Joins The Ranks Of Dance Music Producers

NEW YORK—In the days of disco's greatest popularity, it was customary for club DJs to remix product to heighten their dance floor impact. In recent years, an increasing number of black singles have received similar treatment, as music once associated solely with dance clubs has become part of the black music mainstream.

John "Jellybean" Benitez, who has remixed a number of major black singles in the last six months, feels the natural evolution is for club deejays and remixers to begin producing. "There is no question in my mind that our experience with mixing records and regular contact with a live audience gives us a special advantage," says Benitez. "Many of the top producers of tomorrow will be people with club DJing experience."

Benitez has just entered the production field with his co-production of Warp 9's "Nunk," a West End single currently on the black singles chart.

As a remixer, Benitez edited the gold single "Planet Rock" by Afrika Bambaataa & Soul Sonic Force from a lengthy 12-inch into a seven-inch single and remixed the top 20 single "Pac-Jam" by the Jonzun Crew as well as their current single "Space Is The Place." In addition, Benitez worked on the popular dance club records "Walking On Sunshine" by Rockers Revenge, "The Bubble Bunch" by Jimmy Spicer, "Action" by Orange Krush and "Keep It In The Family" by Deodato. Benitez's upcoming projects include a song by Frankie Avalon called "Innocence," a cut from the

English Beat's recent IRS album, production of Warp 9's next single, "Light Years Away," and remixes of releases for Warner Bros., Atlantic-RFC and Brunswick.

"The secret to remixing is to heighten and highlight the best parts of the record without losing the feeling the producer originally intended," says Benitez, who spins regularly at New York's Funhouse and Xenon dance clubs.

"On 'Planet Rock,' the original version was eight to nine minutes long and the producer, Arthur Baker, wanted it cut down to less than five minutes. First, I listened to the record over and over for about five hours, making notes on where to put the breaks, how to add excitement to the intro and the outro, and what to bring up and brighten."

The actual mix itself took three hours. The finished seven-incher utilized elements of both the instrumental and vocal versions of "Planet Rock."

## Fanzines Seen Growing In Importance And Impact

Continued from page 6

In addition to monthly issues of Right On!, D.S. Magazines publishes special music issues under the Right On! banner. These the company is expanding from "twice a year to four times a year," says Horner. "Last year we did special issues on Rick James and Michael Jackson." The most recent issue, however, highlighted a number of artists.

Horner also edits Class magazine, which is aimed at 18- to 34-year-olds. While not strictly a music magazine, its first issue featured Diana Ross and Lionel Richie on its cover.

While the changes at Right On! have come over an extended period, Black Beat magazine is undergoing a rapid evolution. The name itself is new. With its upcoming April issue, the magazine assumes the Black Beat title. It had been known since its inception in 1971 as Soul Teen.

Editor Karen Glover says the fanzine's transition began after Lexington Library, a subsidiary of Sterling Publications, purchased Soul Teen last summer. Since then the magazine has been picked up by Warner Communications for distribution, opened active editorial offices on both New York and Los Angeles, and upgraded its graphics and editorial content.

Glover, who herself has only been

with Black Beat since September, claims circulation is in the 100,000 range and "the audience is getting older." As Soul Teen, the magazine had a regular readership of 13- to 17-year-olds. However, she says "We just did a record giveaway with PolyGram records, and the responses we've received indicate that we have a substantial following among 16- to 20-year-olds. In fact, management changed the name from Soul Teen to Black Beat to appeal to young adult readers who might be reluctant to buy something associated with teenagers."

Glover, along with West Coast editor Steve Ivory, has devoted considerable space to young acts. The April issue includes features on Tyrone Brunson, Bobby Nunn, Sunrise and Grandmaster Flash. The DeBarges, a Motown act just now receiving some national radio attention, have been featured in the magazine "for quite a while and have developed a real following among our readers," says Glover.

"We find that our readers really enjoy reading about new or young groups even if they haven't heard their records yet," says Glover. "They seem to identify with them trying to realize that dream of success in the music world, because so many of them have the same dream."

## New On The Charts



**ELEANOR GRANT**  
"I Am Ready")  
Sexual Healing"—73

"Sex is no disgrace," says Eleanor Grant, whose new Catawba single, "I Am Ready) Sexual Healing," answers Marvin Gaye's call for "Sexual Healing" from a woman's point of view. "I don't think it's passive for a woman to say 'I am ready' to someone that she cares for."

Grant, who is 22, has been singing ever since she can remember. At age six she joined the St. Elizabeth Baptist Church Choir in her native Conway, S.C. She released her first single, "You Oughta Be Here With Me," for Columbia when she was 14. A second single for the label, "This Time We're Really Through," was recorded in Muscle Shoals, produced by Jimmy Johnson and Roger Hawkins, and released in 1976.

Grant, who cites Aretha Franklin as an early musical influence ("She can still chew it up"), is about to record a followup for Catawba, whose president is also her father, Richard Mack. "Right now, I'm a bookkeeper for a refrigerator distributorship in Newark—you have to pay your dues," she notes. "But I'd really like to open a nursing home someday. Our old people are very wise; we don't respect them enough. I'd love to be in the position to offer them something back because they've seen it all before."

For more information, contact Dick Scott, Catawba Records, 159 West 53rd St., New York, N.Y. 10019; (212) 246-6096.

## The Rhythm & The Blues Reasons To Be Cheerful

By NELSON GEORGE

Industry folks are getting to be a rather depressing bunch to be around. "Records aren't selling," they cry into their drinks. Then they start remembering the good old days.

Hey, why not look on the bright side (at least for a minute) and acknowledge that there have been some pleasant surprises so far in young 1983?

Highrise Records, recently profiled in these pages (Billboard, Dec. 25), has brought home two top 10 black singles. Sonny Charles' "Put It In A Magazine" and Tyrone Davis' "Are You Serious," both the kind of solid black pop the market

needs more of. These records are more than just grooves, but melodic, well crafted songs. Record producers of the younger generation take note.

Dionne Warwick's return to the top of the pop charts with "Heartbreaker," a fine record made by the production team behind the Bee Gees, is quite welcome. So is the excitement generated by Margie Joseph's "Knockout" on Houston Connection Records, a pleasing mix of the new synthesizer funk and good old soul singing.

The consistency of the Gap Band and PolyGram's commitment to moving copies of "Gap Band IV" shows what can happen when a band hits its stride artistically and its label is solidly behind them.

(Continued on page 42)



# Billboard Black LPs

Survey For Week Ending 1/29/83  
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This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)	This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)
1	3	6	<b>THRILLER</b> Michael Jackson, Epic DE 38112 CBS	38	39	11	<b>TO THE MAX</b> Con Funk Shun, Mercury SRM-1-4067 (Polygram) POL
2	1	11	<b>MIDNIGHT LOVE</b> Marvin Gaye, Columbia FC 38197 CBS	39	38	14	<b>JUST AIN'T GOOD ENOUGH</b> Johnnie Taylor, Beverly Glen BG 10001 IND
3	2	14	<b>LIONEL RICHIE</b> ▲ Lionel Richie, Motown 6007ML IND	43	43	9	<b>GIVE EVERYBODY SOME</b> Richard "Dimples" Fields, Boardwalk NB 33258-1 IND
4	11	11	<b>1999</b> Prince, Warner Bros. 23720-1 WEA	41	41	25	<b>JUMP TO IT</b> Aretha Franklin, Arista AL 9602 IND
5	7	6	<b>CHAKA KHAN</b> Chaka Khan, Warner Bros. 23729 WEA	42	40	25	<b>TANTALIZINGLY HOT</b> Stephanie Mills, Casablanca NBLP 7265 (Polygram) POL
6	6	13	<b>JANET JACKSON</b> Janet Jackson, A&M SP 4907 RCA	43	42	14	<b>WILD NIGHT</b> One Way, MCA MCA 5369 MCA
7	5	16	<b>FOREVER, FOR ALWAYS, FOR LOVE</b> ● Luther Vandross, Epic FE 38235 CBS	44	44	17	<b>SECOND TO NUNN</b> Bobby Nunn, Motown 6022ML IND
8	8	8	<b>DON'T PLAY WITH FIRE</b> Peabo Bryson, Capitol ST 12241 CAP	45	45	8	<b>LEARNING TO LOVE</b> Rodney Franklin, Columbia FC 38198 CBS
9	9	11	<b>PROPOSITIONS</b> The Bar-Kays, Mercury SRM-1-4065 (Polygram) POL	46	46	6	<b>VISIONS OF THE LITE</b> Slave, Cotillion 90024 (Atlantic) WEA
10	6	6	<b>TYRONE DAVIS</b> Tyrone Davis, Highrise HR 103 IND	47	47	10	<b>SKYYJAMMER</b> Skyy, Salsoul SA 8555 (RCA) RCA
11	7	7	<b>THE BEST IS YET TO COME</b> Grover Washington, Jr., Elektra 60215 WEA	48	48	13	<b>CASINO LIGHTS</b> Various Artists, Warner Bros. 23718-1 WEA
12	9	9	<b>ALL THE GREATEST HITS</b> Commodores, Motown 6028ML IND	49	49	11	<b>HARD TIMES</b> Millie Jackson, Spring SP 1-6737 (Polygram) POL
13	13	21	<b>GET LOOSE</b> ● Evelyn King, RCA AFL1 4337 RCA	50	57	51	<b>DOWN HOME</b> Z.Z. Hill, Malaco MAL 7406 IND
14	7	7	<b>COMPUTER GAMES</b> George Clinton, Capitol ST 12241 CAP	51	51	3	<b>BUSINESS AS USUAL</b> Men At Work, Columbia FC 37978 CBS
15	9	9	<b>THE SUN STILL SHINES</b> Sonny Charles, Highrise HR 102 IND	52	52	3	<b>WOLF</b> Bill Weller, Constellation 60187 (Elektra) WEA
16	16	20	<b>WHAT TIME IS IT?</b> ● The Time, Warner Bros. 23701-1 WEA	53	55	20	<b>NEW DIRECTIONS</b> Tavares, RCA AFL1-4357 RCA
17	18	7	<b>GREATEST HITS</b> Ray Parker, Jr., Arista AL 9612 IND	54	54	3	<b>L-O-V-E</b> Robert Winters & Fall, Casablanca NBLP-7275 (Polygram) POL
18	15	15	<b>EVERY HOME SHOULD HAVE ONE</b> Patti Austin, Qwest QWS 3691 (Warner Bros.) WEA	55	60	2	<b>BLOW</b> Rick James Presents Bobby Militello, Gordy 6023GL (Motown) IND
19	19	8	<b>LIVING MY LIFE</b> Grace Jones, Island 90018 (Atco) WEA	56	51	22	<b>IF THAT'S WHAT IT TAKES</b> ● Michael McDonald, Warner Bros. 23703-1 WEA
20	17	18	<b>VANITY 6</b> Vanity 6, Warner Bros. 1-23716 WEA	57	53	8	<b>FRICITION</b> Chocolate Milk, RCA AFL1 4412 RCA
21	25	7	<b>THE RHYTHM &amp; THE BLUES</b> Z.Z. Hill, Malaco 7411 IND	58	58	30	<b>HERE WE GO AGAIN</b> Bobby Bland, MCA MCA 5297 MCA
22	31	4	<b>THE YOUTH OF TODAY</b> Musical Youth, MCA 5389 IND	59	59	1	<b>IT'S GOOD TO BE HOME</b> Harry Ray, Sugar Hill SH 269 IND
23	27	4	<b>BLAST</b> The Brothers Johnson, A&M SP-4927 IND	60	61	35	<b>ALL I NEED</b> Sylvester, Megatone M-1005 IND
24	24	13	<b>DISTANT LOVER</b> Alphonse Mouzon, High Rise HR 100AE IND	61	61	35	<b>THROWIN' DOWN</b> ● Rick James, Gordy 6005GL (Motown) IND
25	36	16	<b>ALL THIS LOVE</b> DeBarge, Gordy 6012GL (Motown) IND	62	62	9	<b>LIVIN' IN THE NEW WAVE</b> Andre Cymone, Columbia FC 38123 CBS
26	28	13	<b>THE OTHER SIDE OF THE RAINBOW</b> Melba Moore, EMI-America ST-12243 CAP	63	63	25	<b>DONNA SUMMER</b> ● Donna Summer, Geffen GHS 2005 (Warner Bros.) WEA
27	26	15	<b>THE MESSAGE</b> Grand Master Flash And The Furious Five, Sugar Hill SH 268 IND	64	64	72	<b>NEVER TOO MUCH</b> ● Luther Vandross, Epic FE 37451 CBS
28	21	14	<b>HEARTBREAKER</b> Dionne Warwick, Arista AL 9609 IND	65	65	24	<b>THIS ONE'S FOR YOU</b> Teddy Pendergrass, P.I.R. FZ 38118 (Epic) CBS
29	29	9	<b>S.O.S. III</b> The S.O.S. Band, Tabu FZ 38352 (Epic) CBS	66	66	6	<b>RIT/2</b> Lee Ritenour, Elektra 60186 WEA
30	30	17	<b>AS ONE</b> Kool & The Gang, De-Lite DSR 8505 (Polygram) POL	67	70	13	<b>INCOGNITO</b> Spyro Gyra, MCA MCA 5368 MCA
31	34	33	<b>GAP BAND IV</b> ▲ The Gap Band, Total Experience TE-1-3001 (Polygram) POL	68	50	12	<b>THE NIGHTFLY</b> ● Donald Fagen, Warner Bros. 23730-1 WEA
32	32	33	<b>JEFFREY OSBORNE</b> Jeffrey Osborne, A&M SP 4896 RCA	69	56	29	<b>INSTANT LOVE</b> Cheryl Lynn, Columbia FC 38057 CBS
33	33	7	<b>HIMSELF</b> Bill Cosby, Motown 6026ML IND	70	59	18	<b>I FOOLED YOU THIS TIME</b> Alicia Meyers, MCA MCA 5361 MCA
34	22	15	<b>SILK ELECTRIC</b> ● Diana Ross, RCA AFL1-4384 RCA	71	71	36	<b>STEVIE WONDER'S ORIGINAL MUSIQUARIUM I</b> ● Stevie Wonder, Tamla 60027L2 (Motown) IND
35	6	6	<b>IT'S A BEAUTIFUL THING</b> Maxine Nightingale, Highrise HR 101 IND	72	72	29	<b>WE ARE ONE</b> Pieces Of A Dream, Elektra 60142-1 WEA
36	23	11	<b>TWO OF A KIND</b> Earl Klugh/Bob James, Capitol ST-12244 CAP	73	73	76	<b>BREAKIN' AWAY</b> ▲ Al Jarreau, Warner Bros. BSK 3576 WEA
37	37	26	<b>ZAPP II</b> ● Zapp, Warner Bros. 23583-1 WEA	74	69	23	<b>SNEAKIN' OUT</b> Stacy Lattisaw, Cotillion 90002-1 (Atlantic) WEA
				75	68	9	<b>TONGUE IN CHIC</b> Chic, Atlantic 80031 WEA

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# Publishing

## Copyright Body Debates MTV

### California Conference Tackles Issue Of Fee Waivers

By SAM SUTHERLAND

LOS ANGELES—MTV's status as a music video pioneer is generating new friction, this time with music publishers.

That's the dominant issue that surfaced at the California Copyright Conference held its first 1983 meeting Jan. 11, when a panel discussion on promotional video productions and rights agreements elicited a tide of criticism from publishers who feel cable video users—and MTV in particular—are now getting the better half of the bargain in rights compensation.

The clash over the issue of fee waivers for promotional video pieces overshadowed the evening's opening segment, an update on the album tracking controversy recently touched off between Chrysalis Records and FM outlets.

For the session's review of promotional video rights, CBS Records video/audio administration executive David Cohen, Warner-Amex legal affairs vice president Ben Begun and Jay Lowy, vice president and general manager of Jobete, squared off with opposing viewpoints during their opening comments.

To Begun's capsule review of Music Television's development and current supply of video clips and promotional films without any payment to either labels or publishers, Lowy retorted, "It seems to me that it's like a freebie all around. Other music shows on television are paying

heavy synchronization rights. These shows star the music, and the writers and publishers are receiving due compensation as a result."

Cohen, speaking from the label vantage point, summed up the frustration of negotiating publishing rights for video pieces by likening the process to "running into a brick wall." The CBS executive argued that labels that invest sizeable sums in promotional films should be allowed a free hand in exploiting them, without any copyright payments, to maximize record and tape sales and income derived from those transactions.

Begun argued that services such as MTV shouldn't be held responsible for pay, because strictly speaking they aren't the users. "The record company, which produces the clip, is the actual rights user," he contended.

Neither that argument, nor Begun's assertion that MTV itself is a "service," not a "program," swayed either Lowy or the majority of the publishers in attendance, however. By the evening's end, the dispute had reached no clear compromise, with Lowy arguing for an "extremely limited license of 14 to 30 days" as a solution, only to have Cohen counter that such agreements would prove far too brief given the amount of time now needed to break most new recordings.

A brief skirmish also erupted over MTV's much publicized stance on video pieces featuring black acts. Begun's reading of a list including those blacks who do receive MTV screenings did little to placate publishers.

Preceding the panel discussion was an address by attorney Seymour Bricker, who, with copyright specialist Mel Nimmer, helped develop the compilation copyright strategy invoked by Chrysalis Records in its efforts to prevent complete airings of Pat Benatar's "Get Nervous" album.

Bricker confided that the blueprint for the compilation claim was first advanced to label executives several years ago. Until Chrysalis decided to test the strategy with Benatar, however, Bricker "was wondering if it would ever be made public."

He traced the search for the compilation defense to the late '70s, when the rise in home taping and publicized complete album airings backlit the apparent vulnerability of recordings to broadcast taping. The creation of new federal rights for sound recordings, via the Sound Recording Act of 1972, was aimed at piracy. "The only right granted owners of sound recordings is against illegal duplication for sale," he summarized.

Thus, the search turned to general

rights under the Copyright Act, and the use of compilation rights for protection in other media, where "it's been tested many times." One of the best known recent applications involved use of Charlie Chaplin film clips in an unauthorized anthology film, which was successfully blocked by attorneys for the late comedian's estate.

#### EDITORIAL

## Let's Give Today's Songs A Better Shot

Old songs are always welcome when they return to the charts, but they really have no place in the National Academy of Recording Arts and Sciences' song of the year awards. While oldies may deserve a Grammy category of their own, they shouldn't compete with newcomers. After all, Grammys largely celebrate recordings of merit first exposed within the guidelines of the NARAS structure. Ostensibly, the song category stands on its own, reflecting (at least it should reflect) what all Grammys should stand for: the best rather than the best-selling. Yet another important premise of Grammy awards is to trumpet the "new." And new songs and new songs only deserve their own Grammy status. Golden oldies? Of course. But let's give the new kids in town a better chance to have their day in the sun.

JANUARY 29, 1983, BILLBOARD

## Print On Print

Several projects are already in the works as a result of a new print tie between Hal Leonard and Dick James Music. The agreement, which covers reprint rights to Dick James songs for sheet music, folios, and educational publications, will probably start off with a piano/vocal folio of hits from the '60s and a collection of Elton John's greatest hits, which will also feature material from his most recent album, "Jump Up!" In addition to early Elton John hits, the Dick James catalog includes songs cut by the Hollies and Gerry & the Pacemakers, Barry Manilow's "I Can't Smile Without You" and several Al Stewart songs.

Columbia Pictures Publications has a "50 plus 10%" discount on five or more purchases of 35 personality books. They include folios by Cheap Trick, Kim Carnes, the Commodores, Journey, Carole King, Johnny Mercer, the Rolling Stones, Linda Ronstadt, Diana Ross, and Styx.

A 90-song "Great American Movie Book" (\$12.95) has been published by Warner Bros. Music.

Cherry Lane Music has a 100-page "More Best Of The 80's (So Far)" folio at \$7.95 from the CBS Songs catalog, which, as the title implies, is the second release in the series. The company is also distributing "Billy Squier—An Illustrated History" (\$6.95), a 48-pager with never-before-published four-color photos.



Billboard photo by Chuck Pulin

**IT'S A DEAL!**—Mighty Three Music has renewed its long-standing subpublishing arrangements for representation in Great Britain by Carlin Music. Shown left to right after the deal was finalized in New York are Earl Shelton, president of Mighty Three, John and Freddy Bienstock of Carlin and Constance Heigler, Mighty Three's vice president of administration.

#### BOOK REVIEW

## 'Huckleberry Friend' Bio Recalls Mercer Lovingly

"Our Huckleberry Friend: The Life, Times And Lyrics Of Johnny Mercer," by Ginger Mercer and Bob Bach. Lyle Stuart Inc., 252 pages, \$24.95 hardback.

The late Johnny Mercer was almost certainly the most versatile and successful of all the 20th century tunesmiths. His lyrics were unfailingly poetic and literate—many of them distinctly humorous—and his spirited singing and skills as a master of ceremonies were unmatched by his ASCAP colleagues.

His widow, a onetime New York showgirl, and writer Bob Bach have produced a lavish, delightful book detailing Mercer's innumerable triumphs and occasional failures. The foreword is by Irving Berlin, who notes that Johnny was "literate enough to know all those six and seven-syllable words—but he was smart enough to know when not to use them... he was very sentimental and knew how to use tender corn; there is nothing wrong with good corn, believe me."

Lyrics of 93 songs are reproduced, and five of the memorable Christmas cards Mercer composed over the years—each a gem—are published for the first time. There are, in addition, dozens of pertinent photographs, and reproductions of memory-inducing sheet music.

Mercer was born and reared in Savannah. He never lost his honey-suckle accent, and he somehow maintained a certain southern gentleness through his many years as a resident of New York and Los Angeles. A stint with the mighty Paul Whiteman orchestra opened the door for him. His singing of "Pardon

My Southern Accent," "Here Come The British With A Bang Bang" and "Fare Thee Well To Harlem" is still fondly remembered by many, and 10 years later, in 1942, Whiteman was the first artist signed by Mercer for Capitol Records. It made no difference to Johnny that Whiteman no longer was a boxoffice sensation, that other bands had passed him in popularity. Whiteman's Capitals failed to sell profitably, but Mercer didn't mind. He owed "Pops" something, and he tried to repay the debt.

Mercer's hit songs are counted in the dozens, and almost all are still heard consistently. He had a few for which he had composed the music as well as words. He won Oscars for his work. From 1942 through about 1946 his disks as a singer were best-sellers. Along the way he recorded vocal duets with Bing Crosby, Jack Teagarden, Jo Stafford, Margaret Whiting, Bobby Darin and other top-ranked singers.

The book covers the Mercer legend niftily. Its graphics are commendable. Due credit is allocated Johnny's collaborators. And although there is no index, in the rear of the book is published a list of all Mercer songs—with publishers—and a fascinating "movie contributions" section. Mercer had a hand in 89 motion pictures, the last being 1971's "Kotch" starring Walter Matthau.

Mercer died in 1976 and now rests in the red clay of his beloved Georgia. There will be other books devoted to his enviable talents and long-lived career (one is now being written by Bennie Green in England) but the Ginger Mercer-Bob Bach tome is an excellent starter.

DAVE DEXTER JR.

## Theory Course For Songwriters

NASHVILLE—Music Publishing Consultants here is offering a new course geared for professional songwriters entitled "Music Theory For Contemporary Songwriters."

The seminar is geared toward providing composers with the rudiments of music theory, including chord expansion, key signatures, the Nashville studio number system and information designed to increase knowledge for writing in the competitive market.

The class, which begins Feb. 15, will be taught by Bob DiPiero and Thomas Cain of the Combine Music Group. DiPiero holds a degree in contemporary music arts from Youngstown State Univ. and has had songs recorded by Leon Russell, Tony Orlando, the Oak Ridge Boys and Reba McEntire. Cain has a degree in music education from Tennessee State Univ. His songs have been cut by Kenny Rogers, the Dazz Band, the Fifth Dimension and Delbert McClinton. Registration is \$150.

## NMPA Delegation To Visit Japan

TOKYO—The Music Publishers' Assn. of Japan is putting the final touches to its plans for a six-day get-together here, starting March 23, with a delegation from the National Music Publishers' Assn. (NMPA) of the U.S.

Some 20 NMPA/Harry Fox Agency board members are expected, and there will be a special press conference here for Sal Chiantia, NMPA president, and Hal David, ASCAP president. David will be in Japan as a judge at the Tokyo Song Festival.

The schedule includes a lengthy round-table meeting, following by a talk by five visiting publishers and

six local MPA directors with the chief officer of the cultural affairs agency of the Japanese Education Ministry.

The same 11 delegates will also meet members of the Japanese parliament, the basic idea being to talk over mutual problems in today's music business. The visiting delegation will attend the finals of the Tokyo Music Festival.

Heaviest of the meetings is likely to be the seminar, organized by MPA and conducted by NMPA, at which paying guests from Japanese publishing and record companies will get the chance to raise queries.



**LIGHT SHOW**—At a recent Columbia Records reception in Los Angeles, Marvin Gaye was presented with an "ASCAP Loves Marvin" neon sign. The writer/performer is flanked by Todd Brebac, ASCAP's West Coast regional director, left, and Mike Stewart, president of CBS Songs. Gaye's first efforts for Columbia Records the album "Midnight Love" and single "Sexual Healing," are platinum sellers.

# Billboard® TOP LPs & TAPE®

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THIS WEEK		LAST WEEK		WKS ON CHART		Artist-TITLE-Label		Artist-TITLE-Label		THIS WEEK		LAST WEEK		WKS ON CHART		Artist-TITLE-Label		
1	★	1	★	31	▲	<b>MEN AT WORK</b> Business As Usual Columbia ARC 37978	WEEKS AT #1 12	37	9	37	9	37	9	37	9	37	9	COMMODORES All The Great Hits Motown 6028 ML
2	★	2	★	31	▲	STRAY CATS Built For Speed EMI America ST 17070		40	13	40	13	40	13	40	13	40	13	EDDIE RABBITT Radio Romance Elektra E1 60160
3	★	3	★	14	▲	DARYL HALL & JOHN OATES H2O RCA A&M 4383		41	36	41	36	41	36	41	36	41	36	JANE FONDA Jane Fonda's Workout Record Columbia CX2-38054
4	★	4	★	11	▲	PAT BENATAR Get Nervous Chrysalis CHR 1396		42	8	42	8	42	8	42	8	42	8	PATTI AUSTIN Every Home Should Have One Qwest QWS 359 J (Warner Bros.)
5	★	5	★	6	▲	MICHAEL JACKSON Thriller Epic QE 38112		43	29	43	29	43	29	43	29	43	29	JOE JACKSON Night And Day A&M SP-4906
6	★	6	★	7	▲	LED ZEPPELIN Coda Swan Song 90051 (Atlantic)		44	4	44	4	44	4	44	4	44	4	MUSICAL YOUTH The Youth Of Today MCA 5389
7	★	7	★	34	▲	THE CLASH Combat Rock Epic EE 37689		45	17	45	17	45	17	45	17	45	17	OLIVIA NEWTON-JOHN Olivia's Greatest Hits, Vol. 2 MCA MCA 5347
8	★	8	★	3	▲	BOB SEGER AND THE SILVER BULLET BAND The Distance Capitol ST 12234		46	28	46	28	46	28	46	28	46	28	JUDAS PRIEST Screaming For Vengeance Columbia FC 38160
9	★	9	★	11	▲	TOM PETTY AND THE HEARTBREAKERS Long After Dark Backstreet/MCA BSR 5360		47	11	47	11	47	11	47	11	47	11	KISS Creatures Of The Night Casablanca NBLP 7270 (Polygram)
10	★	10	★	10	▲	PHIL COLLINS Hello, I Must Be Going Atlantic 80035-1		48	37	48	37	48	37	48	37	48	37	A FLOCK OF SEAGULLS A Flock Of Seagulls Jive/Arista VA 66000
11	★	11	★	15	▲	LIONEL RICHIE Lionel Richie Motown 6007 ML		49	18	49	18	49	18	49	18	49	18	PETER GABRIEL Security Geffen GHS 2011 (Warner Bros.)
20	★	20	★	41	▲	TOTO Toto IV Columbia FC 37728		50	NEW ENTRY	50	NEW ENTRY	50	NEW ENTRY	50	NEW ENTRY	50	NEW ENTRY	RIC OCASEK Beatitude Geffen GHS 2022 (Warner Bros.)
13	★	13	★	16	▲	BILLY JOEL The Nylon Curtain Columbia TC 38200		51	4	51	4	51	4	51	4	51	4	CULTURE CLUB Kissing To Be Clever Virgin/Epic ARE 36393
14	★	14	★	8	▲	OZZY OSBOURNE Speak Of The Devil Jet 2X2 38350 (Epic)		52	8	52	8	52	8	52	8	52	8	GROVER WASHINGTON JR. The Best Is Yet To Come Elektra 60215
15	★	15	★	26	▲	BILLY SQUIER Emotions In Motion Capitol ST 12217		53	7	53	7	53	7	53	7	53	7	RAY PARKER, JR. Greatest Hits Arista AL 9612
17	★	17	★	16	▲	NEIL DIAMOND Heartlight Columbia TC 38359		54	15	54	15	54	15	54	15	54	15	TONI BASIL Word Of Mouth Radial/Chance/Wireny/Chrysalis CHR
18	★	18	★	20	▲	JOHN COLEMAN		55	15	55	15	55	15	55	15	55	15	THE WHO It's Hard Warner Bros. 1-23731
19	★	19	★	20	▲			56	13	56	13	56	13	56	13	56	13	THE ALAN PARSONS PROJECT Eye In The Sky Arista AL 9599
20	★	20	★	20	▲			57	17	57	17	57	17	57	17	57	17	KOOL AND THE GANG As One De Lite DSR 8505 (Polygram)
21	★	21	★	20	▲			58	33	58	33	58	33	58	33	58	33	JEFFREY OSBORNE Jeffrey Osborne A&M SP-4896
22	★	22	★	20	▲			59	33	59	33	59	33	59	33	59	33	BRUCE SPRINGSTEEN Nebraska Columbia TC 38358
23	★	23	★	20	▲			60	11	60	11	60	11	60	11	60	11	THE BAR-KAYS PROPOSITION Mercury SRM 1-4065 (Polygram)
24	★	24	★	20	▲			61	29	61	29	61	29	61	29	61	29	FLEETWOOD MAC Mirage Warner Bros. 1-23607
25	★	25	★	20	▲			62	6	62	6	62	6	62	6	62	6	NIGHT RANGER Dawn Patrol Boardwalk NB 33259-1
26	★	26	★	20	▲			63	32	63	32	63	32	63	32	63	32	CHICAGO Chicago 16 Full Moon/Warner Bros. 1-23689
27	★	27	★	20	▲			64	8	64	8	64	8	64	8	64	8	GOLDEN EARRING Cut 21 Records T 119004 (Polygram)
28	★	28	★	20	▲			65	15	65	15	65	15	65	15	65	15	DIANA ROSS Silk Electric RCA A&M 4384
29	★	29	★	20	▲			66	44	66	44	66	44	66	44	66	44	ASIA Asia Geffen GHR 2008 (Warner Bros.)
30	★	30	★	20	▲			67	23	67	23	67	23	67	23	67	23	AMERICA View From The Ground Capitol ST 12209
31	★	31	★	20	▲			68	12	68	12	68	12	68	12	68	12	PSYCHEDELIC FURS Forever Now Columbia FC 38261
32	★	32	★	20	▲			69	78	69	78	69	78	69	78	69	78	JOURNEY Escape Columbia TC 37408
33	★	33	★	20	▲			70	11	70	11	70	11	70	11	70	11	DEVO Oh No! It's Devo Warner Bros. 1-23741
34	★	34	★	20	▲			71	13	71	13	71	13	71	13	71	13	ORIGINAL CAST Word Of Mouth



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- I-3 Top Jazz Albums of the Year, 1969 to Present 20.00

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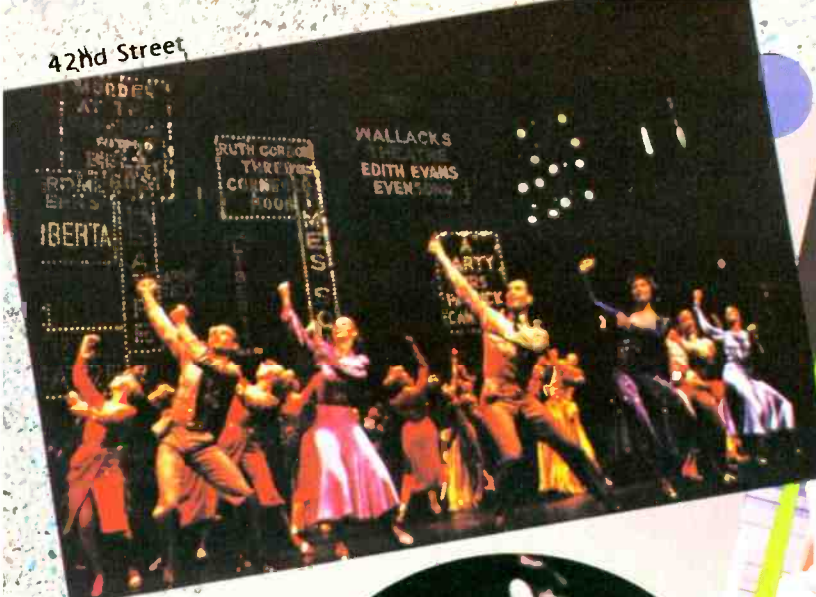
# HOT 100®

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

THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)	THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)	THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)
1★	1	13	<b>DOWN UNDER—Men At Work</b> (Peter Melan), C. Hay, R. Stryker; Columbia 38-03303	33★	36	10	<b>TWILIGHT ZONE—Golden Earring</b> (Shell Schellekens), G. Kooymans; 21 Records 1-103 (Polygram)	67	69	4	<b>GOT TO BE THERE—Chaka Khan</b> (A. Mardin), E. Willensky; Warner Bros. 7-29881
2★	5	14	<b>AFRICA—Toto</b> (Toto), D. Paich, J. Porcaro; Columbia 38-03335	34	15	30	<b>GLORIA—Laura Branigan</b> (Jack White), Co-Produced—Greg Mathieson; U. Tozzi, G. Bigazzi, T. Veitch, Atlantic 4048	68	45	10	<b>RIGHT BEFORE YOUR EYES—America</b> (Bobby Colomby), I. Thomas; Capitol 5177
3★	4	14	<b>SEXUAL HEALING—Marvin Gaye</b> (Marvin Gaye), M. Gaye; Columbia 38-03302	35★	37	9	<b>BAD BOY—Ray Parker Jr.</b> (Ray Parker Jr.), R. Parker Jr.; Arista 1030	69★	79	2	<b>COME ON EILEEN—Dexy's Midnight Runner</b> (Clive Langer, Alan Winstanley), K. Rowland, J. Paterson, K. Adams; Mercury 76189 (Polygram)
4	3	14	<b>DIRTY LAUNDRY—Don Henley</b> (Don Henley, Danny Kortchmar, Greg Ladanyi), D. Henley, D. Kortchmar; Asylum 7-69894 (Elektra)	36★	▲	▲	<b>WE'VE GOT TONIGHT—Kenny Rogers and Sheena Easton</b> (D. Foster, K. Rogers), B. Seger; Liberty 1492	70★	▲	▲	<b>WINDS OF CHANGE—Jefferson Starship</b> (Kevin Beamish), P. Sears, J. Sears; Grunt 13439 (RCA)
5	2	13	<b>THE GIRL IS MINE—Michael Jackson/Paul McCartney</b> (Quincy Jones), M. Jackson; Epic 34-03288	37★	47	2	<b>BILLIE JEAN—Michael Jackson</b> (Quincy Jones), M. Jackson; Epic 34-03509	71★	71	6	<b>WHAT IF I SAID I LOVE YOU—Unipop</b> (Sonny Limbo, Scott MacLellan), P. Loiacono, M. Loiacono, S. Limbo; Kat Family 4-03353 (Epic)
6	6	16	<b>MANEATER—Daryl Hall and John Oates</b> (Daryl Hall and John Oates), D. Hall and J. Oates, S. Allen; RCA 13354	38★	42	8	<b>I KNEW YOU WHEN—Linda Ronstadt</b> (Peter Asher), J. South; Asylum 7-69853 (Elektra/Asylum)	72★	▲	▲	<b>POISON ARROW—ABC</b> (Trevor Horn) ABC; Mercury 810340-7 (Polygram)
7★	7	16	<b>BABY, COME TO ME—Patti Austin</b> (A Duet With James Ingram) (Quincy Jones), R. Temperton; Qwest 50036 (Warner Bros.)	39★	43	9	<b>ON THE LOOSE—Saga</b> (Rupert Hine), M. Sadler, J. Crichton, I. Crichton, J. Gilmour, S. Negus; Portrait 37-03359 (Epic)	73★	84	3	<b>BETCHA SHE DON'T LOVE YOU—Evelyn King</b> (M. Brown), Kashif; RCA 13380
8★	8	18	<b>ROCK THE CASBAH—The Clash</b> (The Clash), The Clash; Epic 34-03245	40	40	12	<b>PUT IT IN A MAGAZINE—Sonny Charles</b> (B. Paris), S. Charles, B. Paris; Highrise 2001	74★	80	2	<b>LIES—Thompson Twins</b> (Alex Sadkin), T. Bailey, A. Currie, J. Leeway; Arista 1024
9★	12	7	<b>SHAME ON THE MOON—Bob Seger &amp; The Silver Bullet Band</b> (Jimmy Iovine), R. Crowell; Capitol 5187	41	41	8	<b>ALL THOSE LIES—Glenn Frey</b> (Glenn Frey, Allen Blazek, Jim Ed Norman), G. Frey; Asylum 7-69857 (Elektra/Asylum)	75★	81	3	<b>WINDOWS—Missing Persons</b> (Ken Scott), Bozzio, Bozzio; Capitol 5200
10★	11	17	<b>YOU AND I—Eddie Rabbitt/Crystal Gayle</b> (David Malloy), F. Myers; Elektra 7-69936	42★	44	7	<b>THE WOMAN IN ME—Donna Summer</b> (Quincy Jones), M. Clark, J. Bettis; Geffen 7-29805 (Warner Bros.)	76	76	4	<b>STILL TAKING CHANCES—Michael Murphy</b> (Jim Ed Norman), M. Murphy; Liberty 1486 (EMI-UA)
11★	13	13	<b>YOU CAN'T HURRY LOVE—Phil Collins</b> (Phil Collins, Hugh Padgham), Holland, Dozier, Holland; Atlantic 7-89933	43	18	21	<b>THE LOOK OF LOVE—ABC</b> (T. Horn), ABC; Mercury 76168 (Polygram)	77★	▲	▲	<b>JEOPARDY—Greg Kihn Band</b> (Matthew King Kaufman), Kihn, Wright; Beserkley 7-69847 (Elektra)
12★	14	11	<b>THE OTHER GUY—Little River Band</b> (Ernie Rose, Little River Band), G. Goble; Capitol 5185	44	24	11	<b>I DO—The J. Geils Band</b> (Seth Justman), J. Paden, F. Paden, Smith, Stephenson, Mason; EMI-America 8148	78★	88	2	<b>IT'S RAINING MEN—Weather Girls</b> (P. Jabara, B. Esty), P. Jabara, P. Shaffer; Columbia 38-03354
13	9	22	<b>MICKEY—Toni Basil</b> (Greg Mathison, Trevor Veitch), N. Chinn, M. Chapman; Radiolance/Virgin Record/Chrysalis 2638	45★	53	3	<b>BREAKING US IN TWO—Joe Jackson</b> (David Kershbaum, Joe Jackson), J. Jackson; A&M 2510	79★	86	2	<b>LOVE ME AGAIN—John Hall Band</b> (John Hall), J. Hall; EMI-America 8151
14★	17	12	<b>GOODY TWO SHOES—Adam Ant</b> (Adam Ant, Marco Pirroni), A. Ant, M. Pirroni; Epic 34-03367	46★	48	13	<b>I KNOW THERE'S SOMETHING GOING ON—Frida</b> (Phil Collins, Hugh Padgham), R. Ballard; Atlantic 7-89984	80★	90	2	<b>THE ONE THAT REALLY MATTERS—Survivor</b> (Jim Peterik, Frank Sullivan), J. Peterik; Scotti Bros. 4-03485 (Epic)
15★	16	10	<b>HEART TO HEART—Kenny Loggins</b> (Bruce Botnick, Kenny Loggins), K. Loggins, M. McDonald, D. Foster; Columbia 38-03377	47★	56	8	<b>THE CLAPPING SONG—Pia Zadora</b> (Charles Calello), N. Chase; Elektra 7-69889 (Elektra/Curb)	81★	▲	▲	<b>WHAT YOU'RE MISSING—Chicago</b> (David Foster), J. Gruska, J. Williams; Full Moon/Warner Bros. 7-29798
				48★	50	9	<b>AFTER I CRY TONIGHT—Lanier And Company</b> (G. Bow-Legs Miller), P. Mitchell; Larc 81010 (MCA)	82	82	4	<b>FEET DON'T FAIL ME NOW—Utopia</b> (Todd Rundgren, Utopia), Utopia, D. Howard; Network 7-69859 (Elektra/Asylum)
				49★				83★	89	3	<b>ALWAYS—Firefall</b> (Howard Alpert, Don Alpert), Combakorn P. Franks



42nd Street



Nine



By ED OCHS

As entertainment rushes indoors and a couple of seats on Broadway costs upwards of \$100—and you don't even get to keep the seats—the substance and direction of American musical theatre is up for grabs. Oddly enough, the fate of Broadway musicals in the next decade may well rest with the record industry, which, for the most part, does not look to Broadway for the Next Wave.

Better look again. Because Broadway is *liver* now, a more livelier medium now, than record business, which could use a shot of *life*, and Broadway theater owners and producers are listening to the music. Where is the record industry?

"They're trying to pay attention to what sells records," reports James Nederlander, chairman of the board of the 21-theater Nederlander chain based in New York. "You don't see a lot of Broadway shows in the top 20 tunes."

"I think there should be more cooperation with the record industry. I think we ought to get together and get some of these younger composers composing for Broadway. We'll talk to anybody or listen to anybody."

Don't make reservations yet, but chances of catching Barry Manilow, Neil Diamond, Billy Joel, Melissa Manchester, Bette Midler, Olivia Newton-John, Paul Simon—some of pop music's most talented performer/writers and their works—in a Broadway musical improve each week that pop music and show music meet on the charts.

Says Barry Manilow, who's broken the top 40 with "Memory" from *Cats* and returns to Broadway for a one-man concert stand in February: "The possibilities of having someone who is successful in the pop music industry cross over into the Broadway field would be just spectacular, so it's got to be right. I just don't want to throw it away. It's got to open up all sorts of new avenues to pop artists if I do it. I won't go until it's right."

"I don't think it's up to the record industry," says Clive Davis, president of Arista Records, label for "Woman of the Year" (with Lauren Bacall), Manilow, Manchester. "There's not that much incentive on the basis of commercial interest right now until Broadway producers, from wherever they come, take a different look at what music can or cannot work on Broadway."

"It's not that the record industry has not been interested in  
*(Continued on page B-3)*



Dreamgirls,  
Jennifer Holliday



A Chorus Line

Cats, Betty Buckley



A BILLBOARD SPECIAL REPORT

# BROADWAY

*around the world*

Cats



Dreamgirls



Woman Of The Year

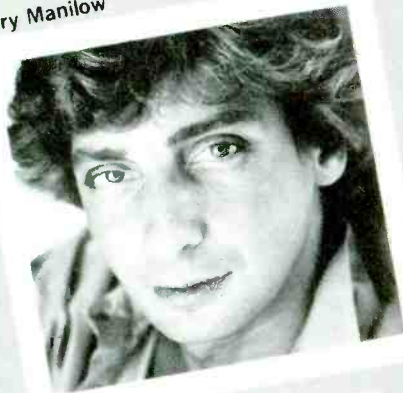




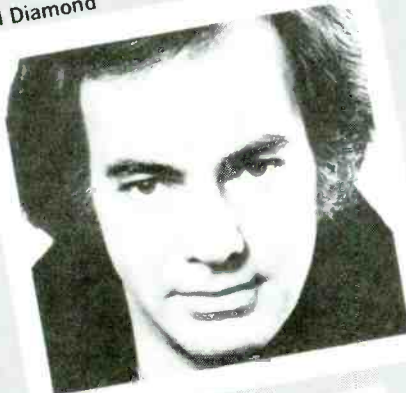




Barry Manilow



Neil Diamond



Billy Joel



Bette Midler



Olivia Newton-John



Melissa Manchester

**BROADWAY**

*Around the world*

**Geffen Sizzles While Biz Drizzles**

**BROADWAY IS NEXT STAGE FOR POP'S TOP COMPOSERS**

• Continued from page B-1

Broadway, it's that the music for Broadway shows, almost without exception, does not stand up to the criterion that it did in its heyday, as it did in the major musicals that came forth in the '40s, '50s, '60s.

"I just think more imagination must be used in who's given the nod to write music for the Broadway theatre."

It's not that Broadway isn't trying—or succeeding. Usually there are only one or two hit shows running on Broadway at the same time. Entering 1983, there are five musicals playing to full houses—*Cats*, *Dreamgirls*, *Nine*, *Woman of the Year* and *42nd Street*, and other shows doing a substantial amount of business—*Chorus Line*, *Evita*, *Joseph and the Amazing Technicolor Dreamcoat*, and the Off-Broadway to 'on' success of *Pump Boys and Dinettes*.

Each has a cast album on a major label. Only one, "Dreamgirls," has crossed over from stage to disk triumph, becoming the eighth highest charting original cast album since 1962—and the show, starring hitmaker Jennifer Holliday, opens in Los Angeles in March. Waiting in the wings is "Cats," the U.S. version of the album, produced by composer Andrew Lloyd Webber, due in March, which could surpass "Dreamgirls," despite the U.S. availability of the London "Cats" album since November. Both versions—as is "Dreamgirls"—are on Geffen Records.

With the success of "Dreamgirls" and "Cats," the wind-blown lines of communication between stage and disk worlds seem temporarily back in service, and you'd think the twin giants would have much to talk about, business being down like it is around the world—but telephones are not yet ringing in unison for the imminent resurgence of Broadway and the beat.

"Call me and say you have an idea for a show," says director/choreographer/author Michael Bennett, 39, co-producer of *Dreamgirls* with record president/producer David Geffen and the Shubert Organization, and a 1976 Pulitzer Prize winner for *A Chorus Line*. "I really wish the managers of artists would get them to write concept albums and trying to do songs around a theme. And I wish they would write Broadway musicals—and I wish they'd bring the record talent here."

"If they'd send us their writers we'd be fine and then the whole thing would work out great. If they come and look at our writers I think that they will find mostly traditional Broadway scorers."

Bennett has a philosophical as well as economic interest in bringing contemporary talent to Broadway: he wants to bring the two industries back together again in record fashion.

"I'm very frightened that, musically, Broadway has moved away from the popular music as it was understood in the past. I am making an effort to bring it back closer so that the music of Broadway is once again the popular music of the country."

"On shows that I can do it, I certainly would want to, because I don't want to see Broadway become any more of an elitist entertainment, like opera. Opera started out as the Broadway of that century. I would hate to see the theatre go that way, not in my lifetime."

**Partners in Dreamgirls**

It was Bennett who took *Dreamgirls* to Bernard Jacobs, 66, who with Gerald Schoenfeld, 57, are the Shubert Organization (*Cats*, *Little Shop of Horrors*, *Ain't Misbehavin'*, *Dancin'*), owner/producers with 17 theaters in N.Y. as well as theaters in Chicago, Boston, Philadelphia, L.A. and Washington, D.C.

**TOP 20 OF THE PAST 20**

**The Highest Charting**

**Original Cast Albums Since 1962**

(Album, label, year first charted; peak position, total weeks on chart).

- 1 "HAIR," RCA Victor, 1968; 1-151
- 2 "HELLO, DOLLY!," RCA Victor, 1964, 1-90
- 3 "FUNNY GIRL," Capitol, 1964, 2-51
- 4 "STOP THE WORLD—I WANT TO GET OFF," London, 1962, 3-76
- 5 "OLIVER!," RCA Victor, 1962, 4-99
- 6 "NO STRINGS," Capitol, 1962, 5-62
- 7 "FIDDLER ON THE ROOF," RCA Victor, 1964, 7-206
- 8 "DREAMGIRLS," Geffen, 1982, 11-29
- 9 "MR. PRESIDENT," Columbia, 1962, 14-24
- 10 "SHE LOVES ME," MGM, 1963, 15-17
- 11 "ALL AMERICAN," Columbia, 1962, 21-16
- 12 "MAME," Columbia, 1966, 23-66
- 13 "WHAT MAKES SAMMY RUN?," Columbia, 1964, 28-14
- 14 "MAN OF LA MANCHA," Kapp, 1966, 31-167
- 15 "JESUS CHRIST SUPERSTAR," Decca, 1972, 31-10
- 16 "GIRL WHO CAME TO SUPPER," Columbia, 1964, 33-14
- 17 "GODSPELL," Bell, 1971, 34-61
- 18 "GOLDEN BOY," Capitol, 1964, 36-16
- 19 "CABARET," Columbia, 1967, 37-39
- 20 "110 IN THE SHADE," RCA Victor, 1964, 37-15

PAUL GREIN  
Music Research Editor

In New York City, the Shuberts are No. 1, the Nederlanders, with 10 in-town theaters (*Nine*, *Woman of the Year*, Merlyn due Jan. 30, *Annie* out on Jan. 2, and a revival of *Show Boat* targeted for Feb. 22)—No. 2. Outside of N.Y., it's the Nederlanders No. 1 on the road (a total of 22 theaters and road shows of *Annie* and *Lena Horne: The Lady and Her Music*)—the Shuberts No. 2, though they will launch road shows of *Dreamgirls* and *Cats* this year.

Though both invest heavily in theaters and productions, they have their different styles. The Shuberts don't believe in revivals or rescuing shows for the road, have a wait-and-see attitude about cable, and balance new musicals with adventuresome dramas (*Amadeus*, *Children of a Lesser God*, *Nicholas Nickleby*, *Master Harold and the Boys*, *Good*). The Nederlanders are kings of the road (four theaters in L.A., three in San Francisco, two in Detroit and Chicago), while RKO/Nederlander's production of Stephen Sondheim's *Sweeney Todd* for The Entertainment Channel was one of the critical and most visible highlights of Broadway on pay TV in 1982, with a revivals of *I Do*, *I Do* and *Mame*, and the touring *Lena Horne* taped for '83.

Still playing at Shubert theaters in N.Y. are *42nd Street*, *Evita*—and Michael Bennett's *Chorus Line*, the pivotal play of its time, appealing to both traditional and contemporary sides of the aisle with "more a blending of drama and music than had happened to date."

When *Dreamgirls* came along, Bennett went to Jacobs and said, "I either want—because Bernie at that time was very happy to put up all the money for the show—I said I want someone else involved. I either want David Geffen or I want Robert Stigwood."

"At this time I didn't know David that well, and I said I guess I want Geffen. But these were two people that had record industries that weren't like Columbia's cast album division."

Columbia's "Chorus Line" turned gold in '77, but "they made it in a day because it was traditional and that's the way they've made it now for 20 years because it's not their ballpark."

Robert Stigwood, Bennett's other leading record man, is currently producing *Evita* throughout the U.S. and overseas. He produced *Jesus Christ Superstar* for stage and screen, following with movies "Tommy," "Saturday Night Live," "Grease I & II" and the upcoming "Stayin' Alive." Stigwood's theatre credentials clearly elevate him above all other record executives, while the global soundtrack success of "Fever" and "Grease" on his once-powerful RSO label, if not original

(Continued on page B-4)





Adolph Green, Warner Theatre Productions' Claire Nichtern, and Betty Comden. Standing is composer Stephen Sondheim.



Alexander H. Cohen, David Merrick, and Bernard Jacobs, right, of the Shubert Organization.

Andrea McArdle ("Annie") with Daddy Warbucks, Reich Shelton, at original cast recording session.



David Geffen.



# FINANCIAL STATEMENT: COSTS RAISING THE ROOF

A Billboard Spotlight

Most people are not going to Broadway these days. . . . You can't buy a ticket to *Cats* until 1984. By then, you might have to see it when you're told, with whom, and never in the orchestra after dark. Price of tickets? No need for any. Only theater owners, producers and investors will have tickets!

Confused? You should be. So is Broadway, and it seems like the countdown to '84 has begun for financing and sustaining a major Broadway musical.

There are two different Broadways today and they're both on the same street—one with *Cats* and *Dreamgirls*, one without. *Cats* stars co-producer David Geffen, more likely to be found in Los Angeles where he can't feel the wintry winds whipping up the Broadway left behind—the one starring runaway ticket prices, sinking attendance, soaring production costs and empty theatres.

Even with *Cats*, the only musical out of seven that opened the season still playing, at the midpoint of the 1982-83 season, paid attendance on Broadway fell 22% from a year ago, box office dropped 13%. Business is off 30% from two seasons ago, when Broadway was staging an historic comeback. Ticket sales, a key indicator of theatre fiscal health, is down to 4.7 million for the season compared to six million at the same time last year, according to the League of New York Theatres and Producers.

