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NEWSPAPER

Billboard

87th
 YEAR

A Billboard Publication

The International Newsweekly Of Music & Home Entertainment

Jan. 9, 1982 • \$3 (U.S.)

Black Radio Debates Urban Contemporary

By JEAN WILLIAMS

LOS ANGELES—A number of major black-oriented radio stations across the country are taking on urban contemporary formats, to com-

pete with general market stations for advertising dollars and greater audience share.

This format, an outgrowth of disco, generally blends contemporary black music with rock- and pop-oriented product which often (though not exclusively) carries a rhythmic base. Latter is epitomized by Hall & Oates' current "I Can't Go For That," but also extends to titles such as Olivia Newton-John's "Physical."

The development has alarmed a number of black music promotion reps, who are concerned that it will reduce airplay for certain black product. And programmers at traditional black stations share that concern, believing the urban contemporary sound to be somewhat softer

(Continued on page 15)

IFPI, BIEM Still At Odds Over Royalty

By MIKE HENNESSEY

PARIS—IFPI and BIEM failed to reach agreement at their resumed talks here last month on the European mechanical royalty contract (Billboard, Dec. 5). There will be no extension of the existing pact, which expired Thursday (31).

Instead, it will be left to the IFPI

(Continued on page 36)

WONDERLAND OF HI TECH AT VEGAS CES

By JIM McCULLAUGH

LOS ANGELES—The \$3 billion a year consumer electronics industry's extraordinary odyssey into a substantially larger home entertainment/learning industry will continue to be reflected at this week's 25th Consumer Electronics Show beginning Thursday (7) at the Las Vegas Convention Center.

Some 50,000-60,000 trade attendees are expected to be on hand to view the more than 900 audio, video, electronic games, home computing, audiophile software and accessory manufacturer exhibits. Much new product and many developments from all categories will be unveiled (see separate stories).

The move to video still remains a

(Continued on page 54)

Late Buying Surge Buoy Holiday Sales

By JOHN SIPPEL

LOS ANGELES—A late four-to-six day buying surge sparked by a remarkably strong Wednesday and Thursday (23-24) pulled holiday season '81 out of the flat or worse position for U.S. record/tape/accessories/video retailers.

Starting Saturday, Dec. 19, cash registers rang up larger multiple-unit sales than 1980 pre-Christmas, with early sales reports Monday (28) indicating an average 7% upturn over 1980 among chains canvassed.

"Maybe it was just the price increases over the year" is the way Joe Martin of Turtles, Atlanta, views it. "Vanilla pop like 'Hooked-On Classics,' Placido Domingo and Streisand and the extra day this year put us over," Ira Heilicher of Great American/Wax Museum, Minneapolis, explains.

"We saw no reason for optimism. We knew we had to merchandise and advertise more effectively this season," Stu Schwartz of Harmony

(Continued on page 90)

MCA, E/A Plan Midprice Lines For Gospel

LOS ANGELES—MCA and Elektra/Asylum are launching gospel midprice lines this quarter, and the moves will be closely observed by long-established labels in this field, particularly Word and Savoy, which do not believe this pricing concept is appropriate for the gospel market.

(Continued on page 31)

German Publishers Make Broader Global Inroads

By WOLFGANG SPAHR

HAMBURG—By careful nurturing of local talent, German music publishers generally feel their efforts will realize major international gains for their country's contemporary artists and music in 1982.

Acts like Dschinghis Khan, the Goombay Dance Band and Arabesque are just a few to grow to pop maturity after careful nursing in the cradle of the music publishing business.

Michael Starck, head of publishing at April Music in Frankfurt, believes that the German successes abroad stemmed from the worldwide acceptance of disco product in the 1970s. He sees Munich as "the birthplace of this phenomenon" and says the city still enjoys a great reputation in the pop world, especially

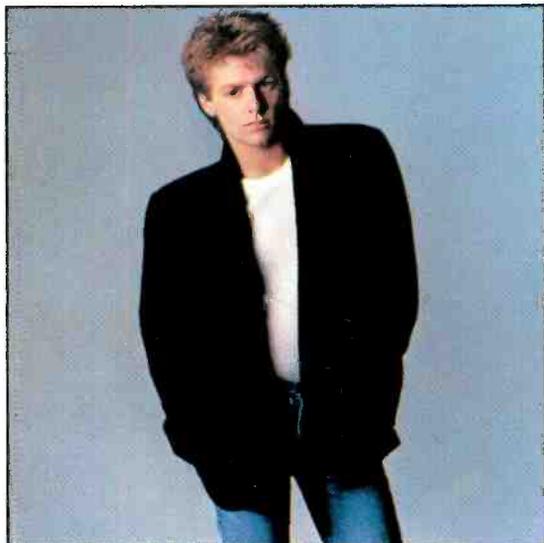
for its studio scene. It also throws a powerful spotlight on German composers and lyricists.

Says Starck: "The very fact that top international acts, such as the Electric Light Orchestra, are recording so often in Germany, and using German arrangers and musicians, underlines my theory that Germany today really is capable of competing internationally."

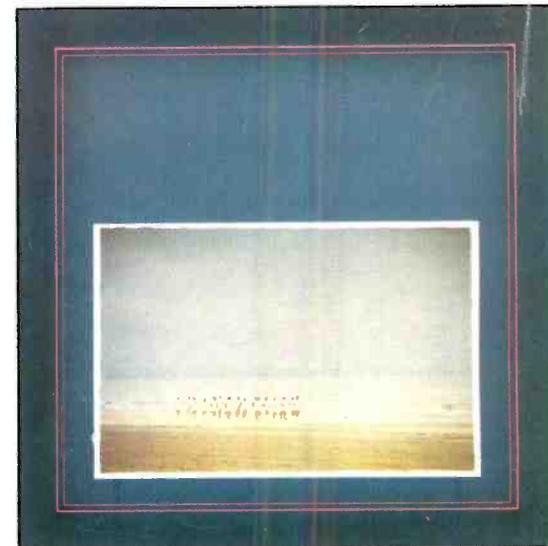
Hans W. Sikorski, head of one of Germany's most successful publishing outfits, based in Hamburg, and a key executive of copyright society GEMA, is also proud of the progress of German pop material round the world.

"We all got fed up with having to watch how foreign songs and artists

(Continued on page 32)



BRYAN ADAMS... YOU WANT IT—YOU GOT IT. It took us many months to prove it to you all, and we really "wanted it." You finally "got it" and the Bryan Adams album, *You Want It—You Got It* SP 4864, is busting loose. A & M's number one New Year's resolution: Keep breaking Bryan Adams... a brilliant new album on A & M Records and Tapes. Produced by Clearmountain/Adams. (Advertisement)



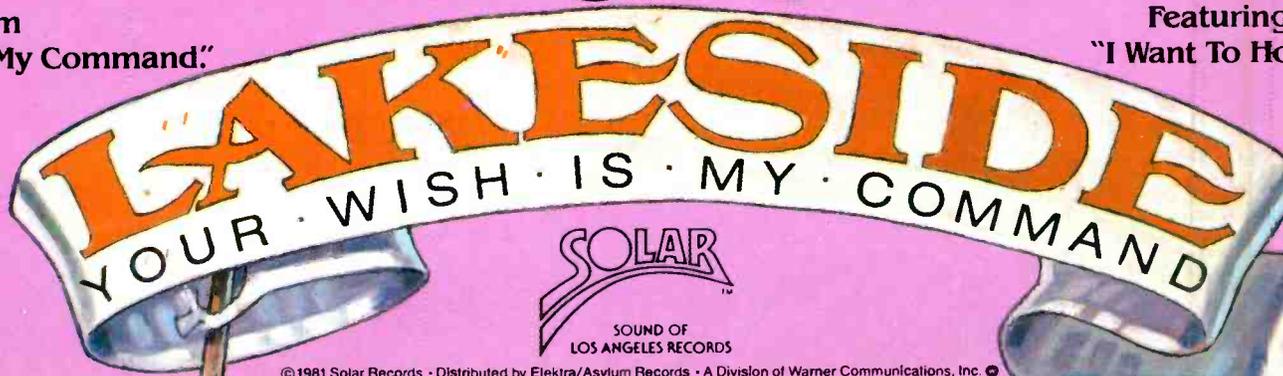
Penned and performed by Vangelis, "Chariots Of Fire" PD-1-6335 is the runaway soundtrack album of the year. "Chariots Of Fire," as beautiful a masterpiece as the memories you associate it with. On Polydor. Marketed by PolyGram. (Advertisement)

(Advertisement)

Fall under the magic spell of Lakeside.

The new album
 "Your Wish Is My Command"
 S-26

Featuring the hit single
 "I Want To Hold Your Hand"
 S-47954



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 by Lakeside.

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ROCK & REAL

There's a real world behind the glamorous world of rock 'n' roll.

Journey stopped a pre-concert sound check for it.

CBS Record's Tony Martell and Fantasy Studios' Roy Segal took time out to be a part of it.

And only a group of unfortunate kids had anything to gain.

What made it happen was the 25th Ampex Golden Reel Award.

The Golden Reel goes to the performers and studios who achieve RIAA-certified gold for albums mastered on Ampex professional audio tape. Part of the award is a thousand dollar donation to any charity the performers choose.

It's a choice no one takes lightly.

Escape is Journey's fifth Golden Reel album. And they chose the T.J. Martell Leukemia Foundation to receive the donation.

Together with other artists and studios, they've directed a quarter of a million dollars in Golden Reel contributions to charities in many fields. Health. The environment. Needy children. The arts.

We salute Fantasy Studios and Journey along with all of the exceptional recording professionals who've earned the Golden Reel Award.

AMPEX

Ampex Corporation • One of The Signal Companies

Journey (Steve Smith, Steve Perry, Jonathan Cain, Neal Schon), CBS Record's T.J. Martell and Fantasy Studios' Roy Segal

WEA INTERNATIONAL SALUTES

wea UK

FOR ITS PERFORMANCE IN THE LAST SIX MONTHS



**WEA UK NO. 1 SINGLES COMPANY
OCTOBER, 1981**

TOP 10 ALBUMS FROM

- RANDY CRAWFORD** (Her 2nd gold album) **GOLD**
- PRETENDERS** **SILVER**
- ELVIS COSTELLO** **GOLD**
- ROD STEWART** **GOLD**
- GARY NUMAN** **SILVER**
- AC/DC** **GOLD**
- GEORGE BENSON** **SILVER**

TOP 10 SINGLES FROM

- ELVIS COSTELLO** **SILVER**
- ROD STEWART** **SILVER**
- LAURIE ANDERSON** (1st ever released) **No. 2**
- OTTAWAN** **GOLD**
- GARY NUMAN** **TOP 5**
- POINTER SISTERS** **TOP 10**
- MODERN ROMANCE** **TOP 10**
- PRETENDERS** **TOP 10**

Record & Tape Buyers Handed Out Sales Surprises During '81

By PAUL GREIN

LOS ANGELES—You think there were no surprises in contemporary music in 1981?

Don't say that to Billy Squier, who shot into the top five on Billboard's pop album chart after failing to hit the top 150 with his previous LP.

And certainly don't say that to the Bee Gees, who followed three consecutive No. 1 albums with a studio set that fell short of the top 40.

The year just ended contained numerous unexpected hits and misses—albums that did significantly better or worse than the artists, their record companies and the industry would have expected.

Two of rock's foremost female singers issued their first solo albums in 1981, to vastly different receptions. Stevie Nicks' "Bella Donna"

soared to No. 1 and spawned two top 10 singles; Debbie Harry's "KooKoo" peaked at a disappointing number 25 and yielded no top 40 hits.

And so it went during the year. Phil Collins of Genesis managed to beat his group into the top 10; John Entwistle of the Who wasn't even able to crack the top 50. The soundtrack to "The Jazz Singer" became one of Neil Diamond's all-time biggest hits; the soundtrack to "Flash

Gordon" became one of Queen's biggest disappointments.

Of course, it was ever thus: If established acts didn't fall off from their customary peaks, there would be no opportunity for new acts to break through. And, inevitably, at some point those acts too will fall off, to make way for still another generation.

With that perspective in mind, here are some of 1981's notable surprises. First, the albums that did ap-

preciably less than one would have expected, based on the acts' track records and general momentum.

1. "Living Eyes," Bee Gees, RSO. What can you say about an album that peaks at number 41, after its three predecessors all reached the summit? Not much, except that this is the Bee Gees' lowest-charting studio album since 1974's "Mr. Natural."

2. "KooKoo," Debbie Harry,

Chrysalis. This album couldn't miss: It featured the most publicized female rock star of the past two years and one of the industry's top production teams, Bernard Edwards and Nile Rodgers of Chic. It missed.

3. "Dead Ringer," Meat Loaf, Cleveland International. Meat's debut LP, "Bat Out Of Hell," was one of the best-selling albums in CBS history, but that was four years ago and memories fade. This time around, rock's biggest star had to settle for a number 45 finish.

4. "Circle Of Love," Steve Miller Band, Capitol. The Tower waited even longer for Miller's album than the Black Rock did for Meat's—a full 4½ years. And when it finally came, it, too, was something of a letdown.

(Continued on page 9)



Billboard photo by Chuck Pulin

IRISH CHRISTMAS—James Galway, left, and Paddy Maloney, right, leader of the Chieftains, practice a pennywhistle duet while actor Milo O'Shea and Geraldine Fitzgerald listen in. The Chieftains were in New York for their traditional Irish Christmas show at Avery Fisher Hall.

Radio Looks To Increased Competition, Technology

By DOUGLAS E. HALL

NEW YORK—Fragmentation, increased competition and question marks about new technology are the ominous signposts radio programmers see as they peer uncertainly into the next 12 months.

Most expect radio ad revenues to be bad and the screws to be on at least for the first quarter. The effects on programming, according to most quarters, will be more caution and more conservatism, if that is possible.

There will probably be more commercial-free hours, but not always by design. Consultant Bob Henabery suggests a positive step in this situation: "Cut back commercial load and keep it back with higher ad rates when business picks up."

Henabery is among those who believe some listeners are turned off to radio because of heavy commercial loads.

While everyone agrees that radio will be more competitive in 1982, the struggle in some markets will be greater than others. Probably nowhere will the competition be fiercer than in New York, due to the spring arrival of Doubleday Broadcasting at WTFM-FM.

Doubleday national program director Bobby Hattrik, who has had one AOR success after another shaping up the Doubleday chain (first with KWK-AM-FM St. Louis and then with WLLZ-FM Detroit,

(Continued on page 15)

RIAA Clarifies View On Taping Notes Home Audio Recording Not Exempt Under Law

By BILL HOLLAND

WASHINGTON—RIAA president Stan Gortikov has written a letter of clarification to Sen. Strom Thurmond, chairman of the Senate Judiciary Committee, that could dramatically change the language Congress is using in upcoming legislation exempting home videotape recording from copyright infringement laws—and could instigate a closer look at the legality of home audio taping as well.

Gortikov's four-page letter, mailed to Sen. Thurmond and other members of the committee Dec. 9, points out a fact of law that has been misunderstood or overlooked by most Congressmen and their staffs rallying around legislation to save U.S. consumers from being labelled lawbreakers for videotaping their favorite programs at home.

The proposed law, introduced by

Sen. Dennis De Concini (D-Ariz), is built on the legal premise that since there is an exemption in the Copyright Law for home audio taping, there should also be one for videotaping for private use. But the fact is, as Gortikov has made clear, "U.S. copyright law has never contained a home audio recording exemption."

Gortikov sought to portray the recording industry as walking softly, but not carrying the big stick that has made MCA and the movie industry the villains in the VCR lawsuit (Billboard, Oct. 31), by writing to Thurmond that the recording industry did not try to test case "because we have always believed that the better solution to the home taping problem is to be found in the Congress, not in the courts."

The RIAA president also made it clear that "we do not believe that

consumers should be held liable for copyright infringement in connection with private, noncommercial taping activities in their own homes."

His purpose for writing "to set the record straight" was that "we are now seeing a purported audio recording exemption used—erroneously—as an argument to extend a similar exemption to home video recording as well. These misconceptions," he wrote, "should be laid to rest."

Gortikov is one of several interested representatives scheduled to testify in additional hearings on the DeConcini bill, S.1758, in early February. It is too early to tell whether or not his letter will cause legislators to expand or rewrite the Betamax bill, or perhaps even to include an exemption for audio taping as well, but it is already clear from talking to Senate staffers that what had once been thought of as an "easy bill, easily passed" just a month ago is be-

(Continued on page 9)

Video Software Sales Are Slowing At Record Chains

By JOHN SIPPEL

LOS ANGELES—The scales have tipped against U.S. record/tape/accessories chains showing a substantial profit in home video software, a canvass of representative retail executives indicates.

Too much competition cutting the market shares too thin, questionable location and studio manufacturers' ineptitude in the marketplace share the blame for the downturn in such retail interest.

Frontrunner Stu Mintz of Record Rendezvous, who introduced video hardware in 1975 and was one of the first into software, is gradually selling off inventory and wants out. "It's a pain. I can't get the turn I once got. People don't seem to want to rent tapes from a mall-located store and it's rentals today," the five-store chain entrepreneur explains. He's filling the void created by the video sell-off with more sheet music and folios and will return to "portable audio hardware," which he hasn't stocked in a decade. Alan Kowitz will buy audio hardware. Mintz will probably shop CES for opening inventory.

Integrity Entertainment, a pacesetter for the past two years in home video, has sliced 23 stores from the once 80 Big Ben's and Warehouse outlets that carried prerecorded videocassettes. "We might return software to those stores in 1982, but there are some ifs. Malls, where our stores are generally located, fail as rental locations," chairman of the board/founder Lee Hartstone stated

backing Mintz's assumption. "Studio/manufacturers have failed to recognize the need for any form of consumer advertising support. Delivery, pricing, credit extension and terms of sale make it difficult to show profits from video."

Hartstone feels that manufacturers' misunderstanding about the market makes it impossible to sell or rent videocassettes at a price that is in the consumer's interest. "You can't blame the manufacturer, it's too new," Hartstone notes. The studio arbitrarily sets a price on rentals,

(Continued on page 62)

\$1.99 LIST FOR WEA 45s

LOS ANGELES—Effective Dec. 28, WEA became the second major to hike its suggested list on singles to \$1.99. RCA Records was the first (Billboard, Nov. 7).

The change affects new 45s from the Warner Bros., Elektra/Asylum and Atlantic labels, and their existing Oldies series product. All new single releases from the WEA group of labels will carry a fresh number series, differentiating them from 45s issued prior to the effective date.

The base price for various categories of singles carried by WEA is now as follows: 94c suggested list, 54c; \$1.29, 65c; \$1.49, 75c; \$1.69, 85c; and \$1.99, \$1.07.

Billboard Relocating Its International News HQ

LONDON—Effective next week, Billboard is relocating the base of its international editorial operations from New York to London. The move is designed to improve and expand the magazine's existing coverage of the global home entertainment industry.

Heading up the new thrust is Peter Jones, appointed international editor from European news editor. In conjunction, the London bureau's managing director, Mike Hennessey, who has hitherto supervised European editorial coverage, acquires the additional title of international editorial director.

Outlining the changes, Gerry Wood, Billboard's editor in chief, comments, "We see this as a positive and logical step to provide an even better international news service for our readership. It's also a declaration of Billboard's awareness that more and more important developments in the music and home entertainment industry are taking place outside North America.

"It makes sense to expand the duties of our experienced European team, so that we can achieve a more rapid and effective comparative evaluation of news from all over the world."

(Continued on page 9)

In This Issue

CLASSICAL.....	23
CLASSIFIED MART.....	48, 50
COMMENTARY.....	14
COUNTRY.....	26
DISCO BUSINESS.....	24
INTERNATIONAL.....	34
GOSPEL.....	31
JAZZ.....	32
PUBLISHING.....	32
RADIO.....	15
SOUND BUSINESS.....	83
TALENT.....	21
VIDEO.....	54

FEATURES	
Counterpoint.....	41
Inside Track.....	90
Lifelines.....	88
Rock'n'Rolling.....	11
Market Quotation.....	10
Vox Jox.....	19

CHARTS	
Top LP's.....	87, 89
Rock Albums/Top Tracks.....	18
Boxscore.....	22
Bubbling Under Top	
LPs/Hot 100.....	88
Disco Top 80.....	25
Jazz LPs.....	33
Hits Of The World.....	38
Hot Soul Singles.....	41
Latin LPs.....	23
Soul LPs.....	43
Hot Country Singles.....	28
Hot Country LPs.....	30
Hot 100.....	85
Top 50 Adult Contemporary.....	19
Top 40 Videocassettes.....	56

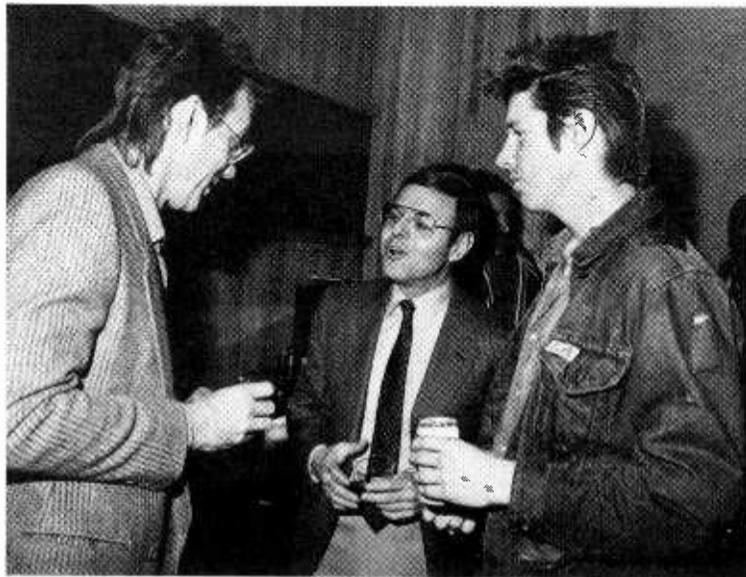
REVIEWS	
Album Reviews.....	84
Singles Reviews.....	84

RKO Asks For Rehearing Of License Case

WASHINGTON—As expected, lawyers for RKO General Inc. asked the U.S. Appeals Court here to rehear a case in which the court recently upheld a Federal Communications Commission decision to strip RKO of its Boston television station.

The petition, filed Dec. 24, states that the FCC never notified the company that its "egregious lack of candor" and "playing the dodger" during Commission proceedings on the matter were issues in deciding whether or not the broadcast group should be stripped of the license and possibly 13 other radio and television licenses.

The court found the lack of candor by RKO was in itself enough evidence to refuse renewal of the Boston tv license (Billboard, Dec. 19).



Billboard photo by Jacki Sallow
X-CITED—Elektra/Asylum chairman Joe Smith, center, mulls forthcoming label plans for X, the Los Angeles-based band now pacted with E/A after two independent LPs for the Slash label, with the band's producer Ray Manzarek, former Doors keyboardist. That's John Doe of X at right, looking on.

U.K. Group Unmasks 'The 400' Votes To Reveal Identities of Top-Earning Members

By MIKE HENNESSEY & NICK ROBERTSHAW

LONDON—The protracted conflict over the issue of whether Britain's Performing Right Society should reveal the identities of the 400-plus members whose earnings are on such a level as to entitle them to 20 votes at PRS meetings has been resolved.

At an extraordinary general meeting of the PRS last month, a proposal to amend the Society's articles of association to make the names available to members—on a confidential basis—secured the necessary majority of 75%.

The meeting also adopted a reso-

lution to increase by 50% the level of performing right earnings required for full and associate voting members. This means that to gain associate membership, with entitlement to one vote, a provisional writer member must now have earned £225 (\$405) over a period not exceeding three years, and a publisher £1,125 (\$2,025). For promotion to full membership and the right to 10 votes a writer member must have earned £1,500 (\$2,700) in each of two out of any three years and a publisher £7,500 (\$13,500).

In a press release issued after the

meeting, the PRS asserted that it had always taken the position that if a significant body of membership opinion expressed a wish for the list of "the 400" to be made available, it would put forward the necessary resolution.

But Trevor Lyttleton, the composer, solicitor and PRS member who has fought a six-year campaign for greater democracy within the Society, dismisses this as a specious argument. "The society knows there's a tremendous apathy factor: members aren't going to stand on their doorstep with petitions. Fewer than 2% of them were at the meeting in fact. The fat cats of the PRS are sitting pretty, and the less successful members, who rely on publisher support for their work, live in fear of the council."

Lyttleton describes the decision to make the voting list available to members as "a complete vindication of my campaign," and says he will continue to press the PRS council to be "more democratic and accountable." He says: "I will carry on fighting for the 3,000 voteless members of the Society who do have some earnings and are entitled to some vote." He complains that the council has spent: "Tens of thousands of pounds, every penny of it coming out of the members' pockets, to keep

(Continued on page 88)

Digital LPs Put Focus On Labeling Standards

By ALAN PENCHANSKY

CHICAGO—New industry product labeling standards may have to go hand in hand with the arrival of digital recording technology.

This point was suggested by last month's CBS Records' move to pull one of its Mastersound audiophile series disks off the market. The album, "Scissors Cut" by Art Garfunkel, was incorrectly labeled "digital recording," according to Bob Campbell, head of marketing for the Masterworks division.

Campbell said it is recognized practice to use "digital recording" to refer to albums cut directly onto digital machines. Garfunkel's release was recorded using a 24-track analog machine. The confusion arose when a Mitsubishi digital recorder was used in producing a two-track stereo master for disk cutting. "At this point in time, the decision was to remove it entirely," Campbell explains.

The album had been issued earlier this year as a conventional title with no mention of digital on the jacket. "This sort of problem may happen more and more as we see more interest in digital product,"

Campbell adds. He says the Masterworks division is in charge of all Mastersound releases, including popular albums.

"Pure" digital recordings as well as half-speed mastered versions of analog recordings are included in the Mastersound series. Campbell says the Mitsubishi recorder doesn't operate at half-speed so the album will not appear at all in the high price series.

Cuba AM Problems Continue

WASHINGTON—With Cuba out of the Region II Western Hemisphere radio talks in Rio de Janeiro—the country's delegation stormed out of the meetings Dec. 14—U.S. AM broadcasters can only expect more problems from high-powered Cuban stations on frequencies that are supposed to belong to the United States.

The Cuban delegation walked out after the conference narrowly rejected its request to make 45 frequency changes in its inventory of proposed AM stations. The walkout means Cuba won't take part in any

new treaty on the use of the crowded AM spectrum.

Cuba is already putting new stations on the AM band with high power of as much as 500kw that blanket much of the U.S. at night. A new Cuban station debuted Dec. 6 at 790kHz and cut WNWS-AM Miami's signal pattern in half. Another Cuban station has signed on at 1160kHz, a dial position which is assigned as a channel to KSL-AM Salt Lake City and WJJD-AM Chicago.

Cuba is reportedly sore, too, over U.S. plans for a Radio Marti or Radio Free Cuba station aimed at the Caribbean nation and for a new Voice of America outlet in Marathon, Fla.

The Cuban walkout came as the conference had planned for 6,621 AM assignments, 3,500 of them from the U.S., from 15,000 applications under consideration.

Executive Turntable

Record Companies

Dan Loggins appointed division vice president, a&r, contemporary music/East Coast, for RCA Records in New York. Loggins joined RCA in 1981, and was instrumental in bringing "Hooked On Classics," Bow Wow Wow, Le Roux and Robert Kraft to the label. Prior to joining RCA, Loggins was executive director, international a&r, WEA International.



Loggins

Marketing

Trans-World Music in Albany, N.Y. names **Gary Arnold** district manager in charge of 11 New York and Pennsylvania Record Town Stores. He was Midwest regional manager for the Disc Records chain.

Related Fields

Warren T. Wasp Jr. appointed to the newly created post of director of compensation and executive recruitment for Warner Communications Inc. in New York. He was a consulting principal for Arthur Young and Co. . . . **Jock McLean** is upped to vice president, musical programming, CBS Video Enterprises in New York. He was director of musical programming. . . . **Jerry Hartman** named vice president/director of marketing for MCA's non-theatrical divisions. He will oversee the marketing of MCA product via pay television, videocassettes and videodisks. Previously, Hartman was vice president/account supervisor for the advertising agency, Cavalieri Kleier Pearlman.



McLean

At 3M in St. Paul, **David J. Vranicar** has been named marketing supervisor of the optical recording project while **George Kanda** has been appointed quality manager for the same videodisk project. Both are 3M vets. . . . **John C. Ford** named director of human resources for Home Box Office Inc. in New York. He was an independent human resources consultant to firms primarily in the communications field. Also at HBO, **Henry Schleiff** named director of business affairs; **Margret Louis** named associate director of business affairs for special programming; and **Rona Gersten** named associate of business affairs for film programming. Schleiff was associate general counsel and assistant secretary of Viacom International Inc.; Louis was a news attorney in business affairs at NBC; and Gersten was a lawyer for the firm Fulop & Hardee.

Jan Simmons is upped to director of creative services for Top Billing International in Nashville. She was national press coordinator. Also at Top Billing, **Ben E. Payne Jr.** named broadcast coordinator while **Shawn Hagan** is promoted to tour coordinator. Payne was sales coordinator for Jan Rhee's Marketing and Hagan was in Top Billing's creative services division. . . . Several promotions have taken place at Hitachi Sales Corp. of America in Compton, Calif. **Bruce Schoeneger** is now vice president/product management for the firm while **Jim Maynard** is upped to vice president of sales/audio product. **Irv Lande** is promoted to national sales manager for appliances for Hitachi, while **Tee Yakura** is the company's new product manager/specialty products.

Adrian Delgado upped to Eastern regional sales manager for TDK Electronics Corp. in Garden City, N.Y. He was Northeast territorial manager. . . . **Duane Fitzpatrick** appointed Eastern regional sales manager for James B. Lansing Sound Inc. (JBL), based in New York. He held a similar position in the professional audio products division of the Sony Corp. Also at JBL, **Melinda Maginn** promoted to district manager of the Southern California Audio Team (SCAT) in Northridge, Calif. She was a sales representative. And **Mark Weisenberg** joins JBL's SCAT division as a sales rep. He was assistant manager at a Pacific Stereo outlet.

At Onkyo USA Corp. in Ramsey, N.J., **Mark Friedman** is upped to vice president of sales and marketing; **Robert Sorrentino** is promoted to vice president, operations manager and corporate controller; and **Yoshio Yogura** moves to vice president and treasurer. All three are Onkyo vets. Meanwhile, **Ed Maidel** joins Onkyo as regional sales manager. He was vice president and general manager for the French speaker company SIARE. . . . At VHD Programs Inc. in Los Angeles, **Joel Bresler** named assistant to the president; **Mona Schrader Pastor** named marketing coordinator; **Jim Jacobs** appointed business planning and analysis manager; **Perry Walkov** named manager of information systems; and **Hy Fujita** appointed art director. Bresler has been involved with theatre work; Pastor was director of research for An Lac Productions at Warner Bros.; Jacobs was product manager and senior business analyst of the consumer products group at Dart & Kraft Inc.; Walkov was branch support manager at Wang Laboratories; and Fujita was art director for Gribbitt!

Marcia Greenfield upped to associate director of broadcast program services for Teletronics, a division of Video Corp. of America, in New York. She has been with the firm since 1977. Also at Teletronics, **Frank Keffas** named maintenance engineer. He was with Merrill Lynch Video Network.



TOP SINGLE—MCA Music celebrates its top spot on Billboard's soul single chart with the Larry Gottlieb/Marc Blatte tune, "When She Was My Girl" re-recorded by the Four Tops. At the festivities are, from left, Gottlieb, Leeds Levy, president of MCA Music, Blatte, and Mike Millius of MCA Music.

Billboard (ISSN 0006-2510) Vol. 94 No. 1 is published weekly by Billboard Publications, Inc., One Astor Plaza, 1515 Broadway, New York, N.Y. 10036. Subscription rate: annual rate, Continental U.S. \$125.00. Second class postage paid at New York, N.Y. and at additional mailing office. Current and back copies of Billboard are available on microfilm from KTO Microform, Rte 100, Millwood, N.Y. 10546 or Xerox University Microfilms, 300 North Zeeb Road, Ann Arbor, Mich. 48106. Postmaster, please send changes of address to Billboard, P.O. Box 13808, Philadelphia, Pa. 19101, (609) 786-1669.

PARAMOUNT HOME VIDEO SELLS! AND RENTS!

Better than anyone else.

Five of the Top Ten best selling and renting videocassettes of 1981 came from Paramount Home Video.* This makes the second year in a row we've had more titles in the Top Ten than anyone else. We thank our distributors, retailers and video consumers for making us number one.

Success speaks for itself. Our consistent sales and marketing policies, recognizing the consumer's desire to both purchase and rent videocassettes, are the most accepted in the industry today.

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Billboard Magazine Awards Issue, December 26, 1981

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George Pincus Dies At Age 78

NEW YORK—George Pincus, involved in music publishing activities for more than 60 years, died of a heart attack here Saturday (26) at the age of 78.

At his death, Pincus operated his own publishing company, Gil-Pincus Music, which he formed in 1953. Besides his acumen as a publisher, Pincus was known for his legendary wit, usually consisting of spontaneous one-liners.

Pincus was born in Rumania in 1903 and in his infancy his parents emigrated to the U.S., settling in Chicago. Before joining Leo Feist in Chicago at the age of 15, Pincus performed as a boy soprano with a then budding comedian, Jack Benny. In the mid '20s, he joined Shapiro-Bernstein, also Chicago, and in 1945 moved to the New York headquarters of the publisher.

Soon after forming his own publishing firm, Pincus had a major hit with the Mills Brothers' "The Jones Boys." Other successes included "Cape Cod," "No Arms Can Ever Hold You," "Calcutta," "My Love Forgive Me," "100 Pounds Of Clay," "Itsy Bitsy Polka Dot Bikini" and "Come Go With Me."

Surviving Pincus are his widow, Florence, two sons, Irwin and Lee, and a daughter, Gloria. Funeral services were held Tuesday (29) at Schwartz Bros. Funeral Home in Queens, N.Y.



NO CANNONS—Jim Koplik of Cross Country Concert, left, explains to Daniel Francis Hayden, program director of WHCN-FM, the backstage controversy at the AC/DC concert in Hartford, Ct. The local fire marshal would not allow the group to fire its 21-cannon salute during a recent performance there. It's reportedly the only city on the U.S. tour that barred the blast. That's Steve Leber of Leber-Krebs in New York looking on, center.

Chartbeat

AC/DC: Who Needs Hits? Warming Up Down Under

By PAUL GREIN

LOS ANGELES — Chartbeat swings into 1982 with AC/DC holding down the top album spot for the third straight week with "For Those About To Rock" (Atlantic).

The five-man group has thus achieved the ultimate on Billboard's LP chart without ever having cracked the top 30 on the Hot 100. AC/DC's highest-charting single, "You Shook Me All Night Long," peaked at number 35 in 1980.

Only five other music acts in the past 20 years have reached the top of the pop album chart without having first secured a top 30 single.

"Blind Faith" (Atlantic) hit No. 1 in September, 1969, though the short-lived supergroup never placed a single on the Hot 100.

Paul McCartney's first solo al-

bum, "McCartney" (Apple) topped the chart in May, 1970, though the ex-Beatle didn't release his first single, "Another Day," until the following year.

Jethro Tull's "Thick As A Brick" (Reprise) reached No. 1 in June, 1972, though the group didn't score a top 30 single until "Living In The Past" six months later.

Pink Floyd's "Dark Side Of The Moon" (Harvest) topped the chart in April, 1973, though the single "Money" didn't crack the top 30 for two more months.

And the Allman Brothers Band's "Brothers And Sisters" (Capricorn) made No. 1 in September, 1973, one week before its single, "Ramblin' Man," hit the top 30.

In the early '60s, three comedians also made No. 1 on the album chart without first having notched top 30 singles. In fact, Frank Fontaine (who had the No. 1 "Songs I Sing On The Jackie Gleason Show") and Vaughn Meader ("The First Family") never hit the Hot 100.

And the late Allan Sherman had two No. 1 comedy albums before he scored a chart single with a song ("Hello Mudduh, Hello Fadduh!") from his third, "My Son, The Nut."

★ ★ ★

Aussie Fever: While AC/DC is now based in the U.K., two of its key members, Angus and Malcolm Young, are originally from Australia. So, too, is the comely lass who has the No. 1 single for the eighth straight week, the Melbourne-born Olivia Newton-John.

"Physical" (MCA) ups Newton-John's career total of weeks at No. 1 on the pop singles chart to 16, a total topped by only one female singer in the rock era, Diana Ross. Ross has amassed 20 weeks at No. 1 since leaving the Supremes, in which she had 22 additional weeks at the summit.

Trailing these two stars are Barbra Streisand and Donna Summer, with 13 weeks each, and Roberta Flack, with 12.

★ ★ ★

Never A Bride: Foreigner's "Waiting For A Girl Like You" (Atlantic) has, as of this week, logged more weeks at number two than any other single since Billboard

(Continued on page 88)

CBS Int'l, PPX Set Pact For Latin Sound-Alikes

NEW YORK—PPX Enterprises, a major sound-alike producer here, has entered into an agreement with CBS Records International to furnish background tracks simulating U.S. hits for exploitation in Latin America.

A first batch of tapes has already been shipped to selected CBS affiliates in South America for local overdubbing in Spanish, an executive of the multinational confirms. Others will be delivered periodically.

Ed Chalpin, head of PPX, says the contract provides first refusal rights in all Latin countries but Mexico, Brazil and Venezuela, where prior deals still in effect leave CBS second option privileges.

Fritz Hentschel, in charge of special products and marketing for CBS International's Latin wing, says the plan is to release one LP grouping recent U.S. hits every month or two. Lyrics are sung by local "non-name" artists and the albums are slated to be retailed at "midline or higher" prices.

While U.S. sound-alikes have been used from time-to-time by CBS in Latin America, Hentschel indicates the new tie with PPX represents a more consistent effort to promote sales in this product category. CBS will have access to approximately 70 "new" titles a year under its deal with PPX.

Chalpin, who began producing sound-alikes in 1956, has built up a catalog of more than 4,000 such "covers" over the years. Additional

product is recorded every six weeks, when about six singles working their way up the Hot 100 chart are covered in studio sessions.

PPX actively supplies sound-alikes to many European labels, says Chalpin, with most pacts arranged on a country-by-country basis. He reports an increase in demand from East European countries, and most recently has worked out product deals in Hungary and Czechoslovakia.

IS HOROWITZ

Mel Bly Exits Warner Music

NEW YORK—Mel Bly, president of Warner Bros. Music since 1978, has left the company, effective Dec. 31.

Bly, who expects to reveal his plans in about a month, joined the publisher in January, 1971, a move reuniting him with Ed Silvers, president of the company who had sold his Viva record publishing firm to Warner Bros. Silvers left Warners as chairman last July, having been replaced by Chuck Kaye. Bly had joined Viva in 1967.

A 25-year veteran of the industry, Bly participated in the formation of Pacific Records, an affiliate of the publishing firm that scored with a number one record with its first release. Alan O'Day's "Undercover Angel."

Bly says he'll be attending MIDEM in Cannes this month.

JANUARY 9, 1982, BILLBOARD

Rhino Records Adds Catalogs

LOS ANGELES—Rhino Records has its biggest single catalog acquisition to date via a new worldwide deal covering the Autumn and Vault Records catalogs.

The two '60s independents recorded masters by artists including the Beau Brummels, already represented on Rhino via a recent anthology, the Chambers Brothers, Lightnin' Hopkins and Charlie Barnet.

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J&R MUSIC WORLD

RIAA Clarifies Taping Position

Continued from page 5
gining to take shape as a much more substantial and far reaching piece of legislation that must accommodate not only the consumer, but the copyright owners (through some sort of royalty arrangement) and the copyright users too. What was once a three or four line amendment could be a three or four page amendment—if not larger—in 1982.

In a related development, Sen. Charles Mathias (D-Md) has submitted an amendment to the De-Concini bill that would have the Copyright Royalty Tribunal "devise the best way of compensating the copyright owners for the use of the copyrighted material. Mathias is in favor of a royalty payment "that does not get the people taping at home directly involved in the collection of fees. The importers and manufacturers who benefit financially will pay the royalty," he told the Congress in remarks entitled "Balance Between Home Viewers and Creative Artists" in the Congressional Record. The Mathias amendment would also cover rentals of audiovisual material and sound recordings.

Craig Lauds 'Gift' Campaign

NEW YORK—RCA Records' participation in the NARM "Gift of Music" institutional campaign (Billboard, Dec. 26) is viewed by Jack Craig, vice president of U.S.-Canada operations, as an "extremely effective at motivating consumers to further enhance their enjoyment of music through the giving of records and tapes as gifts." Adds Craig, "In this way the whole industry can benefit from increased sales and improved opportunities for recording artists."

Consumers Gave Out Surprises

Continued from page 5
Miller's three previous albums all hit the top three; this one peaked at 26.
5. "Sucking In The Seventies," **Rolling Stones, Rolling Stones.** This album broke a string of 26 consecutive top 10 LPs when it peaked at 15 in April. In fact, this stands as the lowest-charting album in the Stones' 17-year history. It lived up to its title.
6. "Best Of The Doobies, Vol. II," **Doobie Brothers, Warner Bros.** Another long-running string of consecutive top 10 albums bit the dust when this retrospective peaked at 39. Every Doobie album since 1973's "The Captain And Me" had reached the top 10. The group's first greatest hits set in 1976 went top five.
7. "Round Trip," **The Knack, Capitol.** The Knack wasn't exactly on an upward spiral after the backlash that followed their 1979 debut success, but even they must have expected this third LP—produced by Jack Douglas—to climb higher than 93.
8. "Winners," **Brothers Johnson, A&M.** This album didn't live up to its title. The brothers had reached the top 15 with their first four albums—all produced by Quincy Jones—but dropped to 48 with this self-produced fifth LP.
9. "Inside You" and "Grand Slam," **Isley Brothers, T-Neck.** The Isleys reached the top 15 with seven consecutive studio albums from 1973 to 1980, but dropped back to 28 this year with "Grand Slam" and then 45 with "Inside You."
10. "Time," **ELO, Jet.** This album reached number 16, which isn't bad, except when placed alongside the



NATALIE LIVE—Capitol artist Natalie Cole, right, chats with anchorwoman Sue Simmons on NBC-TV's "Live At Five" while in New York to perform at the Savoy. The SRO date was part of Cole's current tour in support of her latest LP "Happy Love" and single "Nothin' But A Fool."

Court Battle Looms Over 'Shake It Up' Hit Single

NEW YORK—"Shake It Up," the hit single by the Cars, is at the center of a battle in U.S. District Court for the Southern District of Florida, with two local songwriters suing the band's Rick Ocasek, Lido Music and Elektra/Asylum, claiming they had originally written the song.

Mark Evan Resnick and Rafael Vigil, who are members of the Florida rock group Broken Heroes, claim in their suit that they composed the music and lyrics to a song "Shake It Up" and in August, 1980, registered that song with the U.S. Copyright Office.

In April of 1981, they say they sent a copy to Elektra's a&r office in New York. Elektra returned the tape in October, a month before the Cars' "Shake It Up" was released.

"Defendants have infringed plaintiff's copyright by infringement expressions of the use of thematic concepts and the repeated use of the exact phrase 'Shake It Up' with the same notes in both the chorus and finale of the musical composition; along with the substantial similarity

of the musical chord structure of the composition itself," the complaint reads.

In their suit, Resnick and Vigil are seeking at least \$500,000 damages, claiming that the much better-promoted and known Cars song makes it appear that they are the ones plagiarizing the song. They also want all monies earned by the Cars' "Shake It Up" to be put into escrow, until the court determines the actual owner of the song, and want all copies and masters of the song destroyed.

"Could you imagine someone in Elektra giving a song like this to Rick (Ocasek). They would be embarrassed," says Eliot Roberts, manager of the Cars, who notes that the vocal hook of Broken Heroes song is virtually a direct copy of the Rivingtons' "Papa Oom Mow Mow."

Moreover, says Roberts, Ocasek played him his version of "Shake It Up" before the summer of 1980. "This is totally preposterous, but we will have to fight it," he says.

ROMAN KOZAK

group's mid '70s triumphs. This was, in fact, ELO's lowest-charting album since 1974's "Eldorado." Suspected reason: "Xanadu" backlash.
Honorably mentions go to two double-disk live albums featuring perhaps over-familiar material: Dionne Warwick's "Hot, Live And Otherwise" on Arista, which peaked at 72 and the Jacksons' "Live" on Epic, which this week inches to 33.

On to cheerier news: the albums that did much better than expected.

1. "Hi Infidelity," **REO Speedwagon, Epic.** No. 1 for 15 weeks, top 10 for 30 weeks, and the band had never before climbed above number 29 on the Billboard chart. A seven-year overnight success story.

2. "Mistaken Identity," **Kim**
(Continued on page 84)

RIAA Mulling Rental Gold, Platinum

NEW YORK—The RIAA will be taking into consideration retailers' income from "legitimate" rental of videocassettes and videodisks in the criteria for certification of gold and platinum video awards in 1982.

Rental programs qualifying for inclusion in the new criteria include MGM/CBS Home Video, 20th Century Fox Video (Magnetic Video), Warner Home Video and Walt Disney Home Video.

The policy-making group of the RIAA's video division will retain its existing award levels for this year. A minimum of 25,000 units/licenses with a retail list value/rental income of at least \$1 million is necessary to qualify for a gold award. For platinum, the figures are 50,000 units with \$2 million list value/rental income. The co-mingling of videocassette and videodisk sales is possible only if both versions of the title come from the same company.

Effective Jan. 1, each rental license counts as one unit toward the 25,000 or 50,000 minimums, with actual dollars earned at the retailer

level qualifying toward the \$1 million or \$2 million total. Units sold will be added on.

New Int'l HQ For Billboard

Continued from page 5

In addition to its continued handling of European news, Billboard's London bureau will become the clearing house for news from the magazine's correspondents in Japan, Australia, Africa, Southeast Asia and Mexico. The bureau will also be looking to appoint correspondents in additional territories, particularly in South America.

Further, Billboard is making a major investment in word processing equipment to coincide with the change, to edit, process and electronically transmit editorial matter directly from London to New York.

Billboard's coverage of the Canadian market by Toronto-based correspondent David Farrell will continue to be handled through the magazine's New York headquarters.

Cable Watch

By LAURA FOTI

"Cable Watch" is a new monthly column covering programming and innovations in the field of cable and subscription television. The spotlight is on music, although developments in other areas will be highlighted as well, in an attempt to provide an overview of what's happening in this rapidly evolving field.

NEW YORK—One thing about rapidly evolving fields: there are always plenty of "firsts" taking place. And when firsts occur, can the Rolling Stones be far away?

The pay-per-view, or "feevee," concept has been around the sports world for some time now, and recently proved very successful for the Leonard-Hearns fight. But last month, the Stones took the concept a step further, playing to the equivalent of 10 sold-out houses at once.

This time, though, the houses were known as households, and 200,000 of them laid out \$10 apiece to see a three-hour show consisting of live backstage and concert footage and a previously taped George Thorogood opening act.

Rather than their original plan of playing to closed-circuit tv audiences around the country, the group opted for the quality audio and video and the limited exposure that feevee provides. Each of the 20-25 markets offering the concert also offered FM simulcasts, and by limiting the number of markets showing the concert, the Stones managed to keep at least some of their mystique. No small point, considering a movie based on the recently finished tour is also in the works.

Almost half of the viewing homes were Los Angeles-based and turned on courtesy of ON TV there. ON TV promoted the event for the 28 days preceding it—not a lot of time, all things considered, but the STV (subscription television) company received promotional assistance from radio stations KLOS and KMET, which simulcast the concert. The fact that there were two such stations in L.A. undoubtedly contributed to the event's success there.

The concert, in fact, was so successful that more are planned by ON TV, according to vice president and general manager Richard Whitman. "It's difficult to follow the Rolling Stones," he admits, "but we will be doing more live pay-per-view simulcasts in Los Angeles. The excitement of a live event can't be beat."

The big question is, however: will pay-per-view replace touring? "It has to be considered as a practical alternative to touring," says Whitman. "It's not the answer; it's an alternative, and could never replace an event completely."

"A lot of acts will probably want to try the same kind of thing," Whitman believes, "and a lot will want as much money as the Rolling Stones got. But no one else can do what they did now. There's money to be made in pay-per-view, but not the millions and millions everyone seems to think is there for the taking."

★ ★ ★

Elsewhere in music on cable and STV: Showtime, the 5½-year-old cable service, has planned a presentation of Barry Manilow in concert for later this year. Manilow was taped last November at the Civic Arena in Pittsburgh during his sold-out North American tour.

A special stage was built for the 1981 tour, consisting of a piano dais, sunken orchestra pit and lighting truss. As if that weren't enough, the singer was joined by a 35-voice choir. Production duties, however, were handled by Manilow alone. Kevin Carlisle directed.

★ ★ ★

Home Box Office has planned various musical specials for 1982, in-

cluding the September, 1981 Central Park reunion concert of Simon & Garfunkel. HBO also kicks off another year of "On Location" specials with a Stevie Nicks concert. The Fleetwood Mac member's special will be taped at Los Angeles' Fox Wilshire Theatre.

★ ★ ★

Finally, on a technological note, Dallas gets cable-ized this month and, to put it mildly, this could be the start of something big for the city. Its innovative new Warner/Amex system covers the entire metropolitan area—unusual in itself—and ultimately will offer 80 channels, 23 of which will have some sort of public access.

The Dallas franchise was the largest awarded, more than a year ago, and was chosen specifically because of the commitment it makes to the city. Warner/Amex is training Dallas citizens, community groups and other nonprofit organizations in the uses of public access as well as operation of the videotaping equipment necessary to tape city council meetings, programming from arts and minority groups, and so on.

Broad Range Of Music Set For January

NEW YORK—Rock concerts on cable television in January promise plenty of new acts. But rock is by no means the only news in music programming this month, as blues, cabaret and country specials and classical concerts also claim a large proportion of the major channels' schedules.

USA Cable Network features "Night Flight" every Friday and Saturday night. Although basically a rock program, the Jan. 8 edition of the show features "Blues From Harlem" with Duke Ellington, Dinah Washington, Amos Millburn and others, with Willie Bryant as MC.

"Night Flight" follows through for the rest of the month with a Randy Newman concert (9); a program on Boston bands such as J. Geils and Aerosmith, with interviews and concert footage (9); the Police (16); David Johansen (16); the group Chicago (22); concert footage of the group Lifespan (23); and Dire Straits (30).

The 24-hour music channel, Warner/Amex's MTV, has scheduled its Saturday night concerts for the month. On Jan. 9, MTV offers a Devo concert, taped at the Santa Monica Civic Center. Blue Oyster Cult is shown in concert (16), as is Garland Jeffries (23). MTV has tentatively planned a concert by the Go-Go's from Palos Verdes High School (30).

Elsewhere on the cable dial, Showtime is offering various specials. Cloris Leachman heads the cast of "Perfectly Frank," a music tribute to Frank Loesser taped in November in Los Angeles. The program premieres Jan. 11, and will be

(Continued on page 45)

Market Quotations

As of closing, December 28, 1981

Annual High	Low	NAME	P-E	(Sales 100s)	High	Low	Close	Change
1 1/4	9/16	Alltec Corporation	—	78	9/16	1/2	9/16	Unch.
38 1/4	26 1/4	ABC	6	242	33 1/2	32 1/2	32	Unch.
45 1/4	28 1/2	American Can	8	220	33 1/2	33 1/2	33 1/2	+ 1/4
5 1/4	2 1/4	Automatic Radio	3	4	4 1/4	4 1/2	4 1/2	+ 1/4
61 1/4	40 1/2	CBS	7	286	48 1/4	48	48	— 1/4
47 1/2	31 1/2	Columbia Pictures	10	31	45 1/4	44 1/4	44 1/4	— 1/4
8 1/4	4 1/2	Craig Corporation	—	14	6 1/4	6 1/4	6 1/4	— 1/4
67 1/4	43 1/2	Disney, Walt	14	460	53 1/2	53 1/2	53 1/2	— 1/4
8 1/4	3 1/4	Electrosound Group	9	12	4	4	4	— 1/4
9	3 1/4	Filmways, Inc.	—	670	6 1/2	6	6 1/2	+ 3/4
22 1/4	14 1/4	Gulf + Western	3	230	16 1/2	15 1/2	15 1/2	— 1/4
19 1/4	11 1/4	Handleman	8	26	15 1/4	14 1/4	14 1/4	— 1/2
15 1/4	6 1/4	K-tel	5	22	7 1/4	7	7	— 1/4
82 1/2	39	Matsushita Electronics	11	12	54 1/4	53 1/2	53 1/2	— 1/4
59	38 1/2	MCA	9	112	42 1/4	41 1/4	41 1/4	— 1
65	48	3M	9	544	53 1/2	53 1/2	53 1/2	+ 1/4
90 1/4	56 1/4	Motorola	9	148	58 1/2	58	58	— 1/4
59 1/4	35 1/4	North American Phillips	6	28	39 1/4	39	39	— 1/4
20	6 1/4	Orrox Corporation	—	57	8 1/4	8	8	— 1/4
31 1/4	10 1/4	Pioneer Electronics	10	—	—	—	16 1/2	Unch.
32 1/4	16 1/4	RCA	—	903	17 1/4	17 1/4	17 1/4	— 1/4
26 1/4	14 1/4	Sony	13	582	17 1/4	17 1/4	17 1/4	— 1/4
43	23 1/4	Storer Broadcasting	15	208	28 1/4	27 1/4	27 1/4	— 1/4
6 1/4	3	Superscope	—	61	3 1/4	3 1/4	3 1/4	Unch.
35 1/4	24 1/4	Taft Broadcasting	9	23	32 1/4	32 1/4	32 1/4	— 1/4
58 1/4	33 1/4	Warner Communications	19	723	54 1/4	53 1/4	54	Unch.

OVER THE COUNTER	Sales	Bid	Ask	OVER THE COUNTER	Sales	Bid	Ask
ABCO	—	1/2	1 1/4	Koss Corp.	19,700	6 1/2	6 1/4
Certron Corp.	2400	15/16	1 1/16	Kustom Elec.	4200	3/4	1
Data Packaging	200	6 1/4	6 1/4	M. Josephson	200	9	9 1/4
First Artists	—	—	—	Recolon	50	3 1/4	3 1/4
Productions	4000	5 1/2	5 1/4	Reeves Comm.	19,900	30 1/2	31
Integrity Enter.	—	—	—	Schwartz Brothers	800	1 1/4	2 1/4

Over-the-Counter prices shown may or may not represent actual transactions. Rather, they are a guide to the range within which these securities could have been sold or bought at the time of compilation. The above information contributed to Billboard by Douglas J. Vollmer, Associate Vice President, Los Angeles Region, Dean Witter Reynolds, Inc., 4001 West Alameda, Suite 100, Toluca Lake, Burbank, California 91503. (213) 841-3761, member New York Stock Exchange, Inc.

Audiophile Disks Proliferating Smaller Labels Seek Greater Consumer Education

By ALAN PENCHANSKY

CHICAGO—Audiophile recordings are maintaining their luster in the retail marketplace as more intensive consumer education is underway. But at the same time an audiophile product glut is making redoubled efforts necessary for small specialty labels just to stay above water.

That's the outlook for the audiophile record market as established software suppliers and newcomers head for the annual Winter CES in Las Vegas. Virtually all major independent audiophile product suppliers will be vying for recognition in the audio retail market—birthplace of the modern audiophile record and tape industry.

It wasn't hard to define the audiophile market only a few years ago, but the scope of the business and high end quality thrust continues to broaden. Almost the entire classical record industry now is releasing new product under an audiophile banner, and more and more jazz is being slanted audiophile. A great deal of import product, much of it otherwise unexceptional in technique and content, also is being thrust in the market as audiophile.

This plethora of product has caused tough going for some of the smaller specialists. One industry founder, San Francisco's Crystal Clear Records, is being financially reorganized as a result of its difficulties. And industry leaders such as

Telarc and Mobile Fidelity admit they've had to operate much more tightly now that the consumer's choice has been enlarged so dramatically.

Telarc Records president Jack Renner says efforts to build identity as a classical music label—not just "audiophile"—will be stepped up in 1982. Telarc sales have slowed, admits Renner, as major classical releasers pump digital titles with big-name artists into the market. Renner adds, though, sales may be regained after listeners have compared Telarc with other digitals carefully.

"I think we're going to survive," Renner maintains. "I just think

we're going to have to approach it in a different way. "I don't think we're ever again going to be able to expect to sell 40,000, 50,000 or 60,000 copies of each title in a couple of years.

"We expect to survive because we're trying very hard to shed the images of a strictly audiophile label. We're being regarded more and more worldwide as a legitimate classical label and we're going to continue to rely on the major orchestras and conductors as well as developing artists."

What Telarc is in digital classics, Mobile Fidelity Sound Lab is in the half-speed mastered pop field. This emphasis is continuing in 1982

(Continued on page 72)

British Assn. Reverses Spoiler Signal Position

By MIKE HENNESSEY

LONDON—The British Videogram Assn. has done a complete about-turn in the issue of spoiler signal vs. software levy following the storm provoked by its pro-spoiler decision, reached at a council meeting on Nov. 20 (Billboard Dec. 12 and 19).

In a brief release Dec. 18, the BVA said, "The Council wishes to make it clear that in its view the only certain solution to the problem of unauthorized home copying is a levy on video blank tape and/or hardware.

"Like other bodies concerned with this problem, it is willing to consider spoiler signal proposals but it is skeptical about the practicability of effectively banning anti-spoiler signal devices."

The dramatic change of priorities was immediately welcomed by John Deacon, director general of the British Phonographic Industry, in a brief statement which expressed satisfaction "that the BVA had taken time to reconsider its position and to bring itself into line with the BPI on this vital issue."

Defense Rests In License Suit

NEW YORK—Attorneys for ASCAP and BMI rested their defense late last month in a class action suit brought by Buffalo Broadcasting (WIVB-TV), representing the All-Industry TV Music Licensing Committee (Billboard, Nov. 2).

The plaintiff has asked the court to consider whether television stations should be exempt from music licenses, whether the licensing organizations have engaged in antitrust and monopolistic practices, and whether synchronization and performance rights paid to the licensing agencies should continue to be paid separately.

A number of prominent publishing executives and composers testified for the defendants, whose motion to dismiss the case on the ground that the suit is without merit was denied by Judge Lee P. Gagliardi in Federal District Court in Manhattan. ASCAP witnesses included the organization's president, Hal David; Sal Chiantia, chairman of the National Music Publishers' Association; Irwin Robinson, president of Chappell-Intersong; economist William Landes; and composers John Green and Joe Raposo. Witnesses for BMI included its president, Ed Cramer.

Industry Sees Simultaneous A/V Releases

By CARY DARLING

LOS ANGELES—Near-simultaneous releases of record albums and video projects are on the increase. Charlie Daniels and Cheryl Ladd will be part of this upswing in 1982 while it looks as if Kim Carnes and Pat Benatar may follow suit.

"There will have to be more simultaneous releases because any amount is more than there are now," observes video music producer Paul Flattery. "More artists will do it because it gives them more credibility and visibility."

"On certain artists it makes sense because you can cross-merchandise," voices Linda Carhart, general manager of Chrysalis Visual Programming. "One artist we are considering doing it with is Pat Benatar, whose next album will be out in July. But it's still in the talking stages."

CBS Records has already dived in with its "One Night Stand: A Keyboard Event." The concert, featuring several jazz artists, was offered as a video, a program over the Bravo Pay-TV system and as a two-record set. Coming next month, a Charlie Daniels live album will be issued in conjunction with a Charlie Daniels concert aired through Warner-Amex's MTV channel.

Earlier this year while REO Speedwagon's "Hi Infidelity" was number one, CBS issued a two-song live REO sampler to radio in conjunction with a REO Speedwagon concert over cable tv. NBC's The Source broadcast the show on the radio.

"We are a division of records group so we do work with the record in mind and so we do try to coordinate our releases," says Jock McLean, CBS Video Enterprises (Continued on page 64)

Canadian Retailer To Expand

By DAVID FARRELL

TORONTO—The new owners of the A&A and ARS retail and rack operation sold recently by CBS Canada (Billboard, Nov. 14) are blueprinting expansion.

Immediate plans call for the opening of six new retail outlets, and the acquisition of new accounts for the rack wing.

The company will have a fresh identity, Sound Insight Ltd., but the A&A and ARS logos will be retained. Ten of the 50 existing retail

stores are corporately owned; the rest are franchises.

Terry Lynd, principal in the three-man consortium which made the purchase from CBS (all three are former employes of the major), paints an optimistic picture for Sound Insight's future, and for the Canadian music industry in general.

"I believe in the viability of the record business," he says. "People will continue to buy recorded music."

(Continued on page 37)

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General News

N.Y. Studios Foresee A Busy '82 Metropolitan Area's Resurgence Is A Key Factor

By LAURA FOTI

NEW YORK—The New York studio scene has survived 1981 none the worse for wear, and facility owners and managers are looking forward to a healthy and busy 1982.

Gearing up for digital is not a priority for most Manhattan studios. Regent Sound gained digital capabilities in all three of its rooms during 1981, but otherwise little new equipment of any sort was purchased. The management of several studios is considering new consoles for 1982, however.

"I Love New York" could be the theme song of the seven heads of studios surveyed. All speak of the city's "resurgence" and "vibrancy." Says Sigma Sound head Gerry Block, "New York has always been a center for creative people, and a lot who had left the city have been returning. There's a lot of action and

excitement around."

Many of the major studios—A&R Recording, Regent Sound and Media Sound, for example—have expanded heavily into work for commercials, movies and television. The increasing number of pictures filmed here has meant a boom for that type of business.

But some steadfastly refuse to record jingles, and are even hesitant to look outside of straight album projects for their livelihood. Video and film work is not the attraction to them it is to others. The slogan "diversify or die" has its disparagers as well as adherents.

"We refuse to do jingles," says Sal Greco, chief technical engineer for Electric Lady Studios. About 85-90% of the studio's work is album projects, such as Foreigner's "4" and Hall & Oates' "Private Eyes."

"We definitely aren't going digital either," Greco says. "It's not worth it now. We're waiting to see Studer's digital equipment, but meanwhile we're staying analog." Electric Lady may purchase a Solid State Logic console in 1982.

As for video, Greco feels it's too expensive to make the investment in the needed equipment, but he remarks that it's possible Electric Lady will acquire an already existing video studio.

"We're booked around the clock, so we certainly don't have any problem filling the time with album projects. Jingles aren't worth the time and hassle," Greco says.

Jingles are no hassle for A&R, which for the past few years has been 60% jingles, 30% albums and 10% movies. "We want to remain a

(Continued on page 82)



IN-STORE APPEARANCE—Singer Pete Shelley, in New York promoting his single "Homosapien," chats with Bow Wow Wow manager Malcolm McLaren, left, during an in-store appearance at Bonaparte's record outlet.

Rock'n'Rolling

Hard Work Pays Off For Joan And Her Jett Set

By ROMAN KOZAK

NEW YORK—Had lunch with Joan Jett the other day, a rare opportunity inasmuch as she is out on the road 200 to 250 days a year. To make it all tax deductible, we were joined by John Huie, her agent at Frontier Booking International, and Kenny Laguna, her producer and manager.

Jett has a new album, "I Love Rock'n'Roll," on Boardwalk Records, her seventh LP. She has had five LPs with the Runaways, and this is her second solo album.



"One of the most exciting things about Joan is that she is also a new artist," says Huie. "They know about her from the Runaways, but she is also new with the Blackhearts. With some artists who go solo you hear them, and then ask where the other members of the band are. But with Joan, we have been able to take her from where she was, and then to build on it."

The FBI is particularly enthusiastic about her, because she is a steady money earner. "She works as hard as anyone," continues Huie. "An English act will only do a three- or four-week tour, but Joan wants to be out there all the time. That means you can get her out to Sioux Falls, Iowa, or Fargo, N.D. And you have to do that. The guy who pumps gas at the local Sunoco station, or the people at the train station in St. Louis, have to be able to recognize her as well as they did recently at Penn Station in New York."

Jett is best known in the Northeast and in California, though her steady touring elsewhere is building her a base. In releasing her LP, Boardwalk included her version of "Little Drummer Boy" before Christmas, which for the post holiday season is being replaced by another song.

Inasmuch as "Little Drummer Boy" was played before the holidays by many stations which normally would not touch a Joan Jett song, it

(Continued on page 88)

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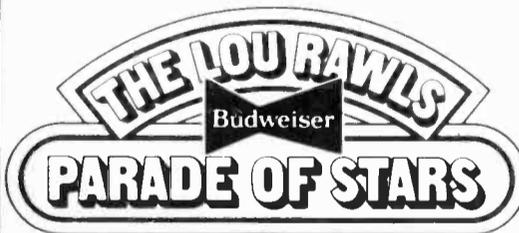
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GLITTER AND STYLE

Bennett's 'Dreamgirls' Is A Dynamic Experience

NEW YORK—"Dreamgirls," the new and eagerly-awaited Michael Bennett musical, opened on Broadway at the Imperial Theatre Dec. 20, and although it does not exactly equal the sheer brilliance of Bennett's earlier hit, "A Chorus Line," it is certainly a dynamic theatrical experience.

"Dreamgirls" is slick, full of glitter and style and showbusiness razzmatazz, guaranteed to bedazzle even the most jaded of theatre audiences.

It is a show based loosely on the story of the Supremes, about three young, black, ambitious female singers from Chicago, circa 1960, that go from hopeful unknowns to being one of the hottest singing groups in the country.

Along the way there are glimpses of the pain, the frustrations, the back-biting, the backroom chicanery and manipulations that are the simmering sub-strata of the glamor world of the music industry.

"Dreamgirls" is a show that assembles a staggering array of very talented people, and weaves their creativity into a captivating tapestry of music, movement, colors and light.

Even the music—and "Dreamgirls" is almost all music with very

few spoken lines—which is essentially a rehash of the so-called Motown sound of the 1960s, is given a fresh and appealing look through the dexterity and innovativeness of Yolanda Segovia, musical director; Harold Wheeler, musical supervisor and orchestrator; and Cleavant Derricks, vocal arranger.

Derricks, incidentally, also appears in the role of James "Thunder" Early, a talented soul artist with a career on the skids, who is pushed, against his will, into sanitizing his sound so that it assumes the broad appeal needed for crossover (to pop) on the charts.

Although the music is largely a period, genre sound, limited to some extent by the framework of the story, there are some catchy tunes, and even a few standouts, like "And I'm Telling You I'm Not Going," "I Am Changing," "Faith In Myself" and "One Night Only," delivered with the wallop of a pile-driver by the little-known Jennifer Holliday.

Holliday's songs, supplemented by such tunes as "Steppin' To The Bad Side," "Cadillac Car," "Heavy" and the title tune, should assure the success of the cast album which is being released by Geffen Records, which is also reported to have a stake of about \$1 million in the show.

Bennett's cast, culled from such past Broadway shows as "The Wiz," "Comin' Uptown," "Timbuktu," "Your Arms Too Short To Box With God" and the all-black remake of "Guys & Dolls," is fresh, personable, appealing, energetic, and with singing voices that range from good to extraordinary.

Under Bennett's direction, and against the creative background of Robin Wagner's versatile sets and Tharon Musser's stylish lighting, they fill the stage with their presence.

Theoni Aldredge, whose award-winning costumes have clothed the performers of such Broadway musicals as "A Chorus Line," "Annie," "Barnum," "Woman Of The Year," and "42nd Street," has garbed the "Dreamgirls" in some lavishly styled outfits that are guaranteed to win her at least another Tony nomination.

"Dreamgirls" is not without its weaknesses. It is long, and when the pulsating beat of the music gives way to the backroom machinations of music industry politics, it tends to sag.

Nonetheless, "Dreamgirls" is an enormously entertaining show, and for sheer style, slickness, and showbiz razzle-dazzle, it far outdistances anything else musical on Broadway this season. **RADCLIFFE JOE**



HEAVY METAL—Kim Carnes gets a congratulatory hug from EMI/Liberty president Jim Mazza at a special awards presentation where Carnes received more than 40 gold and platinum records from all over the world for her single "Bette Davis Eyes" and the "Mistaken Identity" album.

Technological Advances Evident In Audio Gear

By LAURA FOTI

NEW YORK—Audio consumers can have their preferences for either records or tapes satisfied equally well by the new offerings at this week's Consumer Electronics Show in Las Vegas. Linear-tracking and computerized turntables abound, as do cassette decks with Dolby C, Dolby HX and dbx noise reduction systems, programmability, and computerization.

The cassette deck field is an especially fertile one, with introductions ranging in price from \$130 (Sanyo) to \$1,800 (Bang & Olufsen). Three companies with the most interesting new decks are not even exhibiting in the show floor, but will be ensconced in hotel suites: Nakamichi, TEAC and Bang & Olufsen.

In receivers, there's a little less

news. U.S. Pioneer has an \$800 computer-controlled receiver, and other major firms have some introductions in this area as well, but their numbers are considerably smaller. The combined cassette deck/receiver "casceiver" category, a major one at the past two shows, has shrunk considerably—only one supplier, Rotel, has a product in this area.

Some companies, most notably Sony, Harman/Kardon and Onkyo, are displaying over-\$1,000 separates: preamps, amplifiers and tuners. Otherwise, comparably few firms are emphasizing this area.

Matched systems bow from various suppliers, most notably Fisher, with 15, Sansui (14), BSR, Sharp/Optonica, Sanyo and Sony.

(Continued on page 63)

Fla. Distrib Guilty In Tape Case Hearing Dates Set To Determine Extent Of Damages

NEW YORK—A Florida tape winding and distributing company lost a protracted legal battle last month against six plaintiff record companies and the RIAA.

A six-member jury sitting before Judge Miete Burnstein in Broward County Circuit Court in Ft. Lauderdale found that Gale Distributing Inc. and its principals, Marvin Nestel and Jeanette Schultz, had engaged in unfair competition with the labels by winding pirate pancakes into 8-track cartridges and distributing them throughout the U.S.

The labels are RCA, CBS, Elektra/Asylum/Nonesuch, PolyGram, A&M and Atlantic. Two company executives, Dave Glew of Atlantic and Bob Edson of PolyGram, testified that Gale's activities impacted sales of legitimate recordings.

Gale asserted in its counter-claim that the plaintiffs and RIAA investigator John H. Polk had wrongfully obtained a warrant to search the company's premises in February, 1975. The firm reportedly was the largest distributor of 8-track cartridges in the Southwest in 1974 and 1975. Hearings on Jan. 2 and Feb. 16 are scheduled to determine the extent of damages Gale must assume.

In another antipiracy fight, three men were indicted in Chicago Dec. 3 for the unauthorized manufacture and sale of pirated Arabic tape recordings. Salem Arsham Zakarian and Wahi Karabit were arrested Dec. 2 at the Zakarian Tapes and Record Store on North Clark St. in Chicago, where members of the

city's Financial Investigator's unit confiscated approximately 750,000 alleged pirate labels, 1,000 alleged completed pirate 8-track and cassette recordings, and 900 master tapes used in the manufacture of the tapes.

A third man, Faried Saba, was arrested at Alia Imports Record Store on West Lawrence Ave., where police seized approximately 650 master tapes, 30,000 labels, and 1,500 tapes. Each of the defendants was charged with three felony counts and one misdemeanor count for the unlawful use of sound recordings under Illinois state law.

The police were assisted by Stan-

ley Rashid of Rashid Sales of Brooklyn, N.Y., the exclusive U.S. distributor for EMI Greece, and Thomas Wiggins of Ninevah Records of San Francisco, who identified their product as merchandise sold by the defendants.

Mid-December, an Orlando, Fla., man was convicted in Federal court there of 10 counts of criminal copyright infringement for tape piracy. Karriem-el-Amin Shabazz was arrested Aug. 21 following an FBI raid on his residence, where agents seized more than 500 masters and 5,000 pieces of finished pirate cassette and 8-track recordings. He was due to be sentenced at presstime.

JANUARY 9, 1982, BILLBOARD

Michlin Speaks To B'nai B'rith

NEW YORK—Spencer Michlin, chairman and creative director of Michlin & Co., New York-based commercial music houses, will speak to the music and performing arts lodge of B'nai B'rith here Monday (11) at the lodge's monthly meeting at the Sutton Place Synagogue.

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AFM Elects DeGeorge

NASHVILLE—Johnny DeGeorge was re-elected for a three-year term as president of local 257, American Federation of Musicians, in a mailed ballot election that concluded Dec. 14. His opponent was Sonny Day.

Elected to the executive board were Leon Rhodes, Willie Ackerman, Buddy Harman, Jimmy Capps, Bill Pursell, Weldon Myrick and Billy Linneman. Linneman is the only holdover from the former board.

Harold Bradley and Beegie Adair were picked to serve as trustees, and Dutch Gordon was named sergeant-at-arms.

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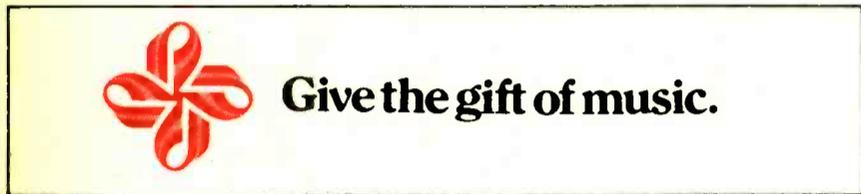
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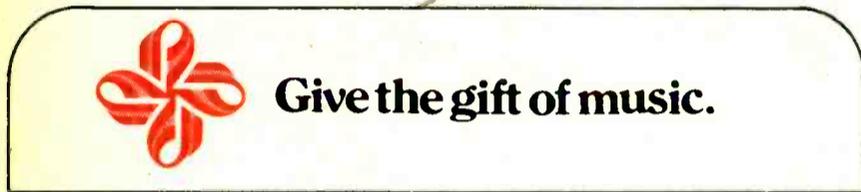


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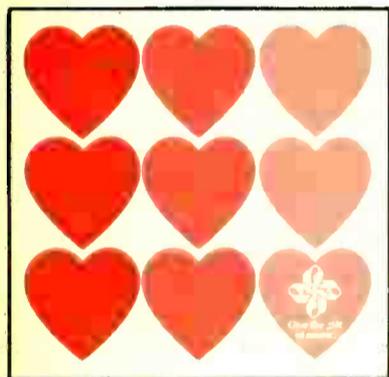
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Publisher: Lee Zito (L.A.) Editor-in-Chief: Gerry Wood (N.Y.)

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Subscription rates payable in advance. One year, \$125 in U.S.A. (except Alaska, Hawaii, Puerto Rico, Canada). Other rates on request. Allow 3 to 6 weeks delivery first copy. Published weekly. Second-class postage paid at New York, N.Y. and additional mailing offices. **Postmaster, please send changes of address to Billboard, P.O. Box 13808, Philadelphia, Pa. 19101.**

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Vol. 94 No. 1

EDITORIAL

The Challenge Of Change

1981.

It wasn't the rebound year that everyone had hoped for. It wasn't the crash year that everyone had feared.

Instead, it appears that 1981 was the leveling-off year that we'll all accept.

And, indeed, it was the year of change that we had predicted at this time last year. Some of the changes were for the better: the music industry continued to fine-tune itself into an efficient, effective operating mode that would have warmed the chilly cockles of a Wall Street heart. Unfortunately, because of the time lag between proper business practices and the glories that those functions spawn, the benefits couldn't be enjoyed in the year of 1981.

Perhaps 1982.

Billboard has also been changing, and our evolution will continue into 1982. In January alone we'll be adding new features in our radio section that will hopefully delight programmers and DJs, several new editorial features in our video section, and a weekly calendar of industry events. The new year will bring even more improvements throughout our publica-

tion to insure a more positive thrust for Billboard and the business and creative worlds we serve.

We're bullish on the music and home entertainment industry. Caught in the maelstrom of a technological revolution, the industry could get swallowed up by it, or master it and reach stunning new heights. The nation's present flat economy only adds to the challenge.

Perhaps the record industry will someday again scale the peaks of the halcyon days before "Saturday Night Fever" became "Sunday Morning Coming Down." But it might not—so new directions and goals are necessary. Manufacturers, retailers and programmers need to be on the front lines of this fast-evolving business. Past results and present realities must be merged into a method to meet the challenge of future change. From video to new venues, the opportunity is here, the time is now.

There's a lesson to be learned by viewing the roller coaster ride of our industry over the past decade. It's that flexibility is a virtue, talent is a necessity, and business acumen is mandatory to successfully transport our product to the heart, mind and soul of America and the world that awaits our sounds and visions.

GERRY WOOD, Editor-in-Chief

There's No Future In Safety

By HAROLD BRONSON

At a time when the recession has tightened money, records cost more. More importantly, the consumer feels less of a need than ever before to buy new product.

While the market is more fragmented, the various genres of pop music all sound the same. Radio, from whose burden we have still not managed to free ourselves, is tighter than ever, providing increasingly stringent programming. It's safe, it all sounds the same, and while generating the necessary advertising bucks, it acts as a giant wash of Muzak.

Think about this: If "Sgt. Pepper" were first released today, it might not be played on radio.

This lack of exposure of fresh ideas has created a grand ambivalence, a massive ennui. The records aren't as good as they used to be, and there is a constant cry that "no one is having fun in the music business anymore."

The record company is intimidated by radio's shadow: the artist alters his music—often squashing the essence—in favor of a more "acceptable form," and all of us are suffering from a subsequent creative stagnation, because "what good will it do?"

It's hard to turn the other cheek and withdraw to times of lower advances and recording budgets. Harder still is to reorient both record company and distributor thinking in order

to maintain a strong, consistent catalog, rather than laying back and working those few gushers that are no longer dependable.

Some might say that the days of records are numbered and that video is the future. That may well be, but the video aspect will almost certainly wear thin long before the music ceases to be enjoyable.

'What good is the use of digital when the music is emotionally vapid?'

In any case, the whole art form will be changed by the new medium. For all their talent, rock stars are not filmmakers, and a strain will surely develop as the control of their music is relinquished.

Isn't it about time we scared ourselves into action, rather than meekly carrying on as before, to ever decreasing revenues? Where's that bristling intelligence, that creative fire that built this industry? Sure, we've made technological advances, but what good is the use of digital when the music is emotionally vapid?

In the end, despite all the accountants, lawyers, deal makers and technicians, it's always been the music, hasn't it? As an industry we're capable of much better.

Harold Bronson is managing director of Rhino Records Inc., in Los Angeles.

Articles appearing on this weekly page are designed as a forum for the expression of views of general interest. Contributions should be submitted to Is Horowitz, Commentary Editor, Billboard, 1515 Broadway, New York, N.Y. 10036.

Letters To The Editor

Dear Sir:

It's certainly true that the promotional breakthrough that landed my book, "Born to Run: The Bruce Springsteen Story," on the national best-seller lists was the decision to promote the book via AOR radio. However, the rest of Stephanie Bennet's comments in your Nov. 21 issue about that promotion are extremely misleading.

Neither Delilah nor myself "had to convince the DJs" of anything. Disk jockeys were on our side from the start, and the most crucial review we received, from Vin Scelsa of WNEW-FM, was from a jock who'd never been contacted by any of us. Elsewhere, we met immediate enthusiasm from the best and brightest in radio. Nor was the promotion plan conceived or executed by Delilah alone. Indie promo man Steve Leeds was instrumental in my book's success.

There remains a great obstacle to the effective promotion and marketing of rock books, but it's the condescension and snobbery of the publishing business, and its refusal to make intelligent use of lessons learned from radio and record hits. Disk jockeys are among those most eager to solve that problem and I, for one, owe them an enormous debt of gratitude for their support.

Dave Marsh
New York City

Dear Sir:

SRS applauds Unicorn Music's policy of charging an option fee for placing a song on hold for a producer or label (Billboard, Dec. 19). We encourage other publishers to follow suit in order to correct the present situation—some producers placing songs on hold while the publisher passes up an opportunity for a good cut, only to find out when the album is released the tune is not included.

Sometimes the tune is recorded but the song is not released. In this case everyone—the artists, musicians, arranger, engineer and producer—except the publisher and the songwriter is paid. Options for holds are long overdue. As Sorkin says, "Every other business is negotiated in this way."

Sorkin believes that an option fee might be substantial enough to fulfill the publisher's obligation in a reversion clause. It doesn't seem to us that the option fee is likely to cover more than a fraction of the writer's overhead in creating the song, nor does having a song optioned advance the writer's career in any significant way. The publisher should secure a release in order to hold the copyright.

All in all, Unicorn Music should be commended for their forward thinking.

Bruce Kaplan
Songwriters Resources and Services
Hollywood

Dear Sir:

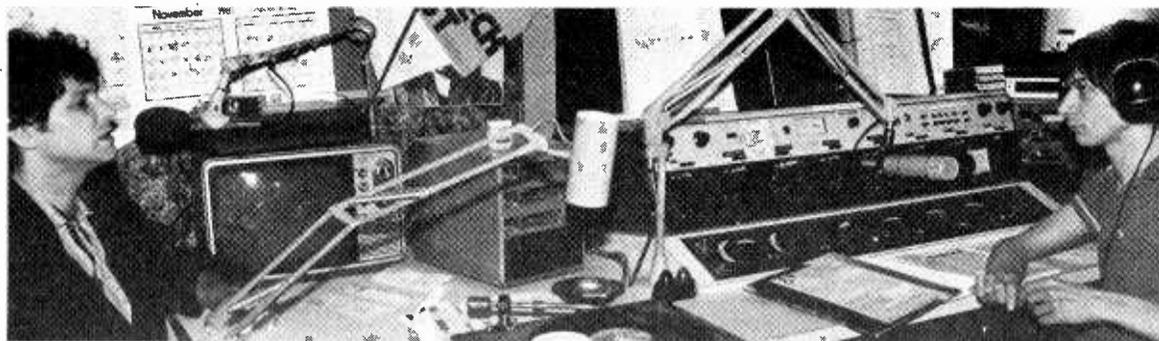
The recent article headed "Boston Club Business Booming" (Billboard, Dec. 19) was a bit disturbing. George Borden, the Boston Record Pool head upon whose statements much of the story was based, needs a good pair of eyes, and maybe a good dictionary, or better yet, early retirement.

Borden, it is said, "... expects the upward trend to continue despite the fact that retail record shops are still leary of stocking 'heavy' r&b and other dance music. He believes there is a need for at least one strongly committed dance music radio station." Where has he been, in a grave for two years?

Dance music is exactly what the two words say. The Billboard disco chart shows this each week, radio stations play this music each day, retail record stores sell this music seven days a week. I hear dance music all day long on many radio stations. So what is Borden talking about?

Dance music may contain funk, r&b, punk, rock, swing, Motown, high energy '70s beat, or import chee chee craziness... it's all being played at clubs and on radio stations and sold in record stores. I ask again, where has Borden been?

Caril Mitro
Deejay, Club 1270
Boston



STATION VISIT—Elektra/Asylum recording artist Lindsey Buckingham talks about his new album "Law And Order" and single "Trouble" as he visits WMMS-FM Cleveland personality Matt the Cat.

WAVE OF THE FUTURE?

Urban Contemporary Format Growth Sparking New Concerns

• Continued from page 1

and with little room for new acts in the mold of Parliament/Funkadelic, the Bar-Kays and others.

Those programmers further agree that blues artists such as B.B. King and Bobby Bland may also have difficulty getting urban contemporary airplay, even with current product.

A survey of stations around the country reveals that, although opinions may differ on new trends in black radio, most agree urban contemporary is the wave of the future and that all-black formats may be a thing of the past.

Some, with strictly black formats, seem to resent the urban contemporary description, contending it is a means by which black music can be diluted to make stations more palatable to non-blacks.

Jim Maddox, of the Chicago-based Maddox-Patterson & Assoc. says he sees further erosion of all black stations. He believes audiences and advertising are key rea-

Jones, Presley And Mandrell WHN Winners

NEW YORK—George Jones, Elvis Presley and Barbara Mandrell are winners of three awards in as many categories of WHN-AM New York's "Sixth annual Listeners' Choice Awards."

Jones was voted by listeners as one of five top male artists of the year, entertainer of the year and the performer on two songs of the year: "He Stopped Loving Her Today" and "I Was Country When Country Wasn't Cool," a duet with Barbara Mandrell.

Presley was named a male artist of the year, an entertainer of the year and performer of "Guitar Man" and "Lovin' Arms."

Mandrell won as female artist of the year, entertainer of the year, and for her record with Jones.

Also named male artists of the year were Charley Pride, Eddie Rabbitt and Kenny Rogers. Voted female artists of the year were Crystal Gayle, Loretta Lynn, Anne Murray and Dolly Parton.

Alabama, David Frizzell and Shelly West, the Gatlin Bros. band, the Oak Ridge Boys and the Statler Bros. were all named to the group or duo category of the year.

Listeners voted for Parton and Rogers in the entertainer category. Also voted a top song was "Elvira" by the Oak Ridge Boys.

