Video Game Firms Ready Formal Returns Policies

By EARL PAIGE

LOS ANGELES—Retailers of video games are expecting formal returns programs to be adopted soon by certain software manufacturers. They anticipate the announcement of at least one such program at the Consumer Electronics Show in Las Vegas this week.

The development is largely the result of intensifying competition among game makers. It's also been fueled by last month's stock market lull over disappointing Atari sales, in particular the "E.T." cartridge (Billboard, Dec. 18). But because of feverish pre-CES activity, few firms were willing to discuss details, including Activision, which is expected to show its hand at Las Vegas. Also, several manufacturers are thought likely to mulch the competition's plans before unveiling their own.

Returns policies, popularly (and euphemistically) called "stock balancing plans," have been informal to date. "It's whatever you can work out with your suppliers," comments Jim Lahm of Video Cross Roads in Orange, Calif., a national video store franchisor. His view is typical.

Denver wholesaler Mike Kelley of Danjay Music & Video looks for stock balancing plans "as 'why not?'" He envisions one-for-one and two-for-one with semi-annual balancing plans. "Retailers will still (Continued on page 21)

Indie Distribors Eye '83 Philosophically

By LEO SACKS

NEW YORK—Independent distributors, while "shocked" and "advised" by the loss of Chrysalis Records, see no threat to their survival in view of the current short stature of several new indie labels.

Chrysalis formally notified its wholesalers last week that the company had concluded a new distribution pact with CBS Records. It's unclear whether Columbia or Epic will market the label because CBS declined to comment on the arrangement at press time. However, it is known that Chrysalis will assume responsibility for the return of its un- sold product. The company discontinued shipments to its 15 U.S. distributors Dec. 27. (Continued on page 7)

LATE SHOPPING RUSH CALLED KEY

Dealers Post Modest Yule Gains

This story prepared by news editor Ivon Lichtman in New York and retailing editor Earl Paige in Los Angeles.

NEW YORK—Retailers report modest gains in record and tape sales during the Christmas period, and appear grateful. Mirroring last year, a late shopping rush put many dealers over the top.

Even results that are flat compared to last year's exit encouraging words, although accounts surveyed who are heavily into video games and accessories leave no doubt that this area channeled important dollars into their cash registers.

As predicted, cassettes were one of the season's sales heroes, in some cases matching or overcoming LP momentum. Specific winners were Men At Work, Lionel Richie and Marvin Gaye, with additional momentum provided by Pat Benatar, Loverboy, Billy Squier, John Cougar, Stacy Cats, Phil Collins and Don Henley.

For those carrying video games, Activision's "Pac-Man" led the pack, while new player sales revived some classic cartridges like "Pitfall!"

At the 140-plus Record Bar chain out of Durham, N.C., marketing vice president Ralph King notes that until Dec. 23, business compared to last year was up only 1% or 2%, but from that point on, the rush was on.

He says Christmas period sales were eventually 16% ahead of last year, about $15 million at resale. King says Record Bar did well with games, but he is also "greatly encouraged" by showings in record- ings, which he adds, "will get Record Bar back in music." Since the chain's fiscal year begins in November, the December gains, he notes, "take pressure off the remainder of the year and will mean a more aggressive promotional stance as far as recordings are concerned." Roy Imhet, operating 40 Record (Continued on page 82)

$39.95 Vid Tag Gains Momentum

By LAURA FOTI

NEW YORK—The $39.95 price point has become the one to meet or beat in the home video market, and a number of suppliers are doing so with their new releases.

Paramount will ship "An Officer And A Gentleman" at that price in a special low-priced insert that comes with the new release. Paramount will also offer the movie on video in the low-priced $39.95 price range.

Paramount is also offering the movie in the low-priced $39.95 price range.

Look no further. The king awaits his followers. Bill Blass's "Planet Rock" is here. The story of Arthur Baker and John Roblet (the king) is being released with the King's first album "Planet Rock" on the CBS label. The album is expected to go gold within a few weeks.

The album was recorded at the King's Studio in New York City and features hits like "Souljah", "So Fine" and "The Game". The album is available at record stores nationwide.
The long-awaited new studio album featuring the premier single "Shame on the Moon" produced by Jimmy Iovine except "Comin' Home" produced by Bob Seger and the Muscle Shoals Rhythm Section.
Retailers Unsure On Music Video; Still Hedge Bets On $ Potential

This story prepared by Cary Dar- ling in Los Angeles and Edward Mor- ris in Nashville.

The jury is still out concerning the impact of prerecorded music video at retail. A survey of video specialty dealers and record outlets selling video shows that while there's more consumer interest than before in this type of product, there's no clear-cut movement toward a new per-minute rate, eight-tenths cents, or cal rate, from 1, pay-tv the Maple Leaf tv Disappointing 12%.

The concert would be broadcast from the Maple Leaf Gardens in Toronto, executive produced by Who manager Bill Carribly as a home network. Potential tv audience was two million homes via Select TV, and pay-tv operators as a Twentieth Century-Fox pay-per-view event. The Campus Entertainment Net- work simulcast it to 40 closed circuit

MECHANICAL RATE RISES

NEW YORK—A higher mechani- cal rate, from four cents to 4.25 cents, went into effect Jan. 1 for all recordings made and distributed after that date. That holds unless the new per-minute rate, eight-tenths of a cent.composition, of quarters of a cent, is higher. The four-cent rate took effect July 1, 1981, after the refusal deal. Interestingly, MGM says, is a partner in the Campus En- tertainment Network and pres ident of World Showvision, the company that did the production of the con- cent video itself.

Calmes says the number of venues was limited because CEN wanted state-of-the-art sound and video in all the venues, to avoid the technical problems that plague closed circuit boxing events. The concert was seen on only 10 campus locations, which was a disappointment, says Calmes, caused by the date of the event, which fell during a time most col leges have their first-semester final exams.

“But nobody lost money on this,” says Calmes, who adds that it cost from $5,000 to $20,000 to outfit each theatre for the show, while the production cost of the concert itself

$68 MILLION ACQUISITION

CBS Songs Sings With MGM/UA Deal

By IRY LICHTMAN

NEW YORK—Definitive agree- ment has been reached to bring the MGM/UA music publishing inter- pretation rights of CBS Corporation. TDK will have a completely new distribution network in place. The companies are seeking to pre- vious distribution ties Dec. 15, and has been drawing up new contracts. A recognized music publisher and new regional offices are other changes.

When we're finished, we will have reduced the number of distrib- utors by 75%,” says Doug Chaburn, TDK national sales manager. “For the past three months, I've been de- signing a new contract to refinance new distributors, to straighten out and modernize our market.”

The reasoning behind the move, Chaburn says, is that “We per- ceive the need to do away with the variety in our distribution patterns. TDK tape could not continue to be a profit in- come.” TDK will continue to use distributors in such varied fields as hardware, video and accessories.

“TDK wanted to settle down to a clear, concise area of responsibility,” says Chaburn. “The response has been 75% that those distributors doing a good job have been enth astatic about our move.”

Under '93 new program, all dis-

Broad Agenda For IMIC

The myriad technological developments in home entertainment provide the focus of Billboard's 13th International Music Industry Conference, to be held at the Alvor Plaza Hotel in the Algarc, Portugal May 2-5.

In outlining the wide-ranging topic for the annual forum, Lee Zhito, Billboard publisher and IMIC director, states, “The home entertain- ment industry is in a state of accelerating evolution, and IMIC will be covering all facets of the industry and the inter-relationship between them, bringing participants up to date with the latest worldwide developments.”

One significant theme of the panel discussions and presentations will be the role of VHS—now a consumer or an industry component of the entertainment, but as a potent means of regenerating interest in the sound-only me- dium.

At high on the list of agenda topics will be updates on the international struggle against piracy and record rentals; technological developments her- alding a new era of quality in audio and video media; and the broadcasting revolution signalled by the advent of cable and satellite.

We are also planning panels involving the people who provide the cre- ative heartbeat of our industry—the artists themselves—and we shall be discussing the whole multiplicity of methods by which our industry’s product can be delivered to the consumer,” Zhito notes.

IMIC 13 will kick off Monday, May 2 with a welcoming cocktail recep- tion. The second session of the morning of the following day. The even- ing of May 5 will be set aside for Billboard's Trendsetter Awards banquet.

In This Issue

NEW YORK—For the end of this week's Consumer Electronics Show in Las Vegas, a deal has been reached. TDK will have a completely new distribution network in place. The companies are seeking to pre- vious distribution ties Dec. 15, and has been drawing up new contracts. A recognized music publisher and new regional offices are other changes.

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Under '93 new program, all dis-
**CableWatch**

**Manhattan Offers A Mix; HBO Gets More Musical**

By LAURA FOTI

This month, CableWatch looks at music on a local and national level. First, there’s a show on Manhattan Cable that offers viewers a varied mix of music and a request line to make sure they get what they want. Then there’s Home Box Office. Under the direction of Betty Bitterman, director of music and programming, HBO is putting an increased emphasis on its own original productions.

Music-oriented cable shows are usually dependent on label-supplied videos. The dearth of available black music videos, though, has meant slow going in this format. Claude Purvis has found a way to get around the problem. In programming his month-old show, "Dance Videotexture," Purvis relies not only on clips but—in the "American Bandstand" tradition—on dancers, as well as special effects, live bands and a request line.

Even more importantly, Purvis does not limit himself to any one musical format. "Music is the only place where people can come together and recognize their similarities," he believes.

The four most requested songs on the Saturday afternoon Manhattan Cable show, he says, are Marvin Gaye’s "Sexual Healing," Toni Basil’s "Mickey," Planet Patrol’s "Play At Your Own Risk" and Men At Work’s "Dance Under." "I don’t know how many lost sight of the 60s," Purvis says, "when a breakdown in social barriers meant that music could really come together. We have to start from scratch now, and I think it’s possible ‘Dance Videotextue’ will have an impact. Radio playlists are so tight; it’s hard to believe the narrow-mindedness. What you end up doing is turning in a station that has an artist you like, and just put up with the rest of what it plays. But people turn out after 20 minutes of a single kind of music.

Purvis points out that he programs for a New York audience. "People who call in sometimes ask for videos they’ve seen on MTV, and they tell me the program is like a breath of fresh air.

He plans to expand the show slowly, to retain the local feeling and the request line. "I want to maintain (Continued on page 75)

**MTV Is Now Manhattan-Wide**

NEW YORK—Residents of Manhattan began receiving MTV in September, when the channel was added to Manhattan Cable’s mix. Now cable viewers in the northern half of the borough receive the channel.

Group W Cable launched MTV on New Year’s Eve, making the service available to 75,000 additional subscribers. It’s seen on Group W’s Channel 8, a public service outlet.

**LOS ANGELES—**Having weathered the belated downturn of the consumer marketplace, audiophile recording manufacturers say their specialized product sector is ready to be undergoing an evolutionary renaissance.

The boom growing seen in the late 1970s for audiophile reissues of long out-of-print albums has carried through the past year, raising central questions about market position and product selection. Key labels are pursuing divergent paths to sustain and increase their respective consumer bases, but the unifying trend is toward buttressing the uniqueness of their products through exclusivity of programming or reproduction technology.

During Winter CES, high-end specialty labels will reflect that shift through news of new masters recorded specifically for audiophile releases. More than 11 labels shared these by conventional, mass market firms but now returning to the tradition of recording in high-tech forms. Entry into new audio technologies, including true digital software, and tighter controls over selection of still-competitive commercial masters for audiophile reproduction.

Part of the drive beyond the mass market reissue strategy can be attributed to the niche that audiophile products which, in price and price—back, fall between the conventional album format and the luxury of brand new, mastered, direct-to-disc or digital product that fetches from $15 to $20 per album, the price range from quality-conscious independent U.S. labels, or through export pipe- lines to Europe. The growing number of foreign sources, these new labels have frequently shared audiophile 

**Arthur Rubinstein Leaves A Rich Recorded Legacy**

NEW YORK—Arthur Rubinstein, celebrated choice to age 95, leaves behind a recorded legacy of more than 200 album performances—63 of which remain in the catalog of RCA Records, his exclusive label since 1940. With estimated sales of 10 million, he is regarded as the best-selling classical pianist of all time.

Between 1959 and 1977, when RCA released his last newly recorded repertoire—Beethoven’s Sonatas, Chopin’s Etudes and Schumann’s Fantasy-Schicksale—Rubinstein won 10 Grammy awards. This included the classical category. In November 1973, Rubinstein released his five LP package of Beethoven’s first piano concerto, a prize he shared with David Oistrakh, who conducted the London Philharmonic Orchestra.

Indicative of the depth of his following, in 1961 Rubinstein became one of the few classical attractions to reach the top 30 on Billboard’s pop album chart with "Heart of The..." (Continued on Page 82)
GAP BAND
LONNIE SIMMONS
TOTAL EXPERIENCE RECORDS

For Gap Band IV.
The first album released in 1982 by an R&B group
to achieve platinum status.
Colored Sounds is a unique combination of music and color that advances the reading capabilities of children. Instead of getting turned off to school because they can’t read, kids learn reading in an exciting new way… while listening to popular music.

Al Jarreau contributed one thousand dollars to support this special educational technique. And the Ampex Golden Reel Award made it possible. It’s more than just another award. It’s a thousand dollars to a charity named by artists receiving the honor.

For Al Jarreau Breakin’ Away was the album. Sawbuckin’ and Garden Rake were the recording studios and the kids of Colored Sounds were the winners.

So far, over a quarter of a million dollars in Golden Reel contributions have gone to designated charities. For children’s diseases, the arts, environmental associations, the needy.

Our warmest congratulations to Al Jarreau, Dr. Embrakar, Garden Rake, and to all of the other fine recording professionals who’ve earned the Golden Reel Award.

AMPEX
Ampex Corporation One of The Signal Companies

*Colored Sounds: The National Foundation
P.O. Box 3771, Austin, TX 78764

www.americanradiohistory.com
Swedish Vid Boom Fading: Finland Favors Tape Levy

Helsinki—An investigative group set up here by the Finnish finance ministry has come out in favor of a levy on blank audio and video-cassettes. Its recommendation is for a bounty of one cent (four Finnish pesii) per minute on audio software and five cents per minute on video-cassettes.

Though the group's report is merely a starting point for negotiation, the basic proposal is that the levy money should be collected by the Finish Board of Customs. No pointers are given as to how the revenue should be used or distributed. But industry guesswork centers on the likelihood of a major part of the money, estimated to total some $715,000 annually, will eventually be used for cultural purposes and for authors' remuneration or compensation.

The group report leaves room for a possible levy on audio and video recorders, too, and on prerecorded videotapes. It emphasizes heavily the current fast progress in videotaping in the technical side of the recording business.

(Continued on page 71)

U.K. VIDEO BOOM

By MIKE HENNESSEY

LONDON—Despite the persistent piracy problem, Thorn EMI marketing director Philip Nugus sees the U.K. video boom accelerating in 1983, largely due to what he predicts will be a "phenomenal growth" in the video games and computer software sector. A more mature prerecorded video market is also a contributor to improved conditions.

Thorn EMI previewed a large range of video games software developed by its own technicians at VIDCOM last October, and expects to have over 50 games on the market by the end of the year. "We hope to sell half a million units internationally in the first six months of 1983," says Nugus, who runs the U.S., the U.K., Germany and Australia. That figure should double for the next six months.

Nugus says Thorn EMI has gone for the sophisticated end of the market because its research has shown that the more simple games have a rapid boredom factor. He estimates current computer population in the U.K. at 25,000, but projects an expansion to 30,000 by March next year. "There is also a growing market for video games that move much faster than prerecorded videotapes."

The hit factor you can get with video games is much higher than that for prerecorded entertainment programs, he says. "Sales of prerecorded cassettes in the U.K. run at about 1.5 units per machine. But where home computers are concerned, a top program will be bought by about 15% of the player population."

Nugus's optimism about the future also extends to video entertainment in general. The industry and the marketplace, he believes, are stabilizing. "In the last three to four years, the major studios have cleared their libraries; some have done it well, some badly. But the end result is that some 50 years of Hollywood's finest output has been thrown into an immovable distribution market. This inevitably caused problems, distributors suffered from short cash lines and there has consequently been a considerable amount of drop-out."

"There has been a mad scramble at the lower end of the market with emphasis, seeking out new acts, then marketing them into worldwide acceptance."

While Shepherd expresses muted confidence, Chrysalis executives admit to being disappointed over recent sales. "It's a failure on the "stimulating creative strength within the music industry," according to their chairman and managing director. "New ideas are very prominent and are making an increasingly strong impression, so music-related video programs are helping to develop artists."

By Roman Kozyak

NEW YORK—CBS Records International has seldom been noted for the strength of its international roster, i.e., the foreign acts. But there has been a move by CBS to get more acts outside the U.S. and then established domestically via sister CBS Records.

CRI executives believe the situation is changing. Chart-topping Men At Work came to Columbia via CBS Australia. Loverboy and Saga originated from CBS Canada. The Clash, Judas Priest, The Psychedelic Furs. Altered Images and Adam Ant, among others, were all first signees to CBS U.K. Nina Hagen is the German contribution.

It's cheaper to release a foreign act that has made a name for itself in Europe, but there's more to it than that, say CBS staffers. For one thing, the new crop of international acts are better, or at least more commercially successful now than in the last few years. Because of video and a live concert circuit that thrives on them, international acts can be readily exposed. Also, they say, the CBS affiliates abroad are more aware of the American market while signing new acts, while in New York, the label signs artists that wasn't there before for bringing foreign CBS acts to the attention of the domestic labels.

"It has always been the case that CBS needed a foreign act, but if I gave you something that didn't have any substance and value, and had to pay for it, eventually you'd stop it," says Joe Senkiewicz, vice president of artist development and promotion for CRI in New York.

"It used to be that the European acts would imitate American styles and American music, but now they are developing their own styles," he continues. "New music is now coming from international.""You are going to put out some- thing that you have no idea is going to hit, that is all there is to it. Otherwise you don't do it. And there is a lot of good music coming out internationally," adds Mel Phillips, director of promotion and import sales for CBS. They note that acts such as Muff Winwood in the U.K., Peter Karpin in Australia and Jeff Burns in Canada have implemented a change in philosophy in their respective countries, and not just going for record sales.

(Continued on page 71)
We’re in radio and facing a time when the record business, besieged by competitive forces, turns to us again and again for support. We find ourselves being asked to help shield the record revenue from the music tape migration and have been encouraged to join in the “Gift of Music” campaign to stimulate record sales.

What would I like to examine here is the way the record business has shown its support of radio.

1. Distributor Advertising Allowances

The record business earns but the radio business is also a business and we sell advertising for them. Around this time of the year there is not a day that passes when we cannot open the local newspaper and find record company-sponsored advertising. And at this same time of the year, we Locke, Secretary; Marie McGoldrick, Personnel; Bill Wardlow, Vice President/Executive Director; Don Carter, Editor of Billboard Radio Programming Convention, Jan. 20-22, in Pasadena, Calif.

3. Concert Promotion

Not too long ago, Barry Manilow appeared at the Harvest/Hershey area. Almost no money was allowed by the concert promoters for advertising. But more than $6,000 was spent in full-page newspaper advertising promoting the concert.

That $6,000 was spent at the direct, contractual instruction of Manilow’s management, according to the show’s producer. It was $6,000 spent with radio’s direct competitor: $6,000 not spent with radio to do a job radio could have done one-third the cost.

A few weeks ago, the latest Manilow record seemed to run across a slight snag in the trades, and radio was called upon by the promotion people to try and bail out the record before it faltered further. Promotion departments need more reports and better rotation. You can imagine my thoughts as I sit here contemplating that.

I’m thinking of the $6,000 in full-page newspaper advertising that Barry Manilow’s people somehow–which, when Manilow appeared in Harrisburg, I’m thinking of the thousands of dollars in record company advertising. I see each week in newspapers, especially during the Christmas season. And I’m thinking of the negative feedback I’ve received over the years when I talked over a record intro and a kid wanted to tape the song.

I’m thinking it’s time for radio to begin to speak up. I’m thinking it’s time for someone in a record company to take up one of the distributor advertising allowances, and to begin to call the shots with their money and support the industry they are looking to support.

I’m thinking of just about the same position in the industry I talked to artist managers and encouraged them to take up the record companies’ money, to develop new ways to expose their product and to develop new artists. It has also been shown, over and over again, that mass audiences do not want much new, music.