What was expected to be at least the third best year in theatre history has become the dimmest in a decade. Primary blame for the decline is heaped on the bad economy, which has finally caught up with Broadway, as costs exceeded income in a frantic race to meet expenses and pay back investors.

Orchestra seats run as much as \$45 for musicals, \$35 for a drama, with a top price of \$50 for *Cats* expected sometime in the spring. Despite the price, *Cats* packs a running \$10 million advance through '83.

"Are people going to come out to see these high-priced musicals?" asks Claire Nichtern, co-producer for Warner Theatre Productions of *Woman of the Year*, *Pump Boys and Dinettes*, *Foxfire*.

"People are not staying away from the theaters," says Bernard B. Jacobs, president of the Shubert Organization and a co-producer of *Cats* and *Dreamgirls*. "If you have an attraction that people want to see, they'll find the money to do it. That's the way it is with entertainment."

Jacobs feels *Cats* has the same drawing power as the Beatles or Frank Sinatra, and he's apparently correct since Broadway, once imagined to be recession-proof, finds only nine of the season's 23 new productions still running, 22 shows playing on Broadway, 13 from previous seasons. With fewer plays running, says Jacobs, fewer people are going to the theater, and that's what has recessed the industry, not ticket prices.

"In my opinion, nobody doesn't go to the theatre because of price. Price is not keeping people away, all of our surveys show that. In addition, my guess is the average ticket to *Cats*

is selling for well over \$100 and we're not getting our share of that price." Resale of advance tickets by theatre clubs and corporate groups as well as scalpers pulls the \$100.

One of the main reasons for the hike to \$45 was a realization that *Cats* needed to generate approximately another \$40,000 a week to recoup within less than a year, "which we believe any show should do. We were \$40, we talked about going to \$50 on Friday and Saturday, but we never talked about \$52.50."

With the ticket price raised \$5 for each performance, each \$5 is worth roughly about \$7,500. By raising the price of six performances by \$7,500—and cutting the advertising budget—*Cats* was pushed to over \$100,000 profit a week. "Which means, roughly," says Jacobs, "the price hike won't bite in so fast," since the huge advance includes one-third of

## \$3.5-\$4.5 Million to Launch Broadway Musical

the year at the old \$40 price scale.

### Can You Afford To Wait?

"The reason we decided to increase ticket prices when we did, had we waited longer, every week we waited, in effect, deferred the price increase two weeks, because we were selling twice as many tickets each week as we're using up.

"So the question really is how long can you afford to wait? I didn't want the price scale to take effect next July or August. We might have to have another price increase, because you have another round of wage increases comes around in this business every Labor Day."

A decision had to be made: "Should you go to \$50? A lot of the opinion around here was to go to \$50. We decided not to go to \$50, because we decided we wanted to hold the barrier

at \$45 for the present." That's \$45 for the six evening performances, \$40 for other performances, \$35 for Wednesday matinee.

Says David Geffen, who invested \$3 million in five shows, about the probability of the \$50 ticket: "I think it's very cheap compared to what the show cost. *Dreamgirls* cost \$4.5 million, and financially, if you make a record that's so expensive (\$400,000+) you charge for it (\$9.98). *Cats* is the most expensive show by far in the history of the theatre (\$5.5 million), so I don't think it's too much. There's no other way to do it, and no other company has ever done it.

"We invested in *Dreamgirls*—with the record and the show and our marketing campaign—\$1.5 million before we earned a penny. That's a big chip, particularly in tough times.

"Broadway is a way to make money. It's also a way to lose money, as you can lose a fortune in the record business, and people do every day. But the bottom line is there's no riskier business than the Broadway business. If you don't succeed,

(Continued on page B-22)

Yul Brynner and Gertrude Lawrence in "The King & I."



Carol Channing at "Hello, Dolly" recording session.



At RCA recording session for "Sweeney Todd." From left: producer Tom Shepard, composer Stephen Sondheim, director Harold Prince.

**BROADWAY**  
*around the world*



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# ON THE ROAD: STAR POLICY IS BEST INSURANCE

By LAURA DENI

"Broadway has a new co-star. It's called the economy. It dictates everything," moans entrepreneur extraordinaire Zev Bufman, president of the entertainment organization which bears his name. He started in Florida in 1962 with one theater. Today his empire encompasses five Florida theaters and one in New Orleans.

"In everything I do I have a star policy," he stresses. "It's a terrific insurance policy."

As the record industry turns soft, more singers are looking towards the legitimate stage. Andy Gibb toured in *Joseph and the Amazing Technicolor Dreamcoat*, then opened Dec. 1 for a five month New York run. It's a Bufman project garnering solid reviews.

"Getting stars is just what it states; going after them and getting them," Bufman explains. "Andy Gibb was in L.A. I saw

Laura Deni is a freelance writer based in Las Vegas, Nevada

Bill Graham

Houston Grand Opera production of "Show Boat," starring Donald O'Connor.



"Shakespeare and the Indians," a new musical by Dale Wasserman ("Man of La Mancha") at "preview engagement" at the Firehouse Theatre, Omaha, Neb.



Carol Channing in Houston Grand Opera production of "Hello, Dolly."

him at a party. We had it all agreed to before his agent or manager knew anything about it, which is the way it should be." divulges the mogul. "It's better working directly with the star. Then I called his agency, ICM."

It's Bufman who paired Richard Burton and Elizabeth Taylor in *Private Lives*, a property also desired by Lee Majors and Farrar Fawcett. Majors announced on prime-time TV that he was negotiating with Bufman. He implied the deal was set. It's

## Rock Promoters Diversify Into Broadway

a foursome Bufman didn't stage.

"Nothing came out of my mouth," answers Bufman. "It all came out of Lee's enthusiasm. He wanted to do it. The roles are too small. They would have been bored after a month. There are only two major parts. Those are taken by Burton and Taylor."

Not only are recording and TV stars getting their respective acts together and taking it on the Broadway road, rock promoters are looking to the Great White Way as their road to financial solvency.

"Rock is no longer the lifeline. It's no longer a social force. There is no longer an alternative society," confesses flamboyant San Francisco-based promoter Bill Graham. "Now people just want to be entertained."

Graham admits that he "has never seen a worse time," explaining "our aspect of leisure activities has stopped. The leisure industry is in dire straits. I've never experienced this."

Graham, like other top rock promoters, has diversified into Broadway.

So has Pace Concerts. "Contemporary music isn't as lucrative as it was. The record business isn't like it was. The economy is down," laments Allen Becker, in charge of Pace in Houston.

"Theatrical will be bigger," continues Becker. "It has more ways to grow than any other entertainment form. Rock promoters are promotional minded, rather than the old, staid Broadway promoters. With a rock promoter there are no boundaries, no ethics bound on saying, 'It was done this way 20 years ago, so that's the way to do it.' Rock promoters are diversified."

Pace Concerts has been in business for 12 years, "with interest in Broadway productions only the past four years," says Becker, adding, "As years go by Pace Concerts becomes deeper and deeper into Broadway."

"It's totally erroneous to say money now is in theater, not rock," counters Steve Litman of Contemporary Artists, a firm also stretching into Broadway.

"Profit margins with Broadway are better," he admits quickly adding "but not by much. It's a much longer road to get there. The huge shows get enormous guarantees. The percentage splits with promoters are no better than with rock acts and major concerts."

"The money used to be in Broadway," Litman concedes, injecting, "But the gold mine is dying out. It's extremely tight. There has been one promoter that went out of business and

took others with him. You'll see that.

"We are one of the largest independent promoters in the country, from rock to trade shows," Litman continues. "We have a marketing division. We put the Schlitz deal together with the Who. We are in the process of doing similar type of corporate sponsorship with Broadway."

"We are applying aggressive rock promoter principles to the theater. We have radio station tie-ins and commercial store give-aways. When we presented *Annie* we had a coloring contest for children. We are expanding our promotions to younger demographics."

"The rock promoters are the real survivors," agrees Komar-Luth's chief executive Louis Freedman. "We took investors for *Peter Pan* and it died in Memphis. It's the worst year we've ever had on the road."

"Some people say rock promoters would do anything for a buck. But they are the first to notice and take advantage of trends," Freedman says.

### Like Avon Calling Door To Door

"The rock musician's promotions are good for rock acts going from an arena into a concert hall, but for Broadway on the road it's the subscription that matters," emphasizes Bufman. "The Shuberts and Nederlanders are bored and take subscriptions for granted," he charges. "In Boston and Philadelphia they've lost almost half of their subscriptions. Those aren't firm figures. The Nederlanders are more aware. But in San Francisco they've lost 30% of their subscription sales."

"You have to sell subscriptions like Avon, calling door-to-door," asserts Bufman. "Get endorsements by every high level official. Involve them in all promotional areas; press parties, opening nights. Being part of your subscription has to be the thing to do. It's the subscription that keeps you alive during the bad years. You live and die with subscription," he cautions.

"The Shuberts in Boston has one of the top three theaters in America. They only have 4,500 ticket subscriptions. Our Ft. Lauderdale theater seats 1,100 and has 20,000 subscriptions. The Saenger Theater in New Orleans is a 3,000 seater and gets over 20,000 subscriptions. It varies 10-15% in good or bad years," says Bufman.

"We have 17,000 subscriptions," reports Andrew Witt, manager of Seattle's Fifth Avenue Theater. "We have three shows and offer restaurant discounts. We get deals from merchants. Our subscribers get 10-25% off."

"We operate a subscription in Tulsa," replies Litman. "It's maintained. Rock promoters haven't succeeded in theaters because subscription is completely foreign to them. They have no concept of developing and maintaining subscriptions."

"The markets that do best are the subscription ones, giving a series with a lot of hit shows," agrees Freedman.

George McFearson, executive director of American Theater Productions concurs that "the road is very soft. We play to 163 cities. Before we go to a city we do a complete technical and marketing survey. We may know it won't sell out. Over one or two seasons it builds."

"The ticket prices are beyond reach. The attractions aren't as excellent. Producers are forced to make compromises," declares Bufman.

"Broadway isn't providing product to the road," Freedman elaborates. "Promoters get by. Unfortunately, corners are cut. There's not a lot of strong product. The economy is com-

(Continued on page B-29)

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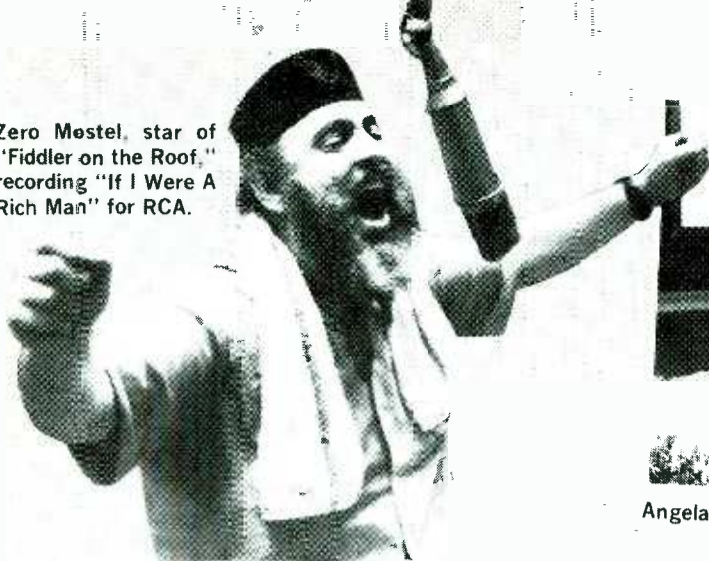
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Zero Mostel, star of "Fiddler on the Roof," recording "If I Were A Rich Man" for RCA.



Angela Lansbury and Jerry Herman smile for "Mame."



Rogers & Hammerstein, March, 1958, the 15th anniversary of "Oklahoma."

# MUSICAL THEATRE THEN AND NOW: CLOSING THE GAP

"Richard Rodgers and Oscar Hammerstein are dead, and if all we're going to do is get Rodgers & Hammerstein shows, the theatre is going to be over with their last show. They're dead and life goes on, people take the mantle and move on, just as records have changed."

David Geffen has fired a broadside across the bow of traditional Broadway, and more than echoes are starting to come back. Geffen and the Shuberts prefer the original musical route, the Nederlanders thrive on revivals. It's the Battle of Broadway, which side of the aisle are you on? Where are the *My Fair Ladys*, *South Pacifics*, *Oklahomas* and *Carousel*s of today, or is it all just a carousel in the cycles of openings, runs and closings called Broadway?

Says Burton Lane, composer of *Finian's Rainbow* and *On a Clear Day You Can See Forever*, and hit standards "How Are Things In Glocca Morra?" and "Old Devil Moon":

"I think it's a disgrace what's going on, as far as what I would call the legitimate songs are concerned. There's been a change on Broadway, it's not a change I think for the better. I think one of the reasons is the record business influence in the theatre.

"They're treating the theatre as if it were an enlarged recording studio, with amplification—it's over-amplification,

the whole gorgeous sound, natural sound of music in the theatre no longer exists. You look at people on the stage in front of you and sounds are coming from the sides of the theater. If there are more than four or five people on the stage, you don't even know who's doing the singing. You have to look to see who's mouth is moving, because you're not getting the sound directly from the person, and I find it very disturbing.

"I don't like the drive to follow the quick buck. Most producers are trying to nail a hit—there's nothing wrong with that—but you get a hit by doing something that's worthwhile.

"I don't think rock'n'roll is a form that will be eventually very successful in the theatre. It doesn't fulfill the needs of the theater. In a musical, you have to feel something, you have to write all kinds of songs in order to attain what a book is sup-

## Is It As Good Today?

posed to reach for. Rock'n'roll only moves you with a beat, it does not move you emotionally. This drive to pursue that course is destructive in the theatre, and I don't think it's satisfying.

"On the other hand, we have a new kind of audience in the theatre, the people who go to *Dreamgirls* do not make up the usual kind of audience. Now I don't object to that. I don't object to attracting new people, but I do object to the kind of trash that they're foisting on these people. You find people there stomping their feet and clapping to keep time with music, which has nothing to do with theatre. It's attracting a different kind of an audience but it's not a theatre audience, and the beauty of a musical show is lost, in that kind of a show.

"I think some respects should be paid to writers who have traditionally written songs of quality, and let the public decide whether they want to hear it or not by having recordings made. The public is denied the right to hear a great number of songs because the people who are in charge don't think it's commercial."

"There's no tradition that's set in," says Clive Davis, president of Arista Records, "that would indicate that great musicals cannot come out of Broadway. The question is where are they going to come from? They've got to start with a book first."

Jule Styne, composer of *Gypsy*: "The writing has improved tremendously. Times have changed. This is the first time that theatre has bucked up against a trend called rock music and disco music. The styles of music have changed tremendously, yet the theatre survived all that.

"For every Irving Berlin, there are 10,000 who are not Irving Berlin. For every Paul McCartney, there are 10,000 who are not Paul McCartney. For every Stephen Sondheim, there are..."

"Very few scores are dramatic anymore. They're like songs. Take *Cats*. It's got a lot of songs in there, but nothing to do with the show. *42nd Street*'s a lot of songs, like movie songs."

Linda Ronstadt has been and gone in *Pirate of Penzance*.

Andy Gibb's worn *Joseph's Amazing Technicolor Dreamcoat*: Tom Chapin has followed Loudon Wainwright in *Pump Boys and Dinettes*—Maria Muldaur is in the Detroit show—and Barry Manilow, Neil Diamond and Bette Midler—even Alice Cooper—have staged one-person concert shows and revues on Broadway. Who can make the incredible leap—and land on their feet?

Says Manilow, whose pop version of "Memory" from *Cats* may be the biggest show single since Sondheim's "Send In The Clowns": "Since we couldn't come up with either the one-man evening or a real book show, I decided to just do a week on Broadway, because I do love the idea of playing a theatre."

He returns to Broadway Feb. 21 for a weeklong concert stand.

Manilow hopes to co-write the book and write the music for a full-blown musical, but doesn't know how far he wants to go in duplicating Anthony Newley's triple-play feat in "Stop The World, I Want To Get Off," which he wrote, directed and starred in. Manilow has been looking for the right book for more than a year. "The hardest thing is to stick to your guns and say, no, it's not the right idea. I won't go until it's right."

Don't we lose touch with the real meaning of Broadway by producing musicals for the charts?

Michael Bennett, director of *Dreamgirls*, says "No. Since there's only one done in the last 10 years, I don't think there's much of a danger, is there? We certainly do a lot more revivals at this point on Broadway than we do new shows.

"The biggest danger to Broadway has always been the lack of writers, and that's because Broadway, in its heyday, everybody had a theatre background, and everyone wrote for the theatre, so that the people who wrote the popular music in the country wrote for the theatre.

"Now the kids don't come necessarily anywhere near a theatre. They get a band together and go to David Geffen, to a record company. They have concert careers and they write records, and then maybe they write film scores, but they totally bypass the theatre, unless it's sort of like, oh well, they get a little older and they've done all that. Well maybe they'd like to try the theatre.

"I would certainly like to get a lot of that talent much, much sooner, because those are the people who are the writers in the country and not writing for the theatre, the young writers, so what you have is a shortage of people writing musicals. There are a lot of musicals around—there are not a lot of good ones. If there were more musicals there would be more people investing in musicals. Material takes care of everything.

"If something is good it can be staged relatively inexpensively in one of the various workshops that exist in New York City, like the Manhattan Theatre Club or Joe Papp's theaters.

Bennet's *Chorus Line* was one of the most successful blends of music and drama to date. After seven and a half years, the show is still doing excellent business at the Shubert. You won't see it on cable; Hollywood is still trying to come up with a movie script. "While it breaks certain standard rules of doing a musical, it resupplies them at the same time," says Bennett.

(Continued on page B-28)

Robert Coote, Julie Andrews, Rex Harrison at original cast recording session of "My Fair Lady."



Composer Julie Styne ("Funny Girl") with Barbra Streisand at opening of film "A Star Is Born."







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"I've always said you can do *Chorus Line* in a parking lot if you paint a white line, in any room anywhere, it would work. *The King and I* would work, too. It's a wonderful musical. If you could see that, and then you decide whether it's worth spending millions of dollars. . . ."

Director Michael Bennett (*Promises, Promises, Company, Follies, Ballroom, Dreamgirls, A Chorus Line*) has rocked Broadway with his cinematic choreography. He started as a dancer, working with the rock-beat TV show "Hullabaloo," evolving into a storyteller. Bennett has shared a link with tradition and Jerome Robbins since he landed a stock production role in *West Side Story* that took him eventually to Europe—and on to Broadway.

Here's one Pulitzer Prize winner who's not afraid to bring pop music to Broadway right now. "I'd love to do a show with Billy Joel," says Bennett, "I wouldn't turn down Paul Simon. . . . Call me and say you have an idea for a show."

"First of all," explains Bennett, "with cable and video, everybody wants to get all the albums that they write staged anyway, so why don't they come to where the stages are, those of us that are left. Bring in the material and let's write a show."

"It can be any kind of music, that anyone writes. I particularly wouldn't do anything that is too soft musically myself, but it's if the idea fits the musical concept. A story that takes place in 1983 can have contemporary music."

Bennett still keeps an eye peeled for that pop music breakthrough, the next big step in the dramatic career of one of Broadway's highest steppers: "They're all doing record albums. Why aren't they working here? It's not that the talent doesn't exist in the country, it's just that the talent does not necessarily apply itself to Broadway."

Bennett is presently applying himself to his next show, with Max Kleban (*A Chorus Line*) writing the lyrics. "It's not going to be pop," he adds. "I like the play so I'm going to do it anyway, because if the play is successful and it works I will survive, without the benefit of having hit songs. Most shows do."

**Composer to Stars**

"I didn't happen overnight" says all-time pop/theatre/film composer Jule Styne (*Gypsy, Funny Girl, Bells Are Ringing—'People,' 'Time After Time,' 'The Party's Over,' 'Make Someone Happy,' 'Just In Time'*): "Jule Styne, when he wrote his first show, was already a star. He was one of the top songwriters in America. I had five songs on the Hit Parade at one time. When I walked into the theater, producers were aware of me."

"I had never done a show. The question was, was I able to write for the Broadway theatre. That was the only problem, not could I write. My songs had sold millions of copies, so

there was a market for my music. People bought my records, my music.

"We have too many unknowns in the theatre today. Today it's easier to raise money for a flop than it is for a good show, because you'll find it's there. . . . Some little old lady or some head of a conglomerate or some fella who owns American Can & Biscuit Co. has a protege, a girl or a fella, who writes musical songs and they backed them. They got that show on, they've got money . . ."

**Changing of Guard Nears**

Styne, 77, whose music launched Barbra Streisand and sustained Frank Sinatra, is a songwriter for the stars. "I enjoy writing for stars. It reaches down deep in me, reaches for the best in me. A star becomes a collaborator of mine when I work, if it's a real star."

When Styne wrote for Barbra Streisand, no matter how great he thought the song, he was going to hear it brought back to him—"brought back to me is such a thing, it's unbelievable. I never expected to hear it back. It's like hearing 'Everything's Comin' Up Roses' sung by Merman, which is—nobody can know the feeling I got out of it. It's hard to explain. It's like hitting a home run with the bases loaded."

"When I wrote for a star who didn't have a voice, when she walked out I used to weep like a child, every time Judy Holiday sang 'The Party's Over.' That wiped out much more than anything Barbra ever sang. She was like a helpless little child up there, a waif, all that dramatic ability used to come out of her."

Only a star . . .

"Or when I hear Sinatra sing one of my songs. That is about as good as I wanna be."

Except for Sinatra, Styne's star-making melodies have been directed at females. "I have a trick, though, in my writing. I think I'm the only one who does it. If I tell anybody how I do it they don't know what I mean," laughs Styne. "I write female songs for men and masculine songs for women. I make the woman stronger and I give the man a little *thing*. Every song that I ever wrote for Sinatra for big hits are female songs. . . . All the songs I wrote for women—'Everything's Comin' Up Roses,' 'Small World,' 'People,' 'Don't Rain On My Parade'—profound statements, strong songs."

It should be no surprise then that Styne is held in great admiration by some of today's top pop female singers—Linda Ronstadt recorded "Tears Out To Dry" on her latest "Get Closer" LP, and Carly Simon is recording three of his songs. Styne reveals: "I've got 40-year-old songs being made now for the first time, but the best part about it is they're my favorite best songs." Styne is talking to Melissa Manchester about a revival of *Funny Girl*, and Streisand—as have several stars—has shown interest in taking *Gypsy* on the road (Streisand's fear of crowds, Styne suggests, may keep Streisand from ever returning to Broadway). Today's equivalent of Sinatra, Barry Manilow, recorded his "I Don't Want To Walk Without You."

Despite his age and experience, Styne has nothing against most rock music, doesn't think it can hurt the theatre or push out traditional theatre scores. "Till it comes to stage," says Styne, "it's the music you get dressed up to go out by. When you put it on the stage and it becomes a part of daily routine, it

(Continued on page B-24)



Tommy Tune



Anthony Newley



Raquel Welch



Maury Yeston

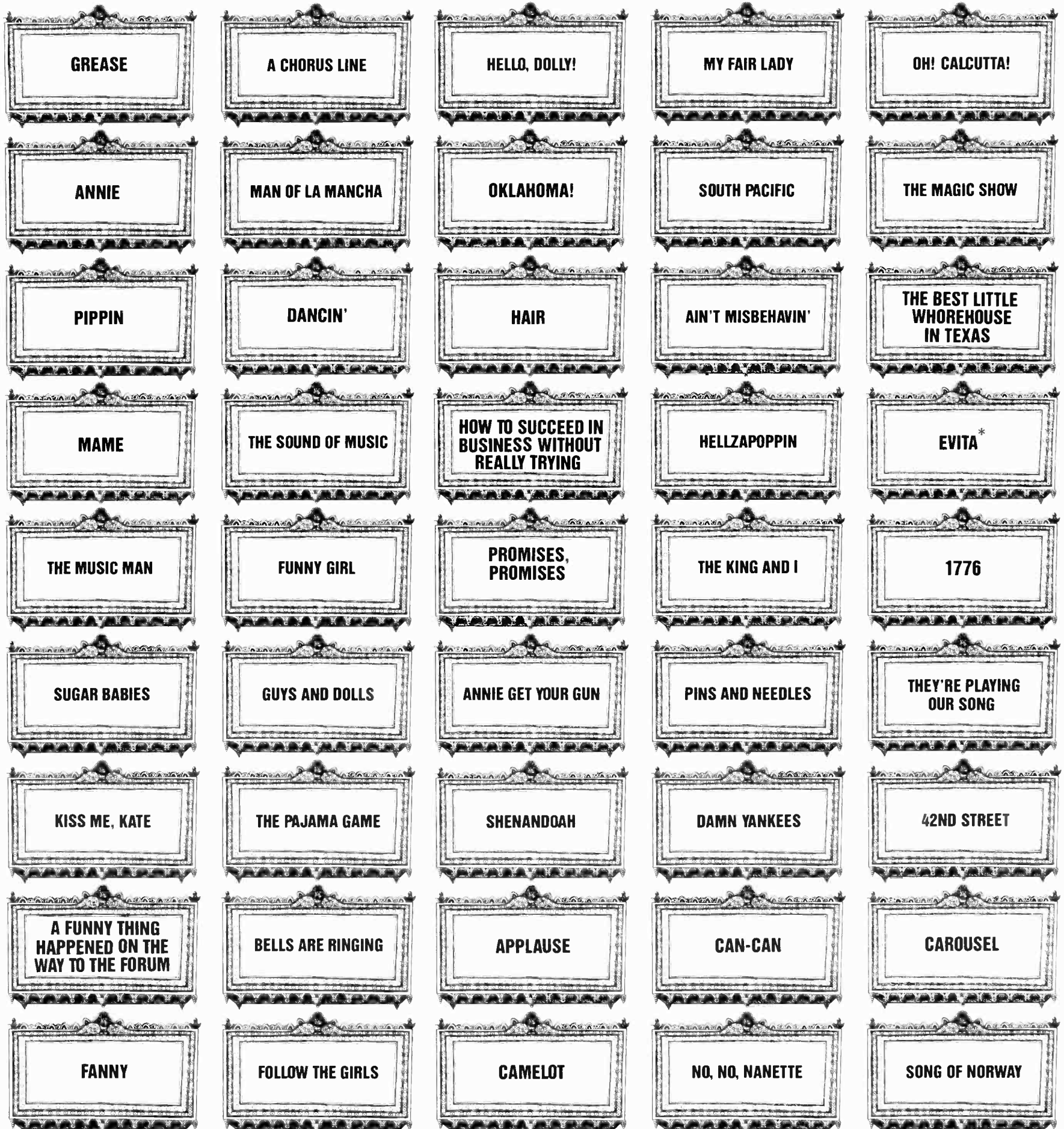
Richard Rodgers



Cole Porter



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# LONDON'S WEST END: "CATS" SETS BRITISH SEAL ON BROADWAY

By PETER JONES

If *Cats*, *Evita* and, in its own ultra-ambitious way, *Nicholas Nickleby* come most readily to mind as examples of British-built stage musicals gaining new peaks of international acceptance, there's so much more happening in London's West End nowadays to back up the growing claims that it is now the world's most exciting theater center.

In the 1950s, a decade split asunder mid-way with the arrival of rock'n'roll. Broadway-originated musicals dominated the London stage. They "travelled" well, while British efforts, like *Fings Ain't What They Used To Be*, proved too parochial to gain wide acceptance.

"The stunning expertise and adventure of American musical theater" is the way Trevor Nunn, artistic director of the Royal Shakespeare Company (which gave birth to *Nickleby*), still speaks of the Broadway tradition.

Peter Hepple, editor of *The Stage*, Britain's theater trade magazine, recalls that not all imported Broadway shows, even back in the 1950s, achieved the British success routinely expected of them. He cites packages like *How To Succeed In Business, Music Man* and, later, *Little Me*, as falling short of true hit status, though "they did bring over some memorable song material."

He adds: "In these heady days when British productions are so popular worldwide, the traditional British musical format, the Ivor Novello style of romance, didn't ever transfer to New York, despite non-stop and huge success in Britain."

U.S. dominance says Hepple, ended when Andrew Lloyd Webber and Tim Rice got together to create *Evita*, with its unlikely story-line. "That reversed the one-way traffic flow, and *Cats* has really set the British seal on Broadway."

He looks for the basic reasons for the switch of musical emphasis. "These shows have a good book, but the music and lyrics are the key selling point. Rice and Lloyd Webber have a way of coming up with an adult mixture of popular music and rock, and it isn't really definable as English in style."

"It really is international music. Stage and production ideas come into it. There are other British music writers who have the talent to make it internationally, but most are so pop-orientated that they just don't have the elements that make Rice and Lloyd Webber so acceptable. They write for the basic concept of the show, almost in an operatic technique. They don't go hunting for straight pop songs to pepper the show. The songs are built into the show because Rice and Lloyd Webber basically write for the theater."

Trevor Nunn was in New York for the already-historic *Cats*

Peter Jones is Billboard's International Editor in London

opening. He says: "The theater in Broadway has a higher profile than in London. I went out shopping, armed with my credit cards, on the day of the opening, and people knew who I was. If the producer or director of a big show in London stood outside the theater waving a program or poster, people wouldn't know him. They'd just think he was someone trying to raise the price of a cup of tea."

He warns against over-playing any "British musicals are best" sense of achievement. "Our theater is doing well, surely. But should never forget that there are many good American shows on Broadway which are not imported into London."

"There's a regrettable timidity on the part of many British producers when it comes to bringing over American shows with American casts. The truth is that it is good for the British theatergoer to be reminded of the stunning expertise of the American musical."

"We shouldn't go on and on telling ourselves how good the British theater is, how it is second to none. We get our share of Tony Awards from Broadway but we should not forget the failures, or the fact that there's an awful lot still happening on Broadway today."

"*Cats*," he says, is the biggest so far, with \$10 million in the box-office kitty "and you can't get a seat in the stalls until May."

Nunn, in a television interview in London, said he felt there was "a snob appeal" involved in the British going to Broadway theaters, and said there were occasional cases of "protective jealousy" when British shows went to America. He cited critics who had carped about the music of Andrew Lloyd Webber and the choreography of Gillian Lynn in *Cats*, to proven ingredients of the show's success.

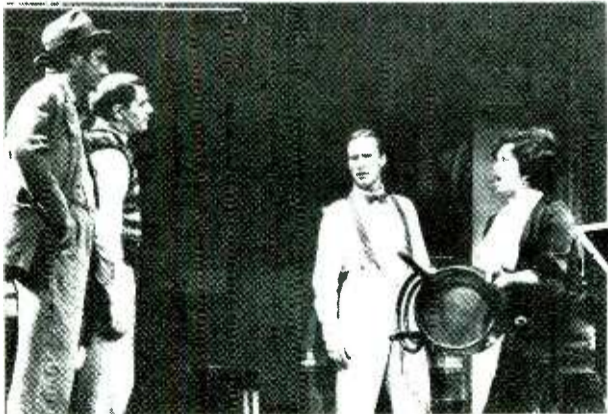
Despite the excitement generated by British shows moving

A Billboard Spotlight

JANUARY 29, 1983 BILLBOARD



Koko, Lord High Executioner, "The Mikado."



"Windy City"



Marti Webb in "Song & Dance."



Tim Curry in "The Pirates of Penzance."

on to worldwide success, Nunn admits "lots of West End theaters" are "dark" and that the British theater as a whole is in serious financial difficulties.

Altogether 8.5 million tickets were sold in West End of London theaters in 1981, with around \$78.5 million taken at the box office. But Value Added Tax is levied on admission charges, so that \$11.2 million of that tally went to the government. The tax, forcing up ticket prices and reducing the number of people who can afford a night out at the theater, is deeply resented in British theater circles.

Lack of money, anyway, is never far from mind even in the creative areas of British theater. Even as Andrew Lloyd Webber outstrips even his own boyhood hero named Rodgers by having three musicals on Broadway at the same time. He hasn't worked with Tim Rice since 1976, when *Evita* was finished, that show having taken in excess of \$200 million worldwide.

Even the Royal Shakespeare Company is flat broke, and according to Nunn has debts of around \$800,000.

There's bitter in-fighting in British theater about subsidized companies, like the RSC and the National, taking on "safebet" box offices like the latter's revival of *Guys and Dolls*, which was the company's first major musical presentation and which has won five top trophies in the 1982 Society of West End Theater Awards ratings.

Laurie Marsh, owner of the Shaftesbury and Astoria theaters, both "empty" in recent recessionary months, thinks the money available to state-subsidized companies gives them an unfair advantage over the commercial theater.

Another aspect of London theater: some shows are kept going simply because it is cheaper to do that than close the theater, for it costs between \$6,500 and \$14,000 a week to keep a hall "dark," according to its size.

As far as British homegrown musicals staged initially in London are concerned, there's no disputing that Louis Benjamin, head of the Moss Empires group, took a major gamble with the production taken from the classic Ben Hecht-Charles MacArthur story "Front Page."

When pop hit writer Tony Macauley and Dick Vosbrug put together an original book and score of a work previously filmed and staged in "straight" format, the risk factor was clearly enormous. And more than \$1 million went into staging what became *Windy City* at the Victoria Palace, London, with one lead played by Dennis Waterman, former child star and pop singer.

(Continued on page B-38)







# SHOW PUBLISHING: MILLIONS CHANGE HANDS FOR REVIVAL-RICH CATALOGS

By IRV LICHTMAN

While Broadway music and today's pop mainstream don't mesh as well as they once did, one can declare, to paraphrase Irving Berlin, that "there's no tune like a show tune."

In fact, major music publishing buyouts in recent years have taken into account the strong show music catalogs contained therein, a recognition that show songs continue to generate big dollars outside of the Hot 100.

Great shows are revived in one form or another all the time; airwaves still provide sizeable performance income; the nostalgia folio market heavily uses show songs; direct-marketers often turn to show music to enhance their compilation albums; many a show tune evolves into a national jingle, which can mean up to six figures for such usage; and the continually developing home video technologies offer the attractive lure of new exposure.

Over the past decade or so, more than a \$100 million has changed hands for the acquisition of music publishing catalogs rich in show material. PolyGram bought Chappell Music, blessed with almost 50 years of show scores; The Welk Music Group acquired T.B. Harms, which contains show material from the early part of this century, with blockbuster scores ranging from Jerome Kern & Oscar Hammerstein II's *Show Boat* to Rodgers & Hammerstein's *Carousel* to Cole Porter's *Kiss Me Kate*. Paul McCartney's MPL Communications owns two major show catalogs in E.H. Morris (Jerry Herman's *Hello, Dolly!* and Marvin Hamlisch and Ed Kleban's *Chorus Line*) and the late Frank Loesser's Frank Music (Loesser's *Most Happy Fella* and Meredith Willson's *The Music Man* and Richard Adler and Jerry Ross' *Pajama Game* and *Damn Yankees*). Hudson Bay Music is now the owner of Tommy Valando's original music publishing interests, which include Jerry Bock & Sheldon Harnick's *Fiddler On The Roof*, John Kander & Fred Ebb's *Cabaret* and Stephen Sondheim's *Follies*.

Such publishing companies as Warner Bros. Music, MCA Music and The Entertainment Co. have recently secured publishing and/or administration rights to recent scores. Warners, which, interestingly, is the holder of the vast show music catalog developed by Max Dreyfuss at Harms Music and sold to Warners in 1929, has of late become associated with big Broadway winners, thanks to the role of David Geffen as one of Broadway's most successful producers. These shows include *Dreamgirls* and *Little Shop Of Horrors*.

Yet, true to its heritage, Chappell Music must be considered the most committed publisher in terms of a continuous interest in developing show music properties.

"There are numerous reasons why we are still active in the theatre," declares Irwin Robinson, president of Chappell. "It's an important asset for our print operation, providing us with steady best-sellers over the years. This ties into the fact that when a show song hits, it seems to last longer than a pop song."

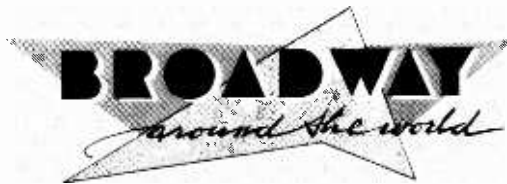
"Also, more people who write for Broadway now like to write pop songs as well, such as our newly-signed writer Christopher Adler. All in all, given the fact that we publish everything from Pink Floyd to Rodgers & Hart, our total involvement in theatre puts us in a unique position as a total service publisher."

A rare writer-owned Broadway specialist among publishers is Cy Coleman's 18-year-old company, Notable Music, which is, indeed, notable in that its well-being largely stems from a Broadway writer's own collaborations. The publisher of Coleman's scores—as well as the lyrics of his collaborators—from *Sweet Charity* (Dorothy Fields) to *Barnum* (Michael Stewart), Notable relies heavily on performances and jingles income.

"We've had, for example, 24 recordings, half of them instrumental, on 'Colors Of My Life' from *Barnum*," notes Eric Kolodny, who runs Notable for Coleman. "To maximize such performance income, we seek out MOR artists and producers and often assist in financing recording sessions."

With jingles, *Sweet Charity* itself has produced several national campaign themes, including "If My Friends Could See

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Irv Lichtman is Billboard's News Editor and Music Publishing Editor in New York.



E.Y. Harburg and Harold Arlen, "Over The Rainbow."



Lehman Engel



ASCAP's Hal David presents ASCAP's highest honor, the Pied Piper Award, to Ethel Merman.

## Broadway Next Stage

• Continued from page B-4

fen says. "For *Cats* we demolished a Broadway theater, demolished it!"

*Cats*, however, also carries the first \$10 million advance, the largest in Broadway history by millions. *Cats* is not only the only musical still playing of the seven that opened the 1982-83 season, it's sold out well in '83. That's just the cost of the Broadway shows (it will cost \$2.25 million for every road show of *Dreamgirls* launched)—without the costs of the records.

"*Dreamgirls*" cost more than \$400,000 to make, compared with the \$125,000 it costs on the average to bring in a cast album—making it back with 340,000 copies sold at suggested \$9.98. The double-album American "Cats," produced by composer Lloyd Webber for March release, should keep abreast of "Dreamgirls" in cost, price and expectations. Unlike "Dreamgirls," which broke loose the No. 1 black music hit, "And I Am Telling You I'm Not Going," belted in show-stopping fashion by the show's star, Jennifer Holliday, the London cast album could shed no such success for "Memory," the showstopper cracking the top 30 for Barry Manilow. Barbra Streisand charted unimpressively with "Memory," but before the show had made the fully-realized transition from British to Broadway hit.

If the making of "Dreamgirls" is any indication of how Geffen can market a strong black-appeal show, the merchandising of "Cats" will approach maniacal proportions. Cat-lovers cross demographics like their cats cross from one year into the next. You may have to put an extra set of bars on the canary cage. And if you're unfortunate enough to be allergic to cats? Try *Dogs or Rats or Nine*—if that doesn't too easily remind of the longevity inherent in *Cats*.

Although Geffen says "the only way you can hedge your risks is by belief," he believes in bringing strong pop elements into his show records, allowing radio to pay the same close attention radio has always given Geffen's pop records. For "Dreamgirls" he brought in David Foster (Hall & Oates, Chicago) to produce; for the rare Off-Broadway recording of "Little Shop of Horrors," he brought in Phil Ramone (Paul Simon, Billy Joel). In the case of "Cats," Lloyd Webber, the composer, is also a producer. The three projects were recorded over a period of time and layered like pop productions to give them a commercial life apart from the shows.

"We made a pop record," says Geffen on the key to "Dreamgirls'" success. "We made a record that is playable on pop radio and r&b radio, and it's very expensive to do."

Geffen thinks the terminology of Broadway turns off music directors. "It did until 'Dreamgirls.' I don't know if it will in the future. That depends on the record. I think *Cats* may be an

other show that is such a big hit and such a part of the culture now you can't get away from it.

"You can't pick up a magazine or a newspaper without reading about *Cats*. These program directors are reading these very same newspapers and magazines, and I think there's a very good chance that 'Cats' will have a good shot to be played on contemporary radio. I think there's more of an open mind now than there has been in the past."

"I'd like to think that radio stations listen to records from our company because we give them consistently good product."

Contemporary radio largely ignores contemporary theatre music, but there's room if the music can prove itself, while Broadway standards are gaining more airplay in syndicated packages that seem to support the Broadway roadshow revivals touring between N.Y. and L.A.

### Broadway's Radio Audience

Says nationally-known programming consultant Mike Harrison, president of Goodphone Communications in Los Angeles: "There's a tremendous revival going on among a real cross-section of the public in terms of appreciating the Broadway musical. We've actually entered a new era in it, and it's a very pop, very commercial, very much a heavy scene that's unfolding, with its stars and superstars and great music."

"According to the research that we've done with Goodphone—we do a lot of field interviews and a tremendous amount of street research—we find that there's incredible interest in Broadway music among a significant number of people who fall out of the age and sex categories that radio today looks at in terms of setting up its demographics and targets."

Questioning radio's understudy role for Broadway, Harrison ponders: "I think that if somebody came along with a way of presenting the very contemporary hip music that's happening in Broadway, set against a background of the earlier day stuff that led to where we are—it could be mixed into contemporary adult formats of all kinds, to be the basis of perhaps a whole new format. It's something we're studying the feasibility of right now, a few concepts—one for complete formats, one for specials, perhaps even series, in terms of this Broadway scene, because we think it's going to be here a long time."

"Because of the fractionalization of society today, particularly in regard to how it affects music, Lord knows, radio and the music industry need new common denominators to put together listenerships that fall beyond the present mid-'50s and '60s-based notions that everybody is just into rock'n'roll or pop, or that everybody is into the pop scene as the record business and concert business representatives, and that there's more in the world to music than that jukebox mentality. If radio stepped in that direction, not only would they be finding a new element that would get ratings, but it would

open up the door to a new attitude for the arts in general, to be packaged commercially."

"MUSICAL!," a weekly three-hour radio program produced by Watermark/ABC Radio Enterprises, L.A., highlights the greatest hits of Broadway—when Broadway was more a part of pop music culture—from the '30s through the '80s, and airs on more than 60 stations coast-to-coast, including a new home in the Big Apple at WMCA.

"MUSICAL!" producer Ron Cutler is excited about the half year's response. "I think this show is very important to Broadway in general, and to the radio industry. For Broadway, it guarantees them exposure to music that would normally not be played necessarily on the road, or music that hasn't been played for a long time."

"For radio, with its fragmentation, it's amazing to think that they have neglected a huge segment of the population that loves this music. When you think of all the different formats out there, and there are formats that are 24-hour formats, that have less of a potential audience than this does. . . ."

The show weekly features an interview with such Broadway and Hollywood musical personalities as Donald O'Connor, Carol Channing, Anthony Newley, among others. Thematic concepts yield endless hooks.

"It has taken a long time to get this show into New York City," says Cutler, "which I really think shows how radio stations are very afraid to take on something different and exciting until you have a huge track record. The fact that the show ran for five months without New York City is amazing to me."

For the past five years, "Anything Goes," WBAI-FM New York's Sunday theatre series produced and hosted by Paul Lazarus, has given much exposure to Broadway talent past, present and future. National Public Radio has given Lazarus a grant to produce six half-hour editions of "Anything Goes" for national distribution. The first program, "Stephen Sondheim on Lyrics," will be broadcast via satellite in the U.S. in March.

Don't expect to suddenly hear commercial radio starting the day with Alfred Drake's original version of "Oh What A Beautiful Morning" from *Oklahoma*, but there exists a wider pop audience for show tunes than is recognized. Jennifer Holliday's "I'm Not Going," Streisand and Manilow's "Memory" are proving it. The new music of Broadway is once again in the air—if not on it.

Geffen on Jennifer Holliday: "We were going to make a record with her before there was any such thing as *Dreamgirls*. I don't know that we would have had the same success as we're going to have with her first record had she not been in the show."

"It's obvious," he adds, "that after having the No. 1 single for four weeks on the black music chart, and now recording her first solo album with Maurice White of Earth, Wind & Fire

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# CABLE/TV PICTURE: HOT THEATRE TO SMALL SCREEN

Movie buffs who patiently wait a year can catch that blockbuster they missed on cable. Drowsy theater-watchers waiting up a year for that big musical on cable they missed on Broadway are more likely to catch culture shock.

You will not see *A Chorus Line* or *Cats* on cable. Six million dollars later, Hollywood still hasn't come up with a suitable script for *Chorus Line*. Seven and a half years after it opened on Broadway, it's still going strong at the Shubert.

"*Cats*," says co-producer David Geffen, "is a bonanza, and there is nothing we want to do which would disturb it running on Broadway forever, literally. We imagine that the show'd be running in 1992, and there's no reason to stop it."

Bernard Jacobs, president of the Shubert Organization, partners with Geffen in *Cats*, *Dreamgirls* and three other shows, takes a tougher stand: "If somebody offers me \$500,000 or \$750,000 on the cable rights to a show, and, after all, I've got to share that with the actors, stagehands, the creative people—with everybody—I'm going to wind up with \$150,000-\$200,000 profit, and for what?"

"In a good theatrical presentation of that show, I can make that back in a few weeks.

"With a hit show," he says, "I'm interested in motion picture rights. I'm interested in network rights. Cable rights are really at the bottom of the pile, so really for the big hit show you're not going to get the cable rights. You can get the cable rights to a play which runs 18-20 weeks and then closes, because nobody wants it at the networks."

As deeply as the Shubert Organization does not wish to become involved in cable at this time, that's how committed are their main rivals, the Nederlanders, to presenting theatre on TV and consolidating their position as rulers of the road—live and on tape.

One year after RKO/Nederlander joined forces with The Entertainment Channel, they've successfully brought *Sweeney Todd* to air and plan to bring *I Do, I Do*, with Hal Linden and Lee Remick, to cable this year, with *Lena Horne: The Lady and Her Music* awaiting tour's end, and Angela Lansbury in *Mame* to be taped late in '83.

Says Robert Nederlander, president of the Nederlander Organization: "I think that cable and the pay channels have evidenced a strong desire for Broadway. Surveys show that customers do want to see Broadway, evidenced by the fact that they are buying it. We look forward to continually produce the kinds of shows that result for the stage, both revivals and new shows."

Television and Broadway may go together like a horse and carriage, but more often than not, it seems like nobody's in the driver's seat. The progress of cable, says Claire Nichtern, producer for Warner Theatre Productions, has been "riddled

with stops and starts and sideways moves."

Among the lowlights, CBS Cable poured money into the tube—and went down the tubes. All was not well with other cable connections. Culture and money are finding it difficult to produce a culturally viable alternative media.

The live pay-per-view broadcast of *Sophisticated Ladies* in November did not exactly light up the boards. Today, you can't find the show playing in N.Y. or L.A., and it didn't do road business any good. About 62,000 tuned in for the broadcast from a potential 613,000 subscribers, out of a universe of 1.5 million homes. The poor pay-per-view showing of *Ladies* may prove another 'stop' to quick followups.

With the exception of RKO/Nederlander, Broadway is cautious to cable. At this point, rules of thumb suggest:

- Protect the Broadway run of the show first.
- Protect the film rights.
- Protect current run or road show by airing after the tour (the lesson of *Ladies*).

• Cable doesn't reach those people between N.Y. and L.A. who never get to see the show. It's not lure for the live show.

"I don't know if anybody's interested, beyond a certain point," says WTP's Nichtern, "in a taped version of a stage play. I think there's got to be a new medium created for this. I've been watching to see what the product looks like. I'm not interested in it. It's flat. I'd never be in the audience."

"The use of cable can be coordinated such so as to get the most mileage out of it," says Dan Sherkow, vice president, Paramount Theatre Productions. "Generally speaking, cable is not a hindrance, potentially a help for the theatre."

Cable may be no angel, but at least it's on television. Says Sherkow: "Definitely not the salvation of Broadway. However, it can be of some help financially, but you can't make a show go on the kind of money that you can get from cable, almost no matter how big the cable market is, because in the end, what you really have to do is be able to put a show on the stage so that it's a hit to the live audience.

"Who's going to tune in to a cable channel to watch a show that's been a dud, even if it's gotten a \$5 million advance? The

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Rex Smith, Linda Ronstadt, Kevin Kline in "Pirates of Penzance," due simultaneously on pay-TV and movie theaters.



London Wainwright and Ronee Blakley from the cast of "Pump Boys and Dinettes," due as a TV pilot on NBC.



Angela Lansbury and George Hearn in The Entertainment Channel's presentation of RKO/Nederlander production of "Sweeney Todd," which aired in September.



## Broadway Next Stage

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producing, she's going to get a terrific launch for her career in the record business."

Cooperative success shared by Broadway, record companies and radio was a more frequent occurrence in the '40s, '50s, '60s, but for the first time since *Hair* perhaps, Broadway is opening its eyes and ears to contemporary views of the world, examining where its future audiences are going to come from, and the vital role of records and radio, and the youth movement, in shaping Broadway.

### Labels Re-evaluate Role

In the '40s, '50s and '60s record companies traditionally financed, invested and recorded Broadway shows, and were part of the original financial package. Although 13 cast albums struck gold in the '60s, they seemed to stop selling in the late-late '60s and right through the '70s, with only three going gold: "Godspell" in '72, "A Chorus Line" in '77, and "Annie" in '79 (platinum '80).

With the coming of the Beatles and mid-'60s lifestyle changes, everything seemed to change, says Geffen, "and remained so until now." Most of the major record companies have been cranking out cast albums seemingly since the Greeks, certainly since CBS' dynamic Goddard Lieberman brought the music of Broadway to the widening audiences of the '40s through '70s with 95 cast productions.

Although respectful of Geffen's accomplishments, CBS Records president Dick Asher still feels they're No. 1 and do not intend to change the way they do business. "We've had it all to ourselves for a long, long time, and we welcome David Geffen, but he has his ways and we have ours." CBS Masterworks has the original cast of "Nine," the top show on Broadway in '82, and refreshing country revue "Pump Boys and Dinettes" on Columbia as well as "Cats" internationally. CBS reports sustained sales activity on both LPs—no "Dreamgirls" or "Cats"—but enough to occasionally rekindle flashes of Lieberman—"Chorus Line," "Annie"—and keep traditional irons in the fire.

CBS is in no mood to think about investing in Broadway shows, especially after *Rock'n'Roll: The First 5,000 Years* folded quickly in November, and though Asher describes CBS' investment in *5,000 Years* as "slight," the wound goes deeper, possibly \$550,000 deeper, but in an otherwise terrible year for CBS in '82, a half million dropped on Broadway, may, in fact, be relatively "slight," if the label can snap back in '83. In '56, Lieberman heard the score to *My Fair Lady* when Lerner and Loewe stopped by his office, and CBS eventually put up the \$360,000 that brought *Lady* to Broadway for more than six years—and to CBS one of the biggest-selling show albums in history. So it can happen.

Lieberman ("West Side Story," "Sound of Music") may be gone, but his proteges still carry on his tradition at CBS and other record companies, most notably Tom Shepard at RCA and Clive Davis at Arista.

CBS contract producer Michael Berniker, producer of "Nine" and "Pump Boys" casters, also trained under Lieberman. He thinks Broadway needs to create a new history and redefine Broadway music for a broader popular record audience. "I think that there's plenty of room for the kind of artist/composer like a Billy Joel. Why shouldn't there be?"

"A Billy Joel or a Donald Fagen, in essence, write musicals when they have concept albums. When you think of a Fagen or Steely Dan and some of the atmospheric that come through these concept albums, they're musicals within themselves almost. There's no reason in the world, if we can break down some of the prejudices about what Broadway represents, we'll be able in fact to do it. I think it would be wonderful.

"I think Broadway itself is a little bit too entrenched in its own history. Broadway has to open its ears and eyes to a listening experience that a lot of potential theatregoers want to see. It's just a matter of being not so stringent in our definition of what Broadway is. It's just a musical in a theatrical form, and it's a matter of trying to see which musical has the broadest appeal."

Berniker can be found at backer's auditions, workshops, out-of-town tryouts, and opening nights on and off Broadway, scouting scores and shows, trying to keep CBS aware of fresh new talent, like Maury Weston, composer of the hit show *Nine*, a product of the Lehman Engel BMI Workshops, a music professor at Yale, and top rookie on Broadway in '82.

Yeston: "The Great White Way is once again, in my opinion, going to be one of the conduits of good popular writing to record. I think we're back trying to find our national music again, which is always people's music, whether it comes from Broadway or whether it comes out of independent writers. Broadway helped create it."

Yeston is the independent writer he describes, ready for success with *Nine* in '73 'discovered' in '82. He has written for different pop record projects that charted and, he says, "like any writer, I've got a trunk and that trunk has what I think are a lot of good songs, songs that any good single artist or rock group could record tomorrow."

Yeston, 36, is optimistic that "Nine" has a good chance of getting radio play and is pleased with the record despite delays in negotiating contracts that blunted the album's impact on Nov. release—leaving it without a single or pop-oriented cover to cultivate strong initial sales in N.Y. Undaunted, Yeston, who flew to Italy to acquire the rights to "8½" from Federico Fellini on which to base his *Nine*, believes the impact of the music will increase and disseminate into the culture through the print movement, and win new audiences when

the show opens in L.A. in June, London in September.