In the past six years, Presley has been chosen every year as one of the winners in the male vocalist and entertainer categories. Lynn, Parton and the Statler Bros. have also been perennial winners since the contest began.

sons for the change. "The all important 12 to 24-year-olds are shaping the future of black radio." And a hard, cold fact is that audiences do not care who programs stations or who the broadcasters are, black or white. They are concerned only with the music."

Cal Shields of L.A.'s KACE-FM says, "I believe stations playing all black music will shortly be a thing of the past. If we don't play what people want to hear, they will turn to stations where they can hear it." Although Shields does not call his format urban contemporary, his programming is similar. And he believes the urban contemporary format may force pop stations to play more black music.

Many record promo reps see San Francisco's No. 1 black-oriented station, KSOL-FM, changing its format from r&b-oriented to urban contemporary. But according to Marvin Robinson, station program director, "We're not changing, we're expanding and improving it. One way we're expanding is by playing more album cuts, but only by established artists. However, we still play the hits."

He explains that until two weeks ago, KSOL's format was called black progressive. "But that's an outdated term. We're now calling our station contemporary rhythm. We're programming to an urban area and we play contemporary music, but our base audience is not only black. We have whites, Hispanics and Asians listening."

At the same time, Robinson suggests that 98% of the music aired at KSOL is black product. "If we play records by white acts it's crossover product by artists like Hall & Oates, Steely Dan or Kraftwerk. We will play the records if they fit into the overall objectives of our goals."

Practically all stations surveyed are playing the Hall & Oates disk with some stations charting it in the No. 1 slot. "I Can't Go For That" is tops at Denver's KDKO-AM, for example, says Carlos Lando, acting program director. He notes that KDKO has moved to an urban contemporary format from r&b: "The difference in the formats is that r&b is the more traditional style of black music. Urban contemporary evolved after disco died. But now, with the new format, we're playing more of

the Smokey Robinson or Marvin Gaye-type of music.

"Promotion people could be correct in worrying that the urban contemporary format may eliminate funk acts. We're aiming for a little older audience and we can't afford to be funk-oriented. We will not lose our black base, yet we are more mass appeal."

He maintains that with urban contemporary, radio announcers are changing their approach to broadcasting. "DJs have toned down their chatter, so there's no more barking at our audience." He adds that the word black is never used on the air.

Leroy Durant, general manager at WDM-FM, Sumpter, S.C., says his announcers also have toned down their chatter. "I believe music has taken a different trend. It's softer than in the '70s and people are not looking for hard, hard sounds."

"I also believe that we're taking on an urban contemporary format here. That's the direction of black radio. Economics is another factor. The target audience for advertisers is the 24 to 54-year-olds, not the younger group," says Durant.

Ross Holland, music director at KMJQ-FM in Houston, says black music stations are moving to mass appeal formats. "In order to stay No. 1, we must appeal to the largest segment of the audience. We play records by artists ranging from the Doobie Brothers to Carly Simon to George Duke and the Gap Band. Urban contemporary is definitely the newest trend but my concern is where do we go from urban contemporary?"

"I also agree with record promotion people that it may be a problem for them. It's certainly going to create a more competitive atmosphere and it's going to be more difficult for them to work their product."

"The key," he continues, "is to temper your programming." He suggests maintaining a black base while adding crossover product.

Chris Turner, program director at WGIV-AM in Charlotte, N.C., says "Radio is so diversified now and very fragmented. But we're a black music station and we're not afraid to say so." From a sales standpoint, Turner sees disadvantages to being identified as urban contemporary. "The problem with that format is that if you go too urban contemporary you will be out of the market."

Turner is not alone in this concern. Maddox, Holland and others fear some stations may begin airing too much product by white artists. Turner also believes that at some stations, the urban contemporary format is a farce: "At one, I was amazed when people would call for reports. There were four or five records on the station's playlist that were never
(Continued on page 16)

To Our Readers

Because many radio stations don't change their playlists during the holiday season, Billboard's Radio Singles Action charts are not published in this issue. The feature will return in next week's issue, dated Jan. 16, 1982.

ROUGH ROAD AHEAD

Competition Will Be A Major Factor In '82

• Continued from page 5

KDWB-FM Minneapolis and KPKE-FM Denver) is looking forward to doing it again in New York and Washington. Fresh from winning an 8.7 share for the new KPKE (it used to be KHOW), Hattrik will be cranking up WAVA-FM Washington Feb. 1 and going into a head-to-head battle with WNEW-FM and WPLJ-FM New York after that. "These markets will get localized versions of what we do well," he says.

From an AOR vantage point, Hattrik sees a "continuing erosion" of top 40, even in the South where it has retained strength longer.

However, Todd Wallace, chief of the consulting firm that bears his name, takes the opposite view. "In the next two years, the trend will be back to top 40," he says, "particularly for stations who have gotten caught in modal niches."

Hattrik, like many other programmers, takes a conservative view. He advises record labels to "get wiser and develop less trendsetting material and more market-oriented product—what people want to hear versus new wave the labels want to make happen." Hattrik cites the Police as a new wave act that is an exception. "They are more of a mainstream rock band," he says.

KLOS-FM Los Angeles program

director Tommy Hedges sees fragmentation within AOR where there will be "specialized approaches to older and younger demographics."

Consultant Dick Foreman, among those who see growing fragmentation of formats, also predicts a continued "softening of music as the population grows older. We'll have more ballads." He also sees 1982 as "the real test of satellites. There are enough out there to see if it will work."

Foreman also says it will be "survival of the fittest among radio networks" and "a critical year for beautiful music, which is facing new competition from the older MOR formats."

Kent Burkhardt of Burkhardt/Abrams/Michaels/Douglas & Assoc. and a partner in the Satellite Music Network, sees "no new magic" in this year. "It will be a conservative year with everyone going along with the oldies."

ABC Radio programming vice president Rick Sklar sees "a satellite in everyone's future" with "more programming from them and more diversity than ever before." Sklar, who is at work developing two satellite services for ABC—a talk network and a Superadio adult contemporary service—explains that while

(Continued on page 17)

Out Of The Box

HOT 100/AC

NORFOLK, Va.—Bruce Garraway, program director of WQRK-FM, thinks the latest single by **Hall & Oates**, "I Can't Go For That (No Can Do)," has a hip sound. "At the same time, it's very appropriate for an AC station," he feels. "It covers a lot of bases for us." He also enjoys "Cool Night" by **Paul Davis** (Arista), and **Barbra Streisand's** "Comin' In And Out Of Your Love" (Columbia). "She's going back to where she came from," Garraway notes, "relying on the strength of her voice, and a good song, too." But he is most enthusiastic about "Hooked On Classics" (RCA), which he calls "a big positive, and even a little bit seasonal, even though the classical buffs are down on it. But where else do you get to hear snippets of such great songs on top 40 radio? It's captured the imagination of many listeners."

AOR

HARTFORD—"I Love Rock And Roll" by **Joan Jett and the Blackhearts** is an intense reaction record," says WHCN-FM music director Bob Bittens. "After two days of airplay, it was our number one most requested song, and that says something." He feels the Boardwalk artist will be "the female rocker to deal with in the next two years. Her leather pants and tough girl image were fashionable long before Pat Benatar conceived that approach." Bittens is also big on "October," the U-2 album on Island. "If their next album contains a hit single, I think they'll be a major force. They have an accessible sound that cuts across all demographics—it doesn't threaten adults, and kids find it interesting. I like the track, 'I Fall Down.'" As for the new **Police** disk, "Ghost In The Machine" (A&M), the broadcaster says the record renews his faith in the American buying public. "I'm encouraged by the fact that music you don't hear everyday can still catch on with consumers."

BLACK/URBAN

ST. LOUIS—Two records by new artists are getting strong response at KATZ-AM: a self-titled single by **AM-FM** on Dakar, and a new 45 by **Erica Perkins** called "My First Chance In The World" (MCA). "The 'phones have been lighting," notes production manager Earl Parnell. "And the record stores around here have confirmed that the tunes are moving, as slow as business is. The AM-FM tune is a real funky record; Erica's song is a good ballad." He has words of praise for "Cool" by **The Time** (Warner Bros.) as well. "They're a group of the future. I know that when they played with Prince at Kiel Auditorium last month, they made him sit down!"

COUNTRY

MOBILE—"It Turns Me Inside Out," a new single by **Lee Greenwood** on MCA, is "tearing up the 'phones" at WKSJ-FM, according to music director Bill Jones. "People are calling up and requesting the new Ray Charles single. Or else they think it's by Kenny Rogers. It's the kind of slow ballad either singer might record." Jones is also hot on the new **Gary Morris** 45, "Headed For A Heartache" (Warner Bros.). "He's written for other people, and recorded with moderate success on his own, but now he's got a new label and I think a relatively good shot at making it. I know his show this summer at Fan Fair in Nashville impressed a lot of folks, so you might call him a rising star."

RATINGS RISE

KFRC-AM Returns To The Top By 'Taking It Back To Top 40'

By JACK McDONOUGH

SAN FRANCISCO—When perennial top 40 top dog KFRC-AM began to slip in the ratings a little over a year ago (falling to a low of 4.0 in July/August 1980), more than a few local observers began to wonder what was going on.

Since then RKO's KFRC, under new program director Gerry Cagle (who replaced Les Garland, who went on to an executive artist relations post with Atlantic in Los Angeles), has worked its way back, first to a 4.8 in spring and now to a 5.4 in the summer readings.

At the same time, KYUU-FM, the "adult rock" station whose success, says KFRC general manager Pat Norman, caused a reaction at KFRC that in turn caused KFRC to lose listeners, fell from its high of 4.0 in the spring to a 2.6 in summer.

Cagle succinctly sums up the reason for the turnaround: "We took it back to top 40. We played the hits."

Norman concurs: "We decided if we were going to run it into the Bay, we were going to run it in wide open."

Norman elaborates: "Our falloff was a result of some things that were happening in the market, but it went beyond that. The crucial thing was that we forgot who we were. I don't think we were doing the same kind of radio that we had been doing four or five years ago.

"We tried to compete with KYUU head on, which was the wrong approach. What happens when you start to react to other stations like that is that you start to change your music. You start to put Neil Diamond on KFRC. So we took away what our audience had come to expect from us. They didn't expect to hear Diamond on our station, but we were playing it.

"But since Gerry's here we're gone back to setting the pace. We let others worry about what we do instead of us worrying about them."

Says Cagle, "What happened to us is what happened to a lot of top 40 stations. They gave up the battle and began to compete with FM. They became reactionary in the sense that they were reacting to others, like KYUU or KMEL-FM or whoever was dominant at the time. I saw a lot of AM stations do that and it's the opposite of what you should do. So most of these stations beat themselves, because AOR—and KFRC was sort of AOR in approach when I got here—is a format viable only on FM. People who like that sound are not going to listen to AM anyway.

"You see, the FMs can say, 'We'll go for the females, 18-35. That's all we want.' But once they get that, they want to broaden it. But only a

few stations—the best top 40 stations across the country—can get those across-the-board demographics. Getting those across-the-board demographics means remaining consistent. The FMs can change every six months. We can't."

Cagle acknowledges, however, that there is some room to move within this seemingly categorical imperative of "if it's a hit, we'll play it," since there are variables in choosing those "hits," i.e., "They're either hits or we think they're going to be hits." Cagle uses very specific and limited means in finding the tunes he thinks will be hits.

"This station does no research. We were doing a ton of research before I got here, and we have all the research we want on contract through RKO, but we don't use it. Research can't tell you where you're going. It can only tell you where you've been. And of course research people have to tell you to go in a different direction, or else how can they justify the costs of research? I think the biggest thing stations could do would be to take the research budget and give it out over the air.

"Our play decisions are based not on the trades but on whether something will sell in this area. To find that out we have our in-house request lines and we stay in constant touch with record stores. And I look at sales charts from five markets across the country that I consider very similar to San Francisco." Cagle notes that one of these markets is Fresno ("the population makeup is not the same but the area has the same types of stations") but he declined to specify the rest.

The avoidance of research extends even to his own radio listening habits, says Cagle, who came to San Francisco after serving as chief of staff for Mississippi governor Cliff Finch and a losing run for a Mississippi congressional seat in 1978 and after putting in "about two years each" at KCBQ-AM (San Diego), KHJ-AM (Los Angeles), WRKO-AM (Boston) and KRIZ-AM (Phoenix). Cagle's previous radio work was done under the name Gerry Peterson.

"With the exception of the A's games, I haven't listened to any other stations since I've come to town. I couldn't tell you what KYUU or KSOL (FM) sound like. The fact that a black station like KSOL (currently holding a commanding 6.5 share) was doing well had some effect, but I never listen to them or anyone else and say we should play a record because they are."

Cagle acknowledges that "because of the strong r&b background in the Bay Area we have worked in more r&b. But we're not an r&b station any more than KSOL is a top 40 station."

Another major change, notes Cagle, is that "we've widened out the playlist dramatically. We were listing 30 current tunes. Now we list 40. We pulled in on the AOR material and widened out in other areas. And our oldies category has doubled. But by no stretch of the imagination are we loose. The bullseye is still the same but the target is wider. Once you get past the core of those songs played over and over, the selection is a lot wider."

Cagle says the top rotation on a hot KFRC song "is never tighter

than 2½ hours," and he notes that generally the blend of new to old songs is 65-35, but that in mornings and midday it moves closer to 50-50. He says 60% of the gold is from the past five years, 30% from six to ten years back, and 10% stretches back to 1964. And he says the sound of the station is "mostly up," with only five slow songs among the current selections.

Cagle says his programming tries to avoid a mistake he has widely observed. "Some program directors get involved with a lot of ego distractions. Most program directors are influenced by their peers and by record people. They feel real hip hanging out with Journey or Starship or Blue Oyster Cult. They want to break a lot of records and maybe they feel by going on a record they'll be able to go on a tour date with a band.

"But I think the way to do it, rather than saying, 'I'm going to make this record a hit, is to try to find the ones that contribute to the overall sound. So when we go on a record that's a stiff it doesn't hurt us so much if it's part of the sound.

Cagle and Norman agree that KFRC has also been reoriented more strongly to its historically active role in community affairs and that an essential part of the successful KFRC sound is the short public-service vignettes which are regularly mixed into the programming at all hours.

"In terms of community affairs we do as much as any talk station in town and more than any other music station," says Norman. "I don't know too many FM's that can promote the way we do. We raise more money for the March of Dimes, for instance, than any other station in any other city, and we have continually done that over the past four years. And we don't run our public affairs material in the ghetto hours. We run it in vignettes all day."

Urban Contemporary

• Continued from page 15

aired. At one time, the No. 1 record on the list was never played. The truth is that records were being reported that are not played."

At KNOK-FM in Ft. Worth, Dewayne Dancer, program director, says his station is basically r&b, using the slogan "the soul of Texas."

"There is a trend," says Dancer, "but the trend is to message songs. While some programmers were getting slick, we forgot about the B.B. Kings. I play B.B. On the other hand, there's always going to be a song that transcends color lines like the Hall & Oates record." He suggests that "the content of the song is now more important than boogeying. The sound of the '60s is returning."

As for the new rock-oriented black acts getting airplay, Dancer says, "They should keep in perspective what's happening in the marketplace. It's called future planning on their part." He maintains that in addition to the music aired, the future of black radio is in community involvement.

J.B. Stone at L.A.'s KGFJ-AM agrees, that "The trend that I see is black radio becoming more sensitive to the community."



REUNION GATHERING—Former WMAK-AM program director Joe Sullivan, left, and DJ Scott Shannon, now with WRBQ-FM Tampa, swap stories of the old days at a 13th year reunion of former WMAK staffers.

New On The Charts

DAVE STEWART & BARBARA GASKIN
"It's My Party"—88

Stewart and Gaskin hail from England, where the former played in several British bands, including Hatfield & the North and Rapid Eye Movement.

Prior to recording "It's My Party," Stewart made a solo recording of Jimmy Ruffin's "What Becomes Of The Brokenhearted." Stewart released the remake on his own Broken Records at the end of 1980, and the record reached the top 20 with distribution by Stiff.

"It's My Party" was the followup to that effort, but this time Stewart chose Barbara Gaskin to sing. She'd been lead singer in the group Spirogiira (not to be confused with the American jazz group) and after their demise became a member of the Northettes, a trio of backup singers for Hatfield & the North.

For "It's My Party," Stewart played all the instruments. Within a month of its release, the record reached the U.K. top 10 and became their first No. 1 in October. It's reportedly sold 750,000 copies in the U.K. alone.

For more information, contact Platinum Records at 6363 Sunset Blvd., Hollywood, Calif. 90028 (213) 464-1465; or their agency Norby Walters & Assocs. 1290 Ave. of the Americas, Suite 264, New York, N.Y. 10104 (212) 245-3939.

KMCR-FM Is Boosting Local Jazz Performers

By AL SENIA

MESA, Ariz.—KMCR-FM, the jazz-formatted National Public Radio affiliate for the Phoenix metropolitan area, has been making an increased commitment to local jazz bands, station operations manager Doug Myrland says.

"We've been playing live music on an informal basis using local people," he adds. "During our fundraising periods, we've put performers on-air live. We've been taping some local musicians and adding them to the playlist. We're not really interested in promoting a lot of outside artists. We want to be more of a vehicle of exposure for local jazz artists."

The inclusion of local performers is acknowledged to have cemented KMCR's standing as the leading jazz voice in the community. The station's magazine subscriber list has grown dramatically in the last year, and pledges from listeners consistently have been on the rise.

Myrland says that is because the attention to local musicians has increased listener loyalty. He estimates that 20 performers have performed live over the last 18 months.

Jazz concerts have been recorded and then aired from local college campuses, local venues and resorts.

In the last two years, the station has nearly doubled the amount of pledge dollars received from listeners. Approximately \$13,000 was pledged in the spring of 1979; this spring, \$21,000 was raised and the station's pledge goal for the winter drive was raised to \$28,000. KMCR listeners consistently have pledged more money than the targeted amount since the station adopted a jazz format in 1978.

Myrland estimates the station

reaches more than 52,000 households and ranks 21st among the 36 stations in the Phoenix market. He says Arbitron figures indicate the station pulls a 1.4 average quarter hour share of the audience.

"I'm satisfied with it, considering the changes we've gone through," he says. "And we're limited in the amount of dollars we can spend for promotion. To double our ratings in a year and then double them again is fine. Reaching 52,000 people a week is nice and respectable. So I'm happy with what we have, but I don't think we've fully arrived yet."

Myrland says the station's success is rooted in its emphasis on recognizable jazz programming. "We're not ashamed to play popular jazz. We don't take a purist position. We look at the charts and even if the jazz purists say a given song isn't really jazz, we'll still play it. The point is, progression in jazz hasn't come from the people who stick to the same form. We'll play a jazz number from a new wave group."

Although 90% of the songs played are mainstream and crossover national jazz musicians, Myrland believes the approximately 10% comprised of local musicians are extremely significant.

Weaving the local performer's music in with the nationally renowned artist's "enhances the image of the local artists" he believes. In Myrland's view, this approach makes more sense than allocating blocks of programming time to exclusively local performers.

"We think the local music here can hold its own. We want to say here's Grover Washington, followed by a local musician, followed by Chick Corea. Who says the local performer isn't just as good?"

For The Record

NEW YORK—Due to an error in printing, a line was dropped from the story (Billboard, Dec. 26) on Rick Sklar and ABC's plans for its new satellite-delivered Superadio Network. When Sklar was discussing the problems of getting major market stations to carry programming and ads from such a satellite system, he actually said he anticipates that such stations will carry two spots an hour fed by ABC as the price to be such an affiliate. In return, Sklar will provide consulting services to such stations who may not always be on the satellite line live.

Goodphone Commentaries

Radio's Human Factor

By TOM YATES

SAN FRANCISCO—Change, it's been said before, is so great on every level, at such exponential factors, that the only constant is change itself.

Although we're all aware of change, if only on a subconscious level, there's nothing like a good exchange with your peers to jolt those ol' mental juices.

Audio Independents' "Dialogue '81" was one of those beneficial exchanges—a glimpse at the writing on the wall, a kick in the seat of the ol' psychic pants—and I've come back with both a physical and mental truckload of ideas and perspectives on the new technologies, the changing role of public radio, the potential commercial and noncommercial importance of the independent producer, and the possible fate of "radio-as-we-know-it." They're ideas and concepts that'll be used, filed, disseminated and exchanged, and, on that level alone, I'm glad I was in attendance (just as I feel a little sad for my fellow commercial programmers and producers who missed some vital exchanges).

But, even more important than all the tools we gained access to, is the chance to exchange and explore the human factor: the conditions under which we psychologically operate. Radio—actually, we should say sound—lest we make the mistake of the railroads (Mike Harrison circa 1976: "The railroads went out of business because they thought they were in the railroad business, not the transportation business." . . .)—sounds that can stimulate, educate, soothe, arouse and entertain. And regardless of how that sound gets transmitted or received, it originates with people.

There is no bad technology for transmitting sound. I admit that I'd prefer digital cable to a water-cooled 10 watt AM transmitter, but—if your product is valid—you'll find ears regardless of your technology. With all the radical changes in our technology, as well as more than a modicum of hype, a lot of folks are reacting negatively. Fortunately, a lot aren't.

We heard it constantly: "Consultants are bad." Okay, then out-program them. "My boss/staff/network/group don't understand." Okay, work at understanding them and getting them to understand you, or change environment. "We can't compete with the big boys." Come on . . . they were little guys once. Work at it. "I've got this great thing and I can't get it on the satellite." Maybe your objectivity is somewhat lacking about what's great, but, in any case, find another outlet.

There are some harsh realities right now. Things are tough economically. It does feel like you need a ton of money to get your ideas across. It's not going to get easier in the immediate future, but the tools for survival are there. It won't be easy, but you can make it—not by wringing your hands and moaning, but by making a positive contribution or positive change. It may not put food on your table today or pay your rent at the first of the month, but the new technologies are opening up immense chances for personal growth and financial gain, but only to those who forget about fighting for their little piece of political control of their working environment and begin to realize the opportunities for non-limitation that exist at this every second.

Remember FM radio pre-1967? Remember when your TV had only 12 channels maximum? There are several analogous situations right now. Pick up a copy of Daniel Yankelovich's "New Rules"; explore the grass roots movement for the '80s in self-fulfillment. You can be a tad non-linear and still be an amazing commercial success, even in these somewhat gloomy times. All it takes is one good idea. There are other ways and someone's going to use them. As Barbara Marx Hubbard said in her excellent talk at "Dialogue '81": "We face crises and potentials unlimited in scope. We can become an unlimited species or we can self-destruct."

On a much smaller, much less cosmic scale, that's totally true for those of us who choose to swim in the sea of audio-media.

Thanks, Al, we needed that.

Tom Yates is the president of San Francisco-based Hiatus productions.

'Public' Airwaves Are Scrutinized

By BILL HOLLAND

WASHINGTON—Reacting to Congressional caution to total radio deregulation, National Assn. of Broadcasters general counsel Erwin G. Krasnow has told House Communications Subcommittee chairman Timothy E. Wirth that the claim of public ownership of the airwaves is a "mischievous notion."

In a seven page letter to Wirth dated Dec. 17, Krasnow added that the public airwaves concept "has been misused as a rationalization for government regulation" and has led to confusion in communications law, "particularly as it concerns the authority and mission of the Federal Communications Commission."

Krasnow, who is also senior vice president of the NAB, quoted former FCC commissioner, American Bar Assn. committee reports and even conservative author Ayn Rand in putting across his point that the public property viewpoint is fallacious. He also quoted from a 1979 Library of Congress research report that concluded:

"We believe the fact that no person, nor the government itself, 'owns' the frequencies . . . or the use of fre-

quencies' is the clear intent of S.394 of the Communications Act of 1934."

Krasnow concluded his letter to the subcommittee chairman, who in early December had put the brakes on quick passage of a broadcast deregulation bill in the House because he is concerned with the public trust aspect of broadcasting, by adding that none of the quoted references are meant to deny that "the spectrum has a special character and that broadcasters have a special responsibility."

However, he wrote, "the spectrum is there, whether it is used or not, and only when it is enhanced by the use of broadcasters and others does it have any value at all to the public . . . without a signal, supplied by the broadcaster, the spectrum is just so much empty space."

In related NAB news, Krasnow submitted reply comments to the FCC recommending abolishment of the required annual financial report by licensees, stating that opposition to the elimination of FCC Form 324 is based on "regulatory inertia or habit, rather than upon legitimate governmental need or value."

Major Points In '82

• Continued from page 15

there will be increased diversity within a market, there will be greater uniformity nationally both in music and programming in general as a result of the new services.

Sklar says FM radio will be bigger than ever "although some AMs will show some new strength." Henabery stands by his bold comment of a few years back, "AM stereo is a joke." He adds, "It's still a joke. It won't work." And he reasons that any music can work on FM. It doesn't have to be stereo. "MOR aimed at 35 to 54s could be a real winner on FM," he says.

John Young, program director of WZGC-FM (Z-93) Atlanta, is "undecided on how much pressure that satellite services will put on us. We have to keep our minds open, but I'm not persuaded to take them seriously." Then Young notes a need the satellite services might fill. "We have a serious shortage of morning men. We've not encouraged new talent in radio."

Ed Salamon, program vice president of United Stations, which offers the Weekly Country Music Countdown and by spring will have a full-service satellite delivered country

format, reasons that costs rising faster than revenues will force an increasing number of stations to take the new services. "The networks will be offering programming that the stations just cannot put together," he says.

Salamon is bullish on country music as is KHJ-AM Los Angeles program director Charlie Cook, who sees country becoming more pop-oriented. Cook predicts a resurgence in AM radio. "There's so many good AM broadcasters," he says.

Bob Hamilton, program director of KRTH-FM Los Angeles, says a greater emphasis will be placed on research because checking sales "are harder because they have dwindled." But Bob Vanderheyden, director of program services for the CBS-FM group, thinks there has been too much research in radio. "We've got to get back to basics, back to the gut in programming," he says.

Jay Clark, operations director of WABC-AM New York, sees the coming year as "the greatest competition in the history of New York radio. This means that radio will be better than it's ever been and for me more exciting."

National Programming Total Service Company Offers Country Special

NEW YORK—After marketing the 12-hour "Christmas In The Country" to more than 50 stations, Total Service Programming of Burbank, Calif., is now busy offering their "Number One Country" show.

This 36-hour effort covers every

record that was number one in the Billboard country chart since the chart began in 1947. This show is hosted by Larry Scott of KLAC-AM Los Angeles, a winner of the Country Music Assn. DJ of the Year award.

Each hour of this show can stand alone and the program can be aired in any configuration over a six-month period. Tim O'Keefe is handling national and international sales for this program. He is former sales director at Creative Radio.

The company also offers a three-hour "Portrait Of John" (Lennon), which has been placed with American Forces Network; a three-hour "The Great American Spirit," a tribute to John Wayne; and a 12-hour "Project: Sinatra," a musical biography of Frank Sinatra.

★ ★ ★

CBS' Radioradio Network has signed Little River Band for a 90-minute taped concert to be broadcast later this year. . . . TM Programming has signed up WFRL-AM Freeport, Ill., for the TM Country format and WVRY-FM for TM Stereo Rock. Carl Goldman, producer of TM's "Story Of Country Music" notes TM has nominated Tex Williams to the National Cowboy Hall of Fame. Goldman says, "What his 'Smoke, Smoke That Cigarette' did for Western swing in the '40s is comparable to what Kenny Rogers and Dolly Parton are doing for country music today."

★ ★ ★

Toby Arnold's MOR "Unforgettable" format has been added to WFAU-AM-FM Augusta, Me.; KFIO-FM Ridgecrest, Calif.; WLOX-AM Biloxi, Miss.; KDBQ-AM Aberdeen, S.D.; and WINF-AM Hartford, Conn. . . . Charles Michelson has placed his syndicated old radio shows "The Shadow," "The Lone Ranger," "Gangbusters," and "Sherlock Holmes" on the American Forces Radio Network.

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. 4, **Rod Stewart**, Mary Turner Off the Record, Westwood One, one hour.

Jan. 4, **Tony Bennett**, The Music Makers, Narwood Productions, one hour.

Jan. 4, **Glenn Campbell**, Country Closeup, Narwood Productions, one hour.

Jan. 8, **Alabama, Rosanne Cash, Steve Wariner**, Stars to Watch in 1982, Weekly Country Music Countdown, United Stations, three hours.

Jan. 9, **Natalie Cole**, Special Edition, Westwood One, one hour.

Jan. 9, **Hank Williams Jr.**, Silver Eagle, ABC Entertainment, 90 minutes.

Jan. 9-10, **Air Supply**, Robert W. Morgan Special of the Week, Watermark, one hour.

Jan. 9-10, **Johnny Rodriguez**, Live From Gilley's, Westwood One, one hour.

Jan. 10, **Lover Boy**, King Biscuit Flower Hour, ABC Rock Radio, one hour.

Jan. 11, **Mel Torme**, The Music Makers, Narwood Productions, one hour.

Jan. 11, **Moe Bandy**, Country Closeup, Narwood Productions, one hour.

Jan. 11, **Van Halen**, part one, Mary Turner Off The Record, Westwood One, one hour.

Jan. 15, **Ronnie McDowell**, Weekly Country Music Countdown, United Stations, three hours.

Jan. 15-17, **Dan Fogelberg**, Special, NBC Source, two hours.

Jan. 16, **Crusaders**, Part Two, Special Edition, Westwood One, one hour.

Jan. 16, **Moe Bandy**, Silver Eagle, ABC Entertainment, 90 minutes.

Jan. 16-17, **Juice Newton**, Robert W. Morgan Special of the Week, Watermark, one hour.

Jan. 16-17, **John Conlee**, Live From Gilley's, Westwood One, one hour.

Jan. 17, **Ozzy Osbourne**, King Biscuit Flower Hour, ABC Rock Radio, one hour.

Jan. 18, **Woody Herman**, The Music Makers, Narwood Productions, one hour.

Jan. 18, **Alabama**, Country Closeup, Narwood Productions, one hour.

Jan. 18, **Van Halen**, part two, Mary Turner Off The Record, Westwood One, one hour.

Jan. 22-24, **Triumph**, Concert, NBC Source, one hour.

Jan. 23, **Bobby Bare**, Silver Eagle, ABC Entertainment, 90 minutes.

Jan. 23, **Larry Graham**, Special Edition, Westwood One, one hour.

Jan. 23, **Charley Pride**, Weekly Country Music Countdown, United Stations, three hours.

Jan. 23-24, **Hall and Oates**, Robert W. Morgan Special of the Week, Watermark, one hour.

Jan. 24, **Novo Combo**, King Biscuit Flower Hour, ABC Rock Radio, one hour.

Jan. 25, **Helen O'Connell**, The Music Makers, Narwood Productions, one hour.

Jan. 25, **Emmylou Harris**, Country Closeup, Narwood Productions, one hour.

Jan. 29-31, **Pat Benatar**, Special, NBC Source, two hours.

Federal Briefs

• In his first teleconference to public radio and television stations, CPB president Edward Pfister warned public broadcasters to prepare for the coming federal budget cuts during 1982. "Prepare now for what is coming," he said. We must . . . find new ways to fund public broadcasting to offset the anticipated budget cuts."

• The FCC has released its first notice covering modifications to previously published reports on the results of AM stations using directional antennas to "standard patterns of radiation. The conversion allows technical data for the stations to be entered into computer data base for use by consulting engineers in preparing AM applications.

The modification notices are available for inspection at the FCC Office of Public Affairs.

The FCC has scheduled its next public participation meeting for Jan. 19, 1982. Participation will be "strictly limited" to fifteen minute segments, the Commission announced. Preference will be given to those who expressed interest in appearing at previous meetings but could not be accommodated.

The Commission set a deadline of Dec. 18 for requests to attend. Those wishing to take part must send a letter to William Russell, FCC Director of Public Affairs, Room 202, 1919 M St. NW., Washington, D.C. 20554.

Billboard® Rock Albums & Top Tracks™

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Rock Albums

This Week	Last Week	Weeks On Chart	ARTIST—Title, Label
1	1	19	THE ROLLING STONES —Tattoo You, Rolling Stones Records
2	2	12	THE POLICE —Ghost In The Machine, A&M
3	3	9	J. GEILS BAND —Freeze Frame, EMI-America
4	4	7	THE CARS —Shake It Up, Elektra
5	5	9	QUARTERFLASH —Quarterflash, Geffen
6	7	8	LOVERBOY —Get Lucky, Columbia
7	8	5	AC/DC —For Those About To Rock, Atlantic
8	6	13	GENESIS —Abacab, Atlantic
9	10	8	OZZY OSBOURNE —Diary Of A Madman, Jet
10	11	8	ROD STEWART —Tonight I'm Yours, Warner Bros.
11	9	26	FOREIGNER —4, Atlantic
12	12	24	JOURNEY —Escape, Columbia
13	13	18	TRIUMPH —Allied Forces, RCA
14	17	9	QUEEN —Greatest Hits, Asylum
15	15	8	RUSH —Exit Stage Left, Mercury
16	16	6	MOLLY HATCHET —Take No Prisoners, Epic
17	18	8	NEIL YOUNG AND CRAZY HORSE —Re-Ac-Tor, Warner Bros.
18	19	7	BLACK SABBATH —Mob Rules, Warner Bros.
19	14	9	STEVE MILLER BAND —Circle Of Love, Capitol
20	20	11	LINDSEY BUCKINGHAM —Law And Order, Elektra
21	21	11	GREG LAKE —Greg Lake, Chrysalis
22	22	6	THE HENRY PAUL BAND —Living Without Your Love, Atlantic
23	23	24	STEVIE NICKS —Bella Donna, Modern Records
24	24	19	THE KINKS —Give The People What They Want, Arista
25	25	15	THE GO-GO'S —Beauty And the Beat, IRS
26	26	10	SURVIVORS —Premonition, Scotti Bros./CBS
27	29	5	SNEAKER —Sneaker, Handshake
28	27	26	PAT BENATAR —Precious Time, Chrysalis
29	28	7	RAINBOW —Jealous Lover, Polydor
30	34	4	PINK FLOYD —A Collection Of Great Dance Songs, Columbia
31	35	6	BOB WEIR —Bobby And The Midnites, Arista
32	32	20	RED RIDER —As Far As Siam, Capitol
33	30	16	BOB SEGER AND THE SILVER BULLET BAND —Nine Tonight, Capitol
34	31	15	ATLANTA RHYTHM SECTION —Quinella, Columbia
35	36	7	BOB WELCH —Bob Welch, RCA
36	37	7	U-2 —October, Island
37	41	4	JOAN JETT —Victim Of Circumstance, Boardwalk
38	44	3	EDDIE SCHWARTZ —No Refuge, Atco
39	43	3	PETER CETERA —Peter Cetera, Full Moon/Warner Bros.
40	40	6	BRYAN ADAMS —You Want It, You Got It, A&M
41	42	16	HALL & OATES —Private Eyes, RCA
42	NEW ENTRY		GARY MYRICK —Living In A Movie, Epic
43	NEW ENTRY		STARFIGHTERS —Starfighters, Arista
44	33	14	JOHN ENTWISTLE —Too Late, The Hero, Atco
45	46	37	BILLY SQUIER —Don't Say No, Capitol
46	38	9	ROSSINGTON COLLINS BAND —This Is The Way, MCA
47	48	17	DAN FOGELBERG —Innocent Age, Full Moon/Epic
48	39	18	CHILLIWACK —Wanna Be A Star, Millennium
49	45	20	SHOOTING STAR —Hang On For Your Life, Virgin/Epic
50	47	10	THE WHO —Hooligans, MCA

Top Adds

1	YES —Classic Yes, Atlantic
2	DAVID BOWIE —Changes 2, RCA
3	STREEK —Streek, Columbia
4	TIM BOGERT —Progressions, Accord
5	THE BLUES BROTHERS —Greatest Hits, Atlantic
6	IN HARMONY-2 —Columbia
7	LAMONT CRANSTON BAND —Shakedown, Waterhouse
8	DAVID BYRNE —Catherine Wheel, Island
9	KISS —The Elder, Casablanca
10	SAXON —Denim And Leather, Epic

Top Tracks

This Week	Last Week	Weeks On Chart	ARTIST—Title, Label
1	1	11	QUARTERFLASH —Harden My Heart, Geffen
2	2	9	THE J. GEILS BAND —Centerfold, EMI/America
3	3	9	OZZY OSBOURNE —Flying High, Epic
4	4	7	THE CARS —Shake It Up, Elektra
5	6	8	LOVERBOY —Working For The Weekend, Columbia
6	5	16	THE POLICE —Every Little Thing She Does Is Magic, A&M
7	7	13	GENESIS —Abacab, Atlantic
8	8	15	TRIUMPH —Magic Power, RCA
9	9	21	ROLLING STONES —Start Me Up, Rolling Stones Records
10	10	10	QUEEN & DAVID BOWIE —Under Pressure, Elektra
11	11	18	RED RIDER —Lunitic Fringe, Capitol
12	12	12	LINDSEY BUCKINGHAM —Trouble, Elektra
13	13	9	RAINBOW —Jealous Lover, Polydor
14	14	8	THE J. GEILS BAND —Freeze-Frame, EMI-America
15	15	6	AC/DC —For Those About To Rock, Atlantic
16	16	7	THE ROLLING STONES —Waiting On A Friend, Rolling Stones Records
17	17	9	THE STEVE MILLER BAND —Heart Like A Wheel, Capitol
18	18	9	TRIUMPH —Fight The Good Fight, RCA
19	20	9	SURVIVOR —Poor Man's Son, Scotti Brothers
20	21	9	JOHN HALL —Crazy (Keep On Falling), EMI/America
21	22	8	RUSH —Close To The Heart, Mercury
22	23	8	QUARTERFLASH —Find Another Fool, Geffen
23	24	11	ROD STEWART —Young Turks, Warner Brothers
24	25	6	BLACK SABBATH —Turn Up The Night, Warner Bros.
25	28	6	SNEAKER —Don't Let 'Em In, Handshake
26	29	7	STEVIE NICKS —Leather And Lace, Modern Records
27	19	16	GENESIS —No Reply At All, Atlantic
28	26	24	FOREIGNER —Waiting For A Girl Like You, Atlantic
29	30	7	HALL & OATES —I Can't Go For That, RCA
30	31	6	THE POLICE —Spirits In The Material World, A&M
31	32	6	THE HENRY PAUL BAND —Keeping Our Love Alive, Atlantic
32	33	6	MOLLY HATCHET —Bloody Reunion, Epic
33	34	7	TOMMY TUTONE —867-5309 Jenny, Columbia
34	35	7	NEIL YOUNG —Southern Pacific, Warner Bros.
35	36	6	GREG LAKE —Nuclear Attack, Chrysalis
36	37	5	JOAN JETT —I Love Rock & Roll, Boardwalk
37	38	5	DONNIE IRIS —Love Is Like A Rock, MCA
38	39	5	PINK FLOYD —Money, Columbia
39	40	4	AC/DC —Put A Finger On You, Atlantic
40	41	4	AC/DC —Let's Get It Up, Atlantic
41	42	4	PETER CETERA —Living In The Limelight, Full Moon/Warner Bros.
42	43	5	JOHN ENTWISTLE —Talk Dirty, Atco
43	44	5	RUSH —Tom Sawyer, Mercury
44	45	5	NOVO COMBO —Up Periscope, Polydor
45	46	5	ROD STEWART —Tora, Tora, Tora, Warner Bros.
46	47	4	THE CLASH —Radio Clash, Epic
47	48	4	MOLLY HATCHET —Lady Luck, Epic
48	49	4	BLACK SABBATH —Voodoo, Warner Bros.
49	50	4	BOB WEIR —Too Many Losers, Arista
50	51	14	THE ROLLING STONES —Little T and A, Rolling Stones Records
51	27	15	THE KINKS —Destroyer, Arista
52	54	3	THE CARS —Cruiser, Elektra
53	52	16	CHILLIWACK —My Girl, Millennium
54	53	16	THE ROLLING STONES —Hangfire, Rolling Stone Records
55	55	18	BOB SEGER —Tryin' To Live My Life Without You, Capitol
56	56	22	THE GO-GO'S —Our Lips Are Sealed, IRS
57	57	25	FOREIGNER —Juke Box Hero, Atlantic
58	58	24	STEVIE NICKS/TOM PETTY —Stop Draggin' My Heart Around, Modern Records
59	NEW ENTRY		NEIL YOUNG —Surfer Joe, Warner Bros.
60	59	22	JOURNEY —Don't Stop Believing, Columbia

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

Radio Programming



WALL TALK—WBL5-FM New York programmer and personality Frankie Crocker, left, and Rene Moore of Capitol recording artists Rene and Angela, right, discuss the group's new album and single, "Wall To Wall." In on the conversation, in the center from left to right are WBL5 music director Ricky Ricardo, Angela Winbush of WBL5 and Bill Reid, New York regional r&b promotion manager for Capitol.

Vox Jox

NEW YORK—"I'm proud to say that I've never worn a polyester leisure suit on the air," quips **Steve O'Brien**, the WYNY-FM air personality here who celebrates his 20th year as a broadcaster this month. The jock, who holds down the 6 to 9 p.m. shift at the station, says he was "rejuvenated" when he came to the NBC outlet in 1979 after five years with WABC. "It seemed like I was talking at people instead of to them," he notes. "But there's a real opportunity at YNY to express yourself, and management is very encouraging in that direction. The music is well-researched, and the playlist keeps getting bigger." O'Brien, who is 35, started at WDON-AM in Washington, D.C., as a part-timer on weekends, and has worked over the years for WOR-FM, WCBS-FM and WPLJ-FM in the city, in addition to stints with **Buzz Bennett** at WHYI-FM Ft. Lauderdale and KDWB-AM in Minneapolis. Currently at work on a pilot for NBC Radio with actress Blair Brown, O'Brien says his ultimate objective is to buy a radio station "and help young folks come along just a little bit faster."

John Silver returns to WDAO-FM Dayton after an eight-year absence. He takes on the 7 to 11 a.m. shift at the soul station. **Scott Loftus** is the new "Midnight Cowboy" at WTCO-FM Arlington Heights, Ill. In addition to handling the midnight to 5:30 a.m. shift, he will assist

in sales and promotion. **Richard J. Harris** is the new program director at WLPX-FM Milwaukee. Harris, who replaces **Tom Daniels**, was the morning man for the past year at WLUP-FM Chicago. **Rick Scott** has been appointed program director of KINK-FM Portland. He comes to the station from KREM-AM/FM Spokane, where he was program manager. **Jim (Jimmy Z) Zura** has formed Q Level Inc. in Cleveland. The former night jock at WWWM-FM Cleveland is syndicating "The Country Chronicle" radio vignettes featuring interviews with country music artists.

WVNJ-FM Newark, N.J., broadcast **Jorge Dalto**, the Brazilian pianist, live from the Greene Street Cafe in lower Manhattan on New Year's Eve. Upcoming live shows from the club include **Sonny Fortune** on Jan. 8, **Mike Mainieri** on Jan. 15 and **Bob Berg, Will Lee, John Tropea** and **Don Grolnick** on Jan. 19. The host is **Les Davis**. More than 600 people braved sub-freezing temperatures to participate in the "Morning Moron Fishin' Tackle Choir" program hosted during Christmas week by WRIF-FM Southfield, Mich., air personalities **Jim Johnson** and **George Baier**. Doughnuts and hot chocolate were served to the carolers, who raised \$100 at the event to benefit the Mahaj Mynah Memorial Fund at the Detroit Zoological Aviary. The bird was the mascot of the station's morn-

ing crew. NAB has published an 87-page book, "New Technologies Affecting Radio & Television Broadcasting," written by the Association's Committee on Science and Technology. The book is available to NAB members for \$10.

J.T. Anderton has rejoined the National Association of Broadcasters as mid-Atlantic regional manager. He resigned in June as northeast regional manager. Anderton succeeds **Jim Moren**, who is retiring after a decade in the mid-Atlantic post. **Cissy Piotrowski** joins KWIZ-AM Santa Ana, Calif., as 7 p.m. to midnight air personality. At KLOS-FM Los Angeles, **Dan Carlisle** moves to the 9 p.m. to 1 a.m. airshift each weekday. He also handles the 2 to 6 p.m. shift on Sundays. Also at the station, **Shana** adds the 9 a.m. to 2 p.m. slot on the weekends in addition to her fill-in duties.

Nicholas P. Schiavone is named vice president of radio research for NBC Broadcast Research. He will oversee radio research for the NBC Radio Network. The Source, and the eight NBC radio stations. The 1981 WKYS/Easter Seals Dance-A-Thon raised close to \$12,000 last month in Washington for the D.C. Society for Crippled Children. Thirty-five dancers participated in the fourth annual event, which received local coverage on WJLA-TV. KRNA-FM Cedar Rapids last week auctioned 55 pairs of tickets to the Rolling Stones' Nov. 20 date in Cedar Rapids, Iowa. With listeners bidding as much as \$200 for a pair, the station raised \$4,000 for the Cedar Rapids Public Library fund drive. A 12-hour musical radiothon, "Rock 'n' Roll Never Forgets," raised \$2,500 this past month for the Vietnam Veterans Memorial Fund. The event was hosted by WPGU-FM Urbana, Ill., and featured performances by **Combo Audio** and **George Faber**, among other local talents. A local Cablevision channel carried the proceedings, which were simulcast in stereo.

Billy Banks, who hosts the "Jazz Profiles" program on WKCR-FM New York every Sunday afternoon for five-and-one-half-hours, spotlighted **Slide Hampton** and **Gil Evans** in December. Recently, he hosted saxophonist **David Murray** on his show, "The Musician," heard Wednesdays from 6-9 p.m. Banks, originally from Detroit, teaches French, Italian, Spanish and Portuguese in his spare time.

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Survey For Week Ending 1/9/82

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TOP 50 Adult Contemporary

			These are best selling middle-of-the-road singles compiled from radio station air play listed in rank order.	
This Week	Last Week	Weeks on Chart	TITLE, Artist, Label & Number (Dist. Label) (Publisher, Licensee)	
☆	1	10	YESTERDAYS SONGS Neil Diamond, Columbia 18-02604 (Stonebridge, ASCAP)	
☆	2	9	COMIN' IN AND OUT OF YOUR LIFE Barbra Streisand, Columbia 18-02621 (Songs Of Bandier Koppelman/Landers-Whiteside/Emanuel, ASCAP)	
☆	4	12	THE SWEETEST THING Juice Newton, Capitol 5046 (Sterling/Addison Street, ASCAP)	
☆	5	10	I WOULDN'T HAVE MISSED IT FOR THE WORLD Ronnie Milsap, RCA 12342 (Pi-Gem/Chess, BMI/ASCAP)	
☆	6	8	COOL NIGHT Paul Davis, Arista 9645 (Web IV, BMI)	
☆	6	3	12 WHY DO FOOLS FALL IN LOVE Diana Ross, RCA 12349 (Patricia, BMI)	
☆	7	7	12 CASTLES IN THE AIR Don McLean, Millennium 11819 (RCA) (Mayday/Benny Bird, BMI)	
☆	8	12	HOOKED ON CLASSICS Royal Philharmonic Orchestra, RCA 12304 (Chappell, ASCAP)	
☆	9	11	TURN YOUR LOVE AROUND George Benson, Warner Bros. 49846 (Garden Rake/Rehtakul/JSH, ASCAP)	
☆	11	7	SOMEONE COULD LOSE A HEART TONIGHT Eddie Rabbitt, Elektra 47239 (Briarpatch/Debdave, BMI)	
☆	12	7	COME GO WITH ME The Beach Boys, Caribou 5-02633 (Epic) (Gil/See Bee, BMI)	
☆	13	7	SHE'S GOT A WAY Billy Joel, Columbia 18-02628 (April/Impulsive, ASCAP)	
☆	16	5	LEADER OF THE BAND Dan Fogelberg, FullMoon/Epic 14-02647 (Hickory Grove/April, ASCAP)	
☆	14	14	10 TROUBLE Lindsey Buckingham, Asylum 77223 (Elektra) (Now Sounds, BMI)	
☆	17	5	YOU COULD HAVE BEEN WITH ME Sheena Easton, EMI-America 8101 (ATV, BMI)	
☆	16	10	10 LEATHER AND LACE Stevie Nicks With Don Henley, Modern 7341 (Atlantic) (Welsh Witch, BMI)	
☆	18	8	MORE THAN JUST THE TWO OF US Sneaker, Handshake 9-02557 (ShellSongs/Sneaker/Home Grown, BMI)	
☆	19	7	I CAN'T GO FOR THAT Daryl Hall & John Oates, RCA 12361 (Fust Buzza/Hot Cha/Six Continents, BMI)	
☆	21	5	COULD IT BE LOVE Jennifer Warnes, Arista 0611 (Gee Sharp, BMI)	
☆	20	15	13 WAITING FOR A GIRL LIKE YOU Foreigner, Atlantic 3858 (Somerset/Evensongs, ASCAP)	
☆	26	4	SOMEWHERE DOWN THE ROAD Barry Manilow, Arista 0658 (ATV/Mann And Weil/Snow, BMI)	
☆	22	20	14 THE OLD SONGS Barry Manilow, Arista 0633 (WB/Upward Spiral, ASCAP)	
☆	23	22	15 OH NO Commodores, Motown 1527 (Jobete/Commodores Entertainment, ASCAP)	
☆	28	4	SWEET DREAMS Air Supply, Arista 0655 (Careers/Bestall Reynolds, BMI/Riva PRS)	
☆	25	25	6 BLAZE OF GLORY Kenny Rogers, Liberty 1441 (House Of Gold, BMI)	
☆	26	23	14 I WANT YOU I NEED YOU Chris Christian, Boardwalk 7-1126 (Marvin Gardens/Home Sweet Home/Bug And Bear, ASCAP/John Charles Crowley, BMI)	
☆	27	29	5 THOSE GOOD OLD DREAMS Carpenters, A&M 2386 (Almo/Sweet Harmony/Hammer & Nails, ASCAP)	
☆	28	27	9 IF I WERE YOU Lulu, Alfa 7011 (Blackwood/Fullness, BMI)	
☆	29	31	4 LOVE IN THE FIRST DEGREE Alabama, RCA 12288 (House Of Gold, BMI)	
☆	30	32	5 WKRP IN CINCINNATI Steve Carlisle, MCA 51205 (MTM/Fast Fade, ASCAP)	
☆	31	24	17 THE THEME FROM HILL STREET BLUES Mike Post, Elektra 47186 (MGM, ASCAP)	
☆	32	30	17 HERE I AM Air Supply, Arista 0626 (Al Gallico/Turtle, BMI)	
☆	33	33	20 HARD TO SAY Dan Fogelberg, Epic 14-02488 (Hickory Grove/April/Blackwood, ASCAP)	
☆	34	38	4 KEY LARGO Bertie Higgins, Family 9-02524 (Jen-Lee/Chappell, ASCAP/Lowery, BMI)	
☆	35	37	14 TAKE IT EASY ON ME Little River Band, Capitol 5057 (Colgems/EMI, ASCAP)	
☆	36	40	3 TITLES Vangelis, Polydor 2189 (Polygram) (Spheric BV/WB, ASCAP)	
☆	37	35	16 STEAL THE NIGHT Stevie Woods, Cotillion 46018 (Atlantic) (Sunrise, BMI)	
☆	38	34	22 WE'RE IN THIS LOVE TOGETHER Al Jarreau, Warner Bros. 49746 (Blackwood/Maerz Castle, BMI)	
☆	39	36	17 JUST ONCE Quincy Jones Featuring James Ingram, A&M 2357 (ATV/Mann & Weil, BMI)	
☆	40	41	18 BREAKIN' AWAY Al Jarreau, Warner Bros. 49842 (Aljarreau/Desperate/Garden Rake, BMI)	
☆	41	37	14 THE WOMAN IN ME Crystal Gayle, Columbia 02523 (OAS, ASCAP)	
☆	42	39	19 SHARE YOUR LOVE WITH ME Kenny Rogers, Liberty 1430 (Duchess, BMI)	
☆	43	42	21 ARTHUR'S THEME Christopher Cross, Warner Bros. 49787 (Irving/Woolnough/Unichappell/Begonia, BMI/Hidden Valley, ASCAP)	
☆	44	43	7 LOVED BY THE ONE YOU LOVE Rupert Holmes, Elektra 47225 (WB/The Holmes Line, ASCAP)	
☆	45	45	17 FALLING IN LOVE Balance, Portrait 24-02608 (Epic) (Daksel, BMI)	
☆	46	41	18 IT'S ALL I CAN DO Anne Murray, Capitol 5023 (Chess, ASCAP)	
☆	47	46	11 PHYSICAL Olivia Newton-John, MCA 51182 (Stephen A. Kippner/April/Terry Shaddick, ASCAP/BMI)	
☆	48	45	17 FANCY FREE Oak Ridge Boys, MCA 51169 (Goldline/Silverline, ASCAP/BMI)	
☆	49	49	8 WISH YOU WERE HERE Barbara Mandrell, MCA 51171 (Hall-Clement/Weik, BMI)	
☆	50	50	27 ENDLESS LOVE Diana Ross And Lionel Richie, Motown 1510 (PGP/Brockman/Intersong, ASCAP)	

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

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Talent

FORMER SANTANA KEYBOARDIST

On His Own, Tom Coster Takes Aim With New Combo

By JACK McDONOUGH

SAN FRANCISCO—Most players who break away from long-established, platinum-level bands to try solo careers have a fairly high level of name recognition.

Keyboardist Tom Coster, who just released his rock-edged fusion solo LP on Fantasy titled "T.C." does not have it quite so easy.

Coster played for six years with Santana, a band that obscured its other members, because of the overwhelming identification of the band's name with its central member, and also because of the constantly shifting array in the band of personnel.

In fact it was because Santana's personnel shifted so regularly that Coster became a keystone in the entire Santana structure.

"As the years went by and other players left the group," recalls Coster, "Carlos and I became the two who remained. Consequently I became the co-leader and co-writer of most of the material, and was helping to make the touring decisions as well. I was pretty much on call 24 hours a day."

That situation eventually led to Coster's decision to try it alone.

"There's a great irony in being with a superband," reflects Coster. "When you've been with a superband people always associate everything you've done with the band as part of that band's name. But before I joined the band there had been nothing like 'Europa' or 'Moonflower.' The orchestration and production of those tunes was a side of me that I brought into Santana."

"My parents were both born in the Mediterranean, on the island of Malta, and that's the kind of music I was reared on. I could crank out 10 tunes like that a day. But people don't think, 'This is what Tom Coster brought in.' They associate it with Santana."

The success that Santana achieved through the mid-'70s, says Coster, became the Frankenstein which prompted his departure in 1978.

"We had decided—with lots of input from management—to go in a simpler direction, but the more successful we became the more it was obvious we were playing more commercial tunes. We had a big hit with 'She's Not There,' but to me that's the kind of tune that a good 12-year-old keyboarder could play."

"And because that tune brought

such success, naturally there was a big thing about the next album having material like that. And I just couldn't deal with it. I'm a certain caliber of musician and what makes me happy is to play things that force me out to the boundaries of my abilities.

Leaving was a difficult thing to do, and I'll never forget it. I felt bad about going up to Carlos and saying the direction of the band should be changed. I didn't want to be the one to take away what the band saw as its best path to success. That band belongs to Carlos and always will. So I felt like a dummy yanking them about playing more jazz, because that wasn't my job. My job was to make the band more successful, which I did. But at the same time I wanted to be proud of what I was doing because I know what I can do and I wasn't playing anywhere near my capabilities."

Coster's intention when he departed Santana in 1978 was simply to relax with his family for awhile, but he immediately got a call from Billy Cobham, who insisted he go out with his band, and when Coster learned the dates included the Montreux Jazz Festival ("which has always been a dream of mine to play") he agreed.

Coster spent a year with Cobham and then finally took the personal time he wanted "just to work on my house and on my boat and do some fishing." But after two years "I started feeling a little emptiness inside that something vital was missing. So I started calling people up and auditioning them."

The players Coster settled on for "T.C." are bassist Randy Jackson, who he met through Cobham; guitarist Joaquin Lievano, a Columbia native who has worked with Jean Luc Ponty; and Journey drummer Steve Smith. Vocalist Davey Pattison, who happened to be working with his band Gamma in an adjoining studio room, sings on two of "T.C.'s 10 tracks.

"I didn't want just to be working with people whom I had paid to play," emphasizes Coster. "I wanted to share the LP with them. I wanted it to sound like a band album and not like a bunch of sidemen. And I wanted to be in control of the music in the sense of being able to play what I wanted without feeling I'm intimidating anyone."

"T.C." contains all new material,

with most of the basic tracks laid down at Coster's home. "I played bass line, string parts, drum computer. I had everything pretty much written so when I went to rehearsal the guys had a good idea of what to play."

Coster began by producing the entire project himself, but ended up giving co-production credit to Fantasy staff producer Phil Kaffel. "His input was good," notes Coster, "and I felt I should open him up as co-producer. He added some beautiful things."

Live Music At Nitery In Phoenix

By AL SENIA

PHOENIX—The live music scene here has received yet another major boost with the unveiling last month of this city's newest posh nightclub, a 13,000 square foot facility named Pony Express.

The emphasis in this latest entry into the Phoenix nightclub sweepstakes is on "progressive country" music, says Paula Simpson, who handles publicity for the new venue.

"What we want to do is mix country with some crossover of rock'n'roll," Simpson says. "Maybe get some older rock stars. We don't want real hard country, no Hank Thompson or anything like that."

Pony Express began operation with an ambitious Sunday night concert series that Simpson says will continue throughout the year.

Joe Ely performed opening night (Dec. 14) in two shows. He was followed by Rita Coolidge (Dec. 20), Randy Barlow (Dec. 27) and Roy Hubbard (Jan. 3). Other country performers booked for Sunday appearances, according to Simpson, are Leon Everette, Rex Allen Jr., Jim Ed Brown, Jackie Ward, Mel McDaniel and Tom Hall. The shows are being advertised heavily on local top 40, country and oldies stations. Tickets range from \$4-\$6, although Coolidge tickets were priced at \$10 and \$13.50.

Simpson says club owners Scott Price and Russ Wray are looking to mix "light rock" with the "progressive country" dates already booked.

The other six nights of the week, club disk jockey Steve Acre is spinning country and crossover country-rock tunes, including artists like Linda Ronstadt, the Eagles and Elvis Presley.

Publishing Course Set In Nashville

NASHVILLE—Music Publishing Consultants will begin an updated version of its "Writer/Publisher Awareness" seminar on Jan. 18.

The 10-week course is held once a week on Monday and Tuesday nights, with both sessions limited to an enrollment of 25 registrants. The seminar covers licensing, royalties, performance rights fees, foreign sub-publishing, legal contracts, song pitching, and changes resulting from the recent Copyright Tribunal hearings in Washington. Fee for the three-hour weekly course is \$200.



DANGEROUS STAGE—Frank Zappa, left, looks on as Lisa Popell sings his song, "Dangerous Kitchen," during a recent show at the Santa Monica Civic Auditorium. Popell's costume is courtesy Frederick's of Hollywood.

Phoenix Punks Prance At Local Madison Garden

PHOENIX—The wrestling ring in the center of the floor may seem a little odd to the uninitiated, but it is just one of many novelties that set apart Madison Square Garden, this city's only punk rock club, from dozens of other small concert venues around town.

Since July, local and regional punks have been blasting out their musical message Saturday nights from a "stage" that doubles as a wrestling ring on the other nights of the week.

"There isn't a great big market for it," confesses Tony Victor, president of Mersey Productions. "But the people who do come really enjoy it."

Madison Square Garden has provided an identity of sorts to Phoenix' fledgling punk rock community. Several hundred usually turn out weekly to hear local bands like the Meat Puppets and Jodie Foster's Army as well as regional favorites like Black Flag (from L.A.), the Fix (Detroit), Toxie Reason (Ohio) and the Dead Kennedys (San Francisco). Mersey handles all the bookings.

"We usually have an out-of-town act headline," Victor says. Of the 22 shows presented since the summer, probably half have been out-of-towners, he adds. "And from here on in, I think all the headliners will be imported."

Although the punks have developed into a loyal, if relatively small, group of music fans, Victor doubts the market can support more than one show per week.

"Once a week seems about right for that kind of music right now. The market still is limited."

Although traditional rock and some new wave sounds have reached the radio waves here, the punks still have not found a broadcasting outlet for their music. So the word is spreading, mainly by word-of-mouth.

"All of the radio stations are conservative," Victor says. "They don't play punk music."

Riviera Expands

LAS VEGAS—The Riviera Hotel's new 70,000 square foot Superstar Center was to open New Year's Eve with the Duke Ellington Orchestra. The center is part of the Riviera's \$40 million casino and hotel expansion program.

The center will function as a convention complex for the hotel and as an entertainment site for concerts by various performers. It features a proscenium and seating for 4,000 persons, as well as state-of-the-art audio facilities.

Tony Zoppi, entertainment director for Riviera, says entertainment booking will be carefully planned so that the center will not compete with the hotel's main showroom. Ticket sales will be handled at the box-office, through Ticketron, and at various locations here.

Currently on tap for the performance at the Superstar Center is Kenny Rogers Jan. 22 & 23 and Feb. 12 & 13.



Billboard photo by Chuck Pulin

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Survey For Week Ending 1/9/82

Boxscore

The following are among the top concert grosses nationwide reported through the survey week. Included are act(s), gross, attendance, capacity of facility, ticket prices, promoter, facility, city, number of shows, number of sellouts and dates(s).

- **NEIL DIAMOND**—\$515,885, 38,000, \$15 & \$10, Concerts West, Reunion Arena, Dallas, two sellouts, Dec. 12-13
- **ROLLING STONES, GEORGE THOROGOOD & THE DESTROYERS**—\$409,500, 26,000, \$15.75, Whisper Concerts/Talent Coordinators of Amer., Hampton (Va.) Coliseum, two sellouts, house gross record, Dec. 18-19
- **ROLLING STONES, METER**—\$363,424, 22,954, \$16, Sunshine Promotions/Sunshine South, Rupp Arena, Lexington, Ky., sellout, Dec. 11
- **NEIL DIAMOND**—\$237,202, 16,933, \$15-\$18, in-house promotion/produced by Concerts West & Management III, Univ. of Texas Frank C. Erwin Jr. Center, Austin, sellout, Dec. 11
- **NEIL DIAMOND**—\$134,305, 9,273, \$15, \$12.50, \$10, Concerts West, Tucson (Ariz.) Community Center Arena, sellout, Dec. 9
- **RUSH, RIOT**—\$128,825, 12,385, \$10.50 & \$9.50, Cross Country Concerts, Hartford Civic Center, sellout, Dec. 20
- **OAK RIDGE BOYS, BOBBY BARE**—\$97,055, 9,333 (10,488 capacity), \$10.50 & \$9.50, New West, Municipal Auditorium, Kansas City, Mo., Dec. 10
- **ROSSINGTON COLLINS BAND, HENRY PAUL BAND**—\$51,220, 5,531 (7,500), \$9.75 & \$8.75, Schon Productions, Met Center, Minneapolis, Dec. 13
- **BLACK SABBATH, ALVIN LEE BAND**—\$43,112, 5,248 (9,900), \$8.50, Sound Seventy Productions, Nashville Municipal Auditorium, Dec. 12
- **ALLMAN BROTHERS BAND, MOLLY HATCHET**—\$40,934, 4,281 (10,000), \$10.50 & \$9.50, Cross Country Concerts/Don Law Co., Springfield (Mass.) Civic Center, Dec. 18
- **ALLMAN BROTHERS BAND, SOUTHSIDE JOHNNY, EDGAR WINTER BAND, JACK BRUCE, STEVE FORBERT, DAVE EDMONDS, GARY U.S. BONDS**—\$40,678, 3,095, \$13.50 & \$12.50, Monarch Entertainment Bureau, Capitol Theatre, Passaic, N.J., "Benefit for the Greater Newark (N.J.) Christmas Fund," sellout, Dec. 16
- **ROBERTA FLACK, DAVID CLAYTON THOMAS**—\$33,617, 3,853 (4,904), \$15 & \$7, in-house promotion, New Haven (Conn.) Coliseum, "Cincinnati Pops Tribute to John Lennon," Dec. 9
- **DEVO**—\$29,459, 3,101, \$9.50, Rock'n'Chair Productions, Civic Auditorium, Bakersfield, Calif., sellout, Dec. 20
- **RICK SPRINGFIELD, KARLA DEVITO**—\$26,686, 2,584 (3,347), \$10.50 & \$9.50, Monarch Entertainment Bureau/w/cooperation of WNEW-FM, Capitol Theatre, Passaic, N.J., "Benefit for the Greater Newark (N.J.) Christmas Fund," Dec. 14
- **POINTER SISTERS, BOBBY KOSSER**—\$22,013, 1,819 (2,000), \$12 & \$11, Feyline Presents/Lu Vason, Mammoth Gardens, Denver, Dec. 16

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New Companies

Music Etcetera, an international demo placement agency, formed by Peter Butcher, Bettina Harrold, Cheryl Theophilus and Martin Theophilus. The company looks to place original U.S. material with publishers in foreign music markets. Address: P.O. Box 3949, Austin, Tex. 78764, (512) 474-0963; U.S. 1-800-531-5255, ext. 792; Texas 1-800-252-9146, ext. 792.

Golden Rule Records, a black gospel label, formed by Style Wooten, a&r director, and Douglas Bell, head of talent direction. The company is

currently releasing albums by the Dynamic Dixie Wonders and the Stars of Nightingales. Address: 3648 Park Avenue, Memphis, Tenn. 38111 (901) 452-4644.

★ ★ ★

Big West Records, formed by Prune Production Co., with first release "Bad Machines And Limousines," a five-song LP by Stoneground. The album was produced by the label's vice president and head of a&r, Sammy Piazza. Address: 12 Locust Avenue, Mill Valley, Calif. 94941.



GOLD FOR TODAY—The Today show's Jane Pauley accepts a gold "Juice" album on behalf of the show's staff from Capitol Records artist Juice Newton. Newton's appearance on the show last March helped gain exposure for the album's first No. 1 single, "Angel Of The Morning."

Talent In Action

EARTH, WIND & FIRE Forum, Inglewood, Calif. Tickets: \$13.50, \$11.50, \$9.50

Part of what makes Earth, Wind & Fire so appealing is the way it incorporates elements of rock with strains of r&b and jazz. But, ironically, the effectiveness of its opening night show here Dec. 21 was undercut by the adoption of various rock clichés, including extended drum, bass and keyboard solos and numerous fog, firebomb and strobe light effects.

These tired conventions for the most part did little to enhance one's enjoyment of the music. An exception was during the band's current No. 1 r&b hit "Let's Groove," when laser and spotlight effects neatly punctuated the party-tempo rhythm.

The 130-minute show, the first of four nights at the Forum, was most of all a showcase for the band's extraordinary vocalist, Philip Bailey. The singer/percussionist's thrilling falsetto sparked most of the standout songs, including "Reasons," "Fantasy" and "That's The Way Of The World." The crux of the show's appeal was the contrast between the radiant warmth of Bailey's vocals and the brassiness of a four-man horn section which backed the 10-man group.

The group performed all but one of its biggest hits, omitting its 1978 r&b adaptation of the Beatles' "Got To Get You Into My Life." It also included four excellent cuts from "Raise!" the No. 1 r&b LP. The pacing of the songs left something to be desired: several similar rhythm numbers were bunched together at the start of the show. The group didn't slow down the tempo for a ballad until the sixth song, the brooding, dramatic "Can't Hide Love."

The show also got off to a rather slow start: the group didn't start playing until six minutes after the house went dark (following an overlong film clip). But the elaborate staging was appealing, near the end of the show, when a Darth Vader-like villain battled with Maurice White, EWF's producer, chief composer and co-lead vocalist. It was Good vs. Evil, just like in the movies, with lasers and smoke effects integrated cleverly into the action.

Ultimately the sheer musicality of the show prevailed over its occasional tendency to staging excess. But it would be better if the songs didn't have to compete with those needless distractions. **PAUL GREIN**

GENESIS

Memorial Auditorium, Buffalo, N. Y.
Tickets: \$9.50, \$8.50

Despite sound difficulties, British rockers Genesis rose above lost lyrics with a solid, 16-song display visually enhanced by intricate lighting Dec. 8.

Animated lead vocalist Phil Collins expertly guided the veteran, three-man band throughout with his driving, tenor as keyboardist Tony Banks and guitarist Mike Rutherford scored on solo spots.

Banks and Rutherford combined efforts on a new LP title track "Abacab," one of several dual drum pairings between Collins and tour percussionist Chester Thompson.

Guitarist Daryl Stuermer, who shared bassist duties with steady-working Rutherford, also proved impressive as part of the 24-city, Northeast tour during the SR0, two-hour plus concert.

The Atlantic recording artists nicely balanced recent commercial hits such as the pop-oriented "No Reply At All" and "Turn It On Again" with proven, past songs like "Lamb Lies Down On Broadway."

Collins' best interpretation occurred on ballad "The Man On The Corner," constantly injecting a casual humor and ad-libs, encouraging audience participation.

The group's trademarked chord progressions and rhythmic changes were evident even on new wave-type "Who Done It?" Olds hits, "Misunderstanding," "In The Cage" and "Afterglow" also were standouts.

Designed by Alan Owen and Tom Litalere, Genesis' integral lighting included 50 self-focusing color-changing lights. Computer controlled, it was the first time use for the Showco, Dallas-made system.

But it's the varied musical spectrum of Genesis which remains mind-etched as the three-month, world tour winds down with remaining dates in London and Birmingham.

HANFORD SEARL

RITA COOLIDGE

Old Waldorf, San Francisco
Tickets: \$10 advance, \$11 door

Though she drew only half a house for her one-night visit to this 600-seater Dec. 18, that did not deter Rita either from joking about the turnout at her own expense or from delivering a 75-minute set of 13 tunes that was as smooth, balanced and heartfelt as if she had been singing to an SR0 crowd.

Indeed, the low turnout was a bit surprising since Coolidge has always had a good core of fans in the area, and probably was due to a confluence of factors: an album that has by now run its course, an unrelenting rainstorm and Christmas-crunched fans perhaps deterred by the fairly stiff ticket price.

Those who did pay the price were treated to Rita backed up by what she called "a dandy little band" of eight ultra-seasoned session/road players, who provided her with rich, dazzling accompaniment.

As good as the playing, singing and material all were, however, it was clearly Rita's personality and her unpretentious and warm way on stage that were the strongest part of the performance. There are few singers with as much command as she in the art of getting from one song to another.

The set was pretty much a short history of Rita Coolidge, everything from "Only You Know And I Know" to "We're All Alone" to the new songs like "Basic Lady," "Take It Home" and "Heartbreak Radio," which she cited as the band's favorite and which closed the main set, previous to a double-encore call.

Halfway through the program she devoted 10 minutes to the introduction of her band players, each of whom soloed on "The Way You Do The Things You Do." This produced some interesting moments. It was immediately clear, for instance, that her two backing vocalists had pipes technically superior to Rita's, yet this served only to reemphasize that it is the whole package, and not just the pipes, that makes for the most popular singers. Of the other players—though each deserves separate citation—perhaps most ear-catching were Steve Allen, who came across with smashing saxophone rave-ups on several tunes as well as two tasty flute solos on Rita's fine version of the Bee Gees' "Words," and long-time Coolidge associate Mike Utley on keyboards, whose piano work made "Fever" a high point of the evening. **JACK McDONOUGH**

GREG LAKE NOVO COMBO

The Palladium, New York City
Tickets: \$9.50, \$8.50

One-third of the celebrated 1970s trio, Emerson, Lake and Palmer, came to play before a small but wildly loyal audience of all ages, Dec. 5.

Lake, showing considerable age and girth since the old days, was accompanied by a four-piece band including an ex-Thin Lizzy guitarist.

He opened his nine-song set with "Fanfare For The Common Man," and followed with "Nuclear Attack," "A Lie," and "Retribution Drive" from his latest album. Liberally sprinkled into the set were ELP favorites "Lucky Man," and "C'est La Vie," plus King Crimson signature tunes "21st Century Schizoid Man" and "Court Of The Crimson King."

Although ELP were known for their elaborate staging, Lake's show was extremely underplayed in that regard. Only the multicolored lighting revived a memory of the old days.

Opening act, Polydor recording artists Novo Combo offered a fine 45-minute, seven-song set including their singles "Up Periscope" and "Tattoo." Lead singer Pete Hewlitt and the bands' Police-ish rhythms were pleasant enough, but all-in-all the band failed to catch the audience's imagination. **PETER KANZE**

TOMMY TUTONE

Old Waldorf, San Francisco
Tickets: \$5 advance, \$6 door

If the Tommy Tutone band's 15-song, 75-minute set delivered here Dec. 17—and the reception it received—are any indications, then this group is going to be a lot better known in short order.

Lead vocalist/guitarist Tommy Heath, a modern rock singer squarely in the Garland Jeffreys/John Cougar/Mink De Ville mold, has a voice strong enough and distinctive enough to stop traffic in all directions, and he and principal co-writer (and lead guitarist) Jim Keller seem to have a bottomless capacity for coming up with absorbingly clever songs filled with leftfield lyrics and just plain, terrific melodies.

Perhaps the most telling mark of the sophistication of their song constructions is a tune like "Dancing Girl," which in a lesser band's hands might be just a three-minute, teen-dream song, but which Tutone—now a quintet with the recent addition of a keyboarder—turns into a hard rocking tour de force complete with blistering two-minute coda tacked on to the main body of the song. "Rachel," with its intriguing lyrics shoehorned so creatively into the jerky opening rhythm, is another fine example of their craftsmanship.

The group did a nice job of alternating the best tunes from the debut LP (the two just mentioned as well as "Fat Chance," "Angel Say No" and "Girl In The Back Seat") with the featured material from the new Columbia package "Tommy Tutone Two," such as "Which Man Are You," "Burn It Down" and the single, "867-5309," which was repeated later in the three-song encore.

In the latter half of the main set Keller took a lead vocal, and while he did a commendable and enthusiastic job, his attempt suffered from such a direct A-B comparison with Heath, whose vocals have enviable presence and emotional vigor.

In anticipation of this band's clean, hard melodies and of a partisan crowd the Waldorf took the unusual step of clearing the dance floor of its normal seats, and the full floor of dancing bodies lent an extra charge to what was in any case an exciting set. **JACK McDONOUGH**

For The Record

LOS ANGELES—Headfirst Records continues to press its disks at Rainbo Records here, not Record Technology as reported in the Dec. 19 issue.

The jazz fusion label has enlisted Record Technology to prepare its metal stampers, but not handle its overall manufacturing.

Talent Talk

John Denver will host the 24th annual Grammy Awards show scheduled Feb. 24 on CBS-TV. The telecast, from the Shrine Auditorium in Los Angeles, will be Denver's third appearance as host. Nominees for the awards will be announced Jan. 12.

Tom Rush celebrated his 20th anniversary in music with a post-Christmas concert party at the Symphony Hall in Boston. The hall was set up in "pops style" with cabaret table service. . . . Stiff's **Tenpole Tudor**, whose "Wonderbar" is a big hit in Holland, almost didn't make it there for a show when band and

crew boarded the wrong ship and wound up on a freighter enroute to Belgium. But the captain invited them to dine at his table, and then entertained them for the rest of the evening's journey with his collection of blue movies.

Barry Manilow, who has set eight hall attendance marks on his current tour, will be seen on Showtime's "Hot Ticket" cable tv special within the next couple of months.

Texas bluesman **Johnny Copeland's** "Copland Special" LP has been picked the blues album of the year by the Memphis-based Blues Foundation.

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Classical Notes

Pianist **Ronald Smith's** recording of Charles-Henri Alkan's works will be offered by Arabesque Recordings. Volume one of Smith's "Alkan Project" is a three-record set containing the complete Etudes, Op. 39 including the Symphony for Solo Piano and the Concerto for Solo Piano. The 19th century composer's music is renowned for its technical difficulties and radical forward look-

ing approach. The British pianist's February and March New York concerts include Alkan pieces. . . . Deutsche Grammophon has recorded Carl Nielsen's Symphony No. 4, "The Inextinguishable," with **Herbert von Karajan** leading the Berlin Philharmonic. It's the famed conductor's first record of the Danish composer's music. . . . The soundtrack to the Laser Images, Inc. production "Crystal Odyssey: A Classical Fantasy" will be released by CBS Records. Classical music, electronic sounds and narrations are featured in the production, scheduled to be presented by leading planetariums.

Joanne Hubbard Cossa has been named executive director of the Chamber Music Society of Lincoln Center. Cossa, previously associate director, succeeds the retiring **Norman Singer**. The Society also named **Benjamin Dunham** to the newly created post of director of special projects in charge of expanding activities in the educational and audio-visual fields, radio and television and touring. Dunham, presently director of the national arts service organization Chamber Music America, will be replaced in that post by **Barbara Jo Buckner**, presently associate director of Young Audiences Inc. . . . The St. Louis Symphony has named **Pamela Warford** director of marketing and public relations.

Former Tomato Records a&r head **Heiner Stadler** has formed Labor Records, a New York-based label with wildly eclectic interests. One of the first releases is a five-record set of new music composer **Petr Kotik's** "Many Many Women,"

based on a Gertrude Stein text, \$40 list. Labor also is issuing blues, punk rock and jazz. . . . Sefel Records will have its four London Symphony digital recordings on the market in January, according to **Bob Herrington**, U.S. marketing head for the Canadian label. Conductor **Arpad Joo** leads performances of Brahms Second Symphony, Kodaly's "Hary Janos" Suite/Janacek's "Sinfonietta," Tchaikovsky's "Romeo And Juliet" and "Theme And Variations" from Suite No. 3, and Ravel's "Bolero," "Pavane For A Dead Princess" and "Daphnis And Chloe" Suite No. 2. . . . Flutist and author **Eugenia Zukerman** has joined CBS-TV's "Sunday Morning" program as music commentator.

Lyric Opera Season

CHICAGO—Lyric Opera of Chicago's 1982 season will open Sept. 18 with Offenbach's "Tales Of Hoffman." Other planned productions are "Tristan Und Isolde," "Tosca," "Cosi Fan Tutte," "Pagliacci/La Voix Humaine," "Madame Butterfly" and "Luisa Miller."

RCA Unveiling New Digital Product Line

NEW YORK—RCA Records is unveiling a new "developing artists" digital product line this month. The new domestically pressed album series, featuring performances which cannot effectively be marketed at top-of-the-line digital prices, carries a \$12.98 list price.

Red Seal digital recordings to date have been issued only on imported Teldec German pressings at \$15.98. According to the label, releases in the deluxe series will continue to appear.

The \$12.98 titles will be pressed on imported Teldec vinyl, and albums are loose shrink-wrapped, according to RCA. Manufacturing is being done by New York's Europadisk, an audiophile specialty plater and presser.

The first \$12.98 release is Japa-

nese guitarist **Kazuhito Yamashita's** performance of his own transcription of Mussorgsky's "Pictures At Exhibition," recorded in Japan.

Other scheduled \$12.98 digital releases include "By The Light Of The Silvery Moon," featuring tenor **Robert White** and Brahms' Clarinet-Piano Sonatas with **Richard Stoltzman** and **Richard Goode**.

Joint Recital Set

NEW YORK—Sopranos **Grace Bumbry** and **Shirley Verrett** will present their first joint recital Jan. 31 at Carnegie Hall to honor the 80th birthday of contralto **Marian Anderson**. The program will include arias and duets by Verdi, Ponchielli, Cilea, Donizetti and Bellini.

Philharmonic B'casts Begin

LOS ANGELES—The Los Angeles Philharmonic's fourth season of national radio broadcasts will be kicked off this month. The 26-week season, produced by KUSC-FM here for National Public Radio, has \$315,000 in underwriting from Atlantic Richfield Co.

The new series will include five concerts conducted by music director **Carlo Maria Giulini**. Other conductors on the broadcasts include **Erich Leinsdorf**, **Michael Tilson Thomas**, **Simon Rattle**, **Halmuth Rilling**, **Myung-Whun Chung**, **Giuseppe Sinopoli** and **Maxim Shostakovich**. The broadcasts, transmitted in stereo via satellite, are expected to be carried by 200 stations.

Survey For Week Ending 1/9/82

Billboard® Special Survey Hot Latin LPs™

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LOS ANGELES (Pop)		MIAMI (Pop)	
This Week	TITLE—Artist, Label & Number (Distributing Label)	This Week	TITLE—Artist, Label & Number (Distributing Label)
1	VIVA LA SALSA 14 exitos originales, Profono 1401	1	NAPOLEON Celos, Raff 9083
2	VIVA EL NORTE Volumen II, Profono 1502	2	BASILIO Karen 60
3	VARIOS ARTISTAS Super disco cumbias, Gas 4249	3	JOSE LUIS RODRIGUEZ Mujer, TH 2151
4	PARCHIS 15 exitos mundiales, Raff 83301	4	EMMANUEL Intimamente, Arcano 3535
5	LOS BUKIS Profono 3050	5	ROBERTO CARLOS CBS 12314
6	JOSE LUIS RODRIGUEZ Mujer, TH 2151	6	JOSE JOSE Gracias, Pronto 701
7	VARIOS ARTISTAS Arco iris musical, Musart 101	7	CAMILO SESTO Mas y mas, Pronto 700
8	NAPOLEON Celos, Raff 9083	8	NELSON NED. CBS 81301
9	AMANDA MIGUEL El sonido Volumen II, Profono 3049	9	AMANDA MIGUEL Raff 3049
10	EMMANUEL Intimamente, Arcano 3535	10	ROCIO JURADO Senora, Arcano 3485
11	MENUDO Fuego, Raff 9082	11	RAPHAEL En carne viva, CBS 80305
12	GALY GALEANO Frio de ausencia, FM 1207	12	LUPITA D'ALESSIO Orfeon 16055
13	LOLA BELTRAN 15 inolvidables exitos, Gas 1020	13	ARIANA Abrazame, Odeon 73123
14	CARLOS Y JOSE Flor de capuno, TH 2157	14	MANUELA TORRES CBS 20545
15	KARINA Orfeon 16054	15	ANGELA CARRAZCO Con amor, Pronto 1102
16	JOSE JOSE Gracias, Pronto 701	16	VARIOS ARTISTAS Disco de oro de CBS, CBS 10319
17	CAMILO SESTO Mas y mas, Pronto 700	17	PARCHIS 15 exitos mundiales, Raff 83301
18	VARIOS ARTISTAS El disco de oro de CBS, CBS 10319	18	ELIO RODRIGUEZ Chico and the man, Lad 363
19	LUPITA D'ALESSIO Orfeon 16055	19	JEANETTE Corazon de poeta, RCA 7004
20	VICENTE FERNANDEZ El numero uno, CBS 20555	20	LISSETTE Odeon 76201
21	LOS FREDDYS Un tanto mas, Peerless 10061	21	JUAN GABRIEL Con tu amor, Pronto 1096
22	JUAN GABRIEL Con tu amor, Pronto 1096	22	CONJUNTO CHEQUERE Esperar y saber, Tania 002
23	LOS TELEFONISTAS Ramex 109	23	KARINA Orfeon 5031
24	BURBUJAS Burbujas, Profono 1001	24	BEATRIZ ADRIANA Peerless 2216
25	JULIO IGLESIAS De nina a mujer, CBS 50317	25	ANGELICA MARIA El sentir de Juan Gabriel, Profono 3053

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PRODUCTION CO. ADDED

Tampa Bay Expands Operations

By SARA LANE

TAMPA—Tampa Bay Music, parent company of the 75-member Tampa Bay and Deep South Record Pools based here, has expanded its operations to include Duncan Productions, an audio/visual production company, according to Ralph Duncan, president of the organization.

Duncan's move follows those of a growing number of pool operators across the country, including John Luongo, Jim Knapp and Rickie Ricardo, who have branched out from pool management to related areas in the industry.

Duncan Productions is already producing "Saturday Night," a one-hour radio show featuring current popular dance music. The show is being aired on WTMP-FM, Tampa, in an 11 p.m. to midnight slot.

Duncan discloses that the format of "Saturday Night" is also being expanded to include interviews with artists. However, he stresses that the current format is popular, not only with listeners of WTMP-FM, but also with competing stations which would like to incorporate it in their programming.

According to Duncan, Tampa Bay Music will also expand into music promotion. He states, "A couple of radio stations will be working with us to bring artists into our area. Initially, we will concentrate on the newer acts that are just getting started."

The pool executive states that this proposed expansion is already receiving support from smaller labels.

Duncan states that Tampa Bay Music helps generate significant record sales in the markets it services, and adds that because of this, radio stations in the area are beginning to pay more attention to what is being programmed in the clubs.

The pool head also claims that AM radio is becoming more progressive in its approach to programming. He feels that AM radio today is at a point of innovation that was dominated by FM "just a few years ago."

"FM today seems to be just sitting back, not knowing exactly what programming direction to take," he adds.

Duncan feels that the programming innovations being pursued by AM radio are helping progressive dance music which is finding greater acceptance on AM's playlists.

R&b is the primary music in all

the clubs Duncan's record pool services. (Tampa Bay Music covers the Gulf side of Florida from Ft. Meyers to Pensacola and north to Tallahassee and clubs in southern Alabama and Mississippi.) "Heavy gay music is not as popular as it was during disco's heyday," he comments. "But all forms of dance music are coming on strong, particularly r&b."