Radio may not have been the best avenue for exposing new artists, especially over the past few years. It is true that ever since radio has put its pressure on record companies to develop new artists, it has also been shown, over and over again, that mass audiences do not want much new, music.

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Radio may not have been the best avenue for exposing new artists, especially over the past few years. It is true that ever since radio has put its pressure on record companies to develop new artists, it has also been shown, over and over again, that mass audiences do not want much new, music.

But, whether the record business likes it or not, radio has shown it, and it can alone, make a small hit into a medium hit, a medium hit into a big hit, and a big hit into a monster. Whether the record business likes it or not, a healthy radio business is vital to their own success. Whether the record business likes it or not, they are part of the problem and are not part of the solution.

Radio will play the hits. Radio will even play some of the marginal items. If the music business wants more than that, I would suggest that they give the radio stations the new songs they need most. Way too often the new songs are not exposed. There is a way to get people to hear their new artists. There is a way to create excitement in the record business. It’s called advertising. And one has to pay for it. Radio will be happy to sell you.

Bob Paiva is operations manager of WZFM in Harrisburg, Pa. His industry experience includes service as national promotion director of London Records.
**DIONNE WARWICK**

**RAY PARKER JR.**

"Bad Boy" is the latest Parker blockbuster, and it's from the sensational brand new album, Ray Parker Jr. Greatest Hits.

**ARETHA FRANKLIN**

It's by far the biggest international hit of Dionne's remarkable career, produced by Barry Gibb.

**MELISSA MANCHESTER**

Both of Arista's top-grossing pop acts achieve career milestones this week. Barry Manilow jumps to number 50 with his 23rd consecutive single to crack the top half of Billboard's Hot 100. That's Manilow's entire output since he first charted with "Mandy" in November, 1974. And Air Supply remains superstarred in their fifth week in the top 10. That brings the group's total number of weeks in the top 10 to 50, which is more than any other act has achieved thus far in the '80s.

**THE ALAN PARSONS PROJECT**

Triple platinum around the world, waiting for platinum certification in the U.S., Eye In The Sky is setting Parsons Project sales records.

**A FLOCK OF SEAGULLS**

"FLOCK IS YEAR'S BEST ALBUM."

Radio, record buyers, live audiences and the press are all in agreement: A Flock of Seagulls, with a gold top 10 single and a phenomenal U.S. tour, have made the rock debut of '82.

**The Biggest New Label of the '70s... Exploding in the '80s**
Thursday, January 26, 1983

10:00AM - 6:00PM  Registration  Patio Room
7:30PM - 9:30PM  Welcoming Reception  Viennese Room
10:00PM - 11:30PM  "Record Industry Hearing On Album Tracking & Home Taping" Wentworth Room
Moderator:
Mike Harrison
Radio Programming Convention Director
Panelists:
Stan Comyn
Sr. Vice President, Warner Communications
Jack Forsythe
Vice President, Promotions, Chrysalis Records
Eddie Rosenblatt
President, Geffen Records

10:30PM - 11:00PM  "Plain Talk About New Technology" Viennese Room
Moderator:
Andy Economos
President, Radio Computing Services
Panelists:
Bob Heymann
Program Director, KOAK-FM, San Francisco
Sam Kopper
President, Starfleet Blair
Ron Pearl
Satellite Consultant, ABC

Friday, January 27, 1983

8:00AM - 9:00AM  Continental Breakfast Courtyard
8:30AM - 5:30PM  Registration  Patio Room
9:00AM - 10:00AM  "Radio's Changing Job Definitions" Viennese Room
Moderator:
Dr. Michael R. Lee
President, Brown Bag Productions
Panelists:
Lee Arnold
Program Director, WQFM, Milwaukee
Sky Daniels
Music Director, WLUP, Chicago
Donna L. Halper
Consultant, D. L. Halper & Associates
Bob Sherwood
Vice President, Marketing, CBS Records
Mike St. John
Vice President, Programming WLSM-FM & XX/AM-FM, Nashville

9:00AM - 10:15AM (concurrent)
4:00PM - 5:30PM  "The Future of Radio" Wentworth Room
Moderator:
Robert Haber
Publisher, CMJ/Progressive Media
Panelists:
David Gerber
Director, Side One Marketing
Howard Klein
President, 415 Records
Michael Pfen
Director of Promotions, I.R.S. Records
Peter Standish
Program Coordinator, KSIF-FM, San Francisco
Mario Valdes
General Manager, KRC-FM, Colorado Springs

10:15AM - 11:45AM  "Radio & Record Industry Relations" Viennese Room
Moderator:
Mike Harrison
Radio Programming Convention Director
Panelists:
Vince Faraci
Sr. Vice President, National Promotions, Atlantic Records
Dr. Jerry Jaffe
Vice President, Rock Promotion, PolyGram Records
Richard Neer
Program Director, WNEW-FM, New York
Bob Travis
Program Director, WQOL-FM, Cleveland
Sonny Joe White
Program Director, KSX-FM, Boston

10:30AM - 11:45AM (concurrent)
5:30PM - 6:00PM  "Making Specials Special" Wentworth Room
Moderator:
Tom Yates
President, Music Productions
Panelists:
Dick Carr
Vice President, Programming, Mutual Broadcasting System
Bill Sommers
Vice President & General Manager, KLOS-FM, Los Angeles

11:45AM - 1:00PM  "The Truth About Positioning: Sound, Image, Crossover" Viennese Room
Moderator:
Kevin Metheny
Program Director, WNBC-AM, New York
Panelists:
Lee Abrams
Director, Burkhart, Abrams, Michaels, Douglas & Assoc.
Tom Hedges
Program Director, KLOS, Los Angeles
Dene Hallam
Program Director, WHN Radio, New York
Marc Kreiner
President, HIGHWISE Entertainment Company
Bob Vanderheyden
Director, Program Services, CBS FM Group

11:45AM - 1:00PM (concurrent)
1:00PM - 2:15PM  "Plain Talk About New Technology" Viennese Room
Moderator:
Andy Economos
President, Radio Computing Services
Panelists:
Bob Heymann
Program Director, KOAK-FM, San Francisco
Sam Kopper
President, Starfleet Blair
Ron Pearl
Satellite Consultant, ABC

1:00PM - 2:15PM (concurrent)
2:00PM - 3:00PM  "Plain Talk About New Technology" Viennese Room
Moderator:
Andy Economos
President, Radio Computing Services
Panelists:
Bob Heymann
Program Director, KOAK-FM, San Francisco
Sam Kopper
President, Starfleet Blair
Ron Pearl
Satellite Consultant, ABC

2:00PM - 3:00PM (concurrent)
2:30PM - 3:00PM  "Plain Talk About New Technology" Viennese Room
Moderator:
Andy Economos
President, Radio Computing Services
Panelists:
Bob Heymann
Program Director, KOAK-FM, San Francisco
Sam Kopper
President, Starfleet Blair
Ron Pearl
Satellite Consultant, ABC

2:30PM - 3:30PM (concurrent)
3:30PM - 4:30PM  "Plain Talk About New Technology" Wentworth Room
Moderator:
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President, Radio Computing Services
Panelists:
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Program Director, KOAK-FM, San Francisco
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President, Starfleet Blair
Ron Pearl
Satellite Consultant, ABC

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President, Radio Computing Services
Panelists:
Bob Heymann
Program Director, KOAK-FM, San Francisco
Sam Kopper
President, Starfleet Blair
Ron Pearl
Satellite Consultant, ABC

5:00PM - 6:00PM (concurrent)
6:00PM - 7:00PM  "Plain Talk About New Technology" Wentworth Room
Moderator:
Andy Economos
President, Radio Computing Services
Panelists:
Bob Heymann
Program Director, KOAK-FM, San Francisco
Sam Kopper
President, Starfleet Blair
Ron Pearl
Satellite Consultant, ABC

6:00PM - 7:00PM (concurrent)
7:00PM - 8:00PM  "Plain Talk About New Technology" Wentworth Room
Moderator:
Andy Economos
President, Radio Computing Services
Panelists:
Bob Heymann
Program Director, KOAK-FM, San Francisco
Sam Kopper
President, Starfleet Blair
Ron Pearl
Satellite Consultant, ABC

7:00PM - 8:00PM (concurrent)
8:00PM - 9:00PM  "Plain Talk About New Technology" Wentworth Room
Moderator:
Andy Economos
President, Radio Computing Services
Panelists:
Bob Heymann
Program Director, KOAK-FM, San Francisco
Sam Kopper
President, Starfleet Blair
Ron Pearl
Satellite Consultant, ABC
THE ONE!!

JANUARY 20-22, 1983
HUNTINGTON SHERATON
PASADENA, CALIFORNIA

Walter R. Sabo, Jr.
Vice President, ABC Radio Networks
11:00PM - ???

ALBUM NETWORK
"Rock Radio Seminar"
Moderator: Steve Smith
Managing Editor, Album Network
Wentworth Room

Paul Christy
Consultant, Paul Christy & Associates
9:00AM

Carol Peters
General Manager, Pasha Music Organization
1:00PM

Jeff Pollack
President, Pollack Communications
2:15PM

John Sebastian
President, Sebastian Case & Associates

Walter R. Sabo Jr.
Vice President, ABC Radio Networks
8:00AM

EARSHOT "Secrets Of The Newsroom Revealed"
"Networks & Syndicators: The New Programming Force"
Moderator:
Michael Toms
Executive Director, Audio Independents
Panelists:
Tom Birchell
President, RKO Radio
Bob Meyrowitz
President, Dill Broadcasting
George Taylor Morris
Director of Programming Administration, NBC Source
Norm Pattiz
President, Westwood One

Walter R. Sabo Jr.
Vice President, ABC Radio Network
9:00AM

Pat Shaughnessy
President, TM Company
3:45PM - 4:45PM

"Talk Radio"
Wentworth Room
Moderator:
Bill Moran
Consultant/Air Personality
Panelist:
Andrew Vogel
Director, Station Operations & Services, West Coast

ABC Talk Radio
6:00PM - 6:30PM

"View From The Top"
Vienna Room
Moderator:
Doug Hall
Radio Editor, Billboard Magazine
Panelists:
Jeff Chard
General Manager, WOUR Radio, Utica
Tad Danz
Vice President, Administration
Sterling Recreational Organization
Shelley Grafton
Executive Vice President, KSHJ Radio, St. Louis
Robert Hyland
Vice President & General Manager, CBS FM Group

FREETIME
San Marino Room

"In One Ear & Gone Tomorrow: Reaching Audience Through Effective Advertising"
San Marino Room
A demonstration on how to best use TV advertising for radio.
Presented by: Chuck Blore
Chairman of the Board, Chuck Blore & Don Richman Inc.

FREETIME
San Marino Room

6:00PM - 7:00PM

PROGRAMMING CONVENTION DINNER SESSION
Vienna Room
Guest Speakers include:
Lee Abrams
Director, Burkhart, Abrams, Michaels, Douglas & Assoc.
Norm Pattiz
President, Westwood One

"Open Rap Session"
San Marino Room
11:00PM - ???

More to be confirmed

TO REGISTER
OR FOR INFORMATION
CALL KRIS SOFLEY
AT (213) 859-5319

www.americanradiohistory.com
Blair, Galen Call For Alternative Rating Service

NEW YORK—Blair Radio researcher and marketing vice president Bob Galen is calling for an organized effort to support a second rating service which would compete with Arbitron. He urges station managers to “stand up and be counted” in supporting this endeavor.

In a three-and-a-half page memo entitled “A Second Rating Service: An Industry Imperative,” Galen avoids his support to the Blair Report, which has indicated over the past year its intentions to challenge Arbitron’s dominance in the radio rating field. Galen says that he took this stance because of the radio measurements in which his own company is engaged.

Following up his attack on Arbitron’s pricing (Billboard, Dec. 4), Galen argues that a second rating service would have a “strong effect... in containing costs in the long run.”

Charging that Arbitron’s Quavidata service (a study of listeners’ buying habits and preferences) only reaches 30% of its market, Galen writes, “This certainly doesn’t give us a sense of confidence in the validity of the results.”

He goes on to note that a Blair subsidiary, a company that does market surveys on a national level, could generate new revenue to radio which “should defray the costs of a second rating service.”

Blair Figures Show Some Big Successes

By DOUGLAS F. HALL

NEW YORK—October-November figures from the Blair Report (in detail, page 16) show some major station successes, but the reasons are not entirely clear in every case.

Oldies KOOL Phoenix jumped to a 6.3 in the new survey from 3.9 in September-October, but g.m. Bill Smith doesn’t know what’s going on. He says the station is “doing whatever it needs to do.”

KQED-BM San Francisco, which was in 16th place with a 0.9 in September-October, is now in 11th place with a 1.2.

RIP San Francisco

RIP San Francisco. The station, which has been doing well lately, has dropped to 16th place with a 0.9.

Birch Firm Plans AC Spots For TV

AUSTIN—Rob Birch’s Balon & Associates has developed a series of custom talent spots for 11 contemporary radio stations. The series, called “Straight Talk,” uses actors to deliver positioning statements developed in Balon’s research on what listeners are looking for. Each commercial is scripted and produced after detailed consultation with the station, Balon says.

He says the spots helped his station’s cumulative audience and “they’re really selling the station.”

Balon was the pilot station for the development of the spots.

Radio

Radio Singles Action

Because many radio stations don’t alter 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. 15.

Air Checks For ’83 Country Seminar Sought

NASHVILLE—The organization of Country Radio Broadcasters is urging stations to rush their air checks to Joel Raab at WHK Cleve

land. It’s so that these stations might be considered for inclusion in a cassette of the best country stations, to be distributed with the Country Ra
dio Seminar registration packet. The seminar is being held at the Oympal Hotel Feb. 17-19.

Tapes should be sent to Raab at WHK, Euclid Avenue at East 12th Street, Cleveland, Ohio 44115.

The organization is also asking stations to submit tape case

ettes of country-oriented TV commercials used in station promotions.

These tapes should be sent to David Ger
dard at WKSW, 1 Playhouse Square, Cleveland, Ohio 44115.

Examples of printed matter or other station promotional items are also being solicited and these should be sent to Frank Mull at Multi-hit Promotions, 30 Music Square West, Suite 604, Nashville, Tenn. 37203.

Lamm’s Creative Shows Fills The Syndication Gap

By KIP KIRBY

HOUSTON—KRRB, AM 1510, 790 AM, 910 AM, 1500 AM, 980 AM, and 1290 AM, have been the best selling shows on the station since the station became a syndication house in 1974.

The station has been the most successful in the AM market, with the station's new format of adult contemporary music.

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Radio

Mike Harrison
The Convention Buzz Is Growing

Of all the radio conventions in which I’ve been involved as an organizer—and there have been more than a few—the forthcoming Billboard Radio Programming Convention has the best and earliest street buzz. Every significant aspect of the audio arts community will be there: programmers, air personalities, record label executives, artists, producers, syndicators, networks, journalists and administrators—not to mention all formats, sexes and colors. They’re coming in from Japan, Australia, England, Canada and Bakersfield.

I’m pleased to report that a number of major broadcasting organizations are attending the convention, adding to the activity and interest. The latest firm to use the convention for this purpose is Pollack Communications. They’ll be bringing special seminars for any of the more than 25 stations they represent.

This convention will also have its own hotel-based FM stereo radio station broadcasting 24 hours a day of live convention news, interviews, station air checks, guest DJ programs, and commercials. Yes, you heard me right, commercials—we’ll be featuring record companies the opportunity to play some of their new music and syndicators the vehicle to display their demos. We’ll also give individual air people the chance to play their auditions for all the industry.

This station, which will be p.d.’d by Thom O’Halloran, will be a co-production of Billboard, AM 770 WOAI, Audiodisc Independents, and Goodophone. Those interested in getting involved should contact me directly at the Goodophone Communications Center. (213) 888-5750.

Other late conference developments include the addition of a “Future Of Radio” seminar, which will be headed and organized by Robert Haber, publisher of College Media Journal and Progressive Media, both widely read publications among college broadcasters. There will also be a “Making Specials Special” seminar, which will discuss the already burgeoning “Networks And Syndicators” session with a symposium geared to programmers who want to share tips on getting the most mileage out of syndicated product.

Mike Harrison, producer, consultant, air personality, is president of Goodophone Communications, based in Woodland Hills, Calif. He is also serving as director of Billboard’s Radio Programming Convention.

Networks, Syndicators Set For Meet

NEW YORK—Participation by networks and syndicators is a key component of Billboard’s Radio Programming Convention, which takes place at the Huntington Sheraton Hotel in Pasadena, Calif. Jan. 20-22 (see Mike Harrison column above).

There will be more than a dozen suites occupied by such companies as ABC, NBC, KRO, TC, Starfleet Blair, Westwood One, Audiodisc Independents, MJJ Broadcasting and DIR. Starfleet Blair president Sam Kopper and ABC Radio vice president Walter Sabo will be major speakers during the three-day event. These various suite hosts will be promoting their latest programming. For example, DIR will be talking up its new “Solid Gold” radio show, adapted from the successful tv show.

Starfleet Blair will be stressing that it offers more than program delivery and that it is a marketing firm with promotional services. The company will also be talking up its Feb. 27 broadcast of a Chicago Hall & Oates concert. Westwood One will be showing off what it claims is the world’s largest mobile radio.

Further information and conference registration details are available from Kris Sosley at Billboard’s Los Angeles office: (213) 859-5319.

NEW ARBITRON REPORT

Study Reveals Listener Loyalty

NEW YORK—Preliminary information from the forthcoming Arbitron national study of radio listening, “Radio Today,” shows that 23% of all listeners age 12 and older listen to only one radio station. Older listeners are even more devoted, with 30% of the men and 29% of the women age 65 and over tuned exclusively to one station.

Male teenagers are more loyal to one station—27% don’t touch the dial—than female teens, 21% of these girls stayed tuned to one station.

Not surprisingly, a 7 a.m. on weekdays is when the heaviest radio listening occurs. More than 30% of the weekday listeners are tuned in. This heavy listening period is followed by Saturday at 10 a.m. with 27% and Sunday at 10 a.m. with 21%.

A total of 88% of all listeners age 18 to 49 and 82% of the women listeners of the same age listen to the radio at least once each week while away from home. Many more men listeners age 65 and over (53%) than women listeners of the same age (30%) listen to the radio while away from home. In morning drive time the average percentage of the audience is at home compared to 40% at 2:30 p.m., the report says.

SOURCE NETWORK FEATURE

NBC’s ‘Rock Report’ In-House

NEW YORK—NBC says its making a major commitment to the “Rock Report” feature of its Source Network by bringing the show in-house, signing in London-based rock reporter Roni Elliot in New York and with Reding, Tullio will be adding such features as “Caught In The Act,” brief chats with performers in recording studios, the “Hot List Award,” a list to snippets of current music, and “Rock Chic,” offering fashion coverage.

Reding, who has been filing information to the report for two years, worked as a DJ in the late 1970s at WDVE Pittsburgh and WIOQ Philadelphia.

Most Added Records

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

<table>
<thead>
<tr>
<th>Title, Artist, Label</th>
<th>% of Billboard’s radio panel adding this week</th>
<th>% of Billboard’s radio panel now reporting record</th>
<th>Key stations adding title this week include</th>
</tr>
</thead>
<tbody>
<tr>
<td>“The Fool In Me,” Sony James, Dimension</td>
<td>22% 38%</td>
<td>KSOL-AM, WQUZ-FM, WSUS-FM, WRMW-FM</td>
<td>KCVF-AM, KIGO-AM, KQSB-FM</td>
</tr>
</tbody>
</table>

A LAKE HOUSE FOR GLADYS—KKEF-FM Austin presented a check to Gladys Cochran for $4,000 as the winner of the country station’s “4 in a row, or $4,000” promotion. Cochran, who had been saving for a lake house, is pictured with her husband, Millard, right, and Jim Ray, KKEF’s vice president and general manager.
**Format Turntable**

**KIXX Goes “Classic Hits”**

Steve Hicks’ KIXX Dallas, unable to retain a 1.0 share with country, has shifted to a “classic hits” format.

The change was made Dec. 17 after four months of research by Rob Bailey and Rayner & Gorsin. All records, drawn from 1965 to present, are accompanied by on-air commentary by station consultant Lee Bailey, former manager of TM Programming.

Hicks says the new format is the “missing sound” in the Dallas-Ft. Worth market. Playlist will feature music expertly selected to meet the tastes of 1965, Hicks says, and even the artists less familiar to radio listeners.