"You can't write a popular song, you can only write a song and hope it becomes popular," says Yeston. "The experience of *Nine* is a new untried writer who really had to prove himself, and the show had to prove itself. I don't think that the delay is significant because our show is building and more and more people are coming to see it, not less."

Though he describes himself as a pop writer, Yeston does not plan to flee to TV and movies. He plans to stay on Broadway and start rehearsals this year on his next play, *1-2-3-4-5*, a musical based on the first five books of the Bible. "The era of the writer is back again," he's convinced. "People's tastes are much more universal now.

"I think that there's a new kind of writer today, a new kind of writer who is familiar with American jazz, who loves rock music and who can go to the opera, and who listens to Beethoven and loves Stephen Sondheim and George Gershwin. I think that very often all of those influences can affect a writer. . . ."

And that new kind of writer in 1982 was definitely Maury Yeston.

Tom Shepard, 46, former director of CBS Masterworks division, has been vice president of RCA's Red Seal division since 1974, and during that time has produced original cast notables such as "Sweeney Todd," "42nd Street," "Sophisticated Ladies," "Ain't Misbehavin'" and "Porgy and Bess."

"I think Geffen has done a brilliant coup," he says. "It's been Geffen's point of view that shows which are essentially contemporary scores should be recorded more as contemporary albums and less as show recordings.

"I happen not to work that way because I'm not a contemporary producer. I'm very much into trying to get the whole dramatic thrust of the show on record. My thinking is different, but you can't quarrel with that kind of success, and Geffen has shown, on two occasions, that he has his finger on the public pulse."

RCA's approach to recording Broadway musicals, he says, is "very cautious. The stakes are too high. You're risking \$120,000-\$200,000 and you're worried that maybe you might not even sell 50,000 copies. So we're all very cautious and scared because the business has changed. It's not like it was 20 years ago where an album might cost \$35-\$40,000 to make and you could maybe sell a couple of hundred thousand."

Although RCA made a sizeable investment in *Sweeney Todd*, the label will only invest in a show "when a show needs money to go over the top," when money isn't the real issue, bringing home the project is. Shepard says "Sophisticated Ladies" would have been an even bigger seller had Clive Davis granted rights to RCA to single out Phyllis Hyman's rendition of "It Don't Mean A Thing," but Davis wouldn't consent. It

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# OFF BROADWAY: MORE FOR LESS BRINGS OUT BEST

By RADCLIFFE JOE

With Broadway ticket prices hovering around the \$50 per person mark, more and more theatre-loving patrons are turning to off-Broadway as an affordable alternative; and are discovering in the process, that this little-heralded second cousin of the Great White Way can be innovative, enjoyable and culturally satisfying.

Although off-Broadway theatre has been around for about as long as anyone can remember, the ongoing economic crunch of the past decade has shaped it into a viable alternative for producers, writers and directors who find it increasingly difficult, if not impossible, to cope with the astronomical costs of staging a Broadway production today.

Even Broadway-bound shows which would have ordinarily "gone on the road" for critical tryouts, are now choosing to stay in town and work out the kinks in an off-Broadway "workshop" environment. Shows like Michael Bennett's *Dreamgirls*, Tommy Tune's dazzler, *Nine*, and Richard Maltby's upcoming musical, *Baby*, are cases in point. Producers of these multi-million dollar shows disclose that their budgets would be significantly larger if they took the more traditional "road" route.

Aside from the big budget musicals specifically designed for the Broadway stage, there is an impressive list of successful Broadway show that started small, with modest budgets off-Broadway, and grew from those unpretentious beginnings to become either Broadway monsters, or classics of the Broadway stage.

Among them are: *Grease*, which ran for eight years on Broadway, and made stars of such little-known (at the time) performers as John Travolta and Adrienne Barbeau.

- *A Chorus Line*, which has been running for seven years at the Shubert Theatre and is still going strong.
- *The Best Little Whorehouse In Texas*, which, like *Grease*, later went on to become a movie.
- *Joseph And The Amazing Technicolor Dreamcoat*, the first, and probably the most fun-filled of all the shows by the writing/composing team of Tim Rice and Andrew Lloyd Webber.
- Joseph Papp's pop remake of the Gilbert & Sullivan operetta, *The Pirates Of Penzance*.
- The racy *Oh Calcutta*, co-written by the late John Lennon, and produced by Norman Kean, which has been running on and off-Broadway for about 14 years.

And such other award-winning gems as *Ain't Misbehavin'*, *Eubie*, and more recent successes like *Crimes Of The Heart*, *Home*, *The Fifth Of July*, the Pulitzer-prize winning *Talley's Folly*, both by writer Langford Wilson; *Pump Boys & Dinettes*, now with Ronee Blakley and Tom Chapin; and *Torch Song Tri-*

logy.

Not every show that has enjoyed off-Broadway success has elected to move to Broadway. *The Fantasticks*, the longest running show in this country (it is surpassed only by *The Mousetrap*, in London) began about 20 years ago at the Sullivan Street Playhouse in Greenwich Village, and is still entrenched there, seemingly able to run forever.

*One Mo' Time*, one of the hottest little musicals about life on the road for black entertainers during the 1930s and 1940s, has been housed at Art D'Lugoff's Village Gate for the past two years, and according to Jerry Wexler, one of the producers, although a Broadway move has been discussed, the decision has been made to stay in a house that they feel comfortable with.

One of the more difficult off-Broadway tickets to get today is to the fun-filled little musical, *Little Shop Of Horrors*, based on the 1960s movie of the same name.

*Little Shop Of Horrors*, started life at the off-off-Broadway

WPA Theatre, and has since settled comfortably into the Orpheum Theatre. At this point, Broadway still remains a gleam in the producers' eyes.

About two years ago one of the hottest off-Broadway show was *Vanities*. It dealt with the growing up and eventual reunion of a group of cheerleaders. It played an extended run to standing-room-only audiences, and was later made into a film for cable.

*Cloud Nine*, one of Tommy Tune's gems (he is the brain behind *Nine*, this season's Tony-award winning musical), and

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Lyricist Tom Jones and composer Harvey Schmidt, "The Fantasticks."

Radcliffe Joe is a Billboard Editor in New York who often writes about Broadway.



Venus fly-trap plant as star of the off-Broadway "Little Shop of Horrors."



## Broadway Next Stage

• Continued from page B-17

would have helped both *Ladies* and Hyman, Shepard feels. "I can't imagine in a 1,000 years how it could have hurt him, but..."

Everyone makes their mistakes. RCA passed on "Nine" but recorded Stephen Sondheim's "Merrily We Roll Along," which closed in '81 after a short run. Even though Geffen hit paydirt with an album of contemporary songs, "it's not representative of the show," shrugs Shepard, and RCA is still looking straight ahead at *Merlin* and the revival of *Zorba*. Broadway might be entering a new era of pop-oriented productions, but Shepard does not intend to pursue a needle in a haystack, especially when the haystack is made up of RCA money, and the winds of change are blowing through both industries.

"There's no question that most Broadway scores of today do not wind up top 40. That wasn't always true. When I was growing up the best Richard Rodgers show tunes were on the Hit Parade. The worlds are different. Now Broadway generally moves in one direction and contemporary moves in another. But every once in a while a Lloyd Webber or a Henry Krieger (*Dreamgirls*) comes along and you've got a Broadway show which works on two levels, which works as popular over-40 entertainment and also manages to hook into a whole contemporary scene.

"It happens once and a while, it doesn't happen a lot, and I don't think it happens enough, but most of what's going on Broadway, with the exception of Lloyd Webber, doesn't cross over very often."

Clive Davis, Arista president, "eagerly and intently looks at the score of each Broadway musical coming in, to see if there's a song that could have independent significance as a record."

### JULE STYNE, composer

"I think every composer when he feels it (his show) isn't very good should give them money, anything, to close it. Don't impose yourself upon people. Don't fight to keep it open, fight to close it."

Arista invested in *Is There Life After High School?* in '82—it closed, but Davis is determined. "It doesn't deter me at all," he says, "not whatsoever. It's like signing your first artist; if your first artist doesn't make it you learn from that experience." He recorded "Woman of the Year" with Bacall, not Raquel, and urged Manilow to record "Memory," which Manilow turned pop.

### Return of Memory

"I really didn't think that I could do it any better than Strei-

sand did," says Manilow, who heard the song in London before Davis suggested he record it. "and she didn't crack the top 40 charts, but with a little encouragement from Clive—he said you should really try and turn it into a pop song instead of doing it like the show version, which was a good idea."

It did take a different arrangement to "pull it into" the top 40 field, he adds. Elaine Paige had a hit in England with the song straight from the show, "but Streisand didn't do it, I figured I better not take a chance on it."

The fact that "Memory" came from a show did not exactly boost Manilow's chances of a national breakout. "To have a Broadway show tune crack the top 40 it has to be very, very special. It's very difficult to try to crack the top 40 in any case at this point. Who knows what top 40 is anymore?"

"I personally think it fits in on the radio. This particular record doesn't sound out of place. I think it sounds special. I think 'Memory' fits at this point.

"A good song is a good song. Clive is really only interested in a hit record at this point. We all are. Whether it comes from a show or whether it comes from a rock composer it doesn't matter, if it's in the song. 'Memory' is a terrific song, so that's really all."

"Memory" is not too far from the ballads Manilow's known for. Only when you look into it, he says, do you discover that it came from a whole different source. Manilow returns to Broadway—he solo'd in '78—for a one-week concert stand on Feb. 21. "It's not the one-man show I was going to do. I was really going to write one specifically for Broadway and settle down there, but I haven't got that one yet."

He's been working on two different projects, a one-man show specifically designed for the Broadway stage, the other with Larry Kasha which is based on ideas for a book musical he's had for some time. What will it take to bring him to Broadway?

"It'll take a good director and a good script. I'll take care of the music.

"I've had my feelers out for about a year now, and everybody thinks that I would chicken out because there's no money in it really, compared to what I could make on the road, but that's not why I'm doing it. I'd do it because I think it would be a good thing to do, just for me personally, and for the audiences. I'm still plugging away at it. It's just got to be right, that's all."

With friends Bruce Sussman and Jack Feldman, who wrote his "Copacabana" hit with him, Manilow has been talking about a Broadway project for years. "If it's not really special, if it doesn't really have something to say, then I'm really not interested in doing just another old-fashioned Broadway musical with my name on it. It's really got to turn things around."

Meanwhile, Manilow is excited about returning to Broadway, with or without his original musical in tow.

"I look forward to playing these 3,000-seat auditoriums,

the intimacy and luxury a real Broadway theater offers. You can't believe where I've been. I've been playing hockey rinks for the past two years, so to settle down on a Broadway stage that has all the capabilities of doing what you want—a real live show curtain and wings—it's thrilling!

Says Davis: "I keep scrutinizing every Broadway score to find that song or those songs because we do have the artists to do it. If I found any songs I felt could be a hit, not just to

### EDWARD A. CRAMER, president, BMI

"It's like shooting craps. When they win, they win big. When they lose, most of the time, it is not the producer's money. It's the investors that are tied up in lines for years."

record but that could be a *hit*, I would have had Dionne or Melissa or Barry record those songs, because a wonderful part of our roster are people who could do tremendous justice to it. I just hadn't found those songs until 'Memory' came along. In between 'Memory' and 'Send In The Clowns' the field was very barren.

"Right now it's how you can wow them by staging and lighting and costuming. Although I take my hat off to the great Michael Bennetts and Tommy Tunes of the world and applaud their efforts, the Broadway theatre and music and records would have a much brighter future if one could find great books and great scores the way they used to exist, and not just depend upon the wizardry of a Michael Bennett or Tommy Tune."

At MCA, "Evita" is moving towards the platinum mark at full price, with classic catalog like the "King And I" and "Oklahoma" still available at midline price. MCA holds all rights to giants "Man of LaMancha" and "Jesus Christ Superstar." About a dozen MCA Broadway titles have been re-released at \$5.98 midline, including "Applause," "Annie Get Your Gun," "Carousel," "Guys and Dolls," "King And I," "Oklahoma," "Porgy and Bess" and "Your Arms Are Too Short To Box With God."

"The average midline title probably moves 2-5,000 pieces a year," says MCA Records Group head Gene Froelich. "That's not a lot, but with our extensive catalog, it's generating some plus business for us."

MCA is not about to leap after Geffen in terms of investing beyond the record. "We'll evaluate each project as it comes along, and if we think it makes sense, we'll do it. If it doesn't make any sense we won't do it."

ASCAP president/lyricist Hal David notices the lines between Broadway and the music business crossing with increasing frequency.

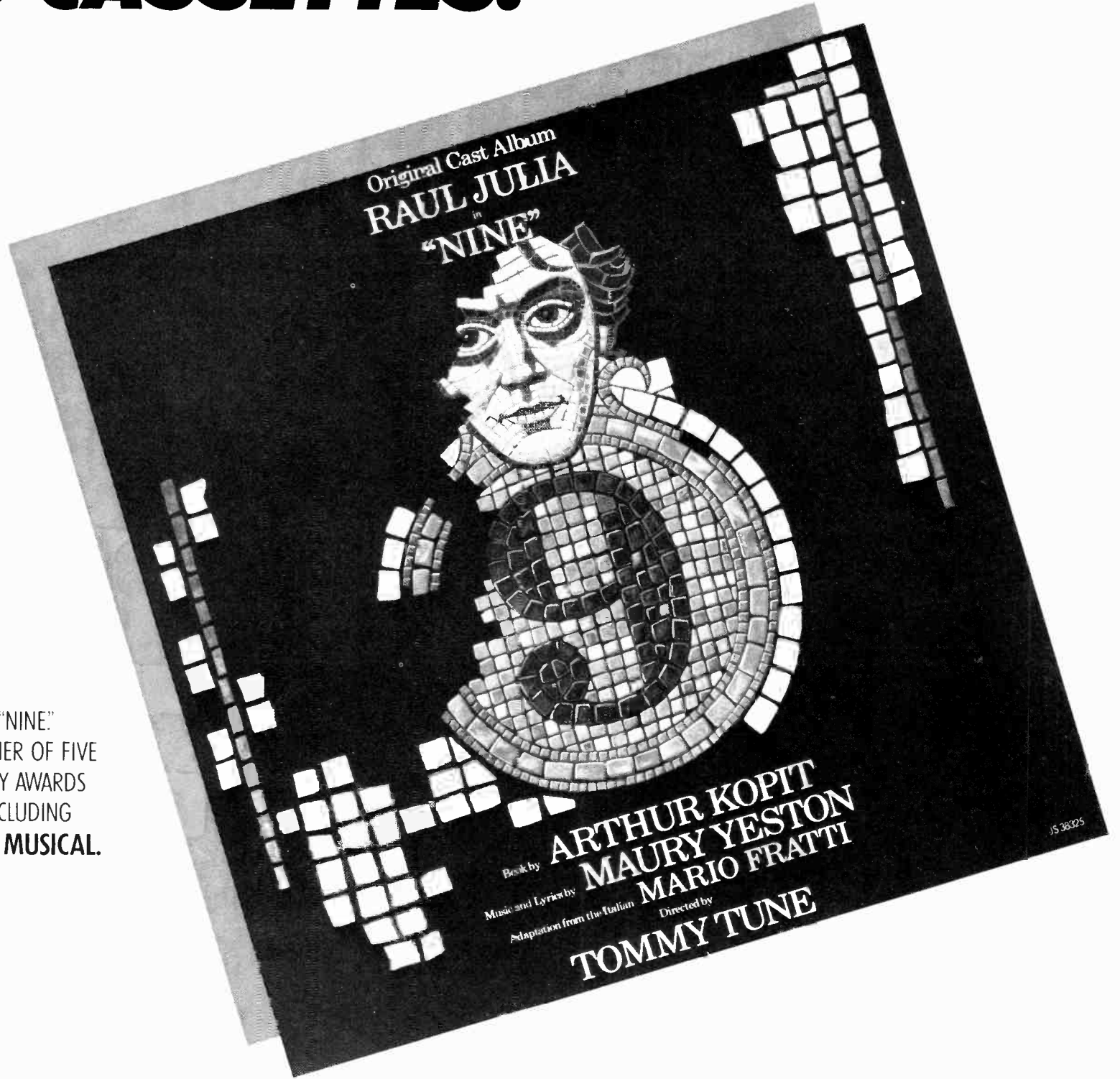
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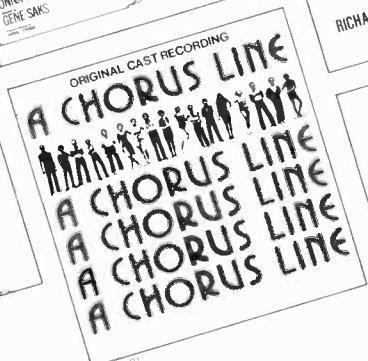
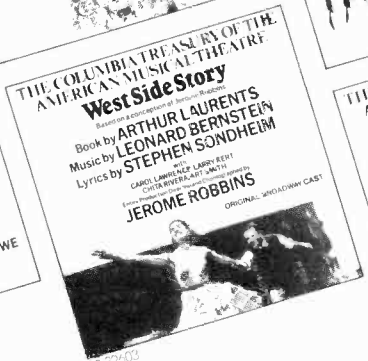
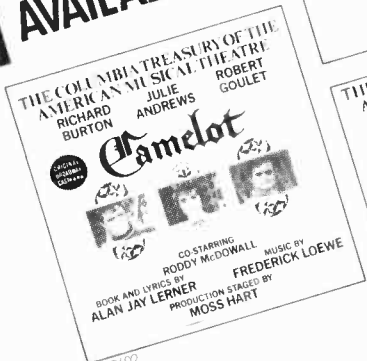
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# LOS ANGELES: FASTEST GROWING THEATRE CAPITAL

"Broadway is just another word for theatre," says songwriter/composer Jule Styne. "And good songs can be penned in Toledo."

Depending on where you mark your boundaries, Los Angeles is the No. 1 theatre town in the U.S., outside New York, where Broadway is. Or has Broadway moved—same names, new address?

Broadway has no real corner on dramatic music. It has Broadway. Three and a half million star-grazing tourists a year pass through L.A. What do they do?, asks Martin Tahse, owner/operator of Hollywood's Earl Carroll Theatre, "stand on Hollywood & Vine and say, so this is it?"

If there were to be a Broadway in L.A. it would be Hollywood Blvd., but it's not. Not yet anyway, to be fair; it would take five years, if they started tonight, and they've already started. Adds Tahse, "There's an overall plan to revitalize Hollywood and the cornerstone of that plan is to make it the Broadway of Los Angeles. We have five theaters now, three could be brought back to legit—that's already more than anywhere in L.A.—and three downtown at the Music Center. There's a lot of theatre going on around here."

Depending on where you mark the theatrical boundaries, for long runs, the cast of theater owners is the same but the seat of power is reversed. With four musical theaters, the Pantages, Civic Light Opera at the Music Center, Wilshire and Greek—the Nederlanders are No. 1, the Shuberts with the Shubert in Century City, number two.

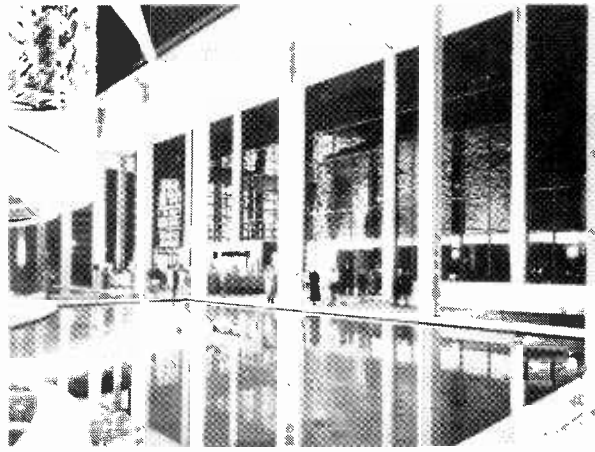
*Sophisticated Ladies*, *Chorus Line*, *Annie* and *Amadeus* have run at the Shubert. *Dreamgirls* comes in March with Jennifer Holliday, star of the Broadway show, heading a new cast.

"In my bones," says Bernard Shubert of the Shubert Organization, "I feel that *Dreamgirls* is a Los Angeles show. In addition, *Dreamgirls* is going to have the advantage of opening in Los Angeles with an established star. When it opened in N.Y. there was no existing star. She's going to build a lot more momentum in L.A."

Nederlanders' Civic Light Opera season presents a revival of Kander & Ebb's *Zorba* with Anthony Quinn in May, '82 Tony winner for best musical *Nine* in June, and Anthony Newley in the Broadway-bound musical *Chaplin* in July—all at the Music Center. Orchestra seats for weekend performances run up to \$76.00 at the subscription price.

The Nederlanders bring in road shows and revivals, risking empty theaters for periods, The Nederlanders and Shuberts even cooperated to bring *Annie* and *Sophisticated Ladies* into the Shubert.

"When we went to L.A.," recalls Shubert's Jacobs, "they told us the proverbial wisdom was that no show, no show, could ever last in L.A. for more than 10 weeks. That was the



The Ahmanson Theatre, one of three which comprises the Music Center in L.A. Managing director is Robert Fryer. The Civic Light Opera operates the theatre during summer.

maximum. *Fiddler on the Roof* had done that, and no show could ever break that record."

But lasting eight to 10 weeks per show, it would take six-seven shows a year: "You'd never find enough shows," says Jacobs.

After deciding they were selling theatre, not spectacle, the Shubert staged a *Fiddler* revival, *Chorus Line* (90 weeks), *Annie* (90 weeks), *Evita* (two years), *Sophisticated Ladies* (eight weeks).

New York, L.A. and Chicago are the three big theater cities in the U.S. based on the fact that people are constantly going there for business travel, tourism; no city can rely on its own audience to sustain a long-running show. Although there will come a day when Dallas, Houston, Atlanta, New Orleans and Miami join the present mega-centers of population, L.A. is one of three supercities that can afford the luxury of a long show, sometimes sitting there for a while, and not come in for a limited run.

Now that Los Angeles and the L.A. area can sustain a Broadway show from N.Y., it's next goal is to originate a musical in the L.A., about L.A., for the world. Up and down the coast, workshops proliferate, and L.A.-area musical theatre continued to expand in '82.

L.A. is no roadhouse, no trout town, and has been becoming a theatre town for at least 15 years. Now L.A. is vying for attention for its original plays and playwrights, and they're

not writing about 42nd Street, they're writing about living in L.A., a dramatically different experience, as any bicoastal will be glad to compare.

They're writing about the barrio. *Zoot Suit*, filmed by Universal for general release and cable, was a striking piece of L.A. music and drama fired from reality.

Times have changed. Touring shows once came down from San Francisco. No more. Now San Francisco must come to Century City to catch *Amadeus*.

Says Robert Fryer, artistic director of the Center Theatre Group at the Ahmanson Theatre, and producer of *Wonderful Town*, *Sweet Charity*, *Mame*, *Sweeney Todd* and films like "The Boys From Brazil" and "The Shining": "Los Angeles audiences want N.Y.-type theatre with movie stars. The audiences are as demanding as Broadway. The audience gives no quarter. The critics give no quarter."

Straight plays from N.Y. come to the Music Center for its size, style, location, subscriptions. Fryer wanted, but didn't get, *Amadeus*.

Why are there not more musicals coming from Los Angeles? "Most people are frightened of opening a show here. We have that constant battle. Take *A Little Family Business*, for example. The word is over New York—because it got bad reviews—that it was no good. They did a lot of work on it but it will never be reviewed. So new plays are taking a big gamble.

"Because it's no longer if you go away from N.Y. that they don't review you. They had a piece in the News, a piece in the Times, about the troubles of the show. So they're going in there when they start the previews even with a chip on their shoulders."

Fryer presented the ill-fated Harold Prince musical, *A Doll's Life*, triumphed with Neil Simon's *Brighton Beach Memoirs* in L.A.

Stage/screen songbird Shirley Jones (*Oklahoma*, *Carousel*, *Music Man*) makes her L.A. stage premiere in Noel Coward's 1929 grand operetta *Bitter Sweet* at the Terrace Theater in Long Beach, 35 minutes from L.A., Feb. 17-March 6, directed by Cynthia Baer Wynant.

"I've turned down other things here," says Ms. Jones. "I

(Continued on page B-34)



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Audio

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**Garry Sherman**

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**Luther Henderson**

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**Bruno B. Saudino**

Originally Choreographed by

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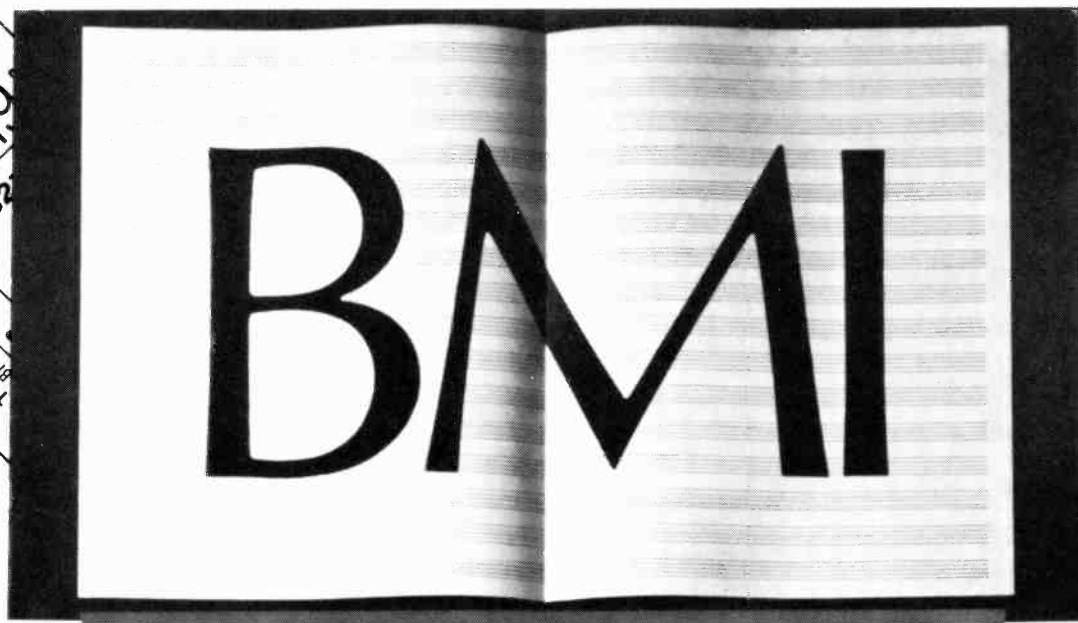
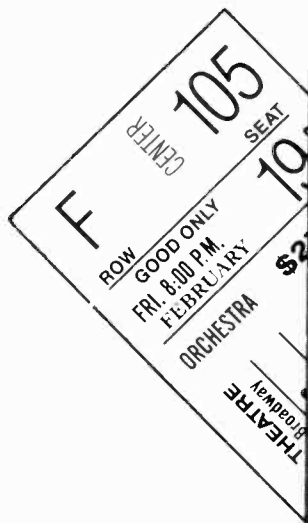
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# BMI ON BROADWAY



## A Chorus Line

Lyrics By Edward Kleban

## Cats

By Andrew Lloyd Webber and T. S. Eliot  
Additional Lyrics By  
Trevor Nunn and Richard Stilgoe

## Dreamgirls

Book and Lyrics By Tom Eyer

## Little Shop Of Horrors

Music By Alan Menken

## Merlin

Lyrics By Don Black

## Nine

Music and Lyrics By Maury Yeston

## Oh! Calcutta!

Music and Lyrics By Jacques Levy

## Pump Boys & Dinettes

Music and Lyrics By Cass Morgan

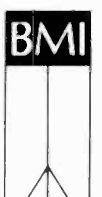
## Snoopy

Music By Larry Grossman  
Lyrics By Hal Hackady

## Woman Of The Year

Lyrics By Fred Ebb  
Music By John Kander

Wherever there's music, there's BMI.



• Continued from page B-6

you fail and you have nothing. You simply close.

"When you make a deal with a (recording) artist, even if the record fails, if you believe in the artist, you have a chance of recouping with the second record or the third record or the fourth record. With a Broadway show you either recoup from that show or you have nothing.

"By a wide majority, only a small portion of Broadway shows return their investment—less than 10%, even 5%.

Geffen rejects *Cats* as 'kiddy litter'—strictly youth fare—and considers *Cats*, composed by Andrew Lloyd Webber from a book by poet T.S. Eliot, as classic Broadway: "If the theatre-goer is simply an older person," he says, "it's going to die. It has to bring in not just adults but kids who are 15 and 16 and people who are 20 and 25. Unless you bring everybody into the theatre, the theatre is going to die."

Denying he's monopolizing Broadway with his success, the 39-year-old record company president turned Broadway producer says, "We don't have a monopoly on success. We are taking risks that other people simply won't take, and I strongly encourage them to do so. I think it's worth it, even if you lose, because the theatre is worth playing.

"There are 15 dark theaters on Broadway right now. The *Nederlanders* and *Shuberts* are thrilled to death if anybody wants to put on a show, because otherwise the theaters are empty."

Richard G. Wolff, president of the five-theater Jujamcyn chain, feels "that there are hills and valleys in the theatrical industry on Broadway, and we may be in one of the valleys, and we'll get right back up on the hill. It's all dependent on the product. If the product is good you don't feel the bad economy. A hit show overcomes any kind of an economy. It's dependent on whether a marginal show could exist in the framework of a bad economy."

How bad? Fifteen of 40 Broadway theaters stand empty, with a dozen more on the rocks.

"Certainly, this season," says Wolff, with two of five theaters dark, "we're not faced with the abundance of product that we were in the past few seasons. Hopefully this is just a temporary state. Who knows where the next project will come from?"

Although *Rock 'n' Roll: The First 5000 Years* closed at one of his theaters in late October, Wolff is willing to take a look at any other rock musical: "I'd look at a reggae musical.

"The biggest ticket-buying age is between 18-24. They comprise the majority of the ticket buyers on Broadway, and certainly if there's a record that arouses the interest of the public that show is going to be met more favorably because the record establishes a recognition. As far as any of the music

publishers or record industries, if they had anything that they wanted to try in a musical project, well, of course we'd be interested.

"If Motown wanted to do a show, with original Motown music, either in a revue or a book-type format, of course we'd be interested."

Wolff feels that "there will be more shows once we gain the confidence of the independent investor, the small investor, rather than leaving it in four or five big corporate entities' hands. I think the product will improve if the independent producer, together with the independent investors, focus in on their projects.

"This industry was traditionally run by the independent producer. There seems to be a change from that with theater owners producing more, but that's, I believe, out of necessity."

**CLIVE DAVIS, president, Arista Records, N.Y.**

"The idea is to come up with a great book as well as a score, but it's terribly difficult. It's a sad state in that the musicals that are having commercial success are more spectacles. One does not talk about the gripping book, or the charm of musicals talked about like *Camelot*, *My Fair Lady*, *West Side Story* or *South Pacific* in its day. You don't talk about the book at all. Indeed, the scores are many cuts below what the great scores were when there were great musicals."

How do you combat a dark theater? "There's no combatting a dark theater, because your expenses are ongoing, with a permanent staff, and you must always try to find product to light the theaters.

"In this industry there is no finality to failure, and there's also no complacency to success. You're as good as your current projects."

There's nothing wrong with all the revivals out there, he adds, but "there's something wrong with revivals when there's a lot of product out there with new concepts and new ideas. I feel that that's what Broadway should be. All things being equal, if I had two projects, one a revival and one a new show with a new concept that was exciting, that hasn't been seen before, I'm looking for something new."

**What's Down The Line**

With \$4 million for a musical (\$750,000 for a straight play), the private investor has been supplanted by the institution, not only by theater owners who also produce and invest, but by TV and movie companies. 14 shows opening on Broadway in '82 had some funding from film companies, compared with

two in '78.

Partners in *Cats* include the Shuberts, American Broadcasting Co., Metromedia and David Geffen—a theatre, movie and record producer. Backers for the fallen *Rock 'n' Roll: The First 50,000 Years* included Universal (\$500,000), CBS Records (\$550,000), Dick Clark Inc. (\$200,000). Columbia has \$3 million in *Merlin*, which after two postponements, opens Jan. 30. Warner Theatre Productions, behind Broadway veteran Claire Nichtern, has a stake in six shows, 21 shows in the past three years since WTP was set up as a separate division by Warner Communications in 1979.

*My One And Only*, a new version of George and Ira Gershwin's *Funny Face*, starring Tommy Tune (director of *Nine*) and Twiggy, is the only musical in rehearsal for the second half of the season, with a definite opening date—March 24.

Dan Sherkow is vice president of Paramount Theatre Productions, a producer of *My One And Only*. "I'd like to think we're capable of producing shows for the theatre that they would become so successful and sought after that it makes sense for us to produce it on stage, then do a cable production of it, turn out a record album, and make a movie. I mean, I should only have those problems. I should only have the problem of having such a success on my hands that I have to coordinate within the company whose going to do what to whom first."

Also in development now with Paramount is a musical of the movie classic "Sunset Boulevard." Would Sherkow be interested if a Neil Diamond or Billy Joel knocked on his door with a project? "Absolutely. Unequivocally. Without knowing anything more about it, yes. Absolutely. It is our business to provide entertainment that appeals to a wide range of people. There isn't anybody that's excluded, as far as I'm concerned."

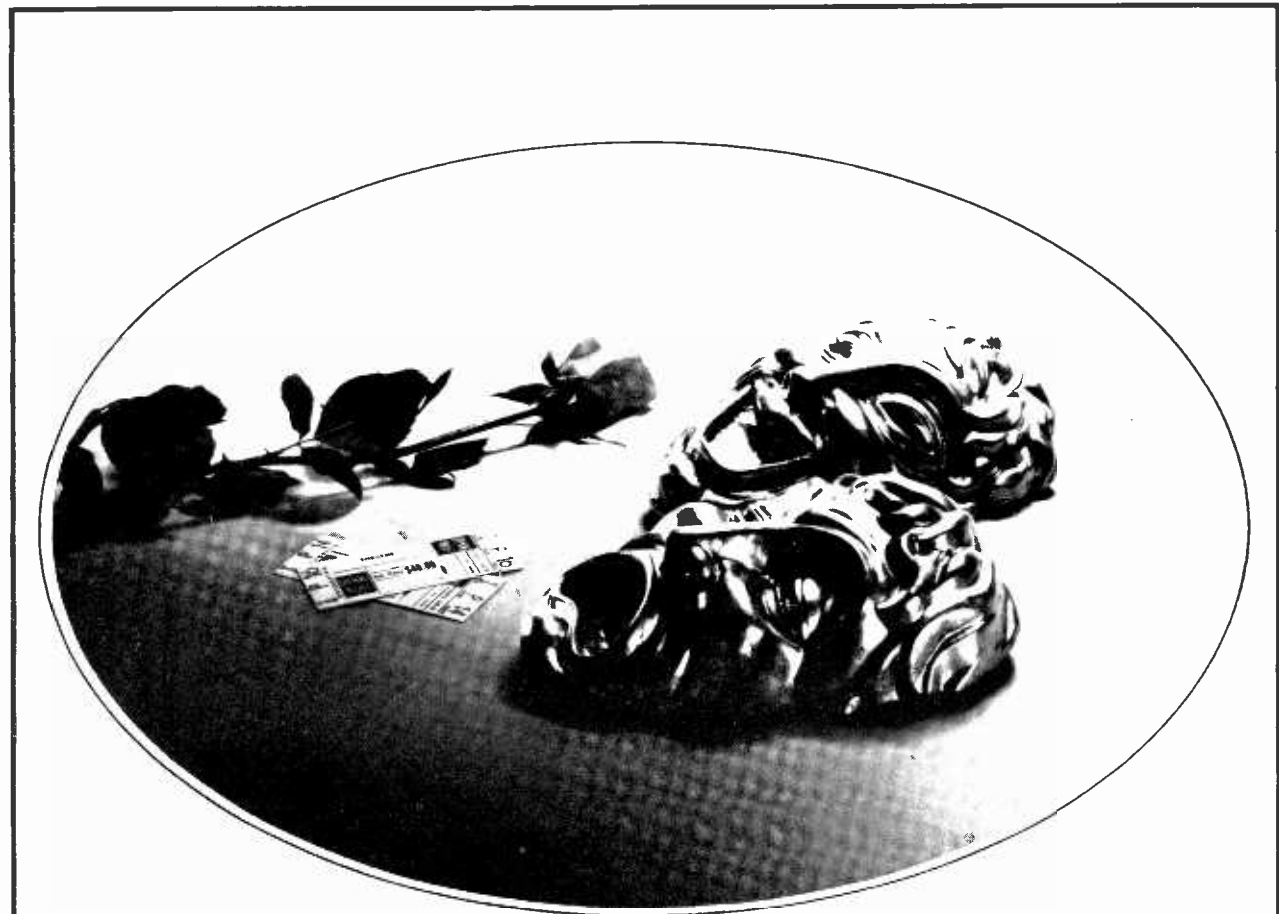
Burton Litwin, president of Belwin Mills Music, Inc., and a co-producer of *Sophisticated Ladies*: "I don't think Broadway is changing as much as the capital sources and the financing techniques used to get a show on today. You just can't go to your traditional \$5,000-\$10,000 investor—you need too many of them—to get a \$3-4 million package together. It's the turn to institutional investment that's been the major change in the system. When you go out to raise money for a show you come face to face with that problem. You've got to go for some large chunks of money in order to put that side of the package together."

Final cost of the N.Y. production of *Sophisticated Ladies* was \$2.8 million. The show was budgeted at \$2.2 million, but out-of-town changes forced \$450,000 in loans to effect the changes and bring the show to Broadway. This year, Litwin will try to land the U.S. rights to another British musical, *Poppy*, and develop another revue-type musical based on the

(Continued on page B-23)

A Billboard Spotlight

JANUARY 29, 1983 BILLBOARD



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# Musical Labels

Cast album independents, initially appealing to a hardy breed of Broadway buffs, are becoming a viable alternative to historic major label domination of the field.

While majors like CBS and RCA may view indies as a last stop for flops by saving shows that otherwise might not get recorded, the majors are not enjoying the cast album successes of years past while indies are recording titles more familiar to Broadway today.

Although recording flops is really not the business of show music indies, hard times for Broadway are good times for picking up shows that didn't stick to the boards, some with attractive scores by known composers. Some of the most notable labels include:

**Original Cast Records**, Georgetown, Conn. OCR has 42 titles, with its most recent, "A Doll's Life," (\$17.95), which opened and closed on Broadway in a week, on its way to becoming the label's best seller to date. RCA cancelled out of recording it. Previous high was "The Baker's Wife" (\$9.95). OCR has the rights to "Sugar Babies" and is soliciting outside investors to finance a \$95,000 recording budget. Owned and operated by Bruce Yeko and Bob Sher, OCR is discussing possible distribution of "Sugar Babies" with CBS.

## DAVID GEFFEN, president Geffen Records, L.A.

"This is what it's supposed to be, entertainment. It's supposed to be synergistic. Broadway shows make movies, movies make Broadway shows, and recording artists like Lily Tomlin and Bette Midler end up stars on Broadway. It's a whole new world here, and to measure it by what was so in the '40s is like trying to measure records by what happened in the '40s."

**DRG Records** in N.Y. has 87 albums of nostalgia, reissues, casters and soundtracks. Top musicals include "March of the Falsettos" (\$9.98) and a double-LP digital "Tintypes" (\$15.98). Liza Minelli's "The Act" is the label's most consistent seller, while top soundtrack is "Diva." Hugh Fordin, DRG president, targets 15-20,000 sales of an LP to break into the black. Fordin estimates a retail universe for cast/soundtrack product at 2,000 specialty stores. Fordin feels his higher royalty deals, central control, and market coverage allow DRG to "compete" with the majors on some equal basis, creating the future possibility of working with them on distribution of select product of contemporary interest.

**AEI Records**, a division of American Entertainment Industries, L.A., offers 60 titles featuring U.S. and British musical theatre, personalities and film music. U.S. shows include lesser known works in addition to classic reissues—"Ankles Aweigh," "One Touch of Venus," "Cabin in the Sky" and most recently "A Connecticut Yankee," the first time the set has appeared on LP. Sales vary usually from 500-5,000. AEI president David Gooch is negotiating the release of the very first Broadway cast album, "The Cradle Will Rock," which preceded Decca's "Oklahoma" by years. They also have the second oldest cast album "No For An Answer," featuring Carol Channing's first-ever pro role. AEI is self-sustaining, has never had a joint production. Cassettes are planned for '83, as well as the launch of a 95-LP series tracing the history of the Broadway musical to 1950. AEI is distributed in L.A. by Records Limited, Inc.

**Painted Smiles Records**, N.Y., has 37 titles at \$9.98 focusing on theatre composers "Revisited"—Cole Porter Vol. IV (with Katherine Hepburn), Rodgers & Hart, Jerome Kern, Irving Berlin. "Leonard Bernstein Revisited" is latest in the line. Owner Ben Bagley says his earliest product sells the best. Sales range from 5,000-30,000 copies, with solid mail order business. Bagley describes his liner notes as "frisky" and "saucey" and thinks they've helped promote the label and establish an identity among buffs and the theatrical community. Ultimately, he believes his albums sell through the name composers he features.

Buyers, collectors, students, full-line and specialty stores into musical theatre are not on the decrease. Activity is running high. Apparently woes at the box office have little effect on the turntable, and perhaps even nurture renewed interest and value in classic show tunes old and new. **E.O.**



Ira and George Gershwin, back on Broadway in March with "Porgy and Bess" at the RCA Music Hall and the upcoming "My One and Only," from "Funny Face."

# Financial Statement

• Continued from page B-22

lyrics of Richard Parish ("Stardust," "Stars Fell On Alabama," "Sleighride," "Volare").

Asks and answers zesty questionnaire Claire Nichtern of Warner Theatre. "Why are some of the major companies investing in Broadway? We're all looking for product. What's down the line? We have to know that there's always something down the line, and that we're going to be very much in demand as suppliers; not just for Broadway, but the extension from Broadway—into film, from film to TV series, to take it all the way down to record."

Her corporate enthusiasm runs high.

"I have no doubt I will have a musical one day that will be sold to our film company, then go to our TV company and become a series, and it will go to Warners Records, then Warners Music. That's my dream. . . . And then it will have Atari games and Knickerbocker toys, and I want to play goalie on the Cosmos soccer team!"

Says songwriter supreme Jule Styne, a trenchant observer after 77 years, who minces no words with his cigar smoke: "It's just move 'em out and move a new one in. The name of the game is rentals. They don't care what runs—the theater has to fill up. Without the real estate they can't back the show. It's elementary, it's no secret, everybody knows that."

"They lay out budgets now that say if, if, if, on the if. The only people who are sure of making money today are the theater owners. Win, lose or draw, they get paid every week—not one of them can read a C-major scale."

"Thank God they're around or we'd have no shows at all. The only salvation the Broadway theatre has today is finding the man who owns the theater and have him invest money in it."

Two empty theaters were created when two hit shows closed recently, *Annie* and *Sophisticated Ladies*. They will not easily be replaced.

Bernard Jacobs: "You had an unusual changing of the guard in the last 12 months. Shows have been running for a long period of time—*Barnum*, *Sugar Babies*, *Annie*, *Sophisticated Ladies*—these shows kept the theatre alive for a long period of time. They ran out of steam, so it's going to take a while to build that backlog back up."

"You can go through a little period in which these theaters are longing for another attraction. You know, this is not a business where the moment you get a new attraction, the new attraction hits. You've got to test a little, try one out. If it's not successful, you hope for the next one. I've always believed that, as much as this is a quality business, it's a quantity business, and if you come up to bat often enough, you'll wind up with your successes." **ED OCHS**

# Broadway Next Stage

• Continued from page B-18

"They don't seem to be as involved with theatre music today as they were in the heyday of Rodgers & Hammerstein and other great theatre pieces, but I think they're coming around more and more to it."

"It would seem to me that Broadway theatre, the musical end of it, is probably at its highest point in a long, long time, and perhaps a greater emphasis should be placed on it. Perhaps they are not paying as much attention to it as they might."

David believes contemporary composers have a bright future on Broadway and in the music business as long as great songs come out of the theatre.

"Shows like *Dreamgirls* and *Cats* are right in the middle of the music business of today—they're as contemporary as the latest rock 'n' roll song that came off a record on the radio."

Neil Diamond, a particular ASCAP favorite of David's, would find success on Broadway. "No matter which road he took, whether he went to Broadway or films or just plain pop, he's going to do it well and do it in my opinion successfully—except he has to decide there's a future in it for him."

Last triumphant on Broadway with *Promises*. *Promises*, Da-



Richard Rodgers and Lorenz Hart.

vid will again approach Broadway this year with an original musical he's writing with Joe Raposo.

"I would hope in the work that we do that we can have a good marriage between show music and records. I would hope some of the songs would come out and be record hits, even though the first obligation we would have is to make them right for the theatre."

## Breaking the Fourth Wall

Michael Bennett: "The theatre will never die because it is something live. As we become mobile and more entertained in our houses I think the opposite is going to happen. I think that people are really going to want to go out, congregate, and experience a live performance, but something that has a little bit more of hot theatre than cool theatre. What hot theatre is—it breaks the fourth wall of the senses, that you are in a theater seeing something."

Breaking down the walls between Broadway and the record business, in 1982, Bennett's partner, David Geffen, literally turned Broadway on its ear, while the rest of the record business can't seem to find a seat in the dark. In one second, Geffen took over everything, and nobody knows what he's going to do next.

Except Geffen himself: "I expect to have seven shows on Broadway within the next 12 months—I expect to have more than that. We had five shows in the last year, I don't know that we'll find five shows in the next year to do, but we're certainly going to find one or two, and I expect that they'll be successful."

Look for a new musical with Michael Bennett and the Shuberts, a new musical with Andrew Lloyd Webber, rapidly gaining recognition as the busiest composer in the history of Broadway, even busier than Richard Rodgers, with three hit musicals—*Cats*, *Evita* and *Joseph* (now starring Andy Gibb)—running at the same time.

For Michael Bennett, David Geffen, the Shuberts, Barry Manilow, Andrew Lloyd Webber, Tim Rice, Jennifer Holliday, Linda Ronstadt, and a growing cast of music business refugees seeking creative new vistas, Broadway is the Next Stage, if not the Next Wave.

## ALEXANDER H. COHEN, producer of the Tony Awards, N.Y.

"Our industry is normally a decade behind other industries. I think the next five to 10 years is crucial. Our business has declined in direct inverse proportion to the ascent of TV. If you were to draw a graph of the last 30 years, you will find as TV accelerated in the global market, we have a new less demanding audience and, consequently, our standards were lowered."



Jerry Herman and Carol Channing go gold.

The numbers involved seem small at this point, and may remain so, but the influence of live theatre and live music in the future of entertainment may be decided by a handful of individuals who can still remember what it feels like to be entertained live—and in cavernous theaters where thousands stand as one at the tone of a single note, a single word.

In the meanwhile, Geffen is sizzling, business is drizzling, and the record industry is buying—*umbrellas!* And while the record industry rows merrily downstream (it might pass a few dark theaters still floating), Geffen and his band of *Cats* and *Dreamgirls* are prowling the streets of Broadway. How does Geffen think Broadway views his adventure in their paradise?

"I think they perceive it as a very, very good thing. I think the partnership of our company and the Shuberts is an exciting element in Broadway theatre. I feel it when I'm in N.Y., people are excited about it. They are excited about people who care to work in the theatre, invest in the theatre, and bring innovative ways of marketing Broadway shows, and we certainly have done that."

The beat is back on Broadway. The record business is talking about Broadway, Broadway is talking records. Now if they can only begin talking to each other, both industries might be singing a sweeter song. Then, rather than seeing the curtain falling on their long-running mutual interests and opportunities, they would give their common future a standing ovation.

For those in the first few rows, the show is just beginning.