Duncan points out that the most popular song this year was Earth, Wind & Fire's "Let's Groove," which was featured in all types of clubs. Country music seems to have a small following in the area, but Duncan says all clubs will play a country record with a strong dance beat.

The pool executive also observes, "There are so many variations of dance music coming on the club scene. Look at Hall and Oates, they're rock, yet I think they're going to have one of the top songs this year."

"Dance music is one of the most powerful forces in the industry today," he notes. "Record pools are in a very strong position to create sales and airplay, and clubs have a lot of power, especially with radio stations having such tight formats."

"We work very closely with radio stations, particularly with WTMP-FM."

Evidence that the dance industry is rebounding as a force in the music business can be seen in the increasing popularity of Tampa Bay Music's annual White Party which attracts representatives from national record labels, as well as corporate and independent promotion people, radio and television stations, record distributors, record pools, and production companies.

This year more than 600 people attended the pool's 4th annual White Party held in Orlando, Fla. "Each year we get bigger and bigger

WARD Relocates

SAN FRANCISCO—The Western Assn. of Rock Deejays (WARD) based here has relocated its offices to 67A Henry Street, according to Alan Robinson, director of the pool. The pool's office hours, Tuesdays and Thursdays from noon to 5 p.m., remain unchanged.

WARD has a roster of 25 rock DJs from clubs in southern California, the San Francisco Bay area, Phoenix, Portland, Seattle and Denver.

and in some ways, the White Party is like a mini convention—an opportunity for people who talk on the phone all year to come together and interact on a one to one basis," says Duncan.

Awards are issued and this year Abba's "Lay All Your Love On Me" won the song of the year. Album of the year went to Rick James for "Street Songs;" male vocalist, Luther Vandross; female vocalist, Patti Austin; best performing group, Earth, Wind & Fire; best new artist, the Strikers.

The in-house promotion award went to Prelude Records; independent promotion to RFC; best new label, Pavillion; and label of the year, Atlantic. Other local awards were issued.

In addition to the awards, attendees were entertained by McFadden & Whitehead and Karen Young. Ricky Ricardo acted as MC.

Wintergarden Shifts Format

DALLAS—The Wintergarden Ballroom here, which has been functioning as a multi-purpose concert facility for the past two years, will revert to its original format as a dance hall for ballroom dancing.

The format will be re-instituted on New Year's eve with big band music supplied by the New Wintergarden Orchestra, under the baton of Jim Shaffer.

Following the re-opening, the room will function as a dance hall on Fridays and Saturdays. There will be a \$5.50 admission charge and the door policy will include a dress code of coats and ties for men, and dresses for women.

For 10 years, from 1969 to 1979, the Wintergarden functioned as a dance hall, and drew lovers of ballroom dancing from all over Texas, as well as from the outlying states of Louisiana and Oklahoma.

In 1979, it was acquired by Beaver Productions and after extensive modifications was opened as a concert facility, featuring appearances by such top acts as Alice Cooper, Marshall Tucker Band, Little River Band, Devo, Kim Carnes, Christopher Cross, Kenny Loggins, Kansas, and Jefferson Starship.

Move to restore the 5,000 square foot facility to its original dance hall format resulted from "incredible public opinion favoring a facility featuring ballroom dancing."

Judge Orders Disco To Alter Promotion

NEW YORK—A State Supreme Court Judge here has ordered the new River Club discotheque to stop referring to the popular Underground disco, and its policies, in its (the River Club's) promotional material.

The ruling, by Judge Frank Blangardo, came as a result of a suit filed by operators of the Underground, seeking to restrain the River Club, and its operator, Steve Cohn, from making allegedly damaging claims about the Underground's policies.

Cohn, a former associate of the Underground operation, is alleged to have said that he was shifting the venue for the Underground's popular Sunday Tea Dances to his new club.



Billboard Photo by Ron Beauregard

END UP—The Patrick Cowley Singers perform their hit tune, "I Wanna Take You Home," at a recent eighth anniversary celebration of San Francisco's "End Up" disco. The show, titled "Menergy" for one of the singer's hits, was produced by San Francisco's TOP-25 Record Pool. (See story.)

Frisco Pool Expands Operations

SAN FRANCISCO—The TOP-25 Record Pool here has expanded its operation to include live concert productions, according to George Ferren, executive director of the pool.

Concerts produced by the pool to date include one titled "Menergy," featuring the Patrick Cowley Singers. This concert, held at the End Up discotheque here, was produced in celebration of the club's eighth anniversary. It reportedly attracted a capacity crowd.

Other live shows produced by the pool, under the direction of Ferren and David Miller, include events at such popular San Francisco clubs as

Dreamland, the Trocadero Transfer and the Music Hall.

Ferren and Miller plan a series of live concerts at the End Up. Among them is a holiday celebration featuring Fantasy artist Sylvester.

The pool is also involved in concert bookings and promotional projects geared to the needs of the music industry.

Disco Mix

By BARRY LEDERER

NEW YORK—It is hoped that with the beginning of the New Year, DJs across the country will delve deeper into their record collections and attempt to broaden the variety of music they play. Too often are spinners caught within the "beats per minute" syndrome. The result is a consistent, although sometimes dull evening. Dance music today is a fusion of pop, r&b, jazz, funk, disco, Latin, reggae and rock.

All clubs are not always receptive to a variety of formats, to be sure. However, if a DJ is clever, he should be able to program his evenings to provide a format inclusive of all types of music. This is not an easy chore, but with the talented DJs spinning today, anything is possible.

★ ★ ★

Sam Records has released two 12-inch, 33½ r.p.m. disks which are receiving strong response from the clubs. "We'll Make It" is by Mike & Brenda Sutton, who not only produced this release, but also arranged and wrote the song. A festive tempo is combined with a steady hand-clapping backbeat that results in fine club material. An instrumental version is offered on the flipside.

"This Beat Is Mine" by Vicky "D" follows the same pleasant and soulful quality of the Sutton release. The selection is musically fresh and sparkling in rhythm arrangements. Produced by Gary R. Turnier and Andre Booth, Vicky "D" is a welcome addition to the label's prominent artists.

★ ★ ★

From WMOT Records are two notable 12-inchers. "Watch Out" by Brandi Wells is an ex-

(Continued on page 25)

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Ago—You Made Me Do It
Korja—My Mind
The Armed Gang—Everybody Celebrate
Pilgrim Fathers Orch.—Touch Me
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Domestic 12"

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Numero Uno (Mixed by John "Jelly-bean" Benitez)
Neon—Skydiver
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The Stereos—Video Dreaming on Limo Records

Disco Mix

Continued from page 24

tended club version taken from the artist's current album. Mixed by former New York DJ David Todd, this slick production has easy-to-listen-to vocals with sizzling and inventive tracks that reach a high momentum as the record progresses. "Fun" by Bliss is in the same peppery

style as "Watch Out," with snappy arrangements and a high energy flow from beginning to end. The group's soothing harmonies are produced by Tony Aiello and Don Casale.

★ ★ ★

Holiday album releases that are finding wide acceptance in the clubs include: the Denroy

Morgan LP, "I'll Do Anything For You" (Becket); the T.S. Monk LP, "More Of The Good Life" (Mirage); Jean Knight & Premium's "Keep It Coming" (Cotillion); "The Best Of The Manhattan Transfer" (Atlantic); C.M. Lord album (Montage); Johnny Bristol's "Free To Be Me" (Handshake); and the Sneaker LP, also on Handshake.

Billboard®

Survey For Week Ending 1/9/82

Disco Top 80

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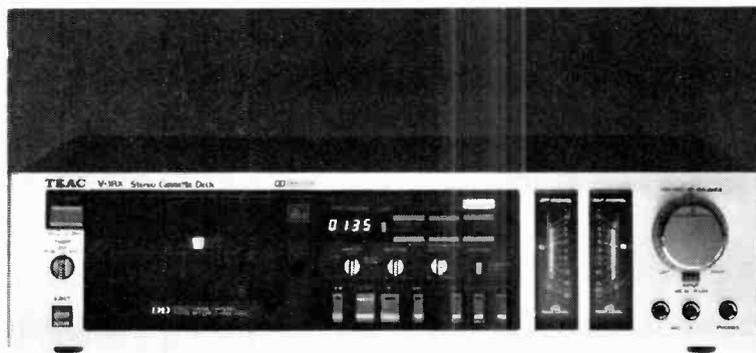
This Week	Last Week	Weeks on Chart	TITLE(S), Artist, Label	This Week	Last Week	Weeks on Chart	TITLE(S), Artist, Label	
★	1	12	YOU CAN/FIRE IN MY HEART—Madleen Kane—Chalet (LP) CH0702	41	19	12	INSIDE YOU—Isley Brothers—T-Neck (LP) FZ 37533	
★	2	18	GENIUS OF LOVE/WORDY RAPPINHOOD—Tom Tom Club—Sire/Warner Bros. (LP/12-inch) SFK 3628/DSRF 49817	42	33	10	SPASTICUS (AUTISTICUS)/TRUST IS A MUST—Ian Dury—Polydor (LP) PD 16337	
	3	12	LET'S GROOVE/I'VE HAD ENOUGH—Earth, Wind & Fire—Columbia (LP) TC 37548	★	58	4	I DON'T KNOW WHAT IT IS—Pete Shelley—Genetic (12 inch) Import	
★	8	7	I CAN'T GO FOR THAT (No Can Do)—Daryl Hall & John Oates—RCA (LP) AFL1 4028	44	41	8	B.Y.O.B. (Bring Your Own Body)—Take Five—Destiny (LP) DLA 10002	
★	10	9	CALL ME/LET'S CELEBRATE—Skyy—Salsoul (12 inch) SG 365	45	35	15	HOMOSAPIENS—Pete Shelley—Genetic (12-inch) Import	
★	7	9	LOVE FEVER—Gayle Adams—Prelude (12 inch) PRLD 618	★	70	3	THIS BEAT IS MINE—Vicky "D"—Sam (12 inch) S12343	
	7	10	ROCK YO'R WORLD—Weeks & Co.—Chaz Ro/Brasilia Dist. (12 inch) CHDS 2519	47	40	7	TOO THROUGH—Bad Girls—BC (12 inch) BC 4011	
	8	15	CONTROVERSY/LET'S WORK—Prince—Warner Bros. (LP) BSK 3601	48	38	20	MENERGY/I WANNA TAKE YOU HOME—Patrick Cowley—Fusion (LP) FPSF 004	
	9	14	CAN YOU MOVE—Modern Romance—Atlantic (12 inch) DMD 4819	49	49	7	P.S.—Dolly Dots—Atlantic (12 inch) DM4822	
★	12	20	TAINTED LOVE/WHERE DID OUR LOVE GO—Soft Cell—Sire/Warner Bros. (12 inch) DERE 49856	★	50	5	GARDEN OF EVE—Yvonne Gage—RFC/Atlantic (12 inch) DMD 284	
★	15	6	SURE SHOT—Tracy Weber—RFC/Quality (12 inch) QRFC 005	51	34	15	EVERYBODY NEEDS SOMEBODY SOMETIMES—Ann Margret—First American (12 inch) FA 1207	
	12	11	R.R. EXPRESS—Rose Royce—Whitfield (LP) WHK 3620	★	52	61	3	THIS IS RADIO CLASH—The Clash—Epic (12 inch) 492662
★	14	8	COME LET ME LOVE YOU—Jeanette "Lady" Day—Prelude (12-inch) PRLD 619	53	56	8	THIS MUST BE HEAVEN—Jerry Carr—Cherie/Atlantic (12-inch) DM4821	
	14	15	LET'S STAND TOGETHER/TAKE MY LOVE—Melba Moore—EMI (LP) ST 17060	54	45	11	I WILL FIGHT—Gladys Knight—Columbia (LP) FC 37086	
	15	13	HAPPY DAYS/TEE'S HAPPY—North End featuring Michelle Wallace—Emergency (12-inch) ENDS 6520	★	62	4	HIT & RUN/FREAKY BEHAVIOR—Bar-Kays—Mercury (LP) SRM 14028	
★	20	7	ARE YOU LOVIN' SOMEBODY/YOU REALLY GOT A HOLD ON ME—Debra DeJean—Handshake (12 inch) 4W9 02541	★	67	3	SHAKE IT UP—The Cars—Elektra (LP) 5E567	
★	25	6	SIXTY-NINE—Brooklyn Express—One Way Records (12 inch) OW003A	57	59	8	DON'T YOU WANT ME/OPEN YOUR HEART—Human League—Virgin (LP) Import	
	18	11	TAKE MY HEART/GET DOWN ON IT—Kool and the Gang—De-Lite/Polygram (LP) DSR 8502	★	64	4	FAVORITE SHIRT/(BOY MEETS GIRL)—Haircut 100—Arista (12 inch) Import	
★	29	4	YOU'RE THE ONE FOR ME—D. Train—Prelude (12 inch) PRLD 621	★	65	4	WE'LL MAKE IT—Mike & Brenda Sutton—Sam (12 inch) S12342	
	20	21	MIRROR MIRROR/WORK THAT BODY—Diana Ross—RCA (LP) AFL1 4153	60	48	11	TONIGHT YOU AND ME—Phyllis Hyman—Arista (LP) AL9544	
★	28	6	CAN'T HOLD BACK/BABY NOT TONIGHT—Kano—Mirage/Atlantic (LP) WTG 19327	★	NEW ENTRY	17	FUNGI MAMA (BEBOPAFUNKADISCOLYPSO)—Tom Brown—Arista (LP) GRP 5507	
	22	26	PHYSICAL—Olivia Newton-John—MCA (LP) MCA 5229	★	NEW ENTRY	17	OUT OF MY HANDS (Love's Taken Over)—Omni—Fountain Records (12-inch) FRD 81-1	
	23	16	WALKING INTO SUNSHINE—Central Line—Mercury (12-inch) MDS 4013	★	NEW ENTRY	17	TELL ME THAT I'M DREAMING—Was (Not Was)—Island (12-inch) DISI 50011	
	24	11	NOBODY ELSE—Karen Silver—RFC/Quality (12-inch) QRFC 004	★	64	3	APACHE—Sugar Hill Gang—Sugar Hill (12 inch) SH567	
	25	13	PLAY TO WIN/PENTHOUSE & PAVEMENT—Heaven 17—Virgin (LP) Import	65	68	4	YOU'VE GOT THE POWER—Pure Energy—Prism (12 inch) PVS 415	
★	31	21	COOL/GET IT UP—The Time—Warner Bros. (LP) BSK 3589	★	71	3	JOHNNY ARE YOU QUEER?/(Let's Do) THE BLACKOUT—Josie Cotton—Elektra (12 inch) AS 11538	
★	39	6	HOLD ME DOWN/DESIGNER MUSIC—Lipps' Inc.—Casablanca (LP) NBLP 7262	★	NEW ENTRY	17	GLAD TO KNOW YOU—Chas Jankel—A&M (LP) SP 4885	
	28	16	MONEY MONY/BABY TALK—Billy Idol—Chrysalis (EP) CEP 4000	68	30	20	THE GENIE/DO YOU LOVE ME—Patti Austin—Qwest/Warner Bros. (LP) QWS 3591	
	29	13	TELECOMMUNICATION—Flock of Seagulls—Jive/CBS (12-inch) Import	★	NEW ENTRY	17	MAMA USED TO SAY—Junior—Mercury (12-inch) MDS 4014	
★	37	5	GIGOLO—Mary Wells—Epic (LP) ARE 37540	70	44	16	POYSON/FUNKY SENSATION—Gwen McRay—Atlantic (LP) SD 19308	
★	42	5	JAPANESE BOY—Aneka—Handshake (12 inch) 4W902623	★	NEW ENTRY	17	THE TWO OF US—Ronnie Jones & Claudja Barry—Handshake (12-inch) 4W9 02554	
	32	13	JERKIN' BACK/N' FORTH/THROUGH BEING COOL/GOING UNDER—Devo—Warner Bros. (LP) BSK 3595	★	NEW ENTRY	17	COME BACK LOVER COME BACK—Sylvers—Solar (LP) S22	
	33	9	DO IT AGAIN—Paulette Reaves—Dash/TK (12 inch) DD 6001	73	51	24	DON'T STOP THE TRAIN—Phyllis Nelson—Tropique (12 inch) TD104	
★	47	3	MEGATRON MAN—Patrick Cowley—Megatone (LP) R1001	74	50	25	OUR LIPS ARE SEALED—GoGo's—I.R.S. (LP) SP 70021	
★	46	4	GET ON UP/WITH YOUR LOVE/TONIGHT—Suzi Q—RFC/Atlantic (LP) SD 19328	75	74	18	START ME UP—Rolling Stones—Rolling Stones/Atlantic (LP) COC 16052	
★	55	5	KICKIN' BACK—LTD—A&M (LP) SP 4881	76	73	15	SNAP SHOT/PARTY LIGHTS/WAIT FOR ME—Slave—Atlantic (LP) SD 5227	
★	53	4	QUICK SLICK/OUT THE BOX/CAN'T SHAKE YOUR LOVE—Syreeta—Tamlia (LP) T8 376M1	77	76	8	YOUNG TURKS—Rod Stewart—Warner Bros. (LP) BSK 3602	
★	43	11	JUST CAN'T GET ENOUGH—Depeche Mode—Sire/Warner Bros. (LP) SRK 3642	78	75	13	96 TEARS—Thelma Houston—RCA (LP) AFL 13842	
★	66	3	WATCH OUT—Brandi Wells—WMOT (LP) FW37668	79	54	6	KILIMANJARO—Letta Mbulu—MFS (12 inch) MJS 101-A	
★	63	3	TURN YOUR LOVE AROUND—George Benson—Warner Bros. (LP) 2HW 3577	80	80	10	SUNNY DAYS/PAPA'S GOTTA BRAND NEW PIGBAG—Pigbag—Stiff (12 inch) TEES 1205	

Compiled by the Music Popularity Chart Dept. of Billboard from a nationwide club survey of the most requested dance songs.

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Steady Sales, Tighter Formats Foreseen As Industry Greet '82

By KIP KIRBY

NASHVILLE — Cautious, conservative, committed—this is how Nashville record divisions are viewing their positions in the coming year. And if no one is out on a limb predicting a growth boom equal to the country wave of 1979-80, there is still a guarded optimism that the town's best-known musical export will enjoy steady sales and retail rewards.

What can be expected as country eases into 1982? Certainly less risk-taking by the majors; more singles deals to pave the way for breaking eventual album acts; singles sales declining, with the 45 used primarily as a promotional tool for radio; jukeboxes, once a mainstay of country singles exposure, losing ground to the video game explosion and to pretaped music in clubs and restaurants.

The forecast for country radio leans toward more formatization, especially if satellite operations such as United Stations click nationally. There is a concern about tighter playlists cutting back on new talent, with album-oriented country radio taking on increased importance along the FM band.

Belt-tightening, better control of roster and product, and more emphasis on international development also loom in 1982's country crystal ball. Recording and production costs may not change, but label support for showcase tours will be monitored more closely.

"We tend to think country is recession-proof because of the phenomenal success we had through 1980," observes Rick Blackburn, vice president and general manager, CBS/Nashville. "Well, that's a myth. Country music will continue to grow, but not in the same way."

Jimmy Bowen, vice president of Elektra's Nashville division, believes that of all music, country stands to benefit from the brightest economic forecast. He feels that country's multi-format appeal will continue to fuel its growth, although new artists will have a harder time breaking through.

"A lot fewer acts will be signed in 1982, and if radio tightens its playlists substantially, it'll take more weeks to bring a record onto the charts," Bowen speculates. "This will lead to stronger budget control in all areas. In fact, we will be signing fewer artists this year than we'd originally planned, and we are negotiating more singles deals rather than album commitments."

Industry executives express concern about the influence of satellite formats on country radio. MCA's Nashville division president Jim Foglesong worries that this kind of mass-market syndication is going to dampen the creativity of individual programmers who have traditionally encouraged breaking new acts.

With recent price increases on 45s, and a sharp decline in the number of jukeboxes nationally, will singles still play a big role in country music? Absolutely, say Nashville label heads, and they point to country's traditional reliance on singles as the bedrock for exposing new acts.

"Singles are still the most important vehicle to break country artists, and they're every bit as important as they once were," insists Jerry Bradley, vice president and general manager, RCA/Nashville. "Putting out albums before you've built an artist's base with singles just doesn't

seem to work in country."

Label executives anticipate that jukeboxes will cut back on the number of singles orders in country, hampered by new annual box fees, increased costs-per-play, and fewer on-site locations. Jukes have been severely hurt by the advent of video arcades, and many facilities previously featuring boxes now use piped-in product instead.

"If you have a choice of playing one song on a jukebox for 50 cents, or playing 'Space Invaders,' the video game is going to win out," opines E/A's marketing director, Nick Hunter.

Record companies continue to see 8-tracks as "dinosaurs" and expect even lower sales for the configuration in coming months. In fact, says Hunter, "In a normally healthy economy, people with 8-tracks in their cars would probably already have traded the vehicles in on a new model, and they'd be buying cassettes by now."

Injecting a cautionary note, however, CBS' Blackburn feels that record companies should expect a temporary loss of revenue as 8-tracks phase out and country consumers begin to acclimate themselves to the cassette market.

"Cassettes aren't going to absorb the slack immediately," says Blackburn. He estimates instead that it will take two or three years for 8-track buyers to fully convert to cassettes, as well as to buy the hardware for their homes and cars. "So my question is, can we make up the difference in the meantime, from the loss of business we're going to experience in this area?"

International exposure is apparently a key target for record companies eager to pursue country music's spread. All labels say they will be planning specific approaches to break U.S. artists abroad, and several believe 1982 may be the year when "crossover country" no longer is an anathema to European fans.

CBS, for example, has projected its own five-year plan to develop its country roster internationally. And Rick Blackburn feels there needs to be a clearer understanding by domestic record divisions about what kinds of cuts can be broken successfully abroad. "We all tend to cut records here for the U.S. market, which doesn't make sense for European distribution. We can't have tunnel-vision about what will work in, say, Berlin if we're basing it on what works in this country."

Blackburn looks for a freer creative policy on the part of Nashville labels toward product for the foreign market. This will be coupled with stronger input from licensees and distributors abroad.

"We haven't broken country in all parts of the U.S. yet, either," Blackburn adds, noting that New England remains one of country music's weakest links. His label plans to launch a major marketing campaign in the first quarter that will tie in

Sugartree Shift

NASHVILLE—Distribution for Sugartree Records is now handled by Fischer & Lucas, Inc. Fischer's production division, Lifesinger, will produce all Sugartree sessions, including upcoming recording projects on the label's first two artists, Clifford Russell and Mary Lou Turner.

country artists with a national sponsor in a series of college showcases throughout the Boston area.

Echoing Blackburn's concern about the differences in domestic and international releases, Elektra's Bowen says he will be paying a visit to his company's European affiliates in early 1982 to determine the type of country product they would like to see in their territory.

Touring will play a centerstage role internationally in 1982. It's expected that more U.S. country acts will emigrate abroad for extensive exposure and TV appearances. Says Jerry Bradley: "Generally, our artists have let themselves be pacified with success here and in Canada. Most of them—and their managers and agents as well—haven't really looked at the rest of the world yet."



WHOSE HAT—A hatless Leon Everette, left, promotes "Midnight Rodeo," his latest single, during a recent taping of the syndicated radio program, "The Ralph Emery Show." Wearing the Everette headgear during the interview is host Emery.

FROM BENATAR TO BEETHOVEN

Artists' Favorites Cover The Gamut

NASHVILLE — Ever wonder whose albums are spinning on the turntables and cassette decks of major country artists?

We did—and when we asked, the resulting Billboard survey turns up the not-surprising news that country performers today listen to everything from Pat Benatar to Beethoven's Fifth, from the Eagles to the Commodores. In fact, Benatar shows up consistently, along with Kris Kristofferson, the Eagles—and Lynyrd Skynyrd.

Artists were asked what five artists or albums they number among their all-time personal favorites. Their choices reflect a difference in tastes and styles that's as varied as their own music.

One of the most unusual lists comes from Loretta Lynn, who relaxes with Ray Charles, Pat Benatar, Bill Medley, Linda Ronstadt and George Jones.

And, for eclecticism, the Oak Ridge Boys aren't far behind, with their top five collective picks: Bruce Springsteen, the Commodores, Crystal Gayle, Kenny Rogers and the soundtrack from the musical, "Evita."

Rosanne Cash likes James Taylor's "Gorilla," Tom Petty's "Damn The Torpedoes," Rickie Lee Jones' debut album, John Hiatt's "Two Bit Monsters," and "Spiral Moons" by the Tim Ware Group. Her producer/husband, Rodney Crowell, also selected Hiatt's album on his top five favorites list, rounding it out with Booker T & the MG's "Universal Language," Hank Williams' "Golden Classics," J.B. Lenoir's "Natural," and "Chester & Lester," the fine duet album recorded several years ago by Chet Atkins and Les Paul.

The Eagles emerge as top-ranked favorites of both Dottie West and two members of Alabama. West prefers the Eagles' "Live" LP, along with "Help Yourself" by Larry Gatlin and the Gatlin Brothers Band, Kenny Rogers' "Share Your Love," John Conlee's "With Love," and "Carryin' On The Family Names" by David Frizzell & Shelly West (which isn't so surprising, since Shelly is West's daughter).

Alabama's Teddy Gentry and Randy Owen—who are cousins as well as band mates—number the

Eagles on the list of favorites, although Gentry likes "Hotel California," while Owen leans toward "One Of These Nights." Gentry enjoys Carole King's classic "Tapestry," "Imagination" by Gladys Knight & the Pips, and LPs by Michael Murphy and Seals & Croft.

Owen, on the other hand, comes up with a different list of favorites, headed by Bob Seger, Marshall Tucker, Jackson Browne and Lynyrd Skynyrd.

Not unexpectedly, rockabilly influenced Billy Swan counts Buddy Holly, Jerry Lee Lewis, Elvis Presley and boss Kris Kristofferson among his personal choices, while newcomer George Strait reflects a more traditional approach in his preferences: Bob Wills, Merle Haggard, George Jones, early Johnny Rodriguez—and, for a change-up, the Pointer Sisters.

Hank Williams Jr. pinpoints his list of turntables favorites specifically (adding that this list is subject to change at any time): "Reach For The Sky" by the Allman Brothers Band, Waylon Jennings' "Dreaming My Dreams," "Nothin' Fancy" by Lynyrd Skynyrd, Kris Kristofferson's "To The Bone" and "Mean As Hell" by Johnny Cash.

Brenda Lee is a fan of Mahalia

Jackson ("Live At The Newport Jazz Festival"), Loretta Lynn ("Coal Miner's Daughter"), Dr. Hook ("The Best Of Dr. Hook"), Beethoven's Fifth Symphony, and "anything by Ray Charles or the Osborne Brothers."

Razzy Bailey likes Merle Haggard, Taj Mahal, Randy Newman, Roger Whitaker and Frank Sinatra (with "Trilogy" his personal favorite in the Sinatra library). Showing a marked diversity in album preferences is Gail Davies, who puts jazz/blues great Billie Holiday at the top of her list, followed by Joe Jackson, Willie Nelson, Kenny Loggins and Rosanne Cash.

And, completing the survey is Sylvia, whose list of current top five favorites numbers an all-female cast of performers. Sylvia's choices include Barbra Streisand (especially her "Barbra Joan Streisand" album), "The Best Of Carly Simon," "The Patsy Cline Story," Heart's "Best Of Heart" album featuring Ann and Nancy Wilson, and "Crimes Of Passion" by Pat Benatar.

Judging from these lists, it's easy to see why country music has grown and evolved into such widespread appeal in recent years—it's being influenced by artists raised on rock, bred on blues, and pervaded by pop.

Shedd Maintaining A Low Profile

NASHVILLE—For a producer who was instrumental in launching Alabama as this year's bona fide country success story, Harold Shedd maintains a surprisingly low profile. He prefers to spend his time overseeing Music Mill, the recording facility he built in 1976, and scouting for new projects.

Music Mill has been referred to as "the studio Alabama built," because it was virtually unknown before the group cut both its RCA gold LP, "My Home's In Alabama," and its platinum LP, "Feels So Right," in the studio. With the success spawned by the group's recognition in the past year and a half, Shedd has embarked on a \$250,000 upgrading and expansion that incorporated installation of a Trident TSM automated console, new half-inch Studer 80RC mastering machine, and keyboard equipment that includes a seven-ft.

Kawai grand piano and Yamaha electric grand.

Alabama has just completed recording its third album, entitled "Mountain Music," at Music Mill, with Shedd handling production and partial engineering duties. Shedd first met the group during a showcase while it was still signed with Dallas-based MDJ Records. Their first studio collaboration shortly afterwards yielded "Tennessee River," which soared to the top of the country charts. Shedd produced the CMA award-winning band since then.

With Alabama securely launched, the producer is now working with Marlow Tackett, for whom he is negotiating a label deal. He also plans to delve more deeply into publishing this year through the formation of Canada-Shedd Productions in Nashville.

Country

Country Singles A-Z

A Married Man (B. Logan)..... 86
 All I'm Missing Is You (N. Wilson)..... 49
 All My Rowdy Friends (Jimmy Bowen).....100
 All Night Long (Steve Gibson)..... 99
 All Roads Lead To You (Tom Collins)..... 55
 Barroom Games (J. Crutchfield)..... 75
 Bet Your Heart On Me (Jim Ed Norman)..... 98
 Blaze Of Glory (Lionel B. Richie, Jr.)..... 14
 Blue Moon With Heartache (R. Crowell)..... 37
 Cherokee Country (Jim Rowland)..... 47
 Cotton Fields (J. Fogerty)..... 50
 Cowboy And The Lady, The (Larry Butler)..... 96
 Diamonds In The Stars (Ray Pennington)..... 22
 Do Me With Love (Jim Ed Norman)..... 32
 Don't Cry Baby (M. Post)..... 93
 Dropping Out Of Sight (Rodney Crowell)..... 69
 Everybody Makes Mistakes (B. Sherrill)..... 30
 Family Man (Buddy Killen)..... 81
 Fourteen Karat Mind (Russ Reeder, G. Watson)..... 1

Full Moon Empty Pockets (H. Sacks)..... 87
 Girl Like You, A (R. Chancey)..... 91
 Guilty Eyes (S. Cornelius, M. Daniel)..... 78
 Have You Ever Been Lonely (Owen Bradley)..... 15
 Headed For A Heartache (M. Morgan, P. Worley)..... 8
 Hearts (Our Hearts) (Michael Lloyd)..... 74
 Heartaches Of A Fool (Willie Nelson)..... 71
 Husbands And Wives (S. Garrett, S. Dorff)..... 65
 I Can't Say Goodbye To You (Mark Sherrill)..... 31
 I Don't Want To Want You (K. Lavoie)..... 54
 I Just Came Home To Count The Memories (F. Jones)..... 27
 I See An Angel Everyday (J. Gibson)..... 83
 I Wouldn't Have Missed It For The World (R. Milsap, T. Collins)..... 2
 If I Needed You (B. Ahern, G. Fundis, D. Williams)..... 92

If Something Should Come Between Us (M. Lloyd)..... 58
 If You're Waiting On Me (J. Gillespie)..... 44
 Innocent Lies (K. Stilts, S. James)..... 56
 Intimate Strangers (J. Gilmer)..... 94
 I'm Gonna Take My Angel Out Tonight (T. West)..... 39
 It Turns Me Inside Out (Jerry Crutchfield)..... 19
 It's High Time (B. Maher, R. Goodrum)..... 16
 It's Not The Same Old You (B. Sherrill)..... 88
 It's So Close To Christmas (M. Lloyd)..... 62
 It's Who You Love (Jimmie Bowen)..... 21
 Lady Lay Down (S. Popovich, B. Justis)..... 33
 Lay Back Down And Love Me (M. Radford)..... 66
 Let The Good Times Roll (E. Kilroy)..... 61
 Let's Get Together And Cry (Ray Baker)..... 43
 Lies On Your Lips (R. Oates)..... 73
 Lonely Nights (Jim Ed Norman)..... 6
 Lord I Hope This Day Is Good (D. Williams, G. Fundis)..... 18
 Love In The First Degree (Alabama, L. McBride, H. Shedd)..... 34
 Love Never Comes Easy (James Stroud)..... 48
 Love Was Born (F. Kelly)..... 52
 Midnight Rodeo (R. Dean, L. Everette)..... 20
 Miss Emily's Picture (Bud Logan)..... 90
 Mis'ry River (E. Penney)..... 63
 Mountain Of Love (N. Wilson)..... 45
 My Favorite Memory (L. Talley, M. Haggard)..... 97
 No Relief In Sight (T. Collins)..... 68
 Oklahoma Crude (Tommy West)..... 51
 One Night Stanley (T. Edwards)..... 84
 Only One You (Buddy Killen)..... 24
 Only When I Laugh (Ron Chancey)..... 80
 Only You And You Alone (Jerry Kennedy)..... 29
 Play Me Or Trade Me (B. Strange)..... 59
 Play Something We Could Love To (Larry Butler)..... 35
 Preachin' Up A Storm (Larry Rogers)..... 23
 Red Neckin' Love Makin' Night (C. Twitty, R. Chancey)..... 4
 Rockin In The Congo (H. Thompson)..... 82

Rodeo Romeo (Ray Baker)..... 10
 Round Up Saloon, The (Larry Butler)..... 57
 Same Old Boy (J. Stroud)..... 95
 She Left Love All Over Me (B. Montgomery)..... 38
 Shadow Of Love (E. Penney)..... 85
 She's Got A Drinking Problem (Eddie Kilroy)..... 70
 Shine (Chips Moman)..... 25
 Slow Texas Dancing (E. Keeley, S. Vining)..... 77
 Some Day My Ship's Comin' In (Joe Waters)..... 60
 Someone Could Lose A Heart Tonight (D. Malloy)..... 9
 Still Doin' Time (Billy Sherrill)..... 67
 Stuck Right In The Middle Of Your Love (L. Rogers)..... 28
 Sweetest Thing, The (Richard Landis)..... 5
 Teardrops In My Heart (M. Robbins, E. Fox)..... 79
 Tell Me Why (N. Larkin, E.T. Conley)..... 11
 Them Good 'Ole' Boys Are Bad (Tony Scotti, John D'Andrea)..... 89
 Too Many Hearts In The Fire (B. Montgomery)..... 40
 Very Best Is You, The (N. Wilson)..... 46
 Watchin' Girls Go By (Buddy Killen)..... 17
 Who Do You Know In California (Jimmy Bowen)..... 13
 What Are We Doin' Lonesome (The Gatlin Bros.)..... 64
 When A Man Loves A Woman (B. Vaughn, J. Grayson)..... 53
 When You Were Blue (Larry Rogers)..... 41
 Where There's Smoke There's Fire (Tom Collins)..... 42
 Whiskey Made Me Stumble (J. Foglesong)..... 76
 Woman In Me, The (Allan Reynolds)..... 3
 Years Ago (Jerry Kennedy)..... 12
 You Look Like The One I Love (S. Gibson)..... 72
 You're My Bestest Friend (Rick Hall)..... 7
 You're My Favorite Star (Michael Lloyd)..... 36
 You're The Best Break (Tommy West)..... 26



BLUES BROTHERS?—No, just RCA/Nashville's Dean Dillon, left, and Gary Stewart, right, putting on their Blues Brothers act before going off to the studio where they're working on a project together.

Costello Touring To Support LP

NASHVILLE—Elvis Costello is touring to support his latest Columbia LP, "Almost Blue," which is a collection of country material recently recorded by Costello with producer Billy Sherrill in Nashville.

With the album's first single, "A Good Year For The Roses," now shipping, Costello and his group, the Attractions, will be embarking on a limited five-city concert tour, covering London, Los Angeles, New York, Nashville and Paris. Each of these engagements will consist of two segments, one country and one rock. Guitarist John McFee of the Doobie Brothers will appear as special guest for the country sets, along with the Nashville Edition on backup vocals.

Among the material contained on "Almost Blue" are Merle Haggard's "Tonight The Bottle Let Me Down," "Gram Parsons' "How Much I Lied," and Hank Williams' "Why Don't You Love Me Like You Used To Do."

NSD Gets Single

NASHVILLE — Nationwide Sound Distributors will handle distribution for "One Day Since Yesterday," the first single release from the original soundtrack of Peter Bogdanovich's "They All Laughed."

The single features lead vocals by Colleen Camp, who co-stars in the movie with Audrey Hepburn, Ben Gazzara and John Ritter.

Carey Duncan To Tour India

LONDON—British country singer Carey Duncan is touring India later this month. It's thought to be the first such undertaking by an artist in this field of music.

Duncan will be performing in Bombay, Calcutta and New Delhi, among other locations. She'll follow with tours of the U.K. and the U.S., all part of a drive to establish her internationally. She last toured Britain with George Hamilton IV.

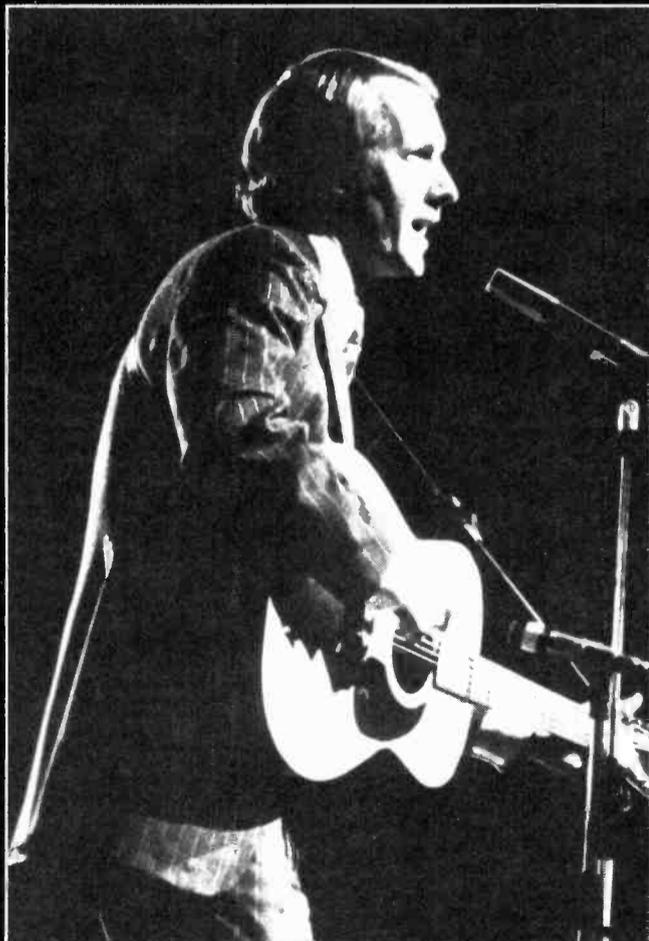
GEORGE HAMILTON IV

AUGUST: Appeared at "First International Festival of Country and Eastern Music"—Budapest, Hungary—(29 August)

OCTOBER: Videotaped BBC-TV Christmas Special—"Country Holiday"—Great Yarmouth, England

DECEMBER/JANUARY: Videotaping BBC-TV Series in Belfast, Northern Ireland!

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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)	
★	2	15	FOURTEEN KARAT MIND—Gene Watson (D. Frazier, L. Lee), MCA 51183 (Acuff-Rose, BMI)	35	38	7	PLAY SOMETHING WE COULD LOVE TO—Diane Pfeiffer (D. Pfeiffer), Capitol 5060 (Strawberry Patch, ASCAP)	69	44	10	DROPPING OUT OF SIGHT—Bobby Bare (T.T. Hall), Columbia 18-02577 (Unichappell, Morris, BMI)	
★	4	11	I WOULDN'T HAVE MISSED IT FOR THE WORLD—Ronnie Milsap (K. Fleming, D.W. Morgan, C. Quillen), RCA 12342 (Hall-Clement and Jack & Bill Music Company, Weik, BMI/ASCAP)	36	7	14	YOU'RE MY FAVORITE STAR—Bellamy Brothers (D. Bellamy), Warner/Curb 49815 (Famous, Bellamy Bros., ASCAP)	70	45	10	SHE'S GOT A DRINKING PROBLEM—Gary Stewart (D. Morrison, T. Dubois, W. Newton), RCA 12343 (House Of Gold, BMI)	
★	3	3	THE WOMAN IN ME—Crystal Gayle (S.M. Thomas), Columbia 18-02523 (O.A.S., ASCAP)	★	51	4	BLUE MOON WITH HEARTACHE—Rosanne Cash (R. Cash), Columbia 18-02659 (Holwite, Atlantic, BMI)	71	47	9	HEARTACHES OF A FOOL—Willie Nelson (W. Nelson, W. Breeland), Columbia 18-02558 (Tree, Partner, BMI)	
★	5	11	RED NECKIN' LOVE MAKIN' NIGHT—Conway Twitty (T. Seals, M.D. Barnes), MCA 51199 (Warner-Tamerlane/Face The Music, Blue Lake, BMI)	★	54	4	SHE LEFT LOVE ALL OVER ME—Razzy Bailey (C. Lester), RCA 13007 (House Of Gold, BMI)	★	72	NEW ENTRY	YOU LOOK LIKE THE ONE I LOVE—Deborah Allen (D. Allen, R. VanHoy), Capitol 5080 (Duchess/MCA), Posey, Unichappell, Van Hoy BMI/ASCAP	
★	6	12	THE SWEETEST THING—Juice Newton (O. Young), Capitol 5046 (Sterling, Addison, ASCAP)	39	42	8	I'M GONNA TAKE MY ANGEL OUT TONIGHT—Ronnie Rogers (R. Rogers), Lifesong 45094 (Sister John, Sugarplum, New Keys, BMI)	★	73	NEW ENTRY	LIES ON YOUR LIPS—Cristy Lane (L. Shell, J. Dowell), Liberty 1443 (C. Lane, New Albany, BMI)	
★	10	10	LONELY NIGHTS—Mickey Gilley (K. Stegall, S. Harris), Epic 14-02578 (Blackwood, BMI)	40	43	7	TOO MANY HEARTS IN THE FIRE—Bobby Smith (W. Newton, T. DuBois, J. Hurt), Liberty 1439 (House Of Gold, BMI)	74	60	6	HEARTS (Our Hearts)—Susie Allanson (K. Beal, D. Allen), Liberty/Curb 1422 (Tree, Duchess, Posey, BMI)	
★	9	12	YOU'RE MY BESTEST FRIEND—Mac Davis (M. Davis), Casablanca 2341 (Songpainter, BMI)	★	48	5	WHEN YOU WERE BLUE AND I WAS GREEN—Kin Vassy (E.T. Conley), Liberty 1440 (Blue Moon, Easy Listening, ASCAP)	★	75	85	3	BARROOM GAMES—Mike Campbell (M.A. Campbell, J. Crutchfield), Columbia 18-02622 (Duchess, NCA, BMI)
★	8	13	HEADED FOR A HEARTACHE—Gary Morris (J. Dowell, K. Blazy), Warner Bros. 49829 (New Albany, BMI/Hoosier, ASCAP)	★	46	7	WHERE THERE'S SMOKE THERE'S FIRE—R.C. Bannon & Louise Mandrell (K. Fleming, D.W. Morgan), RCA 12359 (Hall-Clement, Weik, BMI)	76	81	3	WHISKEY MADE ME STUMBLE—Bill Anderson (H. Moffatt), MCA 51204 (Boquillas Canyon, Atlantic, BMI)	
★	15	8	SOMEONE COULD LOSE A HEART TONIGHT—Eddie Rabbitt (E. Rabbitt, D. Malloy, E. Stevens), Elektra 47239 (Briarpatch, Debdave, BMI)	★	49	6	LET'S GET TOGETHER AND CRY—Joe Stampley (I. Koonse), Epic 14-02533 (Honeytree, Tellum, ASCAP)	77	82	3	SLOW TEXAS DANCING—Donna Hazard (E. Keeley, S. Vining, D. Hazard), Excelsior 1020 (Captar, ASCAP)	
★	10	11	RODEO ROMEO—Moe Bandy (D. Mitchell), Columbia 18-02532 (Baray, BMI)	★	55	5	IF YOU'RE WAITING ON ME—The Kendalls (K. Bell, T. Skinner, J.L. Wallace), Mercury 76131 (Hall-Clement, Weik, BMI)	★	74	NEW ENTRY	GUILTY EYES—Bandana (J. Dowell, K. Blazy), Warner Bros. 49872 (New Albany, BMI/Hoosier, ASCAP)	
★	11	12	TELL ME WHY—Earl Thomas Conley (E.T. Conley, J. B. Acklen), RCA 12344 (Blue Moon, Easy Listening, April, ASCAP)	★	57	3	MOUNTAIN OF LOVE—Charley Pride (H. Dorman), RCA 13014 (Morris, Unichappell, BMI)	79	62	8	TEARDROPS IN MY HEART—Marty Robbins (V. Horton), Columbia 18-02575 (Tro-Cromwell, ASCAP)	
★	12	13	YEARS AGO—The Statler Brothers (D. Reid), Mercury 57059 (American Cowboy, BMI)	★	65	3	THE VERY BEST IS YOU—Charly McClain (F. Stephens, L. Shell), Epic 1402656 (Aoudad, ASCAP/IBEX, BMI)	80	66	12	ONLY WHEN I LAUGH—Brenda Lee (R. Malby Jr., D. Shire), MCA 51195 (Golden Touch, Gold Horizon, ASCAP/ BMI)	
★	13	14	WHO DO YOU KNOW IN CALIFORNIA—Eddy Raven (E. Raven), Elektra 47216 (Milene, ASCAP)	★	47	7	CHEROKEE COUNTRY—Sold Gold Band (R. Russell), NSD 110 (Trail Of Tears, BMI)	81	67	11	FAMILY MAN—The Wright Brothers (A. Rhody), Warner Brothers (Tree, BMI)	
★	16	9	BLAZE OF GLORY—Kenny Rogers (J. Slate, D. Morrison, L. Keith), Liberty 1441 (House Of Gold, BMI)	★	52	6	LOVE NEVER COMES EASY—Helen Cornelius (J. Macrae, B. Morrison), Elektra 47237 (Southern Nights, ASCAP)	82	84	4	ROCKIN' IN THE CONGO—Hank Thompson (H. Thompson), Churchill 7779 (Brazos Valley, BMI)	
★	18	10	HAVE YOU EVER BEEN LONELY—Jim Reeves and Patsy Cline (P. DeRose, G. Brown), RCA 12346 (Shapiro, Bernstein, ASCAP)	★	58	5	ALL I'M MISSING IS YOU—Eddy Arnold (W. Holyfield), RCA 13000 (Bibo, Weik, ASCAP)	★	83	NEW ENTRY	I SEE AN ANGEL EVERYDAY—Billy Parker (J.H. Forst), Soundwaves 4659 (NSD) (HitKit, BMI)	
★	16	17	IT'S HIGH TIME—Dottie West (J. Goodrum, B. Maher), Epic 1436 (Weilbeck, Blue Quill, Random Notes, ASCAP)	★	50	6	COTTON FIELDS—Creedence Clearwater Revival (J. Ledbetter), Fantasy 920 (TRO Folkways, BMI)	★	84	NEW ENTRY	ONE NIGHT STANLEY—Jerry Abbott (J. Abbott), Dollar Star 114 (My Line, BMI)	
★	19	9	WATCHIN' GIRLS GO BY—Ronnie McDowell (B. Killen, R. McDowell), Epic 14-02614 (Tree, Strawberry Lane, BMI)	★	51	7	OKLAHOMA CRUDE—The Corbin/Hanner Band (B. Corbin), Alfa 7010 (Sabal, ASCAP)	★	85	NEW ENTRY	SHADOW OF LOVE—Rob Parsons (R. Parsons), MCA 51193 (Music City, ASCAP)	
★	21	8	LORD I HOPE THIS DAY IS GOOD—Don Williams (D. Hanner), MCA 51207 (Sabal, ASCAP)	★	61	4	LOVE WAS BORN—Randy Barlow (R.D. Eden, F. Kelly), Jamex 45-002 (Frebar, BMI)	★	86	NEW ENTRY	A MARRIED MAN—Judy Taylor (B. Braddock), Warner Bros. 49859 (Tree, BMI)	
★	20	17	IT TURNS ME INSIDE OUT—Lee Greenwood (J. Crutchfield), MCA 51159 (Duchess, Red Angus, BMI)	★	63	4	WHEN A MAN LOVES A WOMAN—Jack Grayson (A. Wright, C. Lewis), Koala 340 (Cotillion, Quinzy, BMI)	87	88	3	FULL MOON EMPTY POCKETS—Montana Skyline (M.J. Kasser, R.J. Jones), Snow 2022 (ATV, Blue Lake, BMI)	
★	22	9	MIDNIGHT RODEO—Leon Everette (D. Orender, R. Ware), RCA 12355 (Denny, ASCAP)	★	59	6	I DON'T WANT TO WANT YOU—Lobo (R. Lavoie), Lobo 1 (Guyasuta, BMI)	88	73	6	IT'S NOT THE SAME OLD YOU—Johnny Rodriguez (T. Seals, R. Kerr), Epic 14-02638 (WB, Tangerine, Face The Music, Irving, Buchanen-Kerr, BMI)	
★	23	10	IT'S WHO YOU LOVE—Kieran Kane (K. Kane, R. Bourke, C. Black), Elektra 47228 (Cross Keys, Chappell, ASCAP)	★	55	16	ALL ROADS LEAD TO YOU—Steve Wariner (K. Fleming, D.W. Morgan), RCA 12307 (Hall-Clement, Weik, BMI)	89	74	15	THEM GOOD OL' BOYS ARE BAD—John Schneider (J. Penning, J. Harrington, K. Espy), Scotti Bros. 35-02489-3 (Flowering Stone, ASCAP/Holy Moley, BMI)	
★	25	9	DIAMONDS IN THE STARS—Ray Price (J. Sholner), Dimension 1024 (Almarie, BMI)	★	70	3	INNOCENT LIES—Sonny James (S. James, C. Smith), Dimension 1026 (Marson, BMI)	90	76	20	MISS EMILY'S PICTURE—John Conlee (R. Lane), MCA 51164 (Tree, BMI)	
★	24	9	PREACHING UP A STORM—Mel McDaniel (R. Murray, S. Anders), Capitol 5059 (Blackwood, Magic Castle, BMI)	★	57	9	THE ROUND UP SALOON—Bobby Goldsboro (B. Goldsboro), Curb/CBS 02583 (House Of Gold, BMI)	91	77	5	A GIRL LIKE YOU—Sonny Throckmorton (B. Cason, F. Weller), MCA 51214 (B. Cason, ASCAP/Young World, BMI)	
★	26	8	ONLY ONE YOU—T.G. Sheppard (B. Jones, M. Garvin), Warner/Curb 49858 (Cross Keys, ASCAP/Tree, BMI)	★	69	3	IF SOMETHING SHOULD COME BETWEEN US—Burrto Brothers (I. Beland, G. Guilbeau), Epic 1402667 (Atlantic, BMI)	92	78	17	IF I NEEDED YOU—Emmylou Harris And Don Williams (T. V. Zandt), Warner Bros. 49809 (United Artists, Columbine, ASCAP)	
★	27	8	SHINE—Waylon Jennings (W. Jennings), RCA 12367 (Waylon Jennings, BMI)	★	68	3	PLAY ME OR TRADE ME/WHERE WOULD I BE—Mel Tillis & Nancy Sinatra (O. Davis, M. Huffman, J. McHaffey), Elektra 47247 (Prater, Movieville, ASCAP)	93	80	4	DON'T CRY BABY—Randy Parton (D. Finerly), RCA 12351 (Closed Door, Castle Hill, April/ASCAP)	
★	28	7	YOU'RE THE BEST BREAK THIS OLD HEART EVER HAD—Ed Bruce (W. Holyfield, R. Hatch), MCA 51210 (Bibo, Vogue, Weik, ASCAP, BMI)	★	60	64	SOME DAY MY SHIP'S COMIN' IN—Joe Waters (J. Waters), New Colony 6812 (Lantern, BMI)	94	NEW ENTRY	INTIMATE STRANGERS—Terry Dale (T. Skinner, J.L. Wallace, K. Bell), Lane Date 1001 (Hall-Clement, BMI)		
★	29	8	I JUST CAME HOME TO COUNT THE MEMORIES—John Anderson (G. Ray), Warner Bros. 49860 (Contention, SESAC)	★	71	4	LET THE GOOD TIMES ROLL—Jon & Lynn (L. Lee), Soundwaves 4656 (NSD) (Atlantic, Unart, BMI)	95	83	4	SAME OLD BOY—Gary Gentry (M. Crawford, S. Hall, J. Kent, G. Gentry), Elektra/Curb 47238 (Elektra/Asylum, Troll, BMI)	
★	34	7	STUCK RIGHT IN THE MIDDLE OF YOUR LOVE—Billy Swan (B. Morrison, J. MacRae), Epic 14-02601 (Southern Nights, ASCAP)	★	62	4	IT'S SO CLOSE TO CHRISTMAS—Bellamy Brothers (D. Bellamy), Warner/Curb 49875 (Famous, Bellamy Brothers, ASCAP)	96	86	9	THE COWBOY AND THE LADY—John Denver (B. Goldsboro), RCA 12345 (House Of Gold, BMI)	
★	33	8	ONLY YOU AND YOU ALONE—Reba McEntire (B. Ram, A. Rand), Mercury 57062 (Tro-Hollis, BMI)	★	79	3	MIS'RY RIVER—Terri Gibbs (G. Wort), MCA 51225 (Chiplin, ASCAP)	97	87	17	MY FAVORITE MEMORY—Merle Haggard (M. Haggard), Epic 14-02504 (Shade Tree, BMI)	
★	36	6	EVERYBODY MAKES MISTAKES/WILD TURKEY—Lacy J. Dalton (L. J. Dalton, B. Sherrill, H. Moffatt, P. Sebert), Columbia/Sherrill 18-02637 (Algee, Song Biz, BMI)	★	64	15	WHAT ARE WE DOIN' LONESOME—Larry Gatlin & The Gatlin Brothers Band (L. Gatlin), Columbia 18-02522 (Larry Gatlin, BMI)	98	89	15	BET YOUR HEART ON ME—Johnny Lee (J. McBride), Full Moon/Asylum 47215 (April, Widmont, ASCAP)	
★	35	9	I CAN'T SAY GOODBYE TO YOU—Terry Gregory (B. Hobbs), Handshake 02563 (Al Gallico, BMI)	★	65	14	HUSBANDS AND WIVES—David Frizzell & Shelly West (R. Miller), Warner/Viva 49825 (Tree, BMI)	99	90	10	ALL NIGHT LONG—Johnny Duncan (D. Cavalier), Columbia 18-02570 (Sun Disc, Bosque, Rokblok, BMI)	
★	40	5	DO ME WITH LOVE—Janie Fricke (J. Schweers), Columbia 18-02644 (Jack & Bill, Weik, ASCAP)	★	75	4	LAY BACK DOWN AND LOVE ME—Rich Landers (J. Young), AMI 1301 (Nub-Pub, Washington Girl, Bagdad, ASCAP)	100	91	19	ALL MY ROWDY FRIENDS—Hank Williams Jr. (H. Williams Jr.), Elektra/Curb 47191 (Bocephus, BMI)	
★	37	7	LADY LAY DOWN—Tom Jones (R. Van Hoy, D. Cook), Mercury 76125 (Tree, BMI/Cross Keys, ASCAP)	★	67	41	STILL DOIN' TIME—George Jones (J. Moffat, M.B. Heeney), Epic 14-02526 (Cedarwood, BMI)					
★	34	1	12 LOVE IN THE FIRST DEGREE—Alabama (J. Hurt, T. DuBois), RCA 12288 (House Of Gold, BMI)	★	68	NEW ENTRY	NO RELIEF IN SIGHT—Con Hunley (R. Bourke, G. Dobbins, J. Wilson), Warner Bros. 49887 (Chappell, ASCAP)					

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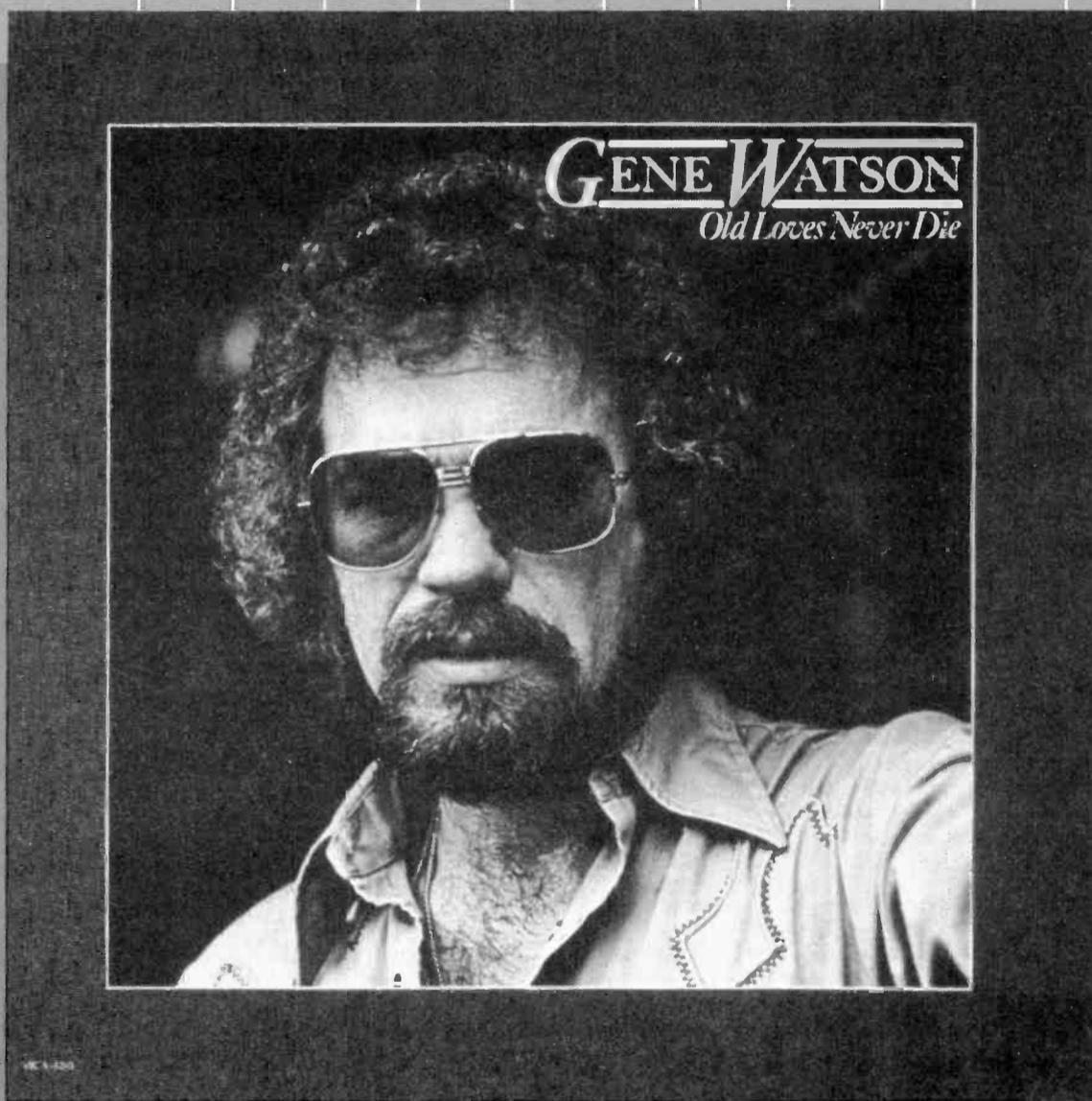
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Nashville Scene

By KIP KIRBY

Joe Sun, Eddy Raven, Don Everly and Dave Rowland & Sugar were headliners on a recent holiday Radio Luxembourg broadcast from Nashville. The production has undergone some changes since the show first took to the airwaves into Europe via satellite, with its location switched from the Tennessee Performing Arts Center to the Tennessee Theatre. Nonetheless, it has continued to emphasize the variety that exists in today's emerging country stars, mixing in established name talent with newcomers starting to make their mark. . . . This occasion was the second "live" appearance by Don Everly around Nashville in the same week—he had also performed at the Sutler Saloon.



Bookers interested in the Nashville club scene will do well to keep an eye on Cantrell's, which claims to be undergoing a "major renovation and facelifting." Cantrell's wants to attract all kinds of musical acts and if plans for the club continue on schedule, it may emerge as one of Nashville's only major showcase venues in 1982.

There has been a move underway within the past two months for a group of interested music industry parties to acquire the darkened Exit/In on Elliston Place, but at this time, the future of that gamble looks risky. The Exit is saddled with a prohibitive debt, and with a maximum seating capacity of some 325 guests, can't accommodate the heavy headliners needed to bring in crowds.

Riders In The Sky, Nashville's uninhibited trail-happy answer to the Sons of the Pioneers, taped an original tv special just before Christmas at Bullet Recording with guests John Hartford, Buddy Spicher and Sue Powell. The show is projected as an hour-long pilot for a possible syndicated or cable series for the Riders, whose tv credits already include national appearances on "Austin City Limits," "PM Magazine" and Steve Martin's new NBC Saturday night specials beginning in January. As anyone who has seen the Riders live would expect, their tv show combines plenty of humor, skits centered around their mythical lives in the Old West—and music.

For excellence in conception and production, it's difficult to top the outstanding job done by Jim Owens Entertainment on the recent syndicated Statler Brothers' tv special. The program, "An Evening With The Statler Brothers: A Salute To The Good Times," combined freshness, humor, warmth and a natural homey quality that was genuine rather than manufactured by scriptwriters.

The Statlers' special featured poignant vignettes that showcased their backgrounds and their interests. Highlights included a number set in their old Virginia schoolhouse, another one about the tearing down of their favorite old movie house, and numerous black and white clips of famous cowboy performers which extolled the virtues of the wonderful old westerns the Statlers used to watch. Even the use of guests (Barbara Mandrell, Brenda Lee, Conway Twitty, Roy Rogers) placed them into settings that tied in naturally with the show's themes. The dialog was written in a way that made each performer sound like the words were his own.

This kind of care in production and scripting needs to be given to some of the network specials, and perhaps their ratings would improve. . . . In fact, our only complaint about the Statler Brothers special is that there weren't any appearances by Lester "Roadhog" Moran and his Cadillac Cowboys at the Johnnie Mack Brown High School. We missed the Roadhog, as we always do whenever he fails to show with the Statlers.

Ricky Skaggs has been set for performances at the upcoming World's Fair in Knoxville. Skaggs will appear June 14-15 and again Aug. 2-3 with two shows each day.

Remember the HBO special earlier this year (for those of you who have cable in your area), titled "George Jones: With A Little Help From His Friends"? Well, the show recently earned two awards from the Jim Halsey Co. and partner Tall Pony. The awards were a silver medal from the Chicago Film Festival and the bronze medal from the International Film and Video Festival in New York City.

Although it wasn't the intention when Captain Midnight first locked himself inside the control room at WUSW-FM here to "protest the formatization of Nashville radio," the Captain now finds himself something of a media person-

ality since the ensuing brouhaha. Midnight (who also writes scripts for tv's popular "Pop! Goes The Country") has been featured twice on ABC's "Entertainment Tonight," and in one of the segments, appeared with Jessi Colter. (The other time, "Entertainment Tonight" used the Captain Midnight-US 107 imbroglia as a lead-in to a piece on Howard Hesseman of "WKRP In Cincinnati.")

Incidentally, the Captain has not accepted any other job offers since being fired, re-hired and then fired again from US 107, although he claims he has been contacted by several stations around the country interested in putting him on the air. "I have too much invested in Nashville to leave," says the Captain by way of explanation. "I love Nashville and its artists. I want to stay here and work . . . if I can find a station that I haven't been fired from already." Watch for a new one-hour syndicated radio show now being developed by Bosue Entertainment to feature Midnight doing what he does best: talking, interviewing, expounding (and sometimes even playing music). The pilot show, with guest Conway Twitty, is being shipped to 205 radio stations across the U.S. for January airing. And every show will feature a new or unknown artist, along with the better-known headliners. Wonder what the title of the show should be—"Midnight With The Captain"??



BARE NOTES—Bobby Bare launches into "Dropping Out Of Sight" during a recent sell-out performance at Rumors in Atlanta.

HBO is now planning another country music tv special for 1982. This one's going to be a star-studded "Salute To Jerry Lee Lewis," and the Oak Ridge Boys are already committed to guesting when the program tapes in Nashville at the Tenn. Performing Arts Center facility this month.

There may not be an active Ovation country label right now, but Vern Gosdin isn't letting that stop him. Gosdin, who scored so well with his Ovation "Dream Of Me" recently, is now releasing a follow-up single on AMI Records, "Don't Ever Leave Me Again." AMI has been formed by several members of the old Ovation Records staff, headed by Mike Radford.

KHJ-AM in Los Angeles has unearthed the fact that "Raindrops Keep Falling On My Head" seems to be the most popular song in the 35-45 year-old male/female bracket. KHJ tested 999 tunes in the country and country crossover markets, spanning 20 years of releases, to find "Raindrops" the first choice. (The song has been recorded by more than 220 artists in the United States alone.) The second-ranked favorite in KHJ's research was "You Light Up My Life," with "Lookin' For Love" in third place. "Raindrops Keep Falling On My Head" was first recorded in 1969 and won an Oscar for its role in the movie "Butch Cassidy And The Sundance Kid."

Chamber Tour

NASHVILLE—Country International Records and the Mid-South Junior Chamber of Commerce will produce a "Country Tour USA" series of concerts with artists Peggy Sue, Sonny Wright, Joy Ford, Carmel Taylor, and Bill and Cathy Wilburn. The first date set will be Jan. 30 in Columbus, Miss.

Chart Fax

By ROBYN WELLS

Midas Touch: Gene Watson becomes the first chart-topper of 1982 with "Fourteen Karat Mind." It's the first No. 1 single for the MCA artist. His best chart showing previously was a trio of tunes that stopped in the third spot—"Should I Come Home (Or Should I Go Crazy)," "Paper Rosie" and "Love In The Hot Afternoon."

Among the other artists who have ushered in the new year with their first country topper are Johnny Paycheck, "Take This Job And Shove It" (1978); and Joe Stampley, "Soul Song" (1973).

Not many songs with titles carrying connotations of material wealth, like "Fourteen Karat Mind," have made it to the premier country position. Among those that have are Dave & Sugar's "Golden Tears" (1979); Larry Gatlin and the Gatlin Brothers Band's "All The Gold In California" (1979); George Jones and Tammy Wynette's "Golden Ring" (1976); Glen Campbell's "Rhinestone Cowboy" (1975); and Jeanne Pruett's "Satin Sheets" (1973).

Songs with glittering titles that fell short of the top spot include Don Gibson and Dottie West's "Rings Of Gold" (1969); Jacky Ward's "Big Blue Diamond" (1972); Billie Joe Spears' "Silver Wings And Golden Rings" (1975); Mickey Gilley's "My Silver Lining" (1979); and Zella Lehr's "Only Diamonds Are Forever" (1979).

Other tunes in the same genre include two versions of "Queen Of The Silver Dollar" by Doyle Holly (1973) and Dave & Sugar (1975). Both Linda Ronstadt and Charlie McCoy recorded versions of "Silver Threads And Golden Needles" in 1974. And currently at superstarred 22 is Ray Price's "Diamonds In The Stars."

Wealth's drab flipside—poverty—has enjoyed even greater chart currency, as witnessed by such examples as Bob Luman's "Poor Boy Blues" (1966); Stoney Edwards' "Poor Folks Stick Together" (1971); Benny Barnes' "A Poor Man's Riches" (1957); Stonewall Jackson's "Poor Red Georgia Dirt" (1965); Bill Anderson's "Po' Folks" (1961); Jeanne Pruett's "Poor Man's Woman" (1975); Bobby Wayne Loftis' "Poor Side Of Town" (1976); Maury Finney's "Poor People Of Paris" (1977); and Linda Ronstadt's "Poor Poor Pitiful Me" (1978).

Just as poor (economically speaking), if less explicitly labeled, are Lefty Frizzell's and later Willie Nelson's "If You've Got The Money I've Got The Time" (1950, 1976); Dolly Parton's "In The Good Ole Days (When Times Were Bad)" (1968); Little Jimmy Dickens' "A-sleeping At The Foot Of The Bed" (1950); Merle Haggard's "If We Make It Through December" (1973); and Charley Pride's "All I Have To Offer You Is Me" (1969).

Slowly: The oldest song in the top 20 this week is Lee Greenwood's MCA debut, "It Turns Me Inside Out," now at starred 19 after 16 weeks on the chart. What makes Greenwood's feat even more impressive is the fact that only four other songs on this week's Hot Country Singles list equal or exceed the MCA freshman's longevity. At 92 and 97 respectively, after 16 weeks on the chart, are Emmylou Harris and Don Williams' "If I Needed You" and Merle Haggard's "My Favorite Memory." Hank Williams Jr.'s recent No. 1 tune, "All My Rowdy Friends," slips to 100 after an 18 week chart history. The oldest song on the current chart is John Conlee's "Miss Emily's Picture," which falls to 90 after 19 weeks of chart life.

Old Lang Syne: Alabama starts off 1982 the way they ended 1981, with their platinum album, "Feels So Right," at the top of the chart. Other acts and albums which have accomplished similar feats include Kenny Rogers' "Greatest Hits," Dolly Parton's "Here You Come Again," C.W. McCall's "Black Bear Road," John Denver's "Back Home Again," Charlie Rich's "Behind Closed Doors," Merle Haggard's "The Best Of The Best Of Merle Haggard," Charley Pride's "The Best Of Charley Pride," Glen Campbell's "Wichita Lineman," Eddy Arnold's "Turn The World Around," Sonny James' "The Best Of Sonny James," and Connie Smith's "Cute N' Country."

Aristo Relocates

NASHVILLE—Aristo Music Assoc., Inc. has relocated. The new address is: Suite 400, 50 Music Square W., Nashville 37203. The new phone number is (615) 320-5491.

Billboard® Hot Country LPs™

Survey For Week Ending 1/9/82

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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	43	FEELS SO RIGHT ▲ Alabama, RCA AHL 1 3930	40	42	28	NOW OR NEVER John Schneider, Scotti Bros FZ 37400 (CBS)
	2	16	GREATEST HITS Willie Nelson Columbia KC2 37542	41	44	4	CHRISTMAS COUNTRY Various Artists, Elektra SE 554
	3	31	FANCY FREE ▲ The Oak Ridge Boys, MCA 5209	42	36	26	SOME DAYS ARE DIAMONDS John Denver, RCA AFL 1 4055
	4	5	BIG CITY Merle Haggard, Epic FE 37593	43	43	4	HIGH TIMES Ootie West, Liberty LT 51114
	5	3	THERE'S NO GETTING OVER ME Ronnie Milsap, RCA AHL 1 4060	44	47	8	I JUST CAME HOME TO COUNT THE MEMORIES John Anderson Warner Bros. BSK 3599
	6	6	THE PRESSURE IS ON Hank Williams Jr. Elektra/Curb SE 535	45	50	3	HURRICANE Leon Everette, RCA AHL 1 4152
☆	14	6	STILL THE SAME OLE ME George Jones, Epic FE 37106	46	34	10	DESPERATE DREAMS Eddy Raven, Elektra SE 545
	8	9	JUICE ● Juice Newton, Capitol ST 12136	47	52	141	GREATEST HITS ▲ Waylon Jennings, RCA AHL 1 3378
★	13	10	GREATEST HITS Charley Pride, RCA AHL 1 4151	48	37	16	HABITS OLD & NEW ● Hank Williams Jr., Elektra/Curb 6E 278
	10	11	CHRISTMAS Kenny Rogers, Liberty 51115	49	39	11	LOVIN' HER WAS EASIER Tommy and the Glaser Brothers Elektra SE 542
	11	7	HOLLYWOOD, TENNESSEE Crystal Gayle, Columbia FC 37438	50	54	33	CARRYIN' ON THE FAMILY NAMES David Frizzell & Shelly West Warner Bros. BSK 3555
	12	8	STEP BY STEP ● Eddie Rabbitt, Elektra SE 532	51	56	26	YEARS AGO The Statler Brothers Mercury SRM 16002
	13	12	BET YOUR HEART ON ME Johnny Lee, Full Moon/Asylum SE 541	52	57	21	YOU DON'T KNOW ME Mickey Gilley, Epic FE 37416
★	23	4	CIMARRON Emmylou Harris Warner Bros. BSK 3603	53	55	36	LIVE Hoyt Axton, Jeremiah 5002
	15	10	LIVE Barbara Mandrell, MCA 5243	54	51	38	I LOVE EM ALL T.G. Sheppard Warner/Curb BSK 3528
	16	17	GREATEST HITS ▲ Kenny Rogers, Liberty L00 1072	55	58	3	GREATEST HITS VOL. 1 Elvis Presley, RCA AHL 1 2347
	17	16	NOT GUILTY Larry Gatlin & the Gatlin Brothers Band, Columbia FC 37464	56	60	11	RODNEY CROWELL Rodney Crowl Warner Brothers BSK 3587
	18	20	MY HOME'S IN ALABAMA ● Alabama, RCA AHL 1-3644	57	49	113	WHISKEY BENT AND HELL BOUND Hank Williams Jr. Elektra/Curb SE 237
	19	19	TOWN & COUNTRY Ray Price, Oemension DL 5003	58	61	192	STARDUST ▲ Willie Nelson, Columbia JC 35305
	20	21	MR. T Conway Twitty, MCA 5204	59	61	192	WHERE DO YOU GO WHEN YOU DREAM Anne Murray, Capitol S00 12144
	21	22	I AM WHAT I AM ● George Jones, Epic JE 36586	60	66	67	GREATEST HITS ▲ Anne Murray, Capitol S00 12110
	22	15	SHARE YOUR LOVE ▲ Kenny Rogers, Liberty L00 1108	61	68	7	RODEO ROMEO Moe Bandy, Columbia FC 37568
	23	18	ESPECIALLY FOR YOU Don Williams, MCA 5210	62	64	113	THE BEST OF EDDIE RABBITT ● Elektra 6E 235
	24	29	GREATEST HITS ● The Oak Ridge Boys, MCA 5150	63	59	33	SURROUND ME WITH LOVE Charly McClain, Epic FE 37108
	25	26	MIDNIGHT CRAZY Mac Davis, Casablanca NBLP 7257	64	63	10	WAITIN' FOR THE SUN TO SHINE Ricky Scaggs, Epic FE 37193
	26	25	SEVEN YEAR ACHE Rosanne Cash, Columbia JC 36965	65	62	6	MEL & NANCY Mel Tillis & Nancy Sinatra, Elektra SE 549
	27	24	ROWDY Hank Williams Jr. Elektra/Curb 6E 330	66	70	23	TAKIN' IT EASY Lacy J. Dalton, Columbia FC 37327
	28	30	FIRE & SMOKE Earl Thomas Conley RCA AHL 1 4135	67	65	11	FRAGILE, HANDLE WITH CARE Cristy Lane, Liberty LT 51112
	29	32	GREATEST HITS ● Ronnie Milsap, RCA AHL 1 3772	68	69	24	RAINBOW STEW Merle Haggard, MCA 5216
	30	33	I'M COUNTRYFIED Mel McDaniel, Capitol ST 12116	69	71	12	OLD LOVES NEVER DIE Gene Watson, MCA 5241
	31	27	WITH LOVE John Conlee, MCA	70	74	11	I'M A LADY Terry Gibbs, MCA 5255
	32	31	STRAIT COUNTRY George Strait, MCA 5248	71	72	13	SLEEPING WITH YOUR MEMORY Jane Fricke, Columbia FC 37535
	33	28	GOOD TIME LOVIN' MAN Ronnie McDowell, Epic FE 37399	72	75	15	HEART TO HEART Reba McEntire Mercury SRM 16003
	34	38	CHRISTMAS AT GILLEY'S Mickey Gilley, Epic FE 37595	73	73	73	I BELIEVE IN YOU ▲ Don Williams, MCA 5133
★	45	7	CHRISTMAS WISHES Anne Murray, Capitol SN 16232	74	53	78	HORIZON ▲ Eddie Rabbitt, Elektra 6E 276
	36	40	URBAN CHIPMUNK ● The Chipmunks, RCA AFL 1 4027	75	46	11	THE NEW SOUTH Hank Williams Jr. Elektra/Curb SE 539
	37	35	FAMILY TRADITION Hank Williams Jr., Elektra/Curb 6E 194				
★	48	4	GREATEST HITS Jim Reeves & Patsy Cline RCA AHL 1 4127				
	39	41	WHITE CHRISTMAS John Schneider, Scotti Bros FZ 37617 (CBS)				

★ 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).

Glaser Brothers Enjoy New Success As A Unit

By ROBYN WELLS

NASHVILLE—When the Glaser Brothers reunited in 1980, after a highly publicized split that had lasted seven years, few were happier about the merger than the Glasers themselves. For on their own, none of the brothers managed to score the musical impact that they have before or since.

Since re-forming a year and a half ago, and signing with Elektra/Asylum, the Glasers—Tompall, Chuck and Jim—saw "Lovin' Her Was Easier (Than Anything I'll Ever Do Again)" shoot to number two this year. Their followup tune, "Just One Time," peaked in the top 20 as well.

The Glasers' reunion came about almost accidentally. Brought together in 1979 by their father's death, the trio joined forces later that year to cut "Maria Consuela," a song Chuck had found. "We found it was possible to work together in the studio and enjoy it this time," comments Jim. "The old stress and tension weren't there."

The brothers had been a force in country music since beginning their career in the mid '50s when they debuted on the national "Arthur Godfrey Talent Scouts" tv show. In 1957, the group auditioned for Marty Robbins and signed to Decca a year later. Then, from 1965 until their breakup in 1973, the Glasers recorded for MGM, and when they split, they left in their wake a trail of accolades that included eight Grammy nominations.

The Glasers say their professional rift was not particularly acrimonious. "There was a certain amount of unpleasantness, but it wasn't as bitter as one might imagine," says Jim. "It was more a case of being fed up with our lifestyle. We'd been working seven days a week for years, and our musical tastes had diversified. We were looking at three separate directions."

After the split, the brothers dabbled in varied interests. Tom-pall was the most visible by cutting "Wanted: The Outlaws"

with Willie Nelson, Waylon Jennings and Jessi Colter. That album became both a musical movement—spawning "outlaw country"—and the first country platinum album. Jim had modest success as a singles artist and penned "Woman, Woman" with writer Jimmy Payne, a song that became a pop hit for Gary Puckett and the Union Gap. Chuck operated the Nova booking agency and produced acts like John Hartford and Kinky Friedman and the Texas Jewboys. In 1975, his entire left side became paralyzed after a massive stroke.

Defying medical predictions, Chuck relearned how to walk and sing, and now that he's returned to performing full-time, he notes, "My concentration has improved because of the stroke."

The Glasers say they chose Elektra as their new label on the strength of Jimmy Bowen's performance as the company's Nashville vice president. Bowen had worked with the brothers in 1969, producing several songs on them. After releasing their first E/A single, "Weight Of My Chains," in 1980, the trio went on to make its first Wembley Fest appearance.

The brothers' current album, "Lovin' Her Was Easier," along with their upcoming album, was recorded at Glaser Sound Studio, which they built in 1969. Recently, they wrapped up an extensive national tour on which they appeared in some markets with Conway Twitty. For 1982, they plan a heavy international schedule with tours in Europe, Canada and Australia.

They are enthusiastic about the changes that have taken place in country music while they were pursuing solo ventures. Sums up Jim Glaser: "Before, country music was looked down on by most of the industry. We were always working with low or no budgets, poor promotions and inferior sound systems. But that's changed. We used to be considered too contemporary by a lot of radio stations. Now, we—and country music itself—are much more widely accepted."

Bill Monroe Planning Bio

NASHVILLE—Bill Monroe, the fabled founder of bluegrass music, says it's time to tell his life story—and that he's now looking for someone to help him do it. The 70-year-old member of the Country Music Hall of Fame is looking for a writer to assist him in the preparation of his autobiography, which he says he would like to have completed this year.

Although the life stories of country music stars are currently hotter literary properties than they were a few years ago, Monroe contends that it's the story—not the income—that he's concerned with. "I don't want to bring out a story just to get rich on."

Still the biggest bluegrass festival headliner, Monroe plays 150 to 200 dates a year. Because of this, he explains, "I need somebody to spend a lot of time and travel with me." The writer, he adds, need not be a bluegrass picker: "I'd just like to have

somebody I could get along with well."

Monroe says he has done no preliminary writing or taping of his recollections. ("I remember a lot of things, though.") Nor has he found a publisher for the project. Besides the book, the Grand Ole Opry star says he wants to do at least three more bluegrass albums, including one of gospel music and one that features bluegrass fiddling.

He reports that his most recent MCA album, "Master Of Bluegrass," is selling well. A departure from his usual output, the album is an instrumental that focuses on Monroe's mandolin compositions and techniques.

As to why he's determined to do his life story now, Monroe says, "Well, I think it's time, don't you? I wouldn't want to wait until I retire or maybe have gone from here and then have it written."

EDWARD MORRIS

MCA, E/A Plan Midprice Lines Established Labels Take 'Wait And See' Approach

• Continued from page 1

In a related development, MCA is formulating a campaign for its gospel product directed at racks.

Elektra/Asylum (via its Light association) will come with its \$5.98 line on Feb. 26, with 20 titles, geared specifically to the secular market. Light, according to label vice president of promotion Dan Lienart, will release a similar package, with additional titles, for Christian bookstores. It will also release 10-15 titles in a \$3.88 "supersaver" line for bookstores only.

MCA's \$5.98 gospel product will appear on the Sparrow and Songbird labels, 12 under the former imprint, 5 under the latter.

It is the midline approach with which Word's senior vice president, Stan Moser, and Savoy's director of sales, Erv Bagley, disagree. Moser doesn't believe it leads to greater exposure or sales for the product, for example, and points to failed past attempts. "The idea has been tried in

the Christian market," he says, "but it does not work. The Christian buyer is not as price conscious as other buyers."

Nevertheless, both men admit that they'll be watching the development closely. "For the first time in our business, we have people like MCA and Elektra coming in, trying new things that may help all of us," comments Moser.

Vic Faraci, Elektra's executive vice president of marketing, says the midline product will be accompanied by the same "aggressive marketing and advertising campaign that will accompany our \$7.98 product."

Faraci hints that E/A has set aside a sizeable budget to promote its gospel. "We will go after it aggressively and are willing to buy our way in," he says. He notes that Elektra will come with an introductory campaign for gospel that will include \$7.98, midline and brand new releases by Walter Hawkins and Reba

Rambo. The MCA racks drive, according to MCA Distributing president Al Bergamo, is looking to have them shelve gospel product at approximately 1,300 stores nationally, with the Midwest targeted as the starting point.

He says that tour tie-ins will be a vital part of the campaign, with advertising support for both secular retailers and Christian bookstores.

He points out that he also is encouraging the artists to stay in a given market long enough to promote their product.

Vic Faraci says Warner Communications is in the process of researching the market to identify the gospel consumer. "Then we will expand from there." He notes that the research should be completed soon.

In the meantime, he says Elektra's position is to let the general market know about their gospel music. "If we take this stance, radio will take us more seriously." JEAN WILLIAMS

SHOW REVIEW

'Cotton Patch': Unique Concept

NEW YORK—Tom Key, the star of "Cotton Patch Gospel" and its co-author along with Russell Treyz, creates 33 characters during the course of this two-act musical with each character as robust and sincere when the curtain comes up as when it closes.

Staged at the Lambs Theatre, the play recreates the New Testament's accounts of the birth, life, crucifixion and resurrection of Jesus—but it takes place in 1980, and in and around Atlanta, Ga. instead of Bethlehem.

With just five characters, Key and the Cotton Pickers, who are four musician/vocalists, the action never ceases to be comical as well as meaningful. Providing all of the play's dialogue, Key keeps an incredible pace during this offering—at one point going into a black southern preacher routine with moves that would have put Elvis to shame. At another time he's Jesus smashing the wares of the moneymongers who have changed the temple into a place of business, except in the Cotton Patch version, he's destroying the records for the church's long-range expansion plan.

Based on a book by civil rights activist Dr. Clarence Jordan, "The Cotton Patch Version of Matthew and John," the script effectively details the events of the life of Christ in a way that is constantly humorous yet never distracts from the sanctity of the story.

Through these biblical stories, the play focuses on such current day issues as the moral majority, politics, television evangelists, the KKK and prejudice.

The 16 original Harry Chapin songs, said to be his last finished works, provide the perfect blend from story to story and enhance the play with insight and wit.