**October/November Birch**

Following are Birch Report excerpts for Boston, Cincinnati, Dallas-Ft. Worth, Denver-Beaumont, Minneapolis-St. Paul, Phoenix, Rochester and Sacramento. All figures are for 12 plus 6 a.m. to midnight, Monday to Sunday.

---

**Radio**

**Top LPs—10 Years Ago**

1. Seventy Seconds, Moody Blues, Threshold
2. Ryders & Reasons, Carole King, Ode
3. I’ll Be Still In Love With You, Al Green, Hi
5. Softly, Carole Simon, Elektra
7. Catch a Bullet For Cat, Steve & Eydie, RCA
9. Viva Sante Fe, John Denver, Atlantic

**TOP LPs—20 Years Ago**

1. The First Family, Vaughn Meader, Bell
3. Pajama Jam, Columbia
4. Jazz Samba, Stan Getz & Charlie Byrd, Vale
5. Girl! Girl! Girl! Elvis Presley, RCA Victor
8. I Left My Heart In San Francisco, Tony Bennett, Capitol
10. Modern Sounds in Country & Western Music, Ray Charles, ABC-Paramount

**COUNTRY SINGLES—10 Years Ago**

1. She’ll Get To Be A Saint, Ray Price, Columbia
2. Get All The Oars For You, Freddie Hart & The Heartbeats, Capitol
3. Soul Song, Joe Stampley, Dot
4. She Needs Someone To Hold Her, Don寅&Deco, ABC
5. A Picture Of Me (Without You), George Jones, Epic
6. Love’s On Back Street, Mel &Tim, Monument
7. Country Watermelon Watermelon, Tom & Sally Hill, Mercury
8. Someone’s Woman’s Love, Tommy Omahen, Dot
9. Pretend It Never Happened, Ray Price, RCA
10. I Wonder If They Ever Do, Ray Price, ABC

**SOUL SINGLES—10 Years Ago**

1. Superstitious, Stevie Wonder, Tamla
2. Why Can’t We Live Together, Jimmy Ruffin, Motown
3. Mr. & Mrs. Jones, Billy Paul, Philadelphia International
4. I Got A Bag Of My Own, James Brown, Polydor
5.Country Girl, Leftside, MCA
6. Ought To Be With Me, Al Green, Hi
7. Keeper Of The Castle, Four Tops
8. I’ll Be Your Shelter (In Time Of Storm), Aretha Franklin
9. World Is A Ghetto, War, United Artists

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**Out Of The Box**

HOT 100/AC

**DENVER**

“Programmers may have a problem with black artists, but the audience certainly doesn’t seem to see what they are,” says one station programmer for KYGO, who adds that “we have a strong country audience, and the Bob Seger sound is very popular.” The station also supports the soundtrack of the film “Party Party” (A&M) on the strength of two cuts by Sting, “Need Your Love So Bad” and “Tutti Frutti.”

**AOR**

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**BLACK/URBAN**

LOS ANGELES—KUTE-FM music director Lydia Nicole says that the station’s air personalities have taken a particular liking to “Last Night A DJ Saved My Life” by Indeepe on the Sound of New York label. “It’s a hot record,” says the MD, “but it’s a very nice one.”

**COUNTRY**

PEORIA—“You Could Have Heard A Heartbreak” by Rodney Lay on the Tuska-based Churchill label is “one heck of a good country song,” opines WXCL music director Paul Ramsey. “The best country music songs tell the best stories, and this tune has considerable impact. I think it’s going to be the surprise of 1983.” He adds that Jim Glaser’s “When You’re Not A Lady” (Noble Ventures) is a current favorite because it gives women a fantasy really open up. So many think it’s correct to be prim and proper, and Jim suggests that they don’t have to be that way.”

**EACH WEEK**

**TOP HITS**

1. You’re So Vain, Carly Simon, Elektra
2. Clair, Gilbert O’ Sullivan, MAM
3. Me & Mrs. Jones, Billy Paul, Philadelphia International
4. Superstition, Stevie Wonder, Tamla
5. Funny Farmer, Waylon, Del
6. It Never Rains In Southern California, America, Epic
7. Rocket’s Punk-Pango-Bongo Movie, flu, Johnny’s, United Artists
8. Your Heart’s Been Broken, Kenny Loggins with Jim Messina, Columbia
9. Spiritual, Odetta, Curtom
10. You Ought To Be With Me, Al Green, Hi

**AMERICAN RADIO HISTORY**

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KRLD Helping Dallas Children

DALLAS—What started out four years ago as an attempt by station KRLD-AM here to provide each mentally retarded child in two nearby state schools with a Christmas present has this year blossomed into more than $80,000 in donations for gifts. By Dec. 13, program director Becky Ulrich had in pocket $33,000 in gifts and an additional $41,000 in contributions.

After the initial year, KRLD decided to offer individual listeners a chance to bankroll the gift requests of patients. This year, listeners have come up with $33,000 worth of gifts requested by the 1,500 children at the Ft. Worth and Denton homes for the handicapped.

By DAVE FORMAN

This is perhaps the 96th piece I've written about Arbitron, and each time I'm motivated to do so, the reason for my interest becomes more serious.

Down through the seasons, I've watched Arbitron affect programming via our sales departments. Now, I'm seeing and hearing the "Maryland Monster's" most damaging impact thus far. It's now afecting our programming via the dreams and minds of some of the greatest air talent and programmers in the business today.

Years ago, the aura for great radio was its degree of innovation, and the abundance of creativity. The zest for victory has turned inside out and upside down, and changed from a welcome challenge to a dreary, bloody war.

From spirited chess games played by great programmers over the airwaves, our competition's leaders have deteriorated in character to paranoid warriors, leading with swords sharpened by old ideas and vicious attitudes toward their colleagues.

Radio stations are engaged in the worst kinds of contests at present. Stations are motivated on many levels: not by the promise of finishing on top, but rather by the fear of finishing last.

From coast to coast, the fires rage. The aftermath of a destructive Arbitron report can be seen in every city, from sea to shining sea.

In the Los Angeles area, the three top rockers started calling each other names on the air as soon as the fall sweep started.

In New York, it's "win at any cost." Dump all commercials. Buy every available minute on TV. Put billboards on every corner, and spray paint your logo on subways just don't lose.

Everything in the arsenal must be used. All the weapons in mothballs must be called upon again. And, if all else fails, throw stones. And when they do, there will be consequences. Politically assassinate the character of your opposition.

Across land, second-rate contenders are doing just this, by responding to Arbitron's threat. They steal each other's ideas. They're pulling out contests and promotions that are 15 years old. They are truly warriers and fierce competitors, doing all they can to lose.

But where have all the great creators gone? Have they all sold their imaginations to be able to afford the latest in research weapons? Is there no more terroism to be explored? No more need for pioneers? No more room for experimentation? Remem-ber Ear Nightingale's famous philoso-philosophical recollection? "Create, don't compete!"

Arbitron has divided us. We are attacking each other--a common, human occurrence when the fire-breathing, gargantuan terroism is too big, too strong, to be conquered. And Arbitron is bigger than any one station----bigger and stronger than any one chain of stations. But not bigger and not stronger than one single individual with great ambition to beat the odds creatively.

None of us like the Arbitron monster, yet. Any time we forget to create, creative, responsive programming for which would seemingly score well in Arbitron, we feel the beast a bit more. The reason we hate the monster is because it gobbles up people and turns them into insignificant digits on a page.

Vox Jox

Continued from page 14

Veteran programmer Jessie Bullet moves up from p.d. to station manager at KJQ, Colorado Springs, replacing Chuck Dunaway, who moves to the company's Amarillo facility.

KQZ, KJQ music director, John F. Howard fills Bullet's former p.d. post.

Q-105 (WRQX) former assistant p.d. Chuck Crain moves into the morning drive slot at WSZR Sarasota, succeeding Eric Davis who segues into the afternoon drive position.

Cran, a licensed Florida dentist, will open a practice in Tampa and see patients after he signs off at 10 a.m.

Dan O'Toole has been named national program director for Capitol Broadcasting, owner of WCAF/WVAF (N-Y) Cleveland, WKY/FM Mobile, WKDY Spartanburg, WRKA Louisville, and WMJ Birmingham (sale pending on this last one). Dan, who's been on Capitol's staff for the past four years, will continue as p.d. of WRKA.

Tampa Rivers is the new morning man at Chicago's "Hot Hits" outlet WBMM-FM. Rivers, who comes from the morning slot across town at US-99, replaces Steve Davis, who returned to Birmingham as assistant operations manager of WRX/WERC.

"Hal," the talking computer's been part of the WQVE Pittsburgh morning line up since September, has made his record debut with "Hal's Christmas Wish," helped out by Pittsburgh native, Donna Iris. According to WQVE engineer Gary Martine, who programs "Hal," part of the record includes the "Hal-leus chorus." An "Hal-bum" is in the works.

Kirk Squires resigned as p.d. and morning man of KFOX Redondo Beach, Cal. He's replaced in both positions by former KFOX middy Jack Jimbo. Jimbo, who's looking to fill that 10 a.m. to 3 p.m. opening.

Evan Miranda joins Chicago's Fine Arts station, WFM, as the producer of the in-house nationally heard weekly program "Lincoln's Music in America." And if you're wondering what it all about, it's a show "in- tended to make listeners aware of upcoming musical events throughout the country." Miranda spent the last decade doing similar work for WOUM Radio in Ann Arbor.

Longtime San Francisco air personality Stefan Ponek moves up the coast to Portland, handling mornings on KKSN. And in Los Angeles, Chuck Rade and Don Richardson, Creative Services have appointed their first in-house promotion director in the company's 20-year history. He's Stephanie Black, a former production assistant on "Madame's Place."
Radio Po Motions

Stunts

Rock Driving

Thirteen Maryland radio stations urging listeners to report drunks drivers last month as part of a "Cull In A Drink" campaign developed
by the Howard County police department.

Randolph Roby, a public information officer, says the program "tried to put some mora
tious law enforcement officials face when it comes to drinking and
drving." Each station broadcasts their ph
ny number of their local police depart
in its location during the evening hours.

"It's time for an emergency," Roby said.

--Rock driving.

Goodphone Comments

We are people, programming so people and for people-and yet, we seem to have lost sight of that. We are programming this nation's radio in precisely the same way that Arbi
rn says we do.

We've built Arbitron into the huge, powerful dragon we all imagine.

--Radio driving.

The monster of our imagination.

We have arrested the face of our medium, and it needs to be redefined and made it work for us. We've
scared and turned our stations into mini-electronic rating services, and
led us into the monster's memory banks.

Arbitron: It's time to rule radio. It was only intended to Europ
give kind of general unbiased, approximate overview of the radio audience each sta
was reaching.

We have allowed this blind and deal rating service to conquer us, by
frightening us into a corner. Instead of

filing its unintentional gains against us, we have, in fact, been helping it grow by feeding it a little bit more each book, in the hope of

keeping it placated, so it doesn't gobble us up, as it already has our listeners.

The saddest truth is that it has sucked all the imagination out of what once was called "the imagination medium."

Welcome to radio's future, my friends. We have been reduced to numbers. As one has, and it's get-those numbers are only num
bers—with an error factor that would make every drug user spin. And, of course, numbers only have as much cre

dence and authenticity as we allow ourselves to believe they have.

The monster is only a figment of our imagination, and can only be conquered by truly creative, innovating, promoting. aim

in itself at the great common de

Rave Forman is vice president/ ex

ecutive director of VAFM and

a co-founder of the radio station

Radio Rock Albums & Top Tracks

Rock Albums

1. TOM PETTY AND THE HEARTBREAKERS-Long After Dark, Backstreet
2. PHIL COLLINS-Misjudged - I Must Be Going, Atlantic
3. PATTY BENITAR - Get Nervous, Chrysalis
4. LED ZEPPELIN-Coda, Swan Song
5. DIRE STRAITS-Brothers in Arms, Warner Bros.
6. MEN AT WORK-Business As Usual, Columbia
7. THE J. GELS BAND-Showtime, EMI America
8. SAGA-Worlds Apart, Portrait
9. SAMMY HAGAR-Jack London, Geffen
10. CHEECH & CHONG-Silly Beatles, RCA
11. JEFFERSON STARSHIP-We Had It All, Warner Bros.
12. GOLDEN EARRING-Tarantula, EMI America
13. LED ZEPPELIN-Back in the USSR, Swan Song
14. SAGA-The Loose, Portrait
15. THE J. GELS BAND-Di-Di, EMI America
16. THE FIX-Stay Out Of Mind, RCA
17. ADAM ANT-Goody Two Shoes, Epic
18. THE PRETENDERS-Back On The Chain Gang, Sire
19. B. SEGER-The Distance, Capitol
20. DARYL HALL AND JOHN OATES-K.D. RCA
21. FRIDA-Something's Going On, Atlantic
22. TALK TALK-Talk Talk, EMI America
24. THE WHO-Sell Out, Epic
25. W. JOHNNY TRINATION-You Ain't Nothin', EMI America
26. DOO WOP-Say It A Again, A&M
27. DURAN DURAN-My Love Is Like the Ocean, Capitol
28. DARYL HALL AND JOHN OATES-Maxxter, RCA
29. K. BURGER-True Colors, Epic
30. B. SEGER-House of Blue, Capitol
31. PETER GABRIEL-Nothing, EMI America
32. SCANDALS-Scandal, Columbia
33. THE CURE-Southern Live Border, EMI America
34. JOE JACKSON-Right Or Wrong, A&M
35. FRANK MARINO-It's Your Time, Columbia
36. GARY LEE TUCKER-Just A Number (Feat. Caro), EMI America
37. BAD COMPANY-Tea And Sugar, Swan Song
38. CYCLONE-Fear, EMI America
39. J. VANDERBERG-Vandenberg, Atlantic
40. BILLY CALDWELL-Let Love Flow, Capitol
41. JOHN GOURLEY-The Wood, Warner Bros.
42. GEORGE BENSON-Misty, Columbia
43. SCANDAL-Goody Two Shoes, Epic
44. DARYL HALL AND JOHN OATES-K.D. RCA
45. STEVE WINWOOD-Still In The Game, Island
47. JEFFERSON STARSHIP-Words of Change, Great
48. PHIL COLLINS-You Can't Hurry Love, Atlantic
49. FRANK MARINO-Strange Dreams, Columbia
50. LEONARD COHEN-Dance Me To The Moon, CBS
51. SCANDAL-Keep It Up, Portrait
52. STEVE WINWOOD-Talking Back To The Night, Island
53. DONALD FAGEN-The Nightly, Warner Bros.
54. ROBERT PLANT-For Your Love, Swan Song
55. BUCK DHIMRA-Flat Out, Portrait
56. THE ENGL/SHIENT'S Special Service Unit, IRS
57. LITTLE STEVEN AND THE DOCTORS OF SOUL-We Won't Be Women, EMI America
58. A TRIBUTE TO SEAGULLS-A Flock Of Seagulls, Jive/Arista
59. STEVE WINWOOD-Still In The Game, Island
60. THE WHO-Endless Enrietace, Warner Bros.
61. JEFFERSON STARSHIP-Words of Change, Great
62. PHIL COLLINS-You Can't Hurry Love, Atlantic
63. FRANK MARINO-Strange Dreams, Columbia
64. LEONARD COHEN-Dance Me To The Moon, CBS
65. SCANDAL-Keep It Up, Portrait
66. STEVE WINWOOD-Talking Back To The Night, Island
67. DONALD FAGEN-The Nightly, Warner Bros.
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72. A TRIBUTE TO SEAGULLS-A Flock Of Seagulls, Jive/Arista

Top Tracks

1. TOM PETTY AND THE HEARTBREAKERS-You Got Lucky, Atlantic
2. LED ZEPPELIN-Black Dog, Swan Song
3. GOLDEN EARRING-Tarantula, EMI America
4. LED ZEPPELIN-Diamante, Swan Song
5. SAGA-The Loose, Portrait
6. THE J. GELS BAND-Do It, EMI America
7. THE FIX-Stay Out Of Mind, RCA
8. ADAM ANT-Goody Two Shoes, Epic
9. LED ZEPPELIN-Tarantula, Swan Song
10. SAGA-The Loose, Portrait

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Radio National Programming
Mutual Moves On Multicasting

Mutual Broadcasting moves into 1983 taking full advantage of its satellite network system's multifaceted capabilities. This offers, simultaneous transmission of multiple radio programs.

Multicasting has permitted Mutual to introduce six new shows in the first two months. These will be followed shortly by seven additional new programming concepts.

Recently added to the Mutual feed is "Weekly Rock Review," a three-hour weekly AOR program featuring ranking hits, rock oldies and new releases. The program airs six days a week.

Also added is "Lee Arnold On Country Road," a three-hour interview and concert program featuring a 30-minute segment recorded live at Billy Bob's in Ft. Worth; future shows recently added include "This Is Hollywood," a two-hour talk program; "What's Right With America," a daily two-and-a-half-hour human interest feature; "Pompeian On Money," another 90-second vignette, this one dealing with personal finance; and the "NCAA Basketball Game Of The Week," which will debut January 15.

During the next 90 days, Mutual expects to add a daytime Larry King interview show, new daily commentaries; a pre-sports package, a new time slot and format for its popular "Ultimate Call-In" show; Dick Clark pop music specials; and specials for AOR and country.

By the summer of 1983, Mutual will phase in a multi-channel stereo capability, which will enable the network to increase the number of five live stereo broadcasts in a variety of musical genres, including the beginning of the era for tape and disc syndication.

Mutual will also shortly design and install, operate and maintain a satellite uplink service for the Associated Press, thus adding new services to the network's facilities in Brem, Va.

United States is marking its first anniversary of its "Weekly Country Music Countdown." The three-hour program is now reaching 19.5 million listeners, the syndicator claims. "TM Programming" reports its new "At The Movies," "WMMN Tallowasee," has become the No. 1 station in a Burns survey after running the "TM format for four months. TM notes the station is up against three other country stations, two of them are owned and operated by competing syndicators. "New Music, The Alternative Ten," a syndicated show from Radio Free America exposing new music on college stations, is now being carried on 300 stations after its first two months.

David Burd, former promotion director with Capitol and former national promotions director for Ariola, has joined the sales staff of Clinton Webster, which claims to be the largest independent syndicator of radio programs in the U.S. Among its shows: "Retro Rock," "Rattles," and "Country Calendar," both recently added, and Webster has just been named to the post of new manager of finance and administration for Boone Entertainment, where he was director of special projects.

Seven stations are celebrating a five or longer association with Watermark/ABC's "American Country Countdown." KSO Des Moines has been carrying the show the longest, seven years. When NBC's Source and Starline Blair teamed with Showtime Cable to simulcast Rick Springfield's Nov. 21 concert, they reached 10 million radio listeners and 3.5 tv viewers. They claim: "Sid Mark's Orange Productions "Sounds Of Sinatra" show included special notes on the singer's 67th birthday in December.

ABC's Direction Network is now serving as Musi-Cast's new clients for its beautiful music format: KZIL, Springfield, MO; KAYL, Garyville, La; KOAS Kona, Hawaii, which is owned by Tom Jones.

** RKO featured the words of Yong Onn in its Dec. 30 newscast to mark the second anniversary of the death of John Lennon. Her comments were taken from a recent 90-minute interview conducted by Gary Lands and Barry Luchwoskes. RKO may develop a long-form show from that interview... Psychologist Irene Kaussola has been dropped from the lineup of ABC's "Talkradio" network, reportedly because of lack of station clearance. She is being replaced at the ROA by Dr. David Viscott, a weekend is a psychiatrist. After nearly five years as KEFB San Jose morning man and p.d., Jay Albright is joining Drake-Chenault as a national program director. He will be the syndicator's "Great American Country" format.

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Radio Ad Agency

A weekly calendar of upcoming network and syndicated music specials. Shows with multiple dates indicated local station breaks on respective broadcast times and dates.

Jan. 2 - David Johnson, the Dickens, News Weekly, Ft. Wayne, IN. Three shows, one hour.

Jan. 3 - Triumph, Workin', Global Satellite Network, 90 minutes.

Jan. 7 - The British Invasion, Continuous History of Rock And Roll, Rolling Stone Productions, one hour.

Jan. 9 - Stone Tyler & Jimmy Crespo, Guest DJ, Rolling Stone Productions, one hour.