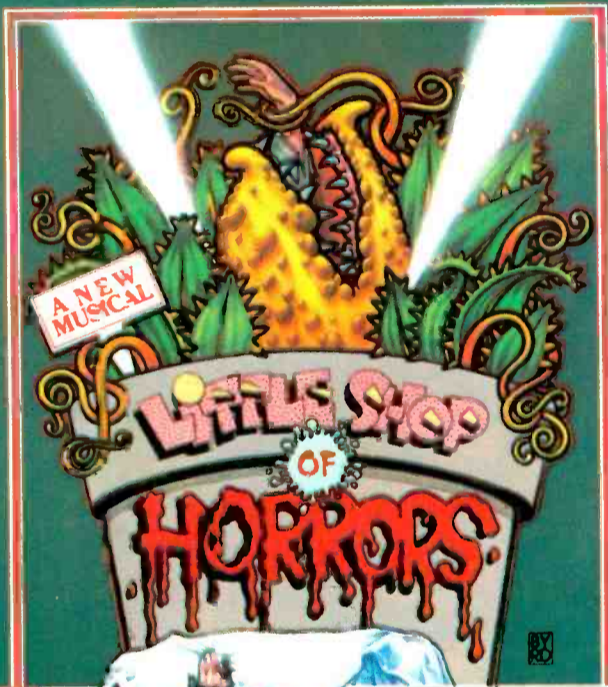


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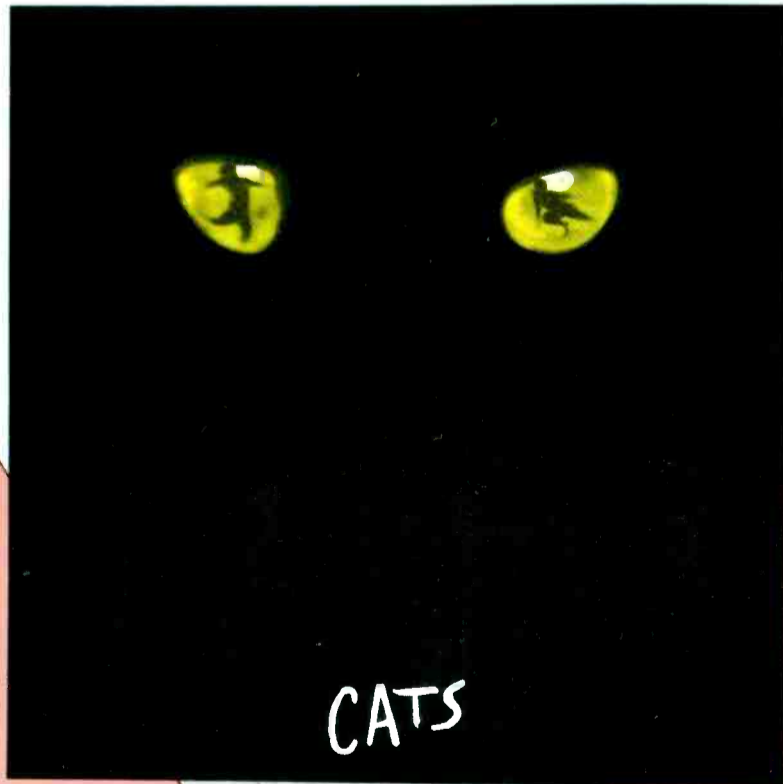


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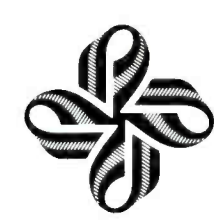
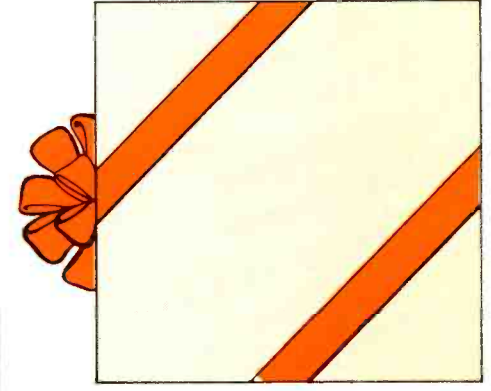
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23	16	6	<b>STRAY CAT STRUT</b> —Stray Cats (Dave Edmunds), B. Setzer; EMI-America 8122	50	28	24	<b>STEPPIN' OUT</b> —Joe Jackson (David Kerstenbaum, Joe Jackson), J. Jackson, A&M 2428	84	<b>NEW ENTRY</b>	<b>LITTLE THING CALLED LOVE</b> —Neil Young (Neil Young, David Briggs, Tim Mulligan), N. Young; Geffen 7-29887 (Warner Bros.)
27	17	8	<b>PASS THE DUTCHIE</b> —Musical Youth (Peter Collins), J. Mittoo; MCA 52149	31	<b>NEW ENTRY</b>	20	<b>ONE ON ONE</b> —Daryl Hall and John Oates (Daryl Hall, John Oates), D. Hall; RCA 13421	85	49	<b>ROCK THIS TOWN</b> —Stray Cats (Dave Edmunds), B. Setzer; EMI-America 8132
20	18	10	<b>ALLENTOWN</b> —Billy Joel (Phil Ramone), B. Joel; Columbia 38-03413	32	64	3	<b>TIED UP</b> —Olivia Newton-John (John Farrar), J. Farrar, L. Ritenour; MCA 52155	86	<b>NEW ENTRY</b>	<b>NEW FRONTIER</b> —Donald Fagen (Gary Katz), D. Fagen; Warner Bros. 7-29792
19	19	13	<b>HAND TO HOLD ON TO</b> —John Cougar (John Cougar Mellencamp, Don Gehman), J. C. Mellencamp; Riva 211 (Polygram)	33	66	3	<b>DREAMIN' IS EASY</b> —Steel Breeze (Kim Fowley), K. Goorabian; RCA 13427	87	51	<b>TRULY</b> —Lionel Richie (Lionel Richie, James Anthony Carmichael), L. Richie; Motown 1644
21	20	12	<b>YOU GOT LUCKY</b> —Tom Petty and The Heartbreakers (Jim Iovine), T. Petty, M. Campbell; Backstreet 52144 (MCA)	34	78	2	<b>FALL IN LOVE WITH ME</b> —Earth, Wind and Fire (Maurice White), M. White, D. Vaughn, W. Vaughn; Columbia 38-03375	88	52	<b>LET'S GO DANCIN'</b> —Kool & The Gang (Emir Deodato, Kool & The Gang), A. Bayyan, J. Taylor, Kool & The Gang; De-Lite 824 (Polygram)
25	21	8	<b>YOUR LOVE IS DRIVING ME CRAZY</b> —Sammy Hagar (Keith Olsen), S. Hagar; Geffen 7-29816 (Warner Bros.)	35	38	12	<b>TWO LESS LONELY PEOPLE IN THE WORLD</b> —Air Supply (Harry Maslin), H. Greenfield, K. Hirsch; Arista 1004	89	<b>NEW ENTRY</b>	<b>TOO MUCH LOVE TO HIDE</b> —Crosby, Stills and Nash (Crosby, Stills and Nash), S. Stills, G. Tolman; Atlantic 7-89888
22	22	10	<b>LOVE IN STORE</b> —Fleetwood Mac (Lindsey Buckingham, Richard Dashut, Ken Caillat; Fleetwood Mac), C. McVie, J. Recor; Warner Bros. 7-29848	36	<b>NEW ENTRY</b>	6	<b>MY KIND OF LADY</b> —Supertramp (Supertramp, Peter Henderson), R. Davies, R. Hodgson; A&M 2517	90	<b>NEW ENTRY</b>	<b>IT MIGHT BE YOU</b> —Stephen Bishop (Dave Grusin), D. Grusin, M. Bergman, A. Bergman; Warner Bros. 7-29791
29	23	2	<b>ALL RIGHT</b> —Christopher Cross (Michael Omartian), C. Cross; Warner Bros. 7-29843	37	57	6	<b>ARE YOU SERIOUS</b> —Tyrone Davis (Leo Graham), L.V. Johnson; Highrise 2005	91	54	<b>A PENNY FOR YOUR THOUGHTS</b> —Tavares (J. Senter, K. Nolan), K. Nolan; RCA 13292
31	24	9	<b>DO YOU REALLY WANT TO HURT ME</b> —Culture Club (Steve Levine), R. Hay, J. Moss, M. Craig, G. O'Dowd; Virgin/Epic 34-03368	38	58	7	<b>ALL TOUCH</b> —Rough Trade (Gene Martynec, Kevan Staples), C. Pope, K. Staples; Boardwalk 11-167-7	92	55	<b>PAPA WAS A ROLLING STONE</b> —Bill Wolfer (Bill Wolfer; Exec Producer-Dick Griffey), N. Whitfield, B. Strong; Constellation 7-69849 (Elektra/Asylum)
26	25	10	<b>HEART OF THE NIGHT</b> —Juice Newton (Richard Landis), M. Clark, J. Bettis; Capitol 9864	39	61	7	<b>SHOOT FOR THE MOON</b> —Poco (Poco, John Mills), R. Young; Atlantic 7-89919	93	60	<b>GIVE IT UP</b> —The Steve Miller Band (Steve Miller, Gary Mallaber), S. Miller; Capitol 5194
10	26	17	<b>HEARTBREAKER</b> —Dionne Warwick (Barry Gibb, Karl Richardson, Alby Galuten), B. Gibb, R. Gibb, Mr. Gibb; Arista 1015	40	39	11	<b>MEMORY</b> —Barry Manilow (Barry Manilow), A.L. Webber, T.S. Eliot, T. Nunn; Arista 1025	94	62	<b>DOES IT MAKE YOU REMEMBER</b> —Kim Carnes (Val Garay), K. Carnes, D. Ellingson; EMI-America 8147
34	27	6	<b>HUNGRY LIKE THE WOLF</b> —Duran Duran (Colin Thurston), Duran Duran; Harvest 5195 (Capitol)	41	<b>NEW ENTRY</b>	3	<b>I'VE GOT A ROCK 'N' ROLL HEART</b> —Eric Clapton (Tom Dowd), T. Seals, E. Setzer, S. Diamond; Warner Bros./Duck 7-29780	95	65	<b>ARE YOU GETTING ENOUGH</b> —HAPPINESS—Hot Chocolate (Mickie Most), E. Brown; EMI-America 8143
35	28	3	<b>YOU ARE</b> —Lionel Richie (Lionel Richie, James Anthony Carmichael), L. Richie, B. Harvey-Richie; Motown 1657	42	72	3	<b>DON'T TELL ME YOU LOVE ME</b> —Night Ranger (Pat Glasser), J. Blades; Boardwalk 11-171-7	96	67	<b>FUNNY HOW TIME SLIPS AWAY</b> —The Spinners (Freddie Perren), W. Nelson; Atlantic 7-89922
30	29	15	<b>SHOCK THE MONKEY</b> —Peter Gabriel (David Lord, Peter Gabriel), P. Gabriel; Geffen 7-29883 (Warner Bros.)	43	63	6	<b>FOREVER</b> —Little Steven & The Disciples of Soul (Miami Steve), S. VanZandt; EMI-America 8144	97	68	<b>EMINENCE FRONT</b> —The Who (Glyn Johns), P. Townshend; Warner Bros. 7-29814
32	30	20	<b>WHAT ABOUT ME</b> —Moving Pictures (Charles Fisher), G. Frost, F. Frost; Network 7-69952 (Elektra)	44	70	4	<b>BURNING HEART</b> —Vandenbergh (Vandenbergh and Stuart Epps), A. Vandenbergh; Atlantic 7-99947	98	75	<b>INDUSTRIAL DISEASE</b> —Dire Straits (Mark Knopfler), M. Knopfler; Warner Bros. 7-29880
33	31	12	<b>SPACE AGE LOVE SONG</b> —A Flock Of Seagulls (Mike Howlett), N. Score, A. Score, F. Maudsley, P. Reynolds; Jive/Arista 2003	45	73	2	<b>THE BLUES</b> —Randy Newman and Paul Simon (Russ Titelman, Lenny Waronker), R. Newman; Warner Bros. 7-29803	99	85	<b>SHADOWS OF THE NIGHT</b> —Pat Benatar (Neil Gerardo and Peter Coleman), D.L. Byron; Chrysalis CHS 2647
46	32	8	<b>BACK ON THE CHAIN GANG</b> —The Pretenders (Chris Thomas), C. Hynde; Sire 72940 (Warner Bros.)	46	77	3	<b>I CAN'T STAND STILL</b> —Don Henley (Don Henley, Danny Kortchmar, Greg Ladanyi), D. Henley, D. Kortchmar; Asylum 7-69931 (Elektra)	100	87	<b>PSYCHOBABBLE</b> —The Alan Parsons Project (Alan Parsons), E. Woolfson, A. Parsons; Arista 1029



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**DEADLINES FOR FUTURE ISSUES**

- FEB. 5th ISSUE—JAN. 24th
- FEB. 12th ISSUE—JAN. 31st
- FEB. 19th ISSUE—FEB. 7th
- FEB. 26th ISSUE—FEB. 14th
- MAR. 5th ISSUE—FEB. 18th
- MAR. 12th ISSUE—FEB. 28th
- MAR. 17th ISSUE—MAR. 7th

**News**

**Heartland Beat**

**NARAS Chapter To Fete Chicago's Own**

By MOIRA McCORMICK

"It is the NARAS social evening of the year, and we try and make it special," says NARAS Chicago chapter president Robin McBride, and with some two dozen Chicago-related artists and producers nominated this year for the 25th anniversary Grammy Awards, the Windy City has even more reason to celebrate.

As has been customary for the last few years, NARAS is hosting an open-to-the-public party on Grammy night, Wednesday, Feb. 23. This year's festivities are to take

place at North Side club On Broadway Chicago, where the Grammy telecast will be viewed via large-screen projection tv.

Chicago Grammy night, says McBride, presents "a nice formal opportunity" to honor local artists with nominations. All present at the local Grammy celebration are presented with engraved plaques.

In addition, the Chicago NARAS chapter plans to commemorate the awards' silver anniversary with medallions, T-shirts, and program books, according to McBride.

Local Grammy nominees include chart-toppers Survivor (song of the year, best rock performance), the Chicago Symphony Orchestra (11 nominations in various categories throughout the classical field), Flying Fish Records (three nominations in the ethnic/folk category), Alligator Records (two nominations in the blues category), Singers Unlimited (best jazz vocal performance, group), and other Chicago-related performers, producers, and writers—notably namesake expatriate sons Chicago, up for best pop vocal performance.

\*\*\*

**Winners Of Radio Awards**

• Continued from page 16

MOR jock at WVEM Springfield, Ill.

Jim O'Neill of KYKC Sioux Falls, S.D. is the air personality of the year for small markets in country. He's been with the station for almost two years and became p.d. a year ago when the station switched from rock to country.

Mark Lapidus of WXQR Jacksonville, N.C. wins as air personality of the year for small markets in the AOR area. He's been with the station for four years, having started in radio at the Ohio University station, WOUB Athens.

Jack Raymond of WEIM Fitchburg, Mass. is the winner for air personality of the year for small markets, miscellaneous (oldies). He's been at the station since 1970 and became p.d. in 1972. He's been in radio since 1965 and runs a joke service, "Funny Business."

London Wavelength is the winner for syndicated programming for its "Three Hours Of Magic, The Jim Morrison Special." The show was carried on more than 250 stations last Labor Day weekend.

KTIM San Rafael, Calif. wins for locally produced programming for its "Blue Monday Party," a live r&b show from a San Francisco area club.

Winner in the foreign and military category is the Emperor Rosko show from Radio 1, London.

"The Europeans are much more appreciative of the blues," than the folks back home, John acknowledges, "and the majority of 'em don't even understand the words!"

Davis has, however, duly noted the resurgence of interest in the blues among young white American audiences, which he terms "amazing."

He is less than thrilled with the new crop of young bluesmen, most of whom, to his ears, learn their licks off records while adding nothing of their own. Nevertheless, Blind John Davis has something to say to would-be and will-be future bluesmen, and he should know: "Keep going, young people."

*Heartland Beat welcomes news releases, announcements, and suggestions. Send details to this column c/o Billboard, 150 N. Wacker Drive, Chicago, Ill. 60606.*

**Rental Pays Off For One Dealer**

• Continued from page 32

everything and I have a way to find it."

Mawhinney has computerized his entire inventory, providing what he says is a working history of popular music. He says that the demand for out-of-print albums suggests that record companies aren't in tune with what consumers want. He claims that he'd be happy to share his knowledge with companies, but that he's rarely asked.

"Promotion people from Warner Bros., Capitol, Arista and Columbia have never been in this store," he says. "They don't even know where it is. They're all down at National Record Mart, where they can service a lot of stores on one call. Nobody cares about the grass roots of the industry. They've defaulted on this business. They don't know how to sell records. I'd cooperate with them, but they don't come by."

Mawhinney says that he would prefer selling records rather than renting them, but that he'll go along with what market conditions dictate. "There's no way that any company can say that this is hurting them," he says. "All it's doing is putting more profits in their coffers."

**New LP/Tape Releases**

• Continued from page 50

**LATIN**

- AYALA, RAMON, & LOS BRAVOS DEL NORTE**  
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LP Freddie FRLP-1250 ... \$6 98  
CA & BT \$7 98
- BATAKUMBELE**  
En Aquellos Tiempos  
LP Tierrazo LP-011
- CABRAL, FACUNDO**  
Do Nuevo  
LP Alhambra ALS-175
- CANALES, LAURA, & ENCANTO**  
Esta Sed Que Tengo—No Te Guardo Rencor  
LP Freddie FRLP-1253 ... \$6 98  
CA & BT ... \$7 98
- GOMEZ, FREDDIE, & LOS DINAMICOS**  
Virgencita De San Juan  
LP Freddie FRLP-1248 ... \$6 98  
CA & BT ... \$7 98
- GRAN COMBO, EL**  
Historia Musical de El Gran Combo de Puerto Rico; 20 Anos—20 Exitos  
LP Combo RCCLP 2029/2030 (2)
- GRUPO CAMINANTE**  
Religioso  
LP Discolando 8523 ... No List

- GRUPO PROMESA**  
De Limon Michoacan  
LP Discolando 8518 ... No List
- GUATEMALA & SUS MEJORES MARIMBAS**  
LP & CA Discolando 8519 ... No List
- LITTLE JOE, JOHNNY & LA FAMILIA**  
Mano A Mano  
LP Freddie FRLP-029 ... \$6 98  
CA & BT ... \$6 98
- MELODICOS, LOS**  
Esta Noche (#37)  
LP & CA Discolando 8517 ... No List  
Las Mejores Cumbias Del Ano  
LP & CA Discolando 8522 ... No List  
Sensacional (#38)  
LP & CA Discolando 8524 ... No List
- NARANJO, RUBEN, & LOS GAMBLERS**  
Mi Pueblito—Mi Jovencita  
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- NUEVA SENSACION DE EL SALVADOR, LA**  
LP & CA Discolando 8516 ... No List
- PALAZIO (HNOS.)**  
Marimba Tipica (Nicaragua)  
LP Discolando 8521 ... No List
- PEQUENA COMPANIA, LA**  
Tequila & Ron  
LP Alhambra AMS80 105
- PRIMITIVO SANTOS**  
Merengue El Rajaito  
LP & CA Discolando 8514 ... No List

- RAMIREZ, AUGUSTIN**  
Hagamos Un Trato  
LP Freddie FRLP-1247 ... \$6 98  
CA & BT ... \$7 98
- REYES, SANDY**, see Wilfrido Vargas
- VARGAS, WILFRIDO, & SANDY REYES**  
Wilfrido Vargas & Sandy Reyes  
LP Karen KLP-70
- VARIOUS ARTISTS**  
Cumbia, Vol. XI  
LP & CA Discolando 8520 ... No List
- VERDAGUER, DIEGO**  
Coco Loco  
LP Profono Int'l PI3084

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## Rock'n'Rolling

### Stones On Their Way To Local Movie Houses

By ROMAN KOZAK

If you missed the tour back in 1981, or you want to see them again, the Rolling Stones will be up on the big screens nationwide beginning Feb. 11 when their film "Let's Spend The Night Together" premieres.

There was a preview of the film Tuesday (18) in New York, followed by a buffet dinner at Tavern On The Green, which was even more fun than the film. After all, how often do you get to see Mick, Keith and Ron Wood greeting their guests in an informal receiving line between the front door and the bar?



The film itself is all music. The first half was taken from the outdoor concert at the Sun Devil Stadium in Tempe, Ariz., and the second half was filmed at the Byrne Arena at the Meadowlands in New Jersey.

Directed by Hal Ashby, the movie follows the live concerts, beginning with "Under My Thumb" and ending with a deluge of balloons and fireworks. In between there are some cinematic and video effects, but not much. On "Time Is On My Side," there are interspersed still photos and film slips showing scenes from Vietnam and riots in the '60s as well as the Stones as young boys and as rising young rockers. Their late '70s disco period is skipped over.

On "Going To A Go-Go" the film, showing how the stage and seats were set up at the Byrne Arena, is speeded up so that the whole process and the actual concert itself is squeezed into the length of the song.

But mostly everything is played straight, with plenty of close-up shots showing the little looks the various band members exchange during the course of their show. There is a magic kind of bonding

### Anka Walking A Contemporary New 'Line'

NEW YORK—Paul Anka's first Columbia album, "Walk A Fine Line," is regarded as a new contemporary direction for one of rock'n'roll's first big stars. Thus promises producer Denny Diante, who last worked with Anka on his 1976 United Artists release, "Painter."

"It's a contemporary direction for Paul, away from typical MOR," says Diante. "It's top 40 and AC, and Al Teller believes there are four or five heavy candidates for singles releases." Teller is senior vice president of Columbia Records.

Anka has written material with David Foster, Jay Graydon and Peter McCann, and is joined vocally by Michael McDonald (four tracks), Peter Cetera (one), Kenny Loggins (one) and Maureen McGovern (one). Backup musicians include members of Toto and Quincy Jones' ensemble. Release is set for next month.

Anka was set to make his 13th annual appearance as talent host for United Cerebral Palsy's Telethon, airing Saturday and Sunday (22-23) over 107 syndicated stations.

that goes on.

And, of course, there are all the star shots of Keith and Mick doing their thing that anyone could want. There were even squeals from fans at the preview. Oddly enough, the sound at the screening wasn't all it could have been.

According to Bill Shields, vice president and general sales manager of Embassy Pictures, which is distributing the film, Embassy is spending \$5 million to promote and market "Let's Spend The Night Together." On Feb. 11, it will open at 500 theatres around the country, and in 40 of them it will be shown on 70mm film.

(Continued on page 52)



Billboard photo by Chuck Pulin  
**HIGHLIGHTS—Wendy O. Williams rises to the lights during a recent concert by the Plasmatics at the Ritz in New York.**

## Dancers Discover 'Living Radio' Spinner At L.A. Disco Mixes Musical Styles, Eras

By CARY DARLING

LOS ANGELES—Such diverse artists as Ella Fitzgerald, Julio Iglesias, Sylvie Vartan, the Go-Go's and Kid Creole & the Coconuts usually aren't programmed for the same dance floor. However, it is exactly such diversity which is the essence of Jim Bradley's "Living Radio" format at the Fishmarket disco here in West Hollywood. His format is subtitled "40 Years of Music," and his goal is to educate his audience about music from the 1940s to the present.

"It could be really uptempo at midnight and then I'll slow it down with three 1940s ballads," says Bradley, 33. "It's nice to see a younger audience respond to that. I played an old song by Dick Haymes and they wanted to know who it was."

Bradley's "Living Radio" first made its appearance in California at the Cecil's East disco in Palm Springs in 1980. Previously, he had been perfecting his idea of what a disco should be at the Hilton Inn in Virginia Beach, Va. In 1981, he moved to the private Touch disco in Los Angeles, and last year he came to the Fishmarket.

"There is an art to mixing 1940s music with contemporary music," says Bradley, who claims to have

over 3,000 records in his collection.

"When I was at Touch, I was able to get away with being smooth for a great part of the evening. Even on the upbeat music, I could get away with playing 'So Rare' by Jimmy Dorsey because it had an older audience."

At the Fishmarket, which has a mixture of a younger and an older crowd, Bradley generally plays the older music early in the evening and gradually quickens the tempo with more upbeat contemporary material. However, he will often juxtapose songs which don't seem as if they would work together.

"I try to spotlight the music and put emphasis on it. For instance, I'll say from the album 'Thriller,' this is Michael Jackson with 'Baby Be Mine.' I try to give information. Even though you're getting people out there on the dance floor, you want them to listen to what you're doing and you have to keep them informed," explains Bradley.

Because he often talks over outros and intros, Bradley acts as a bridge between two seemingly opposite songs. He also plays several ballads each night. "I do my best to make sure that I give people the chance to relax and fall in love. I want to

## Firm Offering Bookers 'Texas Block' Of Dates

HOUSTON—Independent Booking and Management, which opened here two months ago, has set up what it refers to as the "Texas block" to fill a specific void by offering agencies and artists a network of multiple dates with good quality and percentages.

IBM's owners, Steve Moore, formerly with Lone Wolf Productions, and investor Robb Hemsworth, estimate there are 115 venues in their market, which includes Amarillo, Laredo, Corpus Christi, San Antonio, Victoria, Austin, Huntsville, Killeen, Denison, Lubbock, Abilene and Beaumont.

"Where IBM differs in our services," says Moore, "is that when an agency or artist calls us, we can give them more than just a single date; we can offer them a string of dates. If they have a skeleton tour routed, we

can take them into secondary markets and fatten their tour for them.

"We plan to extend promotional opportunities into the venues," Moore says. "We will assist the club owners in all aspects of promotion and production just as though they had a promoter on site. We are committed to taking care of the act and the buyer, concentrating on a smooth performance both aesthetically and financially."

Already listed among IBM's clients are Empire Agency, Frontier Booking and Variety Artists International.

In addition to Moore, IBM's staff includes Tonia Hemsworth, contract management; Bill Angelina, national bookings, promotion and advertising; and Jim Redd, local and regional club bookings.

ROSE CLAYTON

MAINTAINS N.J. BASE

## Scher Expanding Gotham Operations

NEW YORK—After doing 12 shows in New York City proper and three more at Long Island's Nassau Coliseum since the spring, New Jersey promoter John Scher says that he is in Gotham to stay. He says he will develop new venues here, while maintaining his base in Jersey.

Among his shows in New York City were the Grateful Dead and Rainbow/Scorpions at Madison Square Garden, a Pat Benatar concert co-promoted with Ron Delsener at the Garden, the Jerry Garcia Band and Peter Tosh/Jimmy Cliff at the Felt Forum, and rock shows at the Beacon Theatre with the Psychedelic Furs, Steppenwolf and Missing Persons. At City Center, he has a week scheduled with Styx.

"New York has many more potential concert sites than have been used

in recent years," says Scher. "Neither Carnegie Hall nor Avery Fisher Hall are very crazy about having rock come into their venues, but rock has a different posture these days. Styx, which is clearly a rock band, is also very theatrical, and places like City Center, the Beacon, Town Hall and the Felt Forum are venues that are under-utilized. If the Styx show works there, we may do more shows at City Center, and we may also do shows at the Savoy."

Scher's activity in the city obviously creates a competitive situation between him and Delsener, though the two have managed to work together on the Benatar show in the Garden and with Connecticut promoters Ruffino & Vaughn for two Squeeze shows at Nassau Coliseum. "I have no problems co-promoting with Ron," says Scher. "It's really an artist-agent-manager decision, as to who they want to work with and under what conditions. As a promoter, all you can do is make a proposal to the artist, both financial and creative, and see if the artist wants to work for you."

Scher says that he expects to do 15 to 20 small-hall shows and about 10 arena shows in New York in the coming year. "We are not looking to get into a bidding war," he says. "We want to work with artists who want to work with us."

"We do not want to promote shows just for the sake of promoting shows in New York," he says, adding that none of the 15 shows he did in New York lost money."

"We already do over 100 shows a year in New Jersey and upstate New York. But we will do a show in New York by an artist we can work with immediately, or one that we feel will break out to be a major artist. For example, Missing Persons has the potential of exploding in the next few months," says Scher.

"I think modestly—as modest as I can be—with our continuous operation in Jersey and the aggressiveness we have shown in New York,

(Continued on page 52)

JANUARY 29, 1983, BILLBOARD

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# Talent & Venues

## Talent In Action

### MERLE HAGGARD GEORGE JONES

Macon Coliseum, Macon, Ga.  
Admission: \$10, \$12

The first joint appearance by two of country music's longtime superstars provided a treat for the more than 7,500 fans at this Jan. 14 date. Both headliners were in vintage form as they spotlighted both old and new hits in well-crafted, smoothly segued sets.

Honky-tonk music sometimes loses a bit in translation from sawdust floor to large arena, but for George Jones, it didn't seem to matter.

The admittedly problematic, cry-in-your-beer artist arrived at the Coliseum on time, belying a mid-set self-parody. "No Show Jones."

The hard life has not diminished Jones' skills one iota. On several classics, including "The Same Old Me," "He Stopped Loving Her Today" and "Yesterday's Wine" (one of three duets with Haggard), his voice, pirouetting from characteristic high-range twang to near-bass semi-muttered confessional, easily filled the large hall. Overall, Jones' 17-song set was an exemplary sampler, save for the puzzling and regrettable exclusion of one of his most moving songs, "Still Doing Time."

Haggard's set was ushered in by two jazz-flavored numbers by his backup band, the Strangers. Their instrumental flexibility and versatility are unexcelled in country music. Leona Williams' clear delivery was highlighted next on three tunes, including the moving "After I Sing All My Songs."

Most of the crowd, however, came to see Merle. Characteristically dressed in open grey jacket and blue jeans, he opened his set with the familiar "I Think I'll Just Stay Here And Drink." The majority of the ensuing selections in the 19-song set were representative of Haggard's recent work, including "Going Where The Lonely Go," a No. 1 country hit a couple of weeks ago, and "Big City," which closed the set. The most lively and rousing portions of the presentation, however, were several swing-oriented tunes, such as "Take Me Back To Tulsa," "Rainbow Stew," and "C.C. Waterback," a duet with Jones. Haggard's eight-piece band, particularly fiddlers Tiny Moore and Jimmy Belkin, shone here, yet Haggard, often underrated as a guitarist and fiddler, provided many of the hot licks himself.

(Continued on page 54)

## Festival Seating Legislation Is Introduced In Gotham

NEW YORK—Following two concerts in October by the Who at Shea Stadium here, at which over 30 fans were hurt seriously enough to be taken to the hospital, New York City Councilmen Henry J. Stern and Stanley E. Michael introduced a bill in city council Tuesday (18) banning unreserved seating at major public events.

The bill, based on a similar ordinance enacted in Cincinnati following the death of 11 fans before a Who concert there in December 1979, would ban general admission seating at all theatres, areas, operas, and concert halls with a capacity of 2,000 or more.

It would not include high school, college and club athletic events, religious gatherings, and events which have received specific exemption from the borough superintendent. It would also require the promoter of

the event to publicize at least 48 hours in advance the time at which patrons would be allowed to enter the venue. The police officer in charge of security outside the venue would have a new range of powers, including the authority to order the opening and closing of doors, and the placement or removal of barricades.

Councilman Stern says his bill has the support of the Police Department and is not designed to disrupt longstanding city events with festival seating, such as the concerts in Central Park or the Dr Pepper Music Festival, but is geared toward special events. The bill is now going into committee, and it will be several months before it is voted on.

A similar bill has been introduced in the New York State Assembly in the last two years but has not been passed.

## Scher Expanding New York Operations

• Continued from page 51

we have created shows that otherwise would not have happened," says Scher. "I think other promoters in the city might not have taken the shot of having Toshi and Cliff playing before 9,000 people at the Felt Forum, or might have talked Rainbow into playing a smaller venue than the Garden, which they sold out.

"We've gone back to the roots, not only with the obvious things, posters and stuff which anybody can do, but we've gone back to co-promoting with six different radio stations in the New York area and doing contests, backstage parties, and different things so that the radio station is really being involved with the show."

The radio promotions were with local FM rockers WNEP, WPLJ, WAPP, WLIR and WDHA, as well as with AC station WYNY-FM. "WYNY is a great station with a huge audience—about 5 in the last Arbitron. But other promoters have ignored it, because WYNY was believed to have a passive listenership, who were not concert-goers, because they were too old," says Scher. "But quite the contrary. They have an older demographic, but if you go with Fleetwood Mac, or Crosby, Stills & Nash, or Kenny Rogers, you can have a great deal of success doing promotions with them.

"We also did a promotion with Bertie Higgins with WYNY when he was playing at the Meadowlands

race track last summer, where we wanted to involve the audience in the lighter rock things, and cultivate the audience for smaller acts. We try to get all the radio stations involved with the new acts," he says.

"With the economic climate as it is, people are not flocking to concerts, so we need to create some excitement, not only in taking chances with shows that might not otherwise have been played, but also trying new promotions. For instance, we did a number of promotions with the Daily News, the Village Voice and the Aquarian that were almost ra-

dio-style promotions, with big ads, contests and ancillary promotions."

Scher says he also works on promotions with local record chains, stores and even MTV, "so that everywhere you go, you can hear about a particular show," he says.

For instance, says Scher, there is a record store near the Beacon Theatre, on the upper West Side, that does window displays for whatever show is coming to the Beacon. "We have treated Manhattan more as a series of neighborhoods rather than the scary part of New York City," he says. **ROMAN KOZAK**

## Boxscore

Survey For Week Ending 1/29/83

The following are among the top concert grosses nationwide reported through the survey week. Included are act(s), gross, attendance, capacity of facility, ticket prices, promoter, facility, city, number of shows, number of sellouts and dates(s).

- **BARRY MANILOW**—\$216,195, 15,744 (17,509 capacity), \$15-\$10, in-house production/produced by Contemporary Presentations, Univ. of Texas Frank Erwin Center, Austin, Jan. 16.
- **NEIL YOUNG**—\$193,228, 15,359 (18,000), \$12, \$11 & \$10, Feyline Presents, McNichols Arena, Denver, Jan. 16.
- **WILLIE NELSON & FAMILY**—\$171,649, 13,317 (14,217), \$13.50 & \$11.50, Feyline Presents/Fahn & Silva Presents, San Diego (Calif.) Sports Arena, Jan. 17.
- **AEROSMITH, PAT TRAVERS**—\$132,408, 14,712 (18,000), \$9, Feyline Presents, McNichols Arena, Denver, Jan. 11.
- **PEABO BRYSON, ALICIA MEYERS, AL HUDSON & ONE WAY**—\$132,279, 7,868 (8,036), \$25, \$17.50 & \$13.50, Matt Levy Centre State, Arie County Theatre, Chicago, Dec. 31.
- **WILLIE NELSON & FAMILY**—\$125,459, 10,113 (14,000), \$12.50 & \$10.50, Feyline Presents, Ariz. State Univ. Activity Center, Tempe, Jan. 16.
- **KISS, HEADPINS**—\$124,100 (Canadian), 9,565 (10,000), \$13 & \$12, Concert Prods. Int'l, Maple Leaf Gardens, Toronto, Jan. 14.
- **OAK RIDGE BOYS, T.G. SHEPPARD**—\$118,408, 10,969 (12,582), \$11 & \$10, Jerry Bentley Promotions, Greenville (S.C.) Memorial Auditorium, Jan. 16.
- **OAK RIDGE BOYS, T.G. SHEPPARD**—\$113,536, 9,766 (12,523), \$12 & \$11, Jerry Bentley Prods., Birmingham (Ala.), Jeffers Civic Center, Jan. 14.
- **SAGA, TORONTO, TIM MITCHELL, CONEY HATCH**—\$85,606, 7,150, (8,000), \$12.50 & \$11.50, Concert Prods. Int'l, Maple Leaf Gardens, Toronto, Dec. 31.
- **AEROSMITH, PAT TRAVERS**—\$84,290, 8,612 (10,000), \$10.50 & \$9.50, Feyline Presents, Tinsley Coliseum, Albuquerque, N.M., Jan. 13.
- **WILLIE NELSON & FAMILY**—\$84,115, 8,011 (10,000), \$10.50, Feyline Presents, Tinsley Coliseum, Albuquerque, N.M., Jan. 14.
- **GEORGE JONES, MERLE HAGGARD, LEONA WILLIAMS**—\$88,709, 8,301, \$12, \$10 & \$6.50, Professional Artists Unlimited, Memorial Coliseum, Winston-Salem, N.C., sellout, Jan. 10.
- **AEROSMITH, PAT TRAVERS**—\$79,845, 8,050, \$10.50 & \$10, Stone City Attractions/Pace Concerts, El Paso (Texas) County Coliseum, sellout, Jan. 14.
- **KISS, HEADPINS**—\$59,028 (Can.), 4,919 (7,000), \$12, Concert Prods. Int'l/Donald K. Donald/Bass Clef, Ottawa (Ont.) Civic Center, Jan. 15.
- **JOHNNY CASH**—\$49,181, 3,412 (4,260), \$15, \$12.50 & \$10, Northwest Entertainment Consultants, Fifth Avenue Theatre, Seattle, two shows, Jan. 13-14.
- **NEIL YOUNG**—\$44,625, 3,028, \$15, Stone City Attractions, Austin (Texas) Municipal Auditorium, sellout, Jan. 14.
- **ABC, TORONTO**—\$30,415 (Can.), 2,721, \$12 & \$11, Concert Prods. Int'l, Massey Hall, Toronto, sellout, Dec. 22.
- **JOHNNY CASH**—\$29,335, 2,240 (3,050), \$13.50 & \$11, Northwest Entertainment Consultants/Washington Mutual Savings Bank, Capitol Theatre, Yakima, Wash., two shows, Jan. 15.
- **OINGO BOINGO, WALL OF VOODOO**—\$19,881, 1,982, \$10.75 & \$9.75, West Coast Concerts/Beach Club/Rock 'n Chair Prods., Arlington Theatre, Santa Barbara, Calif., sellout, Jan. 14.
- **PAT TRAVERS, MARK WOOD**—\$17,040, 1,784 (2,690), \$10, Evening Star Prods., Celebrity Theatre, Phoenix, Jan. 15.
- **PSYCHEDELIC FURS, OUR DAUGHTER'S WEDDING, THE FRONT**—\$13,955, 1,469 (1,800), \$9.50, Fantasma Prods., Gusman Cultural Center, Miami, Jan. 15.
- **MISSING PERSONS**—\$13,000, 1,300, \$10, Brass Ring Prods., Asora Ballroom, Atlanta, sellout, Jan. 12.
- **POCO, SUPER GRIT**—\$11,000, 1,800, \$7 & \$5, in-house promotion, Roadies' Concert Hall, Goldsboro, N.C., sellout, Jan. 15.
- **PSYCHEDELIC FURS, OUR DAUGHTER'S WEDDING**—\$6,919, 1,519 (2,200), \$4.95 & \$1.95, Silver Star Prods., Day ront Theater, St. Petersburg, Fla., Jan. 14.
- **ROBERT GORDON, THE DIVERSIONS**—\$6,818, 974 (1,000), \$7, in-house promotion, Wax Museum, Washington, D.C., Jan. 5.
- **BOW WOW WOW, THE ELVIS BROTHERS**—\$5,111, 636 (1,100), \$8, DiCesare Engler Prods., Stanley Theatre, Pittsburgh, Jan. 15.
- **NIGHT RANGER, THE SYSTEM**—\$2,247, 406 (1,100), \$5.50, DiCesare Engler Prods., Stanley Showcase, Pittsburgh, Jan. 15.

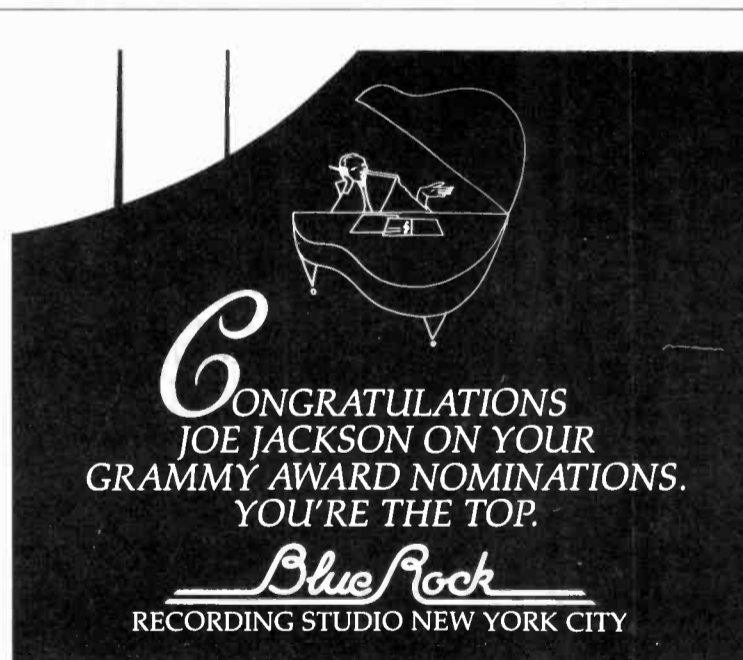
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## Rock'n' Rolling

• Continued from page 51

Wendy O. Williams of the Plasomatics demolished a furnished room in a Soho art gallery to promote "Your Heart In Your Mouth (The First Four Years)," a biography of the band written by former Billboard staffer Ed Kelleher under his pen name Edouard Dauphin. . . . It's been officially announced that Barry Manilow and his manager Miles Lourie "have decided after a 10-year period to amicably terminate their relationship."

Signings: Paul Barrere, ex of Little Feat, to Mirage/Omni Records via deal whereby Mirage will distribute all Omni product.



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# Talent & Venues

## Majors Ready Barrage Of New Artists

• Continued from page 1

are about the only new such act uncovered in the survey. If labels are growing any Stray Cats clones, they appear to be keeping them in the incubators, at least for the rest of the winter.

Meanwhile, more acts led by women will be entering the marketplace, and there are also a number of new black artists looking to break into the white pop mainstream.

Beyond that, the list of new pop acts for release by the major labels in the first quarter contains the expected assortment of solo debuts by members of older bands, label switchers, struggling singer/songwriters, and various "baby dinosaurs." What follows is a label-by-label breakdown of the various new acts.

New from A&M Records is Simple Minds, an English techno-pop band the label has picked up from Virgin U.K. Also just released are the Spoons, a young Canadian group that plays new progressive rock. Coming from Austria is Falco, whose debut single is "The Commissar," a German rap record. In March, the label will release Espionage, a mainstream AOR act produced by Roy Thomas Baker.

"Our black music signings have always been a little MOR, and we are working to push it a bit to the left," says Jordan Harris, vice president of a&r for the label. Signings in that direction include Kiddo, a funk band. New from IRS, distributed by A&M, will be the Cosmetics, a band formed by producer Richard Mazda.

Arista Records has just released the U.S. debut album by the English techno-pop act Heaven 17, which contains material taken mostly from the group's British LP "Penthouse & Pavement," plus some new songs. An American techno-pop group is Ministry from Chicago. Both groups, incidentally, are managed by Lookout.

Also coming from Arista is the debut LP by Alex Coll, former singer for Clover, and Q Field, a dance-rock band on Jive Records. Another new r&b band on Arista is Juicy.

New from Atlantic in January are Klein & M.B.O., formed by the Milan-based duo of Mario Boncaldo and Tony Carrasco, and Steve Arrington's "Hall Of Fame I," recorded by former members of Slave. Atco is debuting Australian group Inxs. Pattie Brooks joins the Mirage label, which is also releasing the first LP by Sweat, a duo formed by Mic Murphy and David Frank. On the Mirage/Omni label is the solo debut by Paul Barrere, former guitarist/vocalist/writer with Little Feat.

After January, Atlantic plans releases by James House, produced by Gary Katz; Lee Kosmin, on the Duke label; and Zebra, a heavy metal band from Long Island. Tony Banks of Genesis will have both a solo and a soundtrack LP. Sissy Spacek will have an LP out on Atlantic/America.

Chic member Nile Rodgers will do a solo LP for Mirage, as will Gary Moore, formerly of Thin Lizzy. Blue Magic will be on Mirage/Omni. R&B singer Johnny Gill will be on Cotillion Records.

Coming from Island Records, distributed by Atlantic, is the debut LP by ex-Sex Pistols-Bow Wow Wow manager Malcolm McLaren, following up his dance club hit, "Buffalo Gals." Club favorites the New York

Citi Peech Boys will have their debut LP in February. Island has two new English techno-pop acts: Blancmange and Paul Haig, formerly of Orange Juice. To support the releases by Blancmange, McLaren and the Peech Boys, Island is releasing a series of 12-inch singles, which it will be promoting via a radio and print campaign and store giveaways.

Capitol Records is releasing two new Canadian rock bands in the next three months, Strange Advance and the Deserters. It is also releasing an EP by English techno-pop artist Thomas Dolby this month. The la-

ing will be the label debut by pioneer new wave band the Stranglers.

Debuting on Portrait will be reggae/pop artist Eddy Grant, who comes over from Epic. Also due from Portrait are Arcangel, a mainstream rock band from Connecticut, and Hawaiian Pups, a new music act from New York featuring female vocalists.

On the various CBS associated labels, Nempereor will release an LP by the Single Bullet Theory, a rock

Munch. LP was produced by Tom Allom. Coming from the Musician label is the debut album by guitarist Kevin Eubanks.

According to Joe Wissert, vice president of a&r at MCA, the label's new signings, to be released in the first quarter, are Sound Barrier, a black hard rock band; Zoom, an r&b band picked up from PolyGram; Bobby Martin, a singer/songwriter and keyboardist for Bette Midler; and Peter Emmett, who was a member of Climax and comes via a deal with Sweet City Records.

The label will also release the Au-

tan Transfer type of act from Denver; and the Passions, a new music band from Britain. In March there will be an Uncle Floyd album, and an LP by a New York AOR band, Shelter.

On the Mercury side, former Runaway Lita Ford will be making her solo debut in March. Also making their U.S. debut will be the English group Tears For Fears and Big Country, whose LP is due in April.

On Riva Records, Kelly Groucutt, a member of ELO, will be making his first solo LP. Midnight Blue, an r&b band from Atlanta, will be on Atlanta Artists/Casablanca Records, while Fonda Rae will be making her label debut on Spring.

According to Vince Pellegrino, division vice president of merchandising for contemporary music at RCA, the label will be promoting its new artists with a series of mini albums to be supported by posters, radio spots and college promotions. Benefitting in February and March from the programs will be EPs by English singer/songwriter Robert Ellis Orrall; Philadelphia rock act Robert Hazard; the Mood, an English rock act; and "SCTV's" Count Floyd. In March there will be label debut EPs from Martha & the Muffins, the Rockats, and the Eurythmatics, a techno-pop band from Britain.

To further aid new artists, RCA is releasing a series of die-cut 12-inch singles, with the record label featuring graphics of the band. Initial releases in this series are by Slow Children, the Mood and Still Life. RCA has also signed a Canadian rock band, Blushing Brides, whose LP will be out in February. On Millennium Records, there will be the debut of Rodway from Britain, featuring Steve Rodway.

The only new acts to be debuted on Warner Bros. in the first quarter are r&b/jazz artist Marcus Miller and country artist Randy Howard, says Bob Merlis, director of publicity at Warners. But Merlis says "absolutely not" to suggestions there may be a signing freeze at the label.

Tommy Lipuma, vice president of a&r at the label, adds that there will be a pop push for Miller and for a new release by Brenda Russell. "These are a new breed of young black artists, who don't want to be frozen as being white or black," he says. "They were brought up on Aretha and the Beatles, and they do not want to be pigeonholed."

Geffen Records, distributed by Warner Bros., has a new pop-rock band, Preview, whose debut LP, due next month, was produced by Keith Olson. Geffen also has on tap singer/songwriter Mack McAnally, who has written material for Jimmy Buffet. The label has signed the critically acclaimed American techno-pop band Berlin, and it will be rereleasing its debut mini-LP, previously available on Enigma Records.

Bearsville, also distributed by Warners, is releasing in March an LP by Nicole Wills, who used to be in the Johnny Average Band, and will also have the label debut of veteran rock band NRBQ.

The first quarter debut on Warners from Sire has been the recently released album by the Nitecaps, a New York rock band with strong blues and r&b roots. The label will also debut an EP by Tom Scott, former member of the Rockats, produced by Richard Gotterher. Also coming are 12-inchers from the all-female Girls Can't Help It from Britain, and British techno-pop duo Tin Tin. Coming from Full Moon through Warners is the label debut of Girard McMann.



1. Heaven 17 (Virgin/Arista);  
2. Light Of The World (Capitol);  
3. The Nitecaps (Sire); 4. The Camaros' Diana Mae Munch (Elektra); 5. Berlin (Geffen); 6. Divinyls (Chrysalis); 7. Sound Barrier (MCA); 8. Robert Hazard (RCA); 9. Spoons (A&M).

bel is debuting a number of r&b acts in the first quarter, among them Light Of The World and Ray Chew. Also due on Capitol are LPs by Glenn Shorrock (his first solo) from the Little River Band, and Eddie Jobson, ex of U.K. and Roxy Music.

New from EMI America will be Naked Eyes, a techno-pop duo from Britain. Their debut single is "Always Something There To Remind Me," which will be promoted via video.

Coming from Columbia will be the debut LPs of Mike Bolton, a contemporary rock'n'roller from New York, and Fast Way, an English heavy metal band formed by ex-members of Motorhead, UFO and Humble Pie. On the dance music side, there will be the debut LPs by the Weather Girls and Lulu Temple.

On Epic, the debut LP by the Nolans, an English MOR pop group composed of four sisters, has just been released. Coming are the Bees, a Midwest rock'n'roll band produced by Tom Werman as one of his last projects for CBS before moving to Elektra. Debuting from Australia will be Sharon O'Neil, "a singer/songwriter/keyboardist, rock'n'roller," says Gregg Geller, vice president of a&r at Epic. Also com-

band from Richmond, Va. with a previous release on an independent label. Pavillion will have Art In America, an AOR rock band. Tyrone Brunson, of "The Smurf" fame, will have a solo LP on BID Records. Quiet Riot, a rock band on Pasha Records, will be out in February. Blue Rose, another AOR band, will be on Estate Records, while Felony is coming on Rock'n'Roll Records, a label formed by the Scotti brothers. And William Robinson, ex of B.T. Express, is debuting on Coast To Coast Records.

The act that Chrysalis will be introducing in the first quarter is Divinyls, an Australian rock band with a female lead singer. They will tour the U.S. in March.

New releases on Elektra will include the debut solo album by Patrick Simmons, formerly with the Doobie Brothers. Contemporary folk-rock from Wales is the music made by Jakki Whitren and Tom Cartwright, whose debut LP is titled "Rhythm Hymn." Coming from Australia is a self-produced album by Billy Field, "Bad Habits."

Due in March is "Stars In Your Eyes," the debut album by the Camaros, a New York rock band formed by singer/songwriter Diana Mae

tomax, a hard rock act from Detroit, and the Lost Tropics, an eclectic pop-rock act from Norfolk, Va. with a female vocalist whose debut was produced by Roma Baron. In addition, the label is reseriving the Catholic Girls album, released last year.

MCA recently issued albums by Shary Ulrich, a singer/songwriter from Canada, and by Windjammer, an r&b band from New Orleans managed by Joe Jackson, father of the Jacksons.

New from Motown are two r&b solo artists, Gene Van Buren and Mona Lisa Young. The label will be also releasing an album by comedian Finis Henderson. And it is debuting a new wave funk band called Kagny & the Dirty Rats.

Polydor Records will release in February the debut LP by the John Butcher Axis, a three-man rock band, led by a black guitarist from Boston, who were taken on the J. Geils Band's tour after being discovered by singer Peter Wolf. The Suburbs, a dance-rock band from Minneapolis, who earlier had an EP, "Dream Hogs," on Twin Tone Records, are also making their major-label debut with Polydor. Also coming on Polydor are Rare Silk, a Manhat-

## Stations See Benefits From Long Playlists

• Continued from page 15

This experimentation, drawn from a playlist averaging 65, has helped keep KK.YX on top in the market, although King says Arbitron numbers are down slightly. KAJA, a new country FM, plays mostly top 30, and KBUC has tightened its playlist, he says. He hesitates to attribute any ratings slippage to these factors until the spring book is out. But commercial capacity in 1982 was at its highest.

King expects the Country Radio Seminar here Feb. 17-19 to again be rife with debate on long vs. short playlists, and m.d. Edd Robinson of WSOC Charlotte anticipates the same, with little resolution of the question. Robinson personally feels longer playlists are more of a disservice than a help to new acts. But adding a few unknowns is proper if their music is good, he says.

## Stevens, Wynette Host Music City Awards Show

NASHVILLE—Ray Stevens and Tammy Wynette will share hosting duties for the third annual Music City News Top Country Hits Of The Year Awards Monday night (24) at the Tennessee Performing Arts Center.

The two-hour awards ceremony is the only televised fan-voted presentation devoted entirely to country songwriters. The winners were chosen by the readers of Music City News through balloting for their favorite songs of the year. The list of finalists on the ballot was compiled by the Nashville Songwriters Assn. based on chart positions over the past 12 months.

Scheduled to appear on the program are Alabama, David Frizzell, the Oak Ridge Boys, Sylvia and Conway Twitty, among others. There will be a special tribute to Marty Robbins, and a new member will be named to the Songwriters Hall Of Fame.

Music City News Top Country Hits of the Year is produced by Multimedia Program Productions, Inc. and syndicated nationally.

Robinson plans to unveil a one-hour syndicated "new music" country program at the radio seminar. He is currently taking the idea to potential national sponsors. "I think it's a way for stations to air new and unknown artists without resorting to long playlists," he says.

For 18 years, WJQS Jackson has played a wide variety of country, according to m.d. David Haley. He airs new records by unknown acts and independent labels "because I think they often merit it, although they may not get rotated as much as superstars."

At KRMD Shreveport, a 13.4 share in the fall Arbitron keeps the station on top in the market for the fourth year, according to p.d. Tom Phifer. Among the new acts he plays are Jim Glaser (of the Glaser Brothers), the Bama Band, Brice Henderson, Tom Carlile, Tommy St. John and Marcia Beverly.

"We have no FM competition, thank God," Phifer points out. For research, KRMD hires high school students at night to telephone 300 listeners per week, surveying their musical tastes. And Phifer looks for records fitting into the sound he wants—Kenny Rogers' "A Love Song," for example, was not played, but his new duet with Sheena Easton, "We've Got Tonight," is aired.

Long playlists are helping KFDI Wichita boost both its 10K AM and 100 kW FM. WHBF Rock Island is ahead of competition, according to operations manager Dick Stewart, who also programs with long playlists. He pays attention to listener requests, which are tabulated, and emphasizes the importance of checking every record on every label for possible gems.

That's the practice at WJKZ and WNKZ-FM Nashville, where playlists of 50, plus adds and extras, allow the simulcast stations to play Charlie Ross, McGuffey Lane and Jim Glaser, among others.

Independent country labels in Nashville such as Door Knob, Roxy, NSD and Compleat indicate there are numerous other major market stations open to some unknown artists. Promoters cite WHBF Albany, KBMR Bismarck, KYNN Omaha, KWKH Shreveport, KBRQ Denver and WQIX Jacksonville.



EPIC CO-STARS—Epic artists Mickey Gilley, left, and Charly McClain, center, rehearse a segment of TV's "Chips" in which they co-star with series regular Erik Estrada.

## Chart Fax

### Gilley On Top Again; Crossovers Continue

by MELINDA NEWMAN

Mickey Gilley takes his 16th song to the top this week with "Talk To Me." Gilley, whose nightclub of the same name became a stop on every tourist map after it appeared in the movie "Urban Cowboy," first appeared on the charts in 1968 with "Now I Can Live Again." It peaked at 68. Gilley didn't chart again until 1974, when "Room Full Of Roses" went to No. 1. This makes the Epic recording artist's ninth straight No. 1.

Primarily known as a country artist, the man with the mechanical bull crossed over to the pop charts in 1980 with "Stand By Me" and "True Love Ways." Among artists with songs on both the Hot Country Singles and the Hot 100 this week are Michael Murphey, Juice Newton, Crystal Gayle, Eddie Rabbitt and

Bob Seger.

Another link between the pop and country world is the amount of pop songs currently featured on the country chart as remakes. Leading the pack is Conway Twitty's "The Rose," a remake of the Bette Midler hit. Second place honors go to "We've Got Tonight," which comes in at superstar 55 and was penned by Bob Seger. It features the unlikely duo combination of Kenny Rogers and Sheena Easton (a pairing we never would have thought of ourselves). Easton, the Scottish sensation who first hit the Hot 100 in 1980 with her chart-topper "Morning Train," makes her first appearance on the country charts. Rogers, no stranger to either chart, is also represented on the country chart this week with "A Love Song."

## SEARCH IS ON Greater Radio, Retail Links Sought In Wrangler Contest

By KIP KIRBY

NASHVILLE—Changes in the second annual Wrangler national country talent search now underway are geared toward aligning the competition more closely with retail and radio.

The contest, formerly billed as the "Wrangler Country Starsearch," will now be called "Dodge Trucks Presents The Wrangler Country Showdown," signifying a new promotional partnership with the automotive manufacturer. Wrangler has also contracted the services of PS Productions in Detroit to promote, coordinate and stage this year's event.

The competition represents a comprehensive talent search conducted at local, state and national levels. The grand prize winner, selected at the finals in Nashville, will receive a \$50,000 cash prize, a new Dodge van, a Wrangler wardrobe, a Gibson guitar, a booking contract with ICM and a major-label recording deal.

PS Productions president Paul Stanley estimates that a total of 400 country radio stations will act as official sponsors for the contest. They will set up promotions with various area retailers in their markets, as well as with local Dodge dealerships who are interested in serving as contest headquarters and (in some

cases) as the site of the local contest judging.

Winners from local competition will go to statewide finals, which will be held for the first time at individual state fairs across the nation. State winners will receive a \$1,000 prize, the free use of a Dodge van for one year, and an expense-paid trip to Nashville to compete in the grand finals Nov. 14-17 at the Grand Ole Opry House.