Another element that makes the performance so unique in these days of elaborate stage settings is the absence of props. The stage is beautifully set with wood and canvas panels and risers, highlighted by tasteful lighting done by designer Roger Morgan, but Key and the Cotton Pickers make all of the

(Continued on page 43)

Survey For Week Ending 1/9/82

Billboard® Best Selling Spiritual LPs

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This Week	Last Week	Weeks on Chart	Title, Artist, Label & Number	This Week	Last Week	Weeks on Chart	Title, Artist, Label & Number
1	1	32	IS MY LIVING IN VAIN? The Clark Sisters, New Birth 70566	18	29	6	EDWIN HAWKINS LIVE W/OAKLAND SYMPHONY ORCHESTRA (Askey) Myrrh MSB 6691
2	2	41	TRUE VICTORY Keith Pringle, Savoy, SCL 7053	19	23	155	LOVE ALIVE II Walter Hawkins & The Love Center Choir, Light LS-5735
3	3	15	WHERE IS YOUR FAITH James Cleveland & The Southern California Community Choir, Savoy SGL 7066	20	16	15	SAINTS HOLD ON Sensational Nightingales, Malaco MAL 4373
4	8	10	INTRODUCING THE WINANS The Winans, Light LS 5792	21	13	67	REJOICE Shirley Caesar, Myrrh MSB 6646 (Word)
5	5	49	THE LORD WILL MAKE A WAY Al Green, Myrrh 6661	22	15	24	MORE OF THE BEST Andrae Crouch, Light LS 5785
6	21	53	THE LORD IS MY LIGHT New Jerusalem Baptist Church Choir, Savoy SGL 7050	23	18	53	A PRAYING SPIRIT James Cleveland & The Cornerstone Choir, Savoy 7046
7	7	37	20th ANNIVERSARY ALBUM James Cleveland & the World's Greatest Choirs, Savoy SGL 7059	24	20	28	ONE DAY AT A TIME Rev. Thomas Walker, Eternal Gold EGL 652
8	17	24	BE ENCOURAGED Florida Mass Choir, Savoy 7064	25	19	101	PLEASE BE PATIENT WITH ME Albertina Walker With James Cleveland, Savoy SL-14527
9	4	41	THE HAWKINS FAMILY LIVE Light LS 5770	26	NEW ENTRY		LOOK TO JESUS Patrick Henderson, Newpax NP 33096
10	6	41	CLOUDBURST The Mighty Clouds Of Joy, Myrrh MSB 6663	27	22	15	MY EXPECTATIONS Voices of Cornerstone, Savoy SL 14632
11	9	118	IT'S A NEW DAY James Cleveland & The Southern California Community Choir, Savoy SGL-7035	28	24	37	MIRACLES Jackson Southernaires, Malaco M 4370
12	11	84	TRAMINE (WORD) Tramaine Hawkins, Light LS-5760	29	NEW ENTRY		I MADE A STEP Inez Andrews, Savoy SL 14638
13	14	19	WHEN YOU CAN BELIEVE WYCB Mass Choir, Savoy SGL 7063	30	26	15	YOU'VE BEEN MIGHTY GOOD TO ME New Jerusalem Baptist Church Choir, Savoy SL 7070
14	27	6	GO Shirley Caesar, Myrrh MSB 6665	31	NEW ENTRY		WHEN ALL GOD'S CHILDREN GET TOGETHER Minister Keith Pringle Savoy SGL-14656
15	10	19	YOU DON'T KNOW HOW GOOD GOD'S BEEN TO ME Charles Fold, Savoy SGL 7061	32	32	6	DON'T GIVE UP Andrae Crouch Warner Bros. BSK 3513
16	12	19	GOD'S WAY (Is The Best Way) James Cleveland & The Voices Of Watts, Savoy SL 14631	33	NEW ENTRY		FOR THE PRIZE Debbie Austin and Unity Savoy SL 14634
17	33	6	JAMES CLEVELAND & THE METRO MASS CHOIR LIVE Savoy SGL 7067	34	34	6	SWEET REVIVAL Willie Neal John And The Gospel Keynotes, Nashboro 7247
				35	NEW ENTRY		REMARKABLE Inez Andrews, Savoy 14591

JANUARY 9, 1982, BILLBOARD

Publishing

Germans Making Int'l Inroads

Careful Planning Should Pay Dividends In Coming Year

• Continued from page 1

dominated our own marketplace. So we looked around for new marketing techniques for our own product and in that way we started building successes abroad.

"There's no set formula for success in foreign territories. But it is, alas, true that German artists and writers have to be that bit better than their foreign counterparts in order to find success outside Germany."

The theory of Wolfgang Mewes, vice president of Frankfurt-based Melodie der Welt, is that the leading music markets of the world have "moved closer together." And anyway he insists German product has improved significantly over the past few years.

One prime example, he says, is the female group Arabesque, a Melodie der Welt act which has found wide success, particularly in Asian territories.

Then Peter Ende, managing director of Francis, Day and Hunter in

Germany, notes that the self-confidence of German pop writers and performers has built up spectacularly, even in recent months. He says: "For German product to make it abroad, it is essential to avoid going along with general trends. And it's just as vital to keep in mind the size of our own German marketplace. To search first for success abroad in order to sell, maybe, later in Germany is a stupid mistake."

"We should never, ever, lose sight of the fact that we represent the second largest record market in the world."

But Horst Fuchs, head of Intersong Musikverlage in Hamburg, feels that German acceptance now is so marked that "if the product is right, it's now almost easier to chart anywhere else in the world than it is at home."

Success with the group Rockefeller has injected extra optimism into the views of Guenter Ilgner, head of the Gerig publishing house in Cologne. One title from the

group's last album helped establish the act in South Africa and now manager Ilgner reports inquiries about its records from all "corners of the globe."

Yet there's still room for healthy skepticism within the German publishing business. Hans Sikorski, for instance, says, "Selling German artists, and, therefore, local copyrights, abroad is as ever a thorny sort of business. In particular, it seems to me still next to impossible to break through the various barriers to the U.S. marketplace. It really is very rare that German product finds acceptance there."

"For the first time ever on a broad basis, the disco music craze brought success to German producers in North America. Now the general lack of big trends in the international music business does mean that U.S. publishers and record producers are paying that much more attention to German product."

"That's also the reason that local productions are gaining more and more importance within our domestic market. Around a third of all albums in the German charts are national releases. With partly hardcore, sometimes rather pornographic, lyrics, German groups are getting great success now in the Federal Republic."

And Intersong's Horst Fuchs says: "The German kids today are the most internationally-aware young Teutons ever. If German lyrics are such a success with them, then it's because of the writers' creative qualities and because contemporary thought and speech is in accord with the pop product."

Michael Starck, of the CBS publishing arm April, goes along with that theory. "The youth making the music wants to make views felt among the public and this is only possible here through the German language. But I don't think it's anything to do with increased national awareness. The fact that the German language lends itself to being set to rock music has been obvious to all of us since the advent of people like Udo Lindenberg and Nina Hagen."

"As the kind of 'mother' of the new German rock wave, Nina Hagen has managed to develop a totally new linguistic feel for German songs."

Peter Schmidt, of Magazine Music in Hamburg, emphasizes the new spirit of self-confidence within the

(Continued on page 37)



GOOD SHOW—Luther Vandross, second from right, receives congratulations from ASCAP representatives Ken Sunshine, right, communications coordinator, Tyrone Jenkins, left, membership representative, and Gary Schuster, staff writer, after Vandross' performance at New York's Savoy recently.

Collaboration Is The Key For Writer Buddy Kaye

By ED HARRISON

LOS ANGELES—Veteran songwriter Buddy Kaye, enjoying his biggest success in years with Barry Manilow's "The Old Songs," written with David Pomerantz, believes that collaboration is particularly important for young writers.

Kaye, who had taken time off from writing to teach songwriting classes and to write a book, has been absent from the pop market mainly because of difficulty in finding a partner.

But on a recent trip to Nashville he struck up association with songwriters Jeff Tweel, Byron Hill, Troy Seals, Bobby Braddock and Archie Jordan. He's also collaborating with Larry Butler.

Kaye says: "Young writers have to increase their awareness of themselves and their environment. They

For The Record

LOS ANGELES—A typographical error altered the meaning of a quotation in a recent story on Kim Espy's new publishing and production company, The Espy Music Group.

The sentence, referring to Espy's former employer, the Scotti Bros. organization, should have said, "They are now a client of mine," not "They are not a client of mine." Billboard regrets the error.

are reporters, reporting on the mores and feelings of a generation.

"I don't want to write songs of the day, which is alright, but songs for all time. There's a different approach to writing today—sort of a bingo game where you hit one and grab the money."

"Songwriting is not thought of in the long term. People who are being guided by the rock stuff don't realize that rock groups come and go."

Of his association with Pomerantz, Kaye remembers hearing Manilow's "Trying To Get The Feeling" when it occurred to him that whoever wrote it was talented and could repeat that success.

Ironically, Kaye and Pomerantz shared the same telephone service and he left a message. At the same time, Ed Silvers, then chairman of Warner Bros. Music, had advised Pomerantz to seek a collaborator.

"David came by my house and interviewed me for four hours to see where I was at and to make sure I was still a street person," says Kaye. "We started writing together shortly after."

"The Old Songs" was put on hold for several years until Pomerantz decided to include it on his album for the Atlantic-distributed Pacific label earlier this year. The song eventually

(Continued on page 50)

Jazz

10 MCA Jazz Heritage Albums Due

LOS ANGELES—MCA Records has slated 10 new titles for its Jazz Heritage series of midline-priced albums culled from the label's vaults.

Due the second week of January are albums showcasing Jay McShann, Sleepy John Estes, Andy Kirk, Cab Calloway, Al Cooper's Savoy Sultans, Fletcher Henderson, Jabbo Smith, Chick Webb with Ella Fitzgerald, Clarence Williams and the Chicagoans.

All will carry a \$4.98 suggested list price.

Early in 1981, MCA launched the series, originally prepared for the

French market, via 38 titles. That opening list, focusing on masters cut from the 1920s through the '40s, featured collections by Louis Armstrong, Jimmie Lunceford, Ella Fitzgerald, Fletcher Henderson, King Oliver, Earl Hines and Sidney Bechet.

For MCA, largely inactive in jazz catalog development during the late '70s, the Heritage line is just one of several newer forays into the field, including a recent new thrust behind reactivated Impulse LPs acquired when MCA purchased ABC Records.



WOODY'S WORKING—Veteran band leader Woody Herman, right, lends a hand during construction of "Woody Herman's," the new nightclub that will feature Herman's Young Thundering Herd for much of each year following its scheduled Dec. 27 opening. The club is located at the Hyatt Regency Hotel in New Orleans.

N.Y. Club Is Lush Life

NEW YORK—Manhattan's newest jazz club, Lush Life, is a Greenwich Village venue being headed by two veteran New York jazz spot bookers.

Blaise DiDio and Sandy Borcom are known for earlier tenures at Sweet Basil, Fat Tuesday's and the since-shuttered jazz room at Palsson's.

For Lush Life, situated at Bleecker and Thompson streets, they plan a fulltime jazz policy, promising acts including Gerry Mulligan, Cecil Taylor, Chico Freeman, Max Roach and Joe Pass in the coming months.

Room will also offer continental and Italian food.

Moppets Benefit At D.C.'s Ibox

WASHINGTON—The new Ibox Club here celebrated the Christmas season with four nights of jazz for the kids at Children's Hospital.

Many of Washington's best known jazz musicians, including the recently "rediscovered" tenor master Buck Hill, a familiar face in D.C.; bassist Keeter Betts, pianists Marc Cohen, Wade Beach and Ron Elliston and others were on hand for the long weekend beginning Dec. 10 through 13.

All cover charge proceeds went to Children's Hospital to purchase toys and gifts for the young patients. Admission was pegged at \$5—or \$3 with a toy or gift.



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INDIA SHOW—Osibisa performs for thousands of fans in Delhi, India. The Afro-rock outfit is the first Western act to reach certified gold record sales in that region.

K-tel Holland Starts Golden Budget Label

AMSTERDAM—K-tel Holland has set up a new label, Golden, the first budget line in the Benelux territories to be merchandised through radio and television commercials.

Almost all Dutch record companies are involved in providing material for the compilations. International names figuring in the initial release batch include the Andrews Sisters, the Mills Brothers, the Stylistics, Gerry Rafferty and Udo Jurgens. Domestic artists featured include Father Abraham and Danny Mirror.

The launch campaign, costing a minimum of \$80,000 the first month, a big sum for this territory, runs through to the end of next year. Then, in early 1982, a new series on Golden Starts, including albums of acts like the Shangri-Las, Louis Armstrong, Glenn Miller, the Drifters, Billy Vaughn and Lloyd Price.

Retail price of the albums is just under \$4.

Osibisa's Tour Of India Opens Up New Territory

NEW DELHI—Osibisa, the Afro-rock group which recently undertook the first full scale concert tour of India by a foreign group, has apparently opened up this previously neglected territory. In the first two weeks of the trek, Osibisa became the first Western act to reach certified gold record sales here.

The band played a trail-blazing tour which took in Delhi, Bombay, Bangalore, Madras and Calcutta. More than 350,000 fans attended the shows.

Following the first gold album, HMV/EMI here put out a commemorative single and though the market in India usually doesn't support 45s, it had an advance order of nearly 50,000 units, claims Osibisa management.

Due mid-January is a live album from the tour which also is expected to go gold.

Says John Velasco, for Osibisa management: "What we've done is emphasize the true potential of this country. Most acts neglect it, yet it's

the perfect host country for music and concerts. There's recession just about everywhere in the record business, yet the Indian market is showing considerable growth."

He adds that the booking agency, Concerts East, is arranging a return tour of India for Osibisa and seeking out other likely attractions for later concert visits.

Potent Producers Spur Zomba's Growth

By NICK ROBERTSHAW

LONDON—By anticipating the current popularity of hard rock supergroups, Britain's fast-growing Zomba group of companies has two of the industry's hottest record producers signed to its management wing.

By the close of the 1981, Mutt Lange and Martin Birch, between them, saw their productions generate international sales of around 30 million units.

Lange was responsible for Foreigner's number one U.S. album, "4," and for AC/DC's new "For Those Who Are About To Rock, We Salute You." The latter joins earlier successes by AC/DC, "Highway To Hell" and "Back In Black."

Martin Birch recently completed the new Black Sabbath album, "The Mob Rules," already charting in various world markets, while his earlier projects with Iron Maiden and Whitesnake yielded success in all major European territories. Iron Maiden's "Killer" alone has topped the 750,000 sales mark worldwide, according to Capitol.

But Zomba director Clive Calder is at pains to dispel any impression that his company concentrates exclusively on hard rock. "The reason for our current involvement in this area," he said, "is simply that I and my co-director Ralph Simon anticipated a few years back that there would be a worldwide sales trend towards hard rock, and encouraged our producers to move in this direction."

Lange and Birch are not the only record producers among Zomba's clients. The company manages Tim Friese-Greene, for instance, who produced French group Ocean for Barclay, and also the new album from Australian singer Jon English. It manages Mike Howlett, who has had substantial success in France, Italy, Scandinavia and Spain over the last six months with "Enola Gay" by Orchestral Manoeuvres In The Dark, and who produced the first Fischer Z album, a huge seller in West Germany, Austria and Switzerland.

And now Zomba is applying its efforts to the career of another hard rock-oriented producer, Tony Platt. Platt was responsible for the latest albums by U.K. acts Starfighters and Samson, and recently finished producing English and French ver-

French Retail Chain Reports Sales Rise

By HENRY KAHN

PARIS—France's leading discount record retail chain, FNAC, has reported 1980-81 disk and tape sales up 16% ahead of the previous 12 months. Turnover was approximately \$50 million.

This success, at a time of deep-rooted record industry problems and overall economic recession, stems largely from the company's fight to force the government to reduce the 33 1/3% Value Added Tax on disks and prerecorded tapes.

FNAC based its campaign on reducing the sales tax as it applied to the customers, so that the chain paid 17% of the total VAT, effectively slashing the prices paid by consumers. The annual report makes it clear that if there was considerable cost to the company in this plan, the increase in sales more than covered the deficit.

As a result, claims FNAC, the government should now realize that

if it reduced the onerous sales tax on records, putting it more in line with books, then the state would benefit from increased, not lesser, revenue.

FNAC hardware sales were also up, by a massive 34% to around \$100 million, mainly in hi fi equipment and video. Again the chain points to this success as a signal to the government. "The upturn in hardware buying stresses again that more records would be sold if the tax was cut."

And in-car audio equipment for FNAC showed a 73% increase, this attributed to the corporate policy of providing a specialist service in this field. The company opened up a shop dealing only with this area of hardware, a move clearly appreciated by Parisian motorists.

Says FNAC: "This, again, would mean a sharp increase in prerecorded cassette sales, if only that punitive tax was cut back."

Alla Pugatchova Looks To International Marketplace

By VADIM YURCHENKOV

MOSCOW—Though she's sold more records in Russia than any other female singer (100 million-plus since the mid '70s), Alla Pugatchova has been unable to break through into the international marketplace.

She's had a couple of albums released in some territories by EMI and Victor in Japan, but no real success outside the U.S.S.R.

Basically, her touring activities are confined to East European countries, though she did go on an extended eight-city concert tour of Finland in November. However, this was not a fully commercial trek, since it was organized by the non-profit organization "Peace Champions Of Finland," all receipts going

Styx Conquers Swiss Market

ZURICH — U.S. group Styx seems to have won its carefully planned campaign to "conquer" the Swiss market, with the group now rating audiences here as among the most receptive anywhere in the world.

Styx visited Switzerland first in 1980, selling out a 2,500-seater venue. But the recent gig, another sellout success, was in the 8,500-seater Hallenstadion here, biggest concert hall in Switzerland.

The final breakthrough, with the group's newest album, "Paradise Theater," set to go gold for A&M through CBS, comes after a two-year promotional build-up which started with the single "Boat On The River." Guitarist James Young has been a regular visitor here on promotional tours.

to an international disarmament campaign.

Even so, it was a satisfying visit for the singer, who played to full houses on all dates and received flattering press coverage. She looks on the Finnish trip as being a possible opening for concert appearances in other Western and international territories.

An MOR artist, Pugatchova is very much a stage performer, and she's also a successful composer, generally working with lyricist Ilya Reznik.

But she's very aware of the problems that beset the Russian entertainment industry. She says that lack of top quality sound equipment builds serious obstacles to the artistic development of rock and pop music, not just at professional level but for amateurs and semi-professionals.

She says: "There are now thousands of full-time professional bands in the country, and they all have the same problems. There's also a shortage of expert recording engineers. It's hard to get the right lighting or special effects. It does add up to an overall lack of real quality."

But her own popularity in Russia remains constant, despite a movie debut in "The Lady Who Sings" which, as a production, was regarded here as a "fiasco." She's collaborated with top Russian songwriter and bandleader Raimond Pauls on a new record release which has charted.

She brings out new albums every year, ensures extensive television exposure and radio work, and insists on regular live shows in Moscow. Now comes an all-out effort to gain acceptance in Western countries and she knows that will be a tough task.

Singapore Radio Beefs Up Music Programming

By MICHAEL CHIANG

SINGAPORE—The Singapore Broadcasting Corp. is planning to put more music on the air this year, on all four language channels.

Finnish Group Supplies SSR With Sound Gear

HELSINKI — MS-Audiotron, leading Finnish manufacturer of sound reproduction equipment and systems, has pulled off a major international coup by winning a big order from SSR in the Soviet Union.

The deal is for the building of sound systems into a new 6,000-seater Estonian sport and culture hall, plus designing and equipping a recording studio.

Says Matti Sarapaltio, MS-Audiotron managing director: "The hall has been built as a 180-degree amphitheater. We're providing control boards and amplifiers as well as the basic sound system."

Reports indicate that the recording studio will be the most modern yet in the U.S.S.R., with 24-track units, full signal processing equipment and Otari tape recorders. Previously, a 16-track center in Moscow was rated the top Soviet studio.

Says Sarapaltio: "Both projects will be completed by spring, 1982, and the whole deal is worth around \$1 million, our biggest single contract so far. In the past we've supplied sound systems for clubs in the Near East and to Finnish hotels and theaters."

Dutch B'cast Industry Thriving New Technological Developments May Alter Picture

By WILLEM HOOS

This is the first of a two-part study of Holland's broadcast industry, generally considered unique in Europe and, of course, closely linked with the country's record industry. The second part will appear next week.

AMSTERDAM—Basically, the Dutch broadcasting industry is built round nine organizations: NOS (Nederlandse Omroep Stichting); VARA (Vereniging Arbeiders Radio Amateurs); KRO (Katholieke Radio Omroep); NCRV (Nederlandse Christelijke Vereniging); AVRO (Algemene Vereniging-Radio Omroep); VPRO (Vrijzinnig Protestantse Radio Omroep); TROS (Televisie Radio Omroep Stichting); EO (Evangelische Omroep); and VOO (Veronia Omroep Organisatie).

Five—VARA, KRO, NCRV, AVRO and VPRO—started as radio stations around 60 years ago. The newest is VOO, set up six years ago as a legal followup to the "pirate" off-shore station Veronica, which folded after the Dutch government signed the Treaty of Strasbourg, which made all advertising or links with off-shore stations strictly illegal.

NOS has state ownership in a direct way. All the others have political or religious backgrounds and, as a result, have their own lobby and pressure groups in the second Chamber, the 150-strong Dutch Parliament.

All the stations except NOS are based on a kind of subscription system, in the sense that each subscriber to the weekly radio/television guide of an individual broadcasting organization is regarded as a member of that organization.

The more subscribers, or members, a broadcasting company has, the more transmission time allocated to it on radio or television.

Then the companies, again expecting the state's "baby" NOS, are divided into categories A, B and C. Five, VARA, KRO, NCRV, AVRO and TROS, are categorized A, indicating they have at least 500,000 "members." The others are all in category C, meaning they have at least 150,000 subscribers. Recently VOO has bid for category B membership, claiming now more than 300,000 subscriber/members.

The Dutch broadcast outfits, again omitting NOS, have three main financial sources to build programs. There is money from subscribers from sale of weekly radio and television guides. There's income from radio and television com-

mercials. And, thirdly, there is income from part of the basic license fees.

For many years, the broadcasting organizations have provided an area of stability in Dutch society. But it seems this will change, perhaps dramatically, in the 1980s. New technical developments like cable television and satellite broadcasting, could upset the whole applecart. More and more use of commercials will also change the picture.

But through it all the record industry is determined to maintain its strongest possible links with radio and television. The promotional prospects are too important to push to one side.

The major record companies have separate radio and television promotion specialists; the smaller ones use the same staffers to cover both. Some music publishers and independent producers today use their own promotional pluggers.

In all, there are 30-40 promotion people tracking down on-air radio or tv space. One of the top men is Jan Bult, in recent months handling the Carrere repertoire of independent record company CNR, but previously with CBS and WEA, Benelux.

All nine broadcasting organizations have their fixed day or days of transmission. Time is allocated according to size. According to Dutch law, programs have to be varied, taking in information and news, sports and basic entertainment.

On the music side, AVRO, TROS and VOO are key networks. Their regular pop showcase features are, respectively, "Top Pop," "Star Club" and "Countdown." "Top Pop" is weekly and pulls some 2.5 million viewers, and is the oldest of these regular features. It was linked to the BUMA-STEMRA chart but no longer works alongside best-seller lists.

There have been changes in the format of late, principally in a time-cut from 45 minutes to 25. The AVRO management deny this because pop is losing televisual impact in Holland. But the cutback has angered record companies and frustrated promotion men who now have to fight even harder for a few minutes of exposure.

"Star Club" started in January, 1981, airs monthly and runs 52 minutes. It follows the old "TROS Top 50," which ran for four years. Again, "Star Club" has dropped any chart affiliation. TROS also puts out "Op Volle Toeren," another monthly feature, featuring Dutch-language pop, presented by Chiel Montagne, head of the Dutch Music Centre studios.

"Countdown" started three years ago, has been weekly, fortnightly and three-weekly, but is now monthly, though longer at 55 minutes. Interviews and old film clips on music are making up the time.

Lex Harding, "Countdown" executive producer, has been to the U.S. on talent-shopping treks, and plans specials in Holland on Kenny Rogers, Linda Ronstadt, Little River Band, the Jacksons, Cher, Gladys Knight and prominent U.S. funk bands. He says: "I bought these programs first because they're good, and second because it would be too expensive for us to make them ourselves. Anyway, acts of this caliber don't often come to Holland."

But virtually all top Dutch acts are featured in "Countdown." In future, though, it could be turned over entirely to foreign acts, says Harding. "Holland is too small to produce suf-

ficient talent, especially when compared with the U.S."

The VOO network also features "Nederland Muziekland," a monthly series featuring only Dutch music talent.

But the other six networks do pay reasonable attention to music on television. NCRV uses music specials whenever possible, most linked to a new album by a pop name. Some are self-produced, other bought from outside production units. Most prominent local feature-maker is John de Mol Productions, of Hilversum, which works closely with record companies.

One-time events, like the Rotterdam gospel and rock festival topped by Van Morrison in the spring of 1981, provide NCRV with music content.

Then KRO also goes for special, including "Pink Pop '81," Holland's leading pop open-air festival. And VARA recently ran a series on progressive music, "Popkrant."

Classical music also does quite well on all Dutch television programs. VPRO and NOS covered substantially the Holland Festival of 1981, top-rated cultural event in the country.

And the Dutch broadcasting system is further complicated by the tremendous growth in popularity of cable television—not least the "cable pirates," very active indeed in Amsterdam and other cities in the west
(Continued on page 88)

Serge Gainsbourg Buys French Anthem Manuscript

PARIS—Though the controversial Serge Gainsbourg's ambition to "modernize" the French national anthem (by setting it to a reggae beat) was thwarted through threats of reprisals, he has spent \$30,000 to become owner of the original manuscript as penned by composer Rouget de Lisle.

Gainsbourg, who topped European charts years ago with Jane Birkin on the "Je T'aime" single, is a singer/songwriter who has long eyed the "Marseillaise."

Two years ago, he said he'd perform it with a reggae band at a concert in Strasbourg. But warnings came from a nearby Army garrison that his show would be broken up by troops if he went ahead. Then he decided that discretion was the better part of valor and, to the derision of

his fans, decided to omit the item.

But bearing the army's threat in mind, Gainsbourg took along a bodyguard posse when he went to the Hotel Rameau in Versailles for the auction which included the original manuscript. First bid was \$6,000 and Gainsbourg finally bought the historic document for \$30,000, to a background of boos and catcalls from the others present.

Gainsbourg insists he intends merely to hang the manuscript over his piano at home. Acquisition of the original manuscript does not, fiercely patriotic Frenchmen trust, give him any kind of right to "money" with one of the world's most famed anthems.

But Gainsbourg does have a history of making unexpected anti-establishment gestures.

Dutch Foundation Sets Trade Fairs

AMSTERDAM—The Dutch Top 40 Foundation, the organization behind Holland's most prominent chart system, is putting on three trade fairs, all linked to the record industry, in 1982. Two are in Holland itself and the other is in Belgium.

The international disco show "Disco 82" is set for April 13-20 at the Expo Hall in Hilversum, a followup to the first event in the series, which drew around 13,000 visitors in October, 1981.

A similar event, under the same title, will be staged at the Building Centre in Antwerp, Belgium, May 25-June 2, this time organized by the Top 40 Foundation with the Belgian disk jockey association.

And with Dutch record retailers association NVGO, the foundation is putting on the Dutch Record Trade Fair at the Hilversum Expo Hall in late September, final dates to be confirmed. This will cover all aspects of retail trading, including records, video, accessories and interior decorations.

Flame Dream Expands Base

ZURICH—Flame Dream, a Swiss "art-rock" band, has signed a worldwide distribution deal with Phonogram, Hamburg. It's already had three albums out with PolyGram, Switzerland; the latest is "Out In The Park," produced by Steve Hackett mentor John Acock.

Next in the album pipeline is "Supervision," again an Acock production, set for Vertigo label release in February, 1982.

Now the deal with Phonogram in Germany could provide the band's international breakthrough. The band has sold well on all Swiss album releases, and "Out In The Park" has been picked up by some U.S. FM stations, imported to North America through Greenworld Records, in Torrance, Calif.

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Spanish Movie Spurs Sales Of Spin-Off Disk

By ED OWEN

MADRID—One of the most ambitious Spanish musical movies has opened across the nation to good reviews and soaring spin-off record sales.

Now greater success is expected from Latin America, where the stars of the extravaganza have recently been top five in the charts.

The film which has stimulated the whole Spanish music business is "The Adventures Of Enrique And Ana," produced on a \$1 million dollar budget and directed by Tito Fernandez, a distinguished executive in the local movie industry. He was backed by a team which has already picked up three "Oscars" for work on other productions.

Enrique and Ana are a best-selling local duo, who head a cast of noted actors, including Luis Escobar. The soundtrack album here has already sold 150,000 units, giving it triple platinum status.

Hispavox has put together a lavish promotional package to boost the movie-record package, a project which has taken two years to get off the ground.

Jet Films was the production company, working to a Luis Revengo script and music score by Luis Gomez Escobar and Honorio Herrero.

Enrique and Ana, 22 and 12 respectively, first won acclaim four years ago after a television slot here. They've reportedly sold 2.5 million disk units in Spain and Latin America, picking up gold and platinum awards here and in Mexico and Argentina.

Helmut Schmidt Records At Abbey Road Studios

LONDON—West German Chancellor Helmut Schmidt visited EMI's Abbey Road studios here recently to record the third piano part of Mozart's triple piano concerto "K 242" with the London Philharmonic Orchestra.

It was a three-hour recording session, with John William as producer. The chancellor's contribution runs for 25 minutes.

He arrived at the studios, made famous by the Beatles, in a five-car cavalcade with screeching sirens. And he made the point that Edward Heath, former British prime minister, had beaten him to a recording debut by conducting Elgar's "Cockaigne" some years earlier.

But the German leader also agreed that his piano part was dreamed up by Mozart for the young daughter of one of his many patrons and sponsors.

Explains producer William: "We wanted a special player for this concerto because it was not written necessarily for professional musicians. The third part isn't the sort of piece you can get a big name pianist to perform. They'd want the first or second part."

Pekan Musiikki Out Of Business

HELSINKI—Pekan Musiikki, a local record company, has gone out of business and sold all its masters and stocks to Levytuottajat.

The deal includes product from top act Eino Valtanen and others, and is seen as further boosting Levytuottajat's status and prestige in the Finnish record industry.



MOON PACT—Fred Haayen, left, senior vice president of WEA International, and Nesuhi Ertegun, WEA International's president, discuss with Irving Azoff, president of Full Moon Records and Front Line Management, the pact whereby WEA will distribute Full Moon/Warner Bros. product worldwide, excluding North America.

IFPI And BIEM Fail To Reach Royalty Agreement

• Continued from page 1

groups in the territories covered by BIEM to negotiate mechanical royalty agreements with their local mechanical right societies.

IFPI's proposal that mechanical royalties be calculated on the actual price received by record companies rather than on a "notional" retail price was rejected by BIEM representatives.

What complicated the discussions was the fact that a few days before the Paris meeting, BIEM had been advised by the European Economic Community authority that it was looking into the possibility that the standard contract as drafted in 1975 and amended in 1980 contained some provisions which might infringe the Community's antitrust provisions.

Those parts were performed in the EMI recording by Christoph Eschenbach, who conducted from the keyboard, and Justus Frantz, a personal friend of the German chancellor.

To get round any possible problems over his fee, Helmut Schmidt asked EMI to make a suitable donation to a charity.

In fact, the chancellor nearly didn't make the historic session. Until the day previous, he'd been under the impression that the recording sessions were to be held in Germany.

Soviet Season Marked By Controversy

LENINGRAD—The "Autumn Rhythms" jazz concerts held here in November have brought to an end a festival season marked by controversy over the Yerevan '81 event.

It had been expected this festival would provide major exposure for national rock and pop talent, with international acts also invited. Instead, the organizers, the Armconcert agency, laid on a kind of musical salad of MOR, folk, pop, jazz, country and rock for the huge concert series.

Anticipating this, leading national rock acts Araks, Zemlyane and Machina Vremeni all cancelled their bookings. The Yerevan festival was covered by the international press, and Russian daily paper Trud later accused Time magazine of unfair reporting. But despite the dissension, the event proved a commercial success, and was completely sold-out.

The "Autumn Rhythms" concerts

The BIEM delegation proposed that while this possibility was being investigated, the existing contract should be prolonged until the end of June this year, but IFPI would not agree to this.

Commenting on the stalemate, G.M. Willemsen, director general of the Dutch mechanical right society STEMRA, who was present at the Paris meeting, said: "We are asking the Common Market authorities to indicate the aspects of the agreement which are alleged to contravene the antitrust legislation, although, in our view, the standard contract contains no elements which are in breach of Common Market regulations."

"Once the EEC has given a ruling in this respect, we shall be free to continue negotiations."

Ian Thomas, acting joint director general of IFPI, who led the Federation's delegation at the Paris talks, said: "As a result of our failure to reach agreement with BIEM, we are advising our national groups that there will be no prolongation of the old contract and that they must negotiate mechanical royalty agreements with their national mechanical rights organizations."

One factor which has prompted the EEC's interest in the IFPI-BIEM royalty agreement is the Membran/K-tel court case in West Germany earlier this year, when it was held that GEMA did not have the right to impose a royalty charge on albums imported from the U.K. to make up the difference between the 6¼% U.K. mechanical royalty rate and the 8% West German rate.

are organized jointly by the Lenconcert agency and the local jazz club Chorus. Jazz fans watched performances by 18 bands from six cities, among them some of Russia's best-known jazz names: the Viatcheslav Genelin Trio, the Allegro band, pianist Leonid Tchizhik, and the groups led by David Goloshechkin and Nikolai Levinovsky.

There are also hopes for a second edition next year of the Tbilisi jazz festival held for the first time in March 1981. Meanwhile, the Georgian concert agency ran a three-day series of concerts in December featuring many top jazz artists and including one show devoted to the memory of pianist/composer Vagif Mustafa-Zadeh, who died in December, 1979 at the early age of 39.

Melodiya has released a posthumous album by the artist. The record company has been particularly active in the jazz scene lately,

British Industry Is Improving Its Image

SAYS BPI CHAIRMAN WRIGHT

LONDON—The image of the British record industry is improving rapidly and there are one or two signs suggesting trade improvements are on the way, according to Chris Wright, chairman of the British Phonographic Industry.

But, in an '82 kick-off view of overall prospects, he admits he sees no immediate end to the recession. "I don't see 1982 as being a great year, certainly in the U.K. It's still the case that where economies are booming, then so are record sales. But there's no point in our being totally pessimistic."

What would help greatly, he says, is for the music press in Britain to adopt "a more sympathetic attitude" to the industry. "Some publications just don't give us any help. There's a ridiculous tendency to build acts up in the consumer papers, then take great delight in knocking them down."

"That didn't happen in the old days. If the consumer music papers had been the way they are nowadays, I can't help wondering whether acts like the Who, the Stones or the Beatles would ever have got anywhere."

"After all, if the early Beatles records had been slagged off by the pop critics and journalists, the whole story of pop might have been different."

But Wright, also co-chairman of Chrysalis Records, sees the industry's image-building success as being a vital step forward. He says: "The fact is that the record business is now regarded as an important part of the industrial life of this country."

"We've learned to fly our flag and people know now that music is one area where Britain really does lead the world."

And we've cleaned things up a great deal, I believe we've put over a much, much better public image.

"Our policies of tightening up controls over licensees and overseas record companies, stemming imports, and other areas have worked incredibly well. We've really had fantastic success on the imports scene."

"Insofar as the BPI figures show that business is that much better, it's all really due to the controls we've been able to exercise against parallel imports."

Wright says the "tough policing" of the industry chart, compiled by the British Market Research Bureau,

has been particularly effective—and will continue.

He says: "I'm thrilled at the way the chart works now. They are very, very accurate and I certainly can't foresee any kind of chart scandal in the year ahead. The industry is carrying on with its code of conduct over the charts, but we'll review the situation just in case any loopholes appear which need closing up."

And despite the adverse findings of the government's consultative Green Paper document on copyright reform, Wright firmly believes a blank tape levy, or a similar kind of financial adjustment, will be introduced.

"I'm confident, mainly because the law says we are legally correct in what we seek, but I can't guess when or how, I believe, though, that we've done everything so far that we can do."

However, he adds: "I'd like to be more positive in my thoughts on prospects for our industry in 1982, but I just can't. I fear it will turn out to be another holding year, rather than one of development."

In the next month or so, the BPI is to ponder a 50-page report on ways of further improving the industry's image and profitability. One suggestion to emerge from the findings of Dennis Knowles, a marketing expert, is for the funding of an all-industry advertising campaign from multi-artist compilation albums put together by a BPI marketing body.

Explaining, Knowles says he sees maybe four LPs a year, with the profits going to a central pool to fund a campaign to sell records through a specific theme. For instance, one month could be "bargain month," advertised on television and with heavy retail shop display promotion.

Knowles also suggests that the much-discussed industry generic advertising campaign should take the form of a common slogan used in all record company advertising, rather than mounting a separate campaign.

And he recommends in-store displays to pinpoint industry achievements, such as digital recording techniques, to the general public; the standardizing of pressing quality; and a new BPI marketing committee, comprising the top marketing executives from the key record companies.

New Distrib For Metronome

ZURICH—The German Metronome label is now being distributed here by PolyGram Switzerland, after many years with the Swiss Metronome Records AG company.

Juerg Zehnder, president of the Swiss company, admits the loss of the German repertoire is "serious" but adds: "However, it's not a matter of survival. We still have the Metronome classical product for this territory, as well as Italian companies Ricordi and Carosello. We also have the important Met-Rack organization, which runs a strong budget records line."

And Metronome here will also continue representation of such labels as Amadeo, Emidisc, Gold, Hallmark, MPA, MPS, Pickwick U.K., Salsoul, Sonet, and Transatlantic.

But to avoid confusion in the marketplace, Zehnder is changing the name of his company to MTB Metronome Ltd.

Robbers Attack Eddie Barclay

PARIS—French record chief Eddie Barclay was attacked and robbed of cash and jewelry at his apartment here recently. He had three stitches in head wounds inflicted by the attackers, but recovered after treatment at his home.

Three armed men rang the apartment doorbell, brushed aside two servants who answered and then assaulted the 60-year-old Barclay. The value of the stolen goods has not been revealed.

West Germany

Publishers Make Int'l Inroads

Careful Planning Should Pay Dividends In Coming Year

• Continued from page 32

German creative pop business. "It stems from knowing that it's getting that bit easier to break songs in the world marketplace. We're finding no problems about placing our artists worldwide. Examples like Frank Duval, Heidi Bruehl and Ingrid Kup come to mind."

One warning shot comes from Guenter Ilgner. "We have to remember that national success still remains a prerequisite for that international breakthrough. Before a foreign record company or publisher is willing to take on a song and work on its behalf, they'll invariably want to know how successful it is here at home."

George Hildebrand, managing director of Chappell in Hamburg, says he maintains a realistic attitude towards international prospects for German product. He is pleased over releases in English-language coun-

tries for acts like Duesenberg, Lake and Ian Cussick but adds: "It's early days yet to start talking about sensational sales figures in this operation."

In fact, the increase in foreign revenue shown by copyright society GEMA for 1979 to 1980 was lower than that covering 1978 to 1979.

"But it was still a healthy enough upturn," insists Ed Heine, general

Laida Base Cuts Maffay Hits LP

HAMBURG—Laida Base, pianist with the Hugo Strasser Orchestra here, has recorded an album comprising instrumental versions of Peter Maffay hits. It comes out on Marifon. Meanwhile, Maffay is working on a new vocal album for Metronome.

HORZU Label Celebrates Landmark Sales Figures

HAMBURG—The HORZU record label run by Axel Springer's print publishing empire is celebrating a landmark for the New Year: the sale of 20 million records.

The label was originally set up 18 years ago to offer the 12 million readers of HORZU magazine top West German Recordings. It was the first time a print publisher had got involved in the marketing of records.

An exclusive contract was signed with EMI Electrola in Cologne, and the first HORZU release featured Maria Callas. Until the late '70s, EMI was the exclusive supplier of product, enjoying the huge new market opened up among the magazine's readers, but since then other companies have also contributed material. Today there is hardly a big name in the national and international music markets who has not appeared on the label.

Jorg Ritter, who runs the label, says the HORZU name is a guarantee of quality for record buyers, and a guarantee of sales for retailers.

To date, HORZU has offered in all around 1,000 album titles, with new releases running at the rate of one a week. Careful observation of the market and an awareness of the tastes of HORZU readers are crucial, Ritter says. It has, however, become more difficult to acquire international material. Licensee contracts have changed, he says, and gone are the days of Paul Anka and Beatles compilations, the result inevitably being less attractive repertoire.

The label covers all sections of the market, not excluding children's product. "It is a pity that children's records only sell well if there is a television series in the background, but we try to remember that even seven-year-olds buy music," says Ritter.

Ultravox Austria Show Cancelled

VIENNA—U.K. pop group Ultravox ran into trouble when it tried to make a long-awaited concert appearance in Austria.

First, ticket sales were by no means as fast as had been anticipated, although two-thirds of the 1,800-seater Vienna Konzerthaus was finally sold, at prices from \$11.25 to \$18.75.

Then the group, expected by spe-

cial jet from Zurich, Switzerland, phoned through to say that a snow "caterpillar" had damaged the plane at the airport. The group arrived here by regular airline, but was very late for its sound check at the theatre.

Then came a cable from the Tyrol that the truck with the equipment aboard was stuck in a snow-drift and couldn't be moved. In the end, the concert was cancelled.

manager of Warner Bros. Music, Germany. "And those figures indicate clearly that the German music industry continues to show steady and strong growth internationally."

"At the same time, the figures also reflect the introspective attitudes currently afoot in Germany whereby we're re-discovering our own market after that big international push of a few years ago. A direct result of this introspection is that we've unearthed a totally new approach to pop and rock music in Germany."

Fritz Egner, Warner publishing's a&r man, admits he finds it still "quite difficult" to break German productions in foreign territories. He gives two reasons: each territory concentrates basically on developing its own market; and, secondly, most product tends to reflect the environment and way of life of the country in which it is produced.

He says: "On the other hand, some productions are readily accepted in other markets, though my view is that they are the exception, not the rule. Good examples of foreign breakthroughs are Klaus Doldinger's Passport, Lucifer's Friend and Inker and Hamilton."

Ed Heine's philosophy: "International success remains very exclusive. It often crops up unexpectedly. But if you are aiming at the entire international market, chances are you'll miss. There simply are too many variables."

HORZU's biggest sellers are squarely in the mainstream, of course. Since 1963, its top five releases have been "Sergeant Pepper," "Deep Purple In Rock," "Howard Carpendale," "James Last Plays Robert Stolz" and "James Last—Non-Stop Dancing."

Bellaphon Records Begins Push For Motown Product

FRANKFURT—Bellaphon Records, the independent which distributes Motown in German-speaking territories, is putting its full weight behind the U.S. label's product for the Christmas season.

The launch of the Motown "Originals" series is being backed with an in-store campaign featuring special racks. The six-hour "Motown Radio Show" is being aired by a number of German stations, and as the Motown revival here gets underway Bellaphon is collecting strong nationwide airplay on all artists.

Among those receiving concentrated marketing and promotional attention are Rick James, Teena Marie, Syreeta, the Commodores, Jermaine Jackson, Stevie Wonder and more. In the case of Wonder, the artist's May tour proved an immensely successful platform for further promotion: his "Happy Birthday" single has since stayed on the German charts for five months.

Similar emphasis has been given to the marketing of Boardwalk product, and particularly newly signed Ringo Starr, who is featured in a national campaign with displays, posters, life-size stand-ups and wide-spread advertising in the press.

Interest in the German media is considerable, and should help focus

attention on Boardwalk's newer, developing artists. New act Get Wet, for instance, recently reached the charts with the help of heavy radio and press coverage and an appearance on the major television show "Musikladen."

Kirsten Reports Good Response To Tape Lobby

MUNICH—Global Music chief Peter Kirsten, who earlier this year organized a combined German music industry lobby for a blank tape levy (Billboard, Oct. 17), reports good response from the public and media for his initiative. But he is worried that many copyright owners are still themselves poorly informed about the problems.

This is particularly true of songwriters, he says, and the work of education must continue. In the meantime, Kirsten considers it essential for the industry to speak with one voice, hence not only the alliance of all interested organizations but also the foundation of the so-called Open Conference of Cultural Performers.

Kirsten promises further efforts to counter the lobby of the powerful German blank tape manufacturing industry, and believes that if the pressure is kept up there are good chances that a levy will be introduced and made law.

Despite the demands made on his time by his own successful company, he says he does not regret embarking on the campaign, and he pays tribute to those who have helped, while regretting that some colleagues who stand to benefit from the initiative have not seen fit to give it their active support.

Canada

Rack Expanding Via Sound Insight Name

• Continued from page 10

It's still one of the best values around at under \$10."

Lynd, former president of CBS Canada, along with Dick Moody (ex-general manager of A&A) and Fred Rich, ex-vice president of finance at CBS, were instrumental in the development of the rack and retail arm in its infancy.

In the past two years, it has been claimed by some suppliers and competitors that the operation had become a liability for CBS. One source of the financial worries for the operation was said to have come as a result of a computer program that failed to respond to the central warehousing operation's needs for up-to-the-minute inventory checks and back orders.

Lynd, with the inside view, responds that the company is in excellent shape, that it showed a profit when he took over and that its rack operation is number one in the country by virtue of sales turnover.

New retail franchise owners are now being sought and Lynd's game-plan is to locate the new shops in established mall locations. Asked about the prediction that a spate of malls would go into receivership in 1982 as a consequence of high interest rates, he answers, "Yes, some malls will experience difficult times, but these are small corner shopping malls, not the major shopping devel-

opments. It is these where we see our growth." But development at retail will not be exclusively in malls, he points out.

He and Moody are now investigating video, but both indicate that the company is not yet ready to start offering a full range of services and gear for this expanding market.

Describing the company as "a large specialty organization," Lynd notes that when he first started the operation for CBS in 1977, it was decided then to position the retail chain in the market as a full range, with elements that would attract a wide spectrum of shoppers. To this end, the stores employ limited point-of-purchase materials, clean display of stocks, easy-to-find departments such as classical, and a stress on organization and presentation. He doesn't intend to meddle with this formula.

Lynd indicates that there will be a conscious effort to promote both the rack and retail wings as a national company. "In the past, the company has been very regionalized for example, in its marketing campaigns. From now on, we intend to stress a national image, cross-promoting marketing campaigns, but exercising the option for branch managers to get involved in some regional campaigns. One can't overlook those local phenomena that are constantly occurring, whether it be the Maritimes or in Western Canada."

Holiday Sales Strongest For Adults, Retailers Say

TORONTO — The traditional sales boom in the final weeks before Christmas didn't happen here this year, at least not as it did in 1980 and certainly not with the kind of cash register fanfare as many racks and retailers had hoped.

Most of the major retailers like Sam's, Records On Wheels and A&A cautioned about calling it a dull sales period, while many noted that dollar for dollar, sales were up in the final quarter. But, all agreed that the big sellers were missing this year and less predictable winners crowned the occasion.

Among the best sellers were Placido Domingo's "Perhaps Love," the Royal Philharmonic Orchestra's

"Hooked On Classics," Olivia Newton-John's "Physical" and a collection of big band remakes done by a Toronto session group calling itself the Spitfire Band.

CBS vice president Stan Kulin put his finger on the pulse the season when he explained his own store checks revealed a strong resurgence of adults back in record shops.

The pop adult category was clearly tops. In the specialty market of Christmas disks, Anne Murray stole the thunder with her "Christmas Wishes" package. A strong name and a successful marketing pitch, which priced the LP at a mid-price, worked together. The LP went into three pressings before Dec. 21 and was gold the day it shipped.

ATV Wins Temporary Injunction

TORONTO—ATV Music Publishing of Canada has won a temporary injunction barring CFTR radio and disk jockey John Landecker from broadcasting a parody of the Beatles song, "Revolution."

According to ATV legal council Bob Farmer, the publisher has had a long standing rule that all Beatles repertoire is sacrosanct and that any tampering with original music and

lyrics is subject to possible legal action.

Farmer says that CFTR and Landecker were both asked to stop broadcasting the session-cut tune, but when the station persisted, the publishing company felt obliged to take action.

So far ATV has successfully won two interim injunctions and a full decision on the case should be handed down before the new year.

Joey Cee Records Lennon Tribute

TORONTO—Singer Joey Cee has recorded a tribute to John Lennon on his own Nightflite Records, entitled "Remember December."

The 45 marks the singer's 10th year as a recording artist. He claims the song was inspired by the tragic Dec. 8 death of Lennon and the deep respect and fondness he felt for the former Beatle.

Additionally, Cee is currently employed in a project in which he hopes to collect a number of home-grown tapes from various markets across North America, collating the best for an LP which is to be promoted by the Playboy publishing group. The grand prize winner will get to record a single of original material, produced by Cee.

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BRITAIN

(Courtesy of Music Week)
As of 12/26/81
SINGLES

This Week	Last Week	
1	1	DON'T YOU WANT ME?, Human League, Virgin
2	2	DADDY'S HOME, Cliff Richard, EMI
3	3	ONE OF US, Abba, Epic
4	4	ANT RAP, Adam & Ants, CBS
5	10	THE LAND OF MAKE BELIEVE, Bucks Fizz, RCA
6	5	IT MUST BE LOVE, Madness, Stiff
7	8	WEDDING BELLS, Godley & Creme, Polydor
8	12	ROCK 'N' ROLL, Status Quo, Vertigo
9	19	MIRROR MIRROR, Dollar, WEA
10	26	I'LL FIND MY WAY HOME, Jon & Vangelis, Polydor
11	23	YOUNG TURKS, Rod Stewart, Riva
12	13	SPIRITS IN THE MATERIAL WORLD, Police, A&M
13	7	WHY DO FOOLS FALL IN LOVE, Diana Ross, Capitol
14	6	BEGIN THE BEGUINE, Julio Iglesias, CBS
15	14	MY OWN WAY, Duran Duran, EMI
16	9	BED SITTER, Soft Cell, Some Bizarre
17	15	CAMBODIA, Kim Wilde, Rak
18	40	HOKEY COKEY, Snowman, Stiff
19	30	WAITING FOR A GIRL LIKE YOU, Foreigner, Atlantic
20	29	I COULD BE HAPPY, Altered Images, Epic
21	36	STARS OVER 45, Chas & Dave, Rockney
22	28	BIRDIE SONG, Tweets, PRT
23	18	FLASHBACK, Imagination, R&B
24	27	WILD AS THE WIND, David Bowie, RCA
25	11	LET'S GROOVE, Earth, Wind & Fire
26	NEW	GET DOWN ON IT, Kool & Gang, De-Lite
28	NEW	HAPPY CHRISTMAS (WAR IS OVER), John Lennon, Parlophone
29	22	FOUR MORE FROM TOYAH, Toyah, Safari
30	31	DEAD RINGER, Meat Loaf, Epic
31	38	FOOTSTEPS, Showaddywaddy, Bell
32	NEW	MERRY XMAS EVERYBODY, Slade, Polydor
33	NEW	I WANNA BE A WINNER, Brown Sauce
34	17	I GO TO SLEEP, Pretenders, Real
35	16	UNDER PRESSURE, Queen/David Bowie, EMI
36	35	PHYSICAL, Olivia Newton-John, EMI
37	NEW	DON'T WALK AWAY, Four Tops, Casablanca
38	21	AY AY AY MOOSEY, Modern Romance, WEA
39	34	BUONA SERA, Bad Manners, Magnet
40	NEW	CHRISTMAS ON 45, Holly & Ivys, Decca
ALBUMS		
1	1	THE VISITORS, Abba, Epic
2	2	GREATEST HITS, Queen, EMI
3	3	DARE, Human League, Virgin
4	4	CHART HITS '81, Various, K-tel
5	5	PRINCE CHARMING, Adam & Ants, CBS
6	6	PEARLS, Elkie Brooks, A&M
7	11	WIRED FOR SOUND, Cliff Richard, EMI
8	7	SIMON & GARFUNKEL, CBS
9	8	BEST OF BLONDIE, Blondie, Chrysalis
10	12	GHOST IN THE MACHINE, Police, A&M
11	19	LOVE SONGS, Cliff Richard, EMI
12	10	SHAKY, Shakin' Stevens, Epic
13	16	TONIGHT I'M YOURS, Rod Stewart, Riva
14	13	ARCHITECTURE & MORALITY, Orchestral Manoeuvres In The Dark, Din Disc
15	9	BEGIN THE BEGUINE, Julio Iglesias, CBS
16	20	HOOKED ON CLASSICS, Louis Clark/Royal Philharmonic Orchestra, K-tel
17	14	FOR THOSE ABOUT TO ROCK, AC/DC, Atlantic
18	15	NON-STOP EROTIC CABARET, Soft Cell, Some Bizarre
19	NEW	HITS HITS HITS, Various, Ronco
20	18	HANSIMANIA, James Last, Polydor
21	31	MADNESS 7, Madness, Stiff
22	21	IF I SHOULD LOVE AGAIN, Barry Manilow, Arista
23	17	WHY DO FOOLS FALL IN LOVE, Diana Ross, Capitol
24	24	ALL THE GREATEST HITS, Diana Ross, Motown
25	34	CHAS AND DAVE'S CHRISTMAS JAMBOREE BAG, Chas and Dave, Warwick
26	23	THE PICK OF BILLY CONNOLLY, Polydor
27	22	HEDGEHOG SANDWICH, Not The Nine O'Clock News, BBC
28	NEW	HAWAIIAN PARADISE/CHRISTMAS, Wout Steenhuis, Warwick
29	32	THE LEGEND OF MARIO LANZA, Mario Lanza, K-tel
30	NEW	WE ARE MOST AMUSED, Various, Ronco/Charisma
31	25	ONCE UPON A TIME, Siouxsie & Banshees, Polydor

32	30	ALMOST BLUE, Elvis Costello, F-Beat
33	27	PERHAPS LOVE, Placido Domingo/John Denver, CBS
34	35	BAT OUT OF HELL, Meat Loaf, Epic/Cleveland Int'l
35	28	CHANGESTWOBOWIE, David Bowie, RCA
36	33	COUNTRY GIRL, Billie Jo Spears, Warwick
37	38	GEORGE BENSON COLLECTION, Warner Bros
38	36	TIN DRUM, Japan, Virgin
39	29	BEST OF RAINBOW, Rainbow, Polydor
40	26	RAVE, Earth, Wind & Fire, CBS

CANADA

(Courtesy Canadian Broadcasting Corp.)
As of 12/26/81
SINGLES

This Week	Last Week	
1	1	YOUNG TURKS, Rod Stewart, Warner Bros.
2	3	PHYSICAL, Olivia Newton-John, MCA
3	2	WAITING FOR A GIRL LIKE YOU, Foreigner, Atlantic
4	6	TROUBLE, Lindsey Buckingham, Elektra
5	14	TAKE OFF, Bob & Doug McKenzie, Capitol
6	5	DON'T STOP BELIEVIN', Journey, CBS
7	9	LEATHER AND LACE, Stevie Nicks, Modern
8	11	UNDER PRESSURE, Queen/David Bowie, Elektra
9	7	OH NO, Commodores, Motown
10	10	HARDEN MY HEART, Quarterflash, Geffen
11	13	WORKING FOR THE WEEKEND, Loverboy, CBS
12	4	MY GIRL (GONE, GONE, GONE), Chilliwack, Solid Gold
13	17	CENTERFOLD, J. Geils Band, EMI America
14	20	I CAN'T GO FOR THAT, Hall & Oates, RCA
15	12	HERE I AM, Air Supply, Big Time
16	8	EVERY LITTLE THING SHE DOES IS MAGIC, Police, A&M
17	15	FRIENDS OF MR. CAIRO, Jon & Vangelis, Polydor
18	NEW	OUR LIPS ARE SEALED, Go-Go's, A&M
19	NEW	SHAKE IT UP, Cars, Elektra
20	19	ALL TOUCH, Rough Trade, CBS
ALBUMS		
1	2	THE GREAT WHITE NORTH, Bob & Doug McKenzie, Capitol
2	3	TONIGHT I'M YOURS, Rod Stewart, Warner Bros.
3	1	GHOST IN THE MACHINE, Police, A&M
4	4	TATTOO YOU, Rolling Stones, Rolling Stones
5	6	4, Foreigner, Atlantic
6	5	ABACAB, Genesis, Atlantic
7	10	GREATEST HITS, Queen, Elektra
8	8	EXIT STAGE LEFT, Rush, Anthem
9	7	GET LUCKY, Loverboy, CBS
10	NEW	FOR THOSE ABOUT TO ROCK, AC/DC, Atlantic

WEST GERMANY

(Courtesy Der Musikmarkt)
As of 12/21/81
SINGLES

This Week	Last Week	
1	1	POLONAISE BLANKENAISE, Gottlieb Wendehals, Teldec
2	2	TAINTED LOVE, Soft Cell, Vertigo
3	5	DER PAPA WIRD SCHON RICHTEN, Peter Alexander, Ariola
4	3	JA WENN WIR ALLE ENGLEIN WAEREN, Fred Sonnenschein & Freunde, Hansa
5	4	PHYSICAL, Olivia Newton-John, EMI
6	9	IT'S MY PARTY, Dave Stewart & Barbra Gaskin, Teldec
7	6	ROCK 'N' ROLL GYPSY, Helen Schneider, WEA
8	7	JAPANESE BOY, Aneka, Hansa Int'l
9	NEW	ONE OF US, Abba, Polydor
10	11	CAMBODIA, Kim Wilde, Rak
11	10	DU ENTSCHULDIGENI KENN DI, Peter Cornelius, Phonogram
12	8	DANCE LITTLE BIRD, Electronics, Philips
13	NEW	SKANDAL IM SPERRBEZIRK, Spider Murphy Gang, EMI
14	17	DICH ZU LIEBEN, Roland Kaiser, Hansa
15	29	EISBERG, Grauzone, EMI
16	12	SHARAZAN, Al Bano & Romina Power, EMI
17	14	JAPANESE BOY, Andrea Juergens, Ariola
18	16	WHY DO FOOLS FALL IN LOVE, Diana Ross, Capitol
19	20	URGENT, Foreigner, Atlantic
20	19	FOR YOUR EYES ONLY, Sheena Easton, EMI
21	NEW	HEY LOUISE, Ricky King, CBS
22	22	LITTLE LADY, Aneka, Hansa
23	NEW	UNDER PRESSURE, Queen & David Bowie, EMI
24	15	DER BLAUE PLANET, Karat, Pool
25	27	HOLD ON TIGHT, Electric Light Orchestra, Jet

26	18	WE KILL THE WORLD (DON'T KILL THE WORLD), Boney M, Hansa Int'l
27	24	TWILIGHT, Electric Light Orchestra, Jet
28	13	PRINCE CHARMING, Adam & Ants, CBS
29	NEW	MAMA LORRAINE, Andrea Juergens, Ariola
30	26	NO ME HABLES, Juan Pardo, Polydor

ALBUMS

1	1	HITPARADE DER SCHLUEMPF, Die Schluempfe, K-tel
2	6	THE SIMON & GARFUNKEL COLLECTION, CBS
3	14	MAINZELMAENNCHEN'S HITPARADE, Die Mainzelmännchen, Arcade
4	7	SUCH MICH IN MEINEN LIEDERN, Howard Carpendale, EMI
5	2	FOR THOSE ABOUT TO ROCK, AC/DC, Atlantic
6	5	DICH ZU LIEBEN, Roland Kaiser, Hansa
7	NEW	ALLES LIEBE, Nana Mouskouri, Philips
8	3	GREATEST HITS, Queen, EMI
9	4	QUIETSCHFIDELIO, Electronics, Philips
10	13	TRAEUMEREIEN 3, Richard Clayderman, Teldec
11	NEW	THE VISITORS, Abba, Polydor
12	9	DER ERNST DES LENENS, Ideal, WEA
13	8	IHRE SCHOENSTEN LIEDER, Joan Baez, Metronome
14	NEW	MORNING HAS BROKEN, Cat Stevens, Island
15	12	OTT VERSAUT HAMBURG, Otto Russi
16	11	SCHNEIDER WITH A KICK, Helen Schneider, WEA
17	16	IDEAL, Ideal, IC
18	20	SCHLIESS DIE AUGEN, LASS DICH VERWUHNEN, James Last, PolyGram
19	19	SHAKY, Shakin' Stevens, Epic
20	NEW	DOLCE VITA, Spider Murphy Gang, EMI

JAPAN

(Courtesy Music Labo)
As of 12/28/81
SINGLES

This Week	Last Week	
1	1	SAILOR FUKU TO KIKANJU, Hiroko Yakushimaru, Polydor (Kitty/Variety)
2	2	AKUJO, Miyuki Nakajima, Canyon (Yamaha)
3	3	JAMES DEAN NO YOUNI, Johnny King (Nichion/Crazy Rider)
4	6	MICHINOKU HITORI TABI, Jouji Yamamoto, Canyon (Nichion/Kitajima)
5	5	HELLOGOODBYE, Yoshie Kashiwabara, Nippon Phonogram (Watanabe)
6	7	GINGIRAGIN NI SARIGENAKU, Masahiko Kondo, RVC (Janny's)
7	8	NAMENNAYO, Matakishi V Namennayo, Nippon Phonogram (Shinn)
8	10	LOVE LETTER, Naoko Kawai, Nippon Columbia (Geiei)
9	4	SAYONARA MOYOU, Toshihiro Ito, Nippon Phonogram (Yamaha)
10	9	SENTIMENTAL JOURNEY, Iyo Matsumoto, Victor (Nichion)
11	11	YUUGURE MONOGATARI, Tsukasa Ito, Japan (Nichion)
12	12	STRIPPER, Kenji Sawada, Polydor (Watanabe)
13	13	GOOD LUCK LOVE, Toshihiko Tahara, Canyon (Janny's)
14	16	DESIRE, Monta & Brothers, Nippon Phonogram (PMP)
15	15	ARTHUR'S THEME, Christopher Cross, Warner-Pioneer
16	14	ANATA HITOSUJI, Miyuki Kawanaka, Teichiku (Gelon/OBCM)
17	18	KANZEN MUKETSU NO ROCK'N ROLLER, Aladdin, Canyon (Yamaha)
18	NEW	PHYSICAL, Olivia Newton-John, Toshiba-EMI
19	17	SUZUME, Keiko Masuda, Warner-Pioneer (Nichion)
20	20	10 NEN ROMANCE, Tigers, Polydor (Anima)

ALBUMS

1	1	OVER, Off Course, Toshiba-EMI
2	2	KISHOUTENKETSU II, Chiharu Matsuyama, News
3	3	SAILOR FUKU TO KIKAN JU, Hiroko Yakushimaru, Polydor
4	NEW	GINGIRAGIN NI SARIGENAKU, Masahiko Kondo, RVC
5	4	POTATO BOYS NO. 1, Imokin Trio, Four Life
6	10	ALONE, Masayoshi Takanaka, Toshiba-EMI
7	5	SAKUBAN OAI SHIMASHOU, Yumi Matsutaya, Toshiba-EMI
8	14	HEY BROTHER, Chanels, Epic/Sony
9	6	GOOD LUCK LOVE, Soundtrack, Canyon
10	15	RAISE, Earth, Wind & Fire, CBS/Sony
11	17	PHYSICAL, Olivia Newton-John, Toshiba-EMI

12	11	SAYONARA MOYOU, Toshihiro Ito, Nippon Phonogram
13	7	SENTIMENTAL IYO, Iyo Matsumoto, Victor
14	9	YESTERDAYS, Masashi Sada, Free Flight
15	8	SEISHUN NO BOKENSHA, Hiroyuki Sanada, Epic/Sony
16	13	ANGEL, Naoko Kawai, Nippon Columbia
17	NEW	THE GEORGE BENSON COLLECTION, Warner-Pioneer
18	19	SPICY, Yuuko Ishikawa, Radio City
19	20	GREATEST HITS, Queen, Warner-Pioneer

AUSTRALIA

(Courtesy Kent Music Report)
As of 12/28/81
SINGLES

This Week	Last Week	
1	1	DOWN UNDER, Men At Work, CBS
2	2	WIRED FOR SOUND, Cliff Richard, EMI
3	3	PHYSICAL, Olivia Newton-John, Interfusion
4	4	EVERY LITTLE THING SHE DOES IS MAGIC, Police, A&M
5	5	START ME UP, Rolling Stones, Rolling Stones
6	7	TONIGHT I'M YOURS, Rod Stewart, Warner Bros.
7	6	UNDER PRESSURE, Queen & David Bowie, Elektra
8	8	GREEN DOOR, Shakin' Stevens, Epic
9	11	SCREAMING JETS, Johnny Warman, Rocket
10	10	THE STROKE, Billy Squier, Capitol
11	16	TAINTED LOVE, Soft Cell, Mercury
12	19	IT'S MY PARTY, Dave Stewart & Barbara Gaskin, Stiff
13	9	(SI SI) JE SUIS UN ROCK STAR, Bill Wyman, A&M
14	NEW	OUR LIPS ARE SEALED, Go-Go's, Illegal
15	15	FOR YOUR EYES ONLY, Sheena Easton, EMI
16	12	LOVE IN MOTION, Icehouse, Regular
17	17	THE BREAKUP SONG, Greg Kihn Band, Liberation
18	14	BOYS IN TOWN, Divinyls, WEA
19	20	PRIVATE EYES, Daryl Hall & John Oates, RCA
20	13	ARTHUR'S THEME, Christopher Cross, Warner Bros.

ALBUMS

1	1	BUSINESS AS USUAL, Men At Work, CBS
2	3	TATTOO YOU, Rolling Stones, Rolling Stones
3	7	SIMON & GARFUNKEL COLLECTION, CBS
4	4	1981 OVER THE TOP, Various, Festival
5	5	FOR THOSE ABOUT TO ROCK WE SALUTE YOU, AC/DC, Albert
6	6	GHOST IN THE MACHINE, Police, A&M
7	2	GREATEST HITS, Queen, Elektra
8	8	GREATEST HITS, Beach Boys, Capitol
9	9	PHYSICAL, Olivia Newton-John, Interfusion
10	10	PRINCE CHARMING, Adam & Ants, CBS
11	20	MEMORIES, Barbra Streisand, CBS
12	12	SONGS IN THE ATTIC, Billy Joel, CBS
13	14	SIROCCO, Australian Crawl, EMI
14	NEW	BEST OF BLONDIE, Blondie, Chrysalis
15	19	WIRED FOR SOUND, Cliff Richard, EMI
16	13	NIGHT ATTACK, Angels, Epic
17	16	HOOKED ON CLASSICS, Royal Philharmonic Orchestra, K-tel
18	15	TONIGHT I'M YOURS, Rod Stewart, Warner Bros.
19	11	MUSIC FROM THE ELDER, Kiss, Casablanca
20	17	PLACE WITHOUT A POSTCARD, Midnight Oil, CBS/Sprint

ITALY

(Courtesy Germano Ruscitto)
As of 12/22/81
SINGLES

This Week	Last Week	
1	3	CICALI, Ehanthir Parisi, CGD-MM
2	1	BETTE DAVIS EYES, Kim Carnes, EMI
3	2	SHARAZAN, Al Bano & Romina Power, Baby/CGD-MM
4	8	EVERY LITTLE THING SHE DOES IS MAGIC, Police, A&M/CBS
5	12	REALITY, Richard Sanderson, Delta/WEA
6	7	M'INNAMORO DI TE, Ricchi & Poveri, Baby/CGD-MM
7	9	YOU CAN STAY THE NIGHT, Miguel Bose, CBS
8	13	ARTHUR'S THEME, Christopher Cross, Warner Bros./WEA
9	6	HE'S A LIAR, Bee Gees, PolyGram
10	14	LO STELLONE, Sbirulingo, CGD-MM
11	5	ON MY OWN, Nikka Costa, CGD-MM
12	4	ROCK 'N' ROLL ROBOT, Alberto Camerine, CBS
13	10	ABACAB, Genesis, Charisma/PolyGram
14	11	FIVE O'CLOCK IN THE MORNING, Village People, CGD-MM

15	NEW	LO DEVO SOLO A TE, Pupo, Baby/CGD-MM
16	15	MORE STARS, Various, Delta/WEA
17	NEW	DA STASERA Luca Barbarossa, Fonit Cetra
18	NEW	ON THE ROAD AGAIN, Barabas, Vip/CGD-MM
19	17	JUST FOR YOU, Spargo, Baby/CGD-MM
20	19	START ME UP, Rolling Stones, Rolling Stones/EMI

ALBUMS

1	2	ABACAB, Genesis, Charisma/PolyGram
2	1	BUONA FORTUNA, Pooh, CGD-MM
3	3	GHOST IN THE MACHINE, Police, A&M
4	4	FABRIZIO DE ANDRE', Fabrizio De Andre', Ricordi
5	13	LIVING EYES, Bee Gees, RSO/PolyGram
6	5	Q. DISC, Lucie Dalla, RCA
7	NEW	SINGOLO, Miguel Bose, CBS
8	9	LA GRANDE GROTTA, Alberto Fortis, Philips/PolyGram
9	6	STRADA FACANDO, Claudio Baglioni, CBS
10	8	TATTOO YOU, Rolling Stones, Rolling Stones
11	11	LA SERENISSIMA, Rondo' Veneziano, 3aby/CGD-MM
12	NEW	PYE 3.14, Rockets, Rockland/CGD-MM
13	14	RUDY E RITA, Alberto Camerini, CBS
14	7	DEUS, Adriano Celentano, Clan, DGG
15	NEW	BOLERO, Soundtrack, Cinevox/Ricordi
16	16	ANGELO BRANDUARDI, Angelo Branduardi, PolyGram
17	19	DUEMILATRECENTOUNO PAROLE, Ornella Vanoni, CGD-MM
18	10	VAI MO', Pino Daniels, EMI
19	15	LO DEVO SOLO A TE, Pupo, Baby/CGD-MM
20	NEW	RAISE, Earth, Wind & Fire, CBS

ISRAEL

(Courtesy IBA/Reshet Gimmel)
As of 12/11/81
SINGLES

This Week	Last Week	
1	1	TONIGHT I'M YOURS, Rod Stewart, Warner Bros.
2	4	UNDER PRESSURE, Queen & David Bowie, EMI
3	6	BEGIN THE BEGUINE, Julio Iglesias, CBS
4	2	EVERY LITTLE THING SHE DOES IS MAGIC, Police, A&M
5	3	ARTHUR'S THEME, Christopher Cross, Warner Bros.
6	NEW	WAITING FOR A GIRL LIKE YOU, Foreigner, Atlantic
7	5	INVISIBLE SUN, Police, A&M
8	7	GOOD YEAR FOR THE ROSES, Elvis Costello, F-Beat
9	NEW	LABELLED WITH LOVE, Squeeze, A&M
10	NEW	I GO TO SLEEP, Pretenders, Real

ALBUMS

Billboard makes sales calls...with results

A. I. Rosenthal Associates, INC.
1035 Louis Drive / Warminster, PA 18974 / (215) 441-8900

October 7, 1981

Mr. Ron Willman
Director of Sales
BILLBOARD PUBLICATIONS
1515 Broadway
New York, NY 10036

Dear Ron:

I just wanted to let you know how pleased we were with the feature story that BILLBOARD ran on the occasion of our Tenth Anniversary. The response has been sensational. We have had inquiries regarding our tape and accessory service from virtually every state and, to a degree I never could have imagined, from all over the world. While I know from experience that BILLBOARD advertising produces results, I had not anticipated the immediate response that your story generated.

My thanks to you and your staff for a great job in producing this supplement. BILLBOARD has played an important part in our first ten years and, judging by the response to this feature, I expect this relationship to continue for many more years to come.

Best regards,

A. I. ROSENTHAL ASSOCIATES, INC.

Alfred Rosenthal
President

AR:b

Tenth
ANNIVERSARY

A. I. Rosenthal Associates, INC.

A Billboard Advertising Supplement

August 29, 1981

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*Source: McGraw-Hill Laboratory of Advertising Performance: 5.4 average pass-along readership.

Billboard®

FOR WEEK ENDING JANUARY 9, 1982

Billboard®

VideoCassette Top 40™

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KRAMER VS. KRAMER

COLUMBIA PICTURES

10355



New Companies

Statesboro Records Ltd., an independent label specializing in country, MOR and pop. First release is "Bottle Of Beer" by the T.C. Walker band. Address: 15524 S. 70th Ct., Orland Park, Ill. 60462 (312) 560-0353.

★ ★ ★

American Entertainment General, formed by Christian Johnson with personal management and music publishing divisions. Address: 8730 Sunset Blvd., Suite 503, Hollywood, Calif. 90069 (213) 652-1230.

★ ★ ★

Lazer Music Publishing Co., BMI, formed by A.A. Gravatt and Curtis Rock, a division of Lazer Records. Address: P.O. Box 77, Center Square, Penn. 19422 (215) 635-6921.

★ ★ ★

Post Modernist (PM) Records, formed by Robert A. Erdmann, with first release "Take Me Away" by the Abstracts. Address: P.O. Box 62, Nutley, N.J. 07110 (201) 676-1398.

★ ★ ★

Adrienne Lamm Assoc., formed by Stephanie Adrienne Duhart, a music management company. Address: 270 South LaCienega Blvd., Suite 311, Beverly Hills, Calif. (213) 871-9352. Company manages Fresno based singer/songwriter Derrol Keith and the New Jersey based female band Mellow Side.

★ ★ ★

Market Communications, formed by Randy Adkins to market and produce the group Blackwidow. Career development and bookings will be handled by Midwest Artist Management Co., an affiliate firm. Address: P.O. Box 427, Westerville, Ohio 43081 (614) 888-7858.



JAZZY AUTOGRAPH—Arista Record's Angela Bofill autographs copies of her new album "Something About You" for a fan at J&R's jazz outlet in N.Y.

BECKET RECORDS

Reggae-Oriented Hit Puts Indie Label On The Map

By LEO SACKS

NEW YORK—"The experience of working for an independent label is very exciting these days," says Jack Kreisberg, marketing director of Becket Records, whose success with the Denroy Morgan single, "I'll Do Anything For You," put the company on the map earlier this year. The label released Morgan's debut album of the same name in October.

The reggae-oriented funk tune hit the Northeast with a bang in March, and by the summer it was solidly positioned near the top of the r&b charts. Pop crossover play in Los Angeles and Houston pushed sales of the single and an extended 12-inch to 700,000 units, according to Kreisberg. A new single, "Sweet Tender Love," shipped last month.

"Denroy is pleased that he was

able to cross the r&b barrier without sacrificing his reggae roots," the executive notes. "He realized that he would have to make the song really funky to get r&b stations interested. Many Rastas thought he sold out, but then gospel people thought the same of Sam Cooke when he started singing pop."

Kreisberg, a former soldier in the Israeli Army who came to Becket after marketing stints with the Buddha, Arista and Radio Records labels, says the philosophy of the company is to test commercial reaction to a single or a 12-inch disk before it commits to an LP. "It makes more sense in today's market," he feels.

In keeping with that approach, the label recently released singles by three new artists. One is by a self-contained funk group from New York called Colors, whose debut single is "Get On Down To The Music." "Don't Send Me Away" is the first effort by a singer from Philadelphia, Garfield Fleming. The label also has high hopes for Terri Gonzales and her disk, "Treat Yourself To My Love."

Becket, which is owned by Morris Levy and Ira Pittelman, the principals of I&M Teleproducts, is handled by 21 independent distributors. Among the largest are Malverne (New York and New Jersey), Aquarius (New England), Zamoiski (Baltimore/Washington/Virginia), Piks (Cleveland and Detroit), M.S. (Chicago), Pickwick (Atlanta), Big State (Dallas, Houston and Denver), and Record Distributing (Los Angeles).

'Cotton Patch': Unique Show

• Continued from page 31
scenery happen in the audience's imagination.

The Cotton Pickers are Scott Ainslie playing fiddle, banjo, dobro and mandolin; Pete Corum on bass fiddle; Jim Lauderdale on banjo and guitar; and Michael Mark playing guitar and mandolin. The Cotton Pickers handle all the vocals as well.

Philip M. Getter is the show's producer. His credits include being associate producer of "The Shadow Box" and "A Day In Hollywood/A Night In The Ukraine." He's also a partner in "Gemini" and "Grease." Tom Chapin, brother of the late Harry Chapin, is the show's musical director, and John Falabella created the set design. **PAT NELSON**

www.americanradiohistory.com

New On The Charts



LIVE
"Strut Your Stuff"—★

Live is a nine-member unit spearheaded by three of its members—Norvell Homes Jr. (drummer), Paul Chevalier (guitar) and Tony Grambell (vocals)—all of whom spent years with Archie Bell & The Drells before striking out on their own.

Keni Chavis, guitarist, vocalist and keyboardist with the group, previously played with Tower of Power and headed the band Synergy based in the San Francisco Bay area. Lorita Perry handles lead and backup vocals for the group, with Keith Borders on keyboards, Michael Dogan on bass, Dr. Bill on trumpet, and Tom Burton playing sax.

Live was performing at the Fox Trap in Houston when Charles Fulton and Joel Gray, president and vice president respectively of TSOB Records (The Sound of Brooklyn), happened into the club. They'd been visiting distributors and were directed to the Fox Trap to hear some music. Their one-day trip turned into a three-day trip so that they could hear the band and get to know the members. After one more visit to Houston, Live was signed to TSOB. Their single is not only the group's first chart record, but the label's, too.

Further information regarding Live may be obtained from TSOB Records, 1368 Fulton Street, Brooklyn, N.Y. 11216 (212) 622-2228 or 2452; and their agent representative Fad Wilson Jr., 8427 Hearsh, No. 36, Houston, Texas 70054 (713) 666-1825.

Survey For Week Ending 1/9/82

Billboard Soul LPs

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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	9	RAISE Earth Wind & Fire, ARC/Columbia TC 37548	☆	42	4	TAKE IT OFF Chic, Atlantic SD 19323
	2	12	SOMETHING SPECIAL Kool & The Gang, De-Lite DSR 8502 (Polygram)	☆	40	28	FANCY DANCER One Way, MCA MCA 5247
	3	10	CONTROVERSY Prince, Warner Bros. BSK 3601	☆	45	5	JUST LIKE DREAMIN Twennynine With White, Elektra 5E 551
	4	17	NEVER TOO MUCH Luther Vandross, Epic FE 37451	☆	42	30	ALL THE GREATEST HITS Diana Ross, Motown M13 960C2
☆	6	9	WHY DO FOOLS FALL IN LOVE Diana Ross, RCA AFL1 4153	☆	43	32	COMPUTER WORLD Kraftwerk, Warner Bros. HS 3549
	6	15	THE MANY FACETS OF ROGER Roger, Warner Bros. BSK 3594	☆	48	5	TAKE ME TO YOUR HEAVEN Stevie Woods, Cotillion SD 5229 (Atlantic)
☆	9	7	THE GEORGE BENSON COLLECTION George Benson, Warner Bros. 2HW 3577	☆	45	34	SOLID GROUND Ronnie Laws, Liberty LO 51087
☆	8	8	NIGHT CRUISIN' Bar-Kays, Mercury SRM 1 4028 (Polygram)	☆	51	12	BEWARE Barry White, Unlimited Gold FZ 37176 (Epic)
☆	10	15	IT'S TIME FOR LOVE Teddy Pendergrass, P.I.R. T2 37491 (Epic)	☆	47	46	TONIGHT Four Tops, Casablanca NBLP 7258 (Polygram)
☆	11	7	LIVE The Jacksons, Epic KE2 37545	☆	48	39	THE DUDE ● Quincy Jones, A&M SP 3721
	11	8	SKYYLINE Skyy, Salsoul SA 8548 (RCA)	☆	49	49	I WANT YOU Booker T, A&M SP 4874
	12	6	I AM LOVE Peabo Bryson, Capitol ST 12179	☆	50	53	TOM TOM CLUB Tom Tom Club, Sire SRK 3628 (Warner Bros.)
☆	14	8	SOMETHING ABOUT YOU Angela Bofill, Arista AL 9576	☆	55	4	THAT'S WHAT TIME IT IS Johnny "Guitar" Watson, A&M SP 4880
☆	16	5	COME MORNING Grover Washington Jr., Elektra 5E 562	☆	52	38	GWEN McRAE Gwen McRae, Atlantic SD 19308
	15	13	SHOW TIME Slave, Cotillion 5224 (Atlantic)	☆	60	3	NEW YORK CAKE Kano, Mirage WFG 19327 (Atlantic)
☆	17	9	THE POET Bobby Womack, Beverly Glen BG 10000	☆	54	NEW ENTRY	CENTRAL LINE Central Line, Mercury SRM 1 4033 (Polygram)
	17	10	CAMOUFLAGE Rufus With Chaka Khan, MCA MCA 5270	☆	55	52	EVERY HOME SHOULD HAVE ONE Path Austin, Qwest QWS 3591 (Warner Bros.)
	18	8	FACE TO FACE GQ GQ, Arista AL 9547	☆	56	56	WEST STREET MOB West Street Mob, Sugar Hill SH263
	19	11	INSIDE YOU The Isley Brothers, T-Neck FZ 37533 (Epic)	☆	57	57	TOUCH Gladys Knight & The Pips, Columbia FC 37086
	20	21	BREAKIN' AWAY ● Al Jarreau, Warner Bros. BSK 3576	☆	58	58	LOVE IS THE PLACE Curtis Mayfield, Boardwalk NBI 33239
	21	26	IN THE POCKET ● Commodores, Motown ME 955M1	☆	59	NEW ENTRY	THE BEST OF MINNIE RIPERTON Minnie Riperton, Capitol ST 12189
☆	26	6	BLUE JEANS Chocolate Milk, RCA AFL1 3896	☆	60	59	I LIKE YOUR STYLE Jermaine Jackson, Motown M8 952M1
	24	20	THE TIME The Time, Warner Bros. BSK 3598	☆	61	43	LOVE BYRD Donald Byrd And 125th St. N.Y.C. Elektra 5E-531
	25	19	LOVE ALL THE HURT AWAY Aretha Franklin, Arista AL 9552	☆	62	65	SEND IT Ozone, Motown M8 962M1
	26	10	CRAZY FOR YOU Earl Klugh, Liberty LI 51113	☆	63	63	SLINGSHOT Michael Henderson, Buddha BDS 6002 (Arista)
	27	37	STREET SONGS ▲ Rick James, Gordy GB-1002M1 (Motown)	☆	64	64	PIECES OF A DREAM Pieces Of A Dream, Elektra 6E 350
☆	41	3	7 Con Funk Shun, Mercury SRM 1 4030 (Polygram)	☆	65	54	CARL CARLTON Carl Carlton, 20th Century 1 628 (RCA)
☆	35	5	JAM THE BOX Bill Summers And Summers Heat, MCA MCA-5266	☆	66	61	MR. C Norman Connors, Arista AL 9575
☆	33	5	GET AS MUCH LOVE AS YOU CAN The Jones Girls, P.I.R. FZ 37627 (Epic)	☆	67	67	IT MUST BE MAGIC Teena Marie, Gordy GB 1004M1 (Motown)
	31	11	GO FOR IT Shalamar, Solar BXL1 3984 (RCA)	☆	68	47	ENDLESS FLIGHT Rodney Franklin, Columbia FC 37154
	32	28	LIVE IN NEW ORLEANS ● Maze Featuring Frankie Beverly, Capitol SKBK 12156	☆	69	69	SWITCH V Switch, Gordy GB-1007M1 (Motown)
☆	36	5	KEEP ON MOVING STRAIGHT AHEAD Lakeside, Solar BXL1 3974 (RCA)	☆	70	62	THIS KIND OF LOVIN' The Whispers, Solar BXL1 3976 (RCA)
☆	37	5	CAN'T SHAKE THIS FEELING Spinners, Atlantic SD 19318	☆	71	71	WHAT A WOMAN NEEDS Melba Moore, EMI America ST 17048
☆	40	14	REFLECTIONS Gil Scott-Heron, Arista AL 9566	☆	72	72	EBONEE WEBB Ebonye Webb, Capitol ST 12148
☆	44	3	YOURS TRULY Tom Browne, Arista GRP 5507	☆	73	73	CAN'T WE FALL IN LOVE AGAIN Phyllis Hyman, Arista AL 9544
☆	NEW ENTRY		PRIVATE EYES Daryl Hall & John Oates, RCA AFL1 4028	☆	74	68	THREE FOR LOVE ● Shalamar, Solar B21 3577 (RCA)
☆	50	3	YOUR WISH IS MY COMMAND Lakeside, Solar S-26 (Elektra)	☆	75	70	I'M IN LOVE Evelyn King, RCA AFL1 3962

☆ 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).