Jan. 9 - Barbara Mandrel, Country Creations, Newwood Productions, one hour.

Jan. 9 - Cab Calloway, Music Makers, Newwood Productions, one hour.

Jan. 9 - Tony B. Reach, Live From Gilley's, Westwood One, one hour.

Jan. 10 - Van Halen, Off The Record Specials, Westwood One, one hour.

Jan. 7 - Bootsy Collins, the Time, The Count Down, Westwood One, one hour.

Jan. 9 - Phil Collins, Saga, Rock Album Countdown, Westwood One, one hour.

Jan. 7 - Rock Festivals, The Rock Chronicles, Westwood One, one hour.


Jan. 9 - Pat Travers, The Source, NBC, 90 minutes.

Jan. 9 - George Jones, Stewart and Dale Williams, Silver Eagle, ABC Entertainment Network, 90 minutes.


Jan. 9 - Ben E. King, Love, RCA, 90 minutes.


Jan. 10 - Greatest Country, Continuous History Of Rock And Roll, Rolling Stone Productions, one hour.

Jan. 10 - Pat Benatar with Neil Geraldo, Guest DJ, Rolling Stone Productions, one hour.

Jan. 10 - Boston, Country Creations, Newwood Productions, one hour.


Jan. 14 - Johnny Rodriguez, Live From Gilley's, Westwood One, one hour.


Jan. 14 - Rock Reflections, Spotlight Special, ABC Contemporary Network, 90 minutes.

Jan. 16 - Warren Zevon, Zevon King, Brucifer Flower, ABC Rock Radio Network, one hour.

Jan. 16 - Billy Idol, NewsWeekly, Ft. Wayne, IN. Three shows, one hour.

Jan. 17 - Aldeo Nova presents Guitar Player Magazine's Best of '82, Guest DJ, Rolling Stone Productions, one hour.

Jan. 17 - Greatest Dreams, Continuous History Of Rock And Roll, Rolling Stone Productions, one hour.


Jan. 17 - Count Basie, Music Makers, Newwood Productions, one hour.


Jan. 21 - Eddie Brue, Live from Gilley's, Westwood One, one hour.

Jan. 21 - Billy Idol, NewsWeekly, Ft. Wayne, IN. Three shows, one hour.


Jan. 21 - Warren Zevon, The Rock Chronicles, Westwood One, one hour.

Jan. 21 - Rolling Stones, Special, The Source, two hours.

Jan. 22 - Tribute to Little Feat, Silver Eagle, ABC Entertainment Network, 90 minutes.

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Words and music by Palay Maharam

465 Madison Ave., N.Y. 10022
United Rack Wing Shifts Buying To Atlanta Branch

By JOHN SIPPEL

LOS ANGELES—After a year's trial run, United Record & Tape Industries' rack division has shifted full buying responsibilities to its Atlanta branch, with inventories continuing to be warehoused in both the Hialeah Gardens, Fla. home base and Georgia.

"Accounts like Sears, Richway, Jefferson/Ward, Albertson's and Burdines got us into comput-

ers," rack division president Sid Silverman explains. "The shift to Atlanta in buying was hastened by CBS, Capitol, MCA and Pickwick closing warehouses in Miami and substituting sales offices."

The present 40 inside employees under six field supervisors will be maintained intact. "We want to keep our service level as high as ever," Silverman says.

(Continued on page 22)

Moffett Making Franchise Magic

Video Biz Network Affiliates Seeking Closer Ties

By EARL PAIGE

LOS ANGELES—While model stores are essential for most video specialty franchisors, Bob Moffett may be the only U.S. video franchisor who has a "model store" serving as a franchise. In the case of Moffett, chairman of locally based Video Biz Inc., his son happens to run the company's national warehouse, too.

An actual happenstance rather than deliberate nepotism, Scott Moffett serves Video Biz as a vital Eastern expansion wing, operating fourteen stores in the company's New England and the Richmond warehouse.

To describe Video Biz and its present network of communications, Moffett says, "It is an affiliated franchise network. Now franchising in-

ces are coming in from states all over the country. Moffett expects to roll out a franchise system im-

mediately. Of the 100 present affili-

ate stores, he says, "They are all in-

volved in using and dealing with franchises with us."

Franchises as opposed to net-

work affiliates enjoy what Moffett and M. Ray Fenster, president, claim are several advantages. Chief among them is that in operating un-

der one banner will be adver-

tised both nationally and regionally. Another is that there is less subtle, but more significant edge the two men feel is that of confidence in terms of rental clerks and an image grown up in the video rental business—both with originally working for George Atkinson at Video Station—they cite the rather common problem of stores signing up clubs and then going out of business. "When the con-

sumer sees that Video Biz is a na-

tional chain, they know they are not going to be ripped off," Moffett says.

Still another advantage for fran-

chise operation is that of supplies. Under law, a franchisor cannot de-

mand that his customers purchase through his warehouse. "We do pas-

son not only substantial things, but we have product sooner. We

may not always have it first but we're always ahead of most wholesale-

sale sources," claims Moffett.

Vowing that their long experience in-

volved an expertise necessary for successfull franchising, the Video Biz

eam of Moffett and Fenster con-

centrate in maximizing the adver-

tising portion of franchise royalties will be spent generously in local ad-

vertising, driving consumers to Video Biz stores. "Our formula is to commit at least one-third of adver-

tising income back into local mar-

kets. In some cases more," says Moffett. In Video Biz's case, total franchisee royalty income splits 50/50, with half comprising the adver-

tising fund.

Moffett entered video in 1973 as a consultant. He latches positions cov-

ering 30 years in management and sales with World Video Systems, Mediadyn, Inc. and First Cine-Tel Communications Corp. Fenster's role in video dates back to 1976. He holds National Television Employment Network, Communications Development Corp. and National Career Services as representing 30 years in management, sales and marketing. "I was with Atkinson when we sold the first store," relates Fenster. "Bob came in when we had 350 stores. When we left, we were up to 170." "I really think George had the first video store. He was behind the 8mm movies and movie projectors. He was the original," Moffett says.

Moffett is totally optimistic about the future of video stores. He cites figures show-

ing that through December, in ex-

cess of 4.87 million VCRs have been sold. 1.75 in 1982 alone. This sales figure is 45.2% over 1981. "We are only in the crawling stage," Moffet says. "There, I did not say infancy of the industry." Video Biz is targeting entirely new franchisee startups. It employs Re-

tailep Services Corporation in Wood-

n and Hills here for its media plan-

ning and will launch via drive time radio. Commercials are being finalized now.

The formula will follow closely that of the network-affiliate program where a start-up package was sold guaranteeing a territory. "We basi-

cally define a territory as 100,000 population. In Manhattan, that might be 12 blocks. In some areas a whole state. In fact, we have one af-

(Continued on page 22)

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Dealers Await Formal Video Games Policy

Continued from page 1

have to buy carefully,” he points out. Other factors complicate the situation. For example, the fact that older titles have been starting to sell vigorously again because of healthy Christmas sales.

Over and over, retailers cite the example of “E.T.” as focusing new attention on cartridges. Numerous large chains report they scaled down orders for the title, which led to Atari’s surprise announcement on sales.

Typical comments include that of Richard Raylay of three-unit Video Spectrum, New Orleans. “I ordered 48 E.T. then dropped to 24 then to 12. Sure, I was out of it a couple of days, but I didn’t get stuck.”

In Freehold, N.J., Michael Salomon of the four-unit Camera Video Showcase offers another typical reply. “E.T. was the first time we went wrong.” By “we” he says he includes suppliers.

“Every day when I do pickups, I ask what about my E.T.’s and it’s just become a joke. There have been some stock balancing plans, like 3% to 10% of quarterly purchases if stock is unopened.”

Salomon is currently dumping some older titles in a large bin already gift-wrapped, but not “E.T.” He says it’s a “real sore spot.”

Ironically, Salomon is among those retailers who report that older titles are selling briskly. “I’ve ordered titles this past week I haven’t stocked in six months. Pac-Man.” "Defender.” “Kaboom!” they’re all selling because of Christmas gift player purchases.

That there is a “catalog” aspect to video games parallelings records is often debated. It was part of the discussion at Billboard’s fourth annual International Video Entertainment/ Music Conference Nov. 18-21. Panelist Mark Kradcl, Imagine vice president, told delegates, “Manufacturers are selling non-hits at 34-36 wholesale to get them out of the system.” (Billboard, Dec. 18).

One manufacturer confronting the returns situation head-on, Data Age, is employing a flexible stock balancing program according to Bob Rice, vice president of marketing and formerly in the record business 13 years, mostly at OTR. “We over-sold in the fourth quarter and we’ve cleaned up everyone of our distributors. We have two approaches. First, we often bicycle the product from one distributor to another. Our second approach is to take the over-stock items of both the distributors’ and retailers’ players and blow it out through a discounter at a private price.”

At this stage in the video games business, Rice believes returns policies have to be tailored because of the various marketing entities and differences region to region.

As with other games manufacturers, major programs at CES, Data Age will be describing a dramatic universal whereby the “Journey” game will be driven backwards, that is, coming out in arcade form last. The game will also be in formats for home computers.

Representing 600 dealer members, John Power of American Video Assn., Mesa, Ariz., says he knows of no “cut and dried” policy of return on games, like others, he says it relates to the relationship between retailer and supplier with suppliers working on a margin that allows some stock balancing.

In Houston, Lou Berg of Audio Video Rental is like others, the returns problem is totally new. “We never had this before. Video games always sold out. We always bought carefully. We also rent games, which gives us a certain feel for how they might sell.”

Berg expects stock balancing plans to evolve around either quarterly or semi-annual periodic exchanges.

Stock balancing of video games is a factor for the first time at Stark’s 130-plus Camelot or Grapevine where Dwight Montijar is now buyer for video games and prerecorded video. He says he will be scouting CES for the various inventory adjustment programs and expects “varied formats.”

Among manufacturers he’s heard that will be coming with plans are Imagin, Activision and Mattel, though with games so important Montijar no longer thinks in terms of bricks and bits. “It’s if’s on the charts or customers are asking for it, we’ll stock it.”

Montijar, who will be traveling to CES with boss Joe Breski, will divide up with Breski in terms of other accessories. A new buyer is being appointed as accessories take on more importance for the chain.

Have you ever heard a cassette sound like real music?

To make a cassette sound like music, you’ve got to know what music sounds like.

Other than making tape, most cassette manufacturers have never tackled this problem, but Denon has been making tape products for well over seven years. Denon professional equipment can be heard in almost every single clearance radio station and recording studio. Denon is the company involved with the development of the PCM recording process, a development that has already made itself felt in the entire recording industry. And, when it comes to tape, Denon has been making it for over twenty-five years.

Cassette tapes can measure alike and still sound different. Since tape manufacturers know that components with electrical specifications on sound noticeability, different manufacturers of magnetic materials even in the same plas of "nucleic" are often used to describe sound that possesses the "Hi-Fi" characteristics of real music.

The first true measurement of tape sound quality is the resonant conventional tape testing meters or do not tell the whole performance story is that they are based on simple test tones rather than on the complex sounds are recorded.

Denon adopted an unique means for measuring Dynamic Distortion, the distortion created in the linear audio music signals, by electronically developing new and similar Dynamic Distortion meters that could tell the truth. Denon DKSTape quality is acoustically equal to the sound of a true audio cassette.

Denon is rapidly becoming the first true "audio" cassette maker.

Imagine what we’ll do next.

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Retailing

CED-Only At Video Disc Center
California Dealer Connects With Offbeat Concept

WESTMINSTER, Calif. — When most retailers first hear about the store located just off the Pico Boulevard, they register various states of surprise. They don’t really understand until they’ve actually visited Video Disc Center that it’s more than just exclusively devoted to videodiscs. It’s a CED disco.

More surprisingly, as co-owner Rosie Aaron explains, “It’s everything every video store can’t be.” From two of the five who have headed up “Showboat” and “A Night At The Opera.”

First of two parts

As word is getting around about the store opened last March by Rosie and her husband, Cliff, Rose’s realization of how the tiny 252 square-foot store began is becoming well-rehearsed. “We just had 20 of those videodisc people in here shooting pictures like mad,” states the onetime waitress and restaurant owner.

“What happened is that Cliff and I bought a CED player from Montgemery Ward and just couldn’t find anything to play on them. We realized someone was missing an opportunity. We contacted RCA and finally convinced them of what we had in mind.”

Rose, who is quick to warn everyone that the store couldn’t possibly provide livelihood for even a single proprietor and barely turns over the rent and upkeep nuts, says RCA was surprised, too.

“Once we showed them our signed lease,” she says. Even then, indicates Rose, it required the determination of RCA rep Susan Dow to iron out all the details before that first shipment of around $7,500 was proudly carried across the store’s threshold. “When we started there were 200 titles,” she says. Now there are over 500.

But given that Rosie and Cliff wanted to devote the store exclusively to videodiscs, why no laser player? “Maybe it comes from my years as a waitress. That’s where I met Cliff. You don’t get around the Sunol area, you don’t find much of anything there. San Diego and I wanted something for middle income audiences. The CED did it.”

With a daughter of seven and a son of four and with Cliff’s marine construction business to field, too, Rosie is a very busy woman. The store is open noon-9 p.m. seven days a week so events and sales when retailers hear those hours.

In many respects, the store reflects a collector’s store and the titles are very in tune with clientele. “The hours are by popular demand,” Rose notes. “Cliff and I are bowling Tuesday nights. We get hogs from customers who complained that with two hours I wouldn’t be here until noon.”

The collector’s zeal is evident as Rosies titles are held in the behind the counter for-rent-only inventory because they no longer available for sale from RCA. This precious list.


The sales/rental ratio is 50/50. “(see page 70)

Moffets Make Franchise Magic

Continued from page 20

Tales from the Tape

It’s a fact that no one has ever been unable to touch Moffet’s touch specialist, Don Moffet, and not just because the other man has all the tapes and no knowledge. As one of the stations.

The mention of Moffet’s touch specialist, Don Moffet, and not just because the other man has all the tapes and no knowledge. As one of the stations.

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Tune in to MUSICIAN every month and turn on to the most varied music format available. Every issue of MUSICIAN Magazine brings you more in-depth coverage of new music than you could hear all year. Unlike other music publications, we don't talk about today's recording artists, we talk to them. Join the discussion and discover the difference.

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(Continued on page 70)
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The list is as at 15 October 1982

The statistics established from the 300 companies who first registered for the MIDEM'83, show an average increase of 36% in the exhibition surface area that each participant has reserved.

Young and modern, the Record industry should remain optimistic and adopt aggressive marketing techniques. So, for your own sake, don’t wait for too long joining them at the MIDEM’83.

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Joint Venture Company Formed By Unitel Video

NEW YORK — Unitel Video, based here, has formed a joint venture company, Tectvision, Inc., with Quantum Film Corp. of Philadelphia, and Technicon, a division of the Meridian Corp. of Falls Church, Va. The new company, based in Falls Church, will be a competitor in the large, fast-growing field of video distribution in different aspects of television production, according to Herb Bass, president, Unitel Video.

Unitel has also acquired StarShows, the mobile unit division of TPC Communications. The acquisition of StarShows includes two mobile unit vehicles, one of which is StarTruck, the division’s premier production unit.

Under the joint venture agreement, Unitel Video Services, a division of Unitel Video, will provide videotape recording and post-production services for the venture. Quantum Films will supply on-location production crews, including producers, directors, cameramen and actors, and Technicon will develop the informational material.

The new company has already been awarded a $789,000 contract by the U.S. Dept. of Education for the development and production of six television programs on “The World Of Work.” According to Bass, the programs will deal with the impact of technology on the work force and on job opportunities. The programs, provided on 60-minute programs for prime-time telecast, an interactive videotape program, and a 100-page script, will be released.

Bass explains that “The World Of Work” will provide the core material for two new video/compact disk production, where the compact disk will be created under a subcontract with the New York-based Vision Meister.

Tectvision is also marketing four KEF Chief Cooke Is AES President

NEW YORK—The 10,000-member Audio Engineering Society (AES) has elected Ray Cooke as its president. Cooke, who is also founder and managing director of KEF Electronics, will hold the position for a year.

Cooke has been a member of the AES since 1956, and has served the society on the British section executive committee for more than 10 years. He also served as chairman of the British committee from 1974 through 1976.

Introducing reliability... A Model 515 Automatic Cassette Loader

Speed and accuracy are valuable only when your cassette loader is operating without problems. New Trend Machine’s Model 515 Automatic Cassette Loader you can have the reliability you need at a price you can afford. It delivers top speed and highest accuracy all the time.

Precision-built with many extra features, such as Jade separator/spacer spin-off, checkpoint quality control system and lowest operating noise, the 515 is a compact, modular design unit. The 515 is the most complete, easy to operate, easy to maintain. Lowest downtime of any loader in the market.

The Model 515 also offers the following features:
- Quality, sleep robot, your cassette creation production capacity, accuracy and reliability than you will find in the 515. Get all the information on specifications and prices—call or write to:

TLR MARKETING CORP
Executive Distributor
23 Bashford Street, Yonkers, NY 10701
Tel.: 914-990-1605

Pro Equipment & Services

Puerto Rico Getting $3m Studio Complex

SAN JUAN—A new recording studio complex, Crescendo Audio Productions, has been started here by Brooke Cadwallader, composer/arranger/musician and economist. Investment is reportedly $3 million.

The first of its kind in the island of Puerto Rico, the facility incorporates 24-track automated studio for record production and film scoring, and a separate film theatre, Double Talk Inc., for high speed Spanish-English video and film production.

Encouragement for Crescendo’s construction came from the government in the form of the fast track, and it’s expected to give a much-needed economic boost to the unity economy of this island.

Speaking of his government’s involvement with the project, Jose Maiera, head administrator of Island’s Economic Development Administration, says, “Our goal is to develop all the infrastructures for music, film and video industries of Puerto Rico, in which we expect Crescendo to play an important part.”

Crescendo’s Studio A control room features Yamaha ADO digital system include ADO digital system. The ADO system, a unique scissor action splicing system, built to market’s highest possible accuracy and speed.

Cassette Loader

AUSTIN, Tex.—Third Coast Video, based here, has acquired a Grass Valley model 308-2B switcher and an Ampex ADO digital optics system as part of a wide-ranging expansion program.

The Grass Valley switcher is said to incorporate unlimited re-effect of entries and permanent program mixing of unique wiper patterns. The switcher contains both digital and analog bus-line generators for tilting capabilities from off-camera or digital character generator. The unit also features encoded and RGB chroma keys for off-tape or live performances. Capabilities of the Ampex ADO digital system include rotation, 3-D and perspective with skew.

EMI Music, Teldac Set DMM Agreement

LONDON—EMI Music has become the first record company to sign a worldwide licensing agreement with the Ace Digital Mastering (A.D.M.) process.

The deal, finalized here Dec. 15, at which time Bhusar Menon, chairman and chief executive of the company, and H. O’Connor, worldwide head of licensing, noted: “The DMM system is a major step forward in technology.”

EMI Music plans to introduce the process in its Cologne, West Germany, press plant early next year, with other EMI Music territories installing the system during 1984.

Videotape Group Elects Officers

NEW YORK—The Videotape Production Assn. (VPA) has elected Joe Dibiase as its president. A board of directors has also elected.

First-time members to the board are Samuel M. Chase, Panasonic Corp.; Shirley Danko, Edistel; Imero Fiorentino, IFA; Garth Gentlin, Universal; William Kelly, National Video, and Bert Sapirstein, Windsor.

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Technical presentations included a seminar on “New Product Technology,” which, according to attendeess of the program, offered discussing the procedures in a series of specific categories, in terms of features, benefits, design philosophy and serviceability. Yahoo also examined Yahoo’s new Concert Systems line introduced at the AES Show.

An optional seminar on “Radio Frequency Circuit Analysis and Troubleshooting,” reviewed digital elements, control and amplifier circuits, while “Radio Frequency Circuit Analysis and Troubleshooting,” offered an in-depth analysis of the four basic types of tuners—the conventional tuner and systems approach, the new two-tuner synthesizer tuner.

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JVC Joseph Sign Distribution Pact

NILES, Ill.—JVC Electronix has appointed Joseph Electronix, based here, as its exclusive distributor in the Midwest for the complete JVC product line. The firm already handles replacement parts for Sony and Panasonic.

The firm also distributes more than 80 other product lines to schools, government agencies, the original equipment market and consumer outlets.