Retailers who purchase the "Country Showdown" package receive point-of-purchase materials supporting the event—official entry blanks, consumer sweepstakes entry forms, drop-boxes for registration, and four-color 14- by 28-inch posters featuring the contest logo and details for hanging or window display. Participating Dodge dealerships will receive additional outdoor banners showing them as official "Wrangler Country Showdown" headquarters and listing the call letters of the local country radio station sponsoring the contest.

Stanley has devised a consumer sweepstakes as an additional traffic-building measure for retailers and Dodge dealers. Entrants in the national mail-in earn the chance to win a variety of prizes, including merchandise from Dodge, Wrangler and Gibson.

Wrangler is providing co-op ad dollars for Dodge dealers to tie in

## Deadline Near For Seminar Registrations

NASHVILLE—All registrations for the 14th annual Country Radio Seminar slated for Feb. 17-19 must be postmarked by Monday (31) in order to qualify for the advance registration discount price of \$176.

Those submitting registration forms after this date, or registering in person at the seminar Thursday, Feb. 17, will pay the full fee of \$214.

Those interested in sponsoring an exhibitor's suite at the Opryland Hotel for the Country Radio Seminar should contact Frank Mull at the Organization of Country Radio Broadcasters in Nashville.

## Willie Nelson Tapes First HBO Special

AUSTIN—Willie Nelson taped his first special for HBO Jan. 8 and 9 at his own Austin Opry House. The two-day event, entitled "Willie Nelson & Family In Concert," sold out the 1,500-seat venue. Tickets were priced at \$10.

During the concert, Nelson performed material from his forthcoming LP, "Tougher Than Leather." Production of the special was handled by the crew of "Austin City Limits."

## For The Record

In reference to the story on expansion by the Jim Halsey Co. (Jan. 22), negotiations stemming from Roy Orbison's appearance at the Golden Orpheus Festival in Bulgaria are now underway for a projected Orbison tour of the Soviet Union. This was incorrectly reported as a projected tour of Bulgaria.

### MARKETING STRATEGY

## How APA Expanded The Bellamys' Visibility

NASHVILLE—How do you market an act whose concerts ticket-selling power is lagging, yet who is turning out consistent No. 1 records on the charts? This was the situation confronting APA vice president D.J. McLaughlin two years ago when he assumed booking duties for the Bellamy Brothers.

The duo had struck in the pop field with "Let Your Love Flow" in 1975 and four years later had a succession of No. 1 country singles, including "If I Said You Had A Beautiful Body, Would You Hold It Against Me," "Sugar Daddy," "Dancin' Cowboys" and "Do You Love As Good As You Look." But their career was stalling in the live performing area, as they continued playing nightclubs and small-ca-

capacity halls.

McLaughlin first decided to expand the Bellamys' visibility through increased television exposure, booking them on mass-appeal shows like "Merv Griffin," "Barbara Mandrell & the Mandrell Sisters" and "Solid Gold."

"Since 'Solid Gold' will use an act whenever it's got a hit record on the charts, it's been no problem keeping the Bellamys' booked regularly on that show," McLaughlin observes. Within one year, APA had placed the duo on network and syndicated tv more than 30 times.

The Bellamys continued playing fairs, but they were simultaneously moved into co-headlining situations through careful

(Continued on page 77)



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# Country

## Nashville Scene

By KIP KIRBY

The threat made on Dolly Parton's life last week in Owensboro, Ky. brings to the surface an unfortunate sidebar to the trappings of fame. Celebrities are never totally safe from the fantasies of their fans; and it's a sad commentary that a performer as genuinely loved and respected as Dolly is forced to protect her own life by cancelling public concerts.

Yet this is what happened Jan. 15. An unidentified woman telephoned the Owensboro police to say that a man she knew planned to harm Dolly violently if she went ahead and performed that night at the Riverfront Executive Inn. By itself, this would perhaps not have been sufficient cause to cancel the two sellout shows scheduled, but the situation was compounded by the fact that Dolly had received similar threats in two other cities on this tour before arriving in Owensboro.



The Owensboro engagements were set for 8 p.m. and 10:30 p.m. in the hotel's 800-seat showroom. Capacity crowds had paid \$52.50 each to see Parton's two performances; when the choice was made not to continue with the shows and risk the star's life. Rivermont owner Robert E. Green immediately ordered cash refunds to all show patrons (as well as refunds for rooms reserved by those staying to see the concerts).

Green is to be saluted for his quick and courteous action—the refunds helped assuage the keen disappointment of 1,600 Dolly Parton fans. In the wake of the threats, a badly shaken Dolly also cancelled subsequent live shows in New Orleans, Beaumont, Tex. and at Billy Bob's in Fort Worth. She returned to her Nashville home (where security was immediately increased) in seclusion, and now she has retained the services of a Los Angeles detective agency that specializes in tracking down death threats on celebrities.

The fear planted in a public figure's mind when a hint of violence is mentioned is powerful and erosive. It can cause an act of fear live au-

diences, to fear going on stage. It is a shame this occurred on Dolly's first tour since last year's surgery, as she had looked forward with such high hopes to performing onstage again.

\*\*\*

NARAS Nashville hosted its own Grammy nomination announcement ceremonies for the first time, coordinated to occur simultaneously with similar presentations in New York and Los Angeles. Barbara Mandrell hosted the press conference and read the list of country and gospel finalists in this year's Grammy race. (Barbara is so tiny that a crate had to be placed behind the podium so she could stand on it and see over the top.)

(Continued on page 60)

### PBS 'Jubilee' Due From Austin

AUSTIN—Local PBS affiliate KRLU-TV is overseeing the three-hour production of "Country Music Jubilee," scheduled to air in March with guests Ricky Skaggs, Roger Miller, Lacy J. Dalton, Larry Galtin & the Gatlin Brothers Band, Janie Fricke, David Frizzell & Shelly West, Ernest Tubb & the Texas Troubadors, the Original Texas Playboys, Tom T. Hall, the Charlie Daniels Band and host Jerry Reed.

Last year, the network's "Down Home Country Music" show earned an award for best network music program from the International Film & Television Festival of New York, and raised nearly \$1 million for public television nationwide.

## CMH Albums Showcase Classic Bluegrass Material

"Greatest Bluegrass Hits" Series, CMH, \$5.98 each: Lester Flatt, Mac Wiseman, the Osborne Brothers; "World's Greatest Country Fiddlers," Various Artists; "Stars Of Bluegrass Music," Various Artists, \$7.98.

CMH Records, based in Los Angeles, is marketing five new bluegrass compilations from its vaults, including two double albums at \$7.98 and three single disks at \$5.98.

The latter represent CMH's first foray into the midline market.

The "Greatest" collections showcase a wealth of material, from such widely-known standards as the Osborne Brothers' "Rocky Top" to such lesser-known masterworks as "Somebody Touched Me" by Carl Story & His Rambling Mountaineers and "Little Rosewood Casket" by Josh Graves.

"Stars Of Bluegrass Music" contains more than an hour's worth of classics in a two-volume set featuring names like Lester Flatt, Joe Maphis, Rose Lee, Grandpa Jones, the Stonemans and Jim & Jesse. The "Stars Of Bluegrass" and "Country Fiddlers" LPs are the latest in a

series launched by CMH six years ago with "World's Greatest Bluegrass Bands." Label president Martin Haerle claims that this debut collection has now sold close to 200,000 units.

Overall, the CMH collections in the new series represent a comprehensive and painstaking array of traditional country/bluegrass talent. The Flatt collection rings true, for instance, although it was recorded after his split with longtime partner Earl Scruggs and uses instead the Nashville Grass. Two tracks were recorded following Flatt's death in 1979, and feature Curly Seckler singing "He Took Your Place," a Flatt-Scruggs composition, and "Farewell Blues."

Mac Wiseman, a virtuoso bluegrass performer for decades, illustrates on his "Greatest" album how effective bluegrass singing can be on material not originally conceived for the genre. A.P. Carter's "Jimmy Brown, The Newsboy" is treated here, along with two surprise inclusions from Gordon Lightfoot: "Early Morning Rain" and "Did She Mention My Name." Wiseman gets help from the Osborne Brothers on "Don't Let Your Sweet Love Die"—now on Ricky Skaggs' "Highways And Heartaches" album—as well as on Jimmy Davis' "Shackles And Chains." In return, the Osbornes get similar support on their own "Greatest" package when Wiseman joins in on "Mother Maybelle" and "Poison Love."

Also a highlight of the CMH series is the double-LP "World's Greatest Country Fiddlers." For those who think country music has forgotten its debt to the traditional, there are 18 performers featured here, including Johnny Gimble and Ramona Jones. Far from lapsing into redundancy, the 40 fiddle tracks exhibit a variety of styles, rhythms and colorful nuances. **KIP KIRBY**

### Door Knob Plans New Distrib Deals

NASHVILLE—Door Knob Records, an independent country label since 1975, is gearing to take on distribution of other indies on a select basis.

Door Knob has charted two records for Tom Carlile in the past year, and about 70 other records in its eight-year history.

## New On The Charts



SANDY CROFT

"Easier"—83

At the age of 13, Croft certainly qualifies as one of the youngest singers ever on the Hot Country Singles Chart. Croft, who lives in Chattanooga, began singing at the age of four. At nine she started appearing professionally in churches, nursing homes and other charitable organizations.

After being crowned "Miss Cinderella" in 1980, winning a college scholarship and a personal appearance contract in the process, Croft found herself playing to audiences in Chattanooga and the Nashville area. She and her band have opened for such artists as Waylon Jennings, Lee Greenwood and John Conlee.

For more information contact the Birdsong Agency, 5890 East Ashland, Nashville, Tenn. 37215; (615) 383-7402.

# Billboard Hot Country LPs

Survey For Week Ending 1/29/83  
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This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)	This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)
1	1	46	<b>MOUNTAIN MUSIC</b> ▲ Alabama, RCA AHL 1 4729	38	41	9	<b>INSIDE</b> Ronnie Milsap, RCA AHL 1 4311
2	2	45	<b>ALWAYS ON MY MIND</b> ▲ Willie Nelson, Columbia FC 37951	39	44	122	<b>HONKYTONK MAN</b> Soundtrack, Warner/Viva 23739
3	3	15	<b>W W II</b> Waylon Jennings & Willie Nelson, RCA AHL 1 4455	40	22	18	<b>GREATEST HITS</b> ▲ Anne Murray, Capitol SOO 12110
4	4	10	<b>GOING WHERE THE LONELY GO</b> Merle Haggard, Epic FE 38092	42	38	31	<b>PUT YOUR DREAMS AWAY</b> Mickey Gilley, Epic FE 38083
5	5	14	<b>RADIO ROMANCE</b> Eddie Rabbitt, Elektra 60160	43	39	9	<b>BEST OF BOXCAR VOLUME I</b> Boxcar Willie, Main Street ST 73002 (Capitol)
6	6	17	<b>HIGHWAYS AND HEARTACHES</b> Ricky Skaggs, Epic FE 37996	44	46	14	<b>SOMEWHERE IN THE STARS</b> Rosanne Cash, Columbia FC 37570
7	8	15	<b>HANK WILLIAMS JR'S GREATEST HITS</b> Hank Williams Jr., Elektra/Curb 60193	45	42	29	<b>GREATEST HITS</b> Jane Fricke, Columbia FC 38310
8	7	16	<b>GREATEST HITS</b> Dolly Parton, RCA AHL 1 4422	46	36	28	<b>GET CLOSER</b> ● Linda Ronstadt, Asylum 60185
9	11	7	<b>LAST DATE</b> Emmylou Harris, Warner Bros 1 23740	47	47	41	<b>STRAIT FROM THE HEART</b> George Strait, MCA 5320
10	13	8	<b>KRIS, WILLIE, DOLLY &amp; BRENDA ... THE WINNING HAND</b> Kris Kristofferson, Willie Nelson, Dolly Parton, Brenda Lee, Monument JWC 38389	48	52	117	<b>LOVE WILL TURN YOU AROUND</b> ● Kenny Rogers, Liberty LO 51124
11	12	19	<b>A TASTE OF YESTERDAY'S WINE</b> Merle Haggard/George Jones, Epic FE 38203	49	58	4	<b>HIGH NOTES</b> Hank Williams Jr, Elektra/Curb EI-60100 (Elektra)
12	9	33	<b>JUST SYLVIA</b> Sylvia, RCA AHL 1 4263	50	57	14	<b>GREATEST HITS</b> ▲ The Oak Ridge Boys, MCA 5150
13	10	19	<b>SOMEWHERE BETWEEN RIGHT AND WRONG</b> Earl Thomas Conley, RCA AHL 1 4348	51	54	120	<b>BIG AL DOWNING</b> Big Al Downing, Team TRA 2001
14	17	22	<b>GREATEST HITS</b> The Bellamy Brothers, Warner/Curb 26397 1	52	57	14	<b>PERFECT STRANGER</b> T.G. Sheppard, Warner/Curb 23726
15	14	9	<b>TRUE LOVE</b> Crystal Gayle, Elektra 60200	53	54	120	<b>GREATEST HITS</b> ▲ Ronnie Milsap, RCA AHL 1 3772
16	15	65	<b>WAITIN' FOR THE SUN TO SHINE</b> Ricky Skaggs, Epic FE 37193	54	64	2	<b>GREATEST HITS</b> Moe Bandy, Columbia FC 38315
17	16	10	<b>ANNIVERSARY, TEN YEARS OF HITS</b> George Jones, Epic KE 38323	55	56	8	<b>HERE'S TO US</b> Cristy Lane, Liberty LT 51137
18	18	98	<b>FEELS SO RIGHT</b> ▲ Alabama, RCA AHL 1 3930	56	53	20	<b>FRIZZELL WEST—OUR BEST TO YOU</b> David Frizzell and Shelly West, Warner/Viva 1 23754
19	19	71	<b>GREATEST HITS</b> ▲ Willie Nelson, Columbia KC2 37542	57	61	13	<b>CONWAY'S #1 CLASSICS, VOL. I</b> Conway Twitty, Elektra EI 60115
20	21	15	<b>IT AIN'T EASY</b> Janie Fricke, Columbia FC 38214	58	61	13	<b>TURNED LOOSE</b> Roy Clark, Churchill CR 9425
21	25	10	<b>THE BIRD</b> Jerry Reed, RCA AHL 1 1529	59	55	23	<b>MICHAEL MARTIN MURPHEY</b> Michael Martin Murphey, Liberty 51120
22	20	14	<b>WILD AND BLUE</b> John Anderson, Warner Brothers 23721	60	45	7	<b>16TH AVENUE</b> Lacy J Dalton, Columbia FC 37975
23	23	138	<b>MY HOME'S IN ALABAMA</b> ▲ Alabama, RCA AHL 1 3644	61	60	17	<b>TOM JONES COUNTRY</b> Tom Jones, Mercury SRM 1 4062
24	30	4	<b>BIGGEST HITS</b> Marty Robbins, Columbia FC 38309	62	45	7	<b>BIGGEST HITS</b> Mickey Gilley, Epic FE 38320
25	24	28	<b>FAMILY'S FINE BUT THIS ONE'S MINE</b> David Frizzell, Warner/Viva 2 1488	63	63	2	<b>LET THE HARD TIMES ROLL</b> McGuffey Lane, Alco 90029
26	26	15	<b>SURE FEELS LIKE LOVE</b> Larry Gatlin & the Gatlin Brothers Band, Columbia FC 38135	64	66	13	<b>HEARTBREAK</b> Rodney Lay, Churchill CR 9423
27	27	39	<b>BUSTED</b> John Conlee, MCA 5310	65	65	2	<b>BACKSLIDIN'</b> Joe Stampley, Epic FE 38364
28	33	6	<b>STRONG WEAKNESS</b> The Bellamy Brothers, Elektra/Curb 60210	66	67	13	<b>GOOD LOVE AND HEARTBREAK</b> Tammy Wynette, Epic FE 38314
29	29	10	<b>THE ELVIS MEDLEY</b> Elvis Presley, RCA AFL 1 4222	67	67	13	<b>CHANGES</b> Tanya Tucker, Arista AL 9695
30	32	18	<b>DREAM MAKER</b> Conway Twitty, Elektra 60182	68	62	74	<b>STEVE WARINER</b> Steve Wariner, RCA AHL 1 4154
31	31	35	<b>QUIET LIES</b> ● Juice Newton, Capitol ST 12210	69	69	28	<b>THE PRESSURE IS ON</b> ● Hank Williams Jr, Elektra/Curb 5F 535
32	35	21	<b>COME BACK TO ME</b> Marty Robbins, Columbia FC 37995	70	59	14	<b>UNLIMITED</b> Reba McEntire, Mercury SRM 1 4047
33	34	64	<b>BIG CITY</b> Merle Haggard, Epic FE 37593	71	68	247	<b>GREATEST HITS</b> Charly McClain, Epic FE 38313
34	28	119	<b>GREATEST HITS</b> ▲ Kenny Rogers, Liberty LOO 1072	72	70	23	<b>SOUNDS LIKE LOVE</b> Johnny Lee, Full Moon/Asylum 60147
35	40	39	<b>INSIDE OUT</b> Lee Greenwood, MCA 5305	73	71	36	<b>STARDUST</b> ▲ Willie Nelson, Columbia FC 35305
36	37	9	<b>CONWAY'S #1 CLASSICS—VOL. II</b> Conway Twitty, Elektra 60209	74	72	122	<b>THE BEST LITTLE WHOREHOUSE IN TEXAS</b> Motion Picture Soundtrack, MCA 6112
				75	73	51	<b>NUMBER ONES</b> Conway Twitty, MCA 5318
							<b>I AM WHAT I AM</b> ● George Jones, Epic JE 36586
							<b>SOUTHERN COMFORT</b> Conway Twitty, Elektra EI 60005

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

### Lavender Moves

The Shorty Lavender Talent Agency, Inc. is relocating its offices to 819 18th Ave. South, Nashville, Tenn. 37203. The telephone number remains (615) 327-9595.

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- ★ Overall objectives of CMA were to promote and develop country music throughout the world, when founded in 1958.
- ★ Establishment of the Country Music Hall of Fame in 1961, and the erection of the actual building in 1966.
- ★ Creation of International Country Music Month (October), which began as Country Music Week in 1962.
- ★ Formulation of the CMA Awards in 1967, given to top country acts annually and voted upon by CMA members.
- ★ The CMA Awards Show televised for the first time in 1968 on national television.
- ★ Origination of FAN FAIR (co-sponsored by the Grand Ole Opry) in 1972.
- ★ The continuing fight against anti-piracy in the recording industry.
- ★ Involvement in the production and presentation of live shows featuring country music.
- ★ Production of promotional materials, compilation of various country music lists, and publication of helpful and informative pamphlets.
- ★ Creation of international development committees to study ways of increasing the appeal of country music abroad.
- ★ Conception of the DJ Awards given each year to the top country music disc jockeys.
- ★ Attainment of publicity for country music in important media all over the world.
- ★ The establishment of an annual Talent Buyers Seminar to promote the use of country acts.

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**ISSUE DATE: Mar. 19, 1983**

**DEADLINE: Feb. 25, 1983**

# Billboard® Hot Country Singles

Survey For Week Ending 1/29/83

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THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))
1	3	12	TALK TO ME—Mickey Gilley (J.E. Norman) J. Seneca, Jay and Cee, BMI; Epic 34-03326	52	3	3	SHINE ON (Shine All Your Sweet Love On Me)—George Jones (B. Sherrill) J. MacRae, B. Morrison; Southern Nights, ASCAP; Epic 34-03489	68	70	4	SO EASY TO LOVE—The Wright Brothers (G. Klein) S. Diamond, T. Cerney, A. Roberts; Warner-Tamerlane/Diamond Mine/Colgems-EMI, BMI/ASCAP; Warner Brothers 729839
2	2	14	LIKE NOTHING EVER HAPPENED—Sylvia (T. Collins) K. Fleming, D. Morgan, T. Collins, BMI; RCA 13330	36	21	18	CAN'T EVEN GET THE BLUES—Reba McEntire (J. Kennedy) T. Dampfner, R. Carnes; Coal Miners, BMI/Refuge, ASCAP; Mercury 76180 (Polygram)	69	74	6	THERE'S STILL A LOT OF LOVE IN SAN ANTONIO—Connie Hanson & Friend (J. Gibson) A. L. (Doddle) Ownes, L. Rochelle; Unichappell, BMI; Soundwaves 4692 (NSD)
3	4	11	THANK GOD FOR KIDS—The Oak Ridge Boys (R. Chancey) E. Raven; Milene, ASCAP; MCA 52145	37	49	3	SWINGIN'—John Anderson (F. Jones) L. Delmore, J. Anderson; BMI; Warner Bros. 7-29788	70	71	4	THE NAME OF THE GAME IS CHEATING—Charlie Ross (W. Aldridge, T. Brasfield, E. Phillips) T. DuBois, W. Newton; House of Gold, BMI; Townhouse 1063 (Capitol)
4	5	11	INSIDE/CAROLINA DREAMS—Ronnie Milsap (R. Milsap, T. Collins) M. Reid; Lodge Hall, ASCAP; RCA 13362	38	25	13	SAN ANTONIO NIGHTS—Eddie Raven (J. Bowen) E. Raven; Milene, ASCAP; Elektra 7-69929	71	79	3	ONE FIDDLE, TWO FIDDLE/SAN ANTONIO ROSE—Ray Price (S. Garrett) C. Crofford, J. Durrill, S. Garrett/B. Wills; Peso/Wallet, BMI/Bourne Co., ASCAP; Warner/Viva 729830
5	10	11	'TIL I GAIN CONTROL AGAIN—Crystal Gayle (J. Bowen) R. Crowell; Jolly Cheeks, BMI; Elektra 7-69893	39	54	3	WHEN I'M AWAY FROM YOU—The Bellamy Brothers (J. Bowen, D. Bellamy, H. Bellamy) F. Miller; Rare Blue, ASCAP; Elektra/Curb 7-69850	72	77	4	THOSE WERE THE DAYS—Gary Stewart & Dean Dillon (B. Mevis) D. Dillon, G. Stewart, R. Houston; Tree/Forrest Hill, BMI; RCA 13401
6	9	13	WHAT SHE DON'T KNOW WON'T HURT HER—Gene Watson (R. Reeder, G. Watson) D. Lindsey, E. Rowell; Boot & Watson/Crosstimbers/Blue Creek, BMI; MCA 52131	40	32	17	LOST MY BABY BLUES—David Frizzell (S. Garrett, S. Dorff) B. Peters; Ben Peters, BMI; Warner/Viva 729901	73	82	2	BREAKIN' IT/THERE'S ALL KINDS OF SMOKE (In The Barroom)—Loretta Lynn (G. Bradley) M. Germino/D. Wayne; Music City/Country Bumpkin, BMI; MCA 52158
7	11	11	FAKING LOVE—T.G. Sheppard & Karen Brooks (B. Killen) B. Braddock, M. Berg; Tree, BMI; Warner/Curb 29854	41	48	8	I CAN'T GET OVER YOU (Gettin' Over Me)—Bandana (M. Daniels, S. Cornelius) R.J. Friend, J. Dowell; New Albany, BMI/Hoosier, ASCAP; Warner Bros. 7-29831	74	NEW ENTRY	NEW ENTRY	DOWN ON THE CORNER—Jerry Reed (R. Hall) J. C. Fogerty; Jondora, BMI; RCA 13422
8	15	9	WHY BABY WHY—Charley Pride (N. Wilson) G. Jones, D. Edwards, Ft. Knox, BMI; RCA-13397	42	58	3	I HAVE LOVED YOU GIRL (But Not Like This Before)—Earl Thomas Conley (N. Larkin) E. T. Conley; Blue Moon, ASCAP; RCA 13414	75	NEW ENTRY	NEW ENTRY	RAINBOWS AND BUTTERFLIES—Billy Swan (L. Rogers) J. Flynn III; Music City, ASCAP; Epic 34-03505
9	14	12	STILL TAKING CHANCES—Michael Murphy (J.E. Norman) M. Murphy; Timberwolf, BMI; Liberty 1486	43	31	18	I DON'T REMEMBER LOVING YOU—John Conlee (B. Logan) H. Howard, B. Braddock; Tree, BMI; MCA 52116	76	46	17	CHEROKEE FIDDLE—Johnny Lee and Friends (J. Boylan, J.E. Norman) M. Murphy; Mystery Music, BMI; Full Moon/Asylum 7-69945
10	13	15	TODAY MY WORLD SLIPPED AWAY—Vern Gosdin (B. Fisher) M. Wright, V. Gosdin; Vogue (Weik)/Hookit/Gary S. Paxton, BMI; AMI 1310 (NSD)	44	31	18	BORN TO LOVE ME—Ray Charles (R. Charles) B. Morrison; Music City, ASCAP; Columbia 38-03429	77	47	14	HOLD ON—Gail Davies (G. Davies) R. Clark, M. Marchetti, Rick Clark/Tricia/Mark Marchetti/Little Chickadee, ASCAP/BMI; Warner Brothers 29892
11	16	11	SOMEBODY'S ALWAYS SAYING GOODBYE—Anne Murray (J.E. Norman) B. McDill; Hall/Clement (Weik Music), BMI; Capitol 5183	45	38	17	MARINA DEL REY—George Strait (B. Mevis) D. Dillon, F. Dycus; Hall-Clement (The Weik Group)/Golden Opportunity, BMI, SESAC; MCA 52120	78	83	2	LONELY EYES—Brice Henderson (S. Tutt) B. McDill; Hall-Clement, BMI; Union Station 1000
12	17	9	LAST THING I NEEDED FIRST THING THIS MORNING—Willie Nelson (C. Moman) G.P. Nunn, D. Ciscle, Nunn, BMI; Columbia-38-03385	46	64	3	REASONS TO QUIT—Merle Haggard and Willie Nelson (C. Moman, W. Nelson, M. Haggard) M. Haggard; Shade Tree, BMI; Epic 34-03494	79	NEW ENTRY	NEW ENTRY	ALMOST CALLED HER BABY—Larry Gatlin and The Gatlin Brothers Band (J. Crutchfield, L. Gatlin) L. Gatlin; Larry Gatlin, BMI; Columbia 38-03517
13	18	8	IF HOLLYWOOD DON'T NEED YOU—Don Williams (D. Williams, G. Fundis) B. McDill; Hall-Clement (Weik Music Group), BMI; MCA 52152	47	55	7	MY FINGERS DO THE TALKIN'—Jerry Lee Lewis (R. Chancey) B. Taylor, B. Moore; First Lady, BMI; MCA 52151	80	NEW ENTRY	NEW ENTRY	PERSONALLY—Ronnie McDowell (B. Killen) P. Kelly; Tree/Five Of A Kind (Tree Group), BMI; Epic 34-03526
14	1	16	(Lost His Love) ON OUR LAST DATE—Emmylou Harris (B. Ahern) C. Twitty, F. Cramer; Acuff-Rose, BMI; Warner Bros. 7-29898	48	65	3	YOU DON'T KNOW LOVE—Janie Fricke (B. Montgomery) B. Foster, D. King, Jr.; House of Gold/Don King, BMI/King's X, ASCAP; Columbia 38-03498	81	81	3	WHEREVER YOU ARE—The Thrasher Brothers (J. Foglesong) K. Robbins; Hall-Clement (Weik Music Group), BMI; MCA 52153
15	19	10	VELVET CHAINS—Gary Morris (M. Morgan, P. Worley) K. Welch, R. Hellard; Cross Keys, ASCAP/Tree, BMI; Warner Bros. 7-29853	49	53	8	THERE'S NO SUBSTITUTE FOR YOU—Younger Brothers (R. Chancey) W.T. Davidson, M. Sameth; Collins Court/Famous, ASCAP; MCA 52148	82	87	2	TRYING TO LOVE TWO—Kin Vassy (L. Rogers) W. Bell, P. Mitchell; Rightsong/Bell Kat, BMI; Liberty 1488
16	22	9	C.C. WATERBACK—George Jones/Merie Haggard (B. Sherrill) M. Haggard, Shade Tree, BMI; Epic-03405	50	33	12	BABY I'M GONE—Terri Gibbs (E. Penney) G. Wolf; Chamblin, ASCAP; MCA 52134	83	88	2	EASIER—Sandy Croft (J. Wilson) P. Tillis, J. Buckingham; Sawgrass/Duck Songs, BMI; Angelsons 1821
17	24	6	THE ROSE—Conway Twitty (C. Twitty) A. McBroom; Warner-Tamerlane, BMI; Elektra 69854	51	59	6	THE FOOL IN ME—Sonny James (S. James, K. Stitts) D. Loggin, R. Goodrum; Leeds/MCA Patchwork/Chappell/Sailmaker, ASCAP; Dimension 1040	84	89	2	TAKE A RIDE ON A RIVERBOAT—Cedar Creek (A. DiMartino) J. Pollard; Screen Gems/EMI, BMI; Moonshine 3008
18	7	15	WITH YOU—Charly McClain (Chucko Productions) L. Shell, R. Muir; Onhisown, BMI/Arian/Ron Muir, ASCAP; Epic 34-03308	52	57	6	NEVER ENDING SONG OF LOVE—Osmond Brothers (R. Hall) D. Bramlett; Unart, BMI; Elektra/Curb 69883	85	NEW ENTRY	NEW ENTRY	TAKE IT ALL—Rich Landers (B. Fisher) R. Landers; Escrow/Plum Creek, BMI; AMI 1311 (NSD)
19	26	8	EVERYTHING'S BEAUTIFUL (In It's Own Way)—Dolly Parton & Willie Nelson (F. Foster) D. Parton; Combine, BMI; Monument 4-03408 (CBS)	53	43	9	PLEASE SURRENDER—David Frizzell & Shelly West (S. Garrett, S. Dorff) C. Crofford, J. Durrill, S. Garrett, Peso/Wallet, BMI; Warner/Viva 7-29850	86	86	2	HOMEMADE LOVE—Ronnie Reno (W. Carson) R. Reno, W. Carson; Shady Dell, BMI; EMH 11
20	6	15	LONELY GO—Merle Haggard (M. Haggard, L. Talley) M. Haggard; Shade Tree, BMI; Epic 34-03315	54	60	4	THE JIM REEVES MEDLEY—Jim Reeves (D. Briggs) Moore, Campbell, Anderson; Allison; David, Burke, Fisher; Not Listed: RCA-13410	87	40	15	A CHILD OF THE FIFTIES—The Statler Brothers (J. Kennedy) O. Reid; American Cowboy, BMI; Mercury 76184 (Polygram)
21	29	6	I WOULDN'T CHANGE YOU IF I COULD—Ricky Skaggs (R. Skaggs) A.Q. Smith, P.H. Jones; Peer International, BMI; Epic 34-03482	55	NEW ENTRY	NEW ENTRY	WE'VE GOT TONIGHT—Kenny Rogers and Sheena Easton (D. Foster, K. Rogers) B. Seger; Gear, ASCAP; Liberty 1492	88	NEW ENTRY	NEW ENTRY	I KNEW YOU WHEN—Linda Ronstadt (P. Asher) J. South; Lowery, BMI; Asylum 7-69853
22	23	13	ROMANCE—Louise Mandrell (E. Kilroy) J. Huffman, C. Waters; Meadowgreen, ASCAP/Tree, BMI; RCA 13373	56	72	2	MY FIRST TASTE OF TEXAS—Ed Bruce (T. West) E. Bruce, R. Rogers; Tree/Newkeys/Sugarplum, BMI; MCA 52156	89	NEW ENTRY	NEW ENTRY	TOO GOOD TO BE THROUGH—Owe Lemmon (R. Simpson) Eaton, Waters; Jenson/Blackwood, BMI; SCP 9781
23	27	6	HONKYTONK MAN—Marty Robbins (S. Garrett) D. Blackwell; Peso/Wallet, BMI; Warner/Viva 29847	57	61	7	DALLAS—Bama Band (J. Puckett) Boutwell, Crocker, Puckett; Unart/Mighty Mississippi/Spoonfed, BMI; Oasis-1 (NSD)	90	50	19	WILD AND BLUE—John Anderson (F. Jones, J. Anderson) J.S. Sherrill; Sweet Baby, BMI; Warner Bros. 7-29917
24	12	15	ONLY IF THERE IS ANOTHER YOU—Moe Bandy (R. Baker) D. Mitchell; Baray, BMI; Columbia 38-03309	58	66	3	I LOVE HOW YOU LOVE ME—Glen Campbell (J. Fuller) B. Mann, L. Kolber; Screen Gems-EMI, BMI; Atlantic/America 799930	91	80	8	HEART OF THE NIGHT—Juice Newton (R. Landis) M. Clark, J. Bettis; Warner-Tamerlane/Flying Dutchman/Sweet Harmony, BMI/ASCAP; Capitol 5192
25	30	10	SHADOWS OF MY MIND—Leon Everette (R. Dean, L. Everette) E.E. Collins; Hermitage, BMI; RCA-13391	59	67	4	RAININ' DOWN IN NASHVILLE—Tom Carlile (G. Kennedy) T. Carlile; OPA-LOCKA, ASCAP; Door Knob 82-191	92	63	7	IF IT TAKES ALL NIGHT—Dottie West (L. Gallin) D. Rogers, G. Skterov; Arista/Dann Rogers, ASCAP/BMI; Liberty 1490
26	8	13	HARD CANDY CHRISTMAS—Dolly Parton (G. Perry) C. Hall; Daniel/Shukat/MCA, ASCAP; RCA 13361	60	44	11	MAKING A LIVING'S BEEN KILLING ME—McGuffey Lane (M. Morgan, P. Worley) Z. Van Arsdale, M. Montgomery, M. Morgan; Cedarwood/JenSing, BMI; Atco 99959	93	62	7	LYING HERE LYING—Mac Davis (R. Hall) W. Aldridge, M. Davis; Rick Hall, ASCAP; Fame, BMI; Casablanca 2363 (Polygram)
27	34	8	A GOOD NIGHT'S LOVE—Tammy Wynette (G. Richey) C. Lester, T. Dubois; House Of Gold, BMI; Epic 34-03384	61	28	16	A LOVE SONG—Kenny Rogers (K. Rogers) L. Greenwood; MCA/Sycamore Valley, BMI; Liberty 1485	94	75	6	BETTER OFF BLUE—Chantilly (L. Morton, S. Bledsoe) J. Pritchett, A. Chapman; United Artists/Autumn Leaves, ASCAP; F&L 520
28	37	8	AIN'T NO TRICK (It Takes Magic)—Lee Greenwood (J. Crutchfield) S. Pippin, J. Hurt; House of Gold, BMI; MCA 52150	62	NEW ENTRY	NEW ENTRY	GONNA GO HUNTI' TONIGHT—Hank Williams, Jr. (J. Bowen, H. Williams, Jr.) H. Williams, Jr.; Bocephus, BMI; Elektra/Curb 7-69846	95	78	16	THE BIRD—Jerry Reed (R. Hall) H. Coleman, B. Etris; "Whiskey River" by J. B. Shinn, "On The Road Again" by W. Nelson, "He Stopped Loving Her Today" by B. Braddock, C. Putnam. Pullman/House Of Gold/Willie Nelson, BMI; RCA 13355
29	35	11	WHEN YOU'RE NOT A LADY—Jim Gasser (D. Tolle) P. McManus, L. Pedroski; Colgems-EMI/Tiny Tiger, ASCAP; Noble Vision 101	63	73	2	SHAME ON THE MOON—Bob Seger and The Silver Bullet Band (J. Iovine) R. Crowell; Coolwell/Granite, ASCAP; Capitol 5187	96	76	18	SOMEWHERE BETWEEN RIGHT AND WRONG—Earl Thomas Conley (N. Larkin, E. T. Conley) K. T. Conley; Blue Moon/April, BMI; RCA 13320
30	36	10	DON'T PLAN ON SLEEPING TONIGHT—Steve Wariner (T. Collins) G. Skterov, S. Kunin; Arista/Gloria's Songs, ASCAP; RCA-13395	64	68	4	YOU COULD'VE HEARD A HEART BREAK—Rodney Lay (J.B. Barnhill) M. Rossi; Songmaker, ASCAP; Churchill 94012 (MCA)	97	93	9	SOMEWHERE IN TEXAS—Ray Price (R. Pennington) R. Pennington, Almarie, BMI; Dimension-1038
31	42	10	FEEL RIGHT—Tanya Tucker (D. Malloy) L. Byrom; Deb Dave; Briarpatch, BMI; Arista 6077	65	69	4	THE LIGHT OF MY LIFE—Tommy St. John (N. Wilson) E. Haynes, D. Brady, R. Thames, Bill Haynes; BMI; RCA-13405	98	96	15	(SITTIN' ON) THE DOCK OF THE BAY—Waylon & Willie (C. Moman) S. Cropper, O. Redding; East Memphis/Irving, BMI; RCA 13319
32	41	9	POOR BOY—Razzy Bailey (B. Montgomery) D. Gray, J. Michael, M. Gray, Irving/Down N' Dixie/Simonton/Fifty Grand, BMI; RCA-13383	66	56	17	YOU & I—Eddie Rabbitt with Crystal Gayle (D. Malloy) F. Myers; Four Way, ASCAP; Elektra 7-69936	99	85	4	YOUR MAMA DON'T DANCE—Roy Head (R. Head) K. Loggins, J. Messina; MCA Music/Jasperilla, ASCAP; NSD 156
33	20	13	I WISH I WAS IN NASHVILLE—Mel McDaniel (L. Rogers) B. McDill; Vogue (Weik Music), BMI; Capitol 5169	67	39	17	I WONDER—Rosanne Cash (R. Crowell) L. Preston; Bug Music/Asleep At The Wheel, BMI; Columbia 38-03283	100	84	4	YOU'RE A KEEP ME WONDERING KIND OF WOMAN—Steve Mantell (Robert Jenkins) M. Spivey, R. Jenkins, Robcris, BMI; PICAP 0005
34	45	6	HANGIN' AROUND—The Whites (R. Skaggs) C. Hardy, R. Carnes, J. Carnes; Elektra/Asylum, BMI; Elektra/Curb 69855								

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

## Nashville Scene

Continued from page 58

Perhaps the biggest surprise of all in the nominations came when Gram Parsons and Emmylou Harris turned up in the category of "best country performance by a duo or group with vocal." (The Grammy people show a definite predilection for long and comprehensive category delineations!)

The Parsons/Harris nomination is for their version of "Love Hurts," released on a live album issued last year by Sierra Records under the title, "Gram Parsons & the Fallen Angels Live-1973." There was a far better version of this song on the 1973 Warner Bros. LP, "Grievous Angel," but it's nice to see Gram's name on

a Grammy nomination sheet. Country music owes this musician a debt for his contributions in songwriting, performing and the innovative blending of country and rock instrumentation.

Speaking of Emmylou, she was set to fly into Nashville for a few days last week to overdub John Anderson and Chet Atkins on the debut album she's producing on new Warners artist Delia Bell. This project, as noted previously in this column, marks Emmy's first "official" production on her own.

Meanwhile, Bill Monroe is getting all kinds of help on his current album from industry friends. Now Monroe's biggest problem is how to fit all the talented volunteers (Ricky Skaggs, the Gatlins, Emmylou, Barbara Mandrell, the Oaks, Mel

Tillis) onto the tracks. Sounds rather like a project Scene recalls about 10 years ago, when Earl Scruggs invited a few people in for a session at Nashville's new Quadrafonic studio and ended up with everyone from Billy Joel to Alvin Lee (of British rock group Ten Years After). Who said bluegrass isn't exciting?

★ ★ ★

DIR Broadcasting has come up with an unusual and sensitive new show in its "Silver Eagle" radio series. It's titled "Brother Lefty: A Musical Tribute To Lefty Frizzell," and it was cut in one massive all-night marathon session at the Soundshop in Nashville. The program is packed

with personal interviews, anecdotes, lyrics and stylistic acknowledgements from a who's who of talented Lefty fans. Among those featured on this fine docu-LP are David and Allen Frizzell, Eddy Raven, Joe Sun, Ferlin Husky, the Burrigo Brothers, John Anderson and Moe Bandy, among others. It's a classic.

And in the ongoing saga of John McEuen and his new "Great American Road Show"—a saga abbreviated in last week's Scene column due to space considerations—we'd like to pick up where we left off. Readers will remember that McEuen (of the Nitty Gritty Dirt Band) has put together a 14-date tour with several musical friends to test the traditional country waters where it counts: before the people.

"We're calling our package 'The Great American Road Show' because I like to think of it as a movable version of our 'Will The Circle Be Unbroken' album," said McEuen in a phone interview. "Maybe someone who comes to our show and likes it might even end up going out to see Ernest Tubbs later on."

Featured on the dates will be Peter Rowan, McEuen and fellow Nitty Gritty Dirt Band member Jim Ibbotson. Mark O'Connor (formerly with the Dregs and David Grisman), Doc and Merle Watson, and Michael Coleman. The tour runs from Jan. 27 through Feb. 9, with concerts scheduled for such cities as Salt Lake City, Phoenix, Houston, Amarillo, Kansas City and Austin.





**PROMOTIONAL GRINS**—Itzhak Perlman, center, and label execs register pleasure following a successful record signing at a Barnes and Noble store in New York City. With the violinist are, from left, Dave Witzig and Ira Deller of Capitol, and Lee Smith and Tony Caronia of Angel Records.

## CBS Bowing Budget 90-Minute Cassettes

NEW YORK—CBS Masterworks will introduce a new line of low-cost, 90-minute cassettes of standard repertoire in February. The line is patterned largely after the label's two-disk MG series; however, the tapes will sell to dealers at \$2 less than their LP counterparts.

Called "Classical 90s," the cassettes will be offered to the trade at a base price of \$4.24, equivalent to a "fictional" list of \$7.98 (the label no longer specifies suggested list prices). The double-disk MG line will maintain its dealer price of \$6.24.

The cassettes will be packaged in 3-by-12-inch spaghetti boxes of a standard, generic design. Title identification will be through a transparent window in the boxes and read off the inner cassette container. Special bins and header cards will be supplied, says Bob Campbell, Masterworks marketing vice president. In-store display will also be provided, he says, and the release will be supported by national print advertising.

There are 12 cassettes in the initial release, due to ship early next month. Several are "Greatest Hit" assemblies programming short selections by such composers as Tchaikovsky, Mozart, Beethoven

and Bach. There are also tapes of complete major works, among them a coupling of the Beethoven and Brahms Violin Concertos with Isaac Stern as soloist. A Gershwin cassette with Philippe Entremont includes the Concerto in F, "Rhapsody In Blue" and "An American In Paris."

The next "Classical 90s" release is being planned for the spring, says Campbell, to be followed by another in the summer. He expects that there will be as many as 100 titles in the line within a year.

Further activity by CBS in the budget cassette area will see the label ship 15 additional titles in its Odyssey series late in February. These will complement the nearly 100 cassettes lowered in dealer cost last September from \$3.12 to \$2.

Odyssey LPs were not reduced in price, and the spread between tape and disk has now been increased with the recent rise in the LP cost to \$3.15. In addition, quantity purchase of the cassettes can bring the unit cost down to \$1.80, Campbell notes.

Odyssey cassettes can be supplied optionally in long boxes, although usual retailer practice is to display them openly in hands-on units. Display bins and header cards are also available for the low-cost series, says Campbell.

## Philips Reduces Baroque Prices

NEW YORK—Philips Records has reduced the price of its Living Baroque line by \$3 to a suggested list of \$7.98 per disk. The price cut is effective this month and covers all catalog as well as new product.

Nine titles ship this month, including new performances by harpsichordist Ton Koopman and the Tolzer Boys Choir, and reissues featuring Raymond Leppard, Jaap Schroeder and I Musici. There are 18 single-record albums in the catalog and eight multi-disk packages.

Philips will call attention to the new price schedule in a special Living Baroque order form to be distributed to dealers.

## More Operas From Hungary

BUDAPEST—Hungarian Record Company vice director Peter Rakosi has confirmed that the firm will continue its series of opera recordings, which last year produced two Grand Prix winners in "Madame Butterfly" and "Bluebeard's Castle."

Three productions are set for the first half of 1983: Donizetti's "Don Pasquale" with singers Magda Kalmar, Jozsef Gregor and Istvan Gati, and conductor Ivan Fischer; Puccini's "Suor Angelica" sung by Ilona Tokody, with conductor Lamberto Gardelli; and Verdi's "Simon Boccanegra," with Lajos Miller, Veronika Kincses and B. Nagy Janos in the main roles and Patane conducting.

All three will be digital recordings marketed on both disk and tape. Cost will be \$2.10 (LP) or \$3.20 (cassette).

## Intercon Named JEM Sales Rep

NEW YORK—Intercon Music Corp. has been named national sales representative for all classical product distributed by JEM Records. The longtime import house, located in South Plainfield, N.J., expanded its activities to include classical product last year.

David Hunt, of Orpheus Remarkable Records in New York City, who formerly supervised classical sales for JEM, will now limit his association with the firm to that of repertoire consultant, says Ed Grossi, JEM vice president. Classical material carried derives largely from EMI in Europe.

Intercon operates out of Carlstadt, N.J. Chris Spinosa, formerly with Peters International and Musicor Records, is executive vice president.

## Three LPs Due From Dominus

NEW YORK—Audiophile label Dominus Records, based here, is releasing limited editions of three new records, bringing its catalog to a total of five titles.

The recordings feature the Bernard Thomas Chamber Orchestra of Paris performing works by Bach, Vivaldi, Mozart and J.M. Leclair. All were recorded in a 12th-century French stone church with two Schoeps microphones. Pressings were made in France on virgin vinyl. List price for the disks is \$15 each.

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- Mozart: PIANO CONCERTOS — Vered STS/STS5 15568
- WALDTEUFEL WALTZES — Gamley STS/STS5 15572
- Tchaikovsky/Rimsky-Korsakov: CAPRICCIOS — Black STS/STS5 15573

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### NEWS ANALYSIS

## Few Grammy Surprises

NEW YORK—With few exceptions, Grammy nominations this year stayed as usual with the big guns of the classical recording world, reflecting the largely conservative tastes of the Recording Academy's membership.

It was little wonder that Glenn Gould's "Goldberg Variations" figured so prominently in the nominations. It's an obvious case where enthusiastic critical reception, sales (it's at the head of the classical chart), and the emotional wrench of the premature passing of a unique artist coincided to make the album an automatic choice. Only the CBS Stravinsky package, "The Recorded Legacy," represents any threat to what should be a shoo-in victory for the Gould as album of the year. Yet, what is it also doing in the best engineered recording category?

And observing the engineering category, the omission of any Telarc album is hard to explain, especially when the label figures in five other nomination categories, including classical producer of the year. Also, how justify the absence of Marc Aubort and Johanna Nickrenz from the producer candidates? They consistently turn out some of the finest sounding recordings to grace the several labels they produce for.

While it is no longer news that Vladimir Horowitz scores each year as Grammy contender, the appearance of his label, RCA Records, as nominee in most every category was unexpected. In the chamber music category its sweep is clean, with an unprecedented five out of a possible five nominations.

Now it is hoped that classics will receive more than token recognition come Grammy showtime, something other than an apologetic interruption in the television showcase of an organization of creative people whose stated purpose is to honor quality without regard to marketplace success.

IS HOROWITZ

Survey For Week Ending 1/29/83

(Published Once A Month)

# Billboard® Best Selling Classical LPs™

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This Week	Last Report	Weeks on Chart	TITLE, Artist, Label & Number
1	1	14	<b>BACH: Goldberg Variations</b> Glenn Gould, CBS IM 37779
2	7	6	<b>O HOLY NIGHT</b> Pavarotti, London OS 26473
3	11	6	<b>AISLE SEAT</b> The Boston Pops (Williams), Philips 6514 328
4	2	34	<b>THE TANGO PROJECT</b> Schimmel, Sahl, Kurtis, Nonesuch Digital D-79030
5	3	164	<b>PACHELBEL: Canon</b> Paillard Chamber Orchestra, RCA FRL 1-5468
6	6	10	<b>VIVALDI: The Four Seasons</b> (Pinnock), DG 2534 003
7	20	6	<b>CLASSICAL CATS</b> Various Artists, London PS 922
8	NEW ENTRY		<b>HANDEL: The Messiah</b> Academy of Ancient Music (Hogwood), L'Oiseau Lyre D 189 D3
9	14	6	<b>AFTER HOURS</b> Elly Ameling, Philips 6514 284
10	10	18	<b>PUCCINI: Turandot</b> Ricciarelli, Hendricks, Domingo (Karajan), DG 2241.013 (3)
11	NEW ENTRY		<b>PERHAPS LOVE</b> Placido Domingo, CBS FM 37243
12	18	6	<b>GLASSWORKS</b> The Philip Glass Ensemble, CBS FM 37265
13	NEW ENTRY		<b>MOZART: The Marriage of Figaro</b> (Solti), London LDR 74001
14	8	50	<b>PACHELBEL: Canon</b> Academy Of Ancient Music (Hogwood), L'Oiseau Lyre DSLO 594
15	NEW ENTRY		<b>PROKOFIEV: Violin Concerti #'s 1 &amp; 2</b> Perlman, Angel DS 37800
16	NEW ENTRY		<b>SACRED MUSIC FOR THE GUITAR</b> Parkening, Angel DS 37335
17	NEW ENTRY		<b>BACH: Organ Music</b> Chorzempa, Philips 6514 274
18	NEW ENTRY		<b>STRAUSS: Four Last Songs</b> Popp (Tennstedt), Angel DS 37887
19	19	10	<b>KARAJAN DIGITAL SAMPLER</b> (Karajan), DG 2560 081
20	21	10	<b>BEETHOVEN: Symphony #5</b> (Giulini), Los Angeles Philharmonic, DG 2532 049
21	5	26	<b>ADORO (Popular Mexican Songs)</b> Placido Domingo, CBS FM 37284
22	9	364	<b>JEAN-PIERRE RAMPAL &amp; CLAUDE BOLLING: Suite for Flute &amp; Jazz Piano</b> CBS Masterworks M 33233
23	12	6	<b>VERDI: Aida</b> Domingo, Ricciarelli (Abbado), DG 2471 014
24	31	18	<b>THOMSON: Four Saints In Three Acts</b> Orchestra of Our Time (Thome), Nonesuch 79035
25	4	14	<b>"YES, GIORGIO" (Soundtrack)</b> Luciano Pavarotti, London PDV 9001
26	24	63	<b>BEETHOVEN: Violin Concerto in D</b> Perlman (Giulini), Angel DS-37471
27	16	6	<b>COPLAND: Appalachian Spring</b> Atlanta Symphony Orch. (Lane), Telarc 10078
28	35	10	<b>BACH: B Minor Mass</b> The Bach Ensemble (Rifkin), Nonesuch 79036
29	29	46	<b>PICNIC SUITE</b> Bolling, Rampal, Lagoya CBS Masterworks M37228
30	13	10	<b>MAHLER: Symphony #3</b> (Abbado), DG 2741 010
31	28	10	<b>CELEBRATION OF BRASS</b> Philip Jones Brass Ensemble, London LDR 71100
32	23	30	<b>MAHLER: Symphony #2</b> Mathis, Soffel, London Philharmonic (Tennstedt), Angel DSB 3916
33	17	34	<b>STRAUSS: Alpine Symphony</b> Berlin Philharmonic (Karajan), DG 2532 015
34	15	18	<b>SOLITUDE</b> Zamfir, Philips 6312238
35	37	14	<b>GROFE/TOMITA: Grand Canyon Suite</b> Tomita, RCA ARL1 4317
36	25	34	<b>PLACIDO DOMINGO SINGS TANGOS: Placido Domingo</b> DG 2536 416
37	36	6	<b>DONIZETTI: Il Campanello</b> (Bertini), Pro Arte PAD 125
38	32	30	<b>MOZART CONCERT ARIAS</b> Te Kanawa, Vienna Chamber Orch. (Fischer), London OS 26661
39	26	14	<b>WAGNER: Die Walkure</b> Norman Ait Meyer, Jerusalem, Adam, Minton, Moll, Dresden Staatskapelle (Janowski), Eurodisc 301 143
40	34	6	<b>TCHAIKOVSKY: 1812 Overture</b> Cincinnati Symphony Orch. (Kunzel), Telarc 10041

JANUARY 29, 1983, BILLBOARD

## Classical Panel Probes Industry's Future Slump's Effect On Repertoire, New Artists Examined

By IS HOROWITZ

NEW YORK—While budget and midline product have helped insulate classics from the most severe effects of the industry recession, the slowdown in sales of top-line albums has led to more conservatism in repertoire planning and new artist development.

This conclusion was voiced by a number of classical label executives who participated in a panel discussion mounted by radio station WNCN here to attempt an assessment of the future of classical records.

The panel, which included several retailers and music critics, ranged widely in its discussion, probing the effects of catalog duplication, product quality, crossover, prospects for market growth and the promise of the digital disk. A full transcript will appear in the February and March issues of *Keynote*, the magazine program guide published by the host station.

Tom Shepard, vice president of RCA Red Seal, capsulized the problem of breaking young artists in today's market by wondering aloud how he could sell Dylana Jensen on digital for \$12 when Itzhak Perlman is available in the same repertoire for \$6 or \$7.