Billboard® TOP LPs & TAPE®

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THIS WEEK		LAST WEEK		WKS ON CHART		Artist-TITLE-Label		Artist-TITLE-Label		Artist-TITLE-Label						
1	☆1	5	☆1	5	44	45	JUICE NEWTON Juice Capitol ST-12136	●	8.98	CLP 8	71	72	12	DIANA ROSS All The Greatest Hits Motown M-13-960C2	13.98	SLP 42
2	2	12	★37	6	40	40	POLICE Ghost In The Machine A&M SP-3730	▲	8.98		73	78	8	THE CHIPMUNKS A Chipmunk Christmas RCA AQL-4041	8.98	
3	★3	25	38	11	38	38	FOREIGNER 4 Atlantic SD-16999	▲	8.98		73	73	37	RICK JAMES Street Songs Gordy G8-1002M1 (Motown)	8.98	SLP 27
4	★4	23	★39	44	43	43	JOURNEY Escape Columbia TC-37408	▲	8.98		74	76	13	VANGELIS Charlots Of Fire Polydor PD-1-6335 (Polygram)	8.98	
5	★5	9	40	7	29	7	EARTH, WIND & FIRE Raise ARC/Columbia TC-37548	▲	8.98	SLP 1	★75	NEW ENTRY		ABBA The Visitors Atlantic SD-19332	8.98	
6	6	11	41	18	42	18	OLIVIA NEWTON-JOHN Physical MCA MCA-5229	▲	8.98		76	65	15	ROGER The Many Facets Of Roger Warner Bros. BSK-3594	8.98	SLP 6
7	★7	22	42	13	34	13	STEVIE NICKS Bella Donna Modern Records MR-38139 (Atlantic)	▲	8.98		77	77	21	EDDIE RABBITT Step By Step Elektra SE-532	8.98	CLP 12
8	8	18	43	10	39	10	THE ROLLING STONES Tattoo You Rolling Stones Records COC-16052 (Atlantic)	▲	8.98		★76		6	KISS Music From The Elder Casablanca NBLP-7261 (Polygram)	8.98	
9	9	7	44	8	41	8	THE CARS Shake It Up Elektra SE-567	8.98	8.98		79	79	74	DARYL HALL & JOHN OATES Voices RCA AQL-3646	8.98	
10	★10	5	★45	5	49	5	BARBRA STREISAND Memories Columbia TC-37678	8.98	8.98	SLP 14	80	80	73	AC/DC Back In Black Atlantic SD-16018	8.98	
11	11	8	46	21	46	21	ROD STEWART Tonight I'm Yours Warner Bros. BSK-3602	8.98	8.98	SLP 20	81	81	73	PAT BENATAR Crimes Of Passion Chrysalis CHE-1275	8.98	
13	★13	9	★47	5	51	5	THE J. GEILS BAND Freeze-Frame EMI-America SOO-17062	8.98	8.98	CLP 14	82	83	63	THE DOORS Greatest Hits Elektra SE-515	8.98	
18	★18	9	48	15	48	15	HOOKED ON CLASSICS The Royal Philharmonic Orchestra Conducted by Louis Clark RCA AQL-4194	8.98	8.98		83	84	7	L.T.D. Love Magic A&M SP-4881	8.98	SLP 22
14	14	9	49	27	50	27	QUEEN Greatest Hits Elektra SE-564	8.98	8.98	SLP 21	★84		7	PEABO BRYSON I Am Love Capitol ST-12179	8.98	SLP 12
15	15	10	★50	31	55	31	AIR SUPPLY The One That You Love Arista AL-9551	8.98	8.98		85	87	57	RED SPEEDWAGON Hi Infidelity Epic FE-36844	8.98	
16	16	8	51	9	45	9	DIANA ROSS Why Do Fools Fall In Love RCA AQL-4153	8.98	8.98	SLP 5	86	67	17	TRUMP Allied Forces RCA AQL-3902	8.98	
17	17	16	52	6	53	6	OZZY OSBOURNE Diary Of A Madman Jet FZ-37492 (Epic)	8.98	8.98							

Cable Broadcasts To Feature A Variety Of Sounds

• Continued from page 9

shown four more times throughout the month.

Showtime also airs the musical "Working" with Eileen Brennan, James Taylor and Rita Moreno, 4, 9, 14, 17 and 20, and "The Robber Bridegroom," with Marjoe Gortner, 7, 11, 16 and 26.

Dottie West was taped in concert for the Showtime show that airs 18, 22, 26 and 30. Kenny Rogers appears for two duets.

From Home Box Office comes the special "An Evening At The Moulin Rouge" (17): George Hamilton hosts the cabaret show with dancing girls, a puppeteer and other performers.

HBO makes the move to 24-hour programming this month, with the national (and exclusive) pay/cable debut (24).

CBS Cable concentrates on the classical, with performances by the New York City Ballet, the Vienna Philharmonic Orchestra and the Vienna Boys Choir. The ballet, called "Davidshundlertanz," was choreographed by George Balanchine and features the music of Robert Schumann. It will be shown 5, 17 and 26.

The Vienna Philharmonic pairs with the Vienna Boys Choir (8) for a "musical travelog" through the city of Vienna. Featured are Strauss-waltzes conducted by Willie Boskovsky.

Two other appearances by the Vienna Philharmonic occur on CBS cable. Antonin Dvorak's "New World Symphony" is conducted by Karl Boehm (15); George Frideric Handel's "Royal Fireworks Music" and Bela Bartok's "Miraculous Mandarin" are performed Jan. 22.

CBS Cable's schedule also emphasizes cabaret, with four different programs of this genre. On Jan. 6 and 27 singers Bobby Short, Hugh Shannon and Mabel Mercer perform songs by Sondheim, Gershwin, Rodgers & Hart and Cole Porter, among others.

On Jan. 11, Karen Morrow and Nancy Dussault sing about singing in a cabaret format; the two also pair for a show of songs from Broadway show tunes (18). Their third duet is aired 4, 10 and 25 and consists of songs about love.

Finally, there's jazz on CBS Cable. Betty Carter sings on Jan. 13, and footage of the late Charlie Parker and Sonny Stitt is also shown. On Jan. 22, the Chicago blues scene is examined.

ABC's ARTS cable channel (Alpha Repertory Television Service) has a full program of music for the month. In order of appearance, they include a profile of the late Russian composer Dmitri Shostakovich, with excerpts from his performances on Jan. 4 and 8.

On Jan. 5 and 9, the Parrenin Quartet of France performs Bartok's "String Quartet No. 1." A full-length performance of Franz Liszt's "Christus Oratorio" is also performed by the Symphony Orchestra and Chorus of Italian Radio and Television, under the direction of Zoltan Pesko.

Jan. 6 sees a full-length performance of George Handel's "Messiah," videotaped in the Church of St. Ignatius in Rome. Featured soloists are soprano Irene Sanford, alto Bernadette Greevy, tenor Frank Patterson and bass William Young. Andre Priour conducts the New Irish Chamber Orchestra.

Tchaikovsky's "Piano Concerto No. 1" is performed Jan. 7, by Cuban Horacio Gutierrez with the French National Orchestra under the baton of Lorin Maazel.

Organist Pierre Cochereau per-

forms Francois Couperin's "Offertoire" at the Notre Dame Cathedral (13). And on Jan. 17 and 21, French composer Paul Dukas' "The Sorcerer's Apprentice" is performed by the French National Orchestra and

Lorin Maazel.

Schumann's "Carnaval" is highlighted Jan. 18 and 22. Pianist Gabriel Tacchino plays the series of short pieces.

On ARTS Jan. 19 and 23, a full-

length performance of "Carmen" will be shown. The opera by Georges Bizet stars Viorica Cortez in the title role and was performed outdoors at the Arena in Verona, Italy.

Benjamin Britten is profiled and

his works excerpted 20, 25 and 29. And the month is rounded out with "Sea Symphony" 24 and 28. This piece of music, by composer Ralph Vaughan Williams, is based on the words of Walt Whitman.

Rick Lee,
Vice President/
General Manager,
106 FM KMEL, San Francisco.

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Neil Rockoff,
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General Manager,
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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 CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)	THIS WEEK	LAST WEEK	WKS CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)	THIS WEEK	LAST WEEK	WKS CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)
1	1	15	PHYSICAL—Olivia Newton-John ● (John Farrar), S. Kipner, T. Shaddick, MCA 51182	34	22	16	HERE I AM—Air Supply (Harry Maslin), N. Sallitt, Arista 0626	67	77	4	LOVE IS LIKE A ROCK—Donnie Iris (Mark Avsec), M. Avsec, D. Iris, M. Lee, A. McClain, K. Valentine, MCA 51223
2	2	14	WAITING FOR A GIRL LIKE YOU—Foreigner (Robert John "Mutt" Lange & Mick Jones), M. Jones, Grammm, Atlantic 3868	35	40	6	LOVE IS ALRIGHT TONITE—Rick Springfield (Rick Springfield & Bill Drescher), R. Springfield, RCA 13008	68	82	3	THROUGH THE YEARS—Kenny Rogers (Lionel B. Richie), S. Dorff, M. Panzer, Liberty 1444
3	3	15	LET'S GROOVE—Earth, Wind & Fire (Maurice White), M. White, W. Vaughn, W. Vaughn, ARC/Columbia 18-02536	36	36	11	CASTLES IN THE AIR—Don McLean (Larry Butler), D. McLean, Millennium 11819 (RCA)	69	70	5	CLOSER TO THE HEART—Rush (Rush, Terry Brown), Lee, Lifeson, Peart, Talbot, Mercury 76124 (Polygram)
4	4	9	I CAN'T GO FOR THAT—Daryl Hall & John Oates (Daryl Hall & John Oates), D. Hall, J. Oates, S. Allen, RCA 12361	37	37	11	MORE THAN JUST THE TWO (Jeff Baxter), M.C. Schneider, M. Crane, Handshake 9-02557	70	73	4	ONE HUNDRED WAYS— Quincy Jones Featuring James Ingram (Quincy Jones), K. Wakefield, B. Wright, T. Coleman, A&M 2387
5	5	13	YOUNG TURKS—Rod Stewart (Rod Stewart), Stewart, Appice, Savigar, Hitchings, Warner Bros. 49843	38	29	16	MY GIRL—Chiliwack (Bill Henderson & Brian Macleod), B. Henderson, B. Macleod, Millennium 11813 (RCA)	71	75	5	EVERY HOME SHOULD HAVE ONE—Patti Austin (Quincy Jones), D. Bugatti, F. Musker, Qwest 49854 (Warner Bros.)
6	6	13	HARDEN MY HEART—Quarterflash (John Boylan), M. Ross, Geffen 49824 (Warner Bros.)	39	34	11	HEART LIKE A WHEEL—The Steve Miller Band (Steve Miller), S. Miller, Capitol 5068	72	80	3	SOUTHERN PACIFIC—Neil Young & Crazy Horse (David Briggs, Tim Mulligan & Neil Young), B. Leimbach, Reprise 49870 (Warner Bros.)
7	7	12	LEATHER AND LACE—Stevie Nicks with Don Henley (Jimmy Iovine), S. Nicks, Modern 7341 (Atlantic)	40	41	9	WORKING FOR THE WEEKEND—Loverboy (Bruce Fairbairn & Paul Dean), P. Dean, M. Reno, M. Prenette, Columbia 18-02589	73	83	3	CRAZY—The John Hall Band (Richard Sanford Orshoff & John Hall), B. Leimbach, E. Parker, J. Hall, EMI-America 8096
8	8	10	CENTERFOLD—The J. Geils Band (Seth Justman), S. Justman, EMI-America 8102	41	44	9	LOVE IN THE FIRST DEGREE—Alabama (Alabama, Larry McBride, Harold Shedd), J. Hurt, T. Dubois, RCA 12288	74	78	5	A WORLD WITHOUT HEROES—Kiss (Bob Ezrin), P. Stanley, B. Ezrin, L. Reed, G. Simmons, Casablanca 2343 (Polygram)
9	9	12	TURN YOUR LOVE AROUND—George Benson (Jay Graydon), J. Graydon, S. Lukather/B. Champlin, Warner Bros. 49846	42	47	9	KEY LARGO—Bertie Higgins (Sony Limbo & Scott Maclellan), B. Higgins, S. Limbo, Kat Family 9-02524	74	85	3	TONIGHT TONIGHT—Bill Champlin (David Foster), D. Foster, R. Kennedy, B. Champlin, Elektra 47240
10	10	12	TROUBLE—Lindsey Buckingham (Lindsey Buckingham, Richard Dashut), L. Buckingham, Asylum 47223 (Elektra)	43	38	20	PRIVATE EYES—Daryl Hall & John Oates ● (Daryl Hall & John Oates), D. Hall, W. Pash, S. Allen, J. Allen, RCA 12296	76	NEW ENTRY	NEW ENTRY	PAC-MAN FEVER—Buckner And Garcia (J. Buckner & G. Garcia), J. Buckner & G. Garcia, Columbia 18-02671
11	11	10	YESTERDAY'S SONGS—Neil Diamond (Neil Diamond), N. Diamond, Columbia 18-02604	44	54	5	ALL OUR TOMORROWS—Eddie Schwartz (Eddie Schwartz & Dave Tyson), E. Schwartz & T. Tyson, Atco 7342 (Atlantic)	77	57	21	THE THEME FROM HILL STREET BLUES—Mike Post Featuring Larry Carlton (Mike Post), M. Post, Elektra 47186
12	12	9	COMIN' IN AND OUT OF YOUR LIFE—Barbra Streisand (Andrew Lloyd Webber), R. Parker, B. Whiteside, Columbia 18-02621	45	46	8	IF I WERE YOU—Lulu (Mark London), J. Fuller, J. Hobbs, Alfa 7011	78	62	10	LIVING EYES—Bee Gees (The Bee Gees, Karl Richardson, Alby Galuten), B. Gibb, R. Gibb, M. Gibb, RSO 1067 (Polygram)
13	13	13	THE SWEETEST THING—Juice Newton (Richard Landis), O. Young, Capitol 5046	45	51	7	MY KINDA LOVER—Billy Squier (Mack & Billy), B. Squier, Capitol 5037	79	64	7	ANYONE CAN SEE—Irene Cara (Ron Dante), I. Cara, B. Roberts, Network 47950 (Elektra)
14	14	11	HOOKED ON CLASSICS— The Royal Philharmonic Orchestra (Jeff Jarratt & Don Reedman), not listed, RCA 12304	47	39	21	START ME UP—The Rolling Stones (The Glimmer Twins), M. Jagger, K. Richards, Rolling Stones Records 21003 (Atlantic)	80	NEW ENTRY	NEW ENTRY	MIRROR, MIRROR—Diana Ross (Diana Ross), M. Sembello, D. Nathosky, RCA 13021
15	15	13	WHY DO FOOLS FALL IN LOVE—Diana Ross (Diana Ross), F. Lyman, M. Levy, RCA 12349	48	48	8	LET ME LOVE YOU ONCE—Greg Lake (Greg Lake), S. Dorff, M.A. Leiken, Chrysalis 2571	81	NEW ENTRY	NEW ENTRY	LET THE FEELING FLOW—Peabo Bryson (Peabo Bryson & Pate), P. Bryson, Capitol 5065
16	16	10	COOL NIGHT—Paul Davis (Ed Seay & Paul Davis), P. Davis, Arista 9645	49	63	4	SOMEWHERE DOWN THE	81	NEW ENTRY	NEW ENTRY	

TELEDECA

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unitel proudly presents:
CLAUDIO MONTEVERDI'S

L'Orfeo
Il ritorno d'Ulisse in patria
L'incoronazione di Poppea

WNET *Poppea*
L'Orfeo May 3rd, 1982
Ulisse May 10th, 1982

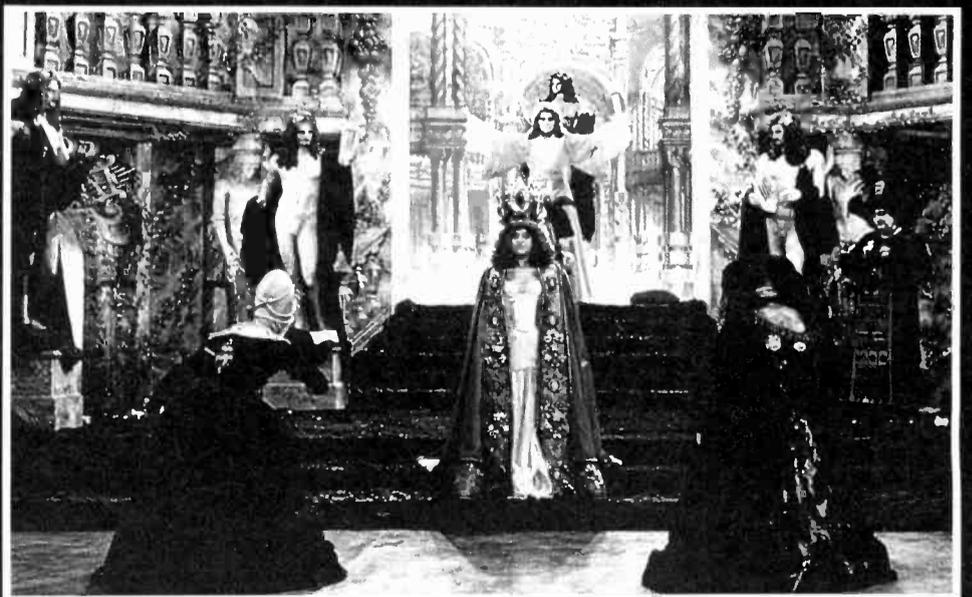
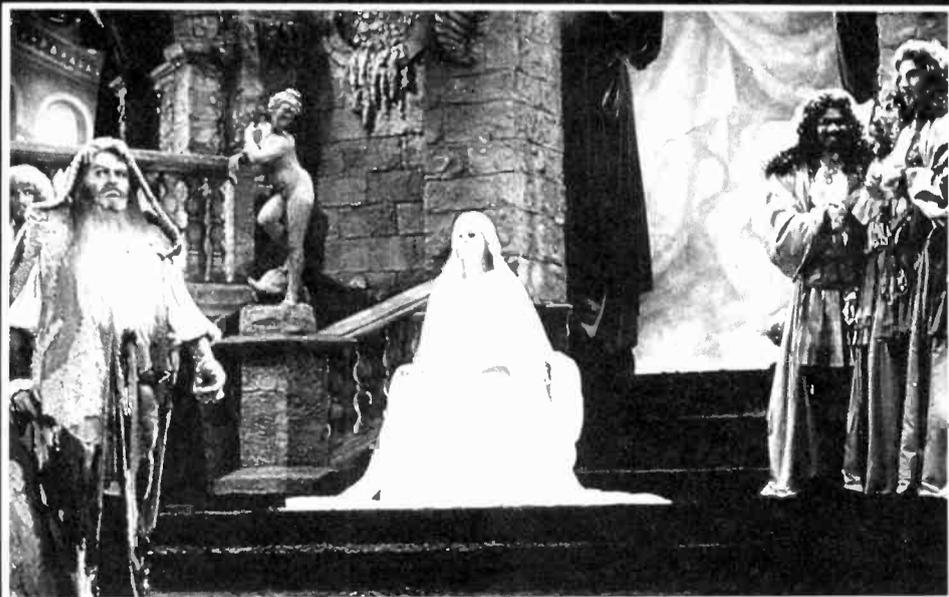
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Conducted by Nikolaus Harnoncourt,
screenplay and staged by Jean-Pierre Ponnelle



Nikolaus Harnoncourt and
Unitel are producing now:
Bach, Weihnachtsoratorium
Bach,
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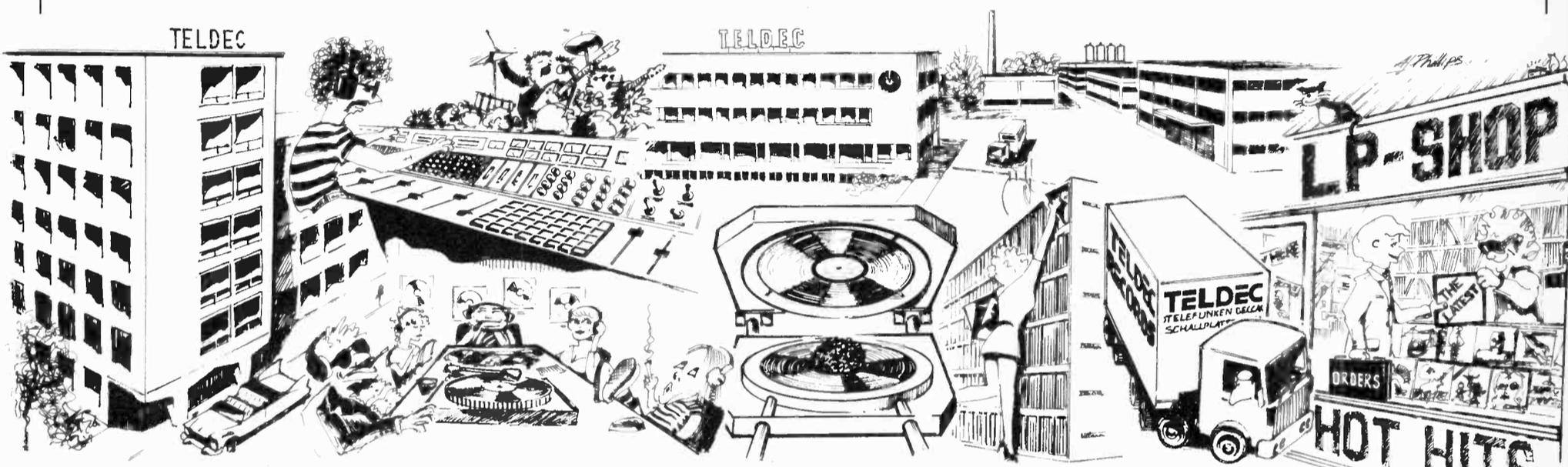


TELDEC



The Teldec Story: A Blue Ribbon Around The World

Blazing A Creative Trail For Three Decades



There may be doom, despair and disappointment hovering cloudlike over the worldwide record industry, and the overall German music market has had its share of recent setbacks, but TELDEC "Telefunken-Decca" Record Company of Hamburg, exudes optimism, based on practical thinking, for the future.

Bottom line figures show an upward trend. TELDEC's German market turnover in 1981 is substantially up on the previous year, pushing its total market share up to around 9%, thereby establishing the company as one of the leading sound-carrier producers in the key territory.

And the trading figures will also reflect an increase in overseas business.

But company executives are only too aware that, along with their marketplace rivals, they have to remain steady in the face of tough market conditions in what is, alarmingly, an increasingly difficult business.

Gerhard Schulze, managing director, lays the blame for the general market decline fairly and squarely on the industry doorstep for its failure to create and build the new music trends which must surely reactivate the record business.

But that's a key internal problem. An external hang-up is the obvious trend by consumers to save rather than spend in difficult times and, anyway, to find themselves bewilderingly confronted by so many new and exciting prospects for leisure time activity.

So, in the face of this disappointing trading picture, an illustration both national and international, TELDEC's increase in business, well above average through 1981, is that much more remarkable.

One reason for such a positive build-up of sales action is



Kurt Richter, left, and Gerhard Schulze, managing directors of Teldec.

an increase of 50% in chart placings for TELDEC singles output in Germany. This of course is an excellent foundation on which the company can build up its album sales.

More than 41 million sound-carriers—22 million albums, 9 million singles, 10 million prerecorded cassettes—were manufactured at the TELDEC factory in Nortorf last year.

In addition to producing its own material, TELDEC manufactures for other record companies, in particular for RCA. And several U.S. record companies also have their high-quality classical product, including direct-cut LPs for the North American marketplace, produced in the Nortorf factory with its ultra-modern equipment.

With the addition of another 6,000 square meters of warehouse space at the plant, a new central storage and order-acceptance division was set up, so distribution of product, as of now, is handled exclusively from Nortorf. That way, all logistic problems are solved.

Within the area of technical advance and experimentation, TELDEC is fully stretched in its efforts to improve sound-carrier quality. High on the list is development of the digital recording range, the Direct Metal Mastering technology (TELDEC DMM) and the minidisk system (MD).

But then, with its far-reaching research and development in all aspects of the recording industry, TELDEC has been a trail-blazing, trend-setting company for many years. Its success shows through in the international saleability of its product from all repertoire sectors. It adds up to a mix of creativity and technological adventure.

Total turnover of TELDEC was up 20% in the first half of 1981. As a summary, it means that the turnover volume of TELDEC has increased by more than 100% from 1974 to

1981. More than 1,000 employees in Hamburg, Nortorf, Berlin and in the field, have contributed to TELDEC's outstanding success story.

In historical terms, that story began with Telefunkenplatte GmbH, which was founded way back in 1932. The repertoire which had been taken over from Ultraphone formed an essential product base for the ambitious new company.

From the start, it was among the leading record manufacturing companies in Germany. But re-starting after 1945 was tough; a real challenge to management and staff.

In 1946, the first new Telefunken disks were molded out of shellac on an old plastic press owned by AEG. They were thick pressings, unattractive to behold—in fact, one former executive jokingly said they should be sold "according to weight." But in the end, things improved.

Telefunken was licensed by the then British military government and was formally granted permission to pick up its trading threads. While the German people built again on the ruins and shambles left by the war, the old saying "there's no business like show business" was optimistically kept in mind.

'Basically the INTERGROUP of which TELDEC belongs aims at a concept of international success.'

Because of the international recognition earned by Telefunken records before the war, and the corporate efforts immediately after it, U.S. companies soon showed interest. Capitol Records, then one of the biggest of U.S. companies, worked with Telefunken in the distribution and music fields.

On that partnership, Telefunken built foundations for eventual links with important trading associates around the world. The deal with Capitol was, incidentally, the first business venture after 1945 between a foreign record company and a German-based firm.

If Capitol Records did a great deal to give Telefunken international presence, then another very important and influential partner was the Decca Gramophone Co. Ltd. of London. In 1950, Decca and Telefunken entered into a 50-50 partnership to formalize their common interest in the music business in West Germany and set up TELDEC Telefunken-Decca Schallplatten GmbH in Hamburg.

Backed by the extensive Decca repertoire, TELDEC swung increasingly effectively into the German marketplace, operating with style, panache and energy. A decade later, the Telefunken-Decca catalog was acknowledged as one of the most diversified in Europe—and it had the fullest of international recognition.

The Teldec Team

The TELDEC team, under the direction of Kurt Richter and Gerhard Schulze, is 1,000 strong and split into various departments, with individual heads.

They are: a & r pop international: Nobby Varenholz; a & r pop national: Horst Bork; classical: Heinrich Weritz; pop marketing: Manfred Peter; domestic sales: Karlheinz Steike; foreign sales: Elmar Hussing; import service: Rolf Baehnk.

Accounting: Peter Rene Lehmann; business administration: Wolfgang Grandinger.

Sound and video techniques: Horst Redlich (Berlin).

Public relations: Guenther Braeunlich; legal department: Dr. Gerhard Rau.

Nortorf factory: technical manager, Herbert Knothe; administrative manager, John L. Schubach.

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HIGH COM from Telefunken is once more a milestone in the history of High Fidelity.

TELEFUNKEN

Teldec And Its World Wide Partners

Linked By An Independent Spirit, A Commitment To Creativity

The record business has never been, and can never be, a one-way street. Certainly TELDEC has always made it a basic business principle to be open to receive worthwhile product from the world marketplace but also to present German-produced repertoire in line with international requirements and standards.

The two-way operation has stood the test of time. TELDEC has built a reputation as a reliable, fair-trading, successful and knowledgeable partner to foreign companies around the world and also consistently stepped up its impact on Germany, second largest record market in the world, and the other German speaking countries.

International chart toppers in Germany on TELDEC are for example: Richard Clayderman, Ian Dury, Peter Green, Patrick Hernandez, Jona Lewie, Madness, Matchbox, Secret Service, Alan Sorrenti and Nick Straker.

The company stresses it is a full-service organization, with a finger on the pulse of the German market. It operates in pop a&r (national and international), classical, marketing, product management, advertising, promotion, distribution, import, export, music publishing and in technology, through its Nortof pressing facility.

Among TELDEC's prestigious list of trading partners: ARISTON, Italy (Matia Bazar, Rettore); ATTIC, Canada (Downchild Blues Band, Triumph); BAILEY ORG., U.K. (Showaddywaddy); BIG MOUTH, Switzerland (Betty Legler, Glenn); BUDDAH, U.S. (Michael Henderson and the extensive back catalog); CBO, Italy (Alan Sorrenti); CREOLE, U.K. (David Byron Band, Enigma, Peter Green); DECCA, U.K. (Camel, Moody Blues, and the enormous back catalog); DELPHINE, France (Richard Clayderman, Nicolas de Angeles); DISC AZ, France (Michele Torr); FONIT CETRA, Italy (Drupi, New Trolls, Roberto Soffici); JUPITER, Germany (Dschinghis Khan, The Hornettes, Trix, Timothy Touchton, Hi-Gloss, M3, Nicole, Chris Roberts, Roberto Blanco, Maggie Mae, Steve Bender, Unlimited Touch); MAGNET, U.K. (Bad Manners, Matchbox, Doll By Doll, Chris Rea); POOL, Germany (City, Ikarus, Magdeburg, Bel Ami, Karat); STATIK, U.K. (Dead Kennedys, Positive Noise); SUGARHILL, USA (Positive Force, Sugarhill Gang, and the extensive back catalogs of Chess, Checker and Cadet); VOGUE, France (Space, and the extensive back catalog); ZOMBA, U.K. (Flock Of Seagulls, Starfighters, Tight Fit); LINE, Germany (Roger Chapman, John Cipollina, Commader Cody, the Guess Who, Mitch Ryder, Spirit, Chas & Dave); MASTER, Germany (Gotlieb Wendehals, Electrafive, Josy); REPERTOIRE, Germany

tend beyond responsibility for a company's individual product. The group Secret Service, for example, was introduced to INTERGROUP by "member" company SONET of Swe-

den; and Bolland & Bolland is the first INTERGROUP act from INELCO of Benelux.

A skilled a&r team is continuously scanning the international marketplace for the strong product required to achieve an even bigger slice of the market "cake."

Where international partners are concerned, TELDEC's fine reputation is based, last but not least on its constant presence in the charts. Long-range planning and marketing is involved. What helps the partner helps TELDEC. It is a matter of both sides speaking the same trade language.

ULTRAPHONE is the label of the INTERGROUP with artists like: Anne Bertucci, Harpo, Rita Marley, Sydne Rome, Nick Mackenzie, I Santo California, Laid Back, Mikael Rickfors, Secret Service, Bolland & Bolland, and extensive back catalogs such as Barnaby and Everest.

Export Boom

TELDEC's export division, which works on both finished product and licensing, had a turnover increase of more than 30% last year, compared with 1980, and its contribution to total corporate turnover was roughly 11%.

A strong export catalog—classical as well as popular—has long been traditional at TELDEC. Nikolaus Harnoncourt, Franz Brueggen, Gustav Leonhardt, Rudolf Buchbinder, Thomas Zehetmair, in the classical field and names like Les Humphries, Will Glahe, Klaus Wunderlich, Franz Lambert, Axel Zwingenberger and Frank Duval and Hot Shot on the popular side are among the established money-spinners.

'The turnover volume of TELDEC has increased by more than 100% from 1974.'

And there's an excellent turnover in many European trading areas, such as Switzerland, Austria, Benelux, and Scandinavia. There's also export expansion in developing marketplaces, including Latin America and the Far East territories.

It's accepted that the record export business is difficult. That's why TELDEC seeks in each territory with record sales potential partners who know exactly what is going on and can speak authoritatively about which German product is likely to score.



TELDEC's export sales team looks for a spot on the globe not yet reached by the celebrated blue ribbon. Export sales manager Elmar Hussing is flanked by assistants John A. Behrens, left, and Michael Golla.

'The act Secret Service was introduced to INTERGROUP by member company SONET of Sweden.'

(Very Kaa, Savoy Brown); X-RECORDS, Germany (Gary Holton & The Casino Steel); AHORN, Germany (Novalis, Achim Reichel, Gesundes Volksempfinden).

Basically the INTERGROUP of which TELDEC is a member aims at a concept of international success. It has set up a kind of loose-linked community of European partner companies, independent of the multi's but financially self-sufficient, all operating in a joint a&r pool. Those involved have common responsibilities to the artists. They mutually purchase repertoire and exchange it on a fully reciprocal basis, together with corporate know-how about product offers, market conditions, sales techniques.

In essence, it adds up to a lessening of risk for each company involved. Activities of this unique INTERGROUP ex-

There's a wealth of expertise in TELDEC's international a&r department under the direction of general manager Nobby Varenholz, center. Assisting him are, left to right: Wolfgang Johannssen, Trudie Kuhr, Sherman Heinig and Axel Alexander.



A N
 B O
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 D QUALITY
 E RELIABILITY
 F SERVICE
 G TELDEC
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RCA RECORDS THANK TELDEC
 FOR THEIR PAST, PRESENT
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 TO OUR EUROPEAN SUCCESS.

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Dirigenten und Chorleiter: Heinz Alisch (Studio-Orch.)/Vilko Avsenik (Oberkrainer)/Rudi Bohn (Orchester)/Chor/Uwe Borns (Chor)/Dr. Giancarlo Bregani (Chor)/Hans Carste (Orchester)/Joshard Daus (Chor)/Arno Florer Gruppen/Hermann Neuhaus (Orchester)/Prof. Anton Paulik (Orchester u. Chor)/Martl Prennel-Tomischka (Chor)/Rüdiger Piesker (Orchester u. Chor)/Emil Rabe (MGV)/Gerhard Rabe (Kinderchor)/Franz Rasch (Orchester)/Kurt Ringelmann (Orchester u. Chor)/Rolf Rosemeier (Orchester)/Walther Rust (Kinderchor)/Johannes Schade (Orchester)/Vera Schink (Kinderchor)/Dirk Schortemeier (Orchester)/Paul Schmotz (Orchester)/Wilhelm Schüchter (Orchester u. Chor)/Heinz Schulze (Orchester)/Willy Stech (Orchester u. Chor)/Robert Stolz (Orchester u. Chor)/Günther Sonnenborn (Orchester)/Hubert Wolf (Orchester)/Prof. Dr. Franz Zellwecker (Orchester u. Chor)



Franz Josef Breuer, D-2000 Hamburg 65,
dankt allen Freunden
und Mitarbeitern des Hauses TELDEC
für eine gute 16jährige Zusammenarbeit,
zugleich für alle von mir
für TELDEC produzierten Künstler

Orchester und Musikgruppen: Original Oberkrainer Slavko Avsenik/Die Alpenjäger/Josef Augustin und sein Orchester/Die Brandner Musikanten aus Franken/Die Bückeberger Jäger/Hans Carstes Promenadenorchester/Das Gardemusikkorps „Lange Kerls“/Die Ebersberger Volksmusik/Die Gerstreit Musi/Die Deggendorfer Ziachmusi/Die Deggendorfer Stubnmusi/Toni Haidachers Tiroler Musikanten/Das Heeresmusikkorps 3 Lüneburg/Das Heeresmusikkorps 6 Hamburg/Das Original Hummel-Hummel-Orchester/Die Holsteiner Musikanten/Die Jagdgruppe Diana mit Hermann Neuhaus/Das Jugendblasorchester Murnau/Das Orchester Otto Kermbach/Die Königsseer Fleitl-Musik/Das Königsseer Gitarrentrio/Das Luftwaffenorchester 4 Hamburg/Die Mittenwalder Musi/Die Military Pop Band/Das Orchester Frank Valdor/Das große Operettenorchester/Das große Konzertorchester/Die Regensburger Jäger/Das Polizeiorchester Berlin unter Michael Kern/Hans Georg Schütz u. seine Stadtpfeifer/Passauer Stubn-Musi/Erich Storz u. seine lustigen Volksmusikanten.

Chöre und Gesangsgruppen: Die Hamburger Alsterspatzen/Das Coro Cortina aus den Dolomiten/Der Chor vom Bergischen Land (Wupperhofer)/Der Bergedorfer Kammerchor/Der Berlin-Spandauer MGV/Das Böhmerland-Quartett/MGV Adolphina, Hamburg/Dortmunder MGV Emil Rabe/Der Dortmunder Kinderchor Gerhard Rabe/Die Shantygruppe des Emdner Segelvereins /Die Hamburger Elbsänger/Friedel Hensch und die Cyprys/Uwe Borns Chor Hamburg/Das Werner Günther Trio/Die Peterles Boum/Die Schaumburger Märchensänger/Die Münchner Sängerkunft/Die Westfälischen Nachtigallen/Die Wiener Sängerknaben/Das Silberwald-Duo/MGV Kornwestheim/Der Kölner Männergesangsverein/Der Vera Schink-Chor/Die Geschwister Röpfl/Der Schubertbund Wuppertal/Der Münchner Kammerchor/Die Romantik-Singers/Die Geschw. Würmer/Wyn und Andrea/Der Passauer Volks- und Kinder-Chor/Sängerkreis Solingen-Meigen (Kempkens)/Der Passauer Viergesang/Die Ramsauer Sänger

Und die hervorragende Technik der TELDEC, die mir seit 16 Jahren half, das alles zu produzieren: Prof. Martin Fouqué/Eberhard Sengpiel/Manfred Lohse/Werner Heberle/Siegbert Ernst/Klaus-Jürgen Schneider/Klaus Bohmann/Michael Brammann/Ilse Liesche/Edeltraud Nietzsche/Evelin Grüneberg/Mariam Springer/Christel Fromm

Thank
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 MAGNET. Wall Street Crash Wall Street Crash Wall Street Crash TELDEC.
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 MAGNET. Doll by Doll Doll by Doll Doll by Doll Doll by Doll TELDEC.
 MAGNET. Darts Darts Darts Darts Darts Darts TELDEC.
 MAGNET. Quarks Quarks Quarks Quarks Quarks Quarks TELDEC.
 MAGNET. Bob Fish Bob Fish Bob Fish Bob Fish Bob Fish TELDEC.
 MAGNET. G B Band TELDEC.
 MAGNET. Trevor Walters Trevor Walters Trevor Walters TELDEC.
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Daide Matalon



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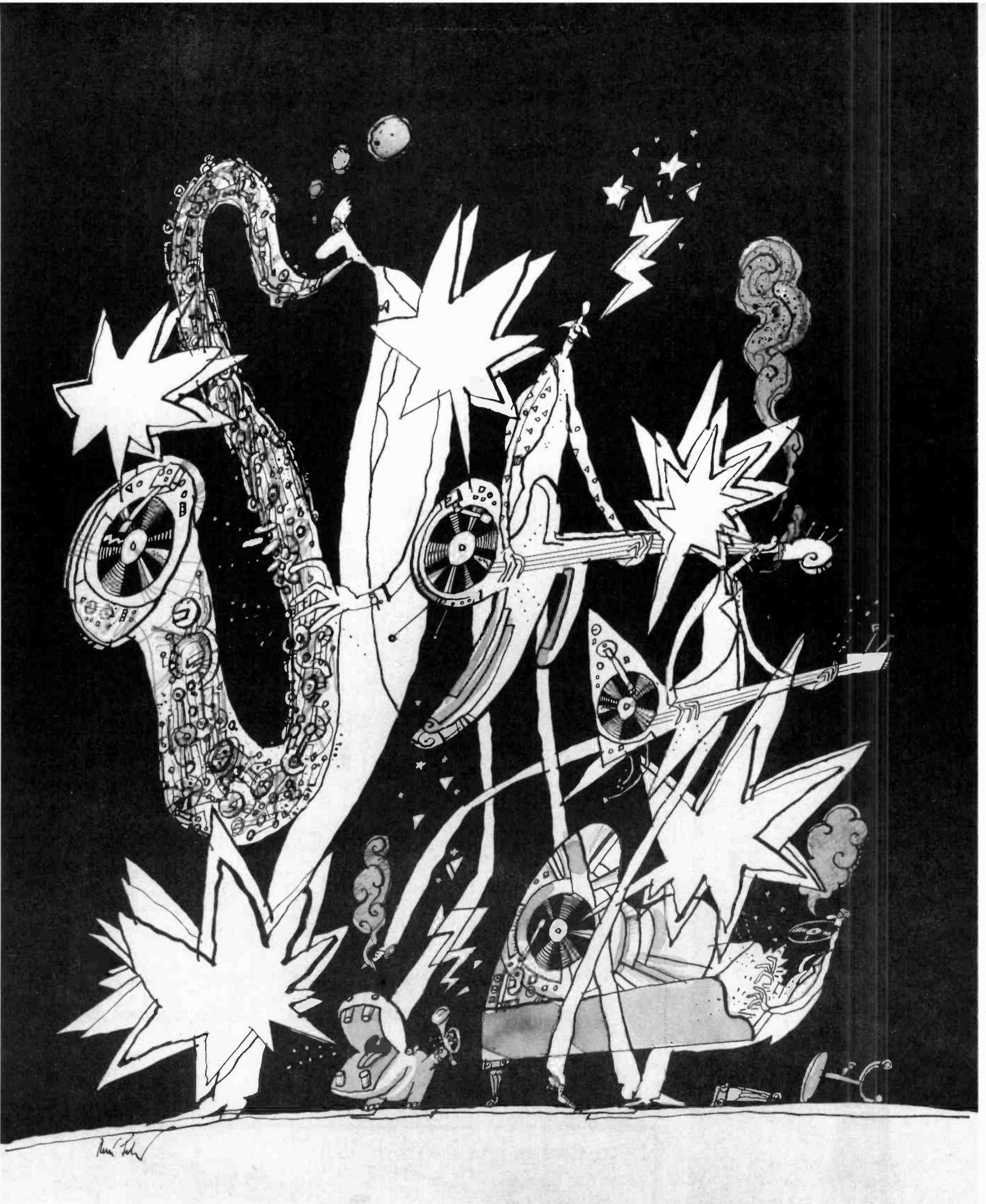
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Dankeschön Teldec!

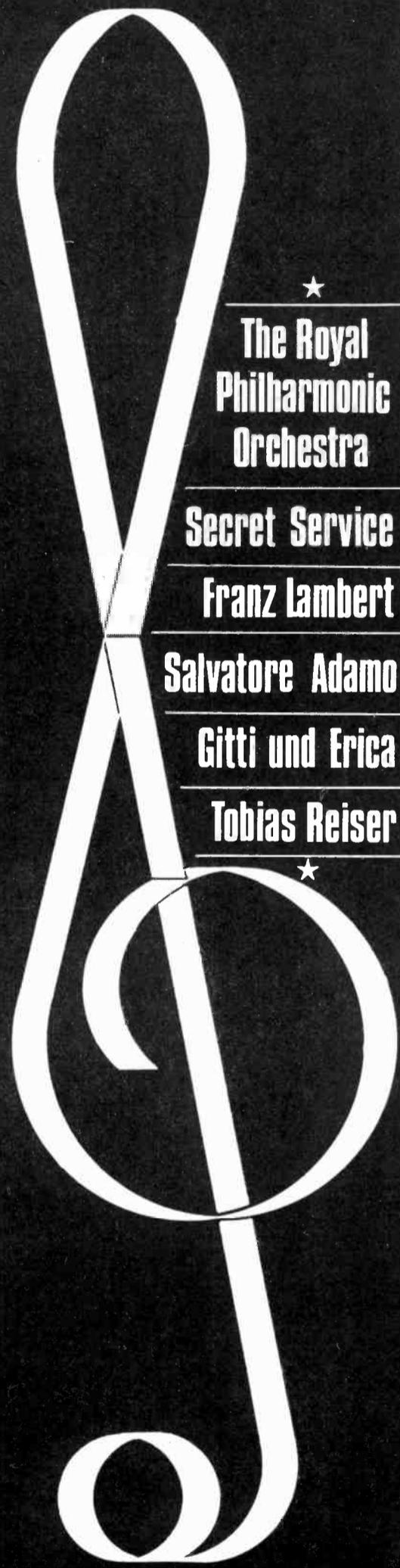
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Orchestra**

Secret Service

Franz Lambert

Salvatore Adamo

Gitti und Erica

Tobias Reiser

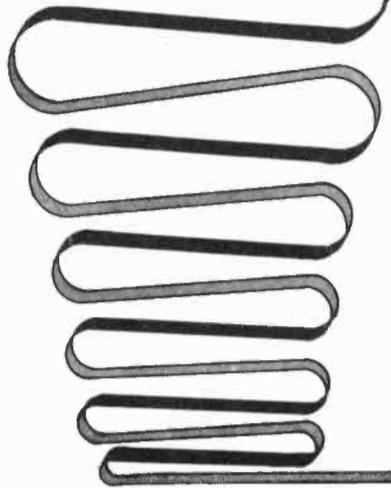


TELDEC

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GERIGMUSIK

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because **TELDEC**

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TELDEC

Best Wishes And Many Years Of Success!

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Dear friends at Teldec,

congratulations on your continuous worldwide success, thank you for a fruitful partnership.

We wish you all the best and even more success in the future.

Your friends at K-tel



K-tel INTERNATIONAL GMBH

**30 years
in Italy**

TELDEC

**30 years
with**

**Decca Dischi
Italia**

*Creole Records
are proud to be with
Teldec*



*...and thank them
for all the success in Germany
they have given us
over the last three years*

The Three R's That Make Teldec A Record Company For All Seasons

Resilience, Responsiveness And A Wide Range Of Repertoire



The distinguished conductor, Sir Georg Solti, meets Helmut Schmidt, chancellor of the German Federal Republic, and his wife, Loki.



The incomparable Mozart specialist, Nikolaus Harnoncourt, pictured in Salzburg.



Udo Lindenberg and his Panik Orchestra.



Surrounded by gold disks—Delphine's Richard Clayderman.



TELDEC managing director, Kurt Richter, meets one of the great Decca opera stars, Luciano Pavarotti.



Karat

The success of a record company, it's generally agreed, lies in the marketability of its repertoire, allied to the speed and flexibility with which it reacts to the requirements and whims of the record-buying public.

If the catalog covers virtually all national and international market sectors, then the company is obviously in good shape. TELDEC has been achieving that acceptance status for 30 years.

Through Decca's back-up, the company has built a model classical catalog repertoire, taking in all styles from all eras

'The German market moved up to become second strongest in the world.'

of music history. With 64 complete works in stereo, the largest operatic repertoire, with its unprecedented financial investment, Decca is an essential part of the TELDEC classical treasury.

Then, through the distribution of the U.S. RCA catalog, from 1956 to 1975, TELDEC was able to increase substan-



Roger Chapman



Frank Duval (pictured with his wife) receiving gold disks for his "Angel Of Mine."

tially its product range.

Artists in the classical area, like Toscanini, Rubinstein, Vladimir Horowitz, and Mario Lanza, have lived side-by-side under the TELDEC roof with the likes of Elvis Presley, Paul Anka, Jose Feliciano and Harry Belafonte.

Over the years as many as 40 outside companies have joined with TELDEC to reach the German market, including Warner Brothers/Reprise (today WEA), MCA (previously U.S. Decca), Monument and A&M Records. For many of its partners, TELDEC acted both as catalyst and pioneer in order to establish their labels and artists on the German market. Through these trade partnerships, outstanding international artists like Frank Sinatra, Bing Crosby, Herb Alpert, Gilbert O'Sullivan, Tom Jones, Engelbert Humperdinck and the Rolling Stones were able to achieve great popularity in the German-speaking territories.

But things constantly change in the record business. The



Matchbox



Ted Herold

German market moved up to become second strongest in the world, so important that top U.S. companies either opened up German branch offices or founded subsidiaries. That all added up to a change in TELDEC's access to international catalogs and an unwelcome change in its market share.

So what does a company do in such a situation? The TELDEC policy was to concentrate on its own strong points: discovery, build-up and marketing of its own products and artists. Les Humphries, Peter Maffay, Udo Lindenberg, Frank Duval, Jergen Marcus, Klaus Wunderlich are among the major success stories.

And another important element in the overall policy was to become affiliated with various enterprising foreign labels. Delphine's Richard Clayderman, from France, the million-selling pianist, Line's Roger Chapman, Big Mouth's Betty Legler, Stiff's Jona Lewie and Magnet's Matchbox, etc., prime examples of the policy working superbly well.

The sales build-up—an increase of 100% in the six years to 1981—has been spectacular, nowhere more so than on the singles sector where TELDEC can consistently claim eight to 12 titles out of 75 in the German charts. Its share of the singles market this year is in the region of 14%.

There was a policy switch in this area, too, in that TELDEC



Gottlieb Wendehals



Nicole



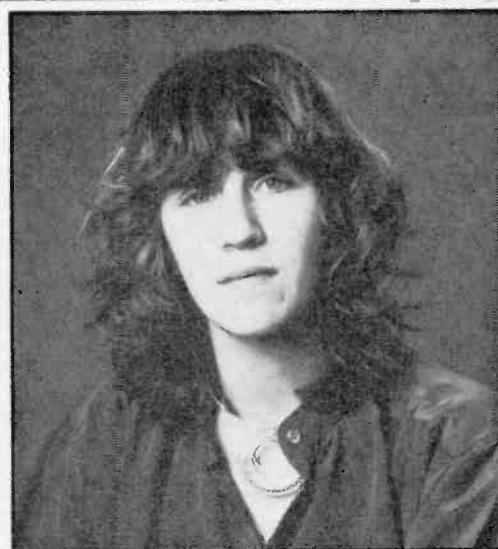
Ernst Mosch



Slavko Avsenik and his original Oberkreiner.



Secret Service, from Sweden.



Betty Legler



Hot Shot



Jona Lewie



Dschingis Khan



Franz Lambert

started buying in other national product alongside its own singles productions. A deal with Jupiter Records, which produced Dschingis Khan, Nicole, and the Hornettes, among others, gave TELDEC added singles status. And this is also promotion for young TELDEC talent, such as the group Hot Shot, which is so intensive that in the wake of national success, there are real chances of international acceptance.

An instinct for new "waves" in pop taste is also a vital success ingredient. Build-up of the German rock scene has been remarkable, and TELDEC has been deeply involved in contributing to its vitality. German-language rock is, for TELDEC, not just a passing phase, an alternative, but a steadily-

'Many TELDEC classical recordings have literally been showered with international prizes.'

growing area of profitable repertoire.

Udo Lindenberg paved the way, influencing German taste. But outfits like Zoff (Jupiter), Scala 3 (TELDEC), Bel Ami, Novalis, Achim Reichel (all Ahorn), Karat and City (both Pool) additionally prove that TELDEC provides a powerful launching pad for German rock. Great parts of rock music buyers really do want German-language rock product; others go for international English-lyric material. TELDEC shrewdly opted to pursue a dual policy. Both factions get the right marketing treatment: German groups like Gesundes Volksempfinden (Ahorn) as much as the international heavy-metal team Triumph and it's "Allied Forces" on the Attic label album. Even singalong songs are not neglected, as witness the recent number one hit by Gottlieb Wendehals, "Polonaese Blankenese."

In a philosophic context, TELDEC considers that it has a positive duty to seek out and help good-quality German pop songs. So Nicole (Jupiter) with the song "Flieg' Nicht So Hoch, Mein Kleiner Freund," emerged to make the point

that a superhit big-seller can come through virtually from nowhere.

But as a contrast to the new and emergent chart names of today, there is the TELDEC repertoire department which houses well-established hit-makers and their product and, by judicious release-planning, helps to keep them in the spotlight of contemporary popularity. The comeback of former rock idol Ted Herold is just as good news to the company as the internationally successful TELDEC single recording "Power To All Our Friends"—a medley of Cliff Richard's greatest hits which was so well received in the U.K. that it was also released there, as well as in a number of other European countries.

When it comes to the "Volkstuemliche Musik" department, TELDEC has been unchallenged leader in the German marketplace for years. Productions by Ernst Mosch and his Original Egerlaender Musicians, as well as Slavko Avsenik and his Original Oberkreiner, are way out in front of this music style and together, these artists have picked up 50 gold and platinum albums.

In the field of easy-listening music TELDEC has at present three "ace" artists: Richard Clayderman, Franz Lambert and Frank Duval, the latter of "Angel Of Mine" fame. All have ridden high in the German charts on numerous occasions and have also found international acceptance.

Classical Excellence

In the classical sector, TELDEC occupies third place in the German market. The company has two high trumps in its hand, both of which have long been household words in the international music world: the Telefunken repertoire and the Decca classical catalog. The Decca catalog embraces not only one of the best and most comprehensive opera repertoires on record, including among others the many superlative recordings by Joan Sutherland and Luciano Pavarotti,

but also orchestras like the Chicago Symphony, which its conductor Sir Georg Solti has made one of the most brilliant ensembles in the world. The Vienna Philharmonic, the Cleveland Orchestra and the London Philharmonic—to name just a few—and conductors like Zubin Mehta, Lorin Maazel and Antal Dorati are represented by numerous recordings on the Decca label.

The Telefunken repertoire includes the distinguished series "Das Alte Werk," which has earned a worldwide repu-

'TELDEC opted to pursue both German-language rock product and English-lyric material.'

tation for scholarly editions of music from the 12th to the 18th century. These recordings pay particular attention to historic performing practice, and are further noted for their extensive use of original instruments. Thus Das Alte Werk continues the fine tradition of Telefunken records, which will celebrate their 50th anniversary in 1982. The repertoire is constantly undergoing systematic expansion: the recording of the complete cantatas of J.S. Bach, the largest-scale project of its kind in the history of the gramophone record, has now covered more than half the cantatas; Monteverdi's major operas have all been issued, as have numerous vocal and instrumental works by Telemann, Handel and many other composers. All the recordings are based on extensive musical research. These "productions of the century" represent a significant enrichment of the international market, and are closely connected with Nikolaus Harnoncourt and his Concentus Musicus, Gustav Leonhardt and the Leonhardt Consort, Frans Bruggen, Hermann Baumann and other well-known names. Many recordings have literally been showered with international prizes—the Deutscher Schallplattenpreis, the "Grammy," the Edison Prize, the Grand Prix Du Disque, the Erasmus Prize and others. The sales of some issues in Germany and abroad have attained dimensions otherwise confined to pop music: over a million sound carriers of the Bach cantatas have been sold, and sales of the Brandenburg Concerti with Harnoncourt have exceeded 300,000.

TELDEC is particularly proud of its collaboration with Ni-
(Continued on page T-16)

TELDEC

A Billboard Advertising Supplement



The domestic sales team has one "train" of thought—giving express service to German dealers. Headed by sales manager Karlheinz Steike, bottom right, the crew consists of left to right: Helmut Taenzer, Margit Frankl, Josef Frankl and Hans-Herbert Oemisch.



The dynamic pop marketing team is captained by manager Manfred Peter, second from right, and also comprises, left to right: Ronald Bauhan (promotion), Volker Heinz (advertising) and Henrik Jassmann (product manager).



The TELDEC import service is a major profit center. Headed by manager Rolf Baehnk, second from left, it also includes, left to right: Heda Dittrich, Bernd Janke, Juergen Tiessen and Reimar Behr.



Horst Bork, left, is manager of the successful national a&r department and Herbert Mueller, a&r manager, folk and lightmusic.



The TELDEC "think tank" left to right: Dr. Gerhard Rau (legal adviser), Peter René Lehmann (finance and accounting manager) and Wolfgang Grandinger (business administration manager).



The TELDEC classical department headed by manager Heinrich-J. Weritz, (bottom right), shows that it has been "instrumental" in gaining TELDEC third place in the German classical music market. Completing the team are, left to right: Wolfgang Mohr, Dr. Elmar Lindemann and Hartmut Zeidler and, bottom left, Dita Peters.



Putting the TELDEC special supplement "to bed" are public relations manager Guenther Braeunlich, right, and Billboard's international managing director Mike Hennessey.

The Three R's

• Continued from page T-15

Nikolaus Harnoncourt on his exemplary Mozart recordings: his "Idomeneo" was awarded the Prix Mondial de Montreux in 1981 as one of the year's best three new issues anywhere in the world. Harnoncourt's starting-point for his revolutionary Mozart interpretations is the original manuscripts, which he

'The "pipeline" philosophy means motivating the trade.'

translates into a previously unheard tonal language that is grippingly dramatic. Such an utterly new basis for interpretation may strike older music-lovers as a little strange at first, but Harnoncourt's recordings have aroused the spontaneous enthusiasm of younger listeners. Nikolaus Harnoncourt plans to make further Mozart recordings with the Concertgebouw Orchestra and the Concentus Musicus.

The introduction of the digital process has been partly responsible for the fascination awakened by these and other TELDEC recordings. The digital recordings of classical works in particular have had a most positive effect on TELDEC's international reputation—and therefore, of course, on sales as well. It is also one of TELDEC's main principles to work intensively together with young artists and ensembles on a long-term basis: names like the Alban Berg Quartet, Rudolf

Buchbinder, Dezsoe Ranki, the Kreuzberg String Quartet and Thomas Zehetmair are just a few examples.

TELDEC's research work in the recording and reproduction sector, which has projects planned well into the future, has also contributed to the exceptional quality of its recordings. Classical music accounted for 15% of TELDEC's total turnover in 1981.

Promotional Know How

Then there is the area covering product management, promotion and advertising.

Nothing succeeds more than success, and at media level TELDEC with its repertoire range and chart success, gets remarkable feedback. Its own promotional sectors have had to get used to new demands.

The know-how and service efficiency of the product management, promotional and advertising divisions help build profit for the partner-company and the affiliates.

Contact with television stations, for instance, is closer than ever. Four promotion offices in the main German media centers of Munich, Frankfurt, the Duesseldorf-Cologne area and Hamburg take care of the artist and the product, working with radio, tv and press. The advertising division dreams up and drafts the best possible art work.

Co-operation is precise. Releases from the product management team are direct, while rapid action is taken on fast-developing new hits, at the same time nobody loses sight of the need for long-term planning. Each hit and every single chart placing has to be fought for. Marketing means action.

Servicing 3,000 Outlets

The sales department for TELDEC is the pipeline from manufacturer to customer. It is a matter of getting product fast to about 3,000 outlets, department store chains and shops which are indirectly served by rack-jobbers and wholesalers and directly by the company's distribution department with its team of 33 salesmen.

The regional sales offices in Munich, Frankfurt, Duesseldorf and Hamburg are geared to handle, completely and effectively, the German marketplace, backed by a team dealing with telephone orders from the Nortorf factory.

This "pipeline" philosophy means motivating the trade, giving advice with regard to sales campaign and promotions, and insuring a fast movement of goods with a sufficient profit margin for the retailer. That profit is not only related to promotionally-backed new hits but also in recognizing strong sales prospects in back catalog.

Through it all there's a strong interchange of ideas between what the company wants to produce and what the distributor wants to put out on sale. The distribution sector is recognized as having expert market knowledge, so its influence is great, in terms of what is released and in the way it is to be sold.

'Digital recordings have had a most positive effect on TELDEC's international reputation.'

Examples of this include, say, carefully-directed television advertising for special album product, perhaps by Richard Clayderman (Delphine) or Benjamin Bluemchen (special cassettes for children on the Kiosk label), or new sales series from different pop or classical repertoire from the varied TELDEC ranges.

And the distribution division closely watches what the "opposition" is doing, insuring it can win any race, using appropriate measures, by at least "a short head."

Hit Oriented Club Sector

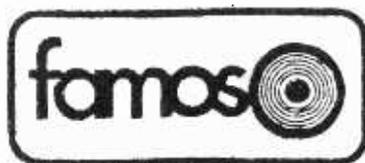
The special sales department homes in on all activities which aren't included in normal distribution of catalog product.

(Continued on page T-26)

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Nortorf **A Reputation For Quality That Is Second To None**

There's a theory, often expressed, that constant high quality and mass production are two terms which just don't mix, and which effectively cancel each other out.

Yet it is the claim of management and staff at TELDEC's Nortorf factory that top quality and massive production output do go together. On a daily basis to, the tune of 200,000 sound-carriers.

Here, mass production has its own rules and they are constantly under control. Even so, the total output passes through an ingenious control system before it is readied for shipment.

A home-produced automatic monitor insures there is a positive minimum of mistakes. The demonstrations are listened to in entirety, but only the disturbances found and sorted out by the monitor go to the engineer to see whether or not they are "tolerable."

Despite the mass-production aspects, the expertise of smaller record companies is not overlooked or ignored.

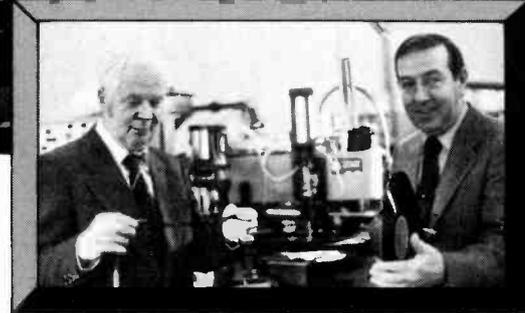
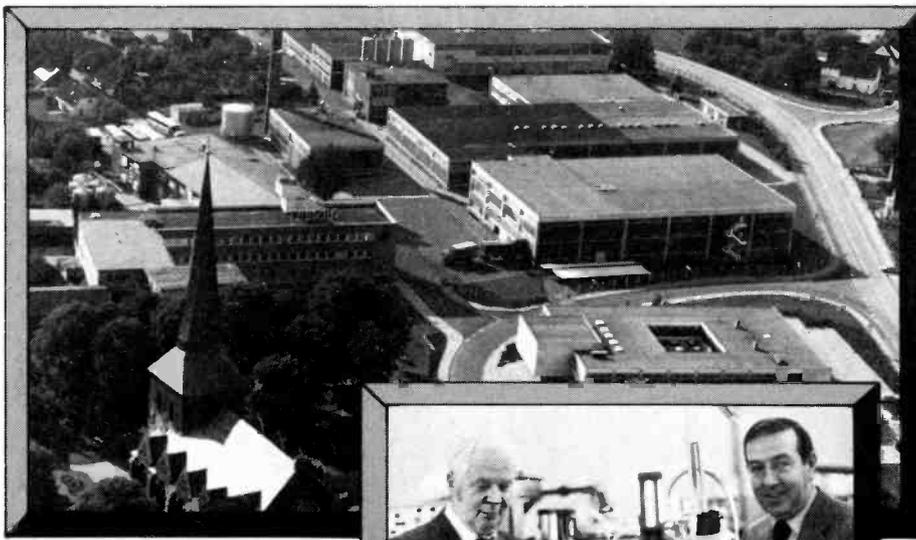
So small operating teams are set up. For the 84 pressing machines in Nortorf, there are 21 installations, each with its own team. This way mistakes and peculiarities are swiftly traced and corrected immediately. Testing is so closely connected with production control that low-quality product doesn't even get manufactured in the first place.

One record, then, can run through at least seven testing stations. But that is still not held to be sufficient. Besides a thorough matrix control, the raw material is completely filtered again to meet TELDEC's own exacting requirements, thereby insuring that no foreign particles get in.

Thirty years of experience in the production of granulate have led to these vital precautionary measures. The care taken means that basic materials for records produced at

The TELDEC factory at Nortorf—mass production combined with the highest standards of quality.

Herbert Knothe, technical director of Nortorf, left and John L. Schupach, administrative director.



Nortorf have earned TELDEC an exceptional reputation.

And TELDEC is one of the few record companies to have its own compound production factory. The compound is also sold to outside producers of high quality records, including deals with several "name" U.S. record producers, such as KM Records, which presses exclusively with TELDEC compound. Because compound and pressing quality agree, TELDEC has developed into one of the biggest manufacturers of year. Among the customers: Telarc and Miller & Kreisel.

Among the customers: Telarc and Miller & Kreisel.

Around 60% of the records produced in Nortorf are custom pressings for other companies, including RCA. The entire classical program of RCA U.K. is manufactured there.

This kind of success is based on many things, not least the TELDEC label service which takes from the customer all

'Despite the mass-production aspects of the Nortorf factory, the expertise of smaller labels is not over-looked.'

necessary work usually involved in getting a record on the market. All the customer has to do is deliver up the master tape, plus films for the jacket cover and the label design—and TELDEC takes care of everything else.

The entire handling for both RCA and TELDEC is carried out now at Nortorf. A central computer was installed to print documents, invoices, bills of lading and address labels, and all other work connected with warehouse control is carried out by this computer.

In the main warehouse, goods are assembled daily not just for the whole of Germany but also for shipment throughout the world.

As soon as an automatic order system is installed, a 24-hour service is planned, and that will be readily available to all TELDEC partners.

Billboard

A Billboard Advertising Supplement

JANUARY 9, 1982 BILLBOARD

**We are happy
to represent many of
TELDEC's hits and wish
them continued
success.**

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for many
wonderful years
congratulates

TELDEC

on their
spectacular
success

Austria

Partners Through Good And Bad Years

For three decades, TELDEC repertoire has been distributed in Austria by Musica, a company owned by World Music. In the last five years Musica has increased its market share from 8.9% to 12.7% and a large part of this success is due to TELDEC repertoire, as Franz J. Wallner, Musica's general manager, acknowledges.

Wallner recalls: "Musica and TELDEC have been together through good and bad years. We started to distribute TELDEC here in the difficult period immediately after 1945.

"It was a time in which Austria was divided between the Americans, the British, the French and the Russians. It was not only the record buyers who queued outside the few record shops to buy 78s but the dealers also had to line up at the record distributors and transport the records back to their shops in handcars and knapsacks."

The TELDEC stars of those days were Bing Crosby, the Andrews Sisters, Louis Armstrong, Maurice Chevalier, Hans Albers, Lisa de la Casa and Wilhelm Furtwaengler. In the 60s, it was Drafli Deutscher, and his single "Marmor, Stein und Eisen bricht" which sold more than 40,000 copies. Major sellers since that time have been Les Humphries, Frank Duval and Richard Clayderman.

More than 150,000 units of Clayderman's "Ballade pour Adeline" were sold in Austria.

During the years when TELDEC distributed the RCA label, artists like Middle Of The Road, Paul Anka, Jose Feliciano and Sweet scored big successes. And currently there is a trend in favor for Austrian pop artists such as Erika Pluhar, who was awarded a gold disk for her recent album of love songs.

In the classical field TELDEC is very active in Austria. Many recordings for the Telefunken label were made in the recording studio of Casino Zogernitz. The most famous Austrian classical artists are Nikolaus Harnoncourt with his Concentus Musicus, Ludwig Streicher, Rudolf Buchbinder and the Haydn Trio.

Of the TELDEC catalog, Wallner says: TELDEC is doing the right thing in representing German and international labels. I see great future potential in new wave music as well as German language rock music.

Despite the difficulties currently confronting the music business, Wallner is hopeful for the future. "With the help of TELDEC, we have surmounted the difficulties of the last two years more effectively than other Austrian record companies and have improved our position in the market. I'm sure that our collaboration with TELDEC will continue to be mutually beneficial."

MANFRED SCHREIBER **Billboard**

Holland/Belgium

RCA Pulling Out All The Stops

TELDEC repertoire in Holland and Belgium has been handled by RCA Benelux since the start of this year. Previously it had gone through an independent record company in Holland and Belgium. In Luxembourg, TELDEC is represented by AEG-Telefunken.

The TELDEC-RCA pact was formally signed by Gerhard Schulz, managing director of TELDEC, and Carl Vos, RCA Benelux chief, at a Hamburg "summit" in November, 1980.

This year has seen an impressive promotion and marketing campaign on behalf of West German pianist Frank Duval in Holland, Belgium and Luxembourg, centered on his album and single "Angel Of Mine," and RCA's dogged persistence paid off. The single sold 100,000 copies in the Benelux territories and topped the Dutch chart for three weeks, the album picking up sales in excess of 30,000 and reaching number three in the chart.

RCA Benelux also pulled out all the stops on a campaign on behalf of German organist Franz Lambert. This included half-minute radio commercials, linked with his album "Highlights," made up of cover versions of hits which charted for acts like Abba, Elton John and ELO.

Lambert visited Holland for a special concert in Amersfoort in the summer, an event drawing attention to the "Ten-Day Record Festival," a sales-boosting initiative by the Dutch record industry. On the way soon is a concept album from him, produced with a special slant towards the Dutch marketplace. No details are available yet and it won't arrive until well into 1982.

TELDEC clearly regards Lambert as a natural "successor" to organist Klaus Wunderlich, a parade horse for many years. A K-tel Wunderlich compilation was released in Hol-



Some key members of the INTERGROUP set-up pictured outside the famous Tivoli Gardens in Copenhagen. Left to right, standing: Dag Haeggqvist (Sonet Sweden), Karl-Emil Knudsen (Sonet Denmark), Ric Urmel (Inelco Holland), Kent Munch (Sonet Denmark), Axel Alexander (Teldec), Terje Engen (Sonet Norway), Christer Lundblad (Sonet Sweden), Gugi Kokljuschkin (Sonet Scandia Finland) and Nobby Varenholz (TELDEC). In front: Lars Olof Helen (Sonet Sweden).

land in 1979 with a huge television promotional back-up. This LP sold more than 100,000 units in under three months. Another Wunderlick television campaign was launched in 1981 with similar success.

For some years, two West German folk ensembles have scored in Holland, especially in the east and south: Ernst Mosch and his Egerlander Musikanten and the Oberkrainer Musikanten of Slavko Avsenik.

There's big popularity in Holland for Juergen Marcus, especially through the single "Du," and now a Dutch-language single is expected from him. RCA Benelux is also seeking to build up Udo Lindenberg and his Panik Orchester in the Netherlands.

RCA Benelux also represents some of the TELDEC subsidiary labels in Holland, including Ralph Siegel's Jupiter, previously handled in this territory by Ariola. Key acts here are Dschinghis Khan and the Hornettes. There's big back-catalog appeal, too, with acts like Silver Convention and Penny McLean.

RCA in Holland also represents the East German Pool label, strong on German-language rock from acts like City and Karat. But it's difficult, admits RCA, to promote this kind of music in the various Benelux regions.

There's also the U.K. Trojan label, which RCA has through TELDEC, with reggae from such artists as John Holt and Desmond Dekker. And two Dutch acts signed to TELDEC are: Nick MacKenzie and the disco Hot Shot trio, the former on the Dutch chart in the 1970s and the latter comprising two girls and one boy.

But there's special Benelux interest in TELDEC's classical product. Austrian conductor Nikolaus Harnoncourt is a huge-seller internationally, a much-respected leader of the group Concentus Musicus. This year, he's had two digital recordings, one Mozart's "Thamos" and the other combining two Mozart symphonies, both featuring him conducting the Amstterdam-based Concertgebouw Orchestra. There'll be more of the same combination due on Telefunken in 1982.

In 1980, Harnoncourt won, with Dutch musician Gustav Leonhardt, the Erasmus Prize, one of the top Dutch annual cultural awards. Leonhardt, who plays harpsichord and organ, is leader of Leonhardt Consort, also signed to TELDEC.

Hans van Woerkens, classical product manager of RCA Benelux, reckons 1981 has been an especially important year for Telefunken as a label. It was 150 years ago that German composer Georg Friedrich Telemann died and prompted a release of some 15



Anne Bertucci is among those artists from INTERGROUP now being marketed Europe-wide.

recordings, featuring such artists as Harnoncourt and Brueggen.

TELDEC's "Intergroup" partners in the Benelux territories are Inelco Holland b.v. and Inelco Belgium. The German company has worked closely with Inelco in this region for over two decades when both organizations were RCA licensees. TELDEC was the central manufacturer of RCA Records in those days and established a constant flow of product supply to Inelco as well as RCA licensees in Scandinavia, Switzerland and Austria. It was a most convincing demonstration of the value of centralized European pressing of U.S. recordings. -

TELDEC has signed some big U.S. and U.K. catalogs for the territory of Benelux, including Dave Kelly (member of the Blues Band); Anne Bertucci, a U.S. hard rock singer; along with the back catalogs of MAM, Barnaby and others. The "Intergroup" label Ultraphone has seen simultaneous release of several albums, by such names as Marilyn Monroe, Del Shannon and Gene Pitney.

WILLEM HOOS and JUUL ANTHONISSEN **Billboard**

Finland TELDEC Classics Score

The TELDEC Operation in Finland is, traditionally, something of a marketing mixture. In a situation unique to this territory, Telefunken product is handled by Oy Discophon AB and Decca material by Finnlevy. But, additionally, Scandia Musiikki OY as the Finnish part of the Sonet group of companies gets all the international product from the Intergroup, the association of independent companies and its Ultraphone label.

Risto Kaijainen, of Discophon, says that Telefunken's "outstanding" selection of older classical music from Central Europe is particularly acceptable to Finnish classical buffs, with Nikolaus Harnoncourt and Frans Brueggen heading the list of individual favorites.

In this field, a major promotional campaign was launched last spring, using the Fazer chain of music stores and FUGA, an important specialist retail outlet in Helsinki.

There's a lot of TELDEC optimism about the future for such labels as Jupiter and Strand, which are extremely strong in the pop and MOR field.

Jaakko Karilainen, of Finnlevy, reports successful business links with TELDEC, and mentions the importing of U.K. Decca product via TELDEC, with the Moody Blues, the Rolling Stones and bluesman John Mayall particularly popular with Finns. Also strong are sales on the London label, with its U.S.-oriented material.

Really, it is just the German speaking product which so far is of little importance to Finnish fans.

Telefunken product has been available in Finland since the late 1940s, first through Saehkoeliikkeiden and, since the 1960s, through Discophon.

KARI HELOPALTIO **Billboard**

France

A Close And Fruitful Relationship

TELDEC's fruitful links with Delpine Records, French independent based in Paris, didn't begin with Richard Clayderman, multi-million selling pianist, though his success run has been remarkable in recent years.

In fact, the TELDEC-Delpine pact goes back further, to 1975, and revolved round MOR trumpet player Jean-Claude Borely, who hit the German charts with the single "Dolannes Melodie, distributed by TELDEC on what was then a title-by-title basis.

Then came the Clayderman "phenomenon" and a full distribution contract covering the entire Delpine catalog. That was in 1976, with the pianist subsequently releasing seven albums in West Germany, including the three "Traeumerien," or "Reveries," albums, and backing up the recorded product with numerous German tours. There's another set, late-January, early February, 1982.

In fact, TELDEC's close relationship with France as a territory goes back some decades. Just after 1945, the German company distributed in France through Ducretet-Thomson, now part of the Pathe Marconi-EMI empire, which still handles all the Telefunken classical label material, mainly on a finished-product import basis, and producing some 60 new titles each year.

Harnoncourt recordings are now top-sellers in France and his sales there are comparable with those in German.

But also instrumentals reach large sales figures. France is
(Continued on page T-21)

Half A Century Of Technological Innovation

It's been half-a-century of research and development by TELDEC, and its predecessor Telefunkenplatten, into sound-carrier technology.

Research is continuous in the company's laboratories which are sited in Berlin, some 400 kilometers away from the Nortorf pressing plant in Schleswig-Holstein, where ingenious ideas are translated into saleable software.

In Berlin, the Fuellschrift system (variable pitch control) was developed even as, in 1951, Nortorf was pressing up the first EPs. Four years later, the first stereo long-play records were available in Germany, again developed in Berlin. It meant problems, technological and recording, had to be solved, and fast.

At that time, there was neither a magnetic tape recorder with stereo magnetic head nor a suitable amp and mixer.

On the recording end of the operation, there were compatibility problems because the new stereo technique had to be played on existing manual equipment. With the Neumann company in Berlin, new cutting equipment was developed with a cutting needle that was capable of movement in several directions.

More problems, new problems. The cutting needle and the tone receiver needles didn't precisely correspond in geometric shape. This led to noise disturbance which couldn't be eradicated. So TELDEC developed a Tracing-Simulator which compensated in the cutting for the distortion of the signals. It was introduced on the market in 1963 under the title Royal Sound Stereo.

Already in 1959, the TELDEC studio in Berlin had developed an 8-channel taperecorder ready for use. This provided a big jump forward in quality because, at last, more tracks could be independently recorded, without rerecording, to produce a total music sound, a production engineering tech-

Professor Martin Fouqué, TELDEC's chief sound engineer.

Horst Redlich, TELDEC's technical director.



nique that is now state of the art in pop music production, involving the use of machines with 24 or even more tracks.

New developments led to still newer ones. The multitrack technique led to a need for mixers with improved switching circuits. Each input had to be capable of being combined with each output. In this vital area, too, TELDEC was ready to take the lead.

Links between the recording technology and the electronic laboratory insured that sound in all mixing circuits could be controlled. For the musician, playback mixing could be made problem-free.

The change from valves to transistor circuits passed through almost unnoticed but, in 1970, the TELDEC laboratory created a sensation with the development of the high density recording process, leading first to the advent of the videodisk (TED) and ultimately the minidisk (MD), a technical overture for a record system with digital signal storage.

Though these new disks are smaller and much cheaper to produce, they offer a more secure, longer-lasting tone quality and allow for a longer playing time than current long-plays.

'For the musician, playback mixing could be made problem-free.'

In relationship with the high density recording technique, a new cutting process was developed. With TELDEC's Direct Metal Mastering technology (DMM), the loss of quality in the in-between stages in the cutting of a record disappears. The "mother" is cut directly into the metal. From these metal originals, many galvanized copies can be made.

And by eliminating the "father" step and silvering, the tonal quality standard can be increased. The noise level and the pre- and post-echoes are dissipated.

The advantages of digital recording in the studio are even more obvious to the music listener. Ever since 1978, digital recording tape has been used in classical recordings.

And electronic editing technique developed by TELDEC has made it possible to record works with different digital data formations. Therefore, even today a standardization of the magnetic tape recording technique can provide for a diversified programming and production output.

But there's no doubt that this high standard of overall quality would never have been possible without years of close collaboration between the laboratory in Berlin and the plant in Nortorf. Even the analog disk is set for further quality improvement. TELDEC has worked consistently on this for the past 10 years, not started just now with the arrival in the marketplace of the digital disk.

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JANUARY 9, 1982 BILLBOARD

• Continued from page T-19

second only to the U.K. for foreign sales of Klaus Wunderlich sales. And Franz Lambert also finds a good response in the French market.

Another strong partner is Vogue. Some successful TELDEC titles distributed by Vogue in the past 12 years or so have been "Angel Of Mine" and "Cry At The World" by Frank Duval, and "Fire In The Night" by Hot Shot. Going the other way, geographically, TELDEC has much Vogue back catalog, notably albums by Françoise Hardy and Petula Clark in German.

Despite TELDEC's continuous efforts to establish French-speaking pop productions on the German market a really big success has so far proven elusive. However, achievements have been made with such artists as: Michele Tor and Bruno Grimaldi. TELDEC has a strong belief in being able to break more French-speaking product in 1982.

International product nevertheless is enjoying enormous success in Germany where TELDEC has always been upfront representing catalogs like Delphine, Vogue and Arion with a steadily increasing marketshare.

A special agreement has been established with Disc'AZ for a very close co-operation. Disc'AZ is handling TELDEC's new international INTERGROUP label Ultraphone featuring Euro-wide releases of artists like Anne Bertucci, Marilyn Monroe, the Barnaby label etc.

Furthermore, TELDEC releases in Germany the folklore and classical recordings of Arion Records. In the three years of the TELDEC-Arion partnership, principal sellers have been the 10 albums of the Latin American group Los Calchakis, the Trinidad Steel Band, and pan's piper Gheorghe Zamfir from Romania, plus early French classical music and a series featuring Indian ethnic music.

MICHAEL WAY **Billboard**

Italy

"The Most Ebullient Label"

Decca Dischi Italia has been distributing TELDEC product through the Italian marketplace for 29 years, dating right back to the formation of the company in 1952.

And Telefunken repertoire, the classical segment most of all, is highly rated in this volatile territory, at both artistic and technical levels.

In Italy, there has been a steady build-up of demand for ancient, baroque and pre-baroque music. The label Das Alte Werk is not only a leading light in this highly specialist field but, as Cesare Bacchini, label manager, consistently stresses: "It has played a key role in promoting and developing the whole trend towards this kind of music."

"It is probably the most ebullient label on the current Italian classical scene."

A vital aspect of this particular success story has been the availability of the musicians involved for Italian tours, the concerts invariably well supported, especially in the lengthy vacation season. Audiences are consistently big nationwide, even in the smallest townships.

But also doing outstandingly well on the sales front in Italy is the Telefunken label, its most popular artist being Nikolaus Harnoncourt, whose recent output in post-baroque music has been avidly accepted by Italian music enthusiasts. Other roster artists enjoying success through sales are younger talents like Thomas Zehetmair and Deszo Ranki.

Says Bacchini: "In this area, too, we put a lot of promotional emphasis on concert appearances by the musicians we're recording. It's an efficient and fast way of grabbing public interest, especially among younger fans."

Certainly in the Italian market, the popularity of the TELDEC labels owes a lot to the fact that the entire catalog is always available. Current figures show some 1,200 titles being marketed, and this figure is being added to at the average rate of 10 a month.

Digital product is increasingly in demand in Italy. And on the jazz front, the main line, on the London label, is the Commodore reissue series.

Reciprocally, Italian pop music is enjoying a steadily increasing success in Germany where TELDEC has proven a strong partner with a large degree of success.

There has been a string of hits. Just to name a few: Pupo, Roberto Soffici, Alan Sorrenti, Rettore, but also German produced sounds have become attractive to a more and more internationally minded Italian marketplace. Close co-operation with indies such as: Ariston, CBO, Fonit Cetra has led to a successful exchange of product and shown that TELDEC's policy to improve international production can lead to hits like "Aspettandoti" by I Santo California ranking in the Italian charts.

Understanding of common needs has been the key to this achievement.

VITTORIO CASTELLI **Billboard**

Sweden

Business Partners For 50 Years

Sixten Eriksson, president of Grammofon AB Electra in Stockholm, has been the Telefunken representative in Sweden from the very start, back in 1932.

Says Eriksson: "Some 16 years after my first links with AEG Telefunken, I started—in 1948—Telefunken Forsaljnings AB. When, in 1955, we also became the Swedish representatives of RCA, we changed the name of the company of Grammofon AB Electra."

Today this veteran of the Scandinavian record industry remains active and in control as president of the company. The most popular Telefunken artists in the earliest days, he recalls, were Peter Kreuder, Rosita Serrano, Erna Sack, Marlene Dietrich, plus Greta Keller. Both Kreuder and Serrano toured in Sweden and, during the last war several Telefunken artists were recorded in Sweden.

Sixten Eriksson was also closely involved in the post-war build-up of Telefunken and in the setting-up of TELDEC.

Big TELDEC sellers in more recent years, says Eriksson, have been Klaus Wunderlich, who has sold more than

200,000 albums in Sweden alone, and Les Humphries, choir-master from the U.K.

Eriksson describes his company's links with TELDEC as "very close." Electra, for example, uses the TELDEC manufacturing plant for its Swedish classical productions. And last year a Swedish choir, the Stockholm Bach Choir, recorded an album with Concentus Musicus and the result won a German record academy prize in its category.

When it comes to promoting Swedish artists in Germany, TELDEC has a strong relationship with Swedish Sonet, notably for artists like Jerry Williams, Mikael Rickfors and Noice. But, despite other big success with Sylvia Vrethammer, who will be starring early this year in her own German television show, the biggest recent success has been with the Sonet band Secret Service.

Secret Service has been presented with a special diamond disc from TELDEC for a million-plus sales in Germany alone.

Quite recently Sonet signed the Swedish superstar Harpo whose latest productions, single and LP, are being released by TELDEC in Germany, Austria and Switzerland.

But TELDEC also represents the Sonet jazz label Storyville, which includes Papa Bue's Viking Jazz Band. In 1981, TELDEC in Germany, along with the Sonet group in Scandinavia and Benelux company Inelco formed the Intergroup, which works collectively to get repertoire away in these territories and through Europe. Early successes include Rita Marley, Dave Kelly and Danish band Laid Back.

LEIF SCHULMAN **Billboard**

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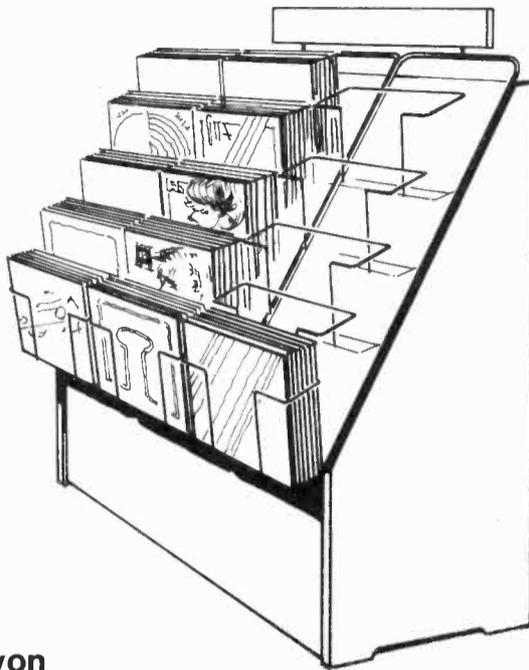
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Switzerland

Very Strong Trade And Commercial Ties

Since its inception some 30 years ago, TELDEC Hamburg has maintained very strong trading and commercial ties with Musikvertrieb AG in Zurich, Switzerland.

The late Maurice A. Rosengarten, founder of Musikvertrieb, was also one of the founding fathers of TELDEC GmbH and played a key role in establishing its business policies and ideas. It's a matter of music business history that within a few years TELDEC became one of the most successful enterprises in the European record industry.

Rosengarten, in his role as a member of the board of directors of Decca Ltd., in London, was instrumental in bringing the TELDEC best-quality international repertoire in both the classical and pop fields. And as the licensee of TELDEC in Switzerland, Musikvertrieb grew alongside the successful development of TELDEC in Germany.

Despite the death of Rosengarten in 1975, the bonds between the two companies remain as strong as ever, a two-way partnership producing consistently commercial product.