AGK model BX-10 spring reverber, Kepex II, Gain Brain II, Ashly model SC-68 compressor/limiters, Dyer-Dite model 410 limiter gates, and a Delta Labs model DL-220 compressor. The unit’s tape recorders are Crown model M-600 with Delta Omega modules.

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IN PHONOGRAPH CARTRIDGES

Shure Using Destaticizer

Shure Bros. has incorporated its exclusive Destaticizer in two of its most popular models of midprice phonograph cartridges.

The two are Shure's M80ED with hyperelliptical stylus tip, and M95ED-1 D with elliptical stylus tip. The units are already equipped with Shure’s Side-guage styling protection system.

According to Robert Woodhall, Shure’s manager, consumer products, the Destaticizer “consists of 10,000 tiny, electrically conductive carbon filters that discharge static electricity from the surface of the record, while sweeping away minute particles of dust.”

Woodhall explains that the Side-guage system “prevents static dam- age which may occur when the claritc edge accidentally slides across the record, or is inadvertently placed against the edge of a record or turntable.”

He adds, “With the Side-guage, when these potentially damaging side-thrusts occur, the stylus shank and tip automatically withdraw into the cartridge housing before it can be bent or broken.”

Shure has also introduced a cur- dle-dish dynamic microphone, model SF19, designed to provide a high level of performance, according to Robert Mataya, the firm’s marketing manager.

The unit will initially be pro- motionally packaged with a bonus 60-minute Maxell cassette. It is said to be suitable for recordings in schools, churches, bands, among music groups, and for home reel-to-reel and casette recordings.

Mataya adds that the unit also in- corporates an internal rubber shock mount to reduce handling noise, and - pop-resistant, multi-stage steel needle geometry assembly.

Other features of the system are an on-off switch, a 15-foot per- forming, attached cable and a pro- fessional accessory swivel adapter.

KEF Set To Unveil New Speaker Line

NEW YORK—KEF Electronics will unveil its new Standard Series loudspeaker line to its network of dealers at the upcoming Consumer Electronics Show in January.

According to Fred Yankel, KEF vice president, sales and marketing, the line features many of the design and features which are standard in the firm’s high- priced Reference Series line. Among the features are vertical alignment, advanced driver compositions, low distortion ratings, computer-designed structural cabinet bracing, a newly-developed base- loading technique, and sophisticated crossover networks.

The speakers will be available in progress-ranging from $300 to $750 per pair, and will be made available to consumers by March.

With your apex printer, you’ll print label copy right on your cassette.

Print up to 5,000 units per hour. Save time, money, trouble, space. Eliminate inventory problems, costly label overruns. Save 3¢ or more per cassette.

With your apex printer, you’ll print label copy right on your cassette.
Now that we've come out with the best line of video and audiotapes we ever made, retailers are making the best Fuji sales they ever made.

In fact, our new consumer promotions have helped Fuji tapes move off the shelves quicker than ever before. It's also a fact that the whole industry has its eyes on the splash we're making. Because our promotions will continue, the months ahead look even better for you. And now, in addition to our regular singles, you'll be able to get the best-selling Fuji tapes in new brick-packs and blister cards—to help make the most of shelf space and to increase impulse sales.

All of which means that Fuji turns, and re-turns, big sales.

WOW! FUJI TAPEs PLAYBACK BIG SALES!
Not too long ago we suggested you clear a space on your display shelves and polish up your cash register because we'd be "comin' at'cha" with the world's favorite cartoons on videocassette. Well, we hope everything is still in order because now we're telling you to "come and get 'em!" The first releases from Worldvision Home Video are ready for shipment and can fill that gap on your shelves as soon as you place your order. It's going to be difficult keeping that gap filled, though, because we have all the cartoons that kids absolutely love—plus some terrific movies and television dramas for the grown-ups. And that's not all. We have one of the best merchandising and pricing programs around and can help alert your customers with attractive, colorful P.O.P. materials and advertising. Ready to come and get 'em? Just call your local distributor. Then come visit us at booth #520 at the CES in Las Vegas.

The World's Favorite Cartoons, from Hanna-Barbera, and more. Now on videocassette.
LAS VEGAS—The Winter CES Show—the 27th show to date—is shaping up to be the most successful. Registration is up 20 percent from last year, and there will be more than 1,000 exhibitors.

Produced by the Consumer Electronics Manufacturers Association, the event is the largest of its kind held annually in the U.S. It is used as site for numerous manufacturer meetings and itself sponsors a number of conferences and special services for attendees.

Special exhibits this year include the CES Advertising and Promotion Showcase, a simulated retail store, the Retail Resource Center, and the International Visionary Center with "Comput-A-Match" to help buyers, distributors and retailers.

Winter CES opens Thursday, Jan. 6 at the Las Vegas Convention Center. Exhibits are also located at the Las Vegas Hilton and the Riviera hotels.

The first seminar begins at 2 p.m. on opening day. Entitled "Outlook '83," it features Bill Boss of RCA speaking on "1982 in Review And Prospects For 1983." In addition, Ken Winslow of Video Magazine will talk about "Industry Integration of New Technologies" and futurist Ray Mason will discuss "Capitalizing On New Technology Lifestyles."

Following these speeches is a reception for international visitors and exporting manufacturers.

The following day (7), seminars cover home, personal and car audio. The first session, beginning at 8:30 a.m., features Pioneer Electronics' Jack Doyle keynoting and chairing. "Home And Personal Audio" is moderated by Mike Riggs of High Fidelity and features Hiash's Jim Maynard, Yamaha's Don Palmquist, dbx's Jerry Ruizika, JBL's Jim Tewksbury, and retailers Jerry Dyer and Jerry Kowitz of Dyer Electronics Warehouse and Jerry's Audio Exchange, respectively.

The "Car Audio" panel, moderated by Ron Scibilia of Audio Times, features John Crawford of Dolco, Pete Fredrickson of Jensen, Reese Haggott of Alpine, Larry Kaino of Kaco and retailers Dave Eseke and Gary Friedman of Northwest Auto Sound and Auto Sound Inc., respectively.

A session entitled "CES Retail Management Workshop" takes place in the afternoon, moderated by Bud Rebeldau of Kiiety, Rebeleau and Associates. The forum for discussion include managing employees, presented by industrial psychologist Hugh Pate; marketing cash and credit, presented by Sam Borchuck of National Cash Credit; and planning, presented by Bob Frenzel of Borchuck Marketing. After 5:30 p.m. to 6:30 p.m. the "CES Export Opportunities Seminar" discusses the Export Trading Act of 1982 and other federal programs.

Saturday (8) opens with the CES Video Conference, keynoted by Sony's Joe Lage. The panel on hardware is moderated by Bruce Apar of Video Magazine, with speakers Jerry McCarthy of Zenith, Jack Pluckhan of Qasen, Ken Thompson of Magnavox and Arnold Valencia of RCA. Retailers are Michael Friedman of Video King and Elly Valas of Value TV & Stereo. The software panel, moderated by Seth Goldstein of Video Week, features Bob Burnett of 3M, Jim Jimiro of Walt Disney Home Video, Lulu of the 20th Century-Fox, and Nicholas Sandoz of Thomson TV. EMI Video, George Atkinson of the Video Station and Linda Rosner of Entertainment Systems of America. The afternoon "Retail Advertising & Promotion Workshop" will be chaired by Ray Hall of the Electronic Representatives Assn. and moderated by Bud Rebeldau. Topics discussed will include advertising and promotion in a tight economy, merchandising new products and maximizing co-op dollars.

Sunday (9) is given over to computers and video games. Keynoter is John McDonald of Atari. The hardware panel, moderated by Bob Cottell of Home Electronics Product News, includes Mike Aguilar of Panasonic, Al Kahn of Coleco, H.L. Sparks of IBM, Jack Whelan of Epson and retailers Adam Levin and Warren Wing of Unternam Electronics and Compuhobby, respectively.

Jim McCullough of Software Marketing and interactive computer software panels, consisting of Bill Grub of NARDAs, Iles, Earle, and Keith Shafer of Atari, David Wayman of Softel and retailers Bill Hoffman and Ray Dalry of the Software Store and the Program Store, respectively.

and franchising concept, maintains (Continued on page 49)

Winter Show Registration Up Special Exhibits, Seminars Are Among Highlights

By LAURA FOTI

There wouldn't be a video games industry without video games marketing. And, the fourth quarter manufacturer are outside themselves in attempts to attract new customers.

Following a Christmas advertising blitz that saw "E.T." introducing its own video game "only for systems from Atari," comes a year that will probably generate advertising expenditures in excess of $200 million. Last year's efforts, endorsements and spending on network and cable TV, radio and in print will be matched this year by even bigger and better budgets.

Coleco vice president Michael Katz points out, "There's a pretty good consumer awareness of systems now. All our advertising will be directed at promoting individual cardtridges and add-ons for ColecoVision."

Yet Coleco is not the only company out to push particular titles. Television is the most efficient medium, and it continues to be the dominant marketing tool for us, but there's a real glut with all the different titles," says Frank Manzero, vice president marketing for Activision.

With the steadily increasing number of new games available—many from companies that didn't even exist six months or a year ago—it's difficult to make a splash in the multi-billion dollar world of video games. But that doesn't stop manufacturers from trying.

Companies with hardware and software, such as Atari, Coleco, Odyssey and Mattel, are stressing both ends of their businesses in their advertising. After all, George Plimpton isn't just talking titles, he's plugging a total system.

Television is used to reach the kids, print to reach their parents—mostly the fathers, according to suppliers surveyed. "We've found they're the ones who make the buying decisions in this area," says Coleco's Katz. Mattel's recently completed Intellivision Video Challenge even pitted parent/child teams against each other, and out of 18 national finalists only two mothers were involved—and just as many daughters.

Katz says Coleco will continue to use television regularly in 1983, as will all major manufacturers of hardware and/or software. Most of the specifics are to be announced this week, at CES. Although few figures are forthcoming, Parker Bros. has gone on record saying it plans to spend $30 million in 1983 promoting 16 cartridges. To put this figure in perspective, the company spent $4 million each to promote "The Empire Strikes Back" and "Frogger" in 1982.

Pete Evans of Humphrey Brown & MacDougall, one of Parker Bros.' two ad agencies, explains expenditures this way: "Because the market is so large, we're using all kinds of marketing resources." Print includes spending in TV Guide, DC and Marvel Comics. Co-op is "substantial."

But again, the emphasis is on television. "Of the $30 million, 90% is for TV," says Evans. "That's still the most effective medium due to its dominance in communicating with the target audience." The release of a video game featuring Strawberry Shortcake in March will mean a different target audience for the company.

Imagery is still in the throes of a $10 million ad campaign begun in September. The company uses print and television, as well as an extensive co-op program, and is currently offering a $3 rebate on "Trick Shot."

Activision's heavy promotion behind "Pitfall!" may have helped put the game on the map (it has been No. 1 on Billboard's Video Game chart for many weeks). A "Pitfall Treasure Hunt" led participants to $40,000 in gold.

Activision uses TV (network and cable) and print advertising heavily. Major companies will have to encourage more innovative use of co-op."

These are just a few of the many decisions that major companies will have to encourage more innovative use of co-op.

(Continued on page 31)

SEE BIG $ EXPENDITURES Video Game Makers Set Marketing Plans

Billboard CES Coverage

On this and the following pages, you'll find information on a number of trends and developments apparent at the Winter Consumer Electronics Show, taking place in Las Vegas Jan. 6-9. Stories include:

• SEMINARS. SPECIAL events and more—there's plenty happening during these four days. Details this page
• VIDEO GAME ad budgets are surpassed only by video game sales. Details of how more than $200 million will be spent during 1983, this page
• WRAP-UP of new video games and computer products appear on pages 30 and 32, respectively
• SOME RETAILERS are renting video games—but not all for the same reasons. Page 31
• MUSIC VIDEO programming is reviewed on page 34
• PRICE EROSION has plagued the videogame industry for a year, but manufacturers feel stability is near. Page 36. And check out new audio tapes and promotions, page 41
• ACCESSORIES are one of 1982's big success stories. Page 38.
• CS-DISC—Compact Disc, that is. Find out who's making what on page 39.
• PLenty OF new product bows in the car stereo area. Page 42
• AUDIOPHILE RECORDS are reviewed (page 50) and the market studied (page 49)
Power and price: two buzz words humming around the computer industry with competition heavy in both areas.

Having introduced its Commodore 400 model in 1981, Commodore became one of the first home-use personal computer manufacturers with a system boasting a major increase in memory power. Following Commodore's introduction, Atari introduced its Home Computer, the 1200X. Atari is also the first manufacturer to introduce the concept of "the computer" to home computing.

Design is to be Atari's key selling point. The 1200XL, in contrast to the Atari 400, provides 800 and 600 software and peripherals. Retailers can expect other 64K systems to hit the market in 1983 and 1984.

The question is, when, at what price? Commodore 64 is reported to begin shipping in April, and Atari is expected to debut with a price tag just under $900.

And, although both manufacturers admit, should continue their decline. As last count, the price on an Atari 400 was under $500 and there were over 100,000 units manufactured and sold. Commodore has sold over 100,000 units as well. Apple Radio Shack puts its computers on the sale rack. At least one computer manufacturer, Teletel, formerly through April 15, in addition to continuing its offer of a free "Solid State Speech" synthesizer with purchase of any of its system modules. It is in computer software that software can be licensed on the same logical plane as videotape cartridges and the price of the computer systems will continue to go down.

New Game Firm

Nowhere will the changes wrought in the consumer electronics industry be more apparent than in the number of microprocessor-powered personal computers at the CES show. Besides the presence of computer pioneers like Apple and industry giants like IBM, there will be sophisticated new products from companies like Mattel. The trend nowadays is towards visual gaming, with computers that can come as small as a video game, setting the leading edge for 1983.

The personal computer and video game industry set the trends during the Christmas season last year, and the trend is expected to continue. Consumers will be able to get $100 video games and "home consumers" will be able to purchase games that are also available in the home market, such as "E.T." by Mattel, which was released last November.

The number of new computer firms entering the market shows the potential trend towards visual gaming.


development of arcade games. The video game industry is expected to double in size over the next three years, with a market value of $1 billion. The trend towards visual gaming is expected to continue, with computer manufacturers introducing new products and specialized software packages that will appeal to home consumers.

Entertainment Software

The trend towards visual gaming is expected to continue, with computer manufacturers introducing new products and specialized software packages that will appeal to home consumers. The video game industry is expected to double in size over the next three years, with a market value of $1 billion.

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THE BEST IS YET TO COME.

COLECO '83
YOUR VISION IS OUR VISION

Coleco Industries, Inc., Sales Office, 200 Fifth Avenue, New York, N.Y. 10010 (212) 242-6605
**Winter CES**

**Vid Music: Dealers Uncertain Despite Increased Consumer Interest, Sales Are Mixed**

- Continued from page 3

A big seller in a limited way is as Fleetwood Mac, but that's about it.

"Music documentaries do more than concerts," reports Tammy Foushee, store manager for Showtime Video, Houston. "People like to learn something new just sit and watch musicians play." To buttress this observation, Foushee reports that "The Compleat Beatles," "The Best Of Blondie," "Physical," "The Doors," and Simon & Garfunkel's "Concert In Central Park" are among her top sales and rental items.

On the other hand, says Foushee, "Magical Mystery Tour," "Paul McCartney & Wings Rockshow" and "Let It Be" just sit there.

Although he acknowledges that his Tessoster Video in Nashville need not rent a lot of music video, Murray Wimmer says, "The story type of music (cinematized) does better than concerts. For the most part, concerts don't do well on a rental basis because there's so much on ordinary television." He reports that "Physical" is a consistent rental, and that "a lot of people ask for the 'Mama Coven' concerts." Wimmer says he has more action with movie music videos — particularly "Paint Your Wagon," and "All That Jazz." He says with music video alone. His store does not yet handle videodisks.

The market for videodisks is "getting bigger every day." For Showtime Video's Foushee, "We just got into them five or six months ago. Sales are a lot higher here than in tapes." The Simon & Garfunkel piece is one of her hottest disk sellers. And rentals often lead to sales, she adds.

Ed Weiss, general manager of Movies Unlimited in Philadelphia, says it's a different situation with his customers: "If they want something, they buy it right off the bat. They don't rent." Concert footage tends to move better than conceptual music pieces.

"Totally Go-Gos" is currently Weiss' top seller, while the "Compleat Beatles," "Teddy Pendegrass," and "Peter Allen & the Rockettes" are among the strongest rentals. "The Doors was also a hot item," Weiss says, "until Warners was stu-

The $429.95 MLS-3 portable music system from General Electric offers a music location system, detachable speakers are "Concert In Central Park," and laser transports, as well as 10 station presets, and 1% watts per channel driv- 


ing, says that he has just started stocking disk but notes that "music videos have definitely picked up over the last six months." For him, "The Compleat Beatles" and "The Who's Kids Are Alright" are major movers. For Keenan, it's "rentals by a long shot" over sales. "We've noticed the laser disks do a lot better than tape," says Lynn Forman, record and tape buyer at the Seattle-based Tower Records, which has 14 stores in Washington. She notes that it is such artists as the Beach Boys and Paul Simon who are doing the best in terms of video sales. For Forman, more people are buying tape though it's about "50- 

"sales and rentals for laser disks.

Though there are increases in con-

sumers interest in music video, the age level of the video buyer/renter is still closer to the upper demographic. "We've never gotten the older crowd because of the cost," says Tape Summary From Tape's Forman. Albert Brando, of the Listening Booth in Cinnaminson, N.J., points to "The Compleat Beatles" as his highest selling musical item. There is a break in the teen audience, though, he adds, for video pieces by James Taylor, Billy Squier, Fleetwood Mac and Genesis. Often, he says, the sale of the Beatles videotape follows its having been rented.
Exceptional tape attracts exceptional customers. People who’ll pay a little more for quality and keep coming back for it.

For example, Maxell audio tape is so good it brings in customers who buy over 40% more cassettes in a year than the average cassette buyer.

And our high grade videotape is so exceptional it not only delivers better color resolution, sharper images and cleaner sound than any regular videotape, but also attracts customers who won’t settle for anything less.

To see how magnetic audio and video tape can be, come visit Maxell at CES Booth #509.
By LAURA FOTI

NEW YORK—Pricing continues to be the issue in the videotape business. Manufacturers report that pressures have caused tape prices to drop as much as 50% in the past year. Product that was $5-$18 last January now turns up at $9. Retailers report eroded margins and constantly devalued inventory. Yet one thing is clear: the consumer today is getting a terrific bargain.

Still, at this Consumer Electronics Show there are new additions to tape lines, revamped lines and various promotional activities. All involved are keeping a collective stiff upper lip, hoping their predictions of coming market improvements don’t go the way of last year’s predictions.

“We see the deprecation of price every month,” says JVC’s tape manager Gary Schwartz, one of the most outspoken on this issue. “I don’t know why— it could be the yen devaluation, or a market share struggle. But it seems to be affecting all manufacturers.”

“It makes it hard to plan your business when you don’t know what prices will be. Things should have bottomed out by now—there’s no rhyme or reason for things to be the way they are.”

Schwartz predicts dealers will soon begin abandoning the product category, and foresee a 30% attrition rate among manufacturers by June’s CES. “You reach a point where you can’t afford to finance your market share,” he says.

Schwartz has gone on record calling dealers a partial cause of the problem. “Product costs are relatively fixed—the profit margin is what’s taking a licking. Dealers are demanding lower prices, one of two manufacturers bow to that, and it starts a downward spiral. It’s a financial nightmare.”

“ Rebates also have established a low retail price in the eyes of the consumer and dealer.”

“But I think we can weather the storm,” he continues. “I thought we’d see a turnaround a few months ago, now I’m hoping we’ll see one by June. Videotape is a long-term commodity.”

Most tape manufacturers are not nearly so negative as Schwartz. Maxell’s Dale Parker, national sales manager, consumer video division, admits, “Price erosion unquestionably was a very critical point of the 1982 selling season. It’s been very chaotic, with people not using as much tape per machine as in the past, but with a surge in hardware sales, and oversupply, it’s possible to respond to market conditions immediately, and many unpredictable things happened in 1982.”

He feels prices will level off at $9.95 for a T-120, and that the stability experienced by the high-grade tape business will come also to the standard tape market, still 90% of the business.