"Record companies that have major investments in building new stars are facing terrific recordings by terrific artists that you can buy for \$5.98," he said.

Panelist Gianfranco Rebullia, president of PolyGram Classics, viewed the pricing dilemma from another perspective, noting that record company practice is to calculate return of investment on high-priced lines. "We will fight to sell more \$10.98 and \$12.98 records," he said.

Together with other record company panelists, Rebullia and Shepard saw expansion of the number of outlets carrying classical product as a major challenge. Representatives of other labels included Keith Holzman of Nonesuch, Bob Campbell of CBS Masterworks, Tony Caronia of Angel, Robert Woods of Telarc, and Marcos Klorman of Desmar.

Low-demand titles must be recorded by star performers to gain market attention, it was said, in response to complaints of heavy duplication of standard titles, but even here sales are generally unsatisfactory.

Holzman claimed some sales success in filling "catalog gaps," but others saw little more than public service in much of the practice. "We have four catalogs of deleted product" of this nature, mourned Angel's Caronia.

Rebullia credited Moss Music Group with demonstrating new opportunities for the industry in their successful introduction and exploitation of the budget cassette, a formula since adopted by most other classical labels. "They opened new avenues for exposing consumers and dealers to the fact that classical music sells," he said.

Ben Karol of King Karol Records, one of the dealers sitting in on the panel, laid much of the current troubles of the industry to tight manufacturer credit policies. These have not only hurt growth, but also forced some dealers out of business, thus reducing outlets for classical recordings, he charged.

"You're driving a lot of dealers out of business," said Karol to the label chiefs. "Every company now

wants to get paid for the records before they are sold." In the case of PolyGram, he said, Karol would have to invest \$1 million to stock an adequate inventory, selling off perhaps \$100 worth a day. Record companies must be partners with dealers, he said.

Pressing quality also came in for its share of blame for consumer dissatisfaction, although all agreed that pressings had improved markedly over the past two years.

Woods credited much of the success of his Telarc label to the substandard quality of major-label competition, not only in pressing standards, but also in recording programs. "You guys let your pants down," he said. He accused the majors of "dumping too much product on the market of new artists and unknown artists, and not giving them one bit of attention. Obvious stars could float to the top, and the rest just sank."

Crossover records provide revenues that can spell the difference between profit and loss for classical divisions, said panelists, although this did not excuse them from the responsibility of making standard rep-

ertoire pay off. Crossovers also tend to bring new outlets into the classical fold. But their impact in converting consumers was not seen as significant.

All felt that the laser-read digital disk ultimately provides enormous potential for the industry. Karol saw it as the "only thing out there that can get us out of this big slump." But Holzman cautioned that 75% market penetration of the Compact Disc "is probably a minimum of five years away, and more likely 10." Meanwhile, improvement of the conventional disk must be continued, he added.

Shepard suggested that the Compact Disc will become the preferred medium for the serious music lover, while the cassette "will continue to rise and dominate the popular recorded market."

Matthew Field, general manager of WNCN and publisher of *Keynote*, moderated the discussion. Other panelists included Howard Hart of the import firm German News; Franz Jolowicz of Discophile, a Manhattan retailer; James Oestreich, classical music editor of *High Fidelity*; and Christie Barter, music editor of *Stereo Review*.

### FEBRUARY PROMOTION

## Ashkenazy Push Planned

NEW YORK—London Records will throw its promotional weight behind Vladimir Ashkenazy in February, bowing four new albums featuring the artist both as pianist and in his emerging role as conductor.

Sparked by a limited-time, two-for-one offer on a pair of new titles, the campaign will be supported by in-store display material and will be coordinated with a month-long tour by Ashkenazy beginning in mid-February, says Janet Shapiro, label promotion executive.

The twofer deal will present Ashkenazy as conductor of the Philharmonia Orchestra in Beethoven's Fifth and Sixth Symphonies, at a suggested list of \$12.98, the price the digital disks will carry as single albums once the promotion has run its course. A double-time cassette with both works will also be made available at the same list during the run of the promotion.

The other Ashkenazy LPs to be released during the month are a solo

Rachmaninoff album and a performance of the Brahms Piano Concerto No. 1, with Bernard Haitink as conductor of the Concertgebouw Orchestra.

London has prepared special Ashkenazy posters and streamers, says Shapiro, and will sponsor a series of radio buys in key markets. The artist's tour starts in Philadelphia Feb. 17 and winds up in Los Angeles March 27. As conductor, he will direct the Philadelphia and Cleveland Orchestras.

Ashkenazy is one of the most frequently recorded artists on the London roster, with an active catalog currently in excess of 80 titles. In later releases this year, Ashkenazy will figure as conductor in the Sibelius Seventh Symphony (continuing a cycle); another album in his series of Mozart concertos, in which he appears as both soloist and conductor; a rerecording of the "Hammerklavier" Sonata by Beethoven; and a reading of Mussorgsky's "Pictures At An Exhibition."

## Classical Notes

It took a threat by Herbert von Karajan to cancel future recording sessions with the Berlin Philharmonic to push through the engagement of clarinetist Sabine Meyer as an orchestra member. A protegee of the conductor, Meyer's experience was considered inadequate by other players in the ensemble. . . . RCA Records slated to record the Beethoven Ninth Symphony with Zubin Mehta and the New York Philharmonic. The orchestra's exclusive contract with CBS Records came to an end last year.

Philips Records is making individual opera packages of its Bayreuth Centenary "Ring" cycle conducted by Pierre Boulez available to capitalize on a series of PBS telecasts of the Wagner opera beginning this month. The set, first issued as an integral package, comprises the soundtrack of the televised performances.

Nonesuch Records will not be following its parent company headquarters move to New York. The Elektra/Asylum subsidiary will continue to operate out of Los Angeles, says Keith Holzman, although he expects to visit Gotham even more frequently than before. He notes that beginning this month all Nonesuch cassettes will include the complete liner notes carried on

the LP version.

Katia and Marielle Labeque, recently signed to a recording deal by EMI-Angel, will continue to be heard on Philips as well. The pacts are non-exclusive. . . . Harry Kraut, who runs Amber Enterprises, the firm which handles Leonard Bernstein's diverse interests, has been named treasurer of the Assn. for Classical Music. The post was the last remaining open at the recently formed group.

Handel's "Water Music," performed by the Stuttgart Chamber Orchestra under Karl Munchinger, is the London Records digital bargain of the month. It lists at \$9.98. . . . A foundation has been established in Amsterdam to provide an international seminar for young conductors in memory of Kirill Kondrashin, the emigre Russian conductor who died there two years ago. The foundation will also publish Kondrashin's memoirs.

The new "CBS Masterworks Radio Hour" bows Feb. 3 on WNCN in New York. Among the disks to be featured on the opener is the debut recording of violinist Cho-Liang Lin. Interviews and "behind-the-scenes stories" are promised in the bi-weekly series.



DIGITAL

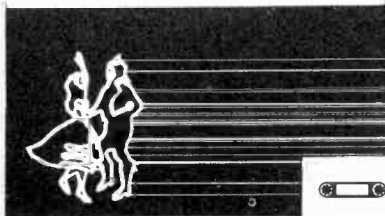
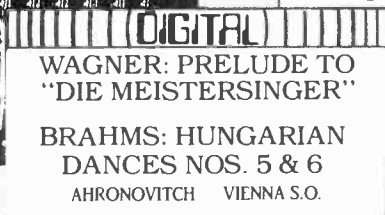
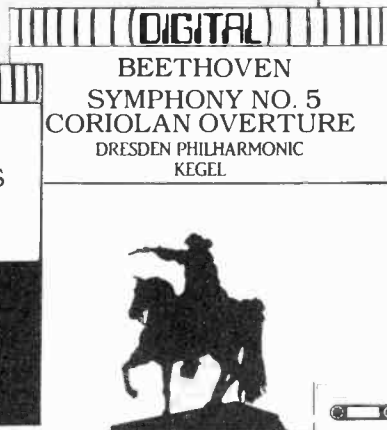
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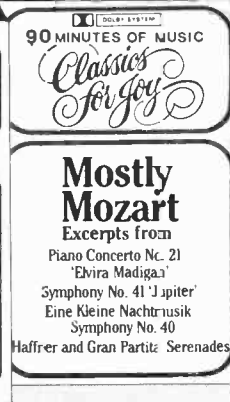
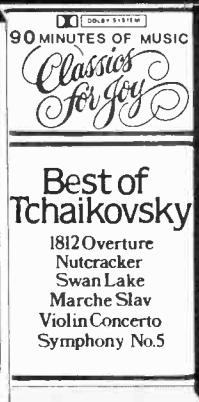
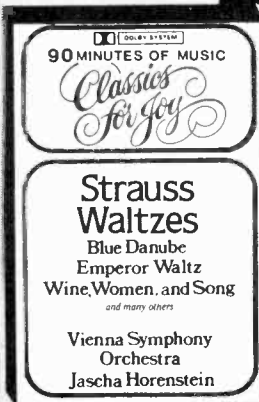
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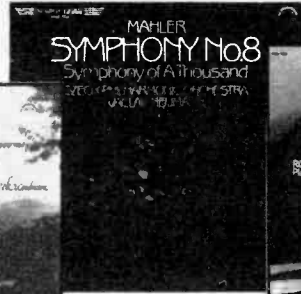
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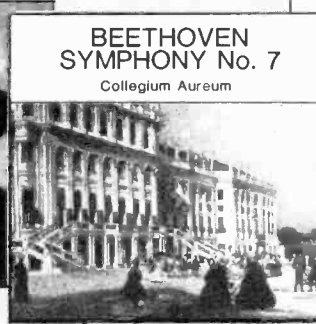
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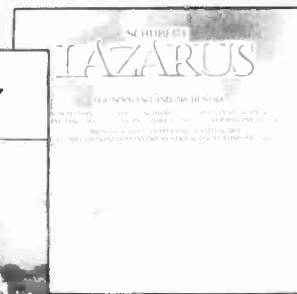
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# Latin

## Top Talent At Tejano Awards

CORPUS CHRISTI—Entertainment by a stellar lineup of Texas Chicano music stars marked the annual Tejano Music Awards concert in the Villa Real Convention Center in McAllen, Tex. The Dec. 21 event

was sponsored by radio station KIIWW.

More than 20 awards honored outstanding performers and recording executives in this musical idiom. Roberto Pulido was named all-time favorite by KIIWW's listeners. Named most promising band was La Mafia from Houston. MAZZ was named group of the year, and their LP "Command Performance" took best album honors. Laura Canales was a winner as both female vocalist of the year and female entertainer of the year. On the industry side, Amen Recordings head Manny Gera was named producer of the year and Luis Silva of Cara Records best songwriter.

The evening's performers included Janie C. Ramirez, Los Dos Gilbertos, Romance, Laura Canales, Roberto Pulido, and, to conclude the concert, a "battle of the bands" between MAZZ and La Mafia.



**TEX MEX LIX**—Ben Tavera King shows the high spirits that characterize the dance music of the U.S./Mexico border in a performance with his group Los Polkeros at St. Edwards University in Austin.

### Musical Records Closes Hialeah Plant

MIAMI—In an economy move, Musical Records and Tapes, a leading licensee of Latin product in the U.S., has closed its record manufacturing operation in Hialeah. According to general manager Alba Eagan, records are being pressed at Florida Records and Allison Sound in the Miami area.

Musical Records and Tapes is licensed for Musart, Peerless, Belter, Discuba, Bueno, Eco and Fuentes.

## Notas

### Grammy Choices: Good Work

By ENRIQUE FERNANDEZ

It's gratifying to see an established organization like NARAS responding intelligently to criticism. This year's finalists for the Latin Grammy shows the Academy's willingness to fine-tune their selection mechanism in accordance with the realities of Latin record production and consumption. Not that the selection was truly representative: missing were any records of Mexican music, whether classic *ranchera*, homegrown Chicano sounds, or the Mexican balladeers. But the picks were closer to the mark.

The members of the Academy have traditionally displayed a bias toward Afro-Latin sounds, like salsa, no doubt because these are the sounds most non-Latins recognize as "Latin." This year was no exception, but the finalists this time, unlike in previous years, were solidly in the mainstream of the Latin market. Ray Barretto, the versatile conga player and bandleader whose experience extends to jazz and rock, has long been one of the pillars of salsa, Salsa's hottest acts, Willie Colon and Ruben Blades, were nominated for one of their last collaborations before their breakup last year. And Machito, the legendary bandleader, was nominated for an award he has deserved throughout his brilliant career. In short, product from four of the finest artists in Latin dance music is in this year's list.

On the romantic side, Julio Iglesias—need one say more? Arguably the world's top selling artist in any language—and he records in several—Julio puts out records of breathtaking perfection, Grammy material if there ever was any. And

Jose Feliciano, back on the Latin beat, had a blockbuster LP last year that alone justified Motown's flirtation with the Latin market.

★ ★ ★

Jose Tejada's yearly merengue carnival in New York has grown to such proportions that the Dominican promoter has expanded it to three shows, Feb. 12 and 13 at the Felt Forum. This year's carnival, sponsored by Anheuser-Busch and Capitol Airlines, will be headed by Johnny Ventura, and will include many of the Dominican Republic's top groups, including the all-female La Media Naranja.

Willie Colon has signed with ICM for worldwide representation. The bandleader left leading salsa promoter Ralph Mercado last year to form an independent company, WAC Productions, with associate Ruben Blades. A new arrangement was inevitable after Colon and Blades split, and the ICM signing appears to be a sign that Colon is broadening his horizons beyond the salsa market. His forthcoming LP promises to be another sign of his expansion.

Jose Luis Rodriguez, whose scheduled appearance in Guatemala was frustrated by terrorist threats last September, plans to return to that Central American country this year. Chile is also among El Puma's travel plans. . . . New TH LPs expected soon from Danny Rivera and Nydia Caro. . . . Celia Cruz has recorded with some of the greatest names in Latin dance music, as she sings in the autobiographical tune "La Dicha Mia."

## Billboard® Hot Latin LPs™ Special Survey

Survey For Week Ending 1/29/83

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NEW YORK			CALIFORNIA		
This Week	Last Report	ARTIST—Title, Label & Number (Distributing Label)	This Week	Last Report	ARTIST—Title, Label & Number (Distributing Label)
1	8	<b>EL GRAN COMBO</b> Nuestro aniversario, Combo 2026	1	2	<b>CAMILO SESTO</b> Con Ganas, Pronto 0704
2	2	<b>JULIO IGLESIAS</b> Momentos, CBS 50329	2	3	<b>JULIO IGLESIAS</b> Momentos, CBS 50329
3	7	<b>CELIA CRUZ Y LA SONORA MATANCERA</b> Feliz encuentro, Barbaro 212	3	1	<b>ROCIO DURCAL</b> Canta lo romantico de Juan Gabriel, Pronto 0703
4	1	<b>MENUDO</b> Por amor, Profono 9089	4	—	<b>LOS POTROS</b> Profono 3091
5	9	<b>JOHNNY VENTURA</b> El sueño, Combo 2028	5	6	<b>MENUDO</b> Una aventura llamada Menudo, Raff 9094
6	—	<b>SONORA PONCENA</b> Determinación, Inca 1080	6	7	<b>LOS BUKIS</b> Yo te necesito, Profono 3090
7	4	<b>EL GRAN COMBO</b> Historia musical de El Gran Combo, Combo 2029/3	7	15	<b>LUCIA MENDEZ</b> Culpable o inocente, Pronto 1105
8	5	<b>VARIOS ARTISTAS</b> Salsa del barrio, Profono 1403	8	—	<b>CHAMOS</b> Siempre te aware, Velvet 3054
9	6	<b>MENUDO</b> Una aventura llamada Menudo, Raff 9094	9	—	<b>JOSE LUIS RODRIGUEZ</b> Historia del idolo, CBS 30302
10	—	<b>CAMILO SESTO</b> Con ganas, Pronto 0704	10	—	<b>LUPTA D'ALESSIO</b> Vieras cuantas ganas tengo, Orfeon 005
11	—	<b>OSCAR D'LEON</b> El discovolo, Combo 2207	11	9	<b>JOSE JOSE</b> Mi vida, Pronto 0705
12	—	<b>RICARDO JOSE</b> La vecinita, Sonomax 213	12	—	<b>CRYSTAL</b> Suavemente, Musart 1837
13	13	<b>MARLENE</b> Amame, Sonorodven 009	13	—	<b>JOSE FELICIANO</b> Los exitos del fantastico, TV 1508
14	12	<b>BOBBY VALENTIN</b> Presenta al Cano Estremera, Bronco 124	14	—	<b>LOS FREDDYS</b> El tren, Peerless 10064
15	11	<b>WILFRIDO VARGAS &amp; SANDY REYES</b> Karen 71	15	—	<b>JUAN GABRIEL</b> Cosas de enamorado, Pronto 0702

FLORIDA			TEXAS		
This Week	Last Report	ARTIST—Title, Label & Number (Distributing Label)	This Week	Last Report	ARTIST—Title, Label & Number (Distributing Label)
1	11	<b>JOSE FELICIANO</b> Escenas de amor, Motown Latino 6018	1	2	<b>GRUPO MAZZ</b> Pesado, Cara 045
2	3	<b>JOSE LUIS PERALES</b> Entre el agua y el fuego, CBS 80357	2	4	<b>JULIO IGLESIAS</b> Momentos, CBS 50329
3	—	<b>CONJUNTO NOCHE CALIENTE</b> Noche caliente, K-Tel 5190	3	1	<b>RAMON AYALA</b> Mi golondrina, Freddie 1240
4	2	<b>JULIO IGLESIAS</b> Momentos, CBS 50329	4	11	<b>LA MAFIA</b> Carino, Cara 043
5	6	<b>ROBERTO TORRES</b> Charanga vallenata vol. 3, SAR 1034	5	—	<b>LOS BUKIS</b> Yo te necesito, Profono 3090
6	4	<b>HANSEL Y RAUL</b> TH 2207	6	7	<b>LOS CADETES DE LINARES</b> Me voy amor, Ramex 1074
7	—	<b>CRYSTAL</b> Suavemente, Musart 1837	7	5	<b>GRUPO ROMANCE</b> Botin de nina, Hacienda 6997
8	14	<b>CELIA CRUZ Y LA SONORA MATANCERA</b> Feliz encuentro, Barbaro 212	8	—	<b>JOSE LUIS RODRIGUEZ</b> Historia del idolo, CBS 30302
9	10	<b>ROLANDO LASERIE/JOHNNY PACHECO</b> De pelicula, Fania 613	9	—	<b>LOS BARON DE APODACA</b> A cada rato, TH 2219
10	—	<b>SABU</b> Profono 1421	10	3	<b>JOSE LUIS RODRIGUEZ</b> Dueno de nada, CBS 30301
11	7	<b>CAMILO SESTO</b> Con ganas, Pronto 0704	11	6	<b>VICENTE FERNANDEZ</b> La diferencia, CBS 20628
12	9	<b>ALEJANDRO JAEN</b> No quiero nada de ti, Musart 1829	12	—	<b>JOAN SEBASTIAN</b> Hay un tren a las cinco, Musart 1827
13	5	<b>VARIOS ARTISTAS</b> Salsa del barrio, Profono 1403	13	9	<b>JUAN GABRIEL</b> Sus 15 exitos originales, Caytronics 2000
14	—	<b>EL GRAN COMBO</b> Historia musical, Combo 2029/30	14	12	<b>CHELO</b> A cambio de que, Musart 1830
15	—	<b>RODOLFO</b> Disimula, Fuentes 201388	15	—	<b>AMANDA MIGUEL</b> El sonido vol. 2, Profono 3093

Survey For Week Ending 1/29/83

## Puerto Rico Top LPs™

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This Week	Last Report	ARTIST—Title, Label & Number (Distributing Label)
1	3	<b>MENUDO</b> Una aventura llamada Menudo, Padosa 1018
2	1	<b>WILFRIDO VARGAS</b> El comejen, Karen 071
3	4	<b>JOSE FELICIANO</b> Escenas de amor, Motown Latino 6018
4	5	<b>EL GRAN COMBO</b> 20 años, Combo 2029/30
5	12	<b>JOSE JOSE</b> Mi vida, Pronto 0705
6	2	<b>JOHNNY VENTURA</b> El sueño, Combo 2028
7	13	<b>CAMILO SESTO</b> Con ganas, Pronto 0704
8	11	<b>EDNITA NAZARIO</b> Ednita, Ednita, Ednita, Padosa 1015
9	7	<b>VARIOS ARTISTAS</b> Aqui esta el merengue, Karen 67
10	6	<b>BOBBY VALENTIN</b> Presenta al Cano Estremera, Bronco 124
11	14	<b>FREDDIE KENTON</b> Guayando, guayando, TH 794
12	—	<b>LUIS OVALLE</b> La foforera, Sonomax 001
13	—	<b>LA PATRULLA 15</b> Me dejaste pun, Artomax 2100
14	—	<b>WILKINS</b> Una buena cancion de amor, Masa 009
15	—	<b>JOSE LUIS RODRIGUEZ</b> Dueno de nada, CBS 30301

JANUARY 29, 1983, BILLBOARD

# dominican

IT'S DANCE, IT'S LATIN AND IT'S HOT

## British Executives Voice Hope For More International Success

By NICK ROBERTSHAW

LONDON—Whatever their problems in a shrinking domestic market, the representatives of approximately 210 British companies who are making the trip to MIDEM are traveling in a mood of some optimism, hopeful of further international successes for U.K. talent this year. Despite the emergence of such locally-oriented trends as the German new wave in West Germany, British and American acts came back strongly towards the end of 1982, and most observers believe that their domination of European and worldwide charts will be as marked as ever over the next 12 months.

Michael Watts, international head at Chrysalis, for instance, says, "Overseas territories are looking back to the U.S. and U.K. again. Look at the German chart over Christmas and it was full of British bands—Culture Club, Musical Youth, Dexy's Midnight Runners and so on. Ultravox has been successful for us all over Europe; Phonogram has done very well; bands like A Flock Of Seagulls and Imagination have had hits. It's been 12 months of big European successes for U.K. acts, and I think it will continue."

Chrysalis goes to MIDEM with new product due from Fun Boy Three, UFO and Spandau Ballet. It's also into the last six months of its European license agreements and will be meeting current partners to discuss renewals and extensions, as well as listening to prospective licensees. The company, which in recent years has taken a series of large and eye-catching stands, intends this year to do without. "We are great supporters of MIDEM and we always will be," says Watts. "We just thought we'd take a break and work out of hotels instead. But Chris Wright and Terry Ellis will both be there, as well as Stuart Slater on the publishing side and Ann Munday from America and four or five others, and we expect to be pretty busy."

Typically, it is the independents who make the running at MIDEM, and this year major labels are again conspicuous by their absence. Their aims when present tend to be different from those of the smaller hustling outfits. Thus CBS U.K. will take a substantial team, including inter-

national a&r director Peter Robinson, international repertoire (Epic) manager Malcolm Eade, business affairs manager Richard Rowe, legal administration and contracts manager Pat Feldman, and, on the publishing side, an April Music contingent headed by managing director James Ware. But as Feldman points out: "Because we're a multinational we are not really there to sell, more to be played music to."

Magnet, Records chief Michael Levy has three acts he will be concentrating on: Blue Zoo, Kissing The Pink and Chris Rea. He also plans to negotiate license renewals in a few territories, including Scandinavia, Italy and Spain. "We're giving it a bash in the New Palais," he says cheerfully.

Others "giving it a bash" in the concrete bunker on the Old Port include Nick Austin and Martin Mills of successful independent Beggar's Banquet, looking for label license deals to replace the old worldwide WEA deal. Only territories excluded are Australia, New Zealand and Holland, where agree-

## Reagan Daughter Makes LP Bow

By PETER JONES

LONDON—President Reagan's daughter Patti Davis, 30, has recorded an album of rock material in the PRT Studios here for the Runaway independent label. The tapes are being touted around MIDEM for foreign license deals.

Davis arrived in London early this month, under a cloak of secrecy for security reasons, and put down tracks with a six-piece group of U.K. session musicians.

Runaway Records was set up 18 months ago and recently tied up a deal to act as worldwide outlet for all music activities of Blake Edwards Entertainment, the Los Angeles-based film and tv production company. Key executives of Runaway are Steve Colyer, songwriter/producer/singer, and Adrian Rudge, former longtime Polydor executive in the U.K. An early signing to the label was GiGi Garner, singer daughter of actor James Garner, who charted in several European territories with a debut single.

ments have been made, and the U.S., where the company signs act by act.

Beggar's Banquet has five labels and a healthily varied roster of promising acts that ranges from jazz-funk vets Morrissey/Mullen to Bauhaus, Incantations, Freeez, and Modern English, recently signed to Sire in the U.S. International coordinator Sara Cohen says these are the priority acts at MIDEM, along with Southern Death Cult, whose first single topped the U.K. indie chart. Overseas releases are sought for the company's jazz-funk compilations, and on the publishing side Nick Austin will be looking for sub-publishing deals around the world.

Jive Records, effectively launched at MIDEM last year, returns to present new product due for release this quarter, notably from A Flock Of Seagulls and Anglo-American unit Whodini, currently on the Stateside r&b charts. New material also comes from Q-Feel, Starfighters and Tight Fit, and Jive boss Ralph Simon, also joint head of the parent Zomba Group, plans a Cannes announcement about new signing Roman Holliday. Other elements of the wide-ranging Zomba organization represented are Zomba Management, aiming to secure international projects for the six record producers it handles (including Martin Birch and Chris Tsangarides); Battery Studios, seeking to persuade foreign acts to take advantage of the favorable exchange rate of recording cost-effectively in Britain; and Zomba Music Publishing, which has sub-publishing deals up for renewal or renegotiation in all international territories.

Some 87 U.K. companies will take stands at MIDEM, supported by British Overseas Trade Board subsidies, and over 100 more will participate. They range from the brand new Lamborghini Records, launched here last fall in a manner befitting its sports car parentage, to Cherry Red, whose Iain Macnay spent his first MIDEM sleeping on the beach. Daniel Miller, whose one-man-band Mute Records scored international hits for Yazoo and Depeche Mode, is another of the U.K. independent network's prodigies, while Pinnacle, key distributor for the minor labels, will be in Cannes celebrating the independently-distributed No. 1 "Save Your Love" by Renee and Renato.



PALAIS PANORAMA—This is the center area of the 1,400 square meter single level of the new Palais des Festivals.

## Falco In The Forefront Of Austrian Pop Activity

By MANFRED SCHREIBER

VIENNA—Austrian pop music, slowly increasing its share of the international marketplace, is powerfully represented at MIDEM this year. Falco, top artist on the Gig label roster, is in the forefront, having been chosen for the Radio Luxembourg-MIDEM gala presentation.

Markus Spiegel, who owns Gig and will be with Falco in Cannes, says: "Falco's songs have worldwide record sales of more than 2.7 million units. His 'Der Kommissar' has been a real international success, released through A&M Records in the U.S., and his album 'Einzelhaft' is set for release in North America."

"What makes 'Der Kommissar' a landmark is that Falco made it successful with German-language lyrics. A&M worked well on this single."

Spiegel, eyeing the prospects of MIDEM '83 action, says: "Up to now we've released only Austrian repertoire through Gig, but now we plan to place greater importance on international product, so I'm looking for deals with foreign companies for a change."

Karl Scheibmaier of Scheibmaier Promotion is at MIDEM with similar international expansion plans, seeking out new acts who could be

invited to Austria for concert appearances as well as for package shows for the Austrian Television Co. (OFT).

Also checking out the international angles is Gottfried Indra, owner of the Indra music publishing and production company. He's anxious to promote Austrian domestic pop group Opus, which used to be with RCA in Austria and is now with the Ok label. The band's album "Eleven" is close to gold disk status in Austria, and it's been taken up for distribution in West Germany, Switzerland and the Netherlands.

Indra also seeks international development for its acts Bilgeri (Gig Records) and Norbert Kainz (Polydor). Says Indra: "While I'm there, I plan to see if it is possible to organize a joint booth, a cooperative stand, representing most Austrian music business companies. It seems a sensible way to go about things, especially in economically tough times."

Alongside Spiegel in the Austrian record company executive ranks at this year's MIDEM are Stephan von Friedberg (Ariola) and Franz J. Wallner (Musica). While the former, who is also secretary general of the Austrian branch of IFPI, is in Cannes mainly for BIEM negotiations, Wallner says he's looking for new international contacts.

## Domestic Economic Woes Plague Australian Industry

By GLENN A. BAKER

SYDNEY—Although Australian product has continued to do very well in the international market, the country's representation at MIDEM reflects its domestic economic difficulties.

The cooperative Australian stand at Cannes, which was base for 30 companies in 1981 and 29 in 1982, this time houses just 22 music business organizations—although stand space booked is more than before. They're primarily MIDEM stalwarts, and primarily publishers; in fact, only eight participants are not concerned wholly or substantially with music publishing. As Chappell's managing director in Australia, Colin Cornish, sees it: "If we get just one Australian song covered by a significant foreign artist, then our trip is worthwhile. But in record company terms that would just add

up to peanuts."

Labels in Australia give the impression of having boycotted the event. Of the eight attending, two are specialist television marketers (Telmak and J&B), two are import/ethnic specialists (Carinya and Janda) and only four are mainstream concerns.

Of this quartet, Festival Records alone comes from the ranks of the six majors. The other three, Mushroom, Full Moon and Wizard, are independents.

Says John Brommel of Warner Bros. Music: "Frankly, I'm very surprised that so few companies are going to be at MIDEM after such an amazing international year for Australian music. I find that MIDEM provides the only way I can see all the office affiliates of the company and influence them about Australian songs."

"This time in Cannes, I'm well armed with songs from John Swan, the Eurogliders, Midnight Oil, the Radiators, Vita Beats, Boss and Richard Clapton."

Says Peter Hebbes, Festival Music head: "Australians will be selling music rather than buying at this MIDEM. The event is probably more important this year than any other, because of the depressed state of the U.K. and U.S. markets. We've something exciting and fresh to offer. In fact, the overall standard has never been higher. In any case, we must sell because there just isn't a lot of money around for us to buy up expensive acts or catalogs."

The Australian department of trade is supporting the national stand to a greater extent than before, while Quantas airline is providing sponsorship in the form of free air travel for organizational staff. Even

so, bookings through the run-up period have been alarmingly light; the participation fee per company has risen from 1,000 Australian dollars to 1,250 (roughly \$1,320, U.S.), mainly to cover increased costs involved with the new Palais des Festivals.

The Australian industry MIDEM organizing committee effectively needs 25 companies to break even, so, barring any last-minute influx, a financial deficit seems likely. Says committee organizer Ron Wills: "It's true that a number of companies have been a little cautious about the new MIDEM site, with some wanting to wait and see how this year's event turns out."

Mushroom Records took its own individual stand in the 1982 MIDEM but now is back with the other Australian firms on the collective stand. Says Gary Ashley, general manager: "What we got out of

MIDEM '82 was questionable. We've no specific aims this year. Being a leading independent, the most important thing for us is to present a strong profile in the international marketplace.

"Big international companies aren't buying bands at MIDEM. Nowadays they're relying on their own a&r staffers in their foreign offices to find acts, as CBS did with Men At Work. We don't expect to do any giant deals on our acts. We're just going along to plant a few seeds."

Cornish of Chappell asserts: "MIDEM has become essentially a publishers' meeting. I look at the event very positively and always enjoy strong success there. This year I'm selling songwriters Eric McCusker and Billy Field, among others, and I'm sure there will be enough buyers."



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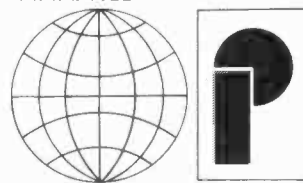
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# MIDEM '83

## Swedish Trade Taking A Cautious Approach

By LEIF SCHULMAN

STOCKHOLM—The Swedish music business approach to MIDEM this year adds up to: "Concentrate on just a few genuine potential hits, and forget about taking along the whole catalog of productions."

A spokesman for Mariann Records, one of Sweden's biggest production units, avers: "Nowadays one has to be realistic and look to what happened in terms of results from MIDEM in previous years. Not too many Swedish acts have really found a major international success, apart from Abba and Secret Service."

So Mariann marches into MIDEM this year with a brand new recording group, unnamed at press-time, with many noted Swedish session singers and musicians in the lineup. The launching-pad number is "Albatross."

Mariann is also working on material by Kikki Danielsson, who is now embarked on a solo career after having been in the duo Chips, which represented Sweden in the last Eurovision Song Contest.

Eurovision, in fact, is never all that far from the minds of Swedish music publishers, particularly in light of Abba's success three years ago. So those involved with the final songs to be selected for the 1983 event will be promoting their wares in Cannes. Up for the final round are songs from Mariann (two), Sweden Music (two), Sonet, Multitone, Warner Bros. Music, Frituna, Glen-songs and Intersong. National judging occurs Feb. 26.

Ola Hakansson of Sonet Music takes to Cannes new recorded material from Secret Service, the Swedish band which has sold millions of units through Europe over the past year or so. Also showcased will be new material from Mikael Rickfors, a top Scandinavian solo singer who had a spell as replacement for Allan Clarke in Britain's Hollies.

Stefan Schroeder is also pushing local Swedish talent from the year-old Europa Film Records, which includes a new album from songwriter-singer Gabriella, born in South America but now living in Los Angeles. She's been in Stockholm with her producer Daniel Goldberg

for several weeks, recording in the Europa Film Studios.

Sture Borge Dahl of AIR Music Scandinavia is set for a Cannes stay with Lars Wiggman, concentrating on promoting Adolphson-Falk. "Flashing Blue" is their new single.

The Adolphson-Falk team has also composed a melody for Italian RCA artist Isadora Juice for her new LP, and the duo's own album reportedly sold 10,000 units in its first three weeks of release in Sweden. Says Borge Dahl: "We've never been so hopeful for Swedish local productions in terms of international potential." AIR Music also represents Mariann Music outside Scandinavia.

Polar and Sweden Music have a nine-strong delegation to the 1983 MIDEM, with Anders Moren heading the latter outfit and Marie Anderson the Polar team. Polar artist Tomas Ledin is also being showcased in Cannes.

Now Ledin is being launched internationally via his album "Human Touch," which includes his hit single "Never Again," on which he sings along with Agnetha Faltskog of Abba. From the Polar label Stranded, there is product by the group Lustans Lakejer, produced by Richard Barbieri of Japan.

Polar also plans to introduce its classical wing via MIDEM Classical. Two albums are set for promotion by Hans Bergkvist, one from Swedish pianist Staffan Scheja, who performs a mixture of Liszt and Mussorgsky's "Pictures At An Exhibition," the other from Polish pianist Elezbieta Glabowna, featuring Chopin compositions. Both are digitally produced.

There is also classical product from Europa Film Records this year, including an album, "Misa Pro Pace," by Leif Strand's Chamber Choir and Orchestra.

Sound Of Scandinavia's Leif Bjerger is taking an English version of Freestyle's latest album, along with a solo single by Freestyle singer Giri Hamilton, a new version of Alvin Stardust's "My Coo Ca Choo."

SOS is also at Cannes with material from the Boppers, a Swedish group which owes a lot to its previous international showcasing at MIDEM.

## German Firms Flock To Cannes But Many Elect To Save Money On Exhibit Space

By WOLFGANG SPAHR

HAMBURG—Even though the German music marketplace is beset with problems, most of the country's recording and publishing companies will be present at the 17th MIDEM. But the economic hardship is reflected in the fact that there are noticeably fewer stands than usual booked in the new Palais des Festivals by German firms. The trend this year is for key executives just to look in on the MIDEM action for a few days, keeping an eye and an ear on the international trends.

Hille Hillekamp, international manager of Intersong, says: "I'd feel lost if I couldn't talk over new projects with our business partners in the atmosphere of MIDEM. And while there are economic problems to consider, it's a fact worth remembering that attendance at MIDEM effectively saves the expense of making several trips abroad. You can cover the same amount of ground in a few days in the same place."

Some leading German companies have opted this year for renting apartments around the Palais des Festivals area and plan to organize informal meetings with associates. Says Christa Walczak of the Slezak Music publishing house and Repertoire Records: "Obviously it's possible to set up worthwhile deals outside the MIDEM site itself."

Her view, widely echoed within the German industry, is that the cost of stand space is not necessarily matched by the results achieved. But she insists: "MIDEM does still remain a very important meeting point for the international music business."

Stands in the Palais representing such veteran MIDEM visitors as Sie-

gel, Global, Gerig and Hansa will be missing this time around, further reflecting the economic pressures on the German music business.

But, they all insist, that's no reflection on the activities of German companies and productions in the international talent marketplace. Independent producers like Ulrike Schoen, Moorea president, and Rainer Felsen, Pingo chief, are set to tout their new talent packages around Cannes. Ralph Siegel, the most successful of all German music producers with his Jupiter outfit, will be there, too.

And the big companies like WEA, PolyGram and RCA will be in attendance at Cannes one way or another. Some, with international partners, are sufficiently optimistic about the future to take Palais space—Teldec is one, and Peer-

(Continued on page 70)

## Japan Publishers Out In Force Firms Come To Confab In Annual Hunt For Deals

By SHIG FUJITA

TOKYO—As usual, the Japanese music publishing fraternity will be making a round-trip European trek, including three days at MIDEM. The Music Publishers' Assn. of Japan is also preparing for its meeting in March with America's National Music Publishers Assn.

Most of the regulars are back in Cannes this year, including Shoo Kusano, president of the Japanese publishers organization and of Shinko Music Publishing; Misa Watanabe of Watanabe Music; Shoo Kaneko, managing director of Victor Musical Industries; and Ichiro Asatsuma, executive production director of Pacific Music.

But as with most national representations this year, there are some notable absentees. Not going to MIDEM are Tats Nagshima, managing director of Taiyo Music; Mamoru Murakami, chief of Nichion; and Kay Ricketts of Taiyo Music.

Kusano of Shinko says the renewal of old contracts and the search for new material remain two vital industry requirements which MIDEM meets well, whatever the overall economic situation. For

Shinko Music, last year's MIDEM was well worthwhile, he adds, with a series of deals initiated for masters and publishing rights.

Pacific Music's Asatsuma says the Japanese market "is really rather slow, so the main aim of moving into MIDEM is to pick up new ideas and new artists. It's not so easy selling Japanese talent on the international marketplace, but we have interesting items on file. We have to cover contracts that soon run out, so Cannes is a good meeting place for that area, too."

"But because quite a few of the really big publishers aren't there this year, it seems a particularly good time to scout around and see what the smaller independent outfits have to offer. And as a MIDEM stalwart, I am curious about how the new Palais des Festivals is organized," concludes Asatsuma.

Nippon Columbia is expanding its MIDEM presence this year, taking a 10-unit booth to display Compact Disc hardware and software. Heading its augmented delegation is Toshihiko Kirai, general manager of the planning development division, who is attending with Shigeru Watanabe of the international trade de-

partment and technician Masao Saito.

The Nippon Columbia stand space includes around eight Compact Disc players and most of the 20 CD software titles currently on sale in Japan. The aim is to showcase, under the best possible technical conditions, the high quality of the sound reproduction in this range. And Nippon Columbia is looking to MIDEM to help push through orders for the custom pressing of Compact Discs, either from Columbia label Denon or from any outside sources.

But while most of the participating countries are using MIDEM this year as a showcase for talent, the Japanese side of the world music business has to accept that popular domestic singers, including those in the Japanese ballad ("enka") area, are unlikely to sell in foreign territories.

Next Week:  
MIDEM Reports

## Dutch Contingent Dominated By Conamus Foundation

By WILLEM HOOS

AMSTERDAM—The Conamus Foundation, formed to promote Dutch music at home and abroad, is the dominating factor of a Dutch music business contingent that is some 200 strong at this year's MIDEM.

The foundation provides money, guidance and support. It has its own stand booked, and John de Mol, managing director, has fixed adjoining stands for 12 Dutch industry outfits: record companies CNR, Telstar and Dureco; production companies Pop Channel Benelux, FFR/Le Disque, Rockhouse and The Flying Dutchman; publishing firms Nada, Roba, The Company of the Two P(i)eters and Hilversum Music; and the Netherlands performing and mechanical rights organization BUMA/STEMRA.

Following its organizational help in the planning stages, Conamus will coordinate most activities of the Dutch "colony" in Cannes. For the

13th time, the foundation has put together a free sampler album, featuring noted Dutch acts and dubbed "Music From Holland With Love."

MIDEM is especially interesting for Dutch independent record companies, who've made some successful deals in past years. Dureco, for example, launched its "Smurf" novelty records in Cannes in 1978. Since then, some six million "Smurf" singles and albums have reportedly been sold worldwide.

This year, the Dutch emphasis is on talent, particularly the domestic talent seen as having worthwhile prospects of breaking into the international marketplace. CNR, for instance, is pushing repertoire from new female vocal trio Bon Bon, former Kayak musician Max Werner, the vocal duo Fantastique, and Nova, an upcoming synthesizer band. The CNR unit is headed by Kees Baas, managing director.

Under managing director Jacque Hoes, the independent Telstar label is looking for deals for the solo al-

bum "Dead Or Alive" by singer Rene Inneem, who is using the performing name Ray E. Jones. He scored breakthrough sales with the single "Hey, Tonight," built around a medley of tunes from the Creedence Clearwater Revival catalog, in West Germany, Switzerland and Austria.

Dureco's key talent push at MIDEM is on behalf of acts like Earth & Fire, Vanessa, the Future World Orchestra, Oscar & Debbie and Samantha Jones. The latter is showcased on a concept album, "Goin' Places," with Dureco winning world rights.

Job Zomer, managing director of Munich Records, another prominent Dutch indie, is putting promotional muscle behind singer-guitarist-writer Jon Strong, an Englishman who has been living and working in Holland for the past few years.

Boudisque is housed in the stand of U.K. firm Mega Corp Holding Co., owned by Nick Powell, who is also the majority shareholder in the

Boudisque record operation. Plurex, Forso, Ding Dong, Kremlin and Frizzbee are among the artists being showcased.

The inclusion of the classical sector at the 1983 MIDEM is timely for Gert Vandermeent, managing director of Soundproducts, another independent Dutch record company. He seeks international support for his recently launched Fidelio classical label, through which he has already released 35 compilations, built from repertoire of U.K. labels like Lease and Silvertone, the Spanish Ensayo label, and Hungarian, the state-owned Hungarian label.

Guido Wijprecht, managing director of Ramshorn Records, which specializes in disco and funk music in Holland, eyes MIDEM as a springboard for acts like Sweetness, Bamboo and Joe Bourne. Wijprecht also owns Belgian company ARS, which now operates under the title Ramshorn-Belgium.

Cees Wellels, head of Roadrunner Records, an upcoming Dutch indie,

veers away from domestic talent and is working on the catalog of U.S. group the Turtles, for which his company recently gained European rights. He's also working on material from U.S. disco singer Wardell Piper.

Richard Denekamp, managing director of VIP, is running his business from the French Vogue Records stand. Vogue is the parent company of VIP, and Denekamp is looking for French talent which will successfully travel to Holland.

Production companies are also involved in the promotional push for Dutch talent. Eddy Ouwers, boss of Pop Channel Benelux, has an unusual project on offer: an album, "The History Of Guitars," with cover versions of nostalgic old hits by the likes of Les Paul & Mary Ford, the Shadows, John Mayall, Los Indios Tabajaras and Mike Oldfield.

Dutch hard rock group Powerplay is spotlighted by Theo Roos and his

(Continued on page 71)

## 'Made In Italy' Push Launched Tozzi Is Main Focus Of CGD Label's Campaign

By VITTORIO CASTELLI

MILAN—While MIDEM is regarded by some Italian companies as not much more than a pleasant meeting place, rather than a bargaining market, CGD-Messaggerie Musicali is going in strongly this year with its "Music Made In Italy" campaign.

This is, in fact, a worldwide campaign. But CGD executives see the Cannes get-together as "a unique occasion" to make people aware of what's going on in Italy.

Most Italian companies see MIDEM as somewhere to renew face-to-face relationships with people seldom met through the rest of the year, rather than an event for signing and delivering actual deals. But CGD has planned an aggressive campaign for "Music Made In Italy," with Umberto Tozzi high on the list for promotional action. His own song "Gloria," as sung by him, has already topped the charts in 13 countries, significantly including the

English-speaking territory of Australia.

On its way around the world, the single has picked up a total of 21 gold disks. And the U.S. cover version by Laura Branigan reached the number two spot in the Billboard Hot 100. There is a chance that Branigan will turn up at MIDEM to sing "Gloria" with Tozzi.

The Italian music business realizes the importance of personal appearances by domestic artists as a way of selling the Italian song image, although, Tozzi looks to be the only top Italian artist featured in the MIDEM gala set for Jan. 26.

Tozzi's personal status has grown at the international level through the inclusion of eight of his most noted songs, including "Gloria," on the Oscar-nominated soundtrack from the Australian movie "Moving Out." In fact, 1982 has been a very good year for Italian soundtracks. After the "Reality" smash, which was certified gold in both album and single format, there is "Your Eyes," which

could well prove equally successful. Sandro Coppola, head of the Atlas/Delta group of companies, and producer of both these soundtracks, reports "exceptional international response to both."

In the classical music field, the Italian image is mainly projected by Fonit-Cetra. This company, already noted for being the first Italian company to go into local production of digital recordings, marketed in the U.S. by CBS, has access to the state-owned RAI-TV radio and television archives, and is currently releasing many live recordings from the past, a product range already highly praised by the specialist press in Europe.

Also active in the classical field in terms of pushing Italian interests is CGD, a newcomer to this sector. The company has recently launched its first classical series, placing the emphasis firmly on new performers. One of the most widely publicized at this stage is Carlo Balzaretto, a 12-year-old pianist, often referred to in Italy as "the new Maurizio Pollini."



**TALENT SPRINGBOARD—MIDEM organizer Bernard Chevy has upgraded the event's role as a showcase for new and developing artists. Such international talent will benefit from exposure unavailable at any other comparable music industry forum.**

## German Firms

• Continued from page 69

Southern is taking more space on the exhibition floor than in previous years.

Says Michael Karnstedt, managing director of Peer in Germany: "We're a worldwide company. We just couldn't afford not to be represented properly at the place where the worldwide business is created."

Ariola and Bellaphon have stands at MIDEM, too. The independent record companies see Cannes as a place to grab even greater international acceptance for the "new wave" of German pop groups. The product range is already well-established in such European territories as France, Italy and the U.K. But the German industry is impatient to spread its wings to North America, to the Australasian areas and elsewhere.

One talking point among the German "colony" in Cannes is a projected plan to establish, for the 1984 MIDEM, a stand acting as a kind of "umbrella base" for the small independent German companies, following the example already set by similar outfits in Canada and Australia.

## Local Acts Helping Swiss Trade Survive Downturn

By PIERRE HAESLER

ZURICH—The stormy economic climate which has hit other countries has finally engulfed Switzerland. The Gross National Product figures have been dipping for some months now, and industrial investments are being cut back. Figures aren't yet ready, but it looks as if inflation was running at 5%-6% in Switzerland at the end of the year, which is high by Swiss standards. It is widely assumed, too, that figures will show unemployment has risen.

Yet there have not yet been obvious signs of an alarming cutback in private consumption and spending, and the Swiss record industry expects to have reached at least 1981 levels, worth around \$100 million. At worst, music business pundits anticipate a final 1982 drop of no more than about 5%.

Several key companies are taking a new interest in launching domestic productions. Ariola Eurodisc has already seen the country's top rock export Krokus make the charts in the U.S. The group also sold more than 130,000 album units in Switzerland alone of its three LP packages, "Metal Rendez-Vous," "Hardware"

and "One Vice At A Time."

This success triggered expansion by Ariola of its national catalog. Singer-songwriter Bee Bach's first LP, "Face The Music," created a great deal of interest. Ariola also looks for wide sales for the group De Luxe and for Span, former backing group of dialect singer Polo Hofer.

At Bellaphon, Martin Schiess believes economic setbacks are being

at least partly countered by recent international product from Joan Jett, Survivor and Stevie Wonder. However, the company's early commitment to Swiss talent is also paying off now, particularly through material from Brainticket, Kashmir and Jigsaw.

And as Bellaphon Germany is expanding its activities in the classical field, its Swiss affiliate is also taking

an increasing interest in this area. For 1983, the company looks to increase its national market share with new releases from U.S. labels Motown, Boardwalk and Scotti Brothers.

Disctrade is one of the smaller independents in Switzerland, but executive Alec von Tavel believes its size is very much an asset in these "rough economic times." The company represents U.K. labels Solid Groove, Fresh Records and Neat Records, New Rose (France), Base (Italy) and SAM Distribution (Sweden). Two powerful Swiss acts on the roster are Mainstreet and X-Legs. The former's debut album, "No Time To Lose," has already been successful in various European markets. Disctrade is now working on deals for the second, "No Way To Heaven."

EMI Switzerland has, of late, been the company to benefit most from German "new wave" groups, including the Spider Murphy Gang, Bap, Rheingold and Fehlfarben. But Peter Mampell, who recently took over as managing director from Guy Duluz, also points to the success of national acts like Irrwisch, Mastrovito, Rainy Day, the Four

Windows, John Brack, Suzanne Klee and Harry Shannon. There have also been recession-beating sales from Peach Weber, a comedian dealing in dialect material.

Musikvertrieb doesn't expect to be down on 1981 when its 1982 figures are finalized. It had 40 titles in the singles charts here, presented gold disks to six acts, including two from Italy, and local productions of Chi Coltrane and Betty Legler did well.

According to Jack Dimenstein, Musikvertrieb managing director, classical sales in Switzerland increase only slowly. However, introduction of Direct Metal Mastering is seen as a bonus for future sales. So Musikvertrieb's activity at MIDEM this year will emphasize the company's DMM marketing efforts with 75 leading classical dealers, alongside Compact Discs from Decca, RCA and Teldec.

With the loss of the Metronome catalog to PolyGram, Metronome Ltd. here has changed its name to MTB Ltd., has acquired new labels (Rounder, Adelphi, Storyville and Red Lightning) to make up for the loss of business, and has found sales success via Italian product from Fabrizio de Andre, Edoardo Bennato and Ginna Mannini. National product from Looney Tunes, Skin and Vico Torriani is also set for showcasing at MIDEM.

MTB is particularly interested in the action in the classical sector of MIDEM this year. Its own label Jubila, concentrates on domestic productions.

PolyGram, with Ossi Drechsler at the helm, has introduced cost-cutting measures to increase competitiveness. Domestic product sells well, and could find international acceptance via MIDEM. The company's domestic roster is headed by the ventriloquist Kliby, and includes Slapstick, heavy metal band Killer, singer Sue Schell and Hardy Hepp.

What Swiss music business representatives want to make clear at MIDEM this year is that there is plenty of worthy domestic talent; that Krokus is just the tip of the Swiss iceberg; and that with the help of local talent to go alongside the established names the economic recession, slow to arrive in this territory, can be speedily overcome.



**SERIOUS BUSINESS—This is a typical stand in the new Palais des Festivals. More than 200 companies have booked exhibit space at MIDEM '83, plus another 40 firms for the event's classical offshoot.**

## French Trade Looks To Improve Its Clout

PARIS—The French record industry is hoping to improve its international influence via this year's MIDEM. Two artists, F.R. David and David Christie, both from Carrere Records, are to be showcased in the Radio Luxembourg-MIDEM gala performing their latest material, which is already doing well in Europe.

David has recorded a self-composed title, "Words," which has already placed high in the French national charts. Christie, who records for Savoir Faire Records, distributed by Carrere, has registered encouraging sales in the U.K., Belgium and Holland with "Saddle Up" by the Robinson-Bolden songwriting team.

Carrere has a third artist in this "Nouvelle Affiche" gala dedicated to new and emerging artists. He is Gerard Berliner, whose latest single is "Louise," sung in French.

For many years, France has been attempting to launch an artist at MIDEM to the same level of acceptance as Italy's Angelo Branduardi, who was initially showcased for the international music business in Cannes seven years ago. Only the more "mature" artists, such as Sylvie Vartan, have genuinely succeeded beyond French national frontiers—unless they are instrumentalists in the class of keyboardists Jean-Michel Jarre or Richard Clayderman.

While these two musicians are planning North American releases, Jarre a recording of his tour of China and Clayderman a compilation of his biggest hits, several other big French show business names are in the midst of similar ventures.

Most significant are two acts which in the past year have signed with Virgin Records from Pathe Marconi, the French EMI affiliate. They are Julien Clerc and Tele-

phone, the latter perhaps France's top rock group.

While Clerc is planning his first album in English, Telephone was set for a month-long tour in the U.S., taking in Los Angeles, San Francisco, Detroit, Boston and New York before the end of January, prior to heading for Africa in February. And a title by another Virgin France group, Taxi Girl's "Seppoukou," is set for release, with attendant promotional backup, in both the U.K. and West Germany.

Among domestic acts, the Luxembourg-MIDEM gala will also give time in the international spotlight to three of France's biggest record-sellers in 1982: Philippe Lavil (RCA), Jean-Luc Lahaye (Phonogram) and Jean-Jacques Goldman (CBS).