For two years now TELDEC has handled the young and creative Swiss label Big Mouth, a company with an outright belief in talent, and rewards came fast, especially with the tremendous success in Switzerland of Betty Legler, Swiss singer-songwriter, awarded a first gold disk for her debut album.

Newly-signed Big Mouth artists like Glenn and Ping Pong, representing the label's new wave interests, and other acts are set for international recognition.

The Musikvertrieb viewpoint in Switzerland is that TELDEC scores heavily on a mix of past achievements, advanced technology, "superlative" pressing capacity and an enviably broad and diversified repertoire and catalog.

PIERRE HAESLER

Credits: Editor, Earl Paige; Assistant Editor, Ed Ochs; Editorial: Guenther Brauenich, Ingo Seif, Reinhard Frank, Editorial co-ordinator: Mike Hennessey, Peter Jones, Wolfgang Spahr. Creative consultants: Volker Heinz and Charles Herbert. Layout: Peter Heller. Photography: Horst Nebe, Guenther Wolfson and TELDEC archiv. European articles by Billboard correspondents.

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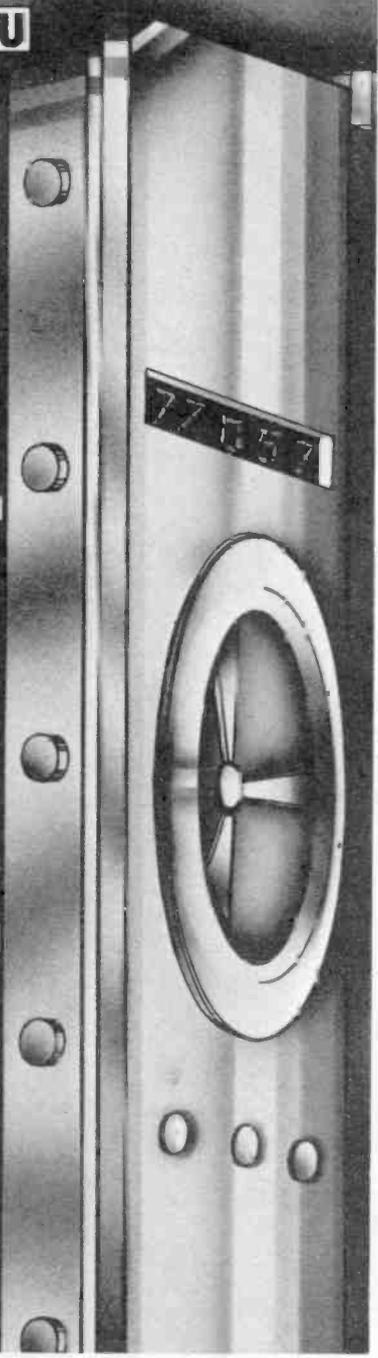
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TELDEC

The Three R's

• Continued from page T-16

ucts, such as club and mail-order business, or special productions given to third-party licensees.

This unit works extremely well with the competition and makes use of the repertoire and sales channels of competitors. The club sector today is more and more hit-orientated, with members becoming more demanding over available product.

Television-promoted product remains steady. The use of the sound-carrier in special pressings of maybe a million copies for advertisements provides added turnover possibilities. In fact, TELDEC's special distribution turnover is operating well over the average increases shown in other areas.

Big Profit Center

Then the TELDEC Import Service (TIS) is an important profit center and was founded some seven years ago. Its aim and goal is to offer a ready buying service for minorities by offering additional international repertoire from label partners of TELDEC—material which isn't viable to distribute as part of the normal catalog.

TIS deals in comparative rarities but it's a boom for connoisseurs and it has an annual turnover of about \$6 million.

TIS has a catalog of more than 10,000 album and cassette titles and classical product takes up 35% of the total. What TIS, on behalf of TELDEC, offers some 500-600 dealers is "the pick of the crop." Since 1979, it has been number one among import companies in Germany. It handles specific specialized product from labels even under contract to other companies, such as WEA or RCA. And it has deals not only with large foreign labels, like Musidisc or Telarc, the best-known digital classical label; but also with small German independents like Kuckuck, Spoon, Line and CMP-Records.

Additionally, exclusive rights to the German rock group Family are held by TIS.

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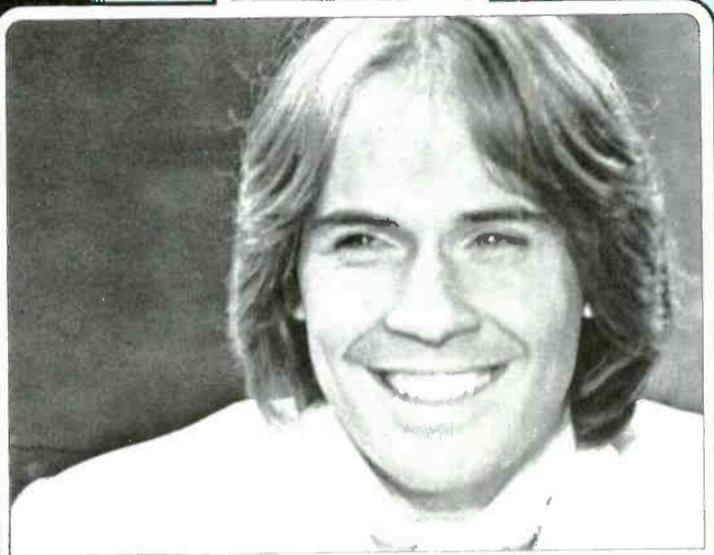
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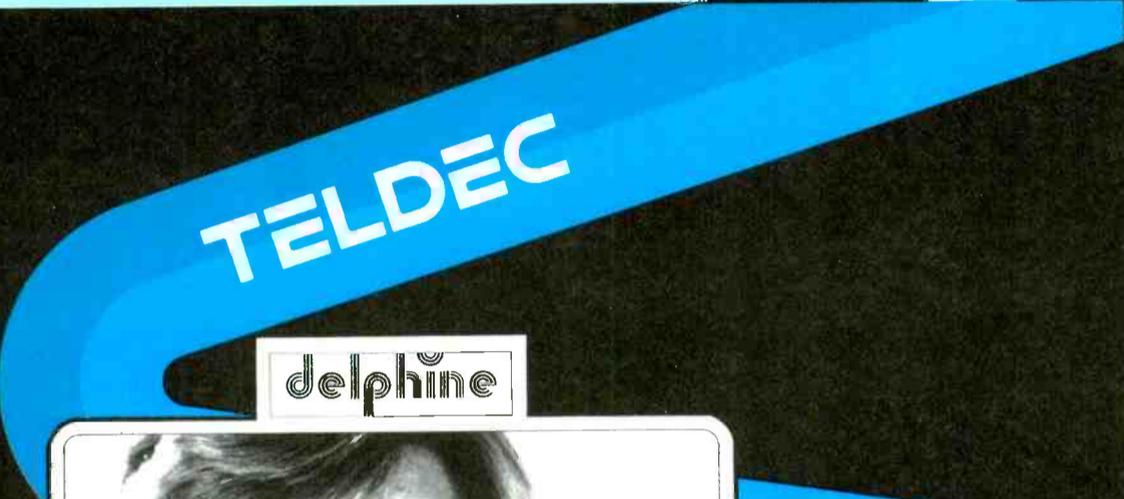
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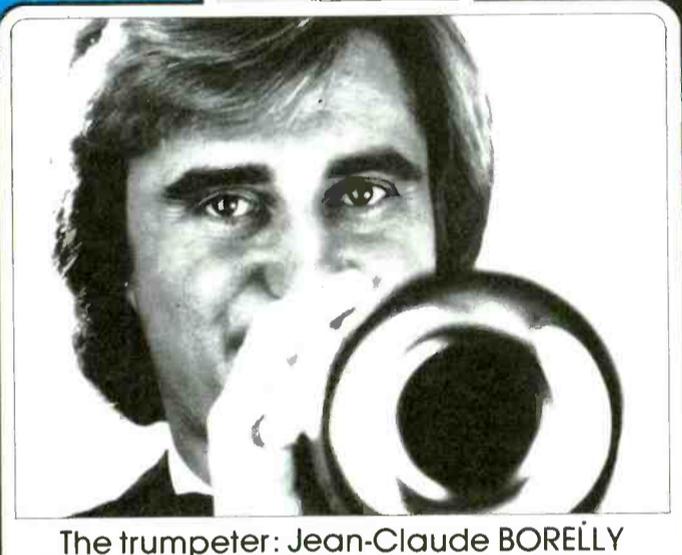
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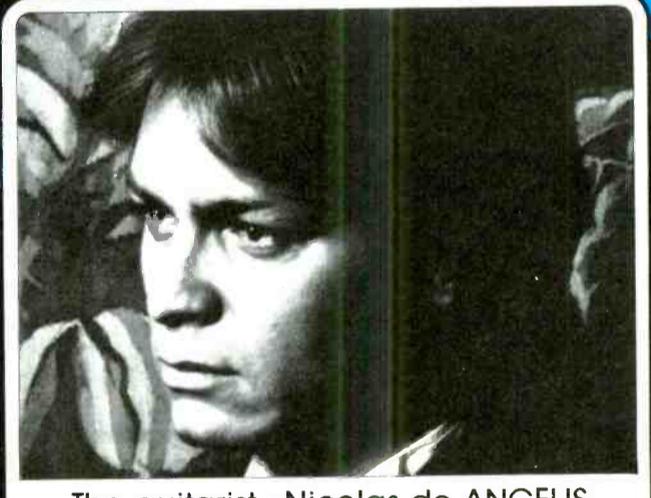
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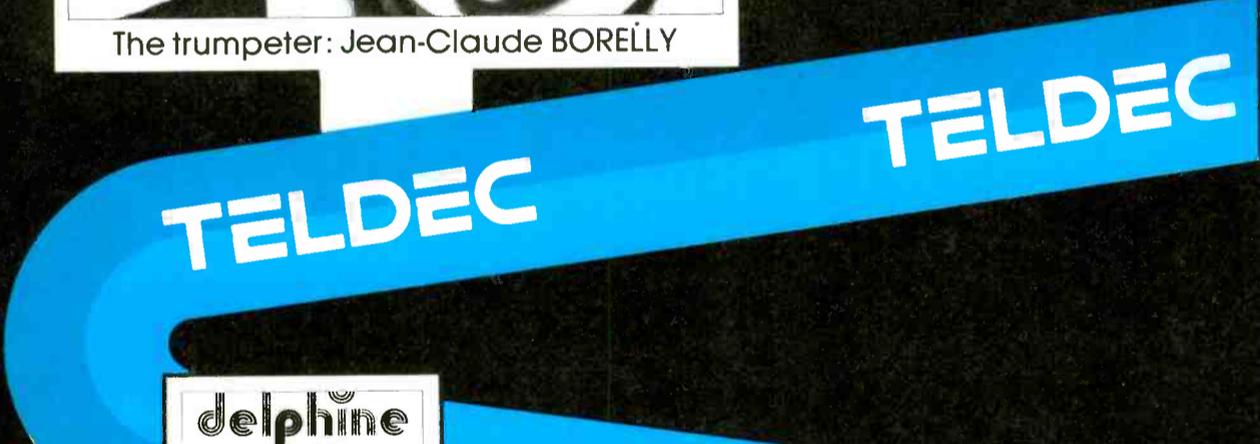
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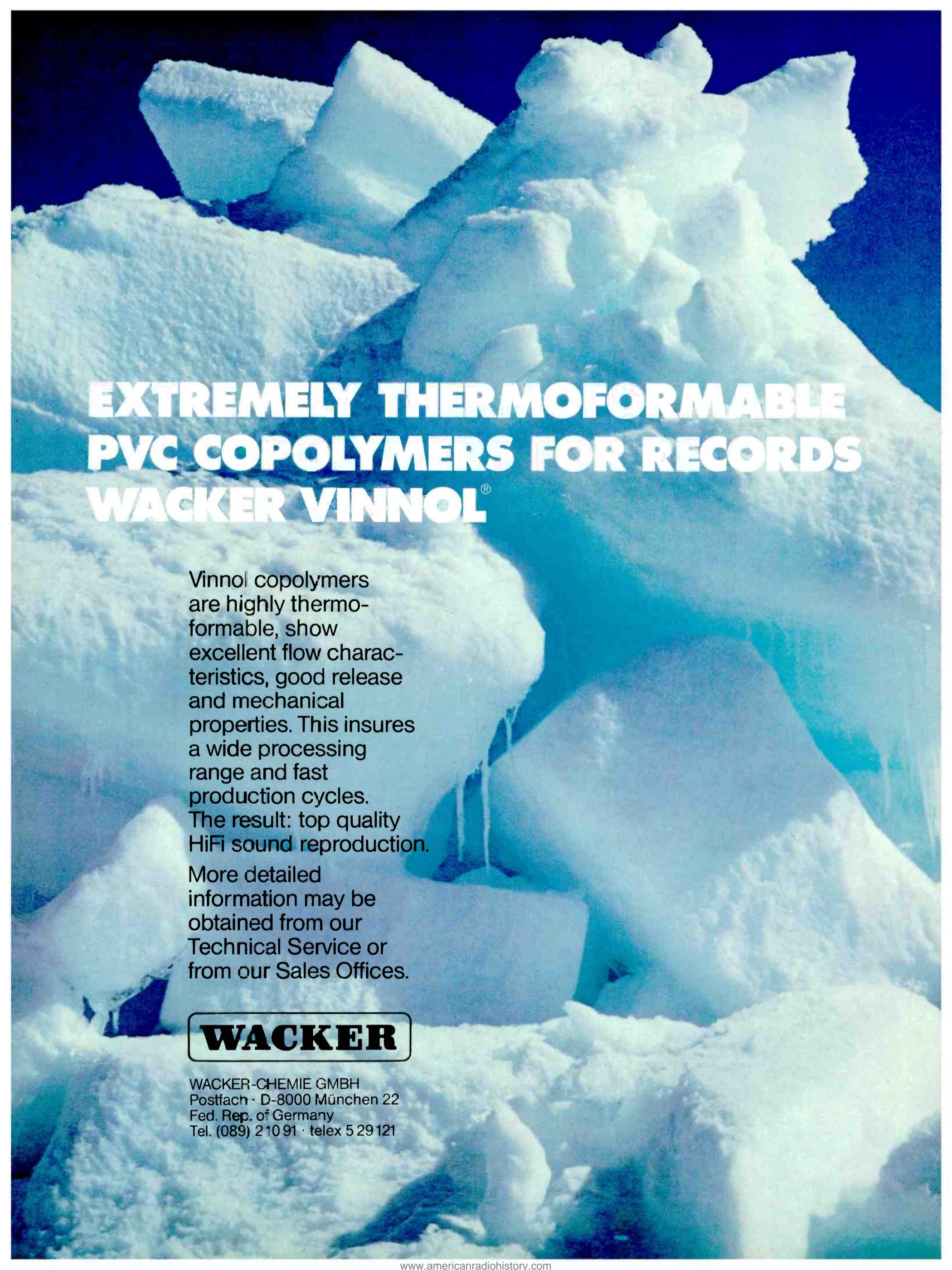
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497 Nominations Received For NARAS Hall Of Fame

NEW YORK—The National Academy of Recording Arts & Sciences (NARAS) has received 497 recordings as nominations to its Hall of Fame which honors repertoire of lasting, qualitative and historical significance that was released before the inception of the Grammy Awards in 1958.

Artists whose recordings received the most entries were Count Basie (11), Charlie Parker (10), Dizzy Gillespie, Benny Goodman and Elvis Presley (all 9), Tommy Dorsey, Stan

Kenton and Jimmie Lunceford (8), Miles Davis and Woody Herman (6).

Release dates of entries range from 1957, the final year of eligibility into the Hall of Fame, to the Original Dixieland Band's version of "Tiger Rag" in 1917, the only recording submitted from that decade. 1920s recordings comprise 7% of the entries; 1930s, 18%; 1940s, 34% and 1950 through 1957, 41%.

Final nominations and subsequent selections of winners will be made by a 90-member committee of music critics, musicologists and veteran recording personnel well-versed in releases of the pre-Grammy era. Final nominations will be announced later this month with the five latest Hall of Fame entries to be announced during the Academy's annual two-hour TV special, "The Grammy Awards Show," telecast Feb. 24 over CBS at 9:00 p.m. (EST).

Holly Salute Out

NEW YORK—Locally based Laurie Records will distribute a Buddy Holly salute, "Oh Buddy (The Music Will Never Die)" by the group Matlock. The single, on Ft. Worth's LeCam Records, was cut in 1977.



LIVE AT FIVE—Phil Collins, left, and Mike Rutherford, center, of the Atlantic Records group Genesis talk with anchorperson Sue Simmons during a recent taping of the ABC-TV show in New York.

KvH Label Is Utilizing 'Two-Tier' Distribution

NEW YORK—KvH Records, an independent label formed recently in Chicago, will utilize a "two-tier" distribution system for its first album due later this month.

Label president Bob Keller is currently lining up indie distribution, while mapping a direct mail campaign in the consumer press for "The Guide," a science-fiction concept written and performed by Skip Haynes and produced by Ron Bloom, a&r consultant to KvH.

Because of the album's format, ads will be breaking in the February issues of Omni and Science Digest. In addition, ads will appear in The

Reader, Illinois Entertainer and the January issue of Chicago Magazine, a move designed to take advantage of Haynes' following on the local scene.

The album carries an \$8.98 list price for regular distribution, while its direct-mail ads will carry a \$19.95 price tag, since this version contains four full-color original prints created by Haynes.

Due on the market with the album is a single, "2000 Light Years Away" and "Knights On Fire Mountain." Keller's own promotion staffers will be augmented by indie promotion people.

Limited Edition 45s Set

LOS ANGELES—Sound Investments Inc. of Minneapolis is releasing a series of limited edition 45 r.p.m. records featuring updated versions of hit songs from the late '50s and '60s which have been re-recorded by the original artists.

Dubbed the "Better Than Before" series, the first release will be Gary U.S. Bonds singing "Quarter To Three" and "New Orleans," expected out early this year.

Future releases include "He's A Rebel"/"Da Do Ron Ron" by the Crystals and Del Shannon's "Hats Off To Larry."

The newly recorded versions were produced by Jack Jackson and David Thompson in Nashville, using 16- and 24-track recording equipment.

"With modern recording technology, we've been able to capture the original feeling of the song while at the same time filling out the sound, making it hotter and brighter than before," says Bert Russick Jr., director of a&r for the firm's special markets division.

Counterpoint

• Continued from page 41

Original members are **Austin Landers, Allen Frey, Tony Churchill, Robert Jackson, Robert Downs, Londie Wiggins, Leroy Taylor** and Baker.

★ ★ ★

Dick Hawkins has moved over to the Sound of New York Records as national promotion director, where **Gene Griffin** is founder and president. Also joining the staff is **Bill Scarborough**, vice president of marketing and sales. Hawkins was with the Sound of Brooklyn Records and Scarborough comes from Audio Fidelity.

The label has signed four acts to its artist roster, including **Flaash**, with a new single "Jammin'"; **Carol Sylvan**, who comes from the group Change (as did **Luther Vandross**); **Total Climax**; and **D&A**. Sylvan's new single, "Think," is set for a January release.

★ ★ ★

Remember **Chubby Checker**, the twist king? He's back. Checker recently signed with MCA, with a new LP, produced by **Evan Pace**, set for February. Among the tunes on the LP are "Twist—1980s Style," "Under My Thumb" (popularized by the Rolling Stones) and an AOR cut, "Don't Be Afraid, It's Only Rock'n'Roll."

★ ★ ★

Remember... we're in communications, so let's communicate.

Kaye Calls For Collaboration

• Continued from page 32

found its way to Arista president Clive Davis and on to Manilow.

"We always felt that Manilow should do it," says Kaye. "We wrote it with him in mind."

The success of "The Old Songs" has given Kaye his second wind. It's the first song of his covered since Engelbert Humperdinck recorded "What You See Is Who I Am" two years ago. "It was a ballad done disco," says Kaye of Humperdinck's version. "It was supposed to be interpreted for the heart but instead was interpreted for the feet."

Among the songs penned by Kaye through the years are "Till The End Of Time," "Quiet Nights," "Speedy Gonzales" and "Full Moon And Empty Arms."

Kaye also has a song called "Uninvited Guest" due to appear on the Carpenters' next album.

Although he's no longer teaching his regularly scheduled songwriting classes, Kaye still manages to bring his Method Songwriting workshops to at least eight major universities a year.

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This Week	Last Position	Weeks on Chart	TITLE Copyright Owner, Distributor, Catalog Number	These are best selling videocassettes compiled from retail sales, including releases in both Beta & VHS formats.	This Week	Last Position	Weeks on Chart	TITLE Copyright Owner, Distributor, Catalog Number	These are best selling videocassettes compiled from retail sales, including releases in both Beta & VHS formats.
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2	14	4	AN AMERICAN WEREWOLF IN LONDON MCA 77004		22	18	8	THE GOODBYE GIRL CBS 700069	
3	2	12	STIR CRAZY Columbia Pictures 10248E		23	7	20	NIGHTHAWKS Universal City Studios Inc., MCA Dist. Corp. 71000	
4	19	4	FOUR SEASONS MCA 77003		24	32	9	THE FAN Paramount Pictures, Paramount Home Video-1469	
5	3	12	THE BLUE LAGOON Columbia Pictures 10025E		25	11	9	MEATBALLS Paramount Pictures, Paramount Home Video-1324	
6	10	15	THE JAZZ SINGER Paramount Pictures, Paramount Home Video 2305		26	30	8	USED CARS Columbia Pictures 10557	
7	5	8	THE THIEF Magnetic Video 4550		27	20	31	ORDINARY PEOPLE (ITA) Paramount Pictures, Paramount Home Video 8964	
8	4	12	ENDLESS LOVE MCA 77001		28	▲ NEW ENTRY		THE ADVENTURES OF ROBIN HOOD Magnetic Video 4540-30	
9	6	10	FRIDAY THE 13TH II Paramount Pictures, Paramount Home Video 1457		29	29	10	SEEMS LIKE OLD TIMES Columbia Pictures 10475E	
10	13	22	CASABLANCA United Artists, Magnetic Video 4514		30	31	11	THE COMPETITION Columbia Pictures 10124E	
11	12	15	BUSTIN' LOOSE Universal City Studios, MCA Dist. Corp. 77002		31	23	4	BREAKER MORANT Columbia Pictures 8300	
12	22	48	AIRPLANE (ITA) Paramount Pictures, Paramount Home Video 1305		32	40	31	ELEPHANT MAN (ITA) Paramount Pictures, Paramount Home Video 1347	
13	33	3	APOCALYPSE NOW Paramount Pictures, Paramount Home Video 2306		33	▲ NEW ENTRY		A WALT DISNEY CHRISTMAS Disney 40VS	
14	16	9	ATLANTIC CITY Paramount Pictures, Paramount Home Video-1460		34	35	26	BLACK STALLION (ITA) United Artists, Magnetic Video 4503	
15	26	6	THE GOOD, THE BAD & THE UGLY Magnetic Video 4545		35	21	6	DOGS OF WAR Magnetic Video 4569	
16	8	20	RAGING BULL United Artists, Magnetic Video 4523		36	▲ NEW ENTRY		TAKE THIS JOB AND SHOVE IT Magnetic Video 4076-30	
17	27	8	THE MALTESE FALCON Magnetic Video 4530		37	36	10	HALLOWEEN Media Home Entertainment M131	
18	9	8	THE POSTMAN ALWAYS RINGS TWICE CBS 700077		38	25	11	HAPPY BIRTHDAY TO ME Columbia Pictures 10595	
19	15	20	TESS Columbia Pictures 10543		39	24	7	CHITTY CHITTY BANG BANG Magnetic Video 4557	
20	28	7	BACK ROADS CBS 70071		40	37	25	AND JUSTICE FOR ALL Columbia Pictures 10015	

25TH CES NEARS

More Than 50,000 Off To Las Vegas

• Continued from page 1

key issue for all segments of the trade.

Video activity in 1981 was dramatic as VCR sales hit record heights. RCA SelectaVision launched its videodisk system behind a multi-million dollar promotional campaign and video software suppliers released a plethora of titles to the marketplace. Manufacturers, distributors and retailers have jumped on the video bandwagon.

But 1981 also brought with it dramatic video questions that are still to be sorted out. RCA's SelectaVision rollout was disappointing to many industry observers and has still left many with the impression that the videodisk may not penetrate the consumer consciousness as fast as predicted.

Moreover, both the videodisk and VCR incompatibility of formats are still major considerations. Does the industry and the consumer want or need what will amount to three different and incompatible videodisk systems next year? And the last two series of ITA conventions predicted a move to the 1/4-inch VCR format. The recently announced rental

For details of other electronics and video developments at CES, see related stories, this section. CES coverage in more detail will appear in the next two issues of Billboard

programs from such videocassette suppliers as MGM/CBS, and Magnetic Video, coming several months after the Warner Home Video pro-

(Continued on page 58)

'BELLS AND WHISTLES'

CES VCR Debuts Slow Furious Pace

By BETH JACQUES

NEW YORK—While VCR hardware sales continue to blaze, this January's Consumer Electronics Show will see a slight cooling down of new product introductions.

New product is thin and what little there is embodies bells-and-whistles the industry has seen before. A couple of industry giants—Sony and RCA—won't be in Las Vegas at all.

While current sales figures say VCRs are still hot property, up 72% to 172,614 units sold to retailers ending Nov. 27, according to EIA statistics, some in the industry predict a slight softening in sales.

Until now the "Cinderella" industry—where prices hover in the \$1,000 and up big ticket region—has staved off the recession, creating a new

market, while possibly encroaching on the audio market.

Although video sales have achieved record levels, industry giant RCA predicts a soft first half, with color tv sales lagging behind those record figures. Other industry leaders say color tv sales to retailers—seen as a bellwether for all consumer video sales—have slipped over the last few weeks.

With dealers apparently girding their loins for a long winter siege, companies aren't bothering with anything new.

Current trends to portability and front-loading continue at this CES. Another stereo VCR with Dolby noise reduction makes its bow. Perhaps two high-tech prototypes will be shown. *(Continued on page 57)*

INSIDE THIS SECTION

- CONSUMER ELECTRONICS INDUSTRY:** The CES mirrors the transitional stage of the home entertainment industry. See story, this page.
- VIDEO SOFTWARE:** Suppliers have new titles and a variety of new advertising/promotional campaigns are unfolding. But home video dealers and distributors have begun to question release patterns. See related stories, this page.
- VIDEO HARDWARE:** VCR sales continue to blaze but new videocassette recorder introductions have cooled somewhat. See story, this page.
- VIDEODISK:** VHD, the third major industry videodisk system, will have a major presence at CES vying with LV and CED. See story, this page.
- FAST FORWARD:** CES technology in audio, video and home computing is moving rapidly. See this page.
- AUDIO/VIDEO ACCESSORIES:** The video industry has created a huge accessories market for both video and audio suppliers. Audio accessory manufacturers are also looking at mid-fi. See story, page 56.
- AUDIO/VIDEO RETAILERS:** Hi fi equipment sales continue flat but video hardware is making the cash register work overtime. See story, page 56.
- RECORD/TAPE/VIDEO RETAILING:** Some of the nation's largest record chains who have added video software are backing off. The reason: an unsettling market with battleground conditions. See story, page 62. One dealer, Las Vegas' Odyssey, is enjoying video success. See story 65.
- VIDEO MUSIC:** The industry is seeing the first generation of simultaneous audio and video releases. And recording artists continue to lay tape as well as tracks. See story, page 64, and Music Monitor, page 64.
- AUDIO TRENDS:** Hi fi equipment gets more and more 'audiophile.' See story, page 69.
- PERSONAL STEREO:** Stereo-to-go is everywhere. See story, page 69.
- BLANK TAPE:** The CES blank tape thrust is more on marketing than new products and formulations. See story, page 69.
- CAR STEREO:** Auto audio continues to be one of the brightest spots in consumer electronics. See story, page 69.
- AUDIOPHILE RECORDS:** The audiophile records mart continues to glimmer with outstanding product and techniques but some observers fear the market is glutted. See story, page 72.
- AUDIOPHILE REVIEWS:** Billboard's team of audiophile reviewers look at some of the newer releases. See spotlight, page 72.

Video

Ad Campaigns & Promo \$\$ Behind New Video Titles

By SUSAN PETERSON

LOS ANGELES—In addition to a respectable, but not spectacular batch of January release announcements, home videocassette programmers at CES will be talking to dealers and distributors about a variety of new advertising campaigns, including some additional co-op dollars, promotional materials and rental programs.

Hinting at possible announcements concerning co-op advertising programs are Paramount and CBS Video Enterprises, while Nostalgia Merchant plans to talk co-op with "more interest." Magnetic Video and CBS will be working at getting their new rental plans into action, while MCA's announcement in that area is a non-announcement. In spite of a lot of industry talk about the need to develop alternative programming, movies still comprise most release lists, with only a handful of exceptions.

(Continued on page 59)



COLUMBIA VIDEO—Columbia Home Video is making extensive point-of-purchase material available to its dealer network.

Release Patterns Are Questioned

LOS ANGELES—Home video dealers and distributors have expressed two sources of disgruntlement in recent months, which center on the release schedules of the home video programmers. One concern is that the major programmers tend to "cluster" releases at CES time, in order to take advantage of the meeting's promotional advantages, thus deluging dealers with too many titles all at once, and not enough at other times of the year. Another concern is that the high number of major films released to the home video market in its first few years may create a shortage of exciting releases in the years to come, meaning the studios could conceivably run through their catalogs before enough alternative programming is developed to take up the slack.

While obtaining CES release announcements, Billboard queried some of the major programmers about these concerns, asking if the concerns are legitimate, and if so, what each company is doing to remedy the problems.

The question concerning clustering releases for CES fanfare brought a general consensus that it is a problem, with each company denying that it contributes to the problem.

"The dealers are absolutely right," replied Nostalgia Merchant market-

ing vice president Earl Blair. "Most of the majors gang their releases at both CES shows. That means there are an enormous amount of titles drying up the available capital. This industry can't be concerned with racking up huge sales figures, then 60 days later, wonder why the dealers can't pay their bills."

"We release on a bi-monthly basis. We're not affiliated with any major studios, so out of necessity, we must fit our releases in between, when there is capital available."

Phil Myers Corporate Communications chief at Magnet Video replies, "We take into account what the field can accommodate. Hypothetically, we could have one month with one or two major titles, and other months with no blockbusters. We don't step up our releases because of CES. It's an environment where we see a lot of people, and we do write orders. But, our people are

(Continued on page 60)

VCR sales continue at a record setting pace. Latest EIA figures indicate November sales rose to 146,147 units, an increase of 49.9% above 97,521 units sold in the same month of 1980. Year to date VCR sales amounted to 1,172,614 units, an increase of 72% over 681,683 sold in the comparable period one year ago.

VIDEODISK

VHD Now In Contention; CED And LV Move Ahead

LOS ANGELES—A new chapter will open in the videodisk format wars at this CES, with the VHD format camp out in force for a splashy pre-launch debut. It will join the various proponents of the laser/optical and CED disk formats in a 3-way attempt to convince first the dealers and distributors gathered at CES, then the buying public, that the videodisk in general, and its format in particular, has a viable future in the home entertainment market.

Announcing that VHD plans a "major presence" at this CES, marketing vice president Lou Delmonico says that VHD personnel at-

(Continued on page 61)

FAST FORWARD Technology Highlights

By MARTIN POLON

The public's interest at Christmas with high technology consumer entertainment electronics will be mirrored at the 1982 Winter Consumer Electronics Show. Electronic manufacturers from around the world will introduce products that continue the trend of smaller size, improved signal processing and fidelity, on-board computer control and electronic voice synthesis and recognition.

Audio and video have not come together completely at the beginning of 1982, since the American F.C.C. has not provided a decision (and may not, a la teletext) on a stereophonic television system. But several manufacturers—such as Akai—will display stereophonic videocassette recorders. Coupled with the emergence of stereo video via cable via television, like Warner Amex's MTV: Music Television channel and the Warner Motion Picture Service, the stereo VCR will open the door to home stereo television. Close behind are VCR's that either will record video signals or serve as digital audio recorders. The expected conversion of the U.S. to television stereo during this decade will spawn a whole series of audio for video components, but the dawn of 1982 will find only stereo and dual purpose VCR's close to the marketplace.

VCR's will also shrink in size to accommodate the growing demand for video home movies. The attraction to the public of shooting on videotape has

(Continued on page 66)

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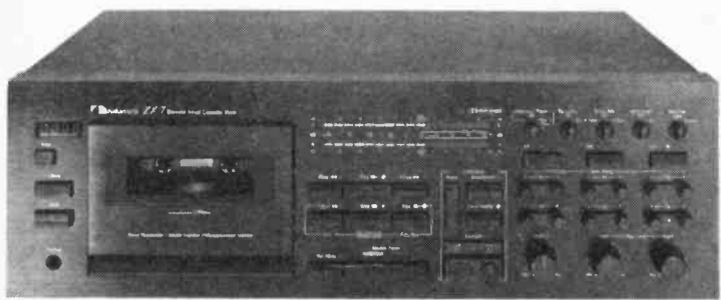
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MICROPROCESSOR DECK—Nakamichi's ZX7 cassette deck now incorporates a 4-bit N-MOS microprocessor for transport control and a master fader that facilitates professional-type fade-in and fade-out.

'EVERYTHING SELLING'

Video Dealers Say Business Is Booming

NEW YORK—If it's difficult for video dealers to pinpoint a few bestselling categories, it's because everything is selling, dealers say, with some reporting gains of up to 50% and more over last year. Stripped-down VCRs in the \$500 to \$600 range, top-of-the line models and full-featured portable decks and cameras are breaking sales records, with consumers fighting over limited supplies of programmable video games. And personal computers, some dealers report, had their first real consumer Christmas.

Audio equipment sales, however, are expected to be flat, with some department stores and mass merchandise outlets reporting sales still concentrated in one-brand rack systems. Package systems were only minimally successful in audio specialty stores, with these outlets reporting stepped-up activity in add-on sales to components owners. Home tape decks, and in some areas, equalizer sales jumped over last year's totals. Audio dealers continued to diversify into video, and personal computers.

Portable mini stereo cassette players and boom boxes entered their second straight year of breakaway

sales in almost all consumer electronics outlets, with the \$100 price pointed cited as most popular.

"We're up in video at least 50% over last year," says Wilfred Schwartz, Federated's chairman of the board. "Stripped-down VCR models in the \$497 to \$568 range are selling—but everything is selling at this time of year. We've also been very, very strong in portable sales—about one-half of VCRs sold are portables. And Atari, Intellivision—we're selling everything we've got."

New low-cost computers are making their first big dent on the retail level. Schwartz says. "The Commodore VIC-20 at \$300 is selling very, very well. People are beginning to realize that for the price of a good video game they can buy a computer."

Audio package systems are doing well at Federated, according to Schwartz, with high-end \$2,500 to \$3,000 racks selling well. "There's a new age group buying track systems," Schwartz says. "And high-end systems do well even in a recession."

Platt Music also finds both high-

Video Boom Accelerating Accessories Business

By HOPE HEYMAN

NEW YORK—Once again, video accessories have seized center stage at Winter CES. A host of established audio accessories manufacturers have entered the video accessories field at the show, while companies already in the field are scrambling to keep pace with skyrocketing VCR sales.

Audio accessories suppliers have jettisoned some higher-end audio accessories and have arrived at the show with new, thinned-out audio lines featuring lower-cost basic items able to be rack-mounted. As the recession cuts into audio equipment hardware sales, accessories suppliers are stepping-up their attempts to target mass merchandise outlets.

Discwasher is unveiling its long-expected video care products at CES. The automatic dry cleaning system, available w/Beta and VHS formats, uses a special fiber grind designed to remove tape oxides from the heads and the VCR tape path. Suggested retail is in the \$20 range. Also new from Discwasher are two video connector cables.

With the increasing popularity of

(Continued on page 74)

CES Showcase



CLEAN HEAD—Nortronics is offering a new merchandising program for its VCR 101 Video Head spray cleaner—a 10-case unit that converts to a point-of-purchase display



CLEAN GROOVES—V.P.I. Industries' VPI HW-16 record cleaning device needs only 35 seconds to thoroughly wash a record. Product is targeted at audiophiles, audio salons and radio stations.

Videocassette Top 40

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These are best selling videocassettes compiled from retail sales, including releases in both Beta & VHS formats.

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3	2	12	STIR CRAZY	Columbia Pictures 10248E
4	19	4	FOUR SEASONS	MCA 77003
5	3	12	THE BLUE LAGOON	Columbia Pictures 10025E
6	10	15	THE JAZZ SINGER	Paramount Pictures, Paramount Home Video 2305
7	5	8	THE THIEF	Magnetic Video 4550
8	4	12	ENDLESS LOVE	MCA 77001
9	6	10	FRIDAY THE 13TH II	Paramount Pictures, Paramount Home Video 1457
10	13	22	CASABLANCA	United Artists, Magnetic Video 4514
11	12	15	BUSTIN' LOOSE	Universal City Studios, MCA Dist. Corp. 77002
12	22	48	AIRPLANE (ITA)	Paramount Pictures, Paramount Home Video 1305
13	33	3	APOCALYPSE NOW	Paramount Pictures, Paramount Home Video 2306
14	16	9	ATLANTIC CITY	Paramount Pictures, Paramount Home Video-1460
15	26	6	THE GOOD, THE BAD & THE UGLY	Magnetic Video 4545
16	8	20	RAGING BULL	United Artists, Magnetic Video 4523
17	27	8	THE MALTESE FALCON	Magnetic Video 4530
18	9	8	THE POSTMAN ALWAYS RINGS TWICE	CBS 700077
19	15	20	TESS	Columbia Pictures 10543
20	28	7	BACK ROADS	CBS 70071
21	17	16	DRESSED TO KILL	Warner Bros. Inc./Warner Home Video 26008
22	18	8	THE GOODBYE GIRL	CBS 700069
23	7	20	NIGHTHAWKS	Universal City Studios Inc., MCA Dist. Corp. 71000
24	32	9	THE FAN	Paramount Pictures, Paramount Home Video-1469
25	11	9	MEATBALLS	Paramount Pictures, Paramount Home Video-1324
26	30	8	USED CARS	Columbia Pictures 10557
27	20	31	ORDINARY PEOPLE (ITA)	Paramount Pictures, Paramount Home Video 8964
28	NEW ENTRY		THE ADVENTURES OF ROBIN HOOD	Magnetic Video 4540-30
29	29	10	SEEMS LIKE OLD TIMES	Columbia Pictures 10475E
30	31	11	THE COMPETITION	Columbia Pictures 10124E
31	23	4	BREAKER MORANT	Columbia Pictures 8300
32	40	31	ELEPHANT MAN (ITA)	Paramount Pictures, Paramount Home Video 1347
33	NEW ENTRY		A WALT DISNEY CHRISTMAS	Disney 40VS
34	35	26	BLACK STALLION (ITA)	United Artists, Magnetic Video 4503
35	21	6	DOGS OF WAR	Magnetic Video 4569
36	NEW ENTRY		TAKE THIS JOB AND SHOVE IT	Magnetic Video 4076-30
37	36	10	HALLOWEEN	Media Home Entertainment M131
38	25	11	HAPPY BIRTHDAY TO ME	Columbia Pictures 10595
39	24	7	CHITTY CHITTY BANG BANG	Magnetic Video 4557
40	37	25	AND JUSTICE FOR ALL	Columbia Pictures 10015

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Winter CES

Newer Videodisk, VCR Entries Slow Pace At CES

• Continued from page 54

The recession has dictated that what new product there is must be economy-priced and aimed at the mass market. New technological breakthroughs have been put on hold until the advent of miniaturized models courtesy of metal tape. And first, of course, manufacturers must empty their pipelines before launching new models.

Panasonic will not launch new VCR product on the floor, although changes in existing product will appear in the spring. An auto-focus color camera with a special low light-sensitive pick up tube will be launched, but Panasonic says it's "too early to comment" on stereo or Dolby product from them.

"Sales are good—but inventory is better," comments Stan Hametz, general manager of consumer video for Panasonic, on the market in general. "Fortunately for us we don't have that problem."

Although Panasonic pricing is not affected by the problems generic to the industry, according to Hametz, he says Panasonic sales programming will keep pace with pricing to protect market share.

RCA—which launched a portable VCR for \$1,400 and their "best-selling" table-top VFT 650 with wireless remote for \$1,500 last May—will not be in the show.

"January is a bad time," says Judy Fleming for the consumer electronics division. RCA is now midway through its current model range, with new product—"updated features" and another portable—due in May.

RCA historically has not attended the January CES, mounting a display last year "strictly" to launch the RCA SelectaVision CED-format videodisc player.

Fleming says it is "too early to call" whether RCA will bring VCR product to the show this spring.

Another firm displaying new product is Fisher, which will have the first VHS models from parent company Tokyo Sanyo. The first is a basic three-speed unit with remote control and no special visual effects. List is \$900.

The second new Fisher model, for which pricing information was unavailable, features a single-event seven-day timer, forward/reverse visual scan, 3x fast motion, 1/2x slow motion, freeze frame and remote control.

Sharp is showing a pair of new videocassette recorders and a camera at the show. One of the two VHS models is a 105-channel "cable-ready" VCR, the VC-8500. It's a front-loading machine incorporating the mid and super bands, eliminating the need for a special converter to receive regular or pay tv programs in some cases. Additional features include electronic tuning, seven-day/one-event programmable timer and high-speed visual search.

Sharp's other VCR, the VC-8400, is a basic 2/6 VHS unit with power-assisted front-loading cassette system, electronic tuner and seven-day/one-event programmable timer.

Toshiba is finalizing plans this week on whether to show its first prototype stereo CED-format videodisc unit.

"We are trying to get a demonstration disc," explains Osami Suzuki.

Beth Jacques is a frequent contributor to Billboard. Now based in N.Y., she specializes in audio, video, music and related topics. Her coverage of the ITA appeared in a recent issue.

Toshiba's merchandising manager for video equipment. "If we can, we'll show the player—otherwise it would be nonsense." RCA and CBS are slated to supply material.

Toshiba will, however, launch the

V9200, the company's first front-loading deck. The one-piece unit is a 5-hour Beta model, at \$895 comfortably priced below the current V8000 at \$1,195.

The monaural unit offers slow

motion, still picture, single frame advance, three-day programming and a wired remote control.

It's Toshiba's basic model," explains Suzuki. "It's fully-laden at a low price—we will promote it heavily

next year."

The unit is intended for Toshiba's "regular markets," "good mass merchandisers," including tv appliance shops and department stores.

(Continued on page 65)

THE HITS ARE HERE.



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Winter CES

CES Expected To Draw 50,000 Attendees To Las Vegas

• *Continued from page 54*

gram, has left the video dealer/distributor network a beleaguered battleground where video dealer software groups are mobilizing an offensive against suppliers.

Another key unresolved issue: The recent Appeals Court decision which says that home VCR taping is an infringement of copyright.

Audio, too, is in marked transition as hi fi equipment, particularly at the mid-fi level, remains flat although the high-end and the low-end continue to do reasonably well.

The major audio issue, of course, continues to be the industry's inevitable changeover to digital as the global hi fi and record industry is now gearing towards the DAD (digital audio disk)—perhaps a lot closer to the consumer marketplace than realized just six months ago at the Summer CES in Chicago.

Compounding both the audio and video picture, of course, is the economy as the recession is having its impact there as well.

Here is an overview of some key industry segments and their CES highlights:

• **AUDIO:** Sony will stage a special digital audio press conference Wednesday (6) to usher in 1982 as "the year of consumer digital audio." At last summer's CES, both Sony and CD ally Philips announced worldwide launch of CD format for 1983. That timetable may now be moved forward.

Already in the CD camp are such manufacturers as Bang & Olufsen, Nakamichi, Dual, Trio-Kenwood, Matsushita (JVC, Technics, Panasonic and Quasar), Onkyo, Studer-Revox, Crown, Akai, Superscope, and France's Thompson. U.S. Pioneer is expected to show its CD player as well as Toshiba and others. The CD software camp includes CBS/Sony, Nippon Columbia in Japan and the European PolyGram conglomerate.

High-end analog hi fi equipment continues to improve with trends in turntables to include more linear tracking and computerized models, cassette decks with more advanced programmability features and various noise reduction/enhancing approaches such as Dolby HX and dbx, and separates with micro-processor and computer-like functions.

• **VIDEO:** VHD, the third major industry videodisk system, the result of a global consortium among Japan's Matsushita, England's Thorn-EMI and America's GE will have a major presence this time at CES. The worldwide launch is set for April. VHD Programs, the software arm, and the five hardware allies (JVC, Panasonic, Quasar, Sharp and GE) will occupy one expansive booth for a united "system" showing. Meanwhile, the rival laser camp will have such developments as a new high-end (\$1,000) LaserVision player from Pioneer Video and a host of new optical disks. And RCA SelectaVision will re-emphasize its intention to double its 1982 CED videodisk catalog to over 300 titles. While RCA is not exhibiting, the CED camp is represented at the exhibits of hardware allies Sanyo, Hitachi and Toshiba.

• **AUDIOPHILE SOFTWARE:** New releases in digital and half-speed mastered formats will bow from many companies. Additionally, there will be high-end pre-recorded cassettes. And while CBS expects to have no formal presence, at least a half dozen audio manufacturers are expected to show prototypes of integrated amplifiers with the CX noise reduction system. Audiophile software suppliers are also branching out as Mobile Fidelity is

expected to have its first videophile product on display.

CES attendees can get extensive industry overviews from the CES audio conference slated for Friday (8) beginning at 8:30 a.m. Keynoter is U.S. JVC's Harry Elias, while a

session on home and personal audio will feature Sherwood's Jeffrey Hipps, U.S. Pioneer's Frank Leonard, Yamaha's Don Palmquist and retailer's Ed Myer (Myer Emco) and Gary Thorne (TEAM Central).

The CES video conference will be

keynoted by Ray Gates, Panasonic, and panelists include Henry Kloss, Kloss Video Corp.; Bill Webber, GE; "Super" Yamaguchi, Mitsubishi; retailers George Hechtman (Matthews TV) and Ayse Kenmore (Liberty Music/Video); Frank

Lann, N.A.P. Consumer Electronics; Cy Leslie, CBS Video; Tom Kuhn, RCA SelectaVision; and retailers Cheryl Benton (Video Station); Julius Kretzer (Kretzer's Home Entertainment Centers); and Jack Luskin, Luskins.

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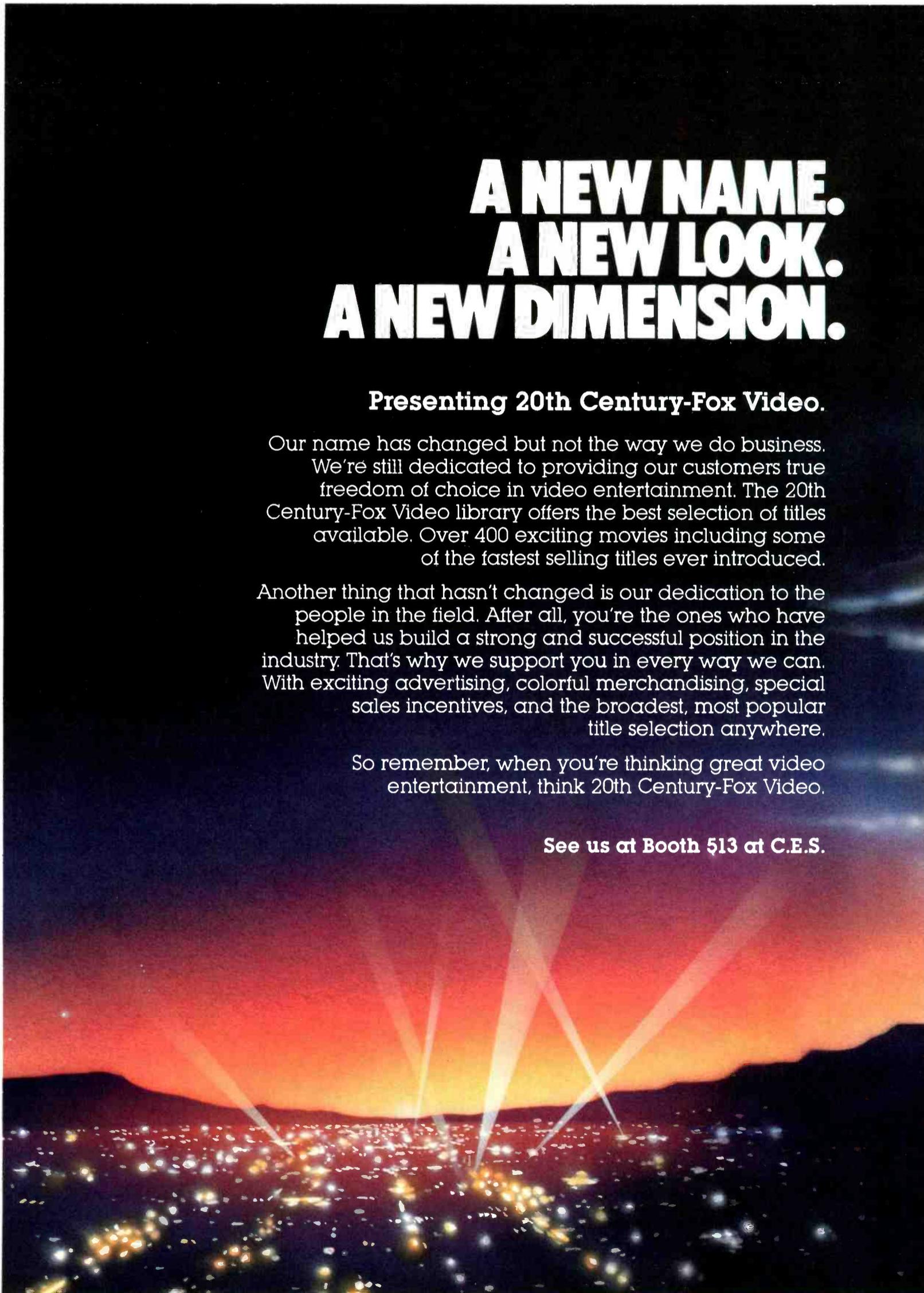
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So remember, when you're thinking great video entertainment, think 20th Century-Fox Video.

See us at Booth 513 at C.E.S.



Winter CES

Promo, Advertising, Co-op \$\$ For New Video Titles

• Continued from page 54

New from Paramount Home Video are nine titles, including the very recent "Mommie Dearest," "First Monday In October," "Paternity," and tongue-in-cheek horror

flick "Student Bodies." "Save The Tiger," "The One And Only," "Gas," "Bugsy Malone," and Cecil B. DeMille's "Greatest Show On Earth" round out the list.

While Paramount has yet to an-

nounce a co-op ad program, it has a press conference scheduled for Thursday (7), and Paramount's Hollace Brown says, "We're working on it," and replies "maybe" when queried about the possibility of a co-

op announcement at that gathering. Promotional support for the new titles will include dealer prepacks, which contain new artwork for the Paramount light box displays, posters, new issues of Great Scenes, and

update pages for the retail product binder. Paramount's theatre marquee booth will promote both its tape and disk titles, with separate monitor and display islands for each.

CBS Video Enterprises is "in the process of reviewing coop advertising," according to marketing vice president Herb Mendelsohn, "but that doesn't mean we're going to change it. We may modify it to more properly respond to the needs of the marketplace. You can't be absolute in a market as vague as this one."

In the wake of its recent unveiling of the "First Run Home Video" rental program, Mendelsohn says, "the major effort is to get that up and rolling."

New tape titles from CBS include "Harry Chapin: The Final Concert," which was indeed the late singer's final performance, taped at Hamilton Place in Hamilton, Canada. The program runs for 89 minutes and will have a suggested list of \$49.95. Also out from CBS in the non-movie category will be "Greatest Fights of the '70s," featuring footage of bouts with Ali, Frazer, Forman and Duran. Movie titles set for Jan. release are "North By Northwest," "The Pirate," "The Clown," "Madame Bovary," and the featured recent Sylvester Stallone film, "Victory."

Nostalgia Merchant will show "more interest in pursuing a co-op program," says marketing vice president Earl Blair. "We would like to review any suggestions dealers present to us with an open mind." Blair also reports that Nostalgia Merchant will follow the Paramount lead in its rental policy by placing a surcharge on all product.

John Wayne is the star of Nostalgia Merchant's January releases, all six of which star the late actor. The titles are "Wake of the Red Witch," "Fighting Seabees," "War of the Wildcats," "Back to Bataan," "Tycoon," and "Allegheny Uprising."

The company will offer dealers two show specials. One offers a "buy 10, get one free" plan on the top 20 RKO titles, which includes classics such as "Citizen Kane," "Gunga Din," "Top Hat," and "Room Service." A similar program will be offered on all John Wayne product, including the new titles. Nostalgia will also be introducing new pop displays and mini flyers on the John Wayne releases, and new in-store posters featuring science fiction classics.

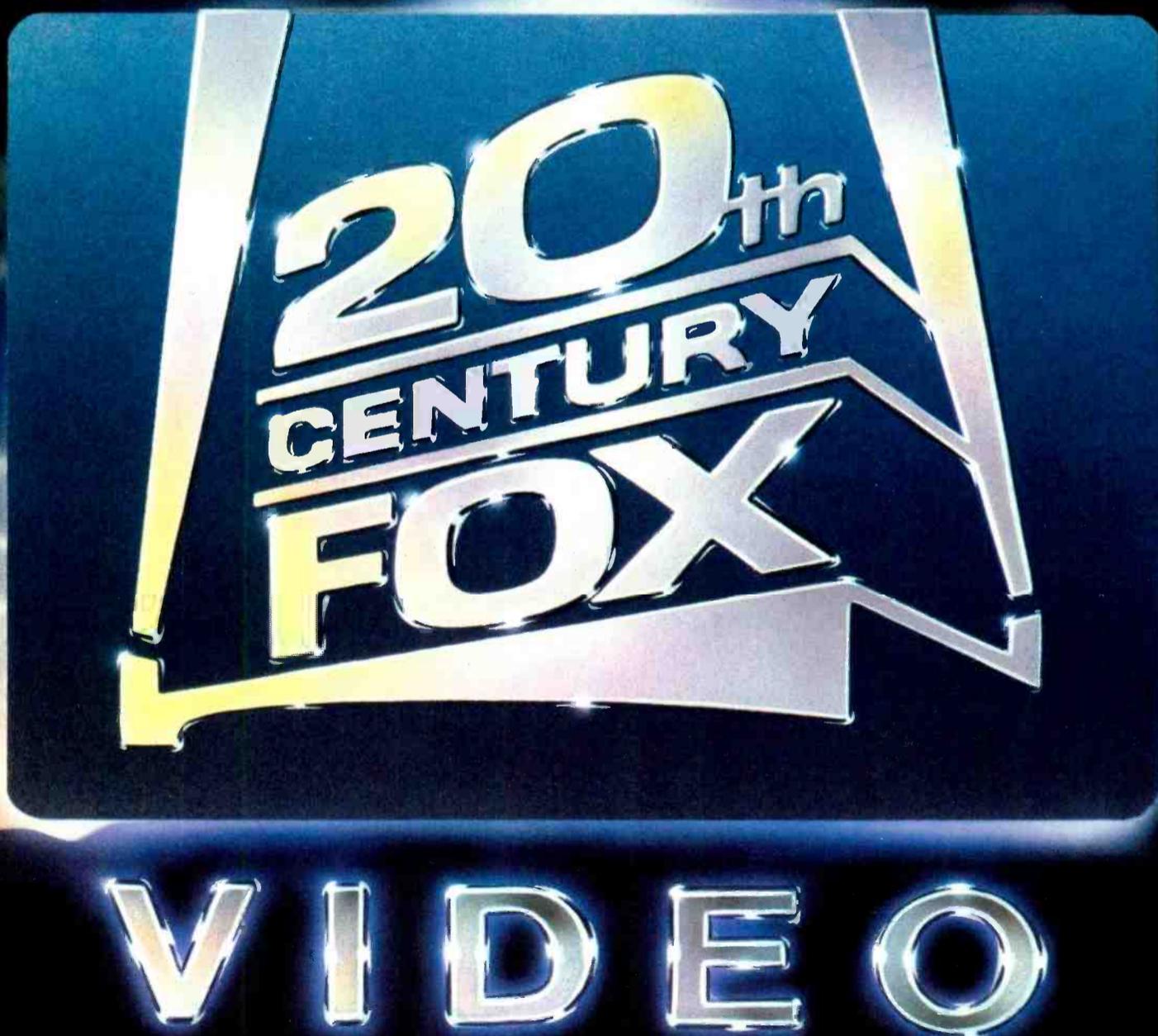
Walt Disney Home Video is starting a new consumer and trade advertising campaign, which executive vice president Jim Jimirro says will be "major and year-long." The campaign will be "very generic" in nature, according to Jimirro, emphasizing his belief that Disney product does not rely on current hit status to sell, since "our older titles sell almost as well as the newer ones." The new trade ads will capitalize on that concept, showing Mickey Mouse as "the retailer's best friend," Jimirro says. "Our titles' sales have a high level of predictability, they sell deep and for a long time. They sell four times the industry average, and I would wager that Disney is the most profitable product for dealers."

Disney will have two release announcements, led by the April 1 release of "Watcher In The Woods" for rental only. In January, "Dumbo" will go on sale, having had its six-month rental window.

(Continued on page 62)

Susan Peterson is a former Billboard Editor, now freelancing in the area of home video and cable. She bases in L.A.

JANUARY 9, 1982, BILLBOARD



Video Dealers, Distributors Question Release Patterns

• Continued from page 54
out in the field all the time."

At Columbia Pictures Home Entertainment, marketing vice president Robin Montgomery says, "Columbia has always paced its releases. We have a cycle which emphasizes quality instead of quantity. We release an average of seven per cycle, approximately every 30 to 60 days. So, we've done it right."

Vice president of marketing at CBS Video Ent. Herb Mendelsohn answers, "We haven't viewed CES or ITA as a means for releasing a spate of material. We are in weekly contact on the phone and in person with all of our distributors. CES is important because it provides a meaningful forum, but we don't view it as needing a big release just because everyone is there."

Paramount's director of advertising and public relations Hollace Brown admits, "Yes, we do schedule releases around CES, but we in no way limit ourselves to that. We have just released titles to the market that are especially attractive and conducive to Christmas sales. Certainly we are looking towards doing something between January and June. We're very sensitive to that issue. That's why we don't indulge in sales and purchasing quotas."

On the danger of running out of viable movie titles, again the programmers each deny a problem at their respective companies.

MCA Distributing president Al Bergamo, who raised the issue at the recent Billboard Video Conference, says "We go back into our old catalog very slowly. We're going to make it last a long time. We are now in the process of clearing 30 older movies for all of 1982's release schedule." As for the development of alternative programming, Bergamo says, "We're probably not as involved as some of the other studios. MCA has an incredible catalog and an active ongoing release schedule of both films and tv shows." Before a bigger commitment is made to developing original programming, says Bergamo, "There has to be a lot more hardware out there."

"Paramount hasn't released anywhere near what's available," says Brown. "With 117 titles out, we certainly haven't cluttered the market." On the development of other kinds of programming, although Paramount has none in its Jan. release list, Brown reports that its "Aerobicise" is doing very well, adding, "If retailers run the tape in-store, or in the window, they'll sell it. With non-feature film product, the market isn't pre-sold, and it's harder. In this market, it would still take an unusual kind of program to do well."

CBS's Mendelsohn agrees that the problem with alternative programming is that it requires a harder sell. "Some of the alternative programming isn't getting its place in the sun," he says, and adds that CBS is making a special effort in pitching non-movie product to its dealers, emphasizing that product such as its "Purlie" and "Piaf" are titles which are more likely to sell in the rental dominated market. Mendelsohn adds his belief that, "Movies are go-

ing to be available in a lot of other places. The real future of this industry is to develop your own art form, create your own stars."

At Columbia, Montgomery says, "We augment with an astonishing

amount of acquisitions. We have probably the largest foreign film catalog. I anticipate Columbia titles lasting for quite a few years yet."

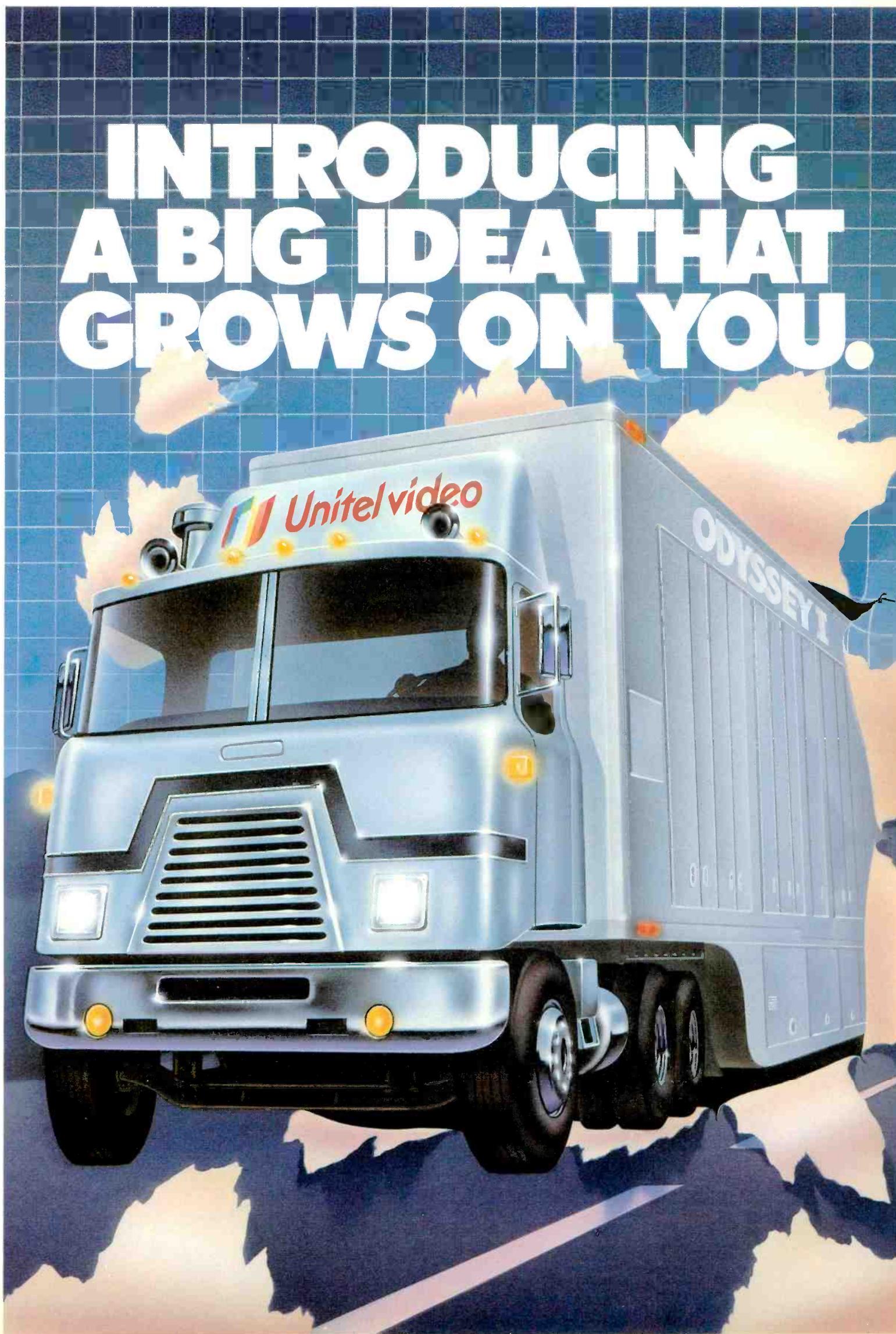
Nostalgia Merchant's Blair has stronger words. "That's an er-

roneous conception on the dealers' part. There is a wealth of classic product that's not been released. Most retailers don't know how to merchandise (classic) product, and don't know it's worth. The retailers

are spoiled, used to hit product which benefits from multi-million dollar ad campaigns. It takes nothing to sell 'Superman.' 'Grapes of Wrath' takes expertise."

SUSAN PETERSON

INTRODUCING A BIG IDEA THAT GROWS ON YOU.



Nesmith Readies 'Swann' Music

LOS ANGELES—Michael Nesmith will compose the music for "The Adventure of Lyle Swann" a fantasy/action/adventure feature film. Other musicians contributing to the music are Joe Chemay, Paul Lein and Ritchie Zito. Nesmith is also executive producer.

VHD, CED And LV Videodisk Formats Vie At CES

• Continued from page 54
tending will include staff from the marketing, programming and technical areas in a joint effort to convince CES attendees that the VHD system is a winner. A booth contain-

ing nine different theatres will show representative samples of VHD's various programming categories, and with the market debut of the system still six months away, the disks for those showings have been

specially pressed for the show. With the theme "There's More To See on VHD," the company will present a "forerunner" catalog, showing selections from a planned 120 titles which are being readied for the June

launch, with an additional 140 titles to be added within the first six months.

While VHD Programs' feature film catalog will represent over 30 major film studios and independent

producers, approximately 40% is to be non-movie fare, including music, sports, lifestyle, opinion and how-to programs which utilize the VHD capacity for participatory programming.

Delmonico plans to emphasize to dealers the value of the repeatability factor in its non-movie programming, saying, "It will help the dealer sell the player and will bring customers back to buy more disks. While individual VHD format players will have their own displays at the various manufacturers' booths, Delmonico says the VHD booth will be geared to sell "the system, with heavy programming emphasis."

The laser disk camp is not about to let VHD steal all of the thunder, and in addition to individual members' booths, will again be represented by a Laservision Assn. booth. That booth will show a program describing the state of the laser disk industry, its international scope, technology, new titles, new members and what titles they bring to the cause. Also available will be a complete list of titles contracted for release in the next six months.

The Optical Programming Assn., specializing in the more state-of-the-art programming for the laser disk, now has its own label, and will be represented at each member's booth as well as the Laservision booth. First releases on the OPA label are the participative "Master. Cooking Course," which features chapter indexing, glossary, frame referencing and indexing, as well as utilizing the stereo soundtrack for instructions on one track and informative commentary on the other. The second release is the CX-encoded "An Evening With Ray Charles." Coming in the near future from OPA are two more participatory disks, "Fun N' Games" and "How To Belly Dance."

Pioneer Artists will double its own label's title strength with the release of three stereo, CX-encoded disk programs: "There's A Meetin' Here Tonight," a two-hour concert featuring the Kingston Trio, the Lime-lighters and Glen Yarborough; the Royal Opera's "Tales Of Hoffman; and Michael Nesmith's music and comedy "Elephant Parts."

Pioneer will also be announcing the release of four laser disk imports from Japan, which include "White Music," a combination of jazz fusion music and "fantasy ski adventure" visuals, with music by Japanese composer Talizman; "Rock Adventure," with music by Baenzai and images ranging from wind surfing in Mexico to a canoe trip down the Yukon River; "Rainbow Goblin Store," a live concert by jazz rock artist Masayoshi Takanaka, and "Takanaka World," a greatest hits package from the same artist, with sport resort scenery for visuals.

Pioneer's John Talbot reports the company is doubling the size of its booth for this CES, as well as participating in the Laservision Ass'n. Booth. Pioneer Artists will be offering packages to dealers at the show whereby the dealer can buy groups of titles and receive promotional extras, such as a new tree-type software display rack which shows off the disk jackets. Talbot says coming attractions from the label include the musical "Pippin," starring Ben Vereen, an opera, a ballet, and "expect more rock concerts soon."

Paramount's Hollace Brown reports the company is "chugging out new titles" for the laser format, and will have a catalog of 36 titles at CES. Paramount's disks will be in evidence both at its own booth and Laservision. MCA LaserVision will

(Continued on page 62)

ODYSSEY I

YOU'VE GOT TO THINK BIG

To create an ideal studio on wheels that combines the ultimate in technology with the versatility to tackle any assignment at any location, you've got to think big. Until now, the biggest you could think was 45 feet x 12½ feet by 8 feet. Unitel analyzed the space needed for equipment and determined the most efficient operating layout for the maximum size trailer. But, we didn't stop at just packing in all the goodies. We know that you can't work your best if you're packed in like a sardine, no matter how good the equipment is.

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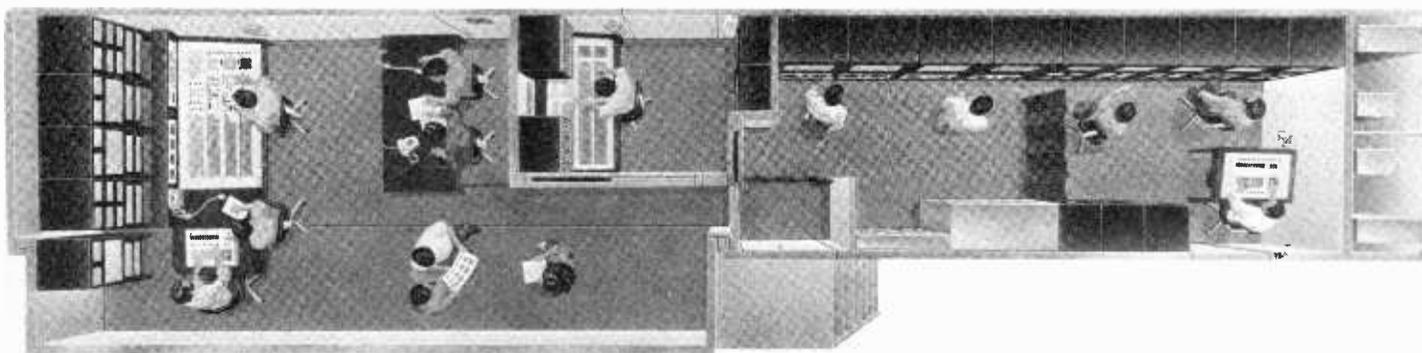
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NATIONWIDE SURVEY

Record Chains Begin Cooling Towards Home Video Software

• Continued from page 5

for example, based on what they know a movie theatre showing would bring. They figure in a babysitter, popcorn and the ticket cost. The home viewer figures he should pay significantly less and he wants to see more movies in the home than he would in a theater.

"Only one movie in 20 is the hard-ticket win that we can afford to rent out and make a profit," Hartstone contends. "Stores can't make it at the rates charged by WHV, CBS, Disney and Magnetic Video for the secondary non-hits. For example, CBS requires a four-month rental, but asks payment before 90 days. It's only when the retailer gets to 90 days or more that he shows profit on rentals. Maybe manufacturers will restructure going to cable or commercial tv instead of home rentals.

"The economics to a chain are horrendous right now. The downside risk outweighs the upside gain or profit, which is minimal. However, another facet of retail video is still growing," Hartstone thinks "Purchased video software, where you set your own price for either sale or rental, shows good profits," he feels.

"Here, we can make money selling a \$64.95 videocassette for \$55. Then there is always the chance that after renting a videocassette for a while, you can come out with a \$29.95 or \$39.95 sale on it. That's where the disk will figure. At that price, people will be more attracted to buying. There's a sale business out there under \$30," Hartstone concludes.

Stark Records, North Canton, Ohio, parent to the 125 Camelot/Grapevine stores and supplier to 72

Fischer Big Wheel departments, is testing the mall location theory currently. Executive vice president Jim Bonk explained that Stark, which got its feet slightly wet in home video about a year ago, is piloting a special, separate software department in one of its Ohio mall outlets.

Lou Fogelman of Music Plus here expects to add more stores to the five which are renting as well as selling videocassettes. After Christmas, Atari and other video game cartridges will be added at all the 25 stores, he adds.

The Sound Warehouse super-stores in the Southwest are still testing the waters, according to Dan Moran of the Oklahoma City parent. He feels the concept has not yet stabilized. He is continuing to stock some hardware and more software in a group of the stores.

The more than 30 Record Shops are not stocking video software presently, but president Mary Ann Levitt intends to replace the one outlet in the Water Tower Mall, Chicago, which until recently stocked it. She blames the competition from a nearby Video Concepts store in the mall for crimping profits.

The Memphis Sound Shop is the only store in the 30-location skein selling video, according to boss Randy Davidson. He carries a \$15,000 inventory of videocassettes for rental or sale.

Ned Berndt of Q Records, Florida three-store network, stocks videodisks and videocassettes in the Dixie Highway Miami outlet only. He feels inventory commitment is too high and "the window" for rentals closes too quickly.

The powerful Musicland Group has added a fifth Vidiom store in the Bay area in the past six weeks. These exclusively video consumer goods stores carry both videocassettes as well as laser and CED videodisks, according to Bob Ponzetti.

Lenny Silver, who racks one-stops through Transcontinent and retails through his Record Theatre stores, plans a strong push into home video for 1982. He's built a \$350,000 inventory in audio and video hardware and video software in the past year in his 18,000 square foot Buffalo flagship store. The store has separate audio and video listening rooms. While Buffalo has multiple cable channels, right across the border in Canada there is no cable. Resultantly, Dominion consumers flock into Buffalo for tv rentals and some buys, Silver finds.

His racked customers are clamouring for video software, so he anticipates introducing that into his wholesale wing.

Young Entertainment, Atlanta, has bowed video software in its three Franklin Music Atlanta locations. Scott Young feels too that malls will sell more videocassettes.

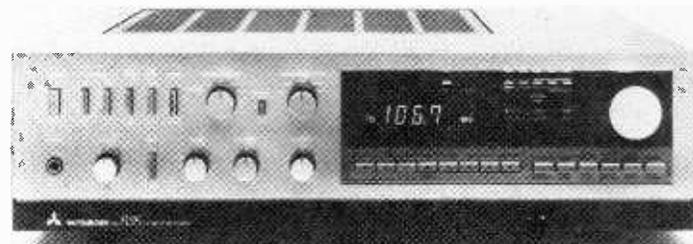
Barrie Bergman of the 137 Record Bars in the U.S. carries only blank videotape and shortly will introduce electronic game cartridges nationally. Dave Burke of Recordland, Cleveland, too, will stock electronic games in his 34 Midwest stores by spring, he feels.

Other chain executives canvassed who will confine their 1982 experience most probably to stocking blank video tape include: Jerry Shulman, 50 Listening Booths; Howard Applebaum, 15 Kemp Mill stores; Neal Levy, 21 Strawberry's; Jay Jacobs, 8 Music Jungle/Paradise locations; and Cathy Womack, eight Be-Bop Records stores.

CES Showcase



TAPE AID—Among Energy Video's line of video products is the enhancer/stabilizer—for duplicating prerecorded tapes without picture roll.



NEW RECEIVER—Mitsubishi's R35 receiver offers 85 watts and features linear switching circuitry, a built-in moving coil amp, quartz synthesized tuning with fluorescent digital display and seven AM and seven FM presets.

CES Showcase



PARAMOUNT POSTERS—Paramount Home Video is offering its dealers movie posters for store windows and walls.



SONY VCR—Sony's new SL-J10 Betamax features front loading and remote control.



DRY CLEANING—Discwasher's new video head cleaner features a nonabrasive fiber designed to remove oxides from tape heads and the entire vcr tape path. It comes in both Beta and VHS formats.

Promote Video Titles

• Continued from page 59

Disney's castle booth will have twice as many staff people available as at prior CES shows, according to Jimirro, due to increased interest in home video at the Disney corporate level.

Columbia Pictures Home Entertainment will announce 10 new titles for January release, led by Cheech & Chong's "Nice Dreams," and a stereo version of the Who's rock opera film "Tommy." Also included are "Nobody's Perfekt," the 1957 Ronald Reagan oldie "Hellcats of the Navy," Humphrey Bogart's "Sahara," "The Cat and the Canary," "Three Stooges, Volume 4," "The Seventh Voyage of Sinbad," "In Cold Blood" and "The Front."

Columbia will send out pre-pack pop kits containing 100 new flyers, a foreign film mobile, an 8" by 18" box display for "Nice Dreams" and "Tommy" and five posters. Marketing vice president Robin Montgomery reports that the company's trade and consumer ads will reflect "a new level of hard sell message done with sophistication and taste." Montgomery says the ads will project a more corporate image than in the past.

emphasizing Columbia's full library, with a January slogan of "The Hits Are Here."

MCA's six new cassette releases will be topped by Olivia Newton-John's "Physical," which will be the company's first stereo videocassette release. Also announced for Jan. release are "Raggedy Man," "Continental Divide," "High Plains Drifter," and two specially compiled animated programs, "Spiderman" and "Spiderwoman." MCA Distributing president Al Bergamo reports, "We'll have some other announcements, but not concerning rental."

Magnetic Video's first quarter titles and new rental plan were announced at the recent ITA meeting and the company will expand on that announcement and explain refinements of the rental program at CES. The company will also have a special presentation on tape, unveiling a "new look" in terms of graphics, as well as "some management announcements," according to Mag's Phil Myers. "We will also have, early in the year, a music program, which we'll announce."

Formats Vie At CES

• Continued from page 61

also be present with a new release list, expected to feature the produced-for-video, Olivia Newton-John "Physical."

Proponents of the CED format will not be idle, with RCA following up on its recent announcement that it will double its catalog size in 1982 to over 300 titles, as well as expand its manufacturing capacity to 10 million disks per year. RCA will not have a programming booth at CES, but a selection of CED disk titles will be available at the booths of Sanyo, Toshiba and Hitachi, along with programming catalogs. New RCA titles for Jan. are "Close Encounters Of The Third Kind (The Special Edition)," "Up In Smoke," "Blue Lagoon," "Blue Hawaii," "Rocky II," "Carnal Knowledge," "Super Bowl XV," and from the NBC "Project 20" documentary series, "Meet Mr. Washington/Meet Mr. Lincoln."

RCA is putting great stress on its

catalog in response to its recent consumer survey indicating that the average disk player owner has 18 videodisk titles, with that number climbing to 22 after six months of ownership. RCA plans to expand its disk only ads, and will concentrate on what it sees as its key features: quality, variety, collectibility and price, while continuing with the slogan "Bring The Magic Home." The company will also announce the winner of its dealer display contest at CES, which offers \$50,000 in prize money.

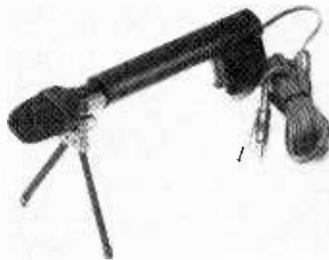
Also boosting the CED format will be CBS Video Enterprises. It will announce eight new disk titles, all movies, including "Clash of the Titans," "Logans Run," "The Great Caruso," "The Goodbye Girl," "The Postman Always Rings Twice" (1981 version), "Guys and Dolls," "Wifemistress," and "The Royal Wedding" (that's starring Fred Astaire, not Charles and Diana).

SUSAN PETERSON

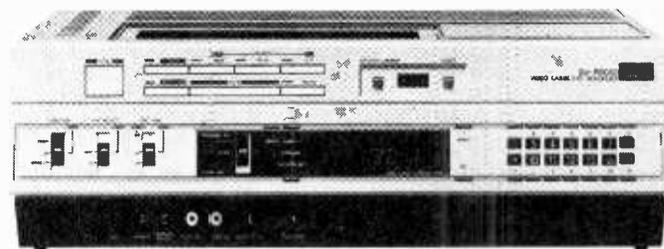
CES Showcase



VIDEO PACK—Consumers buying Technicolor's micro-VCR until Feb. 28 get a certificate worth \$101.25 which can be redeemed for a carrying case for both hardware and software.



STEREO VIDEO—Akai's stereo microphone, ACM-11V, allows home video producers to create stereophonic movies using it in conjunction with the firm's VC-X1 autofocus video camera and stereo-capable VPS-7350 videocassette recorder.



SANSUI'S FIRST—Model SV-R5000, Sansui's first videocassette recorder, is a four-head VHS unit with 2/4/6-hour record/playback function. Additional features are two-week eight-event programmability and 10-function remote control. Two of the unit's four heads are for extended play and two for standard play. Frame search can be used to skip either forward or backward at up to 21 times normal speed. Suggested retail price is \$1,200.

New Technology For Audio Gear

• Continued from page 12

Some of the most expensive and innovative turntables come from firms not on the show floor. Nakamichi, renowned for its cassette decks, is showing a computerized turntable. Model TX-1000, \$7,000, utilizes an Absolute Center Search System to find a record's perfect center and compensate for any error. The unit accommodates two tonearms.

Epicure Products has not taken space in the show either, but is using the occasion of the show to introduce a Thorens turntable. TD 226 comes with two tonearms and a special vacuum system to draw the record closer to the platter mat. Additional features include a low-speed servo motor and adjustable suspension system that isolates the tonearm, platter and chassis from the base, dust cover and platter drive motor. Retail price is \$2,000.

Thorens also has a new DC servo-driven turntable with an Isotrack tonearm for \$435. The TD 115 MKII has all operating controls mounted on the base, isolated from the chassis.

Still, plenty of companies that are

exhibiting have interesting new turntables. Onkyo, for example, is showing its PX100M, a \$2,300 linear-drive unit without tonearm or dust cover. This model may be sold as a separate franchise to dealers; it will be made only in limited quantities and must be ordered in advance.

Onkyo has two other new turntables, the CP-1028R at \$260 and the CP-1017A at \$160. Both are direct-drive; the former is also fully automatic and can be programmed to play up to eight songs in any order.

JVC's only new product at CES is its QLY7 turntable, incorporating an electrodynamic servo tonearm with two linear motors: one for horizontal and one for vertical movement. The computerized, direct-drive unit can be adjusted automatically for stylus force, anti-skating and damping and sells for \$750.

The company's booth is also worth note. It is organized like a house, with complete audio/video systems in each of five rooms. JVC wants to show that the much-discussed marriage between audio and video has become a reality, and will be demonstrating stereo tv to emphasize that contention.

Sansui has three new turntables for the show. Model XR-Q7 is a direct-drive unit with a special motor known as the Silent Synchrotor to cancel out motor vibrations endemic to direct-drive turntables. A second motor, coaxially mounted with the regular direct-drive motor, rotates in the opposite direction to null vibrations arising from the main motor. A new tonearm, included with the XR-Q7, is also isolated from external vibrations. List price is \$500.

The second model, P-M7, is a linear-tracking unit with micro-processor-controlled operating features. Seven selections can be programmed: automatic selection of record size and playing speed are also featured. Price is \$350.

Third is the \$270 FR-D40 from Sansui. This model is fully automatic with computerized function controls and an electronically controlled DC brushless servo motor with direct drive.

Luxman has three new turntables as well. The PD-300 is a double-insulated two-speed belt-driven model with a system that vacuums the air from between the record and platter. The PD-289 and PD-284, \$400 and \$230, respectively, are both direct-drive models. The former features auto-start and an automatic optical sensing system. The latter's sensing system is semi-automatic.

A linear-tracking unit comes from

Hitachi, whose programmable HT-L70 is the size of a record jacket. The unit features digital random program selection and lists for \$370.

Linear tracking is also featured by Technics, with two such units. Though not exhibiting on the show floor, Technics has a suite in the Hilton. Major introductions were made in June; these two lower-priced models round out the company's turntable line. There's the \$200 SL-5, record-jacket size, and the \$250 SL-DL5, a full-size model.

Sony has what is bound to be the only product of its kind in Las Vegas: a turntable with built-in phono equalizer and headphone amp for use with personal stereo units or headphones only. The semi-automatic PS-155, \$200 including headphones and \$175 without, needs no separate amplifier. Larger portable stereo units can record from the turntable, which can also be connected to the line outputs of home tape decks or to the auxiliary inputs of hi fi systems.

A front-loading turntable from Sony also is featured in Las Vegas. The \$400 PS-FL5 has three micro-processor-controlled motors and is fully automatic.

Toshiba has three new turntables ranging from \$140 to \$220. All have straight tonearms. One is a quartz-locked fully automatic direct-drive model, one a semi-automatic direct-drive and one a belt-drive semi-automatic.

Fisher and Sanyo also have new offerings in the turntable department. Fisher's four range from \$120 to \$290. Two are record-jacket size and two are "midis," one a belt-drive with DC servo motor and the other a direct-drive fully automatic model. Sanyo offers a \$170 quartz PLL fully automatic direct-drive model.

Cassette Decks

Dolby HX Professional, a new system developed jointly by Dolby Labs and Bang & Olufsen, is found on decks from B&O and Harman/Kardon. This system extends a tape's headroom and operates independently of other settings on the decks.

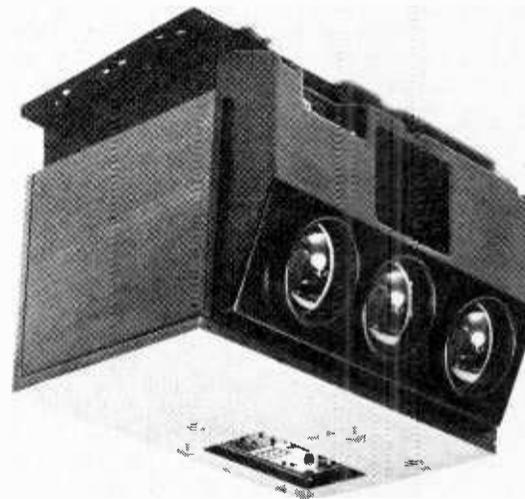
Harman/Kardon bows four new decks, three with Dolby C and two combining Dolby B, C and HX Professional. All four boast frequency response from 20 Hz to 20kHz and solenoid transports. Prices range from \$299 to \$729.