Fuji vice president and general manager John Dale says, “There has been a very chaotic, very price-aggressive market— to the point of ridiculosity in the cost of cassettes to the dealer and, ultimately, the consumer. We were spending considerable money on advertising, and decided to put it in the form of a rebate to appeal directly to the consumer.” That promotion ended Dec. 31.

“I believe now the idea of promotions speaking directly to the consumer is the most meaningful way to go with tape sales,” Dale says. “There’s no reason to erode tape prices any more.”

Video promotion plans are not being announced by Fuji until the show’s opening, but Dale points out, “It’s an enormous marketplace, and you’ll see more of an explosion with VCR prices in the $300s. It will make videotape a mass market item, the market will go bananas.”

Bob Burnett of 3M also predicts strong growth for the industry—30% “and beyond.” He adds, “The decline in pricing will bring even more people into the market. There are no problems supplying demand; 31 suppliers of blank videotape are vying for position. Heavier merchandising techniques are called for to hope the price wars stabilize soon.”

New 3M introductions at CES include a revamped HGX high-grade line, with tapes featuring a “static” barrier to prevent dust, static and jamming. Shipping begins in mid-January.

As far as promotions, 3M’s $2 rebate program continues through March. A “buy five get one free” promotion runs from April through September.

BASF is introducing a TC-20 compact videocassette and JVC, and director of marketing Mark Della-tera says, “We’ve seen good movement in videotape sell through from dealers.” He predicts sales increases of 45% for 1983 over 1982.

“We see the possibility of some manufactures or sub-manufacturers giving retail every month. It’s only been a year and a half. So many people are getting in than out at this point.”
"StarMaster" should go down in the history books of videogamedom as one of those magic 'turning points'.

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Winter CES

Accessories: One Of 1982's Big Success Stories

By IRV LICHTMAN

NEW YORK—From retail and manufacturer points of view, audio and video accessories—whether listing at a few dollars or well over a hundred—have been one of the big success stories of 1982. And if the economy shows signs of recovery, 1983 should see even further triumphs.

For music retailers, accessories—tapes and cassettes in both audio and video models and video game enhancers—mainly joysticks—will generate even more volume this year.

For Record Bar's 140-plus stores, 20% of total volume is the accessory inventory goal, according to Record Bar's president, Joe Bressi, vice president of purchasing. "Anything for video or video games is a monster," says Bressi. He also notes that blank videocassette sales increased dramatically with a reduction of 50% in prices over the past six months.

At the Camelot/Grapevine chain—126 stores, strong accessories account for 12% to 14% of total annual business, reports Joe Bressi, vice president of purchasing. "Anything for video or video games is a monster," says Bressi.

For Record Bar, which now stocks "just about everything" in accessory products, "Record dealers are aware that the whole story, since they are looking for even more accessories. And if the big video games are available, they will always be ready to handle them," says Bressi.

McGoldrick, accessory buyer for the 43 Record World/YSS stores, reports that 11.3% of the chain's volume derives from accessories, One of his biggest sellers is Recoton's $39.95 cassette adapter for 8-track players, of which 350 were sold in a recent 10-day period. Goldrick says he's committed to stocking "just about everything" in accessory products. "Record care product seems to fly out of the store. We'll be making substantial gains in sales for 1982," he says.

Bob Borchardt, president of Rezcon, a varied accessory company formed in 1981 as a phonograph needle supplier, feels that emerging home entertainment technologies augur well for the company, which expects to report its best year ever in terms of sales and profits in 1982. "Record dealers are now handling all types of peripheral items, aware of the small bottom-line margins on hardware," he says.

Rezcon's cassette converter is not only a good seller, Borchardt says, but music retailers who handle it also get additional prerecorded cassette sales, especially on hot product for which 8-track counterparts are no longer made available.

Music dealers confirm the success of video game joysticks, but perhaps the most popular is Discwasher's PointMaster ($16.95). According to Dale Berlow, director of marketing, Winter CES will see the introduction of a new, FireControl, which offers constant firing as quickly as the game itself will allow. Another new item from one of the leading record/tape care manufacturers is Discwasher D'mag, which de-magnetizes the entire cassette deck, not just the heads. And not unexpectedly, Berlow predicts a boom in computer accessories.
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Winter CES

Audio Tape Makers Plan Promos For New Products

By JOHN SIPPLE

There is no dearth of new audio tape products or promotions to back it up--at CES this week. BASF is promoting its two-hour metal cassette, introduced late last year, Sony, Memorex and Denon all have new normal-bias tapes; Fuji and Denon bow microcassettes, and 3M emphasizes its new-high-end product.

In promotions, look to Fuji for rebates, Memorex for UPC coding and special pricing. Sony for a sweepstakes and 3M for worldwide (mail-in) packaging. Here are the details:

- BASF: Metal is the thing, as the company is aggressively promoting its C120. Director of marketing Mark Dellafara confides only, "We've got some big and exciting plans coming."

Dellafara sees a move from the promotional tape market to the premium market, as consumers in recessionary times look for quality. The past year BASF also got strong support from Mobile Fidelity Sound Lab's use of their Pro II chrome tape, and Supertramp's latest.

- Fuji: Starting Jan. 5, consumers buying two or three blank tapes, depending upon the model number, will send back proof of purchase and receipt to the manufacturer, who will send a $1 rebate check, along with a scratch-off coupon, good for at least $1 and perhaps $1.50. This coupon when sent back with proof of purchase of two more tapes will be redeemed for its full value. Program is effective for 90 days "or until we go broke," vice president and general manager John Dale of the magnetic tape division states.

- Memorex: The Santa Clara, Calif. manufacturer is coming with a new series of cassettes, dB, in 60-minute ($2.59 suggested retail) and 90-minute ($3.79). Alan Davis terms dB a price-oriented segment of the normal bias audio market. The two new tapes will be either overwrapped or blister packed, with UPC codes on both. Memorex is extending UPC coding as quickly as possible to its full line to provide more facile and accurate automated inventorying. Davis said the firm will probably provide a two-pack dB 90-minute pack at a special introductory pricing. He anticipates a whole series of audiophile cassettes probably in third quarter 1983.

Shipping soon, too, will be three 60-minute introductory microcassettes. Metal at $8.99 suggested retail, XR, a normal bias unit, $4.99, and MMC, two on a blister pack at $7.99. New posters and other p-o-p materials will be available early in 1983.

- Sony: Following up on the good reception accorded UCXS, blank audio tape chief John Hollands says the firm is coming with UCX, the next step below in a flat response natural sound high bias at a suggested retail of $5 for the 60-minute and $7 for the 90-minute.

The New Jersey-based division will initiate a consumer promotion sweepstakes early in January, wherein select Sony tape packages will carry a scratch-off coupon redeemable for cash in Sony dealer stores. The promotion ends April 30, Hollands says.

- 3M: The blank audio division bows a new high-end XS series: XS-1, a high ferric oxide used in standard bias position at suggested list of $5.79 for the 90 and $14.99 for the 60; XS-2, a cobalt encapsulated oxide

used in the chrome switch position, $5.79 for 90 and $4.79 for the 60; and XSM-Iv, a metal tape at $10.29 for the 90 and $7.99 for the hour-long. All XS product, according to Scotch consumer audio tape boss Robert Barnett, will be in the overwrap high-tech packaging, with English, French, German and Spanish language on each package because it will be a worldwide product, coming in March. Ten cassettes will be packed in a self-merchandising counter carton. The XS series supplements the Scotch Master series. (Continued on page 51)

Five of the music world's finest instruments are made by TDK.

Like any fine musical instrument, TDK Professional Reference audio cassettes and open reel tapes are products of genius. In TDK's case, it's the genius of constantly-advancing audio technology. And now, TDK technology has advanced again in the reformulation of our MA-R metal, SA-X high bias, and AD-X normal bias cassettes.

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MA-R, SA-X, AD-X, SA/EE and GX--they're five of the music world's finest instruments for all of the music and instruments you record. One final note. TDK's new Professional Reference Series of audio cassettes now comes in bold, new packaging. So they stand out in sight just as they stand out in sound.

©1982 TDK Electronics Corp.
New York—Car audio suppliers have always adopted a high profile at the Winter CES, if only to put retailers in an excited mood for spring—traditionally the hottest time of year for auto sound sales. Spring is also when dealers can expect delivery of most of the new product being introduced at Las Vegas. This month’s extravaganza is hardly different. Details regarding the new product introductions of some companies, like Pioneer and Jensen, were not being made available until the first day of the show, but early reports indicate that Sanyo gets the nod in terms of sheer number of new products. Nineteen new car audio products are slated for unveiling by Sanyo. Eight are cassette receivers, with list prices ranging from $79.95 to $199.95. Most of the new cassette receivers have at least two features in common: auto reverse and 9.5 watts of power per channel. Sanyo will also add eight speakers to its line-up. The new speaker models are of various sizes: two four-inch models, two 4x6-inch units, one five-inch specimen, two 6x9-inch models, one 5x7, two 6x9s and one 4x10 model. List prices range from $109.95 to $399.95.

Rounding out the field from Sanyo are two underdash cassette models. List prices for these models are $79.95 and $99.95. Another big company making a splash in auto sound at CES is Philips, which, in addition to adding an array of new speakers to its offerings but is also providing its first cassette receiver. Official introduction of the new cassette receiver won’t be until June, but company officials say it is a digitally tuned piece and will carry a list price of $399.95. The new cassette receiver also has a fairly large cast of supporting electronic equipment. A variable electronic crossover which will be on display carries a list price of $149.95. A six-band equalizer making its debut lists for $299.95 and two amplifiers, one with 20 watts of power and the other sporting 100, list for $199.95 and $499.95 respectively.

Philips is also introducing a rather novel product as far as speakers are concerned. The EN3000 features two square subwoofers mounted side-by-side and packaged together with a midrange and inclinable tweeter. This new speaker fits most 6x9-inch openings in cars, says the company, and can handle up to 100 watts of power. List price is $399.95 per pair.

In addition to the EN3000, Philips is introducing two wooters, listing for $149.95 per pair; a 3½- and four-inch dome tweeter both listing for $49.95; a 3½-inch coaxial listing at $89.95, another 3½-inch coaxial which features swivel mounting for $129.95; a four-inch coaxial listing for $89.95; a three-way 6½-inch model listing for $169.95, a three-way 4x10-inch unit listing for $179.95 per pair; and two 6x9-inch models listing for $129.95 (coaxial) and $199.95 (three-way).

Philips also markets a lower-priced line of car audio products under its Norelco brand name. This line is also getting some additions: two speakers, one a four-inch model listing for $39.95 and the other a “hatch box” type listing for $39.95, two amplifiers, listing for $69.95 and $139.95, and a two equalizer boosting. One five-band and the other seven, listing for $109.95 and $199.95.

Perhaps the single most dramatic new product introduction, however, at least in terms of its potential ability to affect consumer lifestyles, is the “Music Shuttle” from Sony. This in-dash cassette receiver features a removable cassette section that becomes a separate personal portable stereo. Included in the package, which lists for $379.95, is battery pack, headphones and carrying case. The radio section of the unit still works even with the cassette section. Receiver sections will be sold separately, which means your music can be shuttled from one vehicle to another. It’s Sony’s hope, incidentally, that the “Music Shuttle” will help
If you're not hearing new things about Sony Tape, call me.

John Hollands, President. (201) 930-6430.

There's a lot to hear about Sony tape these days. New consumer promotions every 90 days on both audio and video tapes, with cross-merchandising of software and hardware. New promoting of the great Sony name, with its high brand awareness. A new audio tape formulation, introduced with the best trade/consumer promotion Sony has ever offered. Besides, there's new sales leadership. New pricing. New marketing policies. And I'd also like to introduce you to our new president. Me.

SONY.
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Competitors Preparing As CD Takes Center Stage

According to Robert Woods, Telarc's vice president, between 15 and 30 discs will be available in the initial release scheduled for mid-spring. The firm is already in the process of transferring many of its digital tapes, recorded under the Soundstream process, to the format required by Sony for transfer to a CD configuration.

Woods hopes that when the products come to market, they can be sold for around $17.95 per disk—the price tag now carried by the label's digital products. However, production costs, packaging and shipping may necessitate a price rise, according to Woods.

Denon is also aiming at the first quarter of this year to have its CD players and software on sale in this country. The company has been selling its CD products in Japan for some time.

According to Eric Fousum, vice president of U.S. marketing for Denon, the firm will show its model DCD 2000 CD player at CES. The unit will carry a price tag of around $1,000. The Sony/CBS system will be priced slightly lower than that.

Release of the player will be supported by a list of software titles expected from Denon's own library of about 600 selections. Among the first products to be available are performances of compositions by Beethoven, Bach, Dvorak, Vivaldi, Mozart and Smetana. There will also be jazz albums by such artists as Archie Shepp, Max Roach and Dollar Brand. Prices for the disks will hover around $25.

According to industry sources, Denon is also negotiating with a number of domestic labels to press their CD disks at its Japanese plant. Pressing of the CD disk is a viable end of the business, and competition in this area is expected to heat up in the months ahead.

RCA Records will release 21 classical titles in the CD format in Europe in the early spring. Ten of those titles are RCA's own products, and 11 are from the Oratox label. RCA is closely monitoring developments on the U.S. scene, and the company is ready to make its product line available when it feels the U.S. market is ready.

Other companies in various stages of Compact Disc hardware production include Mitsubishi, Kenwood, Sharp, Sanyo, Crown, Marantz, and Hitachi. Major software companies here are expressing cautious interest.

Computer Keys: Power & Price

venture-type games. Promoting it- self as the creators of "Computer Games Thinkers Play," the company distributes a number of games that invite players to "experience life in different worlds." Generally expected to retail for under $40, many of the EPYX games will be available for the Atari, IBM, Commodore 64, Apple and Radio Shack computers.

Parker Bros., currently marketing software for the video game market, has also announced it will enter the personal computer software market in 1983. Calling computer games "the next generation" after video games, the company plans to enter a software market it predicts will gross $500 million in 1983. Initially, it will introduce a series of game cartridges compatible with Atari, Commodore and Texas Instruments computers. Later plans call for introductions of software compatible with IBM and Apple.

The company plans to introduce adventure games, replications of arcade games, a series of children's software, as well as adaptations of several of its classic boardgames, such as "RISK." MARCIA GOLDEN
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Winter CES

Dealers Differ On The Value Of Video Games Rental

Salomon is also getting into computer hardware and software. Comparison of video game rental and move rental at Camera Video Showplace offers stark contrasts. The company offers moves in four tiers: $9.99 a day, $3.99 a day, $3.90 and $4 a day—for the first day. The second day is $1. third and subsequent days $2 per day. Among those retailers staunchly opposed to renting video games is Richard Railey, owner of the three-unit Video Spectrum in New Orleans. Railey is strongly oriented toward movie rentals. "I feel I have to hold the line somewhere. Otherwise I'd be renting video camera tripods and everything in the store." Also, he finds the video game business too volatile.

Falling somewhere between Video Spectrum's Railey and Salomon of Camera Video Showplace is Ed Aronowitz of the three-unit Vibrations Video, Miami, each with a huge 10,000 square feet. He offers the rental, but has had little success. "We have 7,000 people renting moves and 150 video games. They do duy them, though. Half the time when they rent them. It also gives us an edge on the stores here in Miami that are not renting games."

Among video specialty retailers still weighing the pros and cons of games rental is four-unit Video Warehouse chain in Atlanta. According to tape buyer Gary Anderson, "The bit games will rise to the top on their own accord. The more marginal titles would probably be the ones worth renting; but we feel we can put fewer dollars (considering the investment in a rental games library) into more effective return profit. Still, we have not closed the door entirely on games rental."

Still other dealers see renting games as the most natural development of their business. One example is six-store All Star Video of Macon, Tex. The stores handle only Atari software with rental. A simple $1 a day. If returned the next day the dollar applies toward purchase.

Involvement in games rental often parallels a store's overall commitment to the product. This is how veteran dealer Bob Bigelow sees it as head of two-unit Bigelow Video, Minneapolis. He was also a rental panelist at VSDA.

Boom Year For Accessory Mart

Continued from page 38

Second goods, Showcase Video Ventures of Tillamook, Ore. is debuting at least as new "components" at CES (the company's game plan calls for six new products to be unveiled whenever Winter or Summer CES rolls around). This winter, it's a miniature color processor enhancer for both VHS ($259) and Beta ($400) systems for use on the go or in the home. Randy Burnworth, chief executive officer, is particularly proud of a miniature camera enhancer, which is said to markedly improve picture quality on VHS ($169) and Beta ($249) VCRs. Burnworth is hoping to get major retailer penetration of his company's one-of-a-kind wares, especially the camera enhancer, which he claims can make a $1,000 camera produce results equivalent to a $25,000 model.

Nineteen-year-old Allop of Beltingham, Wash., enters the computer arena this Winter CES with a number of items, including a floppy disk cleaner and a print wheel cleaner, both employing Allop's traditional set system. According to Jeff Heisenger, director of fidelity accessories, the firm completed its best year in 1982, with October running at a record-setting pace. CES will also see the introduction of other new products, including a portable cassette player cleaner for Walkman-type units, a stylus cleaner and an Orbitaire record cleaner.

You can actually hear the difference.
Since its introduction, the Ampex ATR-124 has set a new sound standard in multi-channel analog recording. You get state-of-the-art operational features, as well.
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Hearing is believing with the ATR-124. With 16" reel capability, a membrane switch setup panel with fingertip-operated shuttle speed control and optional auto biasing, why expect less than the most advanced analog multitrack available. Call your local Ampex representative, or contact Willie Scullion, Ampex National Sales Manager, Audio-Video Systems Division, 401 Broadway, Redwood City, CA 94063 (415) 367-2911.

THE AMPEX SOUND

AMP EX

Amber, California - Home of the Real Carbon Copy
For Audiophile Labels, It's A Time For Transition

Continued from page 7

will appeal to the right high-end consumer, is indeed finite.

Nautilus chairman Steve Krauss confirms that the latter half of 1982 has marked the company's shift back to an almost exclusive emphasis on programs produced specifically for audiophile release—the notion that the company looks at its product via direct-to-disk albums. "We're going back to our roots," says Krauss, "it's important that we recognize who our market is."

Accordingly, Nautilus will issue its first classical releases during 1983, beginning with an auspicious special project honoring conductor Manfred Honeck, however launching a specially assembled symphony of Martinho Instituto Alumni and top New York players on a program digitally recorded (using Sony equipment) at Symphony Hall in Boston. Also planned are five more albums recorded with major symphonies including the Royal Philharmonic, London Philharmonic and the London Symphony. But perhaps more pointed was a nod toward Nautilus' specific early catalogue which is a variety of original jazz masters. Just released was Vicere-Feldman's second direct-to-disk album for the label, "Secret Of The Andes," while January will bring two digital albums. Lalo Schifrin's "Ins And Outs" and a Maynard Ferguson set, both recorded using the Soundstream digital system.

A third commercial jazz album will feature the Generation Band, an all-star fusion ensemble including Ernie Watts, Victor Feldman, Tom Scott, Robben Ford, Nathan East and Feldman's sons, Trevor and Jake Feldman. Krauss notes that the label has also picked up the remaining available stock on "Heritage" by guitarist Kenny Burrell, originally released by Audio Source, which later reverted to marketing imported audiophile products rather than its own productions.

Both Krauss and president Jerry Luby stress that the past year's gauntlet of market trial has made it clear that audiophile vendors relying solely on sublicensing masters from major labels will be "selling their own fate—we need to establish our own stable of artists and products."

Nautilus has helped buttress its own position somewhat by joining, rather than opposing, the ranks of distributors for Japanese imports. Although records (and, more recently, cassettes) produced abroad have long attracted a collectors market at least partially on the strength of their quality control, the influx of Japanese product has heightened this sector somewhat at the expense of audiophile. Recognizing that Japanese imports include current pop, rock and jazz titles unavailable for licensing through domestic audiophile lines, Krauss notes that he can now deliver Japanese versions of certain key titles within a matter of weeks following their release abroad. Interestingly, he believes there's little direct price competition despite the fact that many Japanese products will wind up in stores at around $14, undercutting the higher spread seen for Nautilus' half-speed and digital titles, which Krauss says can range beyond their usual $16 to $17 average to as much as $20.

Eventually, the advent of digital Compact Disc product, still predicted to fetch about $15 at retail, could seriously threaten analog audiophile tapes and disks at the current price points. Thus, Luby has revealed that Nautilus is already in discussions with Sony to arrange the release of proprietary Nautilus CD titles, with five of the label's existing digital masters—by Fergu- sion, Feldman, John Kay & Step- penwolf, Marcel Moyse and the Generation Band—eyed for prospective U.S. release during 1983.