MIDEM Classique will also enable a number of young French musicians to perform in an inter-

national atmosphere, among them pianists Michael Levinas and Alain Kremski. And two of the most popular French orchestras, the French National and the Cannes-Cote D'Azur, will be showcased.

As MIDEM was initially created for the French record and music publishing business, most companies in both sectors still turn up each year, despite the recession. MIDEM Classique, however, will give considerable exposure to some of the smaller companies specializing in this music, such as Erato (in which RCA France has a share); Harmonia Mundi, which during the past year has opened U.S. representation; Arpege-Callipe; and the major classical music publishers, Choudens, Salabert and Alphonse Leduc.

All this action reflects the fact that classical music today lays claim to around 8% of the total French record market.

MICHAEL WAY





**MEDIA KUDOS**—Piero La Falce, managing director of CBS Records Italy, second left, displays the Telegatto award presented by the nation's top media magazine, *Sorrisi e Canzoni TV*. CBS was named top Italian record company for 1982. With La Falce, from left, are fellow winners Giulio Rapetti, best lyricist; Roberto Colombo, best arranger; Claudio Cecchetto, the ceremony's MC; Luciano Tallarini, best art director; and Angelo Carrar, best producer.

## BLANK TAPE FEES ASSESSED

### New Rights Rules In Hungary

BUDAPEST—New rules effective Jan. 1 covering the payment of rights fees on sales of blank audio tapes and videocassettes have been issued here. Local manufacturers of audio and video software now have to pay 8% of the producer's price to authors' rights protection agency Artisjus; foreign manufacturers pay the same percentage of wholesale price.

After deduction of costs, the fees are divided. In the case of audio tape, 50% goes to the authors, 30% to the performers and 20% to the producers of recordings. For videocassettes, the division is 70% to the authors, 30% to the performers.

The 30% earmarked for performing artists is transferred by Artisjus

to the Assn. of Artistic Trade Unions, which in turn uses the money to support artists in need and to undertake welfare and community activities. The 50% due to authors will be used by Artisjus to reduce the costs of mechanical rights collection, enabling higher mechanical payments to be made. The system awaits approval by the Artisjus board.

Where radio and tv programs are transferred to other media, such as cable or home video, for public performance, authors' consent is considered as granted so long as the transferring company has paid the fees approved by the Ministry of Culture to Artisjus.

## China Cracks Down On Imports

### Foreign Records, Tapes, Videocassettes Are Banned

By HANS EBERT

HONG KONG—In a bid to crack down on what it emotionally describes as "bourgeois poison," China has banned the import and sale of records, prerecorded cassettes and videocassettes for commercial purposes. Most of these emanate from Hong Kong.

The China News Service says that the State Council has approved provisional regulations to this effect, which allow exceptions only with the consent of the Ministry of Radio and Television and the approval of the customs service. Records and tapes in small quantities, brought by individuals for personal use, may be allowed into China only after inspection and approval of the authorities.

The regulations also provide for the confiscation of any products judged to be anti-China, anti-Communist, religious or pornographic in nature. The rules, however, make no specific reference to blank audio or videotape, and the assumption here is that these can still be sent to China without restriction.

The ban was apparently adopted in view of the proliferation in China of foreign records, tapes and video software. It follows a speech carried verbatim in the People's Daily by Hu Yaobang, the party general secretary, warning against the spread of "bourgeois poison," a reference to certain aspects of western culture considered "unhealthy and detrimental" to the socialist system in China.

### Dutch Group At MIDEM

• Continued from page 69

Flying Dutchman company. And Bert and Francis Rockhuizen seek U.S. representation for their Rockhouse label, which specializes in rock and roll and rockabilly.

Dutch publishers are turning out in force, too. Willem van Kooten, managing director of Nada Music, has supported MIDEM from the start. He also heads Red Bullet Productions, which includes among its acts Golden Earring, Bolland & Bolland and emerging synthesizer group Check The Computer.

A strong advocate of Dutch talent is Tony Berk, former Radio Northsea disk jockey, now managing director of Roba Music, which handles the repertoire of domestic acts Vanessa, Earth & Fire, Vitesse, Anita Meyer, the Dolly Dots and Spargo.

Universal Songs has a long artist roster to show international music people: the New Adventures, Doe Maar, Peter Schreiber, Jan Akkerman, and such Belgian acts as Raymond van het Groenewoud, TC Matic, Luna Twist and the Best. April Music has acts like the Mo, Lucy Steymel, Margriet Eshuys and Time Bandits.

Intersong/Vasart, headed by John Brands, is at MIDEM for the 10th time. Its roster includes Lori Spee, Jose, Blue Teather and Tony Sherman. Brands will be with Joop van Huizen, professional manager of Chappell Music Holland, conducting business from the Chappell/Intersong International stand.

New "Smurf" material has been readied by Dutchy Publishing, linked with the Dureco record company, plus product from funk band Tower and Sensation, a new Surinam vocal trio.

When China adopted an open door policy a few years ago, foreign records, tapes and television sets, most of them imported from or through Hong Kong, flooded the Chinese marketplace, much to the delight of the local population. Pop music went down particularly well, and Chinese singers began imitating the style of Hong Kong, Taiwanese and other foreign artists.

The arrival of hundreds of television sets gave people near Hong Kong and Taiwan a chance to tune into their stations. An order early last year banned the installation of television antennae capable of receiving Hong Kong material.

In the meantime, imports of other electronic equipment, including videocassette recorders, boosted demand for videotapes, and large quantities of software became available. But they were rarely checked for their content, and some tapes of anti-China and anti-Communist

propaganda, as well as pornography, were subsequently discovered by the authorities. Observers believe it is this, together with a realization of the influence of certain aspects of Western culture not in line with Marxist thinking, that has prompted the clampdown.

The new policy, while dramatically pronounced, has thus far evoked little protest from local wholesalers here. While pointing out that China had earlier been progressively tightening up on such imports, they add that retailers and street vendors were more likely to suffer from the consequences of the regulations.

A spokesman for the regional office of one leading Japanese manufacturer of video software says, "We've yet to find out officially whether blank tapes are involved in the import restrictions. If they're not, we envisage little impact on our hard sales."

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## Greek Antipiracy Chief Named IFPI's Apostolidis Maps Public Education Campaign

By JOHN CARR

ATHENS—The fight against cassette piracy in Greece is taking a new tack with the appointment of a public relations specialist, Vasilis Apostolidis, to head the IFPI antipiracy team.

In his first week or so in the role, Apostolidis has, he says, finalized plans for hitting piracy through a campaign of public education designed to reduce the number of potential pirate cassette buyers.

Piracy currently accounts for an

estimated 80% of the total Greek music cassette market. This figure shows little sign of being cut back in the foreseeable future.

As head of the IFPI antipiracy team, Apostolidis succeeds Stelios Elliniadis, a lawyer who in recent years organized increasingly effective crackdowns on pirate operators and retailers in the Athens area. Elliniadis abandoned the job in December, saying he wanted to devote more time to his private law practice. Apostolidis says this problem left him "virtually alone, with just one other to help me."

Shortly after Apostolidis assumed his new role, police confiscated more than 18,000 bogus cassettes from Athens stores. He acknowledges that "toughness" is necessary in hitting the pirates at street level, but says he also understands that "police don't always have the time and resources to aid IFPI in the ongoing antipiracy war."

Now he says: "I feel a public relations approach to the whole problem could be more effective. This is set to include more comprehensive briefings of police and justice officials, plus the press, who don't always realize the appalling magnitude of the problem."

Apostolidis had drawn up radio spots bearing an antipiracy message for public consumption more than a year ago. Now that he's in charge, he plans to get them onto the airwaves as soon as possible.

The spots are scheduled to be aired at the same time as paid insertions appear in national newspapers. They will stress the illegality of selling pirated cassettes and seek to enlist public sympathy for artists' loss of income. One Apostolidis radio spot ends with the message: "Theft is theft, whether of watches or royalties."

Apostolidis says he is compiling files on all pirates convicted so far in Greece, as well as on operators currently operating under an aura of suspicion by the authorities. Where possible, he has covertly photographed them in the streets, to give police better visual information backup.

## Video Mergers Taking Shape

• Continued from page 9

aries, and other operations will continue under the Telefunken name, with marketing and distribution separate from Grundig. There will be cooperation in purchasing, material management and research and development.

Telefunken tried to withdraw immediately from J-2-T Holding as recommended by the Antitrust Office, but partners JVC and Thorn EMI insisted on the contractual five-year notification period. Thus, even if the Antitrust Office gives its anticipated blessing to Grundig's takeover of Telefunken, J-2-T will continue manufacturing VHS recorders for Telefunken for several years.

German antitrust complications with Thomson-Brandt's proposed majority holding in Grundig were expected from the start. But both firms felt officials could be convinced of the necessity of the move and the lack of alternatives. In case of an Antitrust Office rejection, which now appears likely though not certain, an overriding approval from the Bonn Government is expected.

In the wake of layoffs at Grundig's German plants last year, and Thomson-Brandt's record of employee reductions at its other German subsidiaries Nordmende, Saba and Dual, German politicians of all parties have urged domestic alternatives to the French partner. And in the midst of a national election campaign, with the highest unemployment rate in Germany in three decades, the transfer of ownership in Paris has become an emotionally-charged political issue in West Germany.

## New Indie Plant Opens In Britain

LONDON—A new independent U.K. record pressing plant starts operations this month in Consett, County Durham, and the workforce comes from former employees of the now defunct RCA factory in the same region.

Standard Pressings Ltd. is headed by Brian Hutch, a long-established record company and music publishing figure here. The plant is operating, he says, with four fully automatic Alphas and two semi-automatics, with links for four more automatics later in 1983, and there is a daily delivery service between the Northeastern plant and London.

FOR 'KITA SAKABA'

## Hosokawa Wins Japan Prize

TOKYO—Takashi Hosokawa won the 34th Japan Record Grand Prize, rated most prestigious of the many song contests staged annually in Japan, with his Columbia release "Kita Sakaba."

Nevertheless, he clutched the award with mixed feelings. For while the award, judged on actual record sales, is highly coveted, music business superstition here has it that the winner becomes jinxed and never gets another hit the following year.

Research shows nobody has yet beaten the jinx. Satoshi Terao, who won last year's event with the successful "Ruby Ring," had no hit record during the year and has become virtually a forgotten man in Japanese pop music.

In this year's finals, sponsored by the Japan Composers' Assn., Junko Ohashi was named most outstanding singer for her "Silhouette Romance." Most outstanding newcomer act, said the judges, was the Shibugaki Trio. The Golden Idol prize went to Masahiko Kondon, who was named most outstanding newcomer last year.

Other awards went to Keisuke Kuwata, top composer for "Natsu o Akiramete," and to Motonori Funayama, top arranger, for "Akujo." Special awards went to Yokohama Gim-bai for "notable musical activities and influence on young people," and to Hisao Ito and Hamako Watanabe, both of whom are celebrating 50-year careers in the Japanese music business.

## Ariola Aiming To Cash In On Aerobics In Germany

By JIM SAMPSON

MUNICH—As the aerobic fitness fad invades central European territories, Ariola, Hansa and UFA Video are set to launch the record and video versions of "Sydney Rome's Aerobic Fitness Dancing." Ariola's international division is also developing additional projects to exploit aerobic applications of its dance music repertoire.

Meanwhile, CBS is trying to get Jane Fonda to dub a German-language version of her "Workout" album of aerobic routines, and Warner Home Video is set to market the Fonda video as its lone sale-only item in an otherwise exclusively rental program.

Fitness exercising is nothing new to German record companies. The National Sport Council has long promoted its "Trimm Dich" fitness program, supported by record albums by Polydor bandleader Max Greger, among others.

Exercise salons and record companies have been quick to recognize the marketing potential of the aerobic movement. While Fonda is per-

haps the most closely associated with the trend in the U.S., another actress, Sydney Rome, has become Germany's foremost aerobic apostle. She has appeared on several national television programs, been featured in dozens of magazine articles and has founded several of her own fitness studios.

Initially, CBS wanted her to do its German aerobics record album, in cooperation with the National Sports Council. But the Bertelsmann conglomerate countered with a more lucrative offer: a specially produced record and video, plus books featuring the actress, backed with heavy television and print advertising campaigns.

Once it arranged for Rome's participation, Bertelsmann moved quickly. Now Ariola is marketing the Rome albums, produced by Hansa Records and Frank Farian (the man behind Boney M), who wrote instrumental music for the set.

Ariola marketing chief Albert Czapski supplemented his regular

(Continued on page 74)

## Philips, Thomson-Brandt Reach Agreement On Link

PARIS—Philips and French state-owned electronics firm Thomson-Brandt have agreed to collaborate in meeting the challenge of Japanese competition in the consumer hardware market, following a meeting held Jan. 8 between the heads of the two companies, Wisse Dekker and Alain Gomez.

Prime topic appears to have been Thomson's bid to acquire a 75.5% stake in West German company Grundig. That bid, which is now the subject of an official letter of intent, has been backed fully by the French government. Fears that Philips, which holds the remaining 24.5% stake, might block the deal have now been lifted, subject apparently to guarantees that it will continue to supply Grundig with components—currently around one million tv tubes a year.

Philips' distrust of cooperation stems from the collapse in the mid '70s of Franco-German joint venture Unidata, but is tempered by an

enthusiasm for the practical advantages of European collaboration in the face of massive Japanese exports.

If the Grundig takeover goes ahead—it still has to be cleared by the German cartel office—not only will Grundig have over 50% of the West German color tv market, but the way will be open for joint activity in the crucial video hardware area. The possibility of Thomson marketing V2000 machines made in France by Philips and in Germany by Grundig will certainly be explored, though Thomson is likely to continue importing VHS recorders from JVC in Japan.

More important is the prospect of a joint subsidiary being set up to manufacture video recorders and cameras in Europe to the new 8mm standard. Philips is also looking for collaboration on the production of Compact Discs and LaserVision disk software. MICHAEL WAY

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# Who is the producer of over 200 greats in jazz, pop & rock?

**CLUE:** It's the same source of record-business energy who has just formed a new recording company — Teresa Gramophone Company, Ltd. Actually, this wide ranging enterprise encompasses two distinctive labels. *Doctor Jazz* and *Signature*.

*Doctor Jazz* will be a showcase for new music, traditional sounds and the fabled original *Signature* masters of such classic figures as Duke Ellington, Count Basie and Coleman Hawkins. Also, on *Doctor Jazz* will be the extraordinarily multi-faceted Teresa Brewer. Due soon is a "live" recording of Teresa's 1978 Carnegie Hall triumph, a concert featuring a host of great luminaries, including Dizzy Gillespie and Cootie Williams. *Doctor Jazz* will be a label of discovery! *Signature* will be devoted to a diversity of popular music — middle of the road, rock, country, et al.

**ANOTHER CLUE:** This producer and record company creator has so formidable a track record, having produced more artists and records than any other producer, that it is very much in the professional interest of dealers, disc jockeys, radio programmers, to follow the action of his new company. Lastly, it is only fitting that *Columbia Records* is to manufacture and distribute his new labels. After all, since the 20's and 30's, Columbia has been the most consistent of creative record companies!

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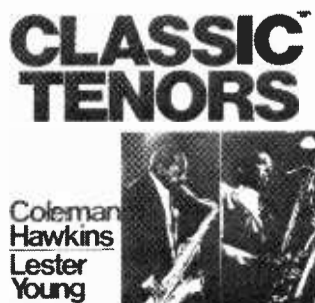
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## IN BATTLE AGAINST PIRACY

**Artists' Lack Of Support Decried**

• Continued from page 3

panies lists of superstars likely to respond to an appeal for financial aid. These have not so far been forthcoming.

Nesuhi Ertegun continues, "All we get is words. We are only asking for financial support from the superstars, not from struggling artists.

There are perhaps 50 superstars in the world whose records sell in hundreds of thousands, even millions. They could afford to give us four or five thousand dollars a year.

"We really need a great deal of money to fight the pirates and to campaign for home taping compensation. We must open IFPI offices,

engage lawyers, contact governments, get legislation passed and get it enforced. It is a slow and very expensive process, but if we don't do it, we'll all be out of business in 10 years.

"I have tried to persuade artists and managers to contribute, but I'm afraid they tend to say 'It's the record industry's fight' and leave us to get on with it. I must admit that makes me a little indignant, because their attitude is morally wrong. This is just as much the artists' battle as the record companies'. It is their intellectual property which is being stolen, after all. They should involve themselves in the fight.

"If we could only overcome the problems of piracy and home taping, just think what our sales volumes would be—at least double what they are now. With much improved bottom lines, we could record more new artists and spend more money promoting deserving young talent. But I must confess, I just don't know how to get the artists to contribute."

**Electronics Arm For Finnish Chain**

HELSINKI—Rautakirja Oy, known primarily for its chain of around 700 bookstalls in Finland, is setting up a national network of leisure electronics stores, with the emphasis on prerecorded audio and videocassettes and electronic games.

**Federal Study Urges Levy On Blank Tape, Hardware**

By DAVID FARRELL

TORONTO—A new copyright study paper commissioned by the federal government argues in favor of a levy on tape recording hardware and/or blank tape.

"Exemptions Under The Copyright Act" is one of a number of study papers commissioned by Consumer and Corporate Affairs as part of the federal government's review of the Copyright Act. Authors are Dennis Magnusson and Victor Nahan.

The 230-page document suggests that a revised Canadian copyright statute contain provisions for compulsory licensing of audio and video recording for private use, coupled with a levy imposed on recording machines and or tape similar to a provision in the law of the Federal Republic of Germany.

It is noted that a tape can be erased and re-used, "but (this) does not detract from the appropriateness of tape levy." The authors conclude that in private use, the copyrighted recording that is taped is non-permanent, and therefore it can be interpreted that the tape may be cleaned at a later date to record over.

It is suggested that the obligation to pay the levy should be imposed on the manufacturers and importers of machines and/or tapes for sale in the country, and that the levy should be imposed on all machines and/or tape that is suitable for use in private recording. The authors also write

that striking the actual rate(s) of levy should be entrusted to a government tribunal on the basis of evidence and submissions from interested persons, including copyright owners, machine and tape suppliers and the general public, as well as material gathered by the tribunal.

In respect to payouts, a concern is expressed about the increase in payments made from Canada to foreign copyright owners. The authors take no stand on whether policy makers should or should not consider the economic disadvantages of further contributing to Canada's balance of payments abroad.

**Domestic Acts Hit The Market**

TORONTO—The first quarter for the record industry here is generally typified by domestic album releases. The first is Triumph's "Never Surrender" on Attic (Billboard, Jan. 15), followed by a twin-pack from Capitol-EMI, Winnipeg rock act Streetheart and Toronto band Red Rider. All three acts are platinum sellers in this market.

Just out is RCA's rising Vancouver talent, Doug & the Slugs, while A&M's big promise is Bryan Adams. Both acts have U.S. releases on the same labels.

**Ariola Aiming To Cash In On Aerobics In Germany**

• Continued from page 72

television advertising campaign schedule for the Rome album, and arranged for the video tie-in. Produced for Ariola and distributed by UFA in Duesseldorf, the video is to be mentioned in all advertising.

This is not the first joint record/video tv campaign here; Arcade has done it for the Goombay Dance Band. But it apparently is the first such campaign with an additional book tie-in, though the book, both paperback and hard cover, will not be mentioned in Ariola's tv and print advertising. Bertelsmann book publishing is orchestrating additional promotion through magazine features and live appearances aimed at making Sydne Rome the essential symbol of aerobics in West Germany.

Thanks to Bertelsmann, she has a head start on Jane Fonda, who is ex-

pected soon to decide whether to try doing a German language workout for CBS Records. She's already done one in French. Fonda's Warner Home Video cassette, due in Germany in mid-February, features the dubbed voice of an unknown actress speaking German.

Ariola is reacting to the aerobic boom, and its reliance on danceable music, by redirecting a successful disco promotion towards an aerobic audience. An initial disco compilation album, "Get Up And Dance," was released last December. More than 250 discos selected 16 danceable tunes by Aretha Franklin, Imagination, Kid Creole and others. Sales of almost 25,000 units in two months were "unusually good" for this kind of music, according to Dierk Strothmann, Ariola's new international marketing and a&r manager here.



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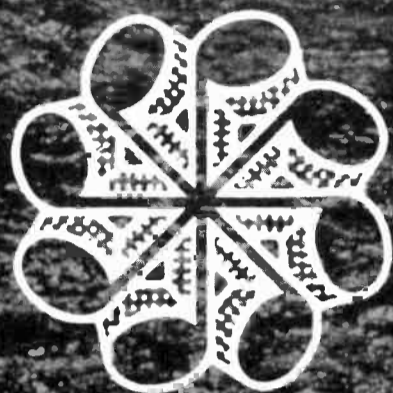
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# Billboard® Hits Of The World™

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JANUARY 29, 1983, BILLBOARD

BRITAIN		(Courtesy of Music & Video Week)		As of 1/22/83	
SINGLES					
This Week	Last Week				
1	1	YOU CAN'T HURRY LOVE, Phil Collins, Virgin			
2	7	DOWN UNDER, Men At Work, Epic			
3	6	STORY OF THE BLUES, Wah!, Eternal			
4	22	ELECTRIC AVENUE, Eddy Grant, Ice			
5	4	ORVILLE'S SONG, Keith Harris & Orville, BBC			
6	2	A WINTER'S TALE, David Essex, Mercury			
7	15	HEARTACHE AVENUE, Maisonettes, Ready Steady Go!			
8	19	STEEPIN' OUT, Joe Jackson, A&M			
9	16	EUROPEAN FEMALE, Stranglers, Epic			
10	13	OUR HOUSE, Madness, Stiff			
11	9	BUFFALO GALS, Malcolm McLaren/World's Famous Supreme Team, Charisma			
12	14	CACHARPAYA, Incantation, Beggars Banquet			
13	3	SAVE YOUR LOVE, Renee and Renato, Hollywood			
14	5	BEST YEARS OF OUR LIVES, Modern Romance, WEA			
15	12	ALL THE LOVE IN THE WORLD, Dionne Warwick, Arista			
16	10	IF YOU CAN'T STAND THE HEAT, Bucks Fizz, RCA			
17	8	TIME, Culture Club, Virgin			
18	11	HYMN, Ultravox, Chrysalis			
19	NEW	SIGN OF THE TIMES, Belle Stars, Stiff			
20	32	GLORIA, Laura Branigan, Atlantic			
21	17	THEME FROM "E.T.", John Williams, MCA			
22	21	I FEEL LOVE, Donna Summer, Casablanca			
23	NEW	NEW YEARS DAY, U2, Island			
24	NEW	TWISTING BY THE POOL, Dire Straits, Vertigo			
25	36	MIND UP TONIGHT, Melba Moore, Capitol			
26	37	OH DIANE, Fleetwood Mac, Warner Bros.			
27	NEW	THE CUTTER, Echo & Bunnymen, Korova			
28	38	HOLD ME TIGHTER IN THE RAIN, Billy Griffin, CBS			
29	18	YOUNG GUNS, Wham!, Innersvision			
30	20	FRIENDS, Shalamar, Solar			
31	NEW	UP WHERE WE BELONG, Joe Cocker & Jennifer Warnes, Island			
32	NEW	PLEASE PLEASE ME, Beatles, Parlophone			
33	NEW	TOO SHY, Kujagoogoo, EMI			
34	35	MY LOVE IS WAITING, Marvin Gaye, CBS			
35	NEW	THE CHINESE WAY, Level 42, Polydor			
36	23	LET'S GET THIS STRAIGHT, Kevin Rowland/Dexy's Midnight Runners, Mercury			
37	28	LIVING ON THE CEILING, Blancmange, London			
38	NEW	IN THE NAME OF LOVE, Sharon Redd, Prelude			
39	27	TRULY, Lionel Richie, Motown			
40	31	CHANGES, Imagination, R&B			
ALBUMS					
1	1	RAIDERS OF THE POP CHARTS, Various, Ronco			
2	12	BUSINESS AS USUAL, Men At Work, Epic			
3	5	HELLO, I MUST BE GOING!, Phil Collins, Virgin			
4	2	THE JOHN LENNON COLLECTION, Parlophone			
5	NEW	THE ART OF FALLING APART, Soft Cell, Some Bizzare			
6	4	HEARTBREAKER, Dionne Warwick, Arista			
7	NEW	FELINE, Stranglers, Epic			
8	8	GREATEST HITS, Olivia Newton-John, EMI			
9	6	FRIENDS, Shalamar, Solar			
10	7	RICHARD CLAYDERMAN, Delphine			
11	3	RIO, Duran Duran, EMI			
12	11	CACHARPAYA, Incantation, Beggars Banquet			
13	NEW	LIVE EVIL, Black Sabbath, Vertigo			
14	9	THE SINGLES-THE FIRST TEN YEARS, Abba, Epic			
15	13	PEARLS II, Elkie Brooks, A&M			
16	18	LOVE SONGS, Diana Ross, K-tel			
17	15	COMPLETE MADNESS, Madness, Stiff			
18	29	"FROM THE MAKERS OF...", Status Quo, Vertigo			
19	10	KISSING TO BE CLEVER, Culture Club, Virgin			
20	17	QUARTET, Ultravox, Chrysalis			
21	20	THE LEXICON OF LOVE, ABC, Neutron			
22	22	20 GREATEST HITS, Beatles, Parlophone			
23	19	TOO-RYE-AY, Kevin Rowland & Dexy's Midnight Runners, Mercury			
24	NEW	SKY FIVE LIVE, Sky, Ariola			
25	27	LOVE OVER GOLD, Dire Straits, Vertigo			
26	21	UPSTAIRS AT ERIC'S, Yazoo, Mute			
27	NEW	KILLER ON THE RAMPAGE, Eddy Grant, Ice			
28	37	BEST FRIENDS, Various, Impression			
29	14	THE KIDS FROM "FAME", Various, BBC			
30	31	THRILLER, Michael Jackson, Epic			

31	NEW	LOVE HURTS, Everly Brothers, K-tel			
32	16	DIG THE NEW BREED, Jam, Polydor			
33	28	LIONEL RICHIE, Motown			
34	26	REFLECTIONS, Various, CBS			
35	33	MIDNIGHT LOVE, Marvin Gaye, CBS			
36	NEW	VISIONS, Various, K-tel			
37	23	THE RISE & FALL, Madness, Stiff			
38	39	20 GREATEST LOVE SONGS, Nat King Cole, Capitol			
39	34	SINGLES-45's AND UNDER, Squeeze, A&M			
40	32	NEW GOLD DREAM (81,82,83,84), Simple Minds, Virgin			

## CANADA

(Courtesy Canadian Broadcasting Corp.)  
As of 1/22/83

SINGLES		This Week	Last Week		
1	3	AFRICA, Toto, CBS			
2	1	MICKEY, Tony Basil, Chrysalis			
3	2	MANEATER, Daryl Hall & John Oates, RCA			
4	8	COME ON EILEEN, Dexy's Midnight Runners, Mercury			
5	7	YOU CAN'T HURRY LOVE, Phil Collins, Atlantic			
6	4	TRULY, Lionel Richie, Motown			
7	5	DIRTY LAUNDRY, Don Henley, Asylum			
8	15	SEXUAL HEALING, Marvin Gaye, CBS			
9	13	PASS THE DUTCHIE, Musical Youth, MCA			
10	17	BABY COME TO ME, Patti Austin & James Ingram, Qwest			
11	6	IT'S RAINING AGAIN, Supertramp, A&M			
12	12	INDUSTRIAL DISEASE, Dire Straits, Mercury			
13	NEW	SHAME ON THE MOON, Bob Seger, Capitol			
14	11	ROCK THIS TOWN, Stray Cats, Arista			
15	18	DER KOMMISSAR, Alter The Fire, CBS			
16	NEW	DO YOU REALLY WANT TO HURT ME, Culture Club, Epic/Virgin			
17	23	THE OTHER GUY, Little River Band, Capitol			
18	9	THE GIRL IS MINE, Michael Jackson & Paul McCartney, Epic			
19	10	GLORIA, Laura Branigan, Atlantic			
20	NEW	MIRROR MAN, Human League, A&M			

ALBUMS		This Week	Last Week		
1	2	HELLO, I MUST BE GOING, Phil Collins, Atlantic			
2	1	FAMOUS LAST WORDS, Supertramp, A&M			
3	3	CODA, Led Zeppelin, Swan Song			
4	4	LOVE OVER GOLD, Dire Straits, Mercury			
5	5	BUILT FOR SPEED, Stray Cats, Arista			
6	NEW	LIONEL RICHIE, Motown			
7	6	H2O, Daryl Hall & John Oates, RCA			
8	9	LEXICON OF LOVE, ABC, Mercury			
9	7	BUSINESS AS USUAL, Men At Work, CBS			
10	NEW	THE DISTANCE, Bob Seger, Capitol			

## WEST GERMANY

(Courtesy Der Musikmarkt)  
As of 1/24/83

SINGLES		This Week	Last Week		
1	1	DO YOU REALLY WANT TO HURT ME, Culture Club, Virgin/Ariola			
2	4	MAJOR TOM, Peter Schilling, WEA			
3	2	PASS THE DUTCHIE, Musical Youth, MCA/Ariola			
4	3	IT'S RAINING AGAIN, Supertramp, A&M/CBS			
5	7	ICH SCHAU DICH AN, Spider Murphy Gang, EMI Electrola			
6	8	JOHN WAYNE IS BIG LEGGY, Haysi Fantayzee, Regard/ter Schilling, WEA			
7	5	DAS BLECH, Spliff, CBS			
8	6	COME ON EILEEN, Dexy's Midnight Runners, Mercury/Parlophone			
9	10	ANNA-LASSMICHREIN, LASSMICHRAUS, Trio, Mercury/Parlophone			
10	11	WOT, Captain Sensible, A&M/CBS			
11	13	ARRIVEDERCI CLAIRE, Andy Borg, Papagayo/EMI Electrola			
12	12	HEARTBREAKER, Dionne Warwick, Arista/Ariola			
13	9	I DON'T WANNA DANCE, Eddy Grant, Ice/Intercord			
14	21	DIE SENNERIN VOM KOENIG SEE, KIZ, CBS			
15	17	MANEATER, Daryl Hall & John Oates, RCA			
16	28	YOU CAN'T HURRY LOVE, Phil Collins, WEA			
17	NEW	ICH HAB DICH DOCH LIEB, Nicole, Jupiter/Teldec			
18	16	DREAM ON, Nazareth, Vertigo/Parlophone			

19	15	DIE WEISSEN TAUBEN SIND MUEDE, Hans Hartz, Philips/Phonogram			
20	14	WORDS, F.R. David, Carrere/DGG			
21	19	EYE OF THE TIGER, Survivor, Scotti Bros./Bellaphon			
22	NEW	SAVE YOUR LOVE, Renee & Renato, Ultraphone/Teldec			
23	20	NUR GETRAEUMT, Nena, CBS			
24	26	TU, SOLTANTO TU, Al Bano & Romina Power, Baby/EMI			
25	25	PUTTIN ON THE RITZ, Taco, RCA			
26	23	UNDER ATTACK, Abba, Polydor/DGG			
27	24	ADIOS AMOR, Andy Borg, Papagayo/EMI			
28	22	HALLO KLAUS, Nickerbocker & Biene, Telefunken/Teldec			
29	30	THE DAY BEFORE YOU CAME, Abba, Polydor/DGG			
30	NEW	PUTTIN ON THE RITZ, Taco, RCA			

## ALBUMS

1	1	FAMOUS LAST WORDS, Supertramp, A&M/CBS			
2	2	THE GETAWAY, Chris De Burgh, A&M/CBS			
3	4	VON DRINNE NOH DRUSSE, Bap, Musikant/EMI Electrola			
4	6	ADIOS AMOR, Andy Borg, Papagayo, EMI Electrola			
5	3	ROCK CLASSICS, Peter Hoffmann, CBS			
6	5	TUTTI FRUTTI, Spider Murphy Gang, EMI Electrola			
7	7	FUER USSZESCHINGE, Bap, Musikant/EMI Electrola			
8	8	HERZLICHEN GLUCKWUNSCH!, Spliff, CBS			
9	10	LOVE OVER GOLD, Dire Straits, Vertigo/Phonogram			
10	9	THE SINGLES-THE FIRST TEN YEARS, Abba, Polydor/DGG			
11	17	AFFJETAUT, Wolfgang Niedecken's Bap, Eigelstein/Teldec			
12	12	KISSING TO BE CLEVER, Culture Club, Virgin/Ariola			
13	14	HELLO, I MUST BE GOING ON, Phil Collins, WEA			
14	16	BEST MOVES, Chris de Burgh, A&M/CBS			
15	18	IV, Toto, CBS			
16	11	SANFTER REBELL, Stefan Waggershausen, Ariola			
17	NEW	THE DISTANCE, Bob Seger & Silver Bullet Band, EMI			
18	19	HEARTBREAKER, Dionne Warwick, Arista/Ariola			
19	NEW	NON STOP CLASSICS, Royal Philharmonic Orchestra, K-tel			
20	NEW	TROPICAL GANGSTERS, Kid Creole & Coconuts, Island/Ariola			

## JAPAN

(Courtesy Music Labo)  
As of 1/24/83

SINGLES		This Week	Last Week		
1	1	SECOND LOVE, Akina Nakamori, Warner-Pioneer/Ken on-Nichion			
2	3	SAZANKANO YADO, Eisaku Ohkawa, Nippon Columbia/JCM			
3	4	KOIBITOMO NURERU MACHIKADO, Masatoshi Nakamura, Nippon Columbia/NTV			
4	9	YOGORETA EIOU, Rosemary Butler, Toshiba-EMI/Kadokawa-Taiyo Music			
5	2	SAN-NENMENO UWAKI, Hiroshi V Kiboh, RCA/Total			
6	8	HARU NANONI, Yoshie Kashiwabara, Nippon Phonogram/Yamaha			
7	5	AINO NAKAE, Toru Watanabe, Epic-Sony/NTV-Shun			
8	11	FUYUNO RIVIERA, Shin-ichi Mori, Victor/Mori Music			
9	NEW	DAISUKE TETTA NO ROCK'N ROLL, Daisuke Shima & Tetta Sugimoto, King/Crazy Rider			
10	10	MEDAKANO KYOUDAI, Warabe, For Life/TV-Asahi Music			
11	7	KOHAKUIRONO OMOIDE, Aming, Nippon Phonogram/Yamaha			
12	6	INVITATION, Naoko Kawai, Nippon Columbia/Geiei			
13	15	G-JAN BLUES, Shibugakitai, CBS-Sony/Johnny's			
14	20	DRAMATIC RAIN, Jun-ichi Inagaki, Toshiba-EMI/PMP-O-Enterprise			
15	14	HANANUSUBITO, Asuka, Canyon/Yamaha			
16	NEW	HISAME, Akio Kayama, Nippon Columbia/Victor Music			
17	NEW	NAMIDANO PAPER MOON, Hidemi Ishikawa, RVC/Geiei/Johnny's			
18	NEW	CAN'T TAKE MY EYES OFF YOU, Boys Town Gang, Victor/PMP			
19	13	YA YA-ANOTOKIO WASURENAI, Southern All Stars, Victor/Amuse			
20	NEW	ANATA, Hiroshi Itsuki, Tokuma/TV Asahi Music-RFMP Sound 1			

## ALBUMS

1	2	VARIATION, Akina Nakamori, Warner-Pioneer			
2	1	SEVENTEEN, Akina Nakamori, Warner-Pioneer			
3	4	MOMENTOS, Julio Iglesias, Epic-Sony			
4	3	TALKING, Toru Watanabe, Epic-Sony			
5	5	CANDY, Seiko Matsuda, CBS-Sony			

6	8	NUDE MAN, Southern All Stars, Victor			
7	9	THRILLER, Michael Jackson, Epic/Sony			
8	7	UTAIKONO TOKI, Kyoko Koizumi, Victor			
9	6	YUMENO WADACHI, Masashi Sada, Free Flight			
10	12	H2O, Daryl Hall & John Oates, RVC			
11	16	E.T., Soundtrack, Victor			
12	10	IT'S JUST ROCK 'N ROLL, Eikichi Yazawa, Warner-Pioneer			
13	17	MIS CAST, Kenji Sawada, Polydor			
14	NEW	YOGORETA EIOU, Soundtrack, Toshiba EMI			
15	NEW	ON YOROSHIKU ROCK'N ROLL SHUKAI, Daisuke Shima & Tetta Sugimoto, King			
16	13	AINO SHINWA, Hiroshi Go, CBS/Sony			
17	11	FOR '83, Shibugakitai, CBS/Sony			
18	15	INVITATION, Shakatak, Polydor			
19	19	MUSIC FROM MACROSS, Soundtrack, Victor			
20	18	THE JOHN LENNON COLLECTION, Toshiba-EMI			

## AUSTRALIA

(Courtesy Kent Music Report)  
As of 1/24/83

SINGLES		This Week	Last Week		
1	1	DO YOU REALLY WANT TO HURT ME, Culture Club, Virgin			
2	2	PASS THE DUTCHIE, Musical Youth, MCA			
3	4	HEARTBREAKER, Dionne Warwick, Arista			
4	5	I EAT CANNIBALS, Toto Coelo, Radialchoice			
5	3	SOLID ROCK, Goanna, WEA			
6	6	THE CLAPPING SONG, Belle Stars, Stiff			
7	14	GLORIA, Laura Branigan, Atlantic			
8	15	TRULY, Lionel Richie, Motown			
9	12	MIRROR MAN, Human League, Virgin			
10	7	DR. HECKYLL + MR. JIVE, Men At Work, CBS			
11	9	I'M SO EXCITED, Pointer Sisters, Planet			
12	11	BACK ON THE CHAIN GANG, Pretenders, WEA			
13	13	ROCK THE CASBAH, Clash, Epic			
14	10	COME ON EILEEN, Dexy's Midnight Runners, Mercury			
15	20	WHEN YOU WERE SWEET SIXTEEN, Fureys, Epic			
16	8	MANEATER, Daryl Hall & John Oates, RCA			
17	17	IT'S RAINING AGAIN, Supertramp, A&M			
18	16	HEY LITTLE GIRL, Icehouse, Regular			
19	18	THIS GUY'S IN LOVE (WITH YOU), Reels, RCA			
20	NEW	US FORCES, Midnight Oil, CBS			

## ALBUMS

1	1	THE JOHN LENNON COLLECTION
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## Industry Events

A weekly calendar of upcoming conventions, awards shows, seminars and other notable events.

Jan. 30-Feb. 2, **National Religious Broadcasters** convention, Sheraton Washington, Washington, D.C.

★ ★ ★

Feb. 1-3, **Country Music Assn.** board meeting, Century Plaza Hotel, Los Angeles.

Feb. 2-5, **International Radio & Television Society, Inc.** seminar, Conference Center, Glen Cove, New York.

Feb. 17-19, **14th annual Country Radio Seminar**, Opryland Hotel, Nashville.

Feb. 23, **National Academy of Recording Arts & Sciences** 25th annual Grammy awards show, Shrine Auditorium, Los Angeles.

★ ★ ★

Mar. 2, **6th Annual Bay Area Music Awards (BAMMIES)**, Civic Auditorium, San Francisco.

March 4-6, **Nashville Songwriters Assn. International (NSAI)** showcase (4), achievement awards ceremony and dinner (5) and symposium (5-6), Hyatt Regency, Nashville.

Mar. 6-9, **International Tape/Disc Assn. (ITA)** seminar, Diplomat Hotel, Hollywood, Fla.

Mar. 7, **Songwriters Hall Of Fame** 1983 award winners induction, Waldorf Astoria, New York.

March 9, **National Music Publishers' Assn. Song Awards**, Hermitage Hotel, Nashville.

March 10-12, **American Choral Directors** convention, Hyatt Regency, Nashville.

March 13-15, **Ohio Cable Television Assn.** annual convention and trade show, Hyatt Regency, Columbus.

March 15-18, **Audio Engineering Society's** 73rd convention, POC Congress Centre, Eindhoven, Holland.

March 20-25, **Music Teachers National Assn.** convention, Hyatt Regency, Houston.

★ ★ ★

April 10-13, **National Assn. of Broadcasters** convention, Las Vegas Convention Center.

April 10-13, **Gospel Music Week**, Opryland Hotel, Nashville.

April 10-13, **Gospel Music Assn.** board meeting, Opryland Hotel, Nashville.

April 13, **Gospel Music Assn.** Dove awards show, Opryland Hotel, Nashville.

April 10-14, **National Assn. of Record Merchandisers**, Fontainebleau Hilton, Miami Beach.

April 17-21, **National Public Radio** convention, Hyatt Regency, Minneapolis.

April 23-24, **National Kidney Foundation Country Music Festival**, Nashville.

April 30, **T. J. Martell Foundation** for Leukemia and Cancer Research annual Humanitarian award dinner, Sheraton Centre, New York.

★ ★ ★

May 2-5, **Billboard's International Music Industry Conference (IMIC)**, Alvor Praia Hotel, Portimao, Algarve, Portugal.

May 4-7, **American Women In Radio & Television** conference, Royal York Hotel, Toronto.

May 8-11, **International Television Assn.** 15th annual conference, Royal Oak Hotel, Toronto.

May 22-25, **International Program Marketplace**, New York Hilton.

## How APA Expanded The Bellamys' Visibility

• Continued from page 56

packaging on tours playing 4,000-20,000 capacity halls. They performed with major country draws—the Oak Ridge Boys, Merle Haggard, Don Williams—while switching their label affiliation from Warner/Curb to Elektra/Curb. As part of their new contract, David and Howard Bellamy began co-producing their own albums for the first time (working with Elektra vice president Jimmy Bowen). Their first E/A single, "For All The Wrong Reasons," immediately soared to No. 1.

Today, says APA's McLaughlin, the duo earns "three to five times" what it was earning two years ago, and is approaching headliner status. "You don't take giant steps all at once, even with an act as well known as the Bellamy Brothers," he points out. "We had to let their music expand their demographics and build up a base as we went along."

The Bellamys made an appearance in the Loni Anderson/Earl Holliman movie, "Country Gold," which aired last fall on network tv. They have recently completed concept videos, on which they shared costs with Elektra, for three songs from their latest album, "Strong Weakness," including the current single, "When I'm Away From

You."

David Bellamy, who shares management responsibilities with his brother Howard, is enthusiastic about what he calls "new styles and influences" in the duo's basic country/rock sound. They experimented last year with Jamaican rhythms in "Get Into Reggae, Cowboy" but found fans bemused by the song's lyrics and title.

"People thought we were saying 'Get Into Reagan, Cowboy,' or were doing a Reggie Jackson tribute called 'Reggae The Cowboy,'" laughs David Bellamy. "One radio station up in Canada told us they got a call from a listener asking them please to stop playing 'that song about the real gay cowboy.'"

The Bellamys fared better with their recent No. 1, "Redneck Girl," which also relied on strong Caribbean-style instrumentation and tempo. Like most of their material, it was written by them and featured their band, Diamondbacks, which performs both on the road and in the studio.

"We feel we've finally graduated into being a real concert act," David Bellamy says. "We're experimenting more musically and taking more control in our career. We've had a lot of hits, but we aren't going to settle for being only a 'here's my latest hit' act onstage."

## Vox Jox

• Continued from page 26

**Bob Gaskins** moves into the programming position at WOKY Milwaukee. Gaskins, who had programmed KOIT San Francisco, replaces **Steve Sands**, who is the new p.d. at WAIT Chicago. ... **Scott Wallace** has left his post as p.d. at Salt Lake City's KLUB in the shortest format switch in history. After six days, the AC outlet returned to its former easy listening format, with Wallace and his wife **Laurie**, who had done mornings with him, departing. ... **Jay Stone** goes from the afternoon post at Cleveland's WGCL to the same time slot on Pittsburgh's 96KX, leaving an afternoon vacancy at 'GCL. Interested? Send a tape to p.d. **Bob Travis**. ... **Art Tiller** moves from weekends to assistant p.d. at WWSH Philadelphia. ... **Barry Kent** goes from the operations manager's post at WBOW (Banks Of The Wabash) Terre Haute, Ind. to the same post across town at WTHI. **Kevin Young** takes over for him at 'BOW as **Larry**

**Joseph** adds p.d. to his music director's title there. ... **Tom Rivera**, who had done mornings at Toronto's CHUM, moves across town to CFTR, doing weekends.

★ ★ ★

**Larry Patrick** joins the research consultancy firm of Hiber & Hart next month when he steps down as senior vice president of research and planning for NAB. The company, located in Pebble Beach, Calif., will be known as Hiber, Hart & Patrick. The executive, who was in Mexico last week, will be based in Washington, D.C. ... **Gary Hoffmann**, who assumed p.d. chores at WIKS-FM Indianapolis Jan. 17, says the station has applied for the new call letters WZPL, and that it is billing itself as "Indy's New Apple." Hoffmann, who programmed KKDA-FM Dallas, replaced **C.C. Mathews**, who moved to Hefel sister station WYYS-FM Cincinnati, where he is the new p.d.

## Bubbling Under The Top LPs

## Bubbling Under The HOT 100

- 101—**VOODOO**, Rachel Sweet, Columbia 38-03411
- 102—**HEARTBEATS**, Yarbrough and Peoples, Total Experience 8204 (Polygram)
- 103—**I LOVE IT LOUD**, Kiss, Casablanca 2365 (Polygram)
- 104—**JUMP**, Loverboy, Columbia 38-03346
- 105—**SUBDIVISIONS**, Rush, Mercury 76196 (Polygram)
- 106—**THAT'S GOOD**, Devo, Warner Bros. 7-29811
- 107—**EVERYBODY**, Madonna, Sire 7-29841 (Warner Bros.)
- 108—**IMAGINE**, Randy Crawford, Warner Bros. 7-29801
- 109—**I MELT WITH YOU**, Modern English, Sire 7-29836 (Warner Bros.)
- 110—**MY TIME TO FLY**, Tane Cain, RCA 13392

- 201—**Z.Z. HILL**, The Rhythm and The Blues, Malaco 7411
- 202—**SOUNDTRACK**, Brimstone and Treacle, A&M SP 4915 (RCA)
- 203—**MATERIAL**, One Down, Elektra 60216
- 204—**SOUNDTRACK**, The Dark Crystal, Warner Bros. 1-23749
- 205—**ROY ORBISON**, The All Time Greatest Hits of Roy Orbison, Monument KWL 2784-38384-1
- 206—**CHUCK MANGIONE**, 70 Miles Long, A&M SP 4911 (RCA)
- 207—**SOUNDTRACK**, Party Party, A&M SP 3212 (RCA)
- 208—**TRIO**, Trio, Mercury MS-1509 (Polygram)
- 209—**MILLIE JACKSON**, Hard Times, Spring SP 1-6737 (Polygram)
- 210—**ORIGINAL BROADWAY CAST**, Nine, Columbia JS 38325

## Sound Archive Keys On Sounds Of San Diego

By THOMAS K. ARNOLD

SAN DIEGO—The small residential suburb of Tierrasanta, 15 miles northeast of here, is an unlikely setting for a full-service recording and production company. But that's where Logan McKechnie has opened The Sound Archive.

An attorney who has also been a successful reporter and newspaper publisher, McKechnie has surrounded himself with music business veterans for his first venture into the industry. His partner is John Brower, an established concert promoter. The producer he's using is Kim Fowley, who has numerous hit records to his credit, most recently Steel Breeze's "You Don't Want Me Anymore." And the two acts he's signed so far are California, a quartet of seasoned musicians, and Johnny West, a veteran country singer.

San Diego has been getting a lot of attention in music circles recently with the success of several local acts, and McKechnie hopes to take advantage of the area's favorable momentum. "The time is right for more San Diego acts to break out of the woodwork," he says.

This past summer, McKechnie says, The Sound Archive's two acts both recorded album-length master tapes at Hollywood studios, because he believes "that's what record companies want with the economy the way it is—a finished product."

California recorded its 10-song

master at Rusk Studios. Songs on the album were written by the band members and by such outside writers as Dick Wagner (who wrote "Only Women Bleed" and "I Never Cry" for Alice Cooper) and Rodney Crowell. Johnny West's 12-song tape was recorded in Britannia Studios. The tunes were written by such established names as Robb Strandlund ("Already Gone") and former Byrd Skip Battin. Session players included the renowned pedal steel guitarist Sneaky Pete Kleinow. Both albums were produced by Fowley and former Nitty Gritty Dirt Band member Chris Darrow.

McKechnie plans to go label-shopping with both albums. But he says that if no major label is interested, he will release the albums himself on the Sound Archive label and pursue independent distribution, following the lead of such other small labels as Bomp and Slash.

McKechnie was thrust into the music business rather unexpectedly. In September, 1981, a group of Lion's Club members asked him if he could help arrange a benefit concert for blind and deaf children. The performer he found to do the concert, after much searching, was Johnny West. "When the benefit was over," he recalls, "I told him I didn't know a damn thing about the music business, but would help him in any way that I could."

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## EXCLUSIVE LICENSE DEAL

# JEM Pacts To Distribute WEA International Label

• Continued from page 1

product by artists signed to WEA subsidiaries abroad. JEM is the largest importer of pop product in the U.S.

Says Nesuhi Ertegun, president of WEA International, "JEM will have access to all of our foreign repertoire which is not released by the Warner Bros., Elektra/Asylum or Atlantic labels." When licensing such material for U.S. manufacture, JEM will employ a WEA International label, which it will also distribute independently.

Ertegun says that if the three U.S. labels pass on foreign product, JEM gets the right to import that product in the U.S., though he admits there is nothing to prevent other importers from buying and importing the product as well. However, should this product, either LPs or singles, become successful, WEA International will then authorize JEM to begin manufacturing it here under the WEA International label. Ertegun's office will be involved in the marketing of such product.

Ertegun says further that, should the product show signs of becoming a hit, a mechanism exists under the

deal whereby the product could then be picked up by one of the three domestic labels and distributed via WEA in the U.S.

The deal covers only artists signed to WEA subsidiaries abroad. If, for instance, WEA in Germany does a special Neil Young package, JEM gets no special right under the deal to import that product to the U.S., explains Ertegun.

He says the deal is a test, with a number of option years. He declines to speculate on how many records will be released in the U.S. via WEA International. He notes, however, that not all the product will be coming from Britain and Australia; he sees the deal as a method of giving U.S. exposure to acts from the European continent and Japan, many of whom sing in English. "For the first time we will be able to do some significant, though selective, test marketing and specialized promotions, which will greatly increase our knowledge of the American music consumer's reactions to all kinds of product," says Ertegun.

With over 1,000 retail accounts across the country, JEM is the most extensive national importer and distributor. It already manufactures its own product, released through its PVC and Passport labels.

WEA International has been known for at least the last two years to be looking to establish an American presence, and the deal with JEM should give it an opportunity to expose its foreign artists in shops specializing in esoteric and independently released product. "This new agreement breaks ground in many directions, and further cements our companies' shared commitment to increasing the exposure of foreign artists in America," says Marty Scott, president of JEM.

ROMAN KOZAK

# PolyGram Mulls Long CD Box 'Augmented' Package Is Showcased At RIAA Meets

• Continued from page 1

means of preventing scratches on the surface of CDs.

PolyGram, Losk says, will determine whether its "augmented" package—or some variation thereof—will be part of its initial CD launch following presentations and discussions of the type afforded by the RIAA meetings. Although PolyGram's 6 by 12 prototype is made of plastic, Losk notes that any final version need not be made of this material as long as the disk itself is contained within plastic.

PolyGram's own CD launch will be preceded this quarter by imported CBS/Sony software. Initial product is likely to stick with the Philips/Sony housing only, but CBS might turn to other packaging ideas when it plans to manufacture CDs here next year in a joint venture with Sony. A CBS spokesman says the label is "looking into what packaging possibilities there might be when we start manufacturing in the U.S." It's

been suggested that the label's new 6 by 12 prerecorded cassette package, now being tested, could well form the basis of an "augmented" CD jacket (separate story, page 3).

NARM's Joe Cohen welcomes CD packaging discussions prior to the U.S. CD launch as a way of hopefully gaining industry acceptance of a universal design without the many false starts encountered in coming up with cassette packaging. At the moment, merchandisers are disposed towards a 12-inch-long cassette box, as indicated by a recent NARM survey (Billboard, Jan. 22), a factor that could carry over into a CD configuration. The PolyGram approach would certainly satisfy demands by U.S. merchandisers that CD jackets inhibit pilferage of the 4.7-inch CD, after their experiences of almost two decades in dealing with the cassette.

Meanwhile, fabricators here are beginning to evaluate their own designs, stressing another element: that

it reflect the "prestigious" audiophile, high-end pricing of the CD disk. But they appear somewhat defensive in making dramatic public display of specific CD packaging designs they have in mind.

Says Leonard Verebay of Queens Litho of this gun-shy stance, "Manufacturers have been unable to make a decision on cassette packaging, so we're afraid to push too hard in one direction. Too many ideas led to nothing." Verebay notes, however, that his company has done "some construction work" and plans to meet with labels soon to offer them some design concepts.