Bang & Olufsen's Beocord 9000, \$1,800, also has Dolby B, C and HX Professional. In addition, it features a computer-controlled calibration

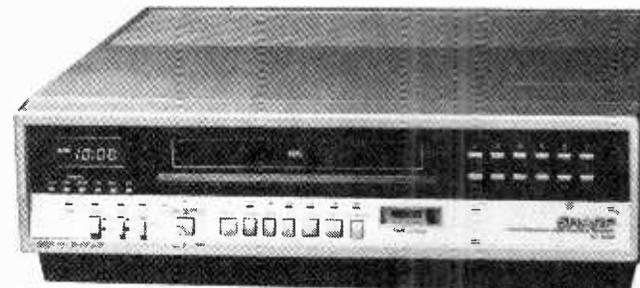
(Continued on page 69)



HIGH TECH—Zenith is featuring a new video hi-tech product display for the retail showroom.



CEILING MOUNT—Kloss Video Corp. is producing a ceiling mount and 10-foot flat screen version of its original Novabeam home projection video system.



SHARP PRODUCT—Sharp's new 105-channel cable-ready VHS videocassette recorder model VC-8500 features a suggested list of \$959.95.

JANUARY 9, 1982, BILLBOARD



ROCK PROMOTION—Thorn EMI Video Programming Enterprises introduced three new rock music videocassettes recently: "Queen's Greatest Flix," "The Tubes Video" and "April Wine" with a week of promotions in the Video Shack stores in the New York City area. Pictured from left are Nick Santrizos, vice president of marketing for Thorn EMI; Arthur Morowitz, president of Video Shack; Kaye Rassnick, director of home video sales for Thorn EMI; Pat St. John of WPLJ-FM; and Fred Richards, president of Thorn EMI.

ARTISTS MORE VIDEO CONSCIOUS

Industry Seeing First Wave Of Simultaneous A/V Releases

• Continued from page 10

music programming vice president. "It is an important ancillary function to what records are trying to do."

"Promotionally, they'll feed off each other," adds Bob Hart, EMI Music Video development director. "It's nice for the artist to have their record in the shop and have it on cable at the same time."

John Weaver, of KEEFCO which just produced "The Best Of Blondie" for Chrysalis, says, "We tried our best to coincide the release of the video with the release of the album. It was out within a couple of weeks after the album. I see more of this in the future. It is in everybody's

interest to make them coincide. Each one promotes the other."

"We're just releasing Olivia Newton-John's 'Physical' video which isn't simultaneous with the album but it is close," notes Gerard Hartman, marketing director for home video at MCA Records. "We're going to see how that goes and then decide on future releases."

Following Rod Stewart's live broadcast from Los Angeles' Forum Dec. 19 Warner Bros. Records is not preparing any more near-simultaneous video and record projects presently. "We have no set policy. It develops from project to project," says Jo Bergman, the label's director of tv and video. "There are some acts where it seems absolutely logical and where it will make sense. Having a record out at the same time as the video is good promotion. It makes sense."

However, there may be some drawbacks. "Simultaneous release is something that is almost impossible to achieve because you can't do the videos unless you have completed the tracks. It takes more time to develop concepts based on those tracks, unless the artist is willing to delay the release of the album until the video is done," says Bob Hart.

"You can't really get the record company to hold back the release of the album so the best way is to be in on the concept from the beginning," says CBS' Jock McLean. "With 'One Night Stand' it was a total concept with all of CBS involved. With Charlie Daniels, it was a total concept situation."

"On a pessimistic level though, the best-selling music videos are still way below the films," comments Paul Flattery. "In the U.K., the 'Best Of Blondie' has had a significant effect. Any greatest hits package, like the Queen project, is really a good idea because people are more likely to spend money on a 'best of' because they know what they're getting."

"We did a Billy & The Beaters live to go with the debut album but Alfa didn't really capitalize on it. But, with a new act, it's hard anyway because it's hard to find a distributor for a full-length project on a new act."

"The stronger the artist is in the audio area in terms of sales, the

stronger they will be in the visual area in terms of sales," adds Linda Carhart. "The cost of videodisk programming is so much higher than audio programming. I don't know that 'greatest hits' packages will necessarily succeed and be the best road to go. Unless, you go the K-tel route of having several different artists on one compilation."

"In the early stages of video, the 'greatest hits' videos will do better in sales," admits Bob Hart. "But as we develop, I think a lot of the outstanding work won't necessarily be in the 'best of' packages. It's the same with albums. 'Greatest Hits' don't always outsell other albums. Video will become more like the record business."

There should be no damage to the sale of records because the consumer may have the simultaneous choice of buying a record album or a video album. "It won't hurt record sales because people who can afford a video recorder or player can afford the extra \$6.99 or whatever for the album," offers Flattery.

"There are obviously so many more audio machines out there than video machines that there just isn't the penetration to do any damage at this point," observes Carhart.

"Each is designed to complement the other," says Hart. "It just gives the dedicated consumer a wider choice."

"It will encourage people to buy the record because the music will be heard and the artist seen in more places," says Gerard Hartman. "It will all have a synergistic effect."

"If not done properly, it could cause confusion with the consumer. But done properly, it can do nothing but help," notes John Weaver. "The logic of this course of doing the two together holds good no matter what the act. But, you better be sure you can sell those videos, and therefore they end up being the superstar acts."

"I think it can work with any act as long as you have a handle," says McLean. "For example, the Charlie Daniels video is slightly different from the album. The video features three songs that will be on his next studio album. These two mediums can stand alone and compliment each other. We have to figure out how to put records and tape to use."

Music Monitor

By CARY DARLING

SONGS FOR SHUT-INS: In the near future, record company employees may not have to walk out the door to discover new talent. They may just drop in a videocassette of a new act and decide promptly whether the artist is the next big thing or should immediately sign up for night school.

Video Performers Showcase, located in Northridge, Calif. outside Los Angeles, makes artists available, via videotape, to those who want to look for new talent. Subscribers pay \$1000 per year for 24 tapes, one bi-weekly.

"We can do the talent scouting for the industry," notes **Roxanne Mancini-Meadows**, a spokesperson for Video Performers Showcase. "If they're looking for a rock tape, we send them a rock tape. If they're looking for country, we send them country."

Prospective acts can send their own tapes to Video Performers Showcase and, if it is decided to be used, is inserted into the compilation reel. In cases where the artist is acceptable but the video is not, Video Performers reshoots the act in full broadcast quality with special effects and color. The performer is allowed three songs or 15 minutes. There are 10 to 15 acts per tape.

The firm started as an idea with **Brian Levine**, owner of Video Vision Productions of which Video Performers Showcase is a subsidiary. Three months ago the company officially opened its doors, though the first tapes don't go out until this month.

The company is getting off the ground with about 25 subscribers so far.

★ ★ ★

AULD ANG SYNE: MTV rang in the New Year in four different times with a special New Year's Eve Ball at New York's Diplomat Hotel and Times Square. Entertaining were **David Johansen, Karla de Vito** and **Bow Wow Wow**. In order that everyone across the country could ring in the New Year on MTV, the 24-hour video station partied in the heart of New York from 11:30 p.m. EST to 3:30 a.m. EST. Also appearing were MTV video disk jockeys **J.J. Jackson, Mark Goodman, Nina Blackwood, Martha Quinn** and **Alan Hunter**. The show was produced by **Jim Witte** who has worked on such shows as "Kids Are People Too" and "America Live."

★ ★ ★

INSTANT REPLAY: "Entertainment Tonight," the syndicated entertainment news program, is now using the services of Instant Replay Music News Service. This firm specializes in music news with recent reports covering **Rick Springfield** and **Desi Arnaz**. For MTV, the company has produced pieces on **Tom Petty & the Heartbreakers, Stevie Nicks** and **Frank Zappa**.

★ ★ ★

GANG ASSAULT: Loverboy recently shot its "Gangs In The Street" video in Nashville. Scene Three Inc. was the production company used with CBS Records' **Arnold Levine** and Scene Three's **Marc Ball** directing. **Barry Ralbag** of CBS Records produced.

★ ★ ★

HOLLYWOOD HIGHS: Local Los Angeles Band **Vivabeat** threw a party on Dec. 11 to announce their debut video, "The House Is Burning." **Derek Chang** directed. . . . **Brad Friedman**, a UCLA video graduate student who is helping to organize a videomusic festival and seminar on that campus later this year, is finishing off his "No Sprocket Holes" videomusic project. Friedman has worked with **the Ramones** and **the Cramps** in the past as well as various local Los Angeles bands.



Billboard Photo by Sam Emerson

VIDEO MUSIC—Bob Welch, left, and director Bruce Gowers relax after the videotaping of Welch's recent L.A. Roxy concert. The event will surface shortly as original video music programming on an RCA SelectaVision videodisk. L.A.'s Gowers, Fields & Flattery was the production company.

ROCK'N'ROLL HIGH SCHOOL: The **Go-Gos** shot their first live video Dec. 5 and it will be available for syndication next month. Taped in front of an audience at a high school somewhere in Southern California (I.R.S. is apparently contractually bound to keep the name of the school out of print), the 90-minute performance features the entire set of the Go-Gos plus six songs by fellow California band, the **Fleshtones**. Producing is **Jerry Kramer** with **Mick Haggerty** and **C.D. Taylor** sharing the direction and designing credits. Lighting was handled by **Mark Brickman** who has held similar responsibilities for **Pink Floyd** and **Bruce Springsteen**.

★ ★ ★

FLASHY: **Keith Macmillan**, of KEEFCO, is producing a clip of "Harden My Heart" for **Quarterflash**. Though the group is on Geffen Records in the U.S., this project is for CBS Records International. Producing is **John Weaver**.

★ ★ ★

AIN'T WE GOT FUN: England's **Specials** have now splintered with one of those splinters being **the Funboy Three**. This group has recently issued its first video, through Chrysalis, called "The Lunatics Have Taken Over The Asylum." Directing in England was **Barney Bubbles** for A.K.A. Productions.

Betamax Bill Receives 2nd Round Testimony

By BILL HOLLAND

WASHINGTON — A second round of testimony now scheduled for February concerning the so-called Betamax Bill, which would exempt non-commercial, private videotaping of broadcasts from copyright infringement, is sure to keep the Senate Judiciary Committee hearing room very warm indeed on cold Capitol Hill as manufacturer, seller and consumer groups do their level best to convince the lawmakers that such an exemption is needed and fair.

The pending legislation, S. 1758, introduced by Senators Dennis De Concini (D-Ariz.) and Alfonse D'Amato (R-NY) came in swift response to a U.S. Court of Appeals ruling in mid-October that stated that VCR makers were responsible for infringement and that home duplication was illegal since it was not covered in the copyright law. The Appeals court overturned a 1979 holding of a District court case between Universal Studios (MCA), Walt Disney Studios and Betamax video recorder manufacturer Sony.

The appellate court made it clear

in its pro-copyright owner decision that it would be up to the Congress to untangle the legal mess by carving out some sort of exemption—and by implication, some sort of redress for copyright holders as well—for the nation's three million home videocassette recorder users.

So far, no bill in the Congress, either on the Senate or House side, addresses the very important issue of compensation for the copyright owner when there is, as critics put it, "wholesale copying going on," even among videotape recorder con-

sumers who are taping at home for their own use.

In fact, Sen. De Concini, whose bill seems to be the strongest and is presumed to be the one which will be brought to a vote, has come out in strong opposition to a royalty or blanket fee that could be added to the cost of the blank tape. De Concini (or his staff) does not want to be in the position of imposing what he views as a tax upon the American people.

The movie industry, and for that matter tv production companies,

playrights and songwriters and publishers, is going to have to be able to break down De Concini's opposition to a royalty principle in upcoming hearings, or else the legislation, if it passes, will either be incomplete or inequitable to copyright owners.

Proponents of the bill, however, will probably also oppose a royalty suggestion. Jack Wayman, senior vice president of the Consumer Electronics Group (CEG), has called the movie industry "triple dippers in the economic pot," charges that such companies "apparently want to take

a fourth dip" for another "bundle" at the expense of video retailer and the consumer. Such an argument pitting the industry against the little-guy consumer, obscures the need for some sort of remedy that could buttress lost revenue and incentive within that movie business.

Further hearings had been set for January, but a check with the Judiciary Committee staff near Christmas found most on holiday and only a general feeling that February would be the month for further hearings.

Entries Slow Pace At CES

• Continued from page 57

Toshiba's high-technology flag will be flown by a January display of their two four-head units—the V8500 and the V9035 portable—first launched at the CES last June.

The V8500 shipped to video specialist shops in July. The V9035 became available in November.

Sony will not exhibit video at all, focusing instead on car stereo, hi-fi and a new audio tape. A new high-end video product may be shown privately, however, in a hotel suite.

Thus JVC carries the banner for current state-of-the-art, launching the feature-loaded HR-7650U front-loading VHS, which the company calls a "total" video recorder.

Packing a hefty \$1,500 price tag, the unit features a wireless, full-function infrared remote control, four-head design and stereo sound with Dolby noise reduction.

The unit records in two and six hours and plays back in two, six and the now-obsolete four-hour modes.

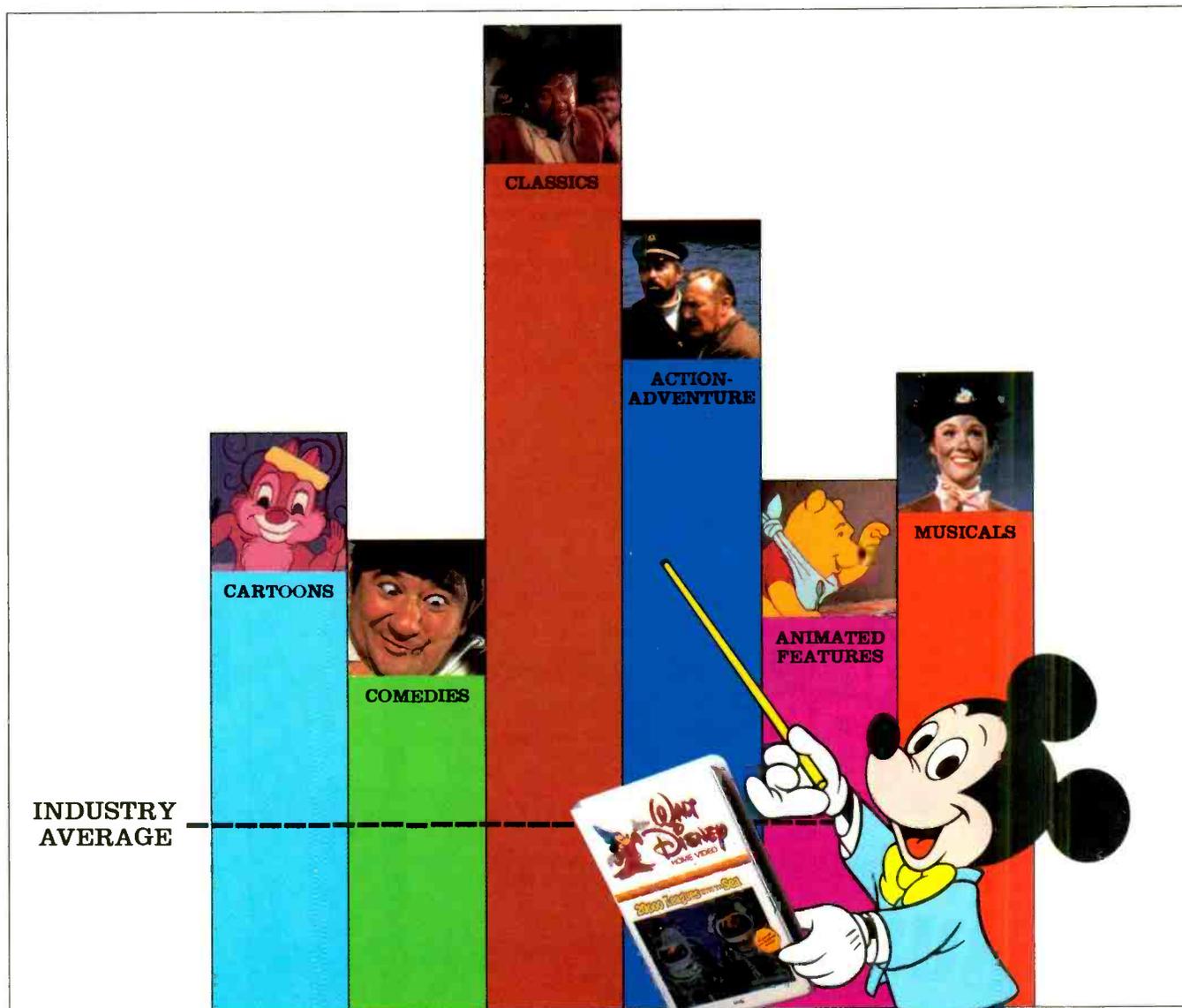
The unit has 105-channel capability and a 14-day, eight-event programmable timer. It is the only VCR with both audio and video insert capabilities according to the company, and is also designed for interface with the CX4U, a lightweight color camera available now. The 2½-pound compact unit sells for \$770.

"It will be the Rolls Royce of VCRs for years to come," enthuses a JVC spokesman. "It's not going to be outmoded overnight."

But as for the much-whispered-about 5.5-pound unit reportedly able to take a mini cassette using VHS ½-inch tape scaled down to audio cassette dimensions—well, you may get a glimpse, cradled tenderly in the arm of a Japanese engineer.

The unit—which measures some 3 inches deep—was unveiled recently in Japan. The tiny cassette can be used in ordinary VHS units via an adapter, and theoretically it could be in production this spring.

"Don't bet on it," counselled sources at JVC, when queried if the unit would be available soon in the U.S.



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BROAD RANGE OFFERED

Turntables, Cassette Decks See Technological Advances

• Continued from page 63

system to adjust for different types of cassette tape. A second new deck from the company, the Beocord 2400, lists for \$550 and features a recording amplifier designed for low intermodulation distortion.

TEAC has 10 new tape decks, in-

cluding four open-reel models priced from \$790 to \$1,400. The top-of-the-line X-1000R features built-in dbx noise reduction and a logic system for various operations. The six cassette decks, \$390 to \$590, include such features as computer-controlled operation, dbx and Dolby C NR and three-head performance.

Nakamichi has three new micro-processor-controlled decks, priced at \$545, \$750 and \$1,150. The first, Model LX-3, is a two-head deck with Dolby B and C. The second, Model LX-5, is a discrete three-head unit, and the third, the ZX-7, features separate manually operated record-level and bias adjustments for each channel and each of three tape types. All three heads are mechanically as well as electrically independent.

From Hitachi come four cassette decks, \$400 to \$750. The top is the D-2200M, a direct-drive unit with the firm's Automatic Tape Response System. Features of the others include an elapsed time electronic counter and three heads.

Sanyo has eight new decks, one for dubbing from one tape to another. This is the RDW-50, \$220, which also features a program locating device. Four of Sanyo's decks, priced from \$130 to \$200, include the lowest priced model on the market with Dolby C: it's \$180. The other three decks are in Sanyo's Plus Series and are priced from \$250 to \$380. Two of these include the company's Super D noise reduction system; the other has Dolby C NR.

Onkyo also has Dolby B and C in its new TA-2070. A direct-drive, dual-capstan, three-motor tape transport system is featured in the \$700 unit, as well as an Accubias automatic fine tuning control.

Sansui's three new decks range in price from \$420 to \$600. All feature Dolby C. Model D-770R, the top unit, also has auto-reverse and a four-channel record-playback head with electronic switching for access to selections on either side of the tape. Model D-570 is a micro-processor-controlled direct-drive unit for \$525. And the D-370 features a direct-drive two-motor transport and dual-memory system.

From Toshiba there's the \$300 PC-G6R, with auto-reverse, two-motor transport and timer-record function.

Optonica has a dubbing deck, the RT-5050 with a special preamplifier

(Continued on page 76)

'KNOW YOUR MARKET'

Absolute Sound Has Solid Audio Advice

By DAVID TULLER

NEW YORK—Customers at Absolute Sound in Winter Park, Fla. are served a little tea and sympathy—and a lot of high-end audio advice. Owner Charles O'Meara, 29, started the audiophile outlet in November, 1980, after a 12-year career in other hi fi stores in the area.

The decision to move out on his own, he says, has proven to be the right one. While other audio dealers complain about the economy and report flat sales, business at Absolute Sound seems to be better than ever. "For my customers, when they want something, it's not a question of how much it costs," he points out. "Their concern is simply if it will fit their needs and if they can get it from me. They have the money, recession or no."

O'Meara's system sales start at over \$1,000 and average around \$1,500. Yet almost 30% of his income is from designing and installing custom systems ranging from \$10,000 to \$20,000 and more. With profit margins of 40% on most products, and fees of \$50 an hour for engineering and \$35 for wiring and installing, business is running 3% over initial projections.

The key to his profitability, stresses O'Meara, is knowing how to focus in on the target audience. "You have to know your market," he explains. "Too many outlets try to be too many things to too many people, carrying a little of this and a bit of that, and that's where they go wrong."

You have to decide from the outset who you're aiming at."

O'Meara, of course, is aiming at the high-end crowd, and his product line shows it: McIntosh electronics and speakers, Carver electronics, Tandberg tape decks, Denon turntables, and Boston Acoustics speakers, among others. His customers are almost all second- or third-time buyers who arrive on his doorstep looking for something unique.

First O'Meara offers fresh-ground coffee or wine to relax them. "Then we sit down with them and try to get to know them as a person, what their needs are in a system, what they're looking for. We'll explain in detail why we think a particular item might be good for them, and then demonstrate it. We don't carry standard lines like Pioneer or Panasonic. What we offer they can't generally get elsewhere around here. And for our custom-designed systems, we also include video components if they want that too."

The store itself, with three full-time employees and two part-timers, covers 1,400 square feet, and is designed with soft lighting and plush carpeting. The center counter is constructed of brick, and in addition to a sound room for the most expensive equipment in the back there's a mix-and-match display with extensive switching capabilities for demonstrations.

Also on hand are \$30,000 worth of testing equipment and an \$8,000 mi-

(Continued on page 75)

HIT OF SEASON

Personal Stereo Still Skyrocketing

NEW YORK—"Walkman," "Stereo to Go"—call them what you will, portable cassette recorders or radios are the hit of the season. Portability and pricing are the two big plusses which have made "personal stereo" a powerful product category in its own right.

"Anything under \$200 in consumer electronics is hot right now," says Tom Frisina of the California loudspeaker firm Infinity. Infinity markets the Intimate, a high-end cassette recorder with AM and FM radio modules.

"An ordinary customer can still part with \$100 or \$300 on a whim in this economy," he explains. "There isn't much in consumer electronics that gives so much pleasure so inexpensively."

If the price is right, so are the features. Super lightweight and miniaturized models can go anywhere.

Industry sources say any temporary flattening of the market—if there is a flattening of the market—will disappear when the winter sport season starts.

"A slight seasonality might be in effect," says one observer. "But when the joggers go in, the skiers come out."

But most marketers—whose units range from under \$50 to just over \$200—are riding the crest of a wave.

Straw poll forecasts made by the EIA last spring estimated personal stereo sales at 806,000 in 1980, 1.5 million in 1981 and 1.7 million in 1982.

The market has mushroomed in the last year, shooting from five to six brands to between 50 and 80 items. Results include a product glut, price erosion, the development of a "tiered" market based on price

(Continued on page 79)

AUDIO, VIDEOTAPE

Blank Tape Industry Plans To Stress Marketing

By LAURA FOTI

NEW YORK—The CES blank tape story is one of marketing, not new product. Advertising budgets are being upped for 1982, and merchandising materials proliferate. But the push is behind existing product.

Two videotapes will be launched in Las Vegas—by TDK and BM, which happen also to be two of the four firms bowing standard size audio tape. Maxell will show C-46 versions of its microcassettes, in ferric and metal formulations.

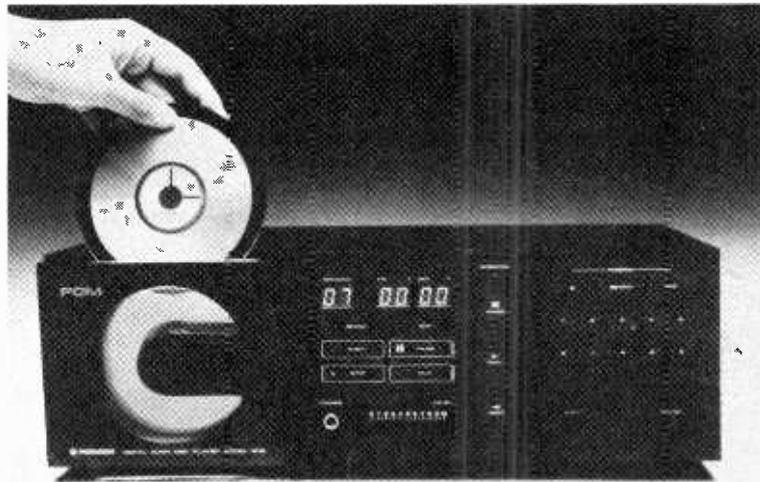
Audio cassettes are also being introduced by BASF and Sony. All four new entries are normal- or high-bias, except for the addition of

(Continued on page 73)

CES Showcase



FIRST SHOWING—Toshiba has its Digital Audio Disk player on display at CES. The XR-81, being shown for the first time in the U.S., is a front-loading unit for which Toshiba manufactured all the necessary components.



PROTOTYPE DISPLAYED—U.S. Pioneer offers a chance to view its Compact Disc (CD) player. The optical system can be used with any home audio system. No U.S. introduction date has yet been set.



COMPUTING TURNTABLE—Nakamichi's first entry in the turntable market is the TX-1000, with a disk-drive system to automatically correct for off-centered or oversized spindle holes. A sensor arm measures the concentricity of the disk's lead-out groove and locates the record prior to playing. This model, priced at \$7,000, also features accommodation for two tonearms, a direct-drive motor and PLL-servo system to provide pitch adjustment in 0.1% increments.

Car Stereo

High End Sales Seen For '82 Car Stereo

NEW YORK—The most dramatic car stereo product introductions at the Winter Consumer Electronics Show in Las Vegas Jan. 7-10 will be from Clarion and ARA. These two companies notwithstanding, however, the trend toward higher priced sales at retail promises there will be a lot of activity at the booths of higher-end manufacturers.

For most retailers, this WCES will be their first glimpse of Clarion's revamped product line. Distributors and key accounts of Clarion received a sneak preview in the weeks just prior to the show of the 15 new downsized radio cassette players the company is exhibiting.

What they saw was a line designed "to offer maximum installation flexibility for past, present and future vehicles, while packing an increased number of desired features with superior levels of performance into a tiny chassis," according to Fred Deutsch, vice president of marketing and planning for the company.

Clarion has divided its 15 new units into a number of "series" aimed at specific price points. The 3000 Series is a promotional five model package with list prices ranging from \$113 to \$172. The 5000 Series is comprised of six models ranging in list price from \$181 to

(Continued on page 80)

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And our high grade video tape is so exceptional it not only delivers better color resolution, sharper images and cleaner sound than any regular video tape, but also attracts customers who won't settle for anything less.

So maybe you should stock up on Maxell audio and video tapes, and see how magnetic a magnetic tape can be.

maxell
Audio and Video tapes

IT'S WORTH IT.

Audiophile Recordings

(Editor's Note: The CES brings with it a bumper crop of new high-technology recordings. Three of Billboard's regular audiophile reviewers—Alan Penchansky, Sam Sutherland and Jim McCullough—take a look at some of the newer titles.)



BLOSSOM—Subramaniam, Crusaders CRP-16003, distributed by MCA Distributing, \$16-17.

Another strong entry in the maiden audiophile release for this new label, "Blossom" may in fact get as much mileage from its star-studded roster of jazz and fusion supporting musicians as it will from its author, violinist Dr. L. Subramaniam, who uses both acoustic and electric instruments for his shimmering solos, bowed rhythm parts and delicate shadings. Of special note are Larry Coryell's electric and acoustic guitars, which range from meditative (the title tune) to rock-hard ("What's Happening"), George Cables' keyboards and John Handy's alto sax, all reaping the expected benefits of the disk's JVC digital master recording and JVC's Japanese pressings and compound. Drummers Ricky Lawson and Ralph Humphrey likewise gain definition and better imaging from the digital course, but the front man himself, violinist Subramaniam, remains very much the focal point, his deft compositional sense bridging jazz, Eastern tonalities and classical technique.

ONGAKU KAI/LIVE IN JAPAN—The Crusaders, Crusaders CRP-16002, distributed by MCA Distributing, \$16-17.

The veteran fusion trio launches its long-awaited audiophile line with this live performance digitally recorded on JVC gear, matrixed at Burbank's KM Records and pressed in Japan by JVC. If the material chosen leans on recent hits, the sonic quality is definitely aimed at high-end consumers: from the presence and depth afforded audience reactions to more obvious clues like the dazzling cymbal work of Crusader Stix Hooper, the keyboard colorations of partner Joe Sample and bassist Alphonso Johnson's muscular patterns, the sound is full, clean and beautifully detailed. With Hooper, Sample and Wilton Felder augmented by four guest players including Johnson and guitarist Barry Finnerty, the overall ensemble sound attains much of the subtlety of the trio's studio dates while still providing room for some spirited jamming. From the sultry r&b underpinnings of "Rainbow Seeker" to gentler ballads, the program is effectively paced. And for dealers looking for solid demo material, a Hooper drum solo that opens side two provides nearly two minutes of exploratory drum and cymbal and enough silence in between to showcase both the record and the playback chain.



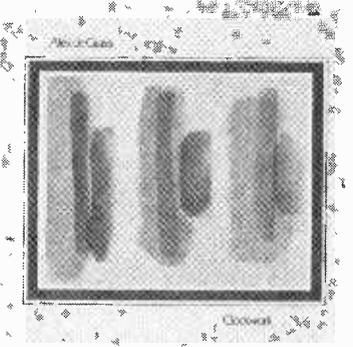
PRETENDERS, Nautilus NR 38, distributed by Nautilus, \$16-17.

Anyone familiar with the revved-up guitar assaults and crashing drum sound of the original can't be blamed for wondering just what Nautilus hoped to achieve by half-speed mastering this 1980 new rock debut. With unusually long program etched into each side, "Pretenders" seemed one of the more dubious recent choices for the audiophile route, its narrow dynamic range and essentially rowdy sonics likely to mask improvements. Yet Nautilus went ahead, and the results are surprisingly dramatic if initially jarring. Chrissie Hynde's sultry vocals are immediately bolstered by added clarity and bite—so much so, on the opening "Precious," that her voice overpowers the wall of guitars and shifting backing vocals that created an on-the-edge tension on the conventional version, competing as they did with the singer. If that shift in focus takes getting used to, elsewhere the mastering and pressing achieve only gains. The stereo image is given dramatic new depth and spatial detail, with Martin Chambers' frenetic drumming gaining a new solidity, even on the brasher rave-ups like "Tattooed Love Boys." And James Honeyman Scott's melodic guitar excursions, which offered a foil to the band's slashing rhythm parts, are even more luminous here, as exemplified by the intricate solo on "Kid" and the jangling figures that stitch together "Brass In Pocket." All in all, "Pretenders" argues that hard rock can merit the added cost of audiophile preparation.



BEETHOVEN: SYMPHONY NO. 5—Staatskapelle Berlin, Suitner, Denon OF-7013-ND, distributed by Discwasher, \$15.

Denon spreads its 37-minute performance luxuriously over both sides, using the space to cut an exceptionally hot and full-bodied sound. These robust digital sonics will make almost any player sound like a high-powered audiophile rig, and the imported Japanese pressing is immaculately clean. The performance is an energetic one and the use of a medium size orchestra allows musical balances that reveal all of Beethoven's thematic strands. Suitner also uses an interesting new edition of the famous symphony that postpones the big finale with an additional third movement repeat.



CLOCKWORK—Alex de Grassi, Windham Hill C-1018-A, distributed by Windham Hill, \$14.98.

This Northern California label has utilized half-speed mastering for most of its recent regularly priced disks, hinting at its already high standards of manufacture. As such, its first premium priced half-speed title—a recent maiden digital effort did carry a \$9.98 list, one dollar higher than usual, but this marks the company's first experiment aimed squarely at audiophile bins—actually offers a test of pressing compound more than any other single factor. Instead of Japanese or German vinyl, Windham Hill has opted for Quix, the new U.S. formulation, and the combination of that substance

and longer pressing cycles yields significant articulation to the midrange and high frequencies, while comparing favorably with overseas suppliers in terms of surface noise. The music itself employs a chamber ensemble approach that is as distinctive and tough to pigeonhole as much of ECM's European jazz: de Grassi's elegant acoustic guitar is framed by atmospheric percussion and fretless bass, and violin, mandolin, soprano sax and lyricon are sparingly added at various points. On songs like the title track, "Thirty-Six" and "Part Five," the mix is a hypnotic one.

One note of caution: with Windham Hill viewing this as more a test than a full-fledged assault on the market, early copies carry the same sleeve and catalog, and are distinguished only by their looser shrink and external audiophile sticker. Future copies will reportedly be newly packaged.



PIANO MUSIC OF WEBER AND LISZT—David Bar-Illan, Audiofon 2002, distributed by Audiofon, \$12.98.

Simply put, this is one of the best-engineered piano recordings ever to be issued, proving how competitive analog technology remains in the audiophile field. This 30 i.p.s. purist-miked effort equals digital's quiet and spacious dynamics and parallels the newer technology's sense of wide-open musical impact without any appearance of strain on the medium. On top of the impressive display of low noise and distortion, attention should be paid to the instrument's natural tonal balance and the very realistic overall sound perspective. None of this top-flight engineering is wasted on a performer like Bar-Illan, a virtuoso "big moments" style player who has a powerful attack and goes in for a wide variety of tonal shadings and dynamic gradations. Carl Maria Von Weber's Second Sonata and three Liszt pieces—including the famous "Mephisto Waltz"—give him plenty of opportunity to impress with big difficult climaxes and mysterious half-lit poetic interludes.



TCHAIKOVSKY: SUITES NOS. 2 & 4—Philharmonia Orchestra, Tilson Thomas, CBS MasterSound 36702, distributed by CBS, no list.

Tilson Thomas helms these infrequently played scores with great sensitivity, and CBS' engineering at each link in the recording chain is impressive. Natural musical dynamics and realistic room perspective are preserved in the pick-up and excellent disk cutting and pressing are demonstrated as full bass response and impressive signal to noise ratio are delivered in spite of a full hour program length. The pieces are kin to Tchaikovsky's popular ballet scores, and movements such as the Second Suite's whirlwind "Scherzo Burlesque"—in which four accordions join the orchestra—create an unforgettable impression.



CITY TO CITY—Gerry Rafferty, Mobile Fidelity Sound Lab MFSL I-058, distributed by Mobile Fidelity, \$16-17.

This soft rock classic attained its broad success chiefly through the multi-format clout of "Baker Street," the dramatic single capped by an indelible tenor sax figure that created dynamic punctuation for each verse. Yet the album itself actually poses a special problem for audiophile processing in its deceptively narrow

dynamic range: the lush, intricately detailed orchestrations crafted by producers Rafferty and Hugh Murphy are built largely at the expense of more vivid variations between loud and soft passages. A perfect radio record, its generous use of compression and equalization restrict the potential for any really revelatory improvements. As such, Mobile Fidelity's half-speed mastering yields subtle rather than startling gains, predictably improving the stereo image and rendering the record's often complex array of acoustic and electric guitars, assorted string instruments and orchestral charts in cleaner and greater detail. Rafferty's softly burred vocal timbre gains presence, of course, on well-known tracks like that big hit above, the album's title track, "Right Down The Line" and "Home And Dry." Yet it's the lesser-known, more eclectically arranged pieces like the English folk-flavored "The Ark," which really shine.



WHEN I DREAM—Crystal Gayle, Nautilus NR36, distributed by Nautilus Recordings, \$16-17.

Is there a market for audiophile country? Nautilus tests the waters here with its first release of this type although the entire LP is not strictly Nashville in scope. Gayle has been successfully crossing over with pop and MOR-oriented material while still clinging to her root strengths. What's highly noticeable here after an A/B comparison with the analog original is how first-rate Allen Reynolds' (an under-appreciated craftsman) production is—the remastered canvas offers glowing stereo imaging. Also apparent is the more finely etched country-oriented instruments such as dobro and steel guitar, not heard that often on the audiophile beat. Most pleasing of all, however, is Gayle's pristine vocalizing. She's undoubtedly one of the finer voices working in country, pop or MOR today and here it gets added shimmer and relief. Like the original, this LP can also crossover the audiophile buying public.

CES ACTIVITY

Audiophile Mart Holding Speed

• Continued from page 10
along with some exciting product innovations, according to president Herb Belkin.

Mobile Fidelity's launch of prerecorded cassettes has been an up-hill battle, the company indicates. But a major breakthrough in this area is expected as personal listening and car audio continue to be boom electronics fields.

"Cassettes are going to be a big growth area and I think we can take some of the credit for laying the groundwork," says Belkin.

The tremendous growth of the company's first three years has leveled off, according to Belkin. "We are selling to more retailers but the numbers we're putting out are smaller," he notes. "Dealers are much more cautious, much more nervous, much more cash poor."

Mobile Fidelity will startle at CES with two big innovations. One is its own Compact Disc digital audio software, produced specially by Japanese factories. Also debuting in prototype is a new videophile product.

"We're introducing video with the prototype of a high end Beta and VHS cassette," explains Belkin. "We've created something that can be looked on as an art form. Most video efforts are primarily visual but this is audio based."

According to Belkin, the cassettes have electronically generated visuals keyed to a super fidelity audio track. The audio track uses material from Mobile Fidelity's licensed masters.

Audiophile product saturation is far off, Belkin believes. "From the barometers we can measure we find the base of people who are into audiophile broadening. The number of people responding is constant and it's growing," he explains.

The very earliest entrant in the audiophile field was direct-disk reinventor Sheffield Lab Records. Sheffield's marketing director Andrew Teton expects 1982 to be one of the label's biggest years. On tap is an entirely new Sheffield series, produced from stereo analog back-up tapes.

"Sheffield Treasury" albums, (Continued on page 78)

Ampex Sponsor Of Grammy Trip

LOS ANGELES—Recording studio industry personnel have a chance of winning a free, all expenses paid trip to the Grammy Awards next February in L.A. thanks to a new Ampex contest.

The contest is only open to sound recording studio personnel and others actively engaged in the sound recording profession. Winners will be chosen at a random drawing on Jan. 18, 1982.

The package consists of a free trip for two to the Grammy telecast, two nights' lodging at the Biltmore Hotel, admission to the official post-award party and limousine service. If a winner resides in L.A., a substitution of \$200 cash will be offered instead of air fare to cover expenses.

Entry coupons for the contest, which starts during the AES, will be found in the November/December issue of Ampex' "Golden Reel Award Newsletter," available at the Ampex exhibit. No purchase in necessary to qualify for entry.

Kloss Delivers

NEW YORK—Kloss Video Corp., Cambridge, Mass., will begin shipments of its first low cost Novabeam projection video monitor after the January CES.

Marketing Thrust For Blank Audio And Videotape

• Continued from page 69

a metal C-90 from BASF to round out that firm's metal line.

3M's new version of its Dynarange audio cassette has an improved tape formula and shell, according to the company. Five screws are used to hold together the shell, instead of welding, as in the past. A friction-free roller guide, a copper spring pad to improve tape-to-head contact and a new ferric oxide tape characterize the cassette.

Packaging has also been changed on 3M's entire audio line, for that "high tech" look. The Dynarange cassette, which had been packaged in an open-ended box, will now be in a regular box.

In video, 3M has an improved Beta tape that has been back-treated.

Sony's new audio cassette, announced last month, is the UCX-S. It features micro-fine magnetic particles and a new coating technique for better retentivity. Sensitivity and maximum output level have also been increased.

The new UCX-S comes with a head-cleaning tape leader at each end, as well as extra cassette labels for reuse. Designed for play on the "Type II" or CrO2 position, the product is Sony's top of the line and will be highlighted in the firm's '82 advertising.

TDK is introducing a tape tagged "AD-X" at the Consumer Electronics Show. This normal-bias product is the first to utilize TDK's Avilyn particle technology. Particles are high-density cobalt-absorbed gamma ferric oxide particles, similar to those in TDK SA-X and SA high-bias cassettes and videotapes.

According to the company, sensitivity has been upgraded in the high-frequency range. The AD-X also features an improved high-frequency saturation level and maximum output level lower distortion than any previous TDK normal-bias formulation.

TDK has increased its videotape production and adding a Super Avilyn Beta-format L-750 tape to its line. The L-750 provides up to 4½ hours of recording and playback time in the Beta III mode. It will be available for delivery in the spring.

The entire TDK product line will be supported by posters, brochures, counter cards and banners as well as floor, wall and counter-top merchandising units, bins, signs and national advertising.

BASF offers an expanded co-op sales incentive program and various items available with the BASF logo: jackets, shirts, umbrellas, caps, lighters, money clips, pens—even screwdrivers and tape measures. A number of these carry the new BASF ad slogan, "Kiss the Hiss Goodbye."

Additional merchandising changes involved open-reel tape, which now comes in a package with a clear "window." A point-of-purchase display and three-packs of the company's Professional I tapes are also available.

BASF's new audio tape is the Professional I-S, designed for the normal-bias setting. The company claims a boost in maximum output level and greater high-frequency sensitivity. The tape itself consists of refined maghemite particles enriched with cobalt.

Maxell will be emphasizing its XLS cassettes at CES. Promotional activities from the company include dealer clinics, a new display that dispenses tape and a national advertising campaign.

The company also is planning a push in microcassettes. It has re-

packaged them in twos, instead of threes, to reposition them in terms of price.

Packaging has been changed on the open-reel line.

In video, Maxell has planned promotions using t-shirts with the company logo. Videotapes have been re-packaged as well.

A Loranger campaign, for the

firm's Loran cassettes, will be launched in January. Print ads show three cassettes lying in the sun, the two "competitors'" tapes badly warped and the Loran undamaged.

Loranger has designed P-O-P materials around the campaign.

Fuji is emphasizing metal and has planned some two- and three-packs of its audio and video tapes.



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JANUARY 9, 1982, BILLBOARD

Video Sales Skyrocket; Audio Equipment Less Active

• Continued from page 56

front-loading VCRs, more suppliers are entering the automatic VCR head cleaning field. Irish Magnetic Industries' new reusable Beta and VHS cleaners retail for \$24.95 and \$25.95. Bib's new automatic Beta and VHS head cleaners both have a suggested list of \$29.95.

Calibron—formerly Horian Engineering and recently acquired by Koss—plans to introduce automatic one-time disposable head cleaners in Beta and VHS formats at the June show. The company is currently displaying its new manual head cleaner kit for \$14.95 which includes fluid, swabs and an antistatic glove. This kit was previously sold under the Radio Shack name under a one-year exclusivity license. During a six-month period Radio Shack sold 88,000 kits, according to Calibron national sales manager Robert Horian.

"Manual and the automatic head cleaners appeal to different markets," says Pfanstiehl president Merle Nelson. "That's why we're offering both. Some consumers just don't want to open up their machines." The company's new automatic cleaners are available in Beta (\$23.69) and VHS (\$25.89) models.

Pfanstiehl is also expanding its video accessories line with new blister-packed offerings as the Dubkit at \$16.29, which includes a six-foot cable assembly, two adapters and 3.5 mm inputs. Also new at the show is an ABC switching device to hook up three pieces of video equipment. "The video accessories market is just fantastic," Nelson says.

High-end video enhancers, stabilizers, and carrying cases are catching hold as manufacturers add to their lines. Showtime Video Ventures introduced its V-100 Voice Tracker which "takes the Donald Duck effect out of the audio section of video tape when you're fast-forwarding," according to a company spokesman. Available in Beta and VHS models, the \$212 device works at up to 2½ times normal speed.

The company has also unveiled a new tape stabilizer to eliminate flagging, and an audio/visual processor. The one-unit processor serves as a video stabilizer, enhancer, RF modulator for channels 3 and 4, video distribution amp and switcher, according to the spokesman. Showtime is at CES with a 10-point dealer program including increased national advertising, and a two-step distributor discount program.

Total Video Supply is offering at CES its \$69.95 list price RF modulator, a sister unit to the \$89.95 Copymate stabilizer and enhancer. The Copymate is designed to sharpen the picture, reduce snow and stabilize the roll of some prerecorded video tapes.

Its new Stable Pod is a monopod with a small tripod base. Also new is a universal dust cover said to fit up to 90% of VCRs made.

"We're much more heavily into video now," says Le-bo Peerless national sales manager Arthur Kline. "There will be continued growth in video accessories products during the next few years." Le-bo Peerless' new tape carrying cases have been redesigned to incorporate best of both features of both Le-bo and Peerless, Kline says. The firm also offers cartridge and manual head cleaners.

If suppliers can barely keep pace with VCR sales, audio accessory manufacturers are weeding down

lines to the bestsellers, and appealing to mass market outlets with goods starting at lower price points.

"The industry now has way too many tape and record cleaners," says Calibron's Horian. "Our pricing thrust is lower. The firm has pruned its line to 10 audio care products—three record cleaners, seven tape care products—down from about 28 products, according to Horian.

Calibron will also phase out its headphone line and is offering special discounts at CES. "We will probably be sold out of headphones by April or May," Horian says. "We're more mass oriented in our

audio accessories now," says Bib sales vice president Michael Craft. "We're not as high-priced and esoteric as we used to be. We've repackaged our line and we've recently

(Continued on page 80)

The new advanced-design GS1 and GS2 FM digital

THE FM STANDS FOR THE

Introducing a new era in keyboard synthesis: the extraordinary GS 1 and GS 2 FM digital keyboards. They place at your fingertips unparalleled playability and unequaled sound. The kind of playability and sound that years from now will be years ahead.

There are three key considerations that make the GS 1 and GS 2 unlike any

other keyboard: 1. a philosophy, 2. advanced technology, 3. stunning beauty.

The philosophy that sets us apart is simple: to create keyboards designed for musicians, not computer programmers. Notice the simplicity in the front



panel performance controls. The technology behind all this is not so simple. But it is the key to the GS 1 and 2's vast and realistic sound spectrum. That technology is FM (frequency modulation) digital synthesis.

Briefly, FM digital synthesis enables the GS 1 and GS 2 to precisely recreate the harmonic structure of acoustically produced sounds, as well as many other sounds, by generating a brilliant range of harmonics "all at once." And all without the tedious and expensive drawbacks of other digital synthesizers.

THE WAY IT WILL BE.

Hope Heyman is a New York-based freelance writer specializing in consumer electronics.

Absolute Sound Takes High End Road To Success

• Continued from page 69

croscope. "No one goes home with a sealed box here," says O'Meara. "We check everything out to make sure it meets our own standards. Half the needles are bad right out of

the package, and we have to catch that."

O'Meara advertises on the local jazz radio station, in newspapers, and in brochures for local arts events, stressing the store's quality

services more than particular products. Yet some of his best customers are those he's known for years, and word-of-mouth remains his most effective advertising tool.

"That's something you just can't

buy," he insists. "I'd say every customer influences at least 10 other potential buyers. After all, if a friend tells you to go somewhere, you'll be much more likely to take his advice than if you happen to see an ad. And

if a person sees one of the systems we've installed and designed in place, then they know the kind of high-quality work we do."

O'Meara also makes a point of maintaining contact with old customers. He takes them out to lunch from time to time, sends out flowers and cards on birthdays and holidays, and provides extensive after-market services if they have any additional problems or questions.

"Our overhead is obviously higher than the average hi fi store," he says, "but that means people get more for their money. We want our customers to get the most out of their systems, and if that means making house calls, we'll do it. And we can't do it without support from the suppliers. So we only deal with those manufacturers who share our service philosophy—it has to be a coherent strategy that starts at the factory."

When he first opened his doors, O'Meara kept a few audiophile records around for demonstration purposes. They proved so popular, however, that after three months he decided to stock them as a separate product category. He now carries 60 titles, including the entire Telarc and Sheffield lines.

"A system is only as good as the software you play on it," he says to explain the popularity of the disks. "Now when someone hears it in demonstration and wants to know where they might get a copy, I can say right here. And if they buy a system, often I'll throw one in. The best sellers are generally classical records like Carmen or The Peer Gynt Suite, because that kind of music is ideally suited to their superb quality. The incredible dynamic range lets you experience the full emotional content of the pieces."

The disks, adds O'Meara, are terrific for walk-in trade: customers return week after week to browse through his supply, shelved in a display rack next to the center counter. O'Meara says it's a good idea not to organize them in any particular order—that way people are forced to check out the entire selection and often come across records they would never have thought of purchasing on their own.

Though O'Meara realizes a 35% profit on the disks, they represent a minimal part of his business. "Still, one advantage of having them is that some customers back into hardware purchases through the records, rather than the usual way of getting them after they already have a good system. One woman had a Toshiba compact system, and she came in here and promptly bought \$320 worth of audiophile records in two days. The next thing I knew, she's back in for better speakers, and she went on from there."

Overall, stresses O'Meara, the important thing to keep in mind in running an audiophile outfit is that many of the customers don't know much about hi fi. "Sure, it's a high end store, and some understand the technology, but many don't. It's like going to a doctor—they want something, and they're coming to you for help. So when you talk to them, focus on what a product can do for them, not just on how it works. Keep it simple, and don't try to inundate them with a plethora of specifications. And above all, keep up with developments in the industry. If someone asks you a question about a new product, and you don't know—your credibility flies out the window."

David Tuller is a New York-based freelance writer specializing in consumer electronics.

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right at your fingertips with the world-renowned Yamaha velocity- and pressure-sensitive keyboard on the GS 1 and the velocity-sensitive keyboard on the GS 2.

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YAMAHA
Combo Products

Advances Are Seen For Cassette Decks, Turntables

• Continued from page 69
circuit to reduce distortion during recording and dubbing. A double-gap erase head is also featured.

Sherwood offers a three-head deck with Dolby C, the S-6000, at

\$400; and a two-head deck with Dolby C and auto-music sensor, \$319.95.

Receivers

U.S. Pioneer takes center stage in

the receiver arena with its top-of-the-line SX-8. All operations are accomplished by a microcomputer chip; there are no rotary knobs or mechanical switches on the \$800 unit. Additional functions handled

include volume control memory, tone control memory, balance control and a non-switching DC power amplifier section rated at 100 watts per channel.

Sanyo and Hitachi are two other

suppliers with new receivers. Sanyo has three solid-state models priced from \$160 to \$300. The top model, DCR350, is a 33-watt-per-channel unit with 12 station pre-sets, digital frequency display and scan tuning.

Hitachi's new receiver, the \$250 HTA-3000, is the lowest priced quartz locked digital synthesized model on the market, according to the company. It has 30 watts per channel.

And Rotel's "casseiver" is model RCX8860 with remote control, five station presets and 40 wpc amplifier section.

Separates

Sony's "Esprit" series of separate components, introduced in June, adds two new amplifiers and a preamplifier this January, bringing to 10 the number of components in the line. Power amp Model TA-N901, 150 watts per channel, is Class A with no transistor switching and no negative feedback in the power stage, according to the company. Its suggested retail price is \$2,500.

The other new amplifier, the 100-watt TA-N902, features a power output display to keep operating conditions safe for speakers used. Peak power is displayed numerically. The model, also Class A, sells for \$1,600.

Sony's new preamp is the TA-E901, a lower priced version of the TA-E900. It features an MC preamp with no negative feedback and 99.99% pure copper connections. Retail price is \$2,000.

Harman/Kardon is in the process of setting up a separate division to handle the Citation line, the company's high-end offerings. Although the division is a year from realization, the product line is being shown now. It consists of products designed by Dr. Matti Otala of Finland and includes a \$7,000 power amp, the Citation, a production model of which is being shown at the Jockey Club.

The Citation XXP is a preamp being shown in prototype form in Las Vegas; it will be officially announced in June, 1982. This unit has three patents for circuit design. It is gold-plated internally in the current signal path and features a very special self-policing system.

An internal computer in the XXP feeds a test signal into a circuit and measures the value of each of the unit's components. Error is corrected by laser beams shot into the components. Harman/Kardon claims this system reduced distortion by nearly 100%.

Onkyo has two limited edition companion pieces, an amp and preamp. The P3090 preamp, \$1,250, features a "waiting monitor" system that measures the unit's operating voltage. The 200 wpc power amplifier is Model M-5090, \$1,800.

Phase Linear is coming to Las Vegas with a new line of amplifiers. The DRS (Dynamic Range System) Series is capable of greater peak dynamic power-up to 900 watts. Simple circuitry means little heat dissipation.

The three amps are the DRS900, \$1,095, the DRS400, \$695, and the integrated DRS250, \$975. This is also Phase Linear's first integrated amp.

Two new preamps and a tuner are also being shown.

Sherwood has three separates for January: the S-6040CP power amplifier, \$300; the S-6010 preamp, \$250; and the S-6020 tuner with 16 presets, \$250.

Three new separates also bow from Sansui. They're the AU-D33 amplifier, \$350; the AU-D22 amplifier, \$250 and the TU-S33 tuner, \$200. Both amps feature Sansui's Super Feedforward technology.

Before you invest in new studio monitors, consider all the angles.

No one has to tell you how important flat frequency response is in a studio monitor. But if you judge a monitor's performance by its on-axis response curve, you're only getting part of the story.

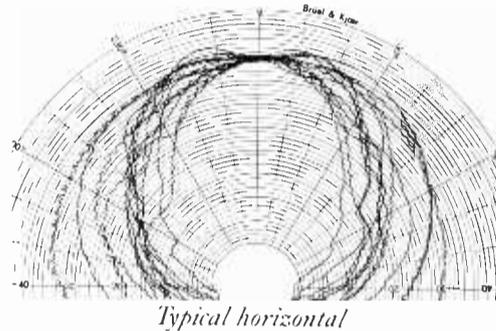
Most conventional monitors tend to narrow their dispersion as frequency increases. So while their on-axis response may be flat, their off-axis response can roll off dramatically, literally locking you into the on-axis "sweet spot." Even worse, drastic changes in the horn's directivity contribute significantly to horn colorations.

Introducing the JBL Bi-Radial Studio Monitors.

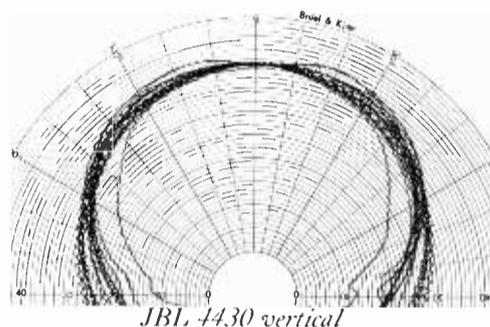
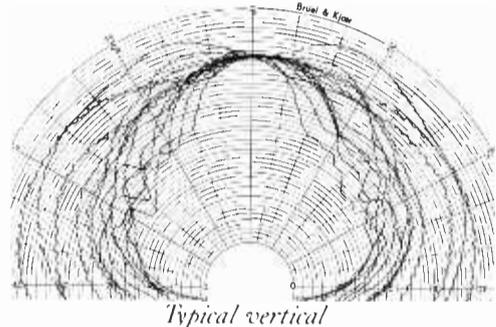
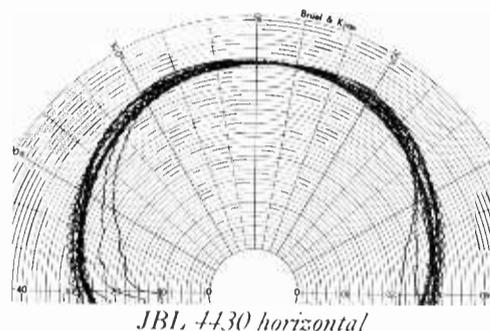
At JBL, we've been investigating the relationship between on and off axis frequency response for several years. The result is a new generation of studio monitors that provide flat response over an exceptionally wide range of horizontal and vertical angles. The sweet spot and its traditional restrictions are essentially eliminated.

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1. Patent applied for.



Polar response comparison of a typical two-way coaxial studio monitor and JBL's new 4430 Bi-Radial studio monitor from 1 kHz to 16 kHz.



And the Bi-Radial horn's performance advantages aren't limited to just beamwidth control. The horn's rapid flare rate, for instance, dramatically reduces second harmonic distortion and its shallow depth allows for optimal acoustic alignment of the drivers. This alignment lets the monitors fall well below the Blauert and Laws criteria for minimum audible time delay discrepancies.

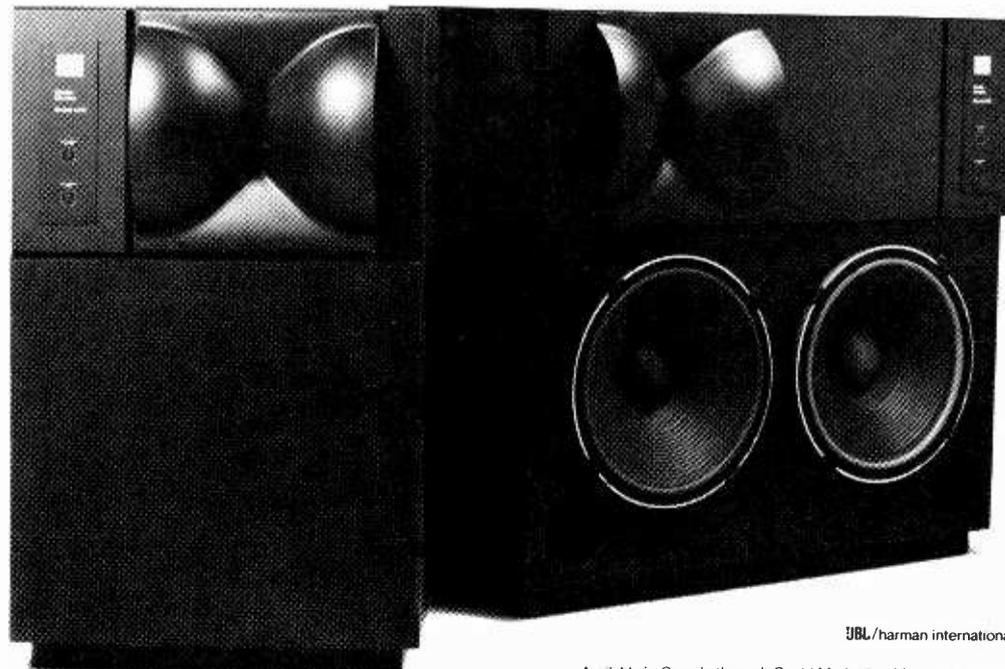
But while the Bi-Radial horn offers outstanding performance, it's only part of the total package. The new monitors also incorporate JBL's most advanced high and low frequency transducers and dividing networks. Working together, these

components provide exceptionally smooth response, high power capacity, extended bandwidth, and extremely low distortion.

Judge For Yourself

Of course, the only way to really judge a studio monitor is to listen for yourself. So before you invest in new monitors, ask your local JBL professional products dealer for a Bi-Radial monitor demonstration. And consider all the angles.

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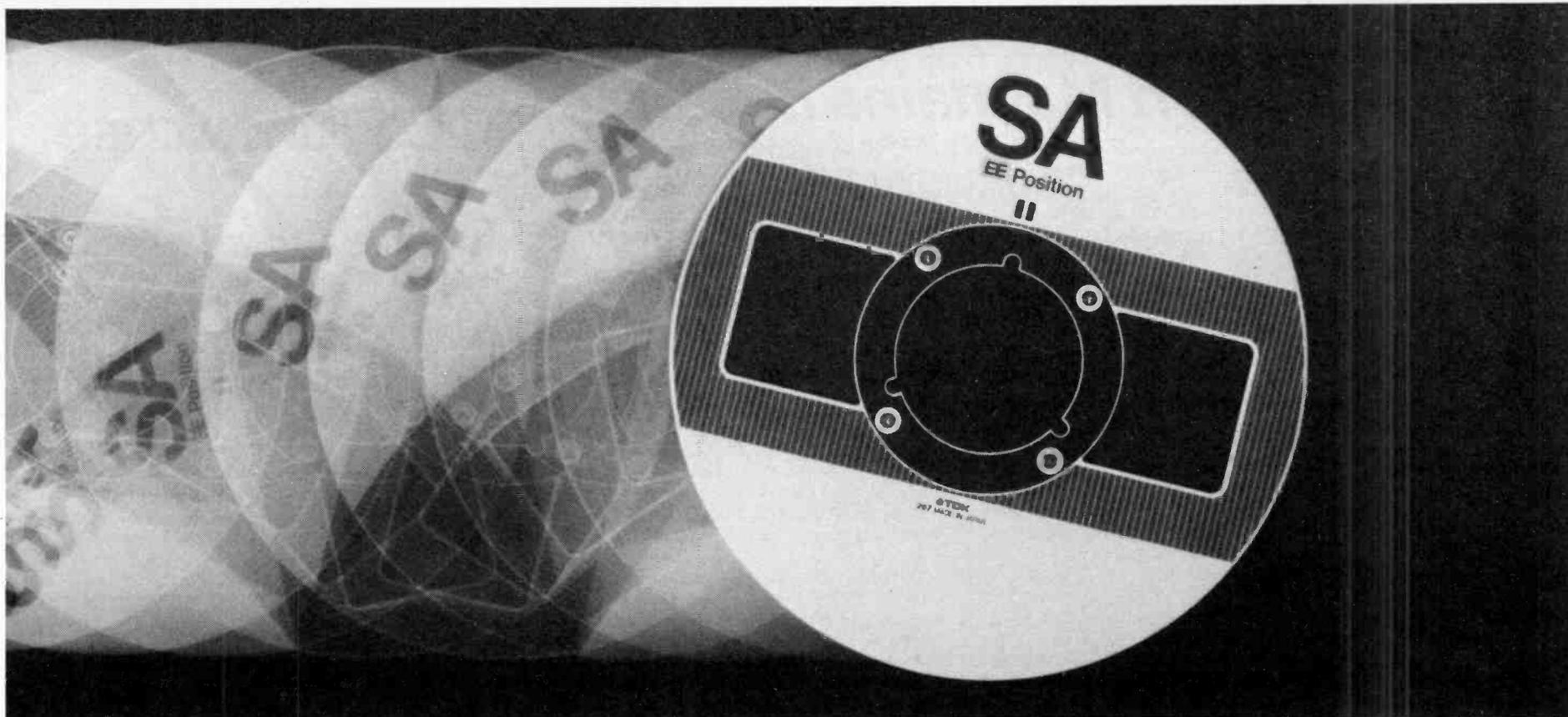


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All TDK open reel tape is available on precision engineered 10" metal and 7" plastic reels with perfectly circular hubs for accurate performance. Available also is TDK's HD-11 Head Demagnetizer for quick, simple audio head demagnetization.

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For your listening pleasure—you'll love the Sound of Progress—TDK tape.



Audiophile Mart Maintains Luster

• Continued from page 72

scheduled to appear in early spring, are \$14 list. Two of the best-selling direct-disks, Thelma Houston's "I've Got The Music In Me" and Dave Grusin's "Discovered Again" will be offered.

Top line Sheffield releases also will be in evidence at CES. Two new classical albums have been cut using the direct-disk process (see Audiophile Spotlight, this section).

Teton believes Sheffield's unique technical process allows the label to remain in stores that now are picking and choosing lines. The label also had two strong pop albums—Tower of Power and Amanda McBroom—to rely on in the past year.

Nautilus Recordings is another audiophile market pioneer. According to president Steve Krauss, cassette product and classical repertoire

are two new directions ahead. There also will be new direct-disk work, explains Krauss.

"Nautilus has a firm position that it will continue to put out direct-disk recordings," he explains. "I love the medium. I love the way the music sounds on direct disk and I like the limited edition feel."

Release of classical titles also will be a priority. "We definitely will be into classics with both licensed and new product," Krauss insists. "I happen to think classical shows off the type of process we use better than any type of material we have."

Krauss said Nautilus' prerecorded cassette introduction will be part of a joint promotion with Maxell blank tape. However, details were being held back until the CES announcement.

Major labels such as CBS and

MCA have begun half-speed master releases under the audiophile umbrella. Krauss believes, however, that smaller label's maintain a quality advantage.

"Only an audiophile company has the philosophical and moral commitment to making the best possible product without cutting corners. When the majors do it they look at the bottom line," he argues.

One who might disagree is Bob Campbell, head of marketing for CBS' Mastersound digital and half-speed master series.

According to Campbell, CBS Technology Center investigations show that current Mastersound pressings are the equal of work done anywhere.

"We have been monitoring every factory in the world and we know where we stand," Campbell explains.

Many CBS audiophile titles are offered in disk and cassette. Campbell said cassette sales have disappointed as consumers are not yet educated to technical improvements in this medium. However, he sees a breakthrough as inevitable.

Mastersound's audio store distribution is through Sony. Campbell admits, however, that penetration of audio accounts is not deep. "We have not looked at that business as a big bulk of our Mastersound business from the start," he observes.

CBS is taking the unconventional approach of direct marketing the line, Campbell explains. Mastersound print ads invite consumer inquiries and Mastersound albums contain catalogs and order blanks.

"We're not attempting to go around the retailers because we are selling at full list plus \$2 for the cost of handling and mailing," explains Campbell. "But if they cannot find it in a store we want to make absolutely sure that we're not losing sales because the retailer is not carrying it."

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CES Showcase



AVILYN PARTICLE—TDK has introduced its Avilyn-particle AD-X normal-bias audio cassette with gamma ferric oxide particles. The tape features a superior high-frequency saturation level and lower distortion than any previous TDK normal-bias formulation. Retail is \$5.49 for a C-90 and \$3.99 for a C-60.



COMPUTER TURNTABLE—Nakamichi's TX-1000 computing turntable is claimed by the firm to be the new state-of-the-art in turntable design. Suggested list: \$7,000.

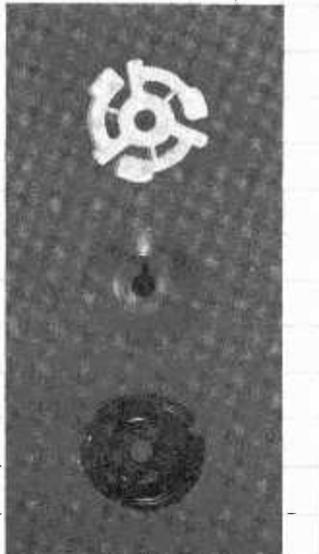
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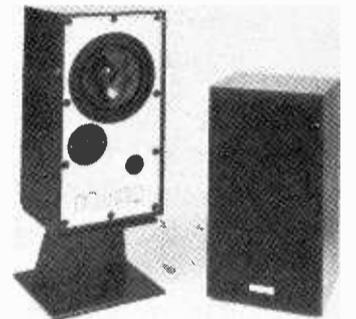
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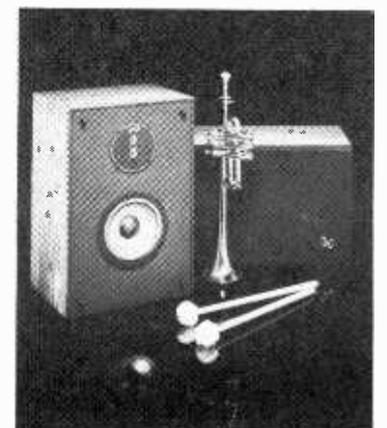
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MISSION ACCOMPLISHED—Mission Electronics is showing Model 727, a two-way reflex loudspeaker with a chassis made of diecast aluminum. The drive unit is direct-coupled to a baffle board for accurate transient response. The system is recommended for use with systems of 20 to 150 watts per channel.



JUNIOR SPEAKER—Infinity introduces its lowest price home speaker, RSjr, a two-way, 10-inch bookshelf model. Suggested list: \$130.

Personal Stereo Mart Continues In Fast Forward Mode

• Continued from page 69

tags and a shakeout among the cheaper, lower-level products.

Michael Koss, product manager for headphone firm Koss Corp., which sells a portable AM/FM stereo receiver and collapsible stereo headphones, says the cassette player market breaks into a three-tier arrangement.

The quality pieces, which focus on the cassette/radio combinations, fall into a price bracket between \$169 and \$200. The next rung is between \$79.95 and \$159.

"Ninety-nine dollars is a good price," he says. "That's where the action is." Below \$80 there's severe glut of low-quality items.

The FM radio market breaks into two categories, with the cutoff falling at \$59.

There is a suspicion that the net worth of the market has peaked. While the "quality" manufacturers say they aren't competing for the same dollars sought after by the cockfight at the lower levels, price erosion on name-brand product—fueled in the New York area by rebates either direct to the consumer or passed on by the dealers in recent weeks—indicate manufacturers may be feeling the squeeze.

And nationally retail outlets—hurting from the recession—are discounting hot items like personal stereo heavily to get customers in the door.

"It builds traffic in a market which needs every bit of traffic it can get," comments Frisina.

"New entries into this market have topped out," says Tom Frisina. "We'll see new product—smaller, better-sounding and with more features—but the dollars are not going to expand."

The entry of other name manufacturers has helped establish personal stereo as a legitimate consumer electronic product category, according to Hiro Kato, vice president of consumer audio marketing for Sony, whose "Soundabout"/"Walkman" unit kicked off the new market.

Kato too sees no new entries from established brand names and a shakeout at the low end of the business.

While the market is growing, according to Kato, it is also splitting. Two new trends are a recording capability for the cassette players and combination cassette player/AM/FM radio units.

Other trends include metal capability and microcassettes and stereo FM radios.

Ironically, Sony—who is currently fielding its Walkman I, II and III cassette playback-only units for \$100, \$180 and \$200 respectively, plus the FM Walkman, an FM-only receiver for \$80—has kept a low profile at the winter CES over the last few years.

The company will not exhibit personal stereo and there will also be no product launch this winter in this area.

Aiwa, which has just lowered the January price of its CSJ1 FM stereo cassette recorder/headphone unit to \$215, says the personal stereo market is still growing.

Aiwa's combo unit, which incorporates a built-in microphone to record internally, is "one of the hottest items on the market," according to the company's Vince Wheeler.

Aiwa will be launching the TPM7, a new metal-capable microcassette tape player/recorder with auto-pause and a voice-activated sensor system, at the CES. The unit will retail for \$150 through Aiwa's normal portable dealer franchises.

The company is also launching two portable "boom boxes," the

CS660U and the CS440U. The 660 is an AM/FM stereo/SW cassette receiver featuring a "quick music sensor" and a built-in radio sleep timer. Both units have 2-step peak reading LEDs and 4-way VU meters. The

660 will retail for \$295 and the 440 for \$200.

Even the smallest products have spawned a spate of accessories, and Technidyne has three new ones for the show. The "world's smallest"

foldable headphones, the "world's smallest" stereo speakers and a tape tote bag.

The speakers, measuring 3½" high, can be used with any personal stereo unit. They will sell for \$29.95

a pair.

The EZ See tape carrying bag from Technidyne contains two clear plastic accordian-style cassette holders for up to 20 tapes apiece, along

(Continued on page 81)

Pick a number from 9 to 52!

It's the ideal DC voltage to phantom-power these new ATM electret microphones.

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Increased High End Sales Seen For Car Stereo Product

• Continued from page 69

\$305; and at the top of the line, the 7500R, 9300T and PE959A models are priced at \$324, \$410, and \$715 respectively.

"I don't think there is a distributor or dealer who can afford to overlook what we're offering in terms of products, value, and easy sell," maintains Deutsch. The reaction of distributors and dealers could well determine Clarion's position in the marketplace for some time to come, and Deutsch is willing to concede that a complete new line introduction in the course of one year does represent a risky gamble for Clarion. But, he says, "It was time to make a major marketing move to provide our dealers and customers with an exciting, new line to meet the demands of smaller vehicles."

Added excitement will be provided by the long-awaited debut of ARA's car stereo line for the retail aftermarket. ARA, with a long history of involvement in other types of automotive product lines, is exhibiting six radio cassette players under the name "Motorola Professional Series." The man behind this line, ARA vice president C.J. "Red" Gentry, is an industry veteran with tenures at Panasonic and Motorola (in the days when it manufactured radios for sale at retail) behind him.

The ARA line works around three pairings keyed on the pushbutton tuning feature, or lack of it. On four of the models, pushbutton tuning is the main step-up feature. At the top of the line, electronic tuning becomes the step-up feature. Sug-

gested list prices range from a low of \$189.95 to a high of \$399.95.

Also making a major introduction at WCES is Metro Sound. The company's new "Blue Sapphire" line completely replaces all other Metro Sound car stereo offerings, says president Ronald Slotnick. The four radio cassette players, six equalizer/boosters, and ten speakers in the line are designed to have a "family look," reports Slotnick. The Metro Sound president notes that a black "European" style finish is now popular in South America—where the company does about half of its business. Pricing is tentatively put in the \$150 to \$420 range, he says.

Sony, known for higher end autosound equipment, will be showing its new approach to the field at WCES: "SoundField." This system, according to national sales manager Jeff Carsten, treats the interior of a car as a constant to work against the inherent problems of ambient noise, limited space and limited speaker location.

SoundField systems are built from a new line of amplifiers, speakers and a graphic equalizer that can be used as "building blocks." Two amps of different sizes are used with active electronic crossovers and speakers optimized for specific bandwidths.

The new speakers include a pair of "SuperWoofers," for mounting in the rear of the car. Mid and high frequencies are driven by a separate amp into either full-range speakers or mid/high separates, designed for front mounting. Speakers range from \$54.95 a pair to \$89.95 a pair,

with the SuperWoofers \$199.95 a pair.

Sony's new amplifiers are the XM-55, \$139.95, with 14 watts per channel; the SM-120, \$329.95, 60 watts per channel; and the SM-E7, incorporating a seven-band graphic equalizer with 14 watts of power, for \$199.95.

Reflecting trends at retail, much of the other action in car stereo at WCES will involve product offerings from "higher end" suppliers, particularly in equalizers, amplifiers, and speakers. These new products include:

- An Amp Rack from Automobile. Comprised of three amplifiers and an electronic crossover, the Amp Rack comes in three different models, depending on the power levels desired. List prices are \$1399.95 for the 180 watt system, \$1649.95 for the 240 watt system, and \$1899.95 for the 340 watt system.

- Superwoofers from Sony. This pair of eight inch woofers is designed to operate much like a subwoofer system. List price is \$199.95.

- A subwoofer system from Linear Power. Called the "Bass Vent," this system uses two bass drivers mounted face to face. The sound is released through a small calibrated opening at one end. List price was not available at press time.

- A new three-way speaker from Epicure. Listing at \$300 per pair, this speaker is actually a two-piece system—the tweeter/midrange is housed in one module and the bass driver in another.

Other new products at the high

end include a 5/4 inch two-way speaker from Altec Lansing; a five-inch speaker from Cerwin Vega; a radio cassette player, equalizer and two speakers from Kenwood; and a combination amplifier/speaker from Rockford Fosgate.

In addition, retailers will probably see more equalizers at this show than ever before if only because Automate, a relatively new name in the field, plans to introduce 12 such units.

Sony dominates the offerings from the more broader based suppliers at this show with the debut of six radio cassette players ranging in price from \$59.95 to \$169.95; five speakers all listing for under \$100, and a "palm size" amplifier capable of delivering 15 watts per channel.

Pioneer is showing two new speakers and two new equalizers. Marantz bows two radio cassette players designed for imported cars. AFS Kriket is adding four new

speakers to its Domax II line. One radio cassette player will bow from Mitsubishi. Panasonic will introduce an amplifier and one radio cassette player in its Supreme Series line. These introductions are designed to fill gaps at certain price points or replace out-of-date models.

Two companies in the car stereo business will be "changing on the fly," to use hockey terminology. Audiovox reports it will be in the process of paring down its Hi-Comp line at WCES. Philips, which introduced a well-received speaker line last June, under the Amperex brand name, will be showing prototypes of new gear to be officially unveiled at the Summer Consumer Electronics Show.

One other company exhibiting product introduced relatively recently is Sparkomatic, with a radio cassette player, two equalizers and a new speaker.

Video Sales Skyrocketing

• Continued from page 74

hired a mass merchandising consultant. We're going after the mass market now—chain and record stores." And Craft adds, the company's audio accessories business has picked up as a result of the clear blister and rack-mountable packaging.

The proliferation of video hardware into mass merchandise outlets has pulled an increasing amount of accessories suppliers into these outlets, Craft says. "The evolution of the video industry is taking us to where we should have been two years ago."

Recoton has also overhauled its packaging at CES. More than 1200 accessories, including audio, tape care, video and telephone products, are packaged in its Bestseller blister cards with product information. The firm adds to its video line at CES with new VHS and Beta automatic headcleaners at \$26.99, a television/FM signal amplifier, a new line of Gold Connection VCR and video disc cables, a universal dust cover and several switching devices.

Allsop is making its entry into a

new field at CES with its high-end Allsop 3 Orbitrac record cleaning system. The product is designed to align itself automatically with the record grooves when its pivot is inserted into the center of the record. The Orbitrac system includes an anti-static mat and cleaning solution. Suggested retail is \$25. Allsop has also revamped its cassette deck cleaners to be reusable. The two new products will list at \$8.95 and \$15.95.

Expanding its audio line, Discwasher's introducing a C.P.R. capstan pinch roller cleaner, and the DiscHandler, which removes records and video discs from their jackets without direct hand contact. The DiscHandler list price is about \$10.

Maxell has a new record cleaner, model AE320. It's battery-powered, automatic, and goes around the turntable's spindle. The item has been previously available in Japan and Europe. List price is \$29.95.

Dynasound is introducing two cassette carrying cases with brown vinyl exterior and custom-molded interiors. List prices are \$11.99 and \$14.99.



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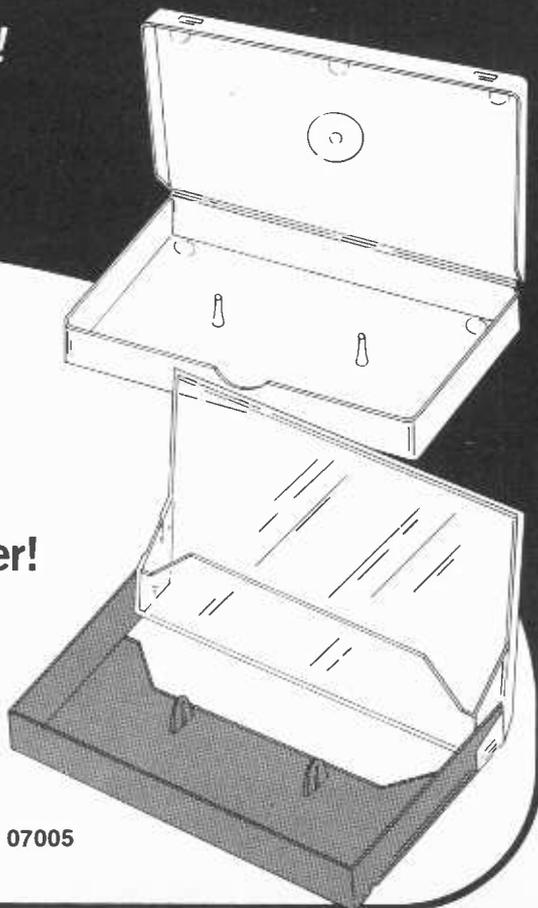
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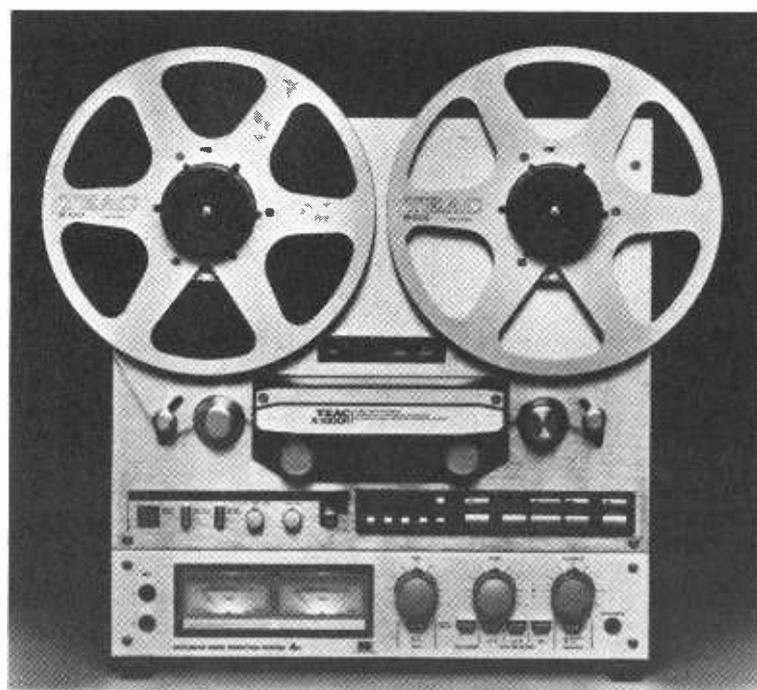
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CES Showcase



ONE OF FIVE—TEAC has five new open-reel tape decks at the Consumer Electronics Show, topped by the X-1000R. This unit, \$1,400, uses dual-capstan closed-loop drive and can handle reels of up to 10 1/2" in diameter. Transport functions are handled through a logic system that also permits searches to zero and cue and block repeat.

Personal Stereo Mart Continues In Fast Forward Mode

• Continued from page 79

with a quilted silver shoulder bag.

Pioneer Electronics has two new "boom box" models, the SK-700 and SK-750, retailing for \$399.95 and \$449.95 respectively. Both radio/cassette players feature touch controls and built-in 6¼-inch two-way speakers. One-touch music search automatically advances to and plays the next tape selection.

The higher-end unit has Dolby noise reduction, music repeat and one-side repeat in the cassette section.

Panasonic will bow two new units in its "Stereo to Go" line of personal units with headphones.

The two cassette players are dubbed the RQ-J9 and the RQ-J11. Both feature auto-stop, although the J9 adds a sliding volume control and a built-in condenser mike for voice-only recording.

Prices for the two units—which measure 5 2/5" 3½" x 11/10" and 6 3/10 x 4 1/10 x 1 3/5" respectively—have not been set.

"All prices are coming down, from the bare bones gadgets to the super-deluxe equipment," says a spokesman for the company. "Personal stereo is establishing itself as a new market."

Panasonic is also launching a top-line AM/FM cassette recorder with stereo headphones. A diminutive 6" x 4" x 1½", the unit is described as "very compact." It comes with 2 oz. headphones and is metal-capable.

High-end product is holding its own, but there will be few new items launched this winter.

Koss is scoring heavily with its fold-away palm-size Sound Partner headphones for \$34.95 and array of adapters. The supplier has "something new on the drawing board," but no details were available.

Koss will also show its pocket-size Music Box, a portable AM/FM stereo receiver. The unit retails for \$89.95 and shipped in August following a June CES launch.

Santa Monica, Calif.-based firm Proton will show its P100 FM-only receiver, which can take two pairs of headphones. Launched at the June CES and shipped in October to key independent audio stores nationwide, the receiver retails for \$120 including one pair of headphones. Extra headphones are \$29.95 per pair. A second personal stereo item is being prepared for the June CES.

Infinity will continue to show its Intimate AM/FM cassette unit with Dolby NR. Available for a year, the unit sells for \$229, including headphones, batteries and carrying case. An AM module is also available.

A premium-price item for personal stereo, the Intimate is sold only through Infinity speaker dealers. Infinity vice president Tom Frisina estimates more than 12,000 units have been sold so far.

"We won't replace it with anything," he says. "It's doing fine the way it is."

As for personal stereo sales in general, Alan Levy at volume music store J&R in New York says units are "selling like hotcakes."

Bestsellers are the Sony Walkman II—on sale at \$119, down from \$139-\$150 a month ago and advertised on television—and FM stereo/cassette combos from Toshiba and Aiwa.

"A lot of people want the radio feature," says Levy, who called the personal stereo category "one of the biggest things on the market" and thinks it will continue to grow.

And for the person who has absolutely everything, including a Walkman I, how about an alligator-skin Walkman carrying case with strap, exclusive to "Beautiful People" de-

sign boutique Vittorio Ricci?

"It's a unique, different and intentionally extravagant accessory, good for gifts," says Evelyn Ricci, who with Todd Ricci, owns the Madison Avenue Shop. "It's not meant to be

anything more than that."

Ricci has five of the cases in stock at \$600 apiece. They've sold three in the month they've been available. After Christmas they'll take special orders in a variety of colors and your

choice of finish—shiny or opaque.

"The cases are difficult to make and they've been in the works for a long time," says Ricci, who explained they had to be sized specifically for the Walkman I.

Commissions for the Walkman II are under consideration. "This is an expensive, extravagant toy for someone who has everything," concludes Ricci. "There are a lot of people like that in New York."