Meanwhile, at Mobile Fidelity Sound Lab, the forecast is actually closer to the label's original market approach, according to executive vice president Gary Giorgi. Giorgi believes the shakeout in the audiophile market signifies evolutionary change, not a radical transformation.

Asked whether the company's ambitious release of its highly publicized boxed Beatles collection suggested a push toward audiophile's premium image in order to avoid competition from such quasi-audiophile rivals as Japanese imports, Giorgi noted that the Beatles project actually predated the high-end market's slump.

What does concern Giorgi is the industry's need to move beyond discussions of big pop and rock sellers, which he agrees don't always translate into equivalent successes for the high-tech versions. That problem, he acknowledges, has recently led to such offbeat Mobile Fidelity titles as a two-disc blues anthology, "The Blues ... A Real Summit," that had been deleted by its original label, Bmg, some years ago. "From the beginning, there have been a number of easily targetable titles for us in process," says Giorgi, alluding to early blockbusters by Pink Floyd, Supertramp, Steely Dan and major jazz and classical acts. "But there are so many masters that aren't well-known that can also merit that treatment." Giorgi says that Mobile Fidelity is thus stepping up its involvement in jazz and classical realms, and suggests the company will also range further into the pop realm in search of neglected works whose content and technical quality can be appropriately exploited.

Overall, Giorgi believes a key mission will be to limit release activity to those products that will deserve the high-end reprocing. He says that several new UHQR releases, representing the most exciting (and at around $50, the costliest) disk reproduction technology Mobile Fidelity uses, are in the works.

Mobile Fidelity has run its own tests of CD technology, having already released its first Digital Audio Cassette, on half-inch videotape formats. Thus far, Giorgi says, Mobile Fidelity hasn't made a commitment to the newer CD format, perceiving some lingering technical problems. He attributes the company's caution to an insistence on selecting a digital disk format only when it offers "something that's really hi-fi, instead of just really quiet."

"I think we face the risk of encountering the same syndrome that flopped quad a decade ago: a rush to market before the technology is completely ready. That worries me, although less than it did a year or two ago, since I feel the necessary refinements show signs of being accomplished."

He adds that he's recently become enamored of the Dolphin Stereo/Surround-Sound technology used in motion pictures and now being eyed for home installations—a technology that is, in fact, improved matrix four-channel sound.

Finally, at those industry mavens who release their own audiophile counterparts to conventional disks and cassettes, recent months have seen a reduction in price at both CBS Mastersound and RCA Red Seal with respect to their classical titles, although CBS continues to release digital and half-speed pop, rock and jazz at its earlier price points. But, like the independent specialty labels with which they compete, even those established giants find reduced bin space available at conventional record/tape outlets, arguing that the audiophile market has returned to dominance by audio hardware outlets.
Page's looms somely. The high-tech approach does not, can't cut it. The piece, the one of the real world. It's not as impressive as really is, but huge service whatever its configuration. Jones' elegant ensemble arrangements offer a spectacular test for store chains, so this will help prove a reliable for in-store play.


MCA's audiophile line, while modest in output, has proven itself. The odds are against that success. To this end, the program is worthwhile. Since Williams seems to be more interested in solo projects like Spielberg's labo, here, he's aims to spread the image. As, the composer devises a more original sound for this earlier Spielberg projects like 'I saw. "Close Encounters Of The Third Kind" and "Raiders Of The Lost Ark." Here, tenderness is the local emotion, primping pregnant่าง excursions between the composer's more typical brazen themes and action sequences. Posner surfaces maximum the gain in dynamic range, separation and stereo imaging, and the slow but sure dynamic crescendos that recur point up these refinements. All these virtues shine on the final 15-minute sequence ("Adventure On Earth") to resolve the impression that this may prove one of the more enduring products of the E.T. boom.

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**Winter CES**

**Audiophile Review**

**Beatles 'Collection' Puts Focus On Complete LPs**

The Collection—The Beatles, Mobile Fidelity Sound Lab. Distributed by Mobile Fidelity, $325.

If ever an audiophile rescued itself to the analogy of a "coffee table" edition for a mass market recording, it's Mobile Fidelity's lavish boxed Beatles set, prominently titled "The Collection" and intended as the ultimate collectible for both audiophiles and hard-core Fab Four devotees. Representing the famed quarter's original British album output (Parlophone and later their own Apple label, the set focuses on complete albums and excludes an- nouncements to both the live albums and, of course, the '60s "moneynotes" that grace the spines of this supreme project.

Conversely, the set's daunting price tag is repaid as soon as the packing carton is opened, revealing a massive, dark blue board and plastic representation case. Latched twin doors open to reveal the 14 discs, representing titles, in special display-comparable surface.

Individual sleeves for the LPs utilize their own, generic graphic via 12 x 4-inch photos of the original master tape boxes and relics shipped to Mobile Fidelity's Chessington, Calif., mastering facility for half-speed etching. The original British jacket graphics are included in a separate color booklet printed on stock in full, LP sleeve scale, and Mobile Fidelity has also included one of its Geo-Disc stereo cartridge alignment tools, presumably the best tool I've encountered in exercising such much performance from their turntables as possible.

The audiophiles achieved in reprocessing these rock and pop classics range from satisfying to revelatory, depending on the wake of Mobile Fidelity's somewhat uneven experience in issuing earlier individual album titles.

In "The Collection," the vintage of individual masters proves to be far more key to the sonic quality, despite their pressings by Mobile Fidelity's first three efforts: "Abbay Road," "The Beatles" and "Magical Mystery Tour."

Indeed, one of the most stunning moments comes with the downbeat to Abbey Road's "Hey Jude." Here, which jumps from the speakers with dazzling presence. It's clear these special box sets use stereo recording and mixing was a tute from the very outset. Thus, the group's late-'60s technique of high tech-reinforcement carries an underlying technical validity as well as an authenticating sensibility.

The new subtleties and the pre-vocational sonic captured here.

(Continued on page 74)

**Game Makers Spending Up**

Continued from page 29

create a pull. Our new plan to be introduced at CES reflects a lot of that philosophy.

Heavy spenders include Data Age ($4.5 million to promote "Journey Escape" alone) and CBS Video Games. The latter is launching its new product, consisting of 14 titles, and promotions at the show. In its attempt to recoup its $13 million investment at end of January. CBS will reportedly spend $3 million on television, print and other media. The network's five "network" and sports announcer John Madden has been signed as a spokesman. Elvis Presley, the company's leading edge, agency executive Katrina Barth of Frank Barth Inc., says, "You have to create something. Dealers need promotions and support." It will play a part in the company's X-3 advertising expenditures, although plans had not been finalized at press time.

CBS Games is continuing with sport tv and print in 1983. The co-op program is an accrued 10% of purchases. "Dealers are very important," says market- ing manager Ron Evans.

DATA AGE. Data Age, Thorn EMV Video President, Steve Sarnitz. "In 1982 we focused on creating the line, with print and network tv. We make a copo version of the line with the dealers and distributors. For 1983 I expect we'll use more of the same mix. I don't think we have to do much more than we're doing right now, we're like us. This is such a new product area you want to focus directly on the money value."

Epyx, a three-year-old company, is tripping its expenditures this year. It has not yet used television. "We don't have to do a lot of what we do with so, our marketing is much more focused," says vice president market- ing John Bria. Books used: computer specialty magazines and the newsmagazines.

(Continued from page 42)

**Car Audio Manufacturers Maintain High Profile**

Continued from page 42

**Car Audio Tape Makers Set Promos**

Continued from page 41

A farmer defends his carrots from gophers in "Gopher," part of the Family Fun series of cartridges for the Atari VCS from U.S. Games.

**Audiophile Tape Makers Promos**

Continued from page 41

- Panasonic is adding two models to its Supreme Series line of cassette receivers and is also debuting an equalizer/boombox the company calls "The Composer" at a list price of $120.

- Two other companies names which may not be as familiar to the general public as some others are nonetheless making a very heavy commitment to this market place. Proton, which entered the market last June, is expanding its line to include two more cassette receivers, a seven-band equalizer, and a half-dozen models of speakers. Likewise, Sherwood, making its first appearance in the car audio circles, is , showing three cassette receivers and two power amplifiers, plus a complete stereo clusters for $350 and feature Electronic tuning and Dolby C.

- Many of the specialty speaker makers are adding to their line moving more heavily into the autosound market. JBL, for instance, is adding a three-way, $650-a-pair model to its $1790. Boston Acoustics is introducing a 5-inch speaker which will list for $75, a clock and mark its entry into the market.

- Panasonic is also adding models to its new Proton Series line of cassette receivers and is also debuting an equalizer/boombox the company calls "The Composer" at a list price of $120.

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NEW YORK—Further details have been announced in the new relationship between VidAmerica and Vestron Video (Billboard, Dec. 25).

Vestron became the exclusive sales and marketing agent for VidAmerica videocassette in the U.S. Jan. 1. The line consists of 50 titles, 12 of which are part of the company's new "Affordable Collectables" line.

These titles, including "Join Of Arc," "Citizen Kane," "King Kong," "Boxing's Greatest Champions" and "The Thing," have been newly packaged and carry a suggested retail price of $34.95. Among the 18 upcoming titles to be added to "Affordable Collectables" in 1983 are "Baseball's Hall Of Fame," "Gunga Din" and "The Hunchback Of Notre Dame."

Under the agreement between VidAmerica and Vestron, the former will retain responsibility for the acquisition of new product, package design, marketing strategies, creative approaches and promotional materials, manufacturing and shipping. Parent company Video Corp. of America (VCA) operates one of the largest duplicating facilities in the U.S.

"We are not licensing our product to Vestron," emphasizes VCA president Al Markim. "The agreement creates a sales and marketing agency for us. The VidAmerica line still exists."

Markim adds: "Just because the price goes down to $34.95—or even lower—doesn't mean anyone will buy a particular title. It still has to have value. And it doesn't mean an end to rental. But it will help stores generate sales."

Markim also feels the pricing move will cause new retailers to start carrying video by setting up a section in their stores. "We'll go after that," he says. Vestron president Jon Peisinger notes: "This pricing structure will move us into new retail situations, and even into some major chain store operations."

Retailers with stock of current VidAmerica titles may exchange them for the same titles in the "Affordable Collectables" line.

"The 20 VidAmerica titles not in that line are either non-collectables, or have a different royalty structure," Markim says. "But we will be aggressive about acquiring product for the line." He mentions special interest programs and titles from sister company VCA Programs.

Early in 1983 VidAmerica will release several of its titles on CED-format videodisk, at standard pricing.

U.K. Celebrities Join Forces In Production Firm

LONDON—Glenda Jackson, Albert Finney and Maggie Smith are among top British stage and screen stars behind a new production company which will mount West End stage shows and adapt them for home video, cable, broadcast TV and other media. The independent company, United British Artists, is backed by London investors and by U.S. consortium Embassy Communications International, which will hold worldwide distribution rights for ancillary markets.

Chairman and chief executive of UBA is actor Richard Johnson, who says first productions will include two musicals and four straight plays. Up to six shows will be staged each year, the first to open in London next fall. Each will have a limited run of eight weeks before transferring to a studio or location for adaptation.

Others involved in the project are producer Peter Shaw, who is managing director, and Diana Rigg, John Hurt and Peter Wood, who join Jackson, Finney and Smith as UBA directors.

The overall concept, developed by Johnson and Shaw, is seen as ambivalent. "We feel British performers have never before been organized in this way (hence the reference to the first United Artists), but also as timely, with barriers between media fast dissolving. The involvement with Embassy Communications stems from approaches made to its chairman and chief executive Lord Grade, whose name has for many years been practically synonymous with popular entertainment in the U.K.
LOS ANGELES—Four-channel sound is getting a new lease on life with the marketing of Ruggles, Reber & Associates’ CBS SQ/Tate Systems Surroundsound. The system, already in use on a decoder marketed by Fogate Research Inc., an audiophile component manufacturer, has been utilized in motion picture theaters since 1978 under the banner of Dolby Stereo. Now, the system is being marketed for home video and audio equipment.

"Until we can enhance video visual and audio technology and get nice, clear, clean images and sound "tucked" between the projection the way we have now. We can, however, mess around with the acoustic space around the screen," says Wesley Ruggles, Jr. The CBS SQ/Tate Systems Surroundsound method is basically an updating of the SQ quadrophonic system which CBS marketed in the early and mid-1970s as part of the unsuccessful quadrophonic experiment in home audio. In recent years, several motion pictures—including "Apocalypse Now" and "The Empire Strikes Back"—have utilized Dolby Stereo, which is the Surroundsound technique sold to the Dolby Corp. solely for motion picture use.

Ruggles, who had been director for Sinclair Radionics, designed the system and audio equipment, each of the quad systems in the 1970s. "I decided that the SQ system had a large list of credits available to it which would make it an ideal system if it could be improved to work properly," he says. "Because it only needed two channels to carry it, it could interface with any noise reduction technique, videotape, disk, digital audio equipment, whatever. We went to CBS Records and they liked it. Then, we want up to the ST-8 and reproduced it and made integrated circuits for the system."

However, by the time the SQ/Tate System was complete, there was no market for it in the record industry due to the business slump. "But we knew the early 1980s we could try all over again with stereo video, color, cassette, and video satellite transmissions. In order to keep it alive in the meantime, we licensed it to Dolby for motion picture use and they called it Dolby Stereo. It acted to educate the public. They like to go to "Apocalypse Now" and hear a surround sound. The decoder is a switch on the decoder which allows the traditional stereo listener to get a pseudo-Surround sound effect. The decoder retails for approximately $300.

For the true effect, the software has to be recorded in Surroundsound. "Video music producers don’t know that they could be doing much with sound for their video worlds, Spielberg, Coppola and Lucas are doing with their films," adds Ruggles. In addition to designing this audio system, Ruggles, Reber & Associates also produce video music clips and shows. All of their work, which deals mostly with such jazz acts as Lionel Hampton and Bill Watrous, is now done in digital audio and Surroundsound techniques.

Though Surroundsound is basically synonymous with Quad, the firm is downplaying the latter term. Says Gary Reber, "We don’t use the word quad anymore because it has a bad connotation. But that’s what it is.

Finnish Company Sets Export Arm

HELSINKI—R. Video, the video production arm of Finnish group Rautakirja, is set to get an export service for Finnish video material. Prime target areas are Sweden, the U.S. and Canada, all of which have sizable Finnish-origin populations, and the Canary Islands, a major tourist region. First titles set for export include "The Unknown Soldier," "The Boys," and "The Mistake Of Inspector Palma," all with Finnish or Swedish subtitles.

New On The Charts

"ALICE IN WONDERLAND"
Walt Disney Home Video—36

Walt Disney brought the adventures of Alice Pleasance Liddell to the screen in 1951, almost a century after Lewis Carroll published the fairy tale in 1865. The film, initially released last year on a rental basis, is now the second full-length Disney feature available on videocassette.

The film, comprised of over 350,000 drawings and paintings, features some of the most memorable voices, including Ed Wynne as the Mad Hatter, Jerry Colonna as the March Hare, Sterling Holloway as the Cheshire Cat, Pat O’Malley as Tweedledum and Tweedleded, and Kathryn Beaumont as Alice.
GF&F GROWS
Music Production Firm Expands
With Link To U.K.'s Limelight

By CARY DARLING

LOS ANGELES—Gowers, Fields & Flattery could be called a super-market for video music production. With four directors in the U.S. and, through the firm’s recent hook up with England’s Limelight, six directors in England—GF&F is now acknowledged as one of the most diverse companies in the field.

Recent projects have included the live Rod Stewart broadcast from the Los Angeles Forum, which is now a videodisk and videocassette; the “Bob Welch and Friends” videodisk; and a country music videodisk for RCA featuring Charley Pride, Roky Bailey, Carl Thomas Conley and Sylvia. The English connection now offers Gowers, Fields & Flattery directors who have worked on clips by the Pretenders, ABC, the Kinks, Madness, the Clash and Human League as well as a 60-minute longform video for Dexy’s Midnight Runners.

It was this desire to become more well-rounded that prompted the link with Limelight. “The very essence of the union was to build something where the workload could be distributed,” says producer Simon Fields, who started the firm with liaison Paul Flattery and director Bruce Gowers after the three left John Rosenman Productions in early 1980.

“We had no shortage of brilliant live directors. When we had work calling for a conception, we didn’t have the people we could trust to do the work,” the remaining three U.S. directors working with GF are Phil Oidsman, Jerry Watson and Dan Halperin.

As it turned out, conceptualist Steve Barron was looking for consistent exposure for his work in the U.S. The expansion was not limited to the Gowers, Fields & Flattery side, as Barron was adding new directors to his London-based company. They included Julian Temple, Chris Gabin, Arthur Ellis, Don Letz and performer director Thomas Doby. “We were turning away two or three jobs per week, and these were jobs we really didn’t want to turn down,” explains Barron. “The work still seems to be coming in. A lot of that’s due to MTV. There still seems to be an expanding market.”

All this expansion seems out of place in a shrinking music industry. “That’s less of a problem for us and the larger companies,” offers Fields. “As things got tighter, the record companies found they wanted to spend their money with people they do trust.”

It has been live videos which have established GF&F’s reputation, though they have been involved in many conceptual pieces. Rod Stewart’s performance beamed live over many U.S. and foreign TV stations last December added another problem to the task of the live shoot.

“It was complicated because it was going out live with commercials and were recording a clean version without commercials to be edited later on. We were also rolling our own commercials from the truck, instead of a substitution,” recalls Fields. “So we had to control, but if it all went wrong, we would’ve been up the creek.”

Disaster almost struck. “The dress rehearsal was a disaster,” he says. “The commercials were cut up wrong and the RF microwave camera kept blacking out.” The shoot itself ran considerably more smoothly.

Fields himself prefers conceptual videos. “Then again, the live side is very much a real business. There is an actual outlet for it and sales at the end of it,” he adds.

There’s a great deal of adrenaline in a live shoot because you know that the curtain’s going up, you’re waiting to do it and you’ve only got one shot at it,” comments Flattery. “Who knows what’s going to go out?”

Meanwhile, it was conceptual video which was building Barron’s reputation. Arguably his most famous is the Human League’s tip of the hat to day-for-night filmmaking in the “Don’t You Want Me” clip. “It didn’t turn out exactly as it was intended,” admits Barron. “The storyline had to be changed because we had run out of money.”

“We heard on a Sunday night we were going to be shooting it Tuesday. I had to write a concept there and then. It was a difficult piece, but I don’t think it’s the be-all and end-all. It’s not my favorite.”

The success of Gowers, Fields & Flattery seems to underscore the presence of British producers and directors in video music, since the three founders are also British themselves. “The problem here has been that promos were made and nobody saw them here,” offers Barron. “There was no community awareness of what was going on because they were made mainly for international use.”

“Things will change here for two reasons,” adds Flattery. “One is the proliferation of places where you can show clips. The other is that while the big production companies will get the big acts, some record companies may pay less money to up-and-coming directors for new acts, and you may see people coming out of that.”

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Thorn EMI’s Nugus Predicts U.K. Video Boom In ’83

Continued from page 9

because of the tremendous piracy problem. If the high street pirates move in and you lose at least half your sales.”

Thorn EMI is planning substantial investment in program acquisition and to this end is going to develop a new acquisition function for the group in California.

“Aside from the major studios,” says Nugus, “movies are mainly coming from the independents—and, in most cases, they are fiercely independent. They don’t necessarily want to see their product handled by a blanket organization like a film studio but may prefer a multi-national operation with international marketing expertise in all configurations.”

“I think the smaller distributors are going to find it a struggle to compete for major movies and since they don’t have access to catalogues and libraries to sustain their business, I can see a significant shake-out on the distribution side in the next 12 months.”

Thorn EMI now has relationships with a dozen important independent producers and among forthcoming acquisitions is “Superman III,” starring Richard Pryor.

Nugus concedes that the fulfilment of his optimistic predictions for the video market is to a large extent contingent on the industry’s being able to contain the piracy problem—and he feels that much more could be done in the U.K., even within the provisions of existing legislation.

“In some countries dealers have to sign agreements under contract law that, if any pirate product is found on their premises, they must pay certain fixed fines. This has not so far been attempted by the British Video Council—although I think there may be a few cases where trademark laws have been fully exploited.”