Ellis Kern, president of Ivy Hill, says he's convinced a "luxurious" paperboard package can be made, pointing to demands made by the liquor and cosmetics industries. "There are, in fact, interesting things we can do with paperboard we can't do with plastic."

Richard Block of Album Graphics is reluctant to divulge specific CD packaging configurations contemplated, but indicates that some contacts with labels have been made. He, too, notes many attempts to claim for AGI an industry packaging standard for prerecorded cassettes and is inclined to pursue CD housing sans ballyhoo at this time.

Hailing the technological achievement of CD as the "better mousetrap," Floyd Glinert of Shorewood Packaging indicates his company is working on "certain things." As to whether the Philips/Sony package could become the CD standard, since CD will be introduced in that manner—much like the Philips Norrelo box when first marketed almost two decades ago—Glinert echoing PolyGram's position, declares, "That's questionable. They (Philips/Sony) are not blind to the realities of today's marketplace."

## Pro-Motions

• Continued from page 16

FM), Shreveport (KWKH), and Springfield, Mo. (KTTS-AM-FM).

"Roy's going to give us the second half of his Las Vegas revue," promises Jerry Adams, operations manager for KFDI, who has produced the free concert series for the chain since 1971.

This year's event is a package show purchased from the Jim Halsey Company. "The idea is to mix traditional acts with hot new talent," he explains. "One year we featured Ernest Tubb and Kitty Wells on a show with Slim Whitman and called it 'The Legend Makers'. And in 1980 we presented Alabama, before they were fully recognized by the industry. Our budget is pretty constant, so we have to second guess who's going to be hot before they happen."

Adams, who feels the package concept can work for a broadcaster in any musical genre, notes that most country talent agencies "generally experience a low point in February, as opposed to August, when they're busy with state fairs. Also, we're doing the shows on weeknights, when we can get a better price."

The Empire outlets sell quantities of tickets to their advertisers and receive a commercial schedule in return, Adams states. The sponsors then distribute the ducats, sometimes with a purchase but usually for free.

"It's a great way to say thank you to our listeners," he concludes. "Most people are just getting around to their Christmas bills now, so February is a good time to give them something for free. And it's an even better way to start the quarter off with your sponsors. Everybody needs a break around this time of year."

★ ★ ★

WBAL Baltimore reports that its "Kids Campaign" charity netted over \$50,000 in 1982 from the sale of 5,000 teddy bears, nicknamed "Hug-a-Bears." Proceeds benefit handicapped and underprivileged children in the Baltimore listening area. ... Obie Laverne was the unanimous winner of KWIC-FM Beaumont's "Neil Diamond Look-Alike" contest, held last month in conjunction with the singer's appearance at

the Summit in Houston. The AC station toasted Laverne at a local Mexican restaurant before the show. ... WAOK Atlanta paid tribute last month to the leading black athletes of 1982 with a series of shows hosted by sports director Joe Walker. Honorees included Lonnie Smith (baseball), Larry Holmes (boxing), Doug Williams and Hershel Walker (pro and college football), Calvin Peete (golf), Julius Erving and Ralph Sampson (pro and college basketball), Yannick Noah and Zena Garrison (men's and women's tennis), and Tony McKegney (hockey).

★ ★ ★

KRTH-FM Los Angeles sponsored its fourth annual blood drive last week at Tustin High School in Orange County, where over 1,000 pints of blood are transfused a day at local hospitals, according to general manager Allan Chlowitz. ... WSOC-FM Charlotte, which sponsored the local premiere of Clint Eastwood's "Honkytonk Man" last month, is co-promoting the Junior League's "Charlotte Cooks Again" recipe book. The country station is distributing the tome to callers who identify the ingredients of various dishes. ... WKSU-FM Cleveland air personalities broadcast live from the 26th annual Mid-American Boat Show through Jan. 23 at the Convention Center. Top prize for aqua-oriented enthusiasts was a trip to the Florida Keys aboard a 36-foot sailboat, courtesy of "Sail-The-Rainbow" yacht charters. LEO SACKS

## Highrise Moves

• Continued from page 6

singles, with hits by Sonny Charles and Tyrone Davis, and two additional hits in the top 20, by Alphonse Mouzon and Maxine Nightingale.

Kreiner, who says he signed Charles and Davis to the label, claims that he has rights to issue the next Charles album. He notes that he's mulling two label deals at present.

Lushka moves to Dallas in the realignment, overseeing distribution and sales; Bunky Sheppard, a former colleague of Lushka's at Motown, will head the L.A. office as chief of promotion.

## Video Feature

• Continued from page 3

entire video music field from industryites at labels and in radio and retail, as well as artist managers and artists, venue operators, producers and others.

The debut installment of Video Programming is devoted exclusively to MTV's latest schedules, including full-length shows such as concerts and profiles. In future weeks, the information will be augmented by programming notes for other outlets. Programmers are encouraged to send information to: Video Programming, Billboard, 1515 Broadway, New York, N.Y. 10036.

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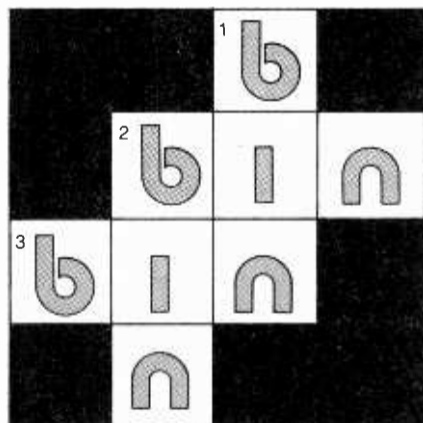
## Kwiker Bid

• Continued from page 6

approve the undivided employee stock ownership plan and trust.

Kwiker says that if plans for financing are finalized and lender approval is obtained, the transaction could be finalized in April.

In a related transaction, Kwiker says that Integrity is now involved with an insurance company in regard to acquisition of long-term financing. Integrity stock was selling at 4% as of the time the Kwiker deal was announced on Jan. 7, while Integrity shares were going for 3¼ as of Thursday (20).



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# Analysts See Upbeat Signs For Home Entertainment

• Continued from page 4

More optimistic is Steve Eisenberg, a leisure time analyst at Bear Stearns, who believes the turnaround in pricing could prove crucial in freeing up consumer dollars for music purchases.

"I believe we've got the price points down to where consumers are again interested in buying music. Now you've got a situation where you can purchase frontline music at \$4.99 or so, which was unheard of in recent years," Eisenberg says.

He cites CBS and WEA for helping roll back prices, and perceives an improvement for the trade overall in terms of product flow throughout the year, noting that first quarter schedules for this year indicate a stronger lineup of name acts on the way. More astute tape marketing could also help the music industry achieve higher total sales during the coming year, he says.

A more moderate vantage point is

Fred Anshel's. Anshel, senior investment analyst with Dean Witter Reynolds, expects flat business or a possible improvement, again citing pricing as a key, but allowing that home taping still threatens the trade. A lack of musical excitement remains a troubling factor to Anshel, but he still has upbeat perceptions:

"The industry seems to be on better financial footing, and more disciplined. And, if there's a general improvement in the consumer climate, that should entail an appreciable upturn for music."

As for home video, here, too, the analysts go separate ways, especially with respect to the fortunes of videodisks. "I, for one, am still a bit of a skeptic on disks," says Vogel. "I wonder if there isn't a bit of simple pipeline filling going on that would explain the sales for disks as reported during the past year?"

"I'm happy that there are now only two systems competing, since

VHD ceased plans for its launch here. But I'm not convinced that will be enough of a difference to totally establish the sector."

Anshel agrees. "I still think it's a sector that won't be anywhere near the mass market RCA and MCA originally envisioned. It will end up being more of an industrial and educational product."

But Eisenberg differs sharply in defense of the videodisk. "Videodisk offers the potential for some real positive surprises during 1983," he says, basing his bullish outlook on a number of recent developments in the CED camp. RCA's price reductions, coupled with what he terms "tremendous strides in the types of programming available on disk," suggest major steps toward wider market penetration, inviting probable rackjobber involvement. The VHD dropout, however, will work more to the advantage of CED than to the competing LaserVision camp, he says.

As for VCRs, analysts still posit attractive growth for the area while agreeing that a slowdown in sales has already been evident in the hardware end. The advent of smaller videocassette formats as well as new half-inch format wrinkles such as Beta Hi-Fi should aid the overall stature of VCRs. But, on the programming side, even the appearance of precedentially low price tags on prerecorded features has yet to tempt predictions of a major upheaval in the balance between rental and trade.

A recurrent question, however, is raised by research and development into recordable videodisks, which could indeed alter the long-range outlook for the disk/tape equation.

Last but hardly least is the video game field. Consumer interest remains sharp, but the rapid growth in the number of games suppliers and the origins for new game designs portend a probable shakeout during the coming year. Eisenberg sums up a prevailing mood when he projects "a good year for home video cartridges, although it will prove to be very much a hits business. The top arcade hits will still drive the market."

Stiffer competition between new game titles and well-financed games divisions of established entertainment conglomerates will give the consumer an upper hand in-store, with the demand for more in-store demonstration of games a trend Eisenberg sees.

For dealers, the growth of games and their likely successor, personal computers, will be bane as well as blessing. Notes Vogel. "Dealers are going to have to learn several new businesses to survive. Records and

## CBS Stresses CX Commitment

• Continued from page 4

them has really wanted to act as a pioneer."

Consequently, CBS has thus far generated what CX titles there are singlehandedly. A current catalog lists 137 titles available, and both Fox and Gravereaux point out that this number should rise sharply now that CBS has a regular release program rolling. Any pop, rock, jazz, country or black release expected to sell 100,000 or more units is now usually slated for CX release, and plans call for virtually all classical titles to be CX-encoded in future. Right now, CBS is averaging four new CX titles monthly.

SAM SUTHERLAND

tapes will represent just one of several categories that software dealers will need to carry, and it will require careful marketing."

All agree that a personal computer business is already shaping up quickly, and poses even greater po-

tential but larger risks as well. Eisenberg reasons that the inventory risk posed by computer software will make the area a natural for rackjobbing firms, whose funding and merchandising expertise will position them well for this area.

## Video Programming

Tabulated weekly information on music programming aired via cable, pay, network and independent television.

As of 1/19/83

### MTV New Videos Added:

DARYL HALL & JOHN OATES, "One On One," RCA  
DEF LEPPARD, "Photograph," Mercury  
EDDIE MONEY, "Take A Little Bit," Columbia  
THE CURE, "Let's Go To Bed," Fiction  
CATHOLIC GIRLS, "Boys Can Cry," MCA  
HEAVEN 17, "Let Me Go," Arista

### MTV Heavy Rotation (3-4 plays a day):

STRAY CATS, "Stray Cat Strut," EMI America  
NIGHTRANGER, "Don't Tell Me You Love Me," Boardwalk  
MEN AT WORK, "Down Under," Columbia  
PHIL COLLINS, "You Can't Hurry Love," Atlantic  
TOM PETTY, "You Got Lucky," Backstreet  
J. GEILS BAND, "I Do," EMI America  
GOLDEN EARRING, "Twilight Zone," 21/PolyGram  
BILLY JOEL, "Allentown," Columbia  
DURAN DURAN, "Hungry Like The Wolf," Capitol  
FIXX, "Stand Or Fall," MCA  
SAMMY HAGAR, "Three Lock Box," Geffen  
MEN AT WORK, "Be Good Johnny," Columbia  
STRAY CATS, "Rock This Town," EMI America  
PRETENDERS, "Back On The Chain Gang," Sire

### MTV Medium Rotation (2-3 plays a day):

PAT BENATAR, "A Little Too Late," Chrysalis  
DARYL HALL & JOHN OATES, "Family Man," RCA  
SUPERTRAMP, "It's Raining Again," A&M  
TOTO, "Africa," Columbia  
VANDENBERG, "Burning Heart," Ato  
SCANDAL, "Goodbye To You," Columbia  
JEFFERSON STARSHIP, "Winds Of Change," Grunt  
LENE LOVICH, "It's You, Only You," Stiff/Epic  
ENGLISH BEAT, "Save It For Later," IRS  
PSYCHEDELIC FURS, "Love My Way," Columbia  
FRIDA, "I Know There's Something Going On," Atlantic  
JEFFERSON STARSHIP, "Be My Lady," Grunt  
DEXY'S MIDNIGHT RUNNERS, "Come On Eileen," Mercury  
ADAM ANT, "Friend Or Foe," Epic  
PRINCE, "1999," Warner Bros.  
THOMPSON TWINS, "Lies," Arista  
CULTURE CLUB, "Do You Reall Want To Hurt Me," Virgin/Epic  
WALL OF VOODOO, "Mexican Radio," IRS  
BLANCMANGE, "Living On The Ceiling," Island  
MODERN ENGLISH, "I Melt With You," Warner Bros.  
ADAM ANT, "Desperate But Not Serious," Epic

### MTV Light Rotation (1-2 plays per day):

YOKO ONO, "My Man," PolyGram  
FASHION, "Love Shadows," Arista  
FABULOUS THUNDERBIRDS, "How Do You Spell Love," Chrysalis  
RUSH, "Countdown," Mercury  
THE LOOK, "You Can't Sit Down," Plastic  
LITTLE STEVEN & THE DISCIPLES, "Forever," EMI America  
KENNY LOGGINS, "Swear Your Love," Columbia  
BUSBOYS, "The Boys Are Back," Arista  
MOVING PICTURES, "What About Me," Newtwork  
THOMAS DOLBY, "She Blinded Me With Silence," Capitol  
BUCK DHARMA, "Born To Rock," Epic  
KISS, "I Love It Loud," Casablanca  
FOGHAT, "Slipped, Tripped, Fell In Love," Bearsville  
PAUL COLLINS BEAT, "The Kids Are The Same," Columbia  
ADRIAN BELEW, "Big Electric Cat," Island  
TALK TALK, "Today," EMI America  
TOTO COELO, "I Eat Cannibals," Chrysalis  
MENTAL AS ANYTHING, "If You Leave, Can I Come Too," A&M  
TINA TURNER, "Ball Of Confusion," Virgin/Epic  
SINGLE BULLET THEORY, "Keep It Tight," Nemperor  
MUSICAL YOUTH, "Pass The Dutchie," MCA  
ROUGH TRADE, "All Touch," Boardwalk  
BRAINS, "Dancing Under The Streetlights," Landslide  
ARTHUR BROWN, "Busha Busha," Republic  
WALTER STEDDING, "Dancing In Heaven," Animal  
ANTI-NOWHERE LEAGUE, "Streets Of London," Faulty  
FORTNOX, "Storm Inside My Head," Epic  
ROSE TATTOO, "Scarred For Life," Mirage

### MTV Weekend Events:

DAVE EDMUNDS, Jan. 29  
MTV LINER NOTES: Interviews with Pat Benatar, Little Steven, Billy Idol,  
David Lee Roth, Jan. 30  
JUDAS PRIEST, Feb. 5  
ANDY SUMMERS, Feb. 6

Information for inclusion in this weekly feature may be sent to: Video Programming, Billboard, 1515 Broadway, New York, N.Y. 10036.



SPEED OF HAND—Holly Near signs copies of her Redwood LP, "Speed Of Light," after two shows at Town Hall in New York.

## BEFORE SUPREME COURT

# Betamax Case Lawyers Present Oral Arguments

• Continued from page 3

and with Universal, "five million-plus videotape owners will be at the mercy of of any copyright owners who seek to take advantage of them." Dunleavy urged the court to look closely at the definition of an "infringing copy."

Justice John Paul Stevens asked him what tapes he would consider non-infringing. Surprisingly, Dunleavy replied: "We say that if (the copy) is unchallenged" by the copyright owner, "then it's non-infringing."

Dunleavy maintained that most home viewers simply tape programs to "time shift" them to a more convenient viewing hour, and that most consumers who own VCRs do not build a large library of taped programs. He added, moreover, that copyright owners "put these programs on the television with the express intention of having people watch them."

Justice William H. Rehnquist replied: "That's like saying that a publisher who put books in a store consents to everyone Xeroxing them. What if I Xerox a book three times, one for my home, one for the office, and one (unintelligible). Am I guilty of infringing?"

Dunleavy also said that manufacturers "can't be impugned by the motives of buyers," reminding the bench that "since the very beginning," Sony had placed a warning about possible copyright infringement laws "inside the box" of every

VCR. Chief Justice Burger was critical: "But consumers can't see it until they get it home? Isn't it at the bottom of the box?"

Burger also asked about the problems of "musical compositions inside" a video program. Dunleavy replied: "Some of these people (from the music community) have just come out of the wings recently." The courtroom filled with knowing chuckles.

Another unintentional moment of levity during the one-hour hearing occurred soon after the eight judges entered the chamber, with Justice William J. Brennan absent due to personal family business. "The court will see that Justice Brennan will receive a complete tape recording of the oral argument," Burger announced. Murmurs of muffled laughter came from the court—and the bench.

Even when the Supreme Court's ruling is announced in May or June, the battle over the wide-ranging issues of home taping rights and the rights of copyright owners feeling financial damage from "free" taping will continue in Congress. The new technology in telecommunications, coupled with the massive and expensive lobbying efforts of both sides during the last session, effectively prevented both Senators and Representatives from gaining the needed votes to amend the dated copyright provisions, as even the 1976 revisions do not contain the specific legal language needed seven years later.

Billboard's®  
Survey For Week Ending 1/29/83

# Top Album Picks™

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**BRYAN ADAMS**—Cuts Like A Knife, A&M SP-6-4919. Produced by Bryan Adams & Bob Clearmountain. Adams last set has shown dogged persistence at rock radio, and a growing dossier of impressive covers for his songs begs further attention for this crucial bid for wider acceptance. That makes the consistent snap of these rock stylings all the more fortunate: this is hook-laden romantic rock, sparked by crisp production and delivered in a rasping croon that straddles AOR and pop adroitly, reminiscent of Tom Petty's earlier, less introspective work.

**RANDY NEWMAN**—Trouble In Paradise, Warner Bros. 23755. Produced by Russ Titelman & Lenny Waronker. Leave it to the puckish Newman to fuse his most shrewdly commercial, rock-tinged music yet with some of his darkest topical barbs, as he ranges through a new rogue's gallery of fools, monsters and just plain folks. An impressive crew of superstar vocal guests (including Paul Simon, Bob Seger, Linda Ronstadt and members of Fleetwood Mac) provide added musical punchlines, but it's Newman's own performance that makes this at once hilarious and unsettling.



## First Time Around

**SIMPLE MINDS**—New Gold Dream (81-82-83-84), A&M SP-6-4928. Produced by Peter Walsh. The layered arrangements and percolating dance rhythms are obvious techno-pop inheritances, but this British sextet reaches for a richer ensemble style and mannered vocal character nodding more to early '70s progressive rock. At its most inspired, the music lives up to its contents' lofty spiritual themes through its ethereal, textured sweep.

**ART IN AMERICA**, Pavillion Records BZT 38517. Produced by Eddy Offord. Offord is best known for his work with Yes, and this new American band is in much the same vein. The difference is that this band uses an amplified harp, played by Shisonee Flynn. "The Line" and "Art In America" are two cuts geared toward AOR, while "Undercover Lover" is more top

40. "Sinatra Serenade," meanwhile, has an interesting concept.

**SPOONER**—Every Corner Dance, Mountain Railroad HR-8005. Produced by Gary Klebe & Spooner. A tight, tough-minded quintet from Madison, Wisconsin, Spooner excels at uptempo melodic rock cut to '60s lines; no-frills guitars, reedy Farfisa organ and Merseybeat harmonies may already seem passe in the wake of techno-pop, but the band's winning verve and some strong originals tip the balance strongly in their favor. With some radio attention, this could prove a sleeper.



**POLYROCK**—Above The Fruited Plain, PVC 6901. Produced by Billy Robertson. Polyrock advances a very particular musical vision with its strong keyboard musicianship—well-stated but hardly mass appeal, although the cuts are clean, well-produced and recommended for dance club play. One hopes the group will move in the direction of "Indian Song," which stands out for its chorus and shows promise for an urban street record.

**PERSONAL EFFECTS**, Cachalot Records BIG 8. Produced by Dwight Glodell. This four-person upstate New York band has come up with an EP of five very accessible songs that range from AOR to DOR with stops in post psychedelia and pop rock. Fronted by singer Peggi Fournier, this band has a haunting unique sound based on musical ability, not gimmicks.



**SMOKEY ROBINSON**—Touch The Sky, Tamla 6030TL. Produced by Smokey Robinson, Reginald Burke. Though not as overtly commercial as Robinson's recent albums with producer George Tobin, this is creatively his best work in years. The mood is distinctly mellow whether on ballads such as "Gone Again" (which vividly recalls his best work with the Miracles) and "Sad Time," or midtempo outings such as "Dynamite" and the title track. The musicianship of such Smokey stalwarts as Marv Tarplin, Fred Smith and producer Burke

(who doubles on keyboards) is perfectly simpatico. Commercial prospects will hinge on the success of the first single from the LP, "I've Made Love To You A Thousand Times."

## Billboard's Recommended LPs

### pop

**TODD RUNDGREN**—The Ever Popular Tortured Artist Effect, Bearsville 23732 (Warner Bros.). Produced by Todd Rundgren. Rundgren's latest one-man studio outing offers ironic proof that he isn't saving his best for solo outings: despite flashes of pop lyricism, material and performance seldom match the charm or spontaneity of Utopica's current band effort. For the faithful only.

**PAUL BARRERE**—On My Own Two Feet, Mirage 90070 (Atlantic). Produced by Paul Barrere & Jeff Glixman. A versatile guitarist and journeyman songwriter while with Little Feat, Barrere still seems to be stretching to fill this first solo album, which suffers from stolid arrangements and flawed production. His more uptempo, blues-edged songs show the most AOR potential here.

**PIERRE BENSUSAN**—Solilai, Rounder 3068. Produced by Pierre Bensusan & Stockfish Records. Augmenting his delicate acoustic guitar and soft vocals with bass, percussion, bandoneon and the outside contributions of two reed and pipe players, Bensusan's fourth label outing is rich enough in atmosphere to cross linguistic boundaries. College and jazz programmers will be charmed.

**R.L. CRUTCHFIELD'S DARK DAY**—Window, Plexus KMH 709230. Produced by R.L. Crutchfield, Crutchfield and B. Sack, both of whom play electronic keyboards and percussion, are every bit as "techno" but considerably less "pop" than most practitioners of techno-pop. Dark Day makes spare, erie music that is, as the band's name implies, dark in mood and sound, while offering dance hooks.

### country

**LOUISE MANDRELL**—Close Up, RCA MHL 18601. Produced by Eddie Kilroy. This album (one of RCA's new mini-LP series)

is a clear indicator of the heights to which this performer has risen. On songs like "This Bed's Not Big Enough," she's a sensitive and intriguing vocalist, yet she ignites easily on sizzlers like "Burning Out Of Control." When will her airplay and sales begin matching up to this Mandrell's fine artistry?

**LEON EVERETTE**, RCA 8600. Produced by Ronnie Dean and Leon Everett. In its move to bolster artists who haven't yet reached album-selling status, RCA here releases a 12-inch \$6.98 disk of six Everette cuts not on any albums. "Soul Searchin'" hit number 10 last fall. "Shadows Of My Mind" reaches number 25 this week, and other key prospects are the acoustic-laced "My Lady Loves Me" and the Haggard-influence "The Rock I'm Leaning On."

### jazz

**HAROLD DANKO**—Mirth Song, Sunnyside Communications SSC 1001. Produced by Francois Zalacain. Pianist Danko teams with bassist Rufus Reid in a program of songs spanning several jazz epochs. From Monk and Bird through Jackie McLean and Wayne Shorter, he navigates with warm lyricism and a sure, swinging rhythmic poise.

**THE TONY RICE UNIT**—Backwaters, Rounder 0167. Produced by Anthony Rice. Guitarist Rice, an erstwhile partner with mandolinist David Grisman, continues to refine his own counterpart to that stylist's folk/jazz chamber music in this set of trios, quartets and quintet pieces. The program ranges from originals to breezy interpretations of "On Green Dolphin Street," "My Favorite Things" and Dave Grusin's "A Child Is Born."

**MARK EGAN & DANNY GOTTLIEB**—Elements, Philo PH 9011. Produced by Mark Egan, Danny Gottlieb, Rich Brownstein. Egan and Gottlieb, former bassist and drummer respectively in the original Pat Metheny Group, are joined by saxophonist Bill Evans (a Miles Davis sideman) and keyboardist Clifford Carter in a well-executed program of serious contemporary fusion.

**Spotlight**—The most outstanding new product of the week's releases and that with the greatest potential for top of the chart placement; **picks**—predicted for the top half of the chart in the opinion of the reviewer; **recommended**—predicted to hit the second half of the chart in the opinion of the reviewer, or albums of superior quality. Albums receiving a three star rating are not listed. Reviewers: Dave Dexter Jr., Laura Foti, Paul Grein, Douglas E. Hall, Is Horowitz, Kip Kirby, Roman Kozak, Irv Lichtman, Ed Ochs, Sam Sutherland, Robyn Wells, Adam White.

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WKNZ	KSTN
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# Billboard TOP LPs & TAPE

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THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST	Title	Label, No. (Dist. Label)	Dist. Co.	RIAA Symbols	Suggested List Prices LP, Cassettes, 8-Track	Black LP/ Country LP Chart	THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST	Title	Label, No. (Dist. Label)	Dist. Co.	RIAA Symbols	Suggested List Prices LP, Cassettes, 8-Track	Black LP/ Country LP Chart	THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST	Title	Label, No. (Dist. Label)	Dist. Co.	RIAA Symbols	Suggested List Prices LP, Cassettes, 8-Track	Black LP/ Country LP Chart
1	31	1	MEN AT WORK	Business As Usual	Columbia ARC 37978	CBS	▲		BLP 51	37	9	9	COMMODORES	All The Great Hits	Motown 6028 ML	IND		8.98	BLP 12	72	72	19	THE WHO	It's Hard	Warner Bros. 1-23731	WEA	●	8.98	
2	31	2	STRAY CATS	Built For Speed	EMI-America ST-17070	CAP	▲	8.98		38	13	13	EDDIE RABBITT	Radio Romance	Elektra E1-60160	WEA	●	8.98	CLP 5	73	73	33	THE ALAN PARSONS PROJECT	Eye In The Sky	Arista AT 9599	IND	●	8.98	
3	14	3	DARYL HALL & JOHN OATES	H2O	RCA AFL1-4383	RCA	▲	8.98		39	36	36	JANE FONDA	Jane Fonda's Workout Record	Columbia CX2-38254	CBS	●			74	64	17	KOOL AND THE GANG	As One	De Lite DSR 8505 (Polygram)	POL		8.98	BLP 30
4	11	4	PAT BENATAR	Get Nervous	Chrysalis CHR 1396	IND	●	8.98		40	8	8	PATTI AUSTIN	Every Home Should Have One	Qwest QWS 3591 (Warner Bros.)	WEA	●	8.98	BLP 18	75	66	33	JEFFREY OSBORNE	Jeffrey Osborne	A&M SP-4896	RCA	●	8.98	BLP 32
5	6	5	MICHAEL JACKSON	Thriller	Epic QE 38112	CBS	▲			41	29	29	JOE JACKSON	Night And Day	A&M SP 4906	RCA	●	8.98		76	68	17	BRUCE SPRINGSTEEN	Nebraska	Columbia TC 38358	CBS	●		
6	6	6	LED ZEPPELIN	Coda	Swan Song 90051 (Atlantic)	WEA	▲	8.98		42	4	4	MUSICAL YOUTH	The Youth Of Today	MCA 5389	MCA	▲		BLP 22	77	69	11	THE BAR-KAYS	Proposition	Mercury SRM-1 4065 (Polygram)	POL		8.98	BLP 9
7	34	7	THE CLASH	Combat Rock	Epic FE 37689	CBS	▲			43	17	17	OLIVIA NEWTON-JOHN	Olivia's Greatest Hits, Vol. 2	MCA MCA 5347	MCA	▲	8.98		78	79	29	FLEETWOOD MAC	Mirage	Warner Bros. 1-23607	WEA	▲	8.98	
8	3	8	BOB SEGER AND THE SILVER BULLET BAND	The Distance	Capitol ST 12254	CAP	▲	8.98		44	28	28	JUDAS PRIEST	Screaming For Vengeance	Columbia FC 38160	CBS	●			79	99	6	NIGHT RANGER	Dawn Patrol	Boardwalk NB 33259-1	IND	▲	8.98	
9	11	9	TOM PETTY AND THE HEARTBREAKERS	Long After Dark	Backstreet/MCA BSR 5360	MCA	●	8.98		45	11	11	KISS	Creatures Of The Night	Casablanca NBLP 7270 (Polygram)	POL	●	8.98		80	74	32	CHICAGO	Chicago 16	Full Moon/Warner Bros. 1-23689	WEA	▲	8.98	
10	10	10	PHIL COLLINS	Hello, I Must Be Going	Atlantic 80035-1	WEA	▲	8.98		46	37	37	A FLOCK OF SEAGULLS	A Flock Of Seagulls	Jive/Arista VA 66000	IND	●	6.98		81	93	8	GOLDEN EARRING	Cut	21 Records T 119004 (Polygram)	POL	●	8.98	
11	15	11	LIONEL RICHIE	Lionel Richie	Motown 6007 ML	IND	▲	8.98	BLP 3	47	18	18	PETER GABRIEL	Security	Geffen GHS 2011 (Warner Bros.)	WEA	●	8.98		82	71	15	DIANA ROSS	Silk Electric	RCA AFL1 4384	RCA	●	8.98	BLP 34
20	41	20	TOTO	Toto IV	Columbia FC 37728	CBS	▲			48	11	11	RIC O'CASEK	Beatitude	Geffen GHS 2022 (Warner Bros.)	WEA	●	8.98		83	78	44	ASIA	Asia	Geffen GHR 2008 (Warner Bros.)	WEA	▲	8.98	
13	16	13	BILLY JOEL	The Nylon Curtain	Columbia TC 38200	CBS	▲			49	4	4	CULTURE CLUB	Kissing To Be Clever	Virgin/Epic ARE 38393	CBS	●			84	76	23	AMERICA	View From The Ground	Capitol ST-12209	CAP	▲	8.98	
14	8	14	OZZY OSBOURNE	Speak Of The Devil	Jet 2X2 38350 (Epic)	CBS	▲			50	8	8	GROVER WASHINGTON JR.	The Best Is Yet To Come	Elektra 60215	WEA	●	8.98	BLP 11	85	85	12	PSYCHEDELIC FURS	Forever Now	Columbia FC 38261	CBS	▲		
15	26	15	BILLY SQUIER	Emotions In Motion	Capitol ST 12217	CAP	▲	8.98		51	7	7	RAY PARKER, JR.	Greatest Hits	Arista AL 9617	IND	●	8.98	BLP 17	86	86	78	JOURNEY	Escape	Columbia TC 37408	CBS	▲		
17	16	17	NEIL DIAMOND	Heartlight	Columbia TC 38359	CBS	▲			52	15	15	TONI BASIL	Word Of Mouth	Radialchoice/Chrysalis CHR 1410	IND	●	8.98		87	87	11	DEVO	Oh No! It's Devo	Warner Bros. 1-23741	WEA	●	8.98	
18	39	18	JOHN COUGAR	American Fool	Riva/Mercury RVL 7501 (Polygram)	POL	▲	8.98		53	19	19	KENNY LOGGINS	High Adventure	Columbia TC 38127	CBS	●			88	89	13	ORIGINAL CAST	Cats	Geffen 2GHS 2017 (Warner Bros.)	WEA	▲	16.98	
19	14	19	MISSING PERSONS	Spring Session M	Capitol ST 12228	CAP	●	8.98		54	7	7	CHAKA KHAN	Chaka Khan	Warner Bros. 1-23729	WEA	●	8.98	BLP 5	89	82	16	LINDA RONSTADT	Get Closer	Asylum 60185 (Elektra)	WEA	●	8.98	
21	6	21	FOREIGNER	Records	Atlantic 80999	WEA	●	8.98		55	9	9	PEABO BRYSON	Don't Play With Fire	Capitol ST 12241	CAP	●	8.98	BLP 8	90	90	16	GRAND MASTER FLASH & THE FURIOUS FIVE	The Message	Sugar Hill 268	IND	●	8.98	BLP 27
20	12	20	SUPERTRAMP	Famous Last Words	A&M SP 3732	RCA	●	8.98		56	64	64	LOVERBOY	Get Lucky	Columbia FC 37638	CBS	▲			91	91	16	DIRE STRAITS	Love Over Gold	Warner Bros. 1-23728	WEA	●	8.98	
81	2	81	NEIL YOUNG	Trans	Geffen GHS 2018 (Warner Bros.)	WEA	▲	8.98		57	19	19	LAURA BRANIGAN	Branigan	Atlantic SD 19289	WEA	●	8.98		92	92	47	ALABAMA	Mountain Music	RCA AFL1-4229	RCA	●	8.98	CLP 1
26	13	26	ADAM ANT	Friend Or Foe	Epic ARE 38370	CBS	●			58	14	14	JEFFERSON STARSHIP	Winds Of Change	Grunt BXL1-1372 (RCA)	RCA	●	8.98		93	94	36	JUICE NEWTON	Quiet Lies	Capitol ST-12210	CAP	▲	8.98	CLP 31
28	9	28	THE J. GEILS BAND	Showtime	EMI-America SD 17087	CAP	●	8.98		59	16	16	LUTHER VANDROSS	Forever, For Always, For Love	Epic FE 38235	CBS	●		BLP 7	94	97	32	SURVIVOR	Eye Of The Tiger	Scotti Bros. FZ 38062 (Epic)	CBS	▲		
27	19	27	ABC	The Lexicon Of Love	Mercury SRM-1-4059 (Polygram)	POL	●	8.98		60	11	11	TRUMP	Never Surrender	RCA AFL1-4382	RCA	●	8.98		95	77	14	SOUNDTRACK	An Officer And A Gentleman	Island 90017-1 (Atco)	WEA	●	8.98	
25	14	25	DIONNE WARWICK	Heartbreaker	Arista AL 9609	IND	●	8.98	BLP 16	61	45	45	JONI MITCHELL	Wild Things Run Fast	Geffen GHS 2019 (Warner Bros.)	WEA	●	8.98		96	80	12	VARIOUS ARTISTS	Casino Lights	Warner Bros. 1-23718	WEA	●	8.98	BLP 48
26	12	26	DAN FOGELBERG	Greatest Hits	Full Moon/Epic FE 38308	CBS	●			62	12	12	THE BEATLES	20 Greatest Hits	Capitol SV 12245	CAP	●	9.98		97	83	11	SKYY	Skyjammer	Salsoul SA 8555 (RCA)	RCA	▲	8.98	BLP 47
27	11	27	PRINCE	1999	Warner Bros. 1-23790	WEA	●	10.98	BLP 4	63	12	12	THE ENGLISH BEAT	Special Beat Service	I.R.S. SP 70032 (A&M)	RCA	●	8.98		98	104	34	CAP BAND	Cap Band IV	Total Experience TE-1-3001 (Polygram)	POL	▲	8.98	BLP 31
43	35	43	DURAN DURAN	Rio	Capitol ST-12211	CAP	▲	8.98		64	12	12	EAGLES	Greatest Hits, Vol. 2	Asylum 60205 (Elektra)	WEA	●	8.98		99	180	2	TODD RUNDGREN	The Ever Popular Tortured Artist Effect	Bearsville 1-23732 (Warner Bros.)	WEA	▲	8.98	
29	29	29	CROSBY, STILLS AND NASH	Daylight Again	Atlantic SD 19360	WEA	▲	8.98		65	18	18	RUSH	Signals	Mercury SRM-1-4063 (Polygram)	POL	●	8.98		100	100	46	WILLIE NELSON	Always On My Mind	Columbia FC 37951	CBS	▲		CLP 2
30	11	30	MARVIN GAYE	Midnight Love	Columbia FC 38197	CBS	▲		BLP 2	66	14	14	DONALD FAGEN	The Nightfly	Warner Bros. 1-23696	WEA	●	8.98	BLP 68	101	101	12	NEIL DIAMOND	The Jazz Singer	Capitol SW 12120	CAP	▲	8.98	
31	22	31	DON HENLEY	I Can't Stand Still	Elektra E1-60048	WEA	●	8.98		67	7	7	BILL COSBY	Bill Cosby Himself	Motown 6026 ML	IND	●	8.98	BLP 33	102	102	8	GRACE JONES	Living My Life	Island 90018 (Atco)	WEA	●	8.98	BLP 19
32	7	32	BARRY MANILOW	Here Comes The Night	Arista AL 9610	IND	●	8.98		75	7	7	ABBA	The Singles	Atlantic 81036	WEA	●	8.98		103	103	23	ROYAL PHILHARMONIC ORCHESTRA CONDUCTED BY LOUIS CLARK	Hooked On Classics II	RCA AFL1 4373	RCA	●	8.98	
33	9	33	JOHN LENNON	The John Lennon Collection	Geffen GHSP 2023 (Warner Bros.)	WEA	●	9.98		69	13	13	EARL KLUGH/BOB JAMES	Two Of A Kind	Capitol ST 12244	CAP	●	8.98	BLP 36	104	98	14	WAYLON AND WILLIE	WW II	RCA AHL1 4455	RCA	▲	8.98	CLP 3
49	6	49	SAMMY HAGAR	Three Lock Box	Geffen GHS 2021 (Warner Bros.)	WEA	▲	8.98		88	4	4	SQUEEZE	Singles 45's and Under	A&M SP 4922	RCA	●	8.98		105	106	63	OZZY OSBOURNE	Diary Of A Madman	Jet FZ 37492 (Epic)	CBS	▲		
35	15	35	SAGA	Worlds Apart	Portrait ARR 38246 (Epic)	CBS	●			71	11	11	JANET JACKSON	Janet Jackson	A&M SP 4907	RCA	●	6.98	BLP 6										
38	9	38	LITTLE RIVER BAND	Greatest Hits	Capitol ST 12247	CAP	▲	8.98																					

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JANUARY 29, 1983, BILLBOARD

**RICHIE, NELSON ALSO WIN BIG**

## Rogers Is Main Story At American Music Awards

LOS ANGELES—Kenny Rogers dominated ABC-TV's 10th annual American Music Awards, winning three prizes, including a special award of merit. Rogers was named favorite male country vocalist for the fourth time in five years and also took the country single award for the third time, with "Love Will Turn You Around" following "Lucille" and "Coward Of The County."

Most of the other top winners were also repeaters from past years. Lionel Richie won for favorite pop single for the second straight year, with "Truly" taking the prize won last year by "Endless Love," his smash duet with Diana Ross. Richie was also named favorite male vocalist in soul.

Willie Nelson's "Always On My Mind" was named favorite pop and country album, dual awards won last year by "Kenny Roger' Greatest Hits." Aretha Franklin's "Jump To It" was named favorite soul album,

but Marvin Gaye's "Sexual Healing" topped "Jump To It" as favorite soul single and Diana Ross topped Franklin as favorite female soul vocalist. It's Ross' third win in that category.

On the top side, Olivia Newton-John won her fourth citation as favorite female vocalist. Rick Springfield and John Cougar tied for the equivalent male award (topping Paul McCartney, whose myriad career achievements do not include an American Music Award). Daryl Hall & John Oates won their first award, being named favorite pop group.

Barbara Mandrell was named favorite female country vocalist for the third year in a row, while Alabama collected its first citation as top country group. And in the soul category, Kool & the Gang won its second straight award for favorite group.

PAUL GREIN

## Ratings Point To Volatility Of Urban Format In N.Y.

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The executive argues that "there has never been an advertiser that bought time according to 12-plus demographics. Pimple soap makers, auto manufacturers, even soft drink bottlers look at different age groups. The bottom line is that the relevancy of the 12-plus demo is irrelevant, except to the trades."

Asked to account for the decline in the urban format's overall share in New York, Michael Membrado, vice president of station management relations for Arbitron, says the company's business is to release au-

dience estimates of radio listening habits, not to reach conclusions.

"Let the advertisers, agencies and broadcasters provide the answers," he states. "Judgments should rest with those who use the information."

David Gingold, vice president of the Birch Report, says that he can't "interpret the numbers without being generic about the differences in the research methodologies, but the urban stations certainly deserve their audience estimates." Change, he notes, is a constant, "and frequent measurement is going to show changes." Birch offers a monthly ratings service. Arbitron publishes its report quarterly.

Addressing the reasons why the urban stations do not subscribe to his company's service, Gingold acknowledges that "perhaps we haven't done as good a job as we can to convince management that we can be tenable for them. Most broadcasters want to see a competitive environment for radio ratings. I'm sure they want us to succeed."

## Hall Of Fame Officials Named

MUSCLE SHOALS — Terry Woodford, president of Wishbone, Inc., has been named chairman of the Alabama Music Hall Of Fame commission, with Jimmy Johnson, president of Muscle Shoals Sound Studios, named vice chairman. David Johnson, owner of Broadway Sound Studio, will serve as treasurer, and attorney Chip Nix as secretary.

Other commissioners now serving on the seven-man board are Fame Recording Studio president Rick Hall, accountant Buck Borders and state official Sherman Shores.

## For The Record

MCA's forthcoming release of 25 reactivated Westminster classical cassettes will carry \$2.98 as a suggested list price, not a wholesale price as previously reported (Billboard, Jan. 15). The titles, due in February, will be released only in cassette.

## InsideTrack

**Time to circle calendars:** Some of NARM's retail advisors meet at Miami Beach's Fontainebleau Hotel Feb. 14-15 to discuss the "Gift Of Music" program, with the remainder of the group coming in on the evening of the 15th for a full meeting the next day on additional agenda items. The Marmadukes of Western Merchandising have moved their 1982 confab to May 19-21 at the Hilton, Amarillo. Paul David rounds up his Stark/Camelot/Grapevine gang at the Ohio park July 23-27. Barrie Bergman and Jackie Brown haven't firmed the Record Bar/Marriot/Hilton Head bash yet, but it will likely be end of July, Brown feels.

**Competition:** The Franklin Mint Record Society, a division of WCI, offers a "subscription" via a magazine insert to "The Greatest Jazz Recordings Of All Times," a 100-LP or cassette set at \$10.75 per record, plus 95 cents packaging and shipping or \$11.75 per cassette. The Columbia Record Club direct mailing a pitch for \$1 for six LPs, 8-tracks, reel tapes or cassettes including shipping and handling. RCA mailing a "music voucher" good for six LPs or tapes to start a trial membership in their RCA Music Service for a \$2.49 shipping and handling charge. The RCA offer also includes 8-tracks.

**Together Again:** Capricorn president Phil Walden and label executive vice president Frank Fenter at a new Macon, Ga. bailiwick. . . . Reports that Johnny Cash's House Of Cash publishing company (Billboard, Jan. 15) would be purchased by Lawrence Welk's Music Group have been dashed by Cash's manager Lou Robin. He says negotiations never got underway and the House Of Cash "will continue pursuing the use of copyrights in the Cash catalog."

San Francisco Chronicle pop music critic Joel Selvin discusses "Rock On Film" during a February non-credit course at San Francisco State Univ. For information about the Tuesday night event, call (415) 469-1372. . . . Publicist Ken Baker also kicks off a course on his specialty there Feb. 1. . . . Track happily announces the return of Integrity Entertainment's vice president, special merchandise, Godfrey Dickey following successful eye surgery. And Handleman executive vice president Johnny Kaplan is in Florida enjoying several weeks there before his Boston surgery sometime in February. . . . Speaking of the racks, expect some management changes at local and regional levels at Pickwick.

**Erstwhile slack/entrepreneur Art Fein**, who pioneered the rockabilly return, is managing the Blasters, along with Alex Oakley, who is handling business for the group. Shelly Heber was managing the act previously. Fain, who continues his Wednesdays at the Club Lingerie, Hollywood, is compiling a 14-act compendium album for Rhino Records release soon of the best in L.A. rockabilly.

RIAA president Stan Gortikov angry and aggressive in a Wednesday night (19) appearance on the lead-off 15-minute segment of the ABC-TV late night show, "The Last Word," exchanging heated verbal punches with Rena Rent-A-Record franchiser David Nancoff of Toronto. Gortikov accused Nancoff and his ilk of being "parasites" ruining the industry. Nancoff countered by saying if record prices hadn't driven people out of the stores, he'd have had no reason to go into business "to bring them back in." . . . Major Bill Smith, celebrating 30 years in the industry, has made a new, 20th anniversary recording of "Hey, Paula" by the original artists, Paul & Paula. It's on his Ft. Worth-based LeCam label. . . . Eubie Blake's 100th birthday Feb. 7 to be celebrated

## Toto: The Critics Be Damned

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tion." Nonetheless, Paich says, the members of Toto don't consciously try to work r&b rhythms into their records. "We'd have to try not to," he says. "I was brought up with funky music. I don't try to do it; I just sit down to play and that's the way it comes out."

The group, which is rounded out by Bobby Kimball, 34, Steve Lukather, 25, and Porcaro's brothers Mike, 27, and Steve, 25, is also nominated for the Grammy for producer of the year, despite the fact that its only credited 1982 production was "Toto IV."

Paich views that nomination as recognition for the uncredited production contributions the group members have made over the years as session players. "There are so many times we go in there to play and the producer says, 'call me when it's shaking.'"

"For years, a producer might be reading Billboard under the console with a phone in his ear while a Jay Graydon or David Foster was really producing the record. Now those people are getting the credit; musicians are becoming producers."

Paich says he's eyeing outside production jobs, having previously produced Cheryl Lynn's "Got To Be Real" (which yielded a No. 1 black hit in the title track), "Sarah Vaughan Sings The Beatles" and the first Romeos album.

Porcaro adds that he expects the group members to continue doing session dates, even as Toto rises to all-star status. "I'll do it until my bones can't play any more," he says. "As busy as we get, I always have four hours in the beginning of the day in which I can do dates. It's almost like someone paying you \$300 to warm up for coming to work on a Toto album."

with a Friends Of Eubie Blake "party" at the Shubert Theatre that afternoon in Gotham.

The antitrust division of the U.S. Justice Dept. is taking what it regards as a routine look at two proposed alliances between movie studios and pay cable channels. One is a partnership among The Movie Channel and three studios, Paramount, Universal and Warner Bros. The other would create a \$400 million movie-making venture among HBO, CBS and Columbia Pictures. The investigations should be completed within several months.

Boston's Berklee College of Music setting up the nation's first department of music production and engineering, entailing the development of some 15 new courses and the hiring of a dozen new faculty and staff, and the construction of three state-of-the-art recording studios in the building, which also houses the Berklee Performance Center.

Independent distributors are said to be mulling anti-trust action against CBS Records, in the wake of their loss of Chrysalis to the major. Deemed imminent by various sources, this may have greater urgency among independents as they confront persistent rumors concerning a defection of Arista Records to another branch major, RCA. This latter possibility is being firmly denied by both parties, however. . . . PolyGram begins trying \$6.98 list new act albums next month, with two releases: the Jon Butcher Axis and Rare Silk. Senior v.p. of marketing, Harry Losk, feels that this will ensure "quicker attention" paid to the artists. If successful, more will follow, he says.

Edited by JOHN SIPPEL

## BackTrack

*Thirty years ago this week:* The inaugural of Dwight D. Eisenhower was expected to top \$1 million in total grosses for festivities for the first time. . . . And at the White House, Daken K. Broadhead, prexy of Allied Record Mfg., L.A., was named executive assistant to Agriculture Secretary Ezra Benson. . . . Lawrence Welk signed a record-length 90-week pact at the Aragon ballroom, Santa Monica, at \$4,000 weekly. . . . Hank Williams' estate included his numerous copyrights, \$9,000 in two bank accounts and his Cadillacs. . . . Walt Heebner named a Capitol vice president in charge of studio and record services.

*Twenty years ago this week:* Industry abuzz over reported \$1 million guarantee over 20 years accorded Rick Nelson by Decca and reported \$500,000 offers to Dick Dale. . . . FTC opened its antitrust hearings of the Columbia Record Club. . . . Arif Mardin joined Atlantic as assistant to Neshui Ertegun. . . . The Hungarian government slashed the prices on phonographs and turntables in a ploy to boost business.

*Ten years ago this week:* RCA went all-branch domestically and raised its \$5.98 list album subdistributor price from \$2.71 to \$2.839, while dealer cost went from \$3.162 to \$3.052. . . . The Rolling Stones, Santana and Cheech & Chong garnered \$516,810 in a benefit for the Nicaraguan earthquake victims at the Forum in L.A. . . . Norm Weiser was appointed executive vice president of Chappell & Co. . . . Clara Ward died in L.A. after a stroke.

## Producer/Artist Don Costa Dies In New York

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George Hamilton IV and Johnny Nash. At United Artists Records four years later, he recorded Ferrante & Teicher, Steve Lawrence and Eydie Gorme. In 1961, he formed an independent production company and label (DCP) in New York, continuing to cut major acts. Following a move to Los Angeles, he wrote film scores and produced and arranged albums and tv specials with Sinatra.

From 1971 to 1974, Costa worked with Mike Curb at MGM Records, arranging and producing for the Osmonds, Donny Osmond, Eddy Arnold and Sammy Davis. Costa and Curb were Billboard's No. 1 pop singles producers for 1972 with Sammy Davis' "Candy Man" and Donny Osmond's "Puppy Love." As an arranger, Costa was also nominated for several Grammy awards, from Ferrante & Teicher's "Theme From The Apartment" in 1960 to Frank Sinatra's "Theme From New York, New York" in 1981. Other Grammy nominations included Barbara Streisand's "He Touched Me" (1965) and Eydie Gorme's "If He Walked Into My Life" (1966).

Costa's 10-year-old daughter from a second marriage, Nikka Costa, recently had a worldwide hit, "Out Here On My Own," which he produced, conducted and arranged.

IRV LICHTMAN



Amy Grant



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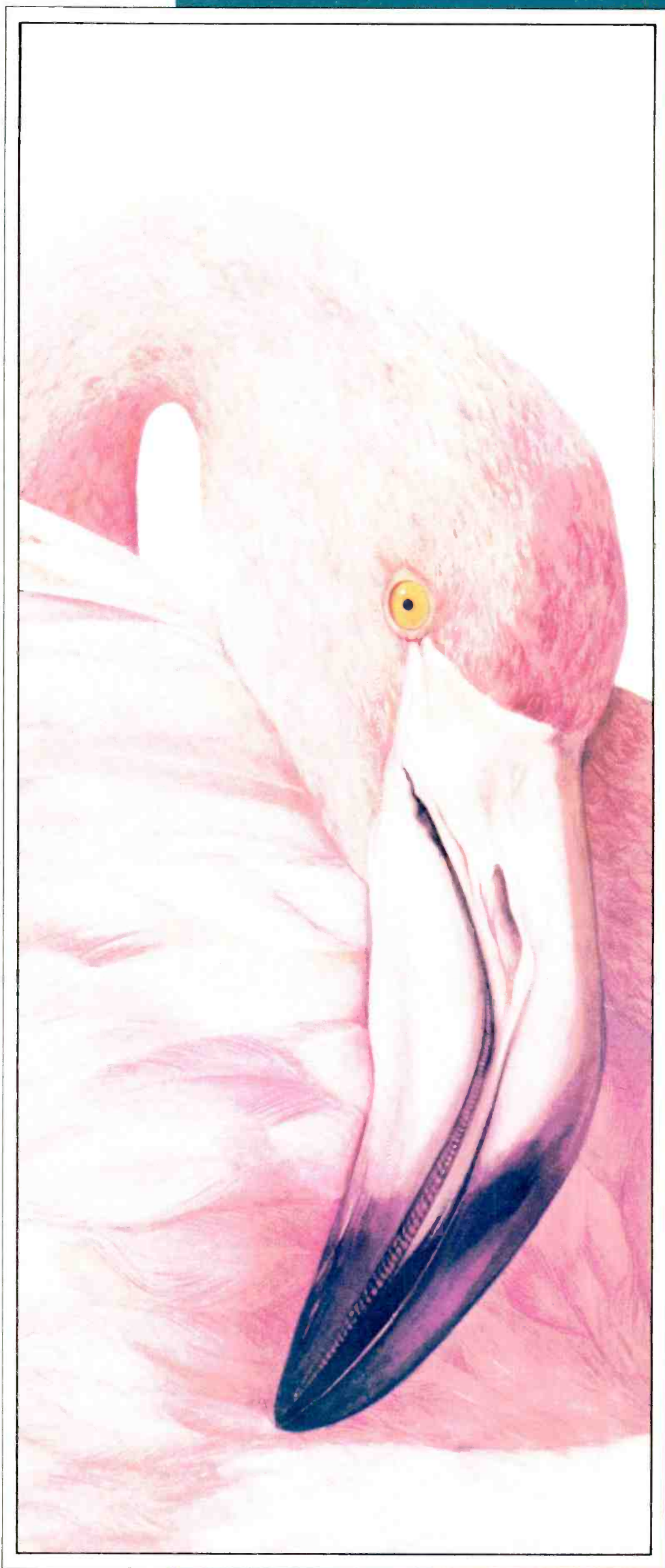
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