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MOVIE, TV INROADS

N.Y. Studios Look To A Busy '82; City's Resurgence A Key Factor

• Continued from page 11

specialist in what we do," says studio manager Wayne David Smith. "We could get a lathe in here and start cutting if we wanted to do everything."

A&R worked on such movies as "Pennies From Heaven," "Roll-over" and "On Golden Pond" this year, and Smith foresees more movie business in 1982.

The studio is trading in an MCI console for a 24-track Trident console. "As far as automated mixing or digital, we'll let the other studios do that. Things will find their own level," Smith believes.

Celebration Recording is another studio that is primarily a jingle house, with two 24-track rooms. Associate manager David Forrest says he sees record production moving back to New York, as well as the increase in movies.

"New York is seeing a real resurgence," Forrest says. "Our record work is growing to such an extent that it's starting to eat into our jingle business." Celebration did not purchase any new equipment in 1981, but is looking into computerized mixing for 1982.

Media Sound, a 12-year-old studio, started primarily as a jingle/television house and now does about 70% of its work in records. "If that business ever lessens, we can fall back on other things," says executive

vice president Susan Planer.

Media recently reopened its fourth studio, which had been closed when business lost some of its strength. "I see us doing more jingle work, some film scores and network tv, as well as album work," Planer says. "We won't be going into video." All four studios are 24-track.

Planer believes 1982 will be better than the first part of 1981. "I'm cautiously optimistic," she says. "There's a lot of activity in the industry, but budgets are tighter. The key word is to be flexible if you're going to adapt to the economy."

One studio that has proved its adaptability is Regent Sound, which did quite a bit of work this year with Warner/Amex's MTV cable music channel, recording for soap operas, and other television work. Regent also has a couple jingle accounts, and does very few album projects, according to controller Sandi Moroff.

For 1982, Moroff sees more audio studios aligning with video studios. "You certainly won't see one-room operations starting up, where you buy a console and a couple of tape machines and say you're in the studio business."

She also believes, "You have to diversify to survive. Develop your art, and let it apply to the medium that best utilizes it."

Regent gained the ability for digital recording in all three of its rooms

the past year. Explains Regent president Bob Liftin. "We've interfaced data processing with our studio operations, so there's more time for creativity."

On the opposite side of the diversification fence from Regent is Sigma Sound in New York. Studio head Gerry Block says, "A lot of studios are diversifying, but I feel you should specialize. If you do one or two things well, everyone knows who to call when they need something specific."

Sigma spent 1981 recording a large number of "dance music" albums and some commercials. ("We've always done them," Block says.)

For 1982, Block believes, "If you're in the record business, you'll continue to make records. We certainly haven't felt a drop in business this year. I think 1982 will be the year issues come much more clearly into focus."

As for digital, Sigma Sound did a survey of its customers this year and asked them if they'd be willing to pay more for digital. "They flat out said 'no,'" he relates. "It's not viable right now." Block plans to purchase a new console in 1982.

New York's Record Plant purchased a Trident console for its mix room in 1981, and also added equipment to its two mobile units which were busy with film and video projects.



CHARTBUSTER-LESS—Robin Lane, whose band the Chartbusters has disbanded, is currently in MCA Music Studios in Los Angeles with (left to right) Leroy Radcliffe, a former Chartbuster; Elliot Easton, guitarist for the Cars and co-producer of the session; and Stan Lynch, drummer for Tom Petty & The Heartbreakers. Engineer is Francis Buckley.

JOINT VENTURE

Ampex Planning Return To Consumer Audio Tape Mart

By LAURA FOTI

NEW YORK—Ampex will be returning to the U.S. consumer audio tape market in 1982 or 1983, through a joint venture called Konishiroku-Ampex Co. Ltd.

K-A, based just outside Tokyo, is marketing magnetic tape in Japan under the Magnax name. There are plans to bring the products to the U.S., but no name has yet been decided on.

Representatives from both Konishiroku and Ampex will be at the Consumer Electronics Show in Las Vegas this week (Jan. 7-10) to investigate developments in the tape field. Ampex will also have a suite at the MGM Grand Hotel.

"The joint venture as one entity will market audio and video consumer products worldwide," says Don Haight, Ampex director of

business management for the magnetic tape division. "Right now, it's only in Japan. The next market will be the U.S. and North America, after which we'll evaluate other areas."

Haight explains that the name under which the products will be marketed here has not been resolved, but that Konica, Ampex and a third possibility are under consideration. Konishiroku markets Konica cameras and other products.

The joint venture was formally established in June, 1981; each company owns 50% of K-A. The two companies pooled their resources specifically to market consumer tape, and are in the process of building a factory in Japan, to be in operation by the end of 1982. Presently, Ampex supplies the tape used in the joint venture.

Point-Of-Purchase Aids Buoy Loran Tape Sales

NEW YORK—Loranger Manufacturing is finding that record stores are playing a larger part in the marketing of the new "Loran" cassettes than had been anticipated, according to Rob Loranger, president of the company's entertainment division.

In the six months that Loran has been on the market, Loranger says he's learned a lot about distribution. "Tapes are not 'sold' in record stores," he says. "They tend to sit under glass."

"We decided to develop point-of-purchase materials for hands-off management by store personnel."

New Accessory Item Protects Albums

LOS ANGELES—The Devisor Protective Disc Co. here has come up with an accessory device designed to protect records on manual, semi-automatic and automatic turntables.

Called the Protective Disc, the user puts the LP size protective disk between albums. When the spindle drops the disk the protective disk keeps the LPs from touching.

The firm, located in Venice, Calif., is aiming distribution at several levels including hi fi stores and record outlets.

Soon record stores won't be selling some of the major brands at all, because they won't be able to compete with drug stores," he believes. "Record stores are suffering because there's no profit for them in tape."

Loran is being supported by new point-of-purchase materials: counter cards, posters and a display/dispensing unit. The company primarily sells its premium-priced audio tapes through independent audio/record stores and smaller chains, focusing on an individual market.

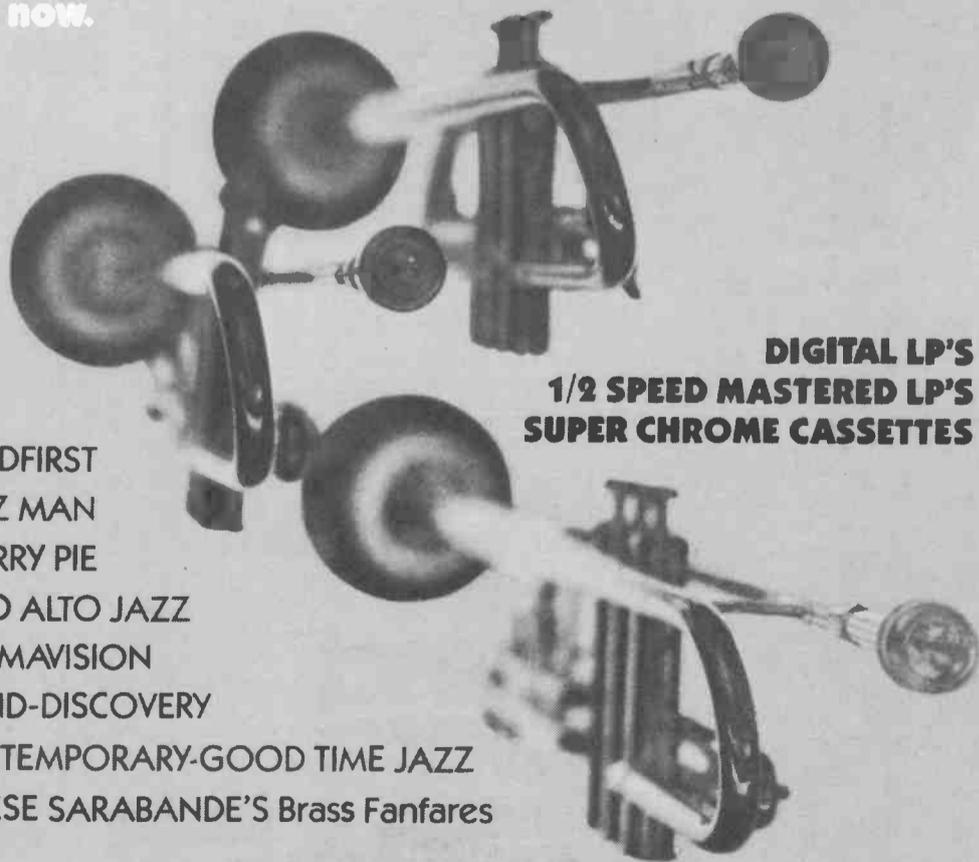
Loranger stresses that the company's direction of educating consumers about tape is an adjunct to the record business. "Our product is designed for people who do more with their lives than sit in a living room," he says. "The convenience factor is very important in music—people buy a record for their collections, but then tape it so they can take it out of the home environment."

Loranger believes that as music becomes more a part of daily existence, with the proliferation of personal stereo and autostand products, that consumers will buy more records.

Loran metal cassettes are being made available for the first time this month. The ferrichrome formulation will be dropped from the line, Loranger says.

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Studio Track

NEW YORK—New York studio activity includes Greg Thornwood and Andy Shernoff at Record Plant remixing a Syntax EP for Valhalla Records, with Thom Panunzio engineering. Release is scheduled for February.

At Dreamland, the Silly Boys are recording an album for Rockin'horse Records with engineer Steve Rosenthal. Also there: Foob is recording a single for the same company with John Braden producing and Rosenthal engineering. Recently completed projects include these albums for Kid Stuff Records: "Barbie And Ken Christmas," "Pink Panther Punk" and a "Strawberry Shortcake" picture disk—all produced by Braden and engineered by Gary Dorfman and Rosenthal.

The band Target is at work at Celebration Recording, on a new single. Engineer is Holly Peterson, with assistance from Cyril "Crunch" Nalis. Producers are Pete Santipadri and Scott Kersey of Larken Productions.

Sigma Sound in New York sees activity from Stephanie Mills, working on an album for 20th Century with producers Mtume and Lucas. Engineer is Jim Dougherty. Michael Hutchinson is engineering an Alvin Fields project for A&M Records and producer Michael Zager. Jackie Moore is recording three tunes with producer Bobby Eli and engineer Jay Mark for Catawba Records. Mark teams with engineer Carla Bandini for the recording, overdubbing and mixing of several songs for Quick and CBS International. Also, a tune by the Next Movement is being over-

dubbed and mixed by producer Francois and engineers Bandini and John Potoher.

At Skyline Studios here, singer/songwriter Toby Lynn is working with producer Steve Burgh and engineer Paul Wickliffe for a Valhalla Records project.

And at Park South Studios, the Beds are cutting tracks for Elektra/Asylum with the production team of Hank Medress and Dave Appel. Engineer is Howard Lindeman, with assistance from Steve Baldwin. Also at Park South, David Carpin is remixing British rocker Roy

Sundholm's RCA project. Engineering duties are being handled by Rick Rowe, with assistance from Baldwin.

★ ★ ★

At Sound Shop in Nashville, Mel Tillis work-

ing on new album for Elektra with producer Billy Strange and Travis Turk as engineer... Andy DiMartino producing Marijohn Wilkins' album with Turk engineering... Andy Tolbert in producing the Rex Nelson Singers for Word. Mike Bradley is engineering.

3M Purchases Tape Cartridge Equipment Co.

NEW YORK — International Tapetronics Corp. (ITC) of Bloomington, Ill. has been purchased by 3M for undisclosed cash terms. ITC will operate as a subsidiary of 3M's Magnetic Audio/Video Products Division.

ITC produces tape cartridge equipment for the radio/television industry. 3M markets audio and video tapes under the Scotch brand name, as well as numerous other activities.

ITC has operated as a privately held firm since its founding in 1969. Principals in the sale to 3M are N. Elmo Franklin, chairman; John Jenkins, president; Andrew Rector, executive vice president; W. Merle Wilson, a retired employee; and their families.

While Franklin plans to pursue other interests, Jenkins, Rector and other management personnel will continue to function in their present positions. Jenkins will assume overall management responsibility for the new 3M subsidiary, reporting to John Povolny, division vice president.

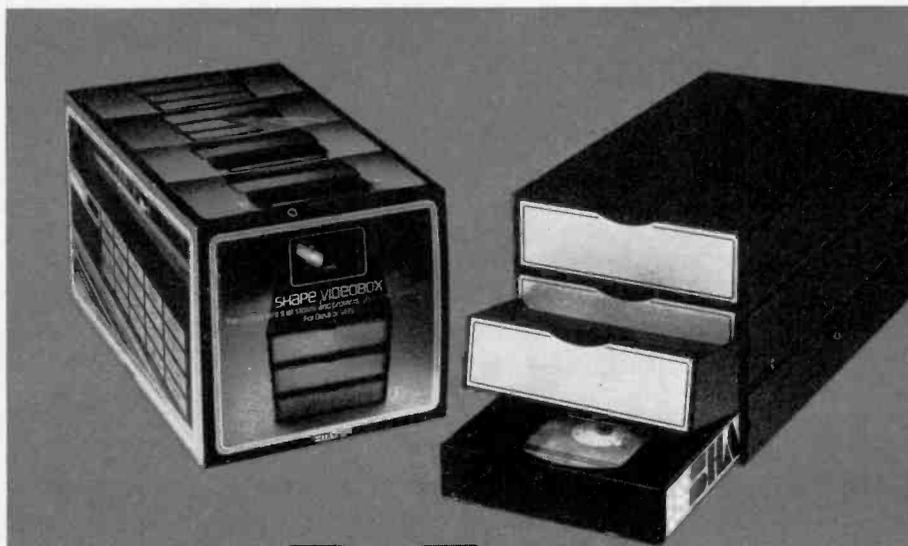
Povolny expects the acquisition to result in an expanding line of products for the broadcasting industry, with some being introduced in 1982. Manufacturing will continue to be centered in Bloomington.

Nautilus Sets 3 Reissues

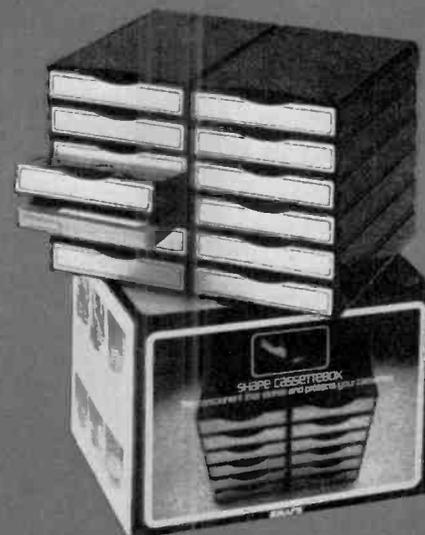
NEW YORK—Nautilus has made available three half-speed-mastered versions of platinum pop records. The Pretenders, Crystal Gayle and Gino Vannelli are the artists represented on the new releases.

"The Pretenders" is the group's 1980 debut. Crystal Gayle's "When I Dream" and Gino Vannelli's "Brother To Brother" originally came out in 1978.

All three releases were pressed on imported Teldec vinyl at the KM Records plant in Burbank, Calif.



SHAPE VIDEOBOX



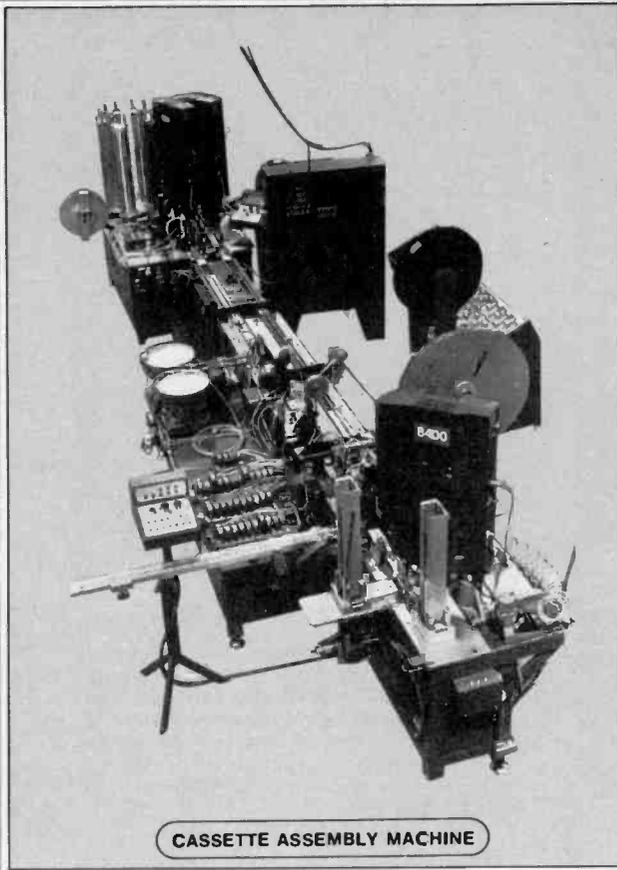
SHAPE CASSETTEBOX



VHS VIDEOCASSETTE



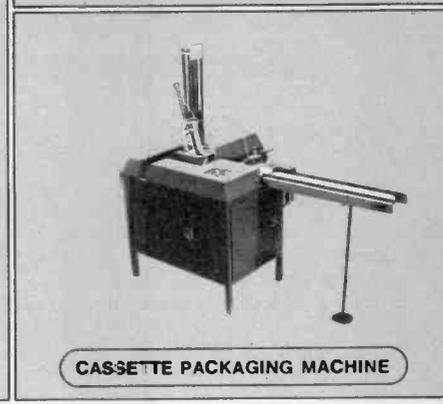
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Billboard's[®]
Survey For Week Ending 1/9/82

Number of singles reviewed
this week **14** Last week **37**

Top Single Picks

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ARCTURUS—Video Games (3:44); producer: Ace Jackson; writer: R. Rizzi; publisher: Harley Cat, BMI Tristar 102.

VANESSA DAVIS BAND—One More Kiss (3:43); producers: V. Davis Band, George Olszewski; writer: J. Watson; publisher: RBI ASCAP, Spectra 01001.



MERLE HAGGARD—Big City (2:58); producers: Haggard/Lewis Talley; writers: Haggard/Dean Holloway; publisher:

Shade Tree Music, Inc. (BMI) EPIC 14-02686. This uptempo cut from the album by the same name should be a strong honky-tonk dance tune. Its lyrics echo the old "take this job and shove it theme" but with more restraint. Lyrically it should still relate, even in this time of high unemployment.

EMMYLOU HARRIS—Tennessee Rose (3:40); producer: Brian Ahern; writers: Karen Brooks, Hank DeVito; publishers: Warner-Tamerlane/Babbling Brooks/Drunk Monkey, BMI/ASCAP. Warner Bros. WBS49892. Harris's pure and earnest vocals nicely counterpoint the plodding arrangement of this country-sounding devotional. The fiddle adds a modicum of vigor and mood.

VERN GOSDIN—Don't Ever Leave Me Again (2:31); producer: Brien Fisher; writer: Max D. Barnes; publisher: Blue Lake, BMI. AMI 1302. The matching of Gosdin's voice with this fine song makes for a strong followup to "Dream Of Me." Harmonies are supplied by Rex Gosdin, with the expected high-quality production Fisher is noted for.

recommended

ART ESSERY—I'll Be There To Catch You (2:40); producer: Robert John Jones; writers: R. Jones, M. Johnson; publishers: Blue Lake/King Coal, BMI/ASCAP. NSD 120.

JOHNNY PAYCHECK—The Highlights Of '81 (3:12); producer: Billy Sherrill; writers: R. Hellard, M. Garvin; publisher: Tree, BMI. Epic 1402684.

THE THRASHER BROTHERS—Best Of Friends (3:01); producer: Jim Foglesong; writers: Linda Creed, Barry DeVorzon; publisher: Dutchess, BMI. MCA 51227.

TOM CARLILE—Feel (2:48); producer: Gene Kennedy; writer: Tom Carlile; publisher: Opa-Locka, ASCAP. Door Knob DK81-172.

ANNE MARIE AND COMPANY—I'd Rather Lie Awake With You (2:47); producers: Robert Allen Jenkins, Ken Christensen; writer: Bob Buker; publisher: Cristy Lane, ASCAP. LS 186.

JOHNNY GRAY—My Life And Love For You (3:14); producer: Jack Powell; writer: Johnny Gray; publisher: Upper Forty, ASCAP. Fox Fire 147.



ELOISE WHITAKER—I've Come Too Far (3:37); producer: Laurin Rinder; writers: Stanton Sheppard, Chauncey Matthews; publishers: De Note/Top-O-Line BMI, Destiny 2003.

STARPOINT—Angel (3:42); producer: Lionel Job; writer: E. Phillips; publisher: Harrindur/Licyndiani BMI, Chocolate City 3230.

SECRET WEAPON—Must Be The Music (3:36); producer: C.A. Polk; writers: M. Blackmon, J. Prister; publishers: Trumar/Smootee BMI, Prelude 8036.

Picks—a top 30 chart tune in the opinion of the review panel which voted for the selections released this week; recommended—a tune predicted to land on the Hot 100 between 31 and 100. Review editor—Ed Harrison.

Billboard's[®]
Survey For Week Ending 1/9/82

Top Album Picks

Number of LPs reviewed this week **15** Last week **25**

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THE LIMIT—High In The Mid '60s. Flying Governor Music. Produced by Pete Smoyer/Rick Levy. This four man band, based in Bethlehem, Pa., takes its cue from the music of the mid-'60s English invasion, specifically from the Kings, Hollies, Searchers, and, of course, the Beatles. On this self-made LP, the band comes up with 12 tunes in this vein. The songs are charming, inventive, and well done. Now all this band needs is a label to distribute its LP.

Best cuts: "Light At The End Of The Road," "All Of You," "Just Another Girl," "Come To Me."

outings like "The Pressure Is On" to midtempo ballads like "Never Had It So Good." Dozier is one-third of the greatest songwriting team in the history of black pop, and his tunes are reflective of his abilities. **Best cuts:** Those cited plus "I See You," "You Oughta Be In Pictures."

FREDERICK KNIGHT—Knight Time, Juana JU4000AE. Produced by Frederick Knight. The man who gave us Anita Ward's No. 1 pop, soul and disco smash "Ring My Bell" is back with his own album, featuring soft ballads in the Kenny Rogers-Lionel Richie mold. There's a decided pop emphasis on this album, with Knight's quivering vocals at times recalling Johnny Mathis. **Best cuts:** "The Old Songs" (the Manilow hit), "I'll Come Back To You," "Shining Star."

jazz

DEWEY REDMAN—Soundsigns, Galaxy GXY-5130 (Fantasy). Produced by Ed Michel. The veteran tenorist shows the same daring familiar in his work with Keith Jarrett's ensembles and more recently with Old and New Dreams. Varying both accompaniment and compositional style, he moves from the avant-garde's more fragmentary, atonal areas ("Piece For Tenor And Two Bases") through meditative sketches ("Adesso Lo Sai") to sleek melodic jazz (Miles Davis' "Half Nelson"). Support includes long time partner Charlie Haden on bass. **Best cuts:** Those mentioned.

STEPHANE GRAPPELLI—Vintage 1981, Concord Jazz CJ169. Produced by Frank Dorritie. At 73, the illustrious French fiddler—like the late Joe Venuti—continues to perform with brilliance. Here he presents nine strong titles, all but one standards, backed by two guitars and bass. It is indeed Grappelli of rare and honorable vintage, perhaps the most pleasing jazz violin being played in the 1980s. **Best cuts:** "If I Had You," "But Not For Me."

JOHNNY HODGES ALL-STARS—Caravan, Prestige P-24103 (Fantasy). Reissue produced by Ed Michel. Compiled from rare masters originally cut by four separate ensembles, including groups led by Duke Ellington, Billy Strayhorn and the combined Ellington/Strayhorn aegis, these performances boast classic playing, less well-known repertoire and clean mono sound due to their early '50s vintage. Regardless of

leader, the takes are all stunners, representing the smaller ensemble arrangements sometimes overlooked in summaries of Ellingtonia. **Best cuts:** All.

GEORGE SHEARING & MARIAN McPARTLAND—Alone Together, Concord Jazz CJ171. Produced by Carl E. Jefferson. A felicitous pairing of two major talents. Shearing and the lady, both British-born, cavort through 10 tunes with taste. Both are accomplished keyboardists, and here they give and take and share in a delightful collaboration. Nine of the selections are proven evergreens, all worth hearing again repeatedly. An Richard M. Sudhalter's annotation is commendable. **Best cuts:** "All Through The Night," "Alone Together," "To Bill Evans."

BILL DOBBINS—Dedications, OmniSound Jazz, N1036. Produced by Bill Goodwin. Taped exactly a year ago in Stroudsburg, Pa., this LP showcases Dobbins' attractive piano stylings on eight titles, seven of which are his own compositions. An Ohioan, Dobbins was playing classical music at nine. When he was 17 he reverted to jazz. This album confirms it was a wise decision. **Best cuts:** "In A Sentimental Mood," "Cantankerous Chromatics."

BROOKS KERR SALUTES FATS WALLER—Blue Wail BWLPP1001. Produced by Brooks Kerr. Only 29, Kerr has gained New York recognition for his mastery, at the piano, of Duke Ellington. Now he delves into Tom Waller's old bag with 11 entertaining tracks in which he's accompanied by vets Sonny Greer and George Duvivier. There's humor as well as enviable musicianship in these grooves. Kerr does it all—and well. **Best cuts:** "Midnight Stomp," "Early To Bed," "Keep A Song In Your Soul."

classical

PETER KOTIK & THE S.E.M. ENSEMBLE—Many Many Women, Labor Records, LAB6/10. Produced by Heiner Stadler. The text on this five record set is by Gertrude Stein from her novella of the same name. The music is made up of 173 separately composed sections. It is performed by two of six pairs of performers. On these records there are two flutists, two clarinetists, two trombonists, two tenors, baritone and bass. The music here has been compared to Guillaume de Machaut, Stranvsky and Cage.

EPs

A FLOCK OF SEAGULLS—Modern Love Is Automatic/Telecommunication, Jive Records (Arista). Produced by Mike Howlett, Bill Nelson, Steve Lowell/Flock Of Seagulls. "Telecommunication" has become a dance club hit, while "Modern Love Is Automatic" is the lead track of the band's English EP. This four-man band from Liverpool plays electronic rock with passion, with some very interesting effects. The five-song EP is an interesting sampler of the band's work. **Best cuts:** Those mentioned.

COMATEENS—Ghosts, Cachalot Records BIG4. Produced by Fabrice Nataf, Ray Velazquez & Comateens. Distorted basso vocals and moody music mark the title track on this three-song EP from this New York based band. Also included here is the theme from the old "Munsters" television show. It is all somewhat gimmicky, but there appears to be more to this band than is, immediately obvious here. **Best cuts:** Those mentioned.

PEARL, Denitoland Records KG1001. Produced by Peter Fish. This five-person band has achieved a measure of success playing both covers and original songs in the Northeast and Canada. Its music is mainstream commercial rock. The material here is not all that out of the ordinary, but vocalist Debbie Randyn has the ability to make it work. **Best cuts:** "Hold Me Tight," "Suicide."

THE NAILS—Hotel For Women, Jimboco Records CJN111A. Produced by Jim Reynolds & Doug & Epstein. The Nails is a New York based band originally hailing from Denver, which plays tough ska-based rock. This 12-inch EP shows it to be a band of impressive diversity, with each one of the three songs showing an equally impressive side to its music. An LP would be most welcome; this is definitely a band to watch. **Best cuts:** "Hotel For Women," "88 Lines About 44 Women," "Cutting-Edge."

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. Review editor: Ed Harrison; Reviewers: Dave Dexter Jr., Laura Foti, Paul Grein, Douglas E. Hall, Kip Kirby, Pat Nelson, Roman Kozak, Irv Lichtman, Ed Morris, Ed Ochs, Alan Penchansky, Sam Sutherland, Robyn Wells, Adam White, Jean Williams.

Billboard's[®]
Recommended LPs

pop

ORIGINAL MOTION PICTURE SOUNDTRACK—Sharkey's Machine, Warner Bros. BSK3653. Produced by Snuff Garrett. The newest flick starring Burt Reynolds features vocal performances by Randy Crawford ("Streetlife" originally performed with the Crusaders), Sarah Vaughn, Peggy Lee, Julie London, the Manhattan Transfer and others. While the music might not be in the pop mainstream, the cast of performers, both vocalists and jazz players is impressive. **Best cuts:** Choose your own.

soul

LAMONT DOZIER—Lamont, M&M MM104AE. Produced by Lamont Dozier. Dozier reunites with his former Motown colleagues Mike Roshkind and Mike Lushka on this debut album for their new M&M label. The material ranges from uptempo

Record & Tape Buyers Handed Out Sales Surprises

• Continued from page 5

Carnes, EMI America. No. 1 for four weeks, even though Carnes' only prior chart album, last year's "Romance Dance," peaked at 57.

3. **"Don't Say No," Billy Squier, Capitol.** This album soared to number five, which is precisely 164 notches higher than Squier went with his previous album. 1980's "The Tale Of The Tape."

4. **"Street Songs," Rick James, Gordy.** The master of punk funk climbed to number three with this mega-hit, compared to an 83 peak for last year's "Garden Of Love."

5. **"Long Distance Voyager," Moody Blues, Threshold.** Admit it:

you didn't expect these cosmic rockers to make it back to No. 1 either—especially not after a 1978 reunion LP stopped at 13. But the group confounded its critics, and even picked off a pair of top 15 singles.

6. **"Working Class Dog," Rick Springfield, RCA.** Imagine this: a teen idol who had won AM hit in 1972 ("Speak To The Sky") and then disappeared, being able to parlay a second career, playing a doctor in a tv soap opera, into a top 10 album which spawns two top 10 hits. Nah, who'd believe it?

7. **"Juice," Juice Newton, Capitol.** Until this past March, Newton had never even dented Billboard's top

200 album chart. She's since made up for lost time. The LP hit the top 25 in October and has spun off three top 15 hits.

8. **"Rockin'roll," Greg Kihn Band, Berserkeley.** Another "overnight" star, Kihn had never been higher than 145 on the Billboard chart until this LP muscled its way to 32 in August.

9. **"Fantastic Voyage," Lakeside, Solar.** This album proved—as if any proof were needed—that black airplay alone can generate huge sales. The album made it to number 16 pop, up from a 141 peak on Lakeside's previous effort, "Rough Riders."

10. (tie) **"Breakin' Away," Al Jarreau, Warner Bros.** and **"Arc Of A Diver," Steve Winwood, Island.** These respected musicians had toiled for years before finally breaking through with their first top 10 LPs this year. Jarreau peaked at nine, up from 27 last time out; Winwood stopped at three, up from 21.

Honorable mentions go to a number of albums that did better than expected, spurred by big hit singles. These include Gary U.S. Bonds' "Dedication" on EMI America, the Four Tops' "Tonight" on Casablanca, Don McLean's "Chain Lightning" on Millennium and A Taste Of

Honey's "Twice As Sweet" on Capitol.

Special notice should also be made of albums that were expected to be hits, but wound up being much more than that. Foreigner, for instance, logged more weeks at No. 1 with "4" than it spent in the top 10 with its previous LP, "Head Games."

And even Neil Diamond must have been heartened by the sales of his "Jazz Singer" soundtrack, which spent five months in the top 10 and produced three top 10 hits. All this despite—shall we say—lukewarm reviews and spotty boxoffice.

Billboard TOP LPs & TAPE

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THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	RIAA Symbols	Suggested List Prices LP, Cassettes, 8-Track	Soul LP/ Country LP Chart	THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	RIAA Symbols	Suggested List Prices LP, Cassettes, 8-Track	Soul LP/ Country LP Chart	THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	RIAA Symbols	Suggested List Prices LP, Cassettes, 8-Track	Soul LP/ Country LP Chart	
☆	1	5	AC/DC For Those About To Rock Atlantic SD 11111		8.98		☆	44	45	JUICE NEWTON Juice Capitol ST-12136	●	8.98	CLP 8	71	72	12	DIANA ROSS All The Greatest Hits Motown M-13-960C2		13.98	SLP 42	
	2	12	POLICE Ghost In The Machine A&M SP-3730	▲	8.98		☆	40	6	MOLLY HATCHET Take No Prisoners Epic FE-37480				72	78	8	THE CHIPMUNKS A Chipmunk Christmas RCA AQL-1-4041		8.98		
☆	3	25	FOREIGNER 4 Atlantic SD 16999	▲	8.98			38	38	11	BLONDIE The Best Of Blondie Chrysalis CHR-1337		8.98		73	73	37	RICK JAMES Street Songs Gordy GB-1002M1 (Motown)	▲	8.98	SLP 27
☆	4	23	JOURNEY Escape Columbia TC-37408	▲			☆	43	44	RICK SPRINGFIELD Working Class Dog RCA AFL-1-3697	▲	7.98		74	76	13	VANGELIS Chariots Of Fire Polydor PD-1-6335 (Polygram)		8.98		
☆	5	9	EARTH, WIND & FIRE Raise ARC/Columbia TC-37548			SLP 1		40	29	7	BLACK SABBATH Mob Rules Warner Bros. BSK-3605		8.98		75	NEW ENTRY	ABBA The Visitors Atlantic SD-19332		8.98		
	6	11	OLIVIA NEWTON-JOHN Physical MCA MCA-5229	▲	8.98			41	42	18	THE KINKS Give The People What They Want Arista AL-9567		8.98		76	65	15	ROGER The Many Facets Of Roger Warner Bros. BSK-3594	●	8.98	SLP 6
☆	7	22	STEVIE NICKS Bella Donna Modern Records MR-38139 (Atlantic)	▲	8.98			42	34	13	BARRY MANILOW If I Should Love Again Arista AL-9573	●	8.98		77	77	21	EDDIE RABBITT Step By Step Elektra SE-532	●	8.98	CLP 12
	8	18	THE ROLLING STONES Tattoo You Rolling Stones Records COC-16052 (Atlantic)	▲	8.98			43	39	10	LINDSEY BUCKINGHAM Law And Order Asylum SE-561 (Elektra)		8.98		78	86	6	KISS Music From The Elder Casablanca NBLP-7261 (Polygram)		8.98	
	9	7	THE CARS Shake It Up Elektra SE-567		8.98			44	41	8	BEE GEES Living Eyes RSD RX-1-3098 (Polygram)		8.98		79	79	74	DARYL HALL & JOHN OATES Voices RCA AQL-1-3646	●	8.98	
☆	10	5	BARBRA STREISAND Memories Columbia TC-37678				☆	49	5	GROVER WASHINGTON JR. Come Morning Elektra SE-562		8.98	SLP 14	80	80	73	AC/DC Back In Black Atlantic SD-16018	▲	8.98		
	11	8	ROD STEWART Tonight I'm Yours Warner Bros. BSK-3602		8.98			46	46	21	AL JARREAU Breakin' Away Warner Bros. BSK-3576	●	8.98	SLP 20	81	81	73	PAT BENATAR Crimes Of Passion Chrysalis CHE-1275	▲	8.98	
☆	13	9	THE J. GEILS BAND Freeze-Frame EMI-America SDD-17062		8.98		☆	51	5	EMMYLOU HARRIS Cimarron Warner Bros. BSK-3603		8.98	CLP 14	82	83	63	THE DOORS Greatest Hits Elektra SE-515	▲	8.98		
☆	18	9	HOOKED ON CLASSICS The Royal Philharmonic Orchestra Conducted by Louis Clark RCA AFL-1-4194		8.98			48	48	15	BILLY JOEL Songs In The Attic Columbia TC-37461	●			83	84	7	L.T.D. Love Magic A&M SP-4881		8.98	SLP 22
	14	9	QUEEN Greatest Hits Elektra SE-564		8.98			49	50	27	THE COMMODORES In The Pocket Motown MB-955M1	▲	8.98	SLP 21	85	91	7	PEABO BRYSON I Am Love Capitol ST-12179		8.98	SLP 12
	15	10	DIANA ROSS Why Do Fools Fall In Love RCA AFL-1-4153		8.98	SLP 5	☆	55	31	AIR SUPPLY The One That You Love Arista AL-9551	▲	8.98		86	87	57	REO SPEEDWAGON Hi Infidelity Epic FE-36844	▲			
	16	8	OZZY OSBOURNE Diary Of A Madman Jet FZ-37492 (Epic)					51	45	9	THE STEVE MILLER BAND Circle Of Love Capitol ST-12121		8.98		87	89	5	CON FUNK SHUN 7 Mercury SRM-1-4030 (Polygram)		8.98	
☆	17	16	DARYL HALL AND JOHN OATES Private Eyes RCA AFL-1-4028	●	8.98	SLP 37		52	53	6	FRANK SINATRA She Shot Me Down Reprise FS-2305 (Warner Bros.)		8.98		88	69	9	EARL KLUGH Crazy For You Liberty LT-51113		8.98	SLP 26
☆	19	7	NEIL DIAMOND On The Way To The Sky Columbia TC-37628				☆	53	54	65	KENNY ROGERS Greatest Hits Liberty L00-1072	▲	8.98	CLP 16	89	85	13	CARLY SIMON Torch Warner Bros. BSK-3592		8.98	
	19	12	GENESIS Abacab Atlantic SD-19313	●	8.98			55	56	27	KENNY ROGERS Share Your Love Liberty L00-1108	▲	8.98	CLP 22	90	93	15	THE ROLLING STONES Hot Rocks, 1964-71 London ZPS-60617		10.98	
☆	25	11	QUARTERFLASH Quarterflash Geffen GHS-2003 (Warner Bros.)		8.98			56	58	9	BAR-KAYS Night Cruisin' Mercury SRM-1-4028 (Polygram)		8.98	SLP 8	91	88	39	AC/DC Dirty Deeds Done Dirt Cheap Atlantic SD-16033	▲	8.98	
	21	13	KOOL & THE GANG Something Special De-Lite OSR-8502 (Polygram)	●	8.98	SLP 2		57	47	8	THE DOOBIE BROTHERS Best Of The Doobies, Vol. II Warner Bros. BSK-3612		8.98		92	82	12	SURVIVOR Premonition Scotti Bros. ARZ-37549 (Epic)			
	22	9	RUSH Exit Stage Left Mercury SRM-2-7001 (Polygram)		12.98			58	52	10	PRINCE Controversy Warner Bros. BSK-3601		8.98	SLP 3	93	103	4	CAROL HENSEL Carol Hensel's Exercise And Dance Program-Volume 2 Vintage VNI-7733 (Mirus)		8.98	
☆	24	8	GEORGE BENSON The George Benson Collection Warner Bros. ZHW-3577		16.98	SLP 7		59	59	17	LUTHER VANDROSS Never Too Much Epic FE-37451	●		SLP 4	94	90	19	RONNIE MILSAP There's No Getting Over Me RCA AHL-1-4060	●	7.98	CLP 5
	24	20	BOB SEGER AND THE SILVER BULLET BAND Nine Tonight Capitol STER-12182	▲	12.98			60	57	31	MOODY BLUES Long Distance Voyager Threshold TRL-1-2901 (Polygram)	▲	8.98		95	92	18	RED RIDER As Far As Siam Capitol ST-12145		8.98	
	25	24	THE GO GO'S Beauty And The Beat I.R.S. SP-70021 (A&M)	●	8.98			61	61	8	ANGELA BOFILL Something About You Arista AL-9576		8.98	SLP 13	96	102	15	TEDDY PENDERGRASS It's Time For Love P.I.R. TZ-37491 (Epic)			SLP 9
	26	23	DAN FOGELBERG The Innocent Age Full Moon/Epic KE2-37393	▲				62	62	11	GREG LAKE Greg Lake Chrysalis CHR-1351		8.98		97	99	7	CAROL HENSEL Carol Hensel's Exercise And Dance Program Vintage VNI-7713 (Mirus)		8.98	
☆	32	10	PLACIDO DOMINGO Perhaps Love Columbia FM-37243					63	63	17	LITTLE RIVER BAND Time Exposure Capitol ST-12163	●	8.98		98	98	397	PINK FLOYD Dark Side Of The Moon Harvest SMAS-11163 (Capitol)	▲	8.98	
	28	25	PAT BENATAR Precious Time Chrysalis CHR-1346	▲	8.98			64	64	17	WILLIE NELSON Willie Nelson's Greatest Hits And Some That Will Be Columbia KC-2-37542	●		CLP 2	99	100	5	TOM BROWNE Yours Truly Arista/GRP GRP-5507		8.98	
	29	30	LOVERBOY Get Lucky Columbia FC-37638				☆	65	74	7	SHEENA EASTON You Could Have Been With Me EMI-America SW-17061		8.98		100	94	14	DEVO New Traditionalists Warner Bros. BSK-3595		8.98	
	30	31	BILLY SQUIER Don't Say No Capitol ST-12146	▲	8.98			66	66	100	CHRISTOPHER CROSS Christopher Cross Warner Bros. BSK-3383	▲	8.98		101	101	18	THE TIME The Time Warner Bros. BSK-3598		8.98	SLP 24
☆	33	5	PINK FLOYD A Collection Of Great Dance Songs Columbia TC-37680					67	68	31	OAK RIDGE BOYS Fancy Free MCA MCA-5209	▲	8.98	CLP 3	102	95	11	KING CRIMSON Discipline Warner Bros. BSK-3629		8.98	
☆	36	42	ALABAMA Feels So Right RCA AHL-1-3930	▲	7.98	CLP 1	☆	68	75	8	SKYY Skyline Salsoul SA-8548 (RCA)		8.98	SLP 11	103	96	14	SLAVE Show Time Columbia SD-5227 (Atlantic)		8.98	SLP 15
☆	35	7	THE JACKSONS The Jacksons Live Epic KE2-37545			SLP 10		69	71	41	QUINCY JONES The Dude A&M SP-3721	●	8.98	SLP 48	104	97	15	CHILLIWACK Wanna Be A Star Millennium BXL-1-7759 (RCA)		8.98	
☆	37	8	KENNY ROGERS Christmas Liberty L00-51115		8.98	CLP 10		70	70	5	DAVID BOWIE Changes Two Bowie RCA AFL-1-4202		8.98								
	35	27	NEIL YOUNG & CRAZY HORSE Re-Ac-Tor Reprise HS-2304 (Warner Bros.)		8.98																

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

JANUARY 9, 1982, BILLBOARD

Chartbeat

• Continued from page 8

launched the Hot 100 in August, 1958.

The hit is in its seventh straight week in the runnerup spot, beating the six-week record first set in 1963-64 by the **Kingsmen's** immortal "Louie, Louie" (which was aced out, in turn, by the **Singing Nun's** "Dominique" and **Bobby Vinton's** "There! I've Said It Again").

In 1978, two other records logged six weeks at number two: **Gerry Rafferty's** "Baker Street" (which ran second to **Andy Gibb's** "Shadow Dancing") and the **Bee Gees'** "Stayin' Alive" (which, unlike these other hits, managed to reach No. 1).

One other record had five weeks at number two without ever cracking the top Hot 100 spot: **Elvis Presley's** "Return To Sender," which lost its 1962 battles with the **Four Seasons'** "Big Girls Don't Cry."

What's most incredible is that Foreigner's single continues to carry a superstar, and thus may yet hit No. 1.

★ ★ ★

Better Late: The **J. Geils Band** tallies its first top 10 single this week as "Centerfold" (EMI-America) jumps three points to number eight. The group's previous highest-charted single was 1974's "Must Of Got Lost," which peaked at 12. Geils first cracked the Hot 100 in late 1971 with "Looking For A Love," which was made into a top 10 hit in 1974 by **Bobby Womack**.

The group's latest album, "Freeze-Frame," jumps to number 12 this week, closing in on the number 10 peak of its previous best-charted, 1973's "Bloodshot."

★ ★ ★

Bad Benson: **Al Jarreau's** "Breakin' Away" is replaced as the nation's No. 1 jazz album after 16 weeks, but the bunny doesn't budge. That's because Warner Bros. also has the new No. 1, "The **George Benson** Collection."

Both albums, it should be noted, feature multi-format hits produced by **Jay Graydon**, who also had a top 10 hit last year with the jazz-shaded

Manhattan Transfer.

"Collection" is Benson's sixth consecutive Warner Bros. album to top the jazz chart, though it most likely won't follow the other five into the pop top 10. This week the \$16.98-list set inches to number 23.

Benson first hit No. 1 on the jazz chart in 1975, with "Bad Benson" on CTI. His Warner Bros. streak began the following year.

★ ★ ★

Black Pop: **Daryl Hall & John Oates** notch their first top 10 r&b hit this week, with "I Can't Go For That (No Can Do)" (RCA) jumping three points to number nine.

The duo is the first white pop-based act to hit the r&b top 10 since **Queen** soared to number two r&b in 1980 with "Another One Bites The Dust." (The "pop" qualifier is meant to exclude **Teena Marie**, who's basically an r&b act.)

Further proof of the cosmopolitan nature of contemporary black radio formats is seen in the lofty debut accorded **Lakeside's** ballad remake of the **Beatles'** "I Want To Hold Your Hand." The Solar single enters the chart at a solid 55.

It wouldn't, however, be the first **Lennon-McCartney** tune to hit No. 1 r&b: "Got To Get You Into My Life" topped the chart in 1978 for **Earth, Wind & Fire**.

★ ★ ★

Men's Lib: Hate to bring up a sore subject so soon after disclosing that women logged more weeks at No. 1 last year than men, but the news must go out. Thus I'm obliged to inform you that this is the seventh straight week that male solo acts have been shut out of the top 10 on the pop album chart.

The last male artist to appear in the top 10 was **Dan Fogelberg**, who was chased out on Nov. 21. Yet this week there are three female solo acts with top 10 albums: **Olivia Newton-John**, **Stevie Nicks** and **Barbra Streisand**.

★ ★ ★

Happy New Year: May you never bubble under.

General News

Videophile Cassettes Showcased

LOS ANGELES—"Videophile" videocassettes said to rival the technical quality of videodisks, a prototype of its own version of Sony's Digital Audio Disk and a new audiophile audio cassette are among the prerecorded software designs Mobile Fidelity Sound Lab will showcase this weekend at the Winter Consumer Electronics Show (CES).

The Chatsworth, Calif., manufacturer claims its new videocassette technology, slated for demonstration Thursday (7) at the CES site in Las Vegas, enables it to manufacture prerecorded videocassettes that will "match and in some cases exceed videodisk image quality."

Mobile Fidelity also contends its videocassettes will offer audio specifications rivalling its premium half-speed mastered LPs and real-time duplicated audio cassettes. Although the company says its consumer market launch is six months to a year off, it will preview demonstration videocassettes using audio program originally licensed for its Original Master series of audiophile recordings.

Those prototypes for its Original Master video products are said to use video art developed through the use of video feedback as the visual portion.

Also slated for unveiling during CES is Mobile Fidelity's first digital audio disks, manufactured by Sony in its Philips-compatible Digital Audio Disk (DAD) format to match Mobile Fidelity's specifications. And in the audio cassette field, where the company already manufactures chrome Dolby cassettes, Mobile Fidelity will introduce a second cassette line encoded with Dolby's newer "C" type noise reduction circuitry.

The firm says it will release approximately 5% of all future cassettes in this configuration.

U.K. Group Unmasks '400'

• Continued from page 6

the list of 20-vote members secret." But Michael Freegard, the Society's chief executive, argues that the long, expensive legal struggle need never have taken place. "Trevor Lyttleton went running off to court before his request for the voting list could be considered. If he had waited a couple of weeks back in 1977, I've no doubt the council would have put his proposal to the AGM and the whole issue would have been ventilated then."

Freegard also believes the strength of feeling on the question has been exaggerated. "The fact that only 90 or so members came to the meeting indicates that this is not really a burning issue. Who are these people Trevor Lyttleton claims to represent? The letters received from members show a feeling of 'What the hell: why are we wasting time on this?' Most members of the PRS are simply not particularly interested in their voting rights provided the Society is run properly."

And on the question of the increase in earnings levels for associate and full membership, which Lyttleton calls a "retrograde and undemocratic" step, Freegard comments: "It is a question of judgment and balance. The fact of the matter is that something over 10% of PRS members earn 80% of the money. The bulk of the remainder have other means of livelihood and cannot in any sense of the word be considered as professionals. Indeed, on a hard commercial view, they are lucky to be members of the Society at all."

"The PRS could be run very much more cheaply if it didn't have so many members, but we think that they ought to be in: we want to represent everybody, or as nearly as possible. Apart from any other consideration it is important to our strength in negotiations with outside bodies." The increase in earnings criteria was in line with inflation, and in no circumstances would existing full or associate members lose their status.

Lifelines

Births

Boy, **Alexander James**, to **Georgia and Jim Holt**, Dec. 9, in Memphis. Father is director of promotion and production for Mid-South Concerts.

★ ★ ★

Girl, **Amanda Katherine**, to **Kim and Jim Ed Norman** recently in Los Angeles. Father is Anne Murray's record producer.

★ ★ ★

Boy, **Ian Matthew Smith**, to **Susan Gurnack Smith and Steve Smith**, Dec. 25, in Marin County, Calif. Father is drummer for Journey.

Deaths

Hoagy Carmichael, 82, composer of "Stardust" and other standards, of a heart ailment in Hollywood Sunday (27). Survivors include two sons. See separate story, page 90

★ ★ ★

George Pincus, 78, a publisher for more than 60 years, of a heart attack Saturday (26) at his home in Queens, N.Y. Survivors include his widow, Florence, two sons, Irwin and Lee, and a daughter, Gloria. See separate story, page 8

Marriages

Dan Chapman, art director for special issues of Billboard, to **Yuki Saeki**, Nov. 22, in Los Angeles.

★ ★ ★

Steve Penny to **Debra Lynn Poarch**, Dec. 5, in Dallas. Groom programs the TM Country music format for TM Programming.

Broadcasting In Holland

• Continued from page 35

and central regions. Where there's a boom, there's record company interest. It's another valuable potential promotional outlet.

In cable television, too, Holland is "different" to most other European areas. The first cable systems were built early, at the start of the 1970s. In May this year, 438 of all 809 Dutch municipalities had a cable system. A further 108 are well into providing a service.

Now 2.2 million Dutch households are linked to cable tv, or 60% of the total. It's expected 80% will be on the network by 1985, following further massive financial investment. Average cost of connection to the cable here is roughly \$175, and the monthly reception fee is around \$5 a month.

Nine channels are available via the capital's cable system. In most other Dutch areas, there are only five or six on hand.

The second part of this feature will examine Holland's many pirate tv stations, and the record industry's attitude (approving, according to some observers) towards them.

Rock'n'Rolling

• Continued from page 11

worked out to be a good play.

"We do not do marketing plays," protests Laguna, who has had some discussions with Boardwalk on this. He did not want the LP to be released before Christmas, and he didn't particularly want "Drummer Boy" included on it. The song was going to be his own mailer to radio stations.

"Our credibility is more important than the money," he continues. "Our place in rock'n'roll history is very important. The bottom line is to be able to sleep at night."

Fine and well, though an eyebrow does get raised later on, when the tape is off, and Laguna tells Huie that he doesn't want to play in venues associated with new wave. The problem is that many local "progressive" radio stations will not play an act if it appears in a new wave club in its area.

"I ain't no punk rocker," says Jett, who continues: "I play rock'n'roll clubs mostly. In the Peppermint Lounge, the people come in an assortment of any kinds of clothes, while in colleges they come in T-shirts and jeans. But if they want to rock'n'roll, it's alright with me."

There are three men in her band, the Blackhearts, and three roadies,

so she is out on the road most of the year with six men. What's that like?

"A lot of people ask me what's different with the Runaways, and with the guys in the (new) band. There's no difference to me. We just go out and play rock'n'roll. If you're talking about sex, there's nothing going on there.

"That f***s a band up. I wouldn't do that for my life," she continues. "You don't entirely give up your social life, but you have to decide for yourself. Do you want a social life, fooling around for the rest of your life, or do you want to have a career. In some places, and maybe for some groups, you can. But for me it is not meant to be. I have to work my ass off for many reasons. . . ."

★ ★ ★

After two-and-a-half years, Renaissance was back in the States for five weeks before Christmas. There have been some changes in the band.

It is now a trio, with singer **Annie Haslam**, bassist **Jon Camp** and guitarist **Michael Dunford** forming its "financial, loss-bearing nucleus," says Camp, who compares the current line-up to the situation with Genesis. When more musicians are needed for recording or touring, they are then brought in.

Also new for the band is its record company, IRS, and its booking agency, FBI. Previously, the band was signed to Sire Records, and New Jersey promoter **John Scher** was the manager.

"The bands are supposed to be the bitches in this business, but I reckon that managers and record companies are worse," remembers Camp. "You should hear John Scher and Seymour Stein on the phone together. They act like a couple of five year olds. . . . Anything you can shout, I can shout louder," Camp and Haslam sing, together.

In the early '70s, before Stein and Scher, Renaissance was managed by **Miles Copeland**, founder of IRS, so their current affiliation is a homecoming of sorts. The renewed affiliation has resulted in an album, "Camera, Camera," which Camp and Haslam describe as more energetic and uptempo, with shorter songs than their previous symphonic efforts.

To support it, the band has played a club tour of the U.S., using fewer effects (and making more money, FBI says) than previous tours. In February, the band hopes to play Israel and Bombay, India. Then it's back again to the U.S.

Bubbling Under The HOT 100

- 101—HIT AND RUN, Bar-Kays, Mercury 76123 (Polygram)
- 102—BE MINE, Grover Washington Jr., Elektra 47246
- 103—NUMBERS, Kraftwerk, Warner Bros. 49796
- 104—THE LOOKER, Sue Saad, Warner Bros. 49851
- 105—TUBE SNAKE BOOGIE, Z.Z. Top, Warner Bros. 59865
- 106—HURT, Carly Simon, Warner Bros. 49880
- 107—LOVE CONNECTION, Spinners, Atlantic 3882
- 108—ONLY ONE YOU, T.G. Sheppard, Warner/Curb 49858
- 109—TAINTED LOVE, Soft Cell, Sire 49855 (Warner Bros.)
- 110—KICKIN' BACK, L.T.D., A&M 2382

Bubbling Under The Top LPs

- 201—ROBERTA FLACK, The Best Of Roberta Flack, Atlantic SD 19317
- 202—JOHN KLEMMER, Solo Saxophone II-Life, Elektra 5E-566
- 203—SPINNERS, Can't Shake This Feeling, Atlantic SD 19318
- 204—THE OHIO PLAYERS, Ouch, Boardwalk NBI-33247
- 205—SOUNDTRACK, Reds, Columbia BJS-37690
- 206—SOUNDTRACK, Pennies From Heaven, Warner Bros. 2HW-3639
- 207—PETER CETERA, Peter Cetera, Full Moon/Warner Bros. FMH 3624-
- 208—DORIAN DAMMER, Aerobic Dancing, Parade 100 (Peter Pan)
- 209—MAC DAVIS, Midnight Crazy, Casablanca NBLP 7257 (Polygram)
- 210—MCGUFFEY LANE, Aqua Dream, Atco SD 38-144 (Atlantic)

TOP LPs & TAPE

POSITION 105-200

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THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	RIAA Symbols	Suggested List Prices LP, Cassettes, 8-Track	Soul LP/Country LP Chart
105	105	39	OZZY OSBOURNE Blizzard Of Ozz Jet 12 36812 (Epic)	●	8.98	
106	106	5	ADAM AND THE ANTS Prince Charming Epic ARE 37615			
107	104	17	SHOOTING STAR Hang On For Your Life Virgin/Epic NFR 37407			
★	118	4	BARBRA STREISAND Christmas Album Columbia CS 9557			
109	109	5	LAKESIDE Keep On Moving Straight Ahead Solar BXL 1 3974 (RCA)		8.98	SLP 33
110	112	32	THE CHIPMUNKS Urban Chipmunk RCA AFL1 4027	●	8.98	CLP 36
111	113	64	THE POLICE Zenyatta Mondatta A&M SP 3720	▲	8.98	
112	107	23	RICKIE LEE JONES Pirates Warner Bros. BSK 3432	●	8.98	
113	108	11	RUFUS WITH CHAKA KHAN Camouflage MCA MCA 5270		8.98	SLP 17
114	110	23	SOUNDTRACK Heavy Metal Full Moon/Asylum DP-90004 (Elektra)	●	15.98	
115	116	13	THE WHO Holligans MCA MCA 2-12001		13.98	
★	NEW ENTRY		LAKESIDE Your Wish Is My Command Solar S-26 (Elektra)		8.98	SLP 38
117	117	6	JUDI SHEPPARD MISSETT Jazzercise MCA MCA 5272		8.98	
118	120	50	STYX Paradise Theatre A&M SP 3719	▲	8.98	
★	127	4	DAVID BYRNE The Catherine Wheel Sire SRK 3645 (Warner Bros.)		8.98	
★	130	3	BOBBY WOMACK The Poet Beverly Glen BG 10000		8.98	SLP 16
121	123	28	AIR SUPPLY Lost In Love Arista AL 9530	▲	8.98	
122	122	45	RUSH Moving Pictures Mercury SRM 1 4013 (Polygram)	▲	8.98	
★	133	5	MANHATTAN TRANSFER The Best Of Manhattan Transfer Atlantic SD 19319		8.98	
124	111	9	RINGO STARR Stop And Smell The Roses Boardwalk NBI 33246		8.98	
125	125	47	JOURNEY Captured Columbia KC 2-37016	●		
126	126	32	KRAFTWERK Computer World Warner Bros. HS 3549		8.98	SLP 43
127	128	7	GEORGE JONES Still The Same Ole Me Epic FE 37106			CLP 7
★	139	4	CHIC Take It Off Atlantic SD 19323		8.98	SLP 39
129	131	19	BARBARA MANDRELL Live MCA MCA 5243		8.98	CLP 15
130	132	6	LOVERBOY Loverboy Columbia JC 36762			
131	114	14	RONNIE LAWS Solid Ground Liberty LO-51087		8.98	SLP 45
132	115	9	ELVIS COSTELLO & THE ATTRACTIONS Almost Blue Columbia FC 37562			
133	119	11	THE ISLEY BROTHERS Inside You 1 Neck FZ 37533 (Epic)			SLP 19
134	121	9	AL STEWART Live/Indian Summer Arista AI 8607		13.98	
135	124	14	ROSSINGTON COLLINS BAND This Is The Way MCA MCA 5207		8.98	

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	RIAA Symbols	Suggested List Prices LP, Cassettes, 8-Track	Soul LP/Country LP Chart
136	129	23	JON AND VANGELIS The Friends Of Mr. Cairo Polydor PD 1-6326 (Polygram)		8.98	
137	134	18	THE FOUR TOPS Tonight Casablanca NBLP 7258 (Polygram)		8.98	SLP 47
138	140	11	BOB SEGER & THE SILVER BULLET BAND Live Bullet Capitol SK88 11523		10.98	
139	135	20	SPYRO GYRA Freetime MCA MCA 5238		8.98	
140	136	16	DIESEL Watts In A Tank Regency RY 19315 (Atlantic)		8.98	
141	142	13	JOAN ARMATRADING Walk Under Ladders A&M SP 4876		8.98	
★	153	4	ELVIS PRESLEY Greatest Hits Volume One RCA AHL 1 2347		8.98	CLP 55
143	145	4	AC/DC Highway To Hell Atlantic SD 19244		8.98	
144	144	22	PAT BENATAR In The Heat Of The Night Chrysalis CHR 1236		8.98	
145	137	10	U2 October Island ILPS 9680 (Warner Bros.)		8.98	
★	156	5	BILL SUMMERS AND SUMMERS HEAT Jam The Box MCA MCA-5266		8.98	SLP 29
★	157	4	JOAN JETT AND THE BLACKHEARTS I Love Rock 'N' Roll Boardwalk NBI 33243		8.98	
148	138	11	IRON MAIDEN Maiden Japan Capitol MLP 15000		5.98	
149	141	19	SOUNDTRACK Arthur The Album Warner Bros. BSK 3582		8.98	
150	150	4	AC/DC High Voltage Atco SD 36-142 (Atlantic)		8.98	
151	152	16	GIL SCOTT-HERON Reflections Arista AI 9566		8.98	SLP 35
★	161	6	BARRY MANILOW Greatest Hits Arista A21-8601		11.98	
★	NEW ENTRY		THE BLUES BROTHERS The Best Of The Blues Brothers Atlantic SD 19331		8.98	
154	154	6	STEVIE WOODS Take Me To Your Heaven Capitol SD 5279 (Atlantic)		8.98	SLP 44
155	160	6	JOHN SCHNEIDER White Christmas Scotti Bros. FZ 37617 (Epic)			CLP 39
156	159	7	DON MCLEAN Believers Millennium BXL 1 7/62 (RCA)		8.98	
★	167	5	DEL SHANNON Drop Down And Get Me Network SE 568 (Elektra)		8.98	
158	158	6	THE JOHN HALL BAND All Of The Above EMI America SW 17058		8.98	
★	NEW ENTRY		FATBACK Gigolo Spring SP 1 6734 (Polygram)		8.98	
★	NEW ENTRY		YES Classic Yes Atlantic SD 19320		8.98	
★	NEW ENTRY		BOB AND DOUG MCKENZIE Great White North Mercury SRM-1 4034 (Polygram)		8.98	
162	164	5	CHOCOLATE MILK Blue Jeans RCA AI 1 3896		8.98	SLP 23
163	143	23	DEF LEPPARD High N' Dry Mercury SRM-1 4021 (Polygram)		8.98	
★	175	4	PAUL DAVIS Cool Night Arista AI 9578		8.98	
165	165	16	ONE WAY Fancy Dancer MCA MCA 5247		8.98	SLP 40
166	166	19	HANK WILLIAMS JR. The Pressure Is On Elektra/Curb SE 535		8.98	CLP 6
167	169	5	SNEAKER Sneaker Handshake HW 37631		8.98	
168	170	15	PATTI AUSTIN Every Home Should Have One Q West Records QWS 3591 (Warner Bros.)		8.98	SLP 55

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	RIAA Symbols	Suggested List Prices LP, Cassettes, 8-Track	Soul LP/Country LP Chart
★	177	4	GEORGE CARLIN A Place For My Stuff Atlantic SD 19326		8.98	
★	178	4	THE SALSOUL ORCHESTRA Christmas Jollies II Salsoul SA 8547 (RCA)		8.98	
171	173	37	KIM CARNES Mistaken Identity EMI America SD 17052	▲	8.98	
★	179	3	HENRY PAUL BAND Anytime Atlantic SD 19325		8.98	
173	146	28	JOHN DENVER Some Days Are Diamonds RCA AFL 1 4055		8.98	CLP 42
★	NEW ENTRY		CENTRAL LINE Central Line Mercury SRM 1 4033 (Polygram)		8.98	SLP 54
★	NEW ENTRY		TOM TOM CLUB Tom Tom Club Sire SRK 3628 (Warner Bros.)		8.98	SLP 50
176	176	4	THE JAM The Jam Polydor PX-1 503 (Polygram)		5.98	
★	187	3	THE BEACH BOYS Ten Years Of Harmony Caribou ZZX-37445 (Epic)			
178	147	7	TED NUGENT Greatest Gonzos Epic FE 37667			
179	148	12	SHALAMAR Go For It Solar BXL 1-3948 (RCA)		8.98	SLP 31
180	181	27	BLUE OYSTER CULT Fire Of Unknown Origin Columbia FC 37389			
181	183	59	NEIL DIAMOND The Jazz Singer Capitol SWAV 12120	▲	9.98	
182	184	58	JOHN LENNON/YOKO ONO Double Fantasy Geffen GHS 2001 (Warner Bros.)	▲	8.98	
★	NEW ENTRY		RAY, GOODMAN AND BROWN Stay Polydor PD-1-6341 (Polygram)		8.98	
184	185	10	MERLE HAGGARD Big City Epic FE 37593			CLP 4
185	186	4	RUSH 2112 Mercury SRM-1 1079 (Polygram)		8.98	
186	188	3	FIREBALL The Best Of Fireball Atlantic SD 19316		8.98	
187	189	5	LEIF GARRETT My Movie Of You Scotti Bros. ARZ 37625 (Epic)			
★	NEW ENTRY		DAVE EDMUNDS The Best Of Dave Edmunds Swan Song SS 8510 (Atlantic)		8.98	
189	149	14	CRUSADERS Standing Tall MCA MCA-5245		8.98	
190	151	6	BARBARA ANN AUER Aerobic Dancing Gateway Records GSLP 7610		8.98	
191	155	96	BOB SEGER & THE SILVER BULLET BAND Against The Wind Capitol S00 12041	▲	8.98	
192	195	6	DELBERT MCLINTON Plain From The Heart Capitol ST 12183		8.98	
193	194	8	VARIOUS ARTISTS In Harmony 2 Columbia BFC 37641			
194	NEW ENTRY		KANO New York Cake Mirage WTG 19327 (Atlantic)		8.98	SLP 53
195	197	4	THE MONTANA ORCHESTRA Merry Christmas MIS M/S 3392		8.98	
196	NEW ENTRY		THE BLASTERS The Blasters Slosh SR 109		8.98	
197	198	3	DEPECHE MODE Speak And Spell Sire SRK 364 (Warner Bros.)		8.98	
198	NEW ENTRY		T. S. MONK More Of The Good Life Mirage WTG 19324 (Atlantic)		8.98	
199	171	5	CHICAGO Greatest Hits Vol. II Columbia FC 37682			
200	174	6	THE JONES GIRLS Get As Much Love As You Can P I R FZ 37627 (Epic)			SLP 30

TOP LPs & TAPE

A-Z (LISTED BY ARTISTS)

Abba	75
AC/DC	1, 80, 91, 143, 150
Adam And The Ants	106
Air Supply	50, 121
Alabama	32
Joan Armatrading	141
Barbara Ann Auer	190
Patti Austin	168
Bar-Kays	56
Beach Boys	177
Bee Gees	44
Pat Benatar	28, 81, 144
George Benson	23
Black Sabbath	40
Blasters	196
Blondie	38
Blue Oyster Cult	180
Blues Brothers	153
Angela Bofill	61

David Bowie	70
Tom Browne	99
Peabo Bryson	84
Lindsey Buckingham	43
David Byrne	119
George Carlin	169
Kim Carnes	171
Cars	9
Central Line	174
Chic	128
Chicago	199
Chiliwack	104
Chipmunks	72, 110
Chocolate Milk	162
Commodores	49
Con Funk Shun	87
Elvis Costello	132
Christopher Cross	66
Crusaders	189
Paul Davis	164
Def Leppard	163
John Denver	173
Depeche Mode	197
Devo	100
Neil Diamond	18, 181
Diesel	140
Placido Domingo	27
Doobie Brothers	57
Doors	82
Earth, Wind & Fire	5
Dave Edmunds	188

Sheena Easton	65
Fatback	159
Firefall	186
Dan Fogelberg	26
Foreigner	3
Four Tops	137
Leif Garrett	187
Genesis	19
Go-Go's	25
Merle Haggard	184
John Hall Band	158
Daryl Hall & John Oates	17, 79
Emmylou Harris	47
Carol Hensel	93, 97
Gil Scott Heron	151
Iron Maiden	148
Isley Brothers	133
Jackson 5	33
The Jam	176
Rick James	73
Al Jarreau	46
Joan Jett	147
J. Geils Band	12
Billy Joel	48
Jon And Vangelis	136
Jones Girls	200
George Jones	127
Quincy Jones	69
Rickie Lee Jones	112
Journey	4, 125
Kano	194

King Crimson	102
Kinks	41
Kiss	78
Earl Klugh	88
Kool & The Gang	21
Kraftwerk	126
Greg Lake	62
Lakeside	109, 116
Ronnie Laws	131
John Lennon/Yoko Ono	182
Little River Band	63
Loverboy	29, 130
LTD	83
Barbara Mandrell	129
Manhattan Transfer	123
Barry Manilow	42, 152
Bob And Doug McKenzie	161
Delbert McClinton	192
Don McLean	156
Stevie Miller Band	51
Ronnie Milsap	94
Judy Sheppard Missett	117
Molly Hatchet	37
T. S. Monk	198
Montana Orchestra	195
Moody Blues	60
Anne Murray	54
Willie Nelson	67
Juice Newton	36
Olivia Newton-John	6
Stevie Nicks	7

Ted Nugent	178
Oak Ridge Boys	67
One Way	165
Ozzy Osbourne	16, 105
Henry Paul Band	172
Teddy Pendergrass	96
Pink Floyd	31, 98
Police	2, 111
Elvis Presley	142
Prince	58
Quarterflash	20
Queen	14
Eddie Rabbitt	77
Ray, Goodman And Brown	183
Red Rider	95
REO Speedwagon	85
Roger	76
Kenny Rogers	34, 53, 55
Rolling Stones	8, 90
Diana Ross	15, 71
Roslington Collins Band	135
Royal Philharmonic Orchestra	13
Rufus With Chaka Khan	113
Rush	22, 122, 185
Salsoul Orchestra	170
John Schneider	155
Bob Seger & The Silver Bullet Band	191
Shalamar	24, 138, 179
Del Shannon	157
Shooting Star	107

Cary Simon	89
Frank Sinatra	52
Skyy	68
Slave	103
Sneaker	

Hoagy Carmichael Dies Of Heart Attack At Age 82

LOS ANGELES—Composer, musician, singer and screen performer Hoagy Carmichael died Sunday (27) in a hospital near his home in Rancho Mirage, Calif., following a heart attack. He was 82.

Born in Bloomington, Ind., Carmichael attended the Univ. of Indiana, pointing toward a career in law. A by-ear pianist, Carmichael got the music bug while an undergraduate. He attended a party on the Evans-ton, Ill. Northwestern Univ. campus, where he heard Bix Beiderbecke and the Wolverines, which eventually led Carmichael to form a jazz band of his own on the Bloomington, Ind. campus.

After graduation, Carmichael opened a law practice in Palm Beach, Fla., but later succumbed to a musical career, moving to New York to write songs. When his attempts at composing failed, he returned to Bloomington, where he hooked up with the Gene Goldkette band, playing piano and doing some scoring. The band performed his compositions, "Riverboat Shuffle" and "Washboard Blues."

His ascendancy as a composer was

triggered by an Isham Jones recording of "Stardust" in 1933. Carmichael first had the song recorded in 1928 by Don Redman's band at a faster tempo instrumentally. The Jones' record was vocal with lyrics by Mitchell Parrish.

Until 1973, Carmichael wrote such hits as "Lazy Bones," "Georgia On My Mind," "Up A Lazy River," "In The Cool, Cool, Cool Of The Evening," "How Little We Know," "Doctor, Lawyer, Indian Chief," "Lamplighters' Serenade," "I Get Along Without You Very Well," "Little Old Lady," "Two Sleepy People," "Ole Buttermilk Sky," "Skylark," "The Nearness Of You," and "Old Rocking Chair," among others. He won an Academy award for "In The Cool, Cool, Cool Of The Evening" in 1951.

Still available is a single album, "Legendary Performer" by Carmichael on RCA. Carmichael recorded for American Records, Decca Records and RCA.

In 1946, he scored with two No. 2 records on Billboard's Honor Roll Of Hits, "Ole Buttermilk Sky" and "Huggin' And Chalkin'," both Decca releases.

WEA Demanding Payment Of Note

LOS ANGELES—WEA is demanding immediate payment of an unpaid balance of \$87,313.57 on a promissory note tendered to it by Donsep Trading Co. on July 22, 1981 in a local Superior Court complaint.

The suit charges that the defendant company in Sun Valley here and Paul R. Donnelly and Firouz (Fred) Sepanlou have defaulted on agreed-upon payments and declares the unpaid portion and interest due be paid immediately.

According to the complaint, the defendants signed a security agreement in February, 1980 with the plaintiff, which was further sup-

ported by a security interest in the firm's WEA inventory, filed with the California secretary of state by recording a UCC-1 financing statement in February, 1981. Such an arrangement provides for immediate possession of personal property and payment by the defendants of resultant attorneys' fees.

In addition, continuing guarantees from both Donnelly and Sepanlou signed in February, 1980 are in the court file.

The complaint also alleges that WEA in February, 1981 agreed to a \$23,911 product return from the defendants, which was applied against a principal indebtedness of \$99,833.84.

Inside Track

Kenny Rogers' \$40 million-plus suit against Liberty Records has been settled out of court (figure unknown). The singer will be fulfilling his contractual obligation to the label for two more studio albums. After that? Rogers' negotiations with CBS for a top dollar deal which would have included his own label have apparently led nowhere. . . . On the subject of mega dollar deals, Paul McCartney has delivered the last album to CBS under his current binder. Now, presumably, the bidding begins.

PolyGram sources are keeping mum about a new flurry of rumors placing the branch giant as an eleventh hour front runner in the bidding for 20th-Century Fox Records. RCA says it's continuing talks on its acquisition plan for that distribution client, and Track has heard that still other prospective buyers have come forward. As for label president Neil Portnow, he hasn't yet accepted a rumored new post at Arista—but the candid label a&r veteran admits his future plans will hinge on the final disposition of 20th and the format changes, if any, new owners dictate. Meanwhile, 20th's lucrative publishing arm is headed for Warner Bros. Music.

For those who think home taping from records is a problem: Christmas print ads taken out by Northeast department store chain Alexanders featured an audio compact, brand undisclosed, as the "Cassette Factory." The unit boasted twin tape units, which can, said the ads, "record prerecorded cassettes from tape to tape." Model was "manufacturer's closeout" at \$140, so perhaps the new version will have three or four cassette units. . . . KLOS-FM Los Angeles, used a tv spot campaign to herald its playing of seven albums in entirety on a recent Sunday night.

Some chains are advertising some brands of blank tape almost at cost. And an epidemic of lowball prices is hitting metro areas across the U.S. as overstocked retailers try to sell off excess product to avoid impending inventory taxes. . . . Yoko Ono Lennon reportedly offering to fund a new health clinic in Liverpool. The inner city facility would be called the Lennon Clinic. . . . Manatt and Phelps are teaming up with Mitchell, Silberberg to erect two 10-story high rise office buildings on Olympic Boulevard two blocks west of the San Diego Freeway in West Los Angeles. The two law offices dominate L.A. entertainment law. They move from Century City in 1983.

The U.S. Post Office is investigating consumer complaints against a "cut-out" club (Billboard, Nov. 28) which offered a no-further-obligation pitch of 10 top 10 albums for \$5 or the 20 top albums for \$50. The club, The Album Discounters Club, based in Rochester, N.Y., had placed ads in the New York Times, saying it would provide members with monthly lists of apparently overstock product that would sell for no more than \$4. Complaints center around excessive billing through Visa and Mastercard and no delivery of product. . . . Neil Dia-

mond drew a huge throng to a rare in-store appearance at the Wherehouse, Mountain View, Calif. just before Xmas.

If Damon Runyon or A.J. Liebling were alive to pen a tome on the industry, they would well take the late George Pincus as model for the typical publishing personality. Pincus's pertinent, spontaneous one-liners will live long after him. On leaving a Gotham City office building for lunch, and noting what a blustery day it was, he asided to his companions, "This is SESAC weather." Or when derided bitterly by acerbic Georgia Gibbs for his constant plugging of his songs when he was with her, his answer, "Do you expect me to talk about U.S. Steel?"

Onetime Disc Records' Cleveland executive Marty Perlich is producing and hosting the first of four "Words & Music" shows taped about America's top songwriters for KCET, the Public Broadcasting L.A. outlet, starting in February. . . . John Cohen, who sold the Disc Records chain to Western Merchandisers earlier this year, reports he is relaxing at his suburban Cleveland manse, after making a car trip from there to the Coast and back. . . . Rick James gifted seven Buffalo charities and six churches there with \$10,000 in gift certificates good at a local supermarket. Each organization was to disburse the certificates to the most needy on their rolls.

Cleverest Christmas Card: Dick LaPalm of Village Recorder, West Los Angeles, sent out a computer punch card, on the top of which was "Christmas Ain't Fun Anymore." LaPalm is recalled by grayhairs for his incisive trade ad pages for Chess Records in the late '50s. . . . Senior vice president of the record group of WCI Stan Cornyn speaks at the Tuesday (12) California Copyright Conference dinner at Sportsmen's Lodge, North Hollywood. Reservations by calling (213) 784-3284. On the same bill Tom Lambert of Mitchell Silberberg and Knupp discusses the recent Melissa Manchester/Arista litigation.

Warner Home Video/WEA, Mort Fink and Russ Bach will reportedly detail Monday (4) "Dealer's Choice," wherein WHV's controversial rental-only policy will be tempered with some sales provisions. . . . And the VCR beat goes on as the Japan Electronic Industries Assn. reports that exports of VCRs zoomed 101% in November compared to a year ago, with units amounting to 745,865. Shipments to the U.S. were up 81%, while exports to Britain were up 242% and 151% in France.

Track notes that many who recently received the small paperweights depicting "Where It All Began" from Motown Records did not realize it was an exact replica of the West Grand Blvd., Detroit, home where Berry Gordy and family worked the fledgling label. If Track remembers rightly, the single window upstairs on the left side of the building shed light on the cluttered desk of Gordy himself.

Edited by JOHN SIPPEL

Late Buying Surge Buoy's Holiday Record, Tape Sales

• Continued from page 1

Huts, Lanham, Md., states, Rick Lawrence of Big Daddy's, Chicago, affirms the need for the best possible marketing at the crucial holiday period. Lawrence, John Schulman, Laury's, Evanston, Ill., and Heilicher all report the McKenzie brothers' "Great White North" album topped late holiday buying in that Midwest sector. A left field surprise that made the 25th even merrier Chicago way was the WLS DJ Larry Lujack album, "Animal Stories." The record, produced by the ABC station there and distributed by M.S. Distributing, was neck-

and-neck with the McKenzies, until the surprising run on the package caused supply shortages.

"It came later and harder this year," reports John Marmaduke of Western Merchandisers, Amarillo, which operates 90-plus retail locations. "We saw the business increase as early as Dec. 12. Hard rock top-sellers really helped in our area," Marmaduke notes. A specially prepared series of three gift cartoons for albums was pointed out as a major boost for Marmaduke business. Several other retailers, including Harmony House's Carl Thom, volunteer that gift buying seemed improved in

1981, with NARM's "Give The Gift Of Music" campaign getting credit for much of the impetus.

Mort Barnett of the eight Record & Tape Collector stores, Baltimore, reasserts the logic heard through the last six months of the year, pointing up that his outlets which served blue collar workers were down, while his

Assistance in this story provided by Leo Sacks in New York.

"uptown" outlets were up over a year ago. Larry Biehn of the five Crazy Larry's in central Michigan cites the bad dropoff in business in his two locations which depend upon black clientele. "We did find our customers cleaned us out on accessories, especially on blank tape and tape carrying cases," Biehn adds.

Like the majority interviewed, Terry Woodward, Wax Works, Owensboro, Ky., feels the whopping sales just before Christmas were evident in all departments of his 19 retail outlets. "This season taught me one thing: We must point toward becoming more the community entertainment center. I took a flier with video games. I could get just one line. Activision, as I waited too close to Christmas. We did well. I intend to be at CES next week to shop around and see what else we can stock."

Jim Bonk, Stark Records, North Canton, Ohio, and Bill Golden, Record Bar, Durham, N.C., who are with the fourth and third largest chains, respectively, are affirmative about the recent strategic five weeks. Both emphasize that catalog sales in many different repertoire areas held up well during the entire period.

A late surge at the 22 Strawberries stores in New England enabled the chain to eclipse its performance over December, 1980, according to operations director Mark Briggs. "The three days before Christmas were a tremendous boost for us," he states. "It was the sort of finish we expected. We struck a good balance between catalog and the hits, notably the bigger WEA titles. And our gift certificate program turned into a real windfall."

In New York, sales topped predictions at the five-store Disc-O-Mat chain, where executive Ed Beda said, "We were pleasantly surprised to surpass our Christmas 1980 gains." The season started slowly, he says, but the week before Christmas was "total madness. Our flagship store on Lexington Avenue saw a terrific increase in tape and accessory sales, but album sales were only slightly ahead of last year."

Volume was up slightly at the Record World/TSS chain, which operates 38 stores in New York, New

Jersey, Connecticut, Massachusetts, Maryland and Virginia. Company president Roy Imber says that Christmas retail business ended up "on a positive note. We didn't have the blockbusters we had last year, such as Barbra Streisand's 'Guilty', or Kenny Rogers' 'Greatest Hits', but cassette sales were up considerably, and catalog moved well. I think the 'Gift of Music' campaign induced multi-purchase sales, and I see that as a good omen for gift-giving in 1982."

In contrast, Christmas sales ran flat at the 71 National Record Mart stores in Pennsylvania, Ohio, Kentucky, Virginia, West Virginia, and New York. Jim Grimes, a vice president, said a late surge in sales improved the season's slow start. "We were a little worried after Thanksgiving," he notes, "but we experienced a strong finish, and with a little luck we'll run slightly ahead in dollars gained. The Stones were a big number, but no comparison to Kenny Rogers' album last year, so our catalog performance pulled us through. We were one of the last markets in the country to sell 8-track consistently, and I had hoped that trend would continue through Christmas, but I was wrong. Fortunately, we compensated in cassette increases."



Billboard photo by Chuck Pulin

SOUL MAN—Jr. Walker performs Foreigner's "Urgent" during his portion of the Motown Revue revival show last month at New York's Palladium theatre. Other performers included Mary Wells and Martha Reeves.

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S-27



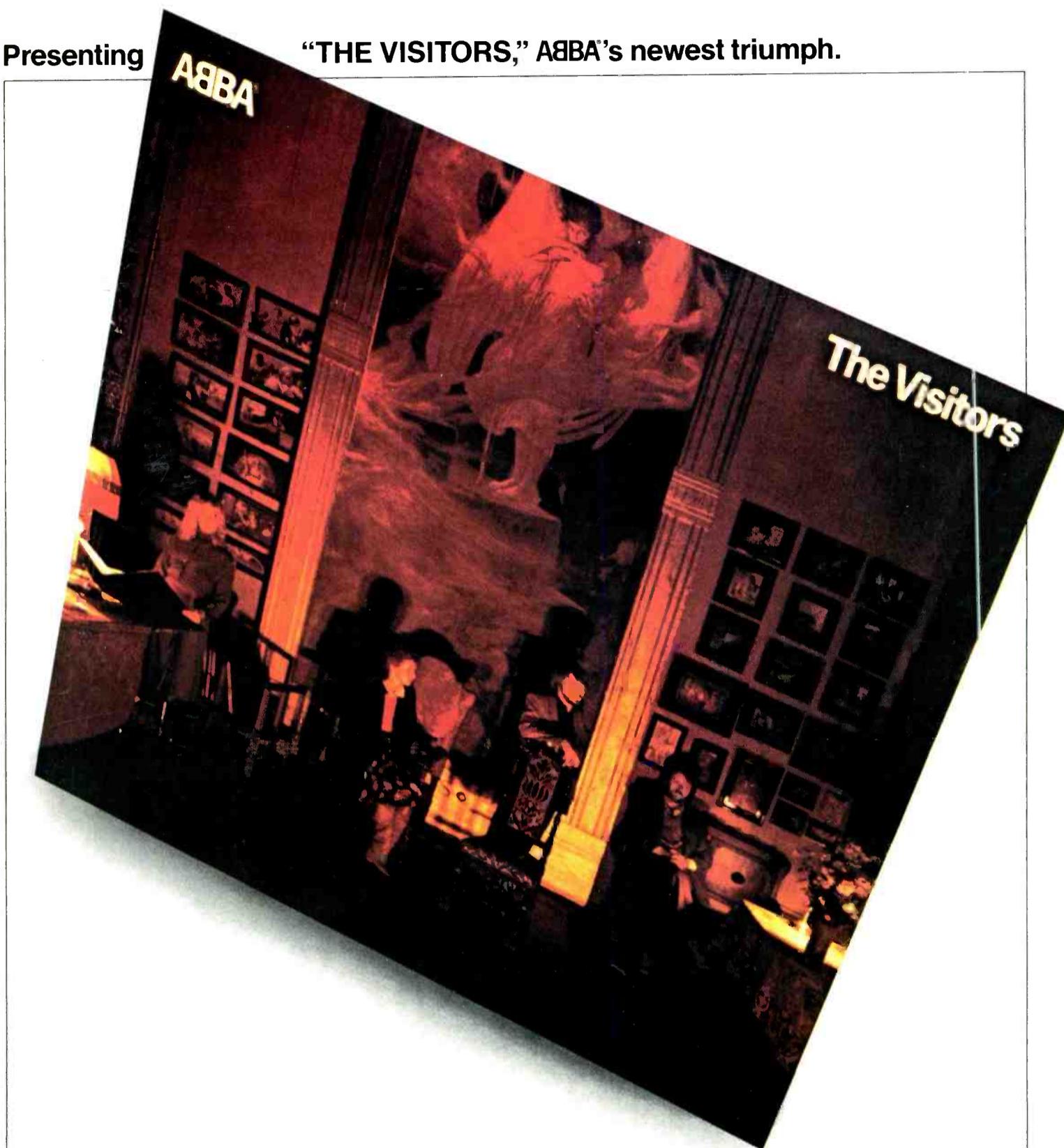
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