“However, now that the 1956 U.K. Copyright Act has been amended to make it a criminal offence for dealers to be caught in possession of pirate tapes, we are in a stronger position. Dealers no longer claim that they did not know a tape was pirated.”

At company level Thorn EMI has taken a number of steps to combat piracy. Recently managing director Nicholas Bingham sent out 15,000 letters to video dealers and wholesalers advising them that Thorn-EMI was introducing a new labelling system. The system, developed by the Polaroid Corporation, involves the use of a security sticker attached to both the cassette and the printed inlay card. If the label is tampered with or removed, air gets into the chemical of the label and destroys the adhesive so that it cannot be removed and then reaffixed. It also destroys the top coat of an attempt is made to pull it off.

A further Thorn EMI initiative was to reduce its retail prices for videocassettes from $44 ($70.40) to $36 ($57.60) without altering the dealer margin in a move to be more competitive with the pirates.

“We are starting to make progress on the piracy front, but it is still a very much an uphill battle and I cannot really see it being brought down to the level to which we would really like to see it reduced—that is, between five and 10% certainly not in the next two or three years.”

Nugus says that street level demand for pirated copies in the U.K. has never been stronger.

“This year we will have seen 4.5 million tapes go into the U.K. market—which is almost exclusively a retail market—and research shows that...”

75% of people with VCRs are sampling prerecorded tapes on a regular basis. So there is no slowing up of interest in video programming: there has, however, been a bottleneck in the last 12 months. Dealers with short cash lines have not been able to buy a wide range of titles and have been very selective. This, together with piracy, which is responsible for at least half the tapes rented in the U.K., has depressed sales.

“But, as I say, provided we can tackle the piracy problem with greater vigor, the outlook is very encouraging.”

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That’s why any video tape with an imitation of JVC’s VHS logo may also be inferior in performance and reliability. This means any time you sell a video tape in the VHS format from an unlicensed source, you could be risking your own good name as well.

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JANUARY 8, 1983 BILLBOARD
MCA’s Hartley Setting Sights On ‘Cult Markets’

Continued from page 4

Many retailers are discovering profits through video store franchises and affiliations. At the same time, many other video stores are going bankrupt. Why the difference? The troubled retailers are plagued by undercapitalization and the difficulty of keeping up with the fast-changing industry. In a nutshell, owners and managers need detailed, unbiased information now.

VIDEO MARKETING FRANCHISE FACTBOOK is loaded with just such information. You’ll find it valuable whether you run an independent store, a chain, or are part of a video retail “network.”

If you’re not yet in the video business, FACTBOOK will guide you through the crucial decision-making steps. Most important, it will show you how to take advantage of affiliating with a parent video retailing company.

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You’ll uncover the rarely-discussed secrets of success in home video:

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The 100-page report was researched and written by a team of veteran home video journalists and analysts including Managing Editor Ira Mayer, Senior Research Associate Didier C. Deutsch and Executive Editor Tim Baskerville.

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MCA has yet to introduce a major film at $19.95, however, such as Paramount Home Video’s “Star Trek II — The Wrath of Khan.” “We haven’t done an experiment but that doesn’t mean we’re not going to do it,” says Hartley.

Though MCA has cut back on the number of videos it’s putting out, Hartley says he’s not ready to give up on “feature movies.”

Also on tap are increased music videos. MCA has had success with Olivia Newton-John’s “Physical,” a music video directed by Brian Grant. Upcoming are a live Crosby, Stills & Nash disc. “Physical” did very well and I’ve seen a number of concerts which could be done, but I’m sure not ready to take on all of today’s market. That’s not to say that they won’t be someday. Basically, what this business is about now is feature movies,” Hartley states.

Though many of the retailers MCA deals with are new to the video business, Hartley says he has had no trouble in terms of implementing promotional plans. “When it comes to in-store merchandising, the video stores are brand new businesses. They haven’t been in this business before. It takes a little while to get the retailer in the swing of it,” he says. “A number of the people who work for us have been in the record business. They are familiar with how record companies work. When we first started out about all we had available to us was lobby one sheets from the movie companies. We’ve tried to get away from that.”

In terms of record retailers, Hartley admits that at first, many of them weren’t enthused about video. “It’s coming along awfully,” he admits. “The game has got them into the video biz and now thousands of retailers have devoted portions of their stores to video sections. One of the problems with record dealers is that they are basically sales-oriented in thinking. They didn’t understand rentals and no-returns policies. But we’re not talking about something that costs $4 wholesale. We’re talking about something that costs upward of $10.”

In terms of rentals, Hartley is glad that MCA took no action. “We chose to sit back and watch and see what happened rather than get into a rental program which we felt from the beginning was not feasible. There was too much paperwork involved and too much playing detective,” he reflects. “That’s not to say there isn’t a plan out there somewhere which could work.”

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Cotton Picks A Hit With 'Queer' Choice Of Tunes

By ROMAN KOZAK

Little rich girl from Texas with a cult hit signed to a major record label: what she could be a new artist wannabe? But talk to Johnnie Meisner, and she'll tell you that she's not that new, that not rich, and not all the breaks have been going her way.

Cotton was in New York recently opening at the Palladium theatre for ABC—as part of a just-begun tour that includes headliners as well as support dates in the U.S. and Europe, including a scheduled gig at MIDEM.

She says she's no overnight sensation, and has been in the business for seven years. Her big break came when she goofed up with producer/writers Bobby & Leslie Paine and, as part of the split, they stopped doing the PAO. They asked her, "Are You Queer?" Subsequently Cotton did the demo, which became the single.

A bouncy tune about a young woman's puzzlement over the sexual preferences of her prospective boyfriend, the song became a West Coast cult hit. But on the East Coast, it met a much different reception. Sparked, says Cotton, by an article in the Village Voice.

"I felt that song never got a fair reaction from the public because the article announced it as being anti-gay," she says. "It was real strange because in California the gays were totally behind it and considered it an anthem. They defended me against the PAA (People Against Obscenity) and other right wing groups which considered the song as promoting gay lifestyles.

"Johnny Are You Queer?" was originally released as being on RSO Records but had been folded before anything happened, and the record came out on Bonz Records. Before that, she recorded with Electra. An album, "Convertible Music," followed, and another single, "He Could Be The One," neither of which made much of an impact.

"It's so bad," she continues. "And the guy who signed us at Electra (Ken Buttie) was fired."

That had its impact as well. Hurt. There is no tour support or anything. But, she points out, Electra has picked up the option for a second LP, and she's looking forward to that.

The thing about 'Johnny' was that we really got hounded out by the press. We got a hatchet job in a grand style. And it did hurt us. But the record did fairly well. Then on Convertible Music, we really got critical acclaim. But it didn't quite take off like 'Johnny.' It's a mystery.

(Continued on page 59)

Meisner Hits the Road Via A Lean Tour Machine

By PAUL GREEN

LOS ANGELES—In many respects, the current economy has hit middle level artists the hardest. Superstars continue to be successful, and hot new "push" acts can expect to get some tour support and showcase exposure. But most acts in the middle are forced to fend for themselves.

One such is former Eagle Randy Meisner, who has had three solo albums, first on Asylum and now Epic. Meisner doesn't receive tour support, but he remains active on the road, having played 50 dates in the last three months.

"Companies these days either don't have the money or are scared to take the risk," Meisner says. "You've got to grab the bull by the horns and do it yourself."

What Meisner has done is assemble a lean tour machine that is by all accounts wholly self-sufficient. "We do all our own production," says tour manager Rob Joyce, "and carry all our own equipment. I do the engineering for the show: the clubs provide sound and lights. We have two rent-a-cars to move the band around and one truck to move all the equipment. And we don't stay in Hilton Hotels: we stay in $40 a night rooms."

The entire entourage numbers 10—Meisner, a five-man band, Joyce, his assistant Marty Fenion and two roadies. "Everyone in the organization gets a decent salary," Joyce says. "And 90% of the promoters have made money from the shows, since we pay our own bar tabs."

"Most of all, the shows have been the life support system of the organization. Radio, right and record..."

(Continued on page 58)

Rock-It Carries The Load When Top Talent Tours

NEW YORK—You are only as good as your last job; it doesn't matter how good you did all the times before," says Chris Wright, the president of Rock-It Cargo, a primary mover of equipment and instruments for the touring business.

Rock-It was formed in Britain in 1978. It has since opened offices in New York, Los Angeles and March of last year in Los Angeles. In its time, it has shipped equipment for Rolling Stones, the Who, Aswad, Barry Manilow, Elton John, Steve Miller and a host of others.

Basically Rock-It is a freight forwarder, making sure that a band's equipment gets where it is supposed to go on time. It works with airlines, air cargo companies, shipping, trucking and freight companies, sometimes personally riding along with the equipment and sometimes handling the paperwork and the various customs clearances.

Some say Rock-It is the industry standard. The biggest sign is that Rock-It has expanded its fleet of trucks to 100 at last count. It's the only place to go for large-scale headliners on the road. The only way to do it is gearing up for complete stage sets, havestages, and dressing the continent.

Some of the consignments are small and delicate. During the Who's tour, the various musicians bought 26 guitars, which Rock-It sent home for them. John Entwistle bought himself a life-sized replica of an American eagle statue for his apartment. A special container had to be built for the eagle, which was then sent to the Village East, N.Y., for a music video shoot. The eagle, one of the country's most sensitive species, was then returned to his owner.

Rock-It's success has led to the formation of Rock-It Marketing, a division that handles the marketing of tour-related merchandise. It's all part of the growth of the industry. But more importantly, it's all part of a greater plan—mechanically making it easier to ship equipment to the world and keeping the road busy.
Talent & Venues

Act-ivities

Prince Party Pits $$
In Prep School Pocket

The Marva Collins West Side Preparatory School in Chicago is $14,000 richer thanks to a benefit party hosted by Prince, who was playing three nights at the Auditorium Theatre. Two hundred tickets were sold at $50; they allowed the holders to see the show and then attend a special party afterwards with Prince and opening acts the Time and Vanity 6. In addition, the promoters, managers, stage crew and production company personnel chipped in to sweeten the pot.

Also on a holiday note: Oingo Boingo and Fear (yes, Fear) helped collect 4,000 toys for the U.S. Marine Corps “Toys For Tots” campaign with a concert in a large tent pitched on the parking lot of Veterans’ Stadium in Long Beach, Calif. The concert, attended by 3,500, was almost aborted when the generator broke down near the end of Fear’s set. But power from the adjacent stadium was brought in to finish the show.

Also, WPLJ-FM, promoter John Scher, Steve Forbert and Marshall Crenshaw joined for a benefit concert at the Beacon Theatre in New York to benefit the city’s homeless. There will be a 24-hour multimedia event at St. Peter’s Church in New York on Feb. 7 to honor the 100th birthday of Ebbie Blake.

Eric Clapton is going on tour of the U.S. beginning Feb. 1, and will play 21 cities. Opening act is Ry Cooder, ... Singer Ronnie James Dio and drummer Vinny Appice have left Black Sabbath. But the group goes on with a new management agreement with Don Andes (who also manages former Sabbath member Ozzy Osbourne) and a new live album on Warner Bros. on tap, the band’s first after 13 years.

Some guys will do anything to get on a Scottoy, says Jesse Ran. Recently joined to Columbia, has sent a letter and tape of his “Rusha” video to new Kemistry bass Yari Andropov. “I would be very honored if you would consider my work for broadcast on Russian television, and accept my invitation to assist one of your own young recording stars in the making of a similar music/video production,” Ran writes in his letter. So far there has been no reply.

Paul Butterfield’s recent concerts in New Haven were videotaped for an HBO special to be seen next fall, produced by Rising Star Video Pictures. ... Rachel Sweet will have a part in “Rock ’n Roll Hotel,” the first musical to be done in 3-D. Executive producers for the film, being made in Richmond, Va., are Fran Shuster and Howard R. Shuster.

Ross Ballard to produce America’s next album. The current stage show by E/A’s heavy metallers Motley Crue includes a chainsaw decapitation of a mannequin made up to look like the Plasmatics’ Wendy Williams. Is this flatness, or what?

Signings: Ministry, an American techno-pop band, to Arista; The Suburbs to Variety Artists; ... Debbie Carpenter and Jimmy Dunn to Churchill Records and Video Ltd.

O’Neill Suing Kirshner Corp.

NEW YORK—Rock journalist Lyn O’Neill Jr. is suing Don Kirshner Entertainment Corp., in New York City Civil Court for $7,364.02.

That is the amount O’Neill claims he is owed for on-camera appearances on Don Kirshner’s “Rock Concert” program. Lyn O’Neill, who did on-air interviews and reports about top rock acts, says in his suit that he was paid only $5,475 of the $12,839.02 owed him for his work.

SOPHY SALES
Club Indigo, New York
Admission: $15

The eight-week-old Club Indigo on Manhattan’s East Side was the perfect venue for the energetic and funny Steely Dan. Seating capacity (197) was small enough to let the performers—recently signed to NGA Records—work on their one-on-one with the audience. He has an enormous reservoir of material, and much of the act was a compilation of old tunes and plenty of new material. Accomplished came from Steely’s long-time and multi-talented musical partner, Paul Over. The evening’s only disappointment: subdued audience response.

Sales audience was in the over 30 bracket, but with an entertainment charge of $15 per person, that’s not hard to understand. Very Hodlers, Myron Cohen, Eddie Fisher and Buddy Rockwell follow Steely’s two week engagement—on in an effort to bring Atlantic City, N.J. and Las Vegas to New York.

GEORGINA CHALLIS

Rock-It Carries The Load

Continued from page 57

London via a British Caledonian DC-10.

“If that eagle had been damaged, it would not have made any difference how many good jobs we had done for them previously,” says Wright. “All that would have been remembered would have been the eagle.”

Rock-It doesn’t just ship to Europe and the U.S., it also does world tours. A current project is the upcoming tour by Van Halen of South America. Where the band will play in Venezuela, Brazil, Uruguay, and Argentina.

Considering the origin of his cargo, it is not surprising that Customer services is a prime concern for Rock-It. However, U.S. Customs, whatever reputation it may have with the holiday traveler, is quite reasonable, says Wright.

“In Los Angeles, I have been astonished by the Customs people. You can tell them your problems and you can work things out. In Britain, they are very good, but they are very meticulous,” he concludes.

Meisner Hits The Road

Continued from page 57

companies have no money—or at least the economy gives them a perfect excuse not to spend money—so this is the only way for Randy to get to his shows. This is the whole purpose here. Obviously you wouldn’t want to do this forever—it’s hard work playing six nights a week—but it works.

“Some of the places might be 300-seat clubs, but it’s better than sitting there stagnating, hoping that something’s going to happen.”

Meisner headlined all of the dates on the tour, except for 13 shows in which he opened for the Little River Band. On his own, he’s played clubs and halls ranging from 300 seaters to 3,000 seaters. With LBB the venues were generally larger.

Regency Artists, which books Meisner, is now looking into packaging Meisner and Dave Mason on West Coast shows in January, after which Meisner will head to Japan. Meisner’s performance tape was taped an hour-long radio show at Nick’s Upwind Theatre in Dallas, which Meisner’s agent, Trudy Green, is selling to stations around the country.

“You’ve got to just take the ball yourself,” says Joyce. Meisner agrees: “I’d rather be out playing than sit around twiddling my thumbs. You’ve got to get out there yourself and work.”

Let’s discuss your jazz promotion & marketing needs.
BELLE STARS—the Belle Stars, who record for Stiff in the U.K., make their U.S. debut at Danceteria in New York.

Billboard photo by Chuck Pulin

THE AUDARENA STADIUM GUIDE contains more than 5,000 individual listings of arenas, auditoriums, stadiums, exhibition halls and grandstands throughout the U.S., Canada and many foreign countries. If you are a promoter, producer, tour planner or booking agent, the Audarena Stadium Guide can be an invaluable time and money saver.

L istings in the Audarena Stadium Guide are alphabetically arranged by state or country and by size for easy use. Information contained in these listings includes addresses, phone numbers, management contacts, size and square footage of exhibit and performance areas, additional facilities available as well as other detailed information on utilities, parking, lighting and local services available.

The 1983 Audarena Stadium Guide is available by mail order only. The $40 cost per copy covers postage and handling. Save yourself a lot of time and effort by ordering a copy of this indispensable sourcebook today.


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Talent & Venues

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beyond my understanding. You just keep going, doing what you do. I’m just waiting for all the foam and aftermath of ‘Johnny’ to die down somewhat. To me it was just a song we did and I want to move on now.”

What’s the hottest new female act from Britain? Ask this writer and you’ll be answered: the Belle Stars. Who?

The Belle Stars are not very well known in the U.S., as they have had no product released here, and have no record label. In Britain they are signed to Stiff, where they have had six singles; the most popular, “The Clapping Song,” peaked at #11. Their debut album will be released in Britain early next year.

They were in the U.S. recently for a couple of dates in New York and Philadelphia, which were quite successful. The Belle Stars play an eclectic and pleasing array of pop music; using elements of new and old rock, R&B, reggae and basic rock’n’roll. They do it with an energetic stage show that allows each of the seven members an opportunity to develop her own style and look. They are entertaining and refreshing.

But if their brief stay in the U.S. got them a deal here, we haven’t heard about it. And they made no money here—or if they did, they didn’t take it home with them: their hotel room was burglarized, and they lost their cash, cameras and tape players.

Despite the mishap, they seemed cheerful enough. The Belle Stars manage themselves, and, except for their sex, are not much different from a host of other acts coming from English art colleges. They have been together two years, and have appeared on the same bill with such acts as the Clash, the Police, Madness, Elvis Costello and the Pretenders.

They say it’s a conscious decision to keep the band all female. But they are not a “politically” female band.

“There are some (female) bands that will not play if there are guys in the audience,” says Lesley Shone, the bass player. “In one case there was a guy who had a sex change operation, and he was still attacked by all those women. I thought he had more right to be there than anyone else.”

While the Belle Stars do play cover songs (their version of “Mockingbird” is a killer), they also write their own material, with each one of the seven contributing.
Carroll, Riley To Headline '50s Rock Fest In U.K.

The event is the 10th of its kind organized by Paul Barrett Rock 'n' Roll Enterprises. Previous artists have included Frankie Ford, Charlie Grace, Jack Scott, Sonny Parker and Eddie Fontaine.

The event was last attended by Gene Vincent's original backing band, the Blue Caps. "They'd played together since the 50's but at Canter they were mind-blowing," says Barrett.
NASHVILLE — RCA Records Nashville is launching a new production series which the label expects to become an important artist development tool for midrange country acts.

The new line will feature a series of mini-albums in 12-inch disk or cassette configuration, priced at $6.98 for the disk and $3.98 for the tape. At least two of these will be recent or current radio hits unavailable on any other format. Each of this special series will be slated for “best of” classification through its singles release.

The concept was originated by RCA Nashville division vice president Joe Galante as a marketing device for the label’s 1983 product line, radio and retail.

Each package issued in the series will remain list-priced at $6.98 for the life of the album. 

Leading off the new series line for the first quarter of 1983 are three releases: “Closeup” by Louise Mandrell; “Those Were the Days” by Gary Stewart and Dean Dillon; and “Leon Everette” by Leon Everette. Each of the three 12-inch disks will be accompanied by a pen-and-liner notes by celebrities who have been instrumental in the industry, as well as a brief biosketch for country fans. Liner notes for the Mandrell package were written by Ralph Emery, by Hank Williams Jr. for Leon Everette’s LP, and by Tenny Hays of Georgia on the Stewart/Dillon release.

“We see this as a developmental program for artists who have proven themselves with two or three records but still aren’t selling at the album level,” explained the label’s price makes it attractive to retail, and with only three cuts per side, we can provide better audio quality on the LPs.”

RCA will be supporting the launch this month with an extensive advertising and field programs, followed by a consumer print blitz in February and March. There will be a consumer survey, in which fans can vote for new artists, and a strong sales volume for acts in this series.

Galante notes that the program is not budgeted for any catalog line, and all material released through the $6.98 country product series will be sold by RCA. This will be available on another LP. Eligibility for artists to be included in the campaign will be determined by their previous chart activity, he says.


According to Galante, each mini-LP is a special series with three artists, each of whom will contain a minimum of three singles releases. If the series is successful with consumers of various packages, RCA Nashville will plan more six-cut LP product for the second quarter of 1983.

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NASHVILLE — Music Promotions, Inc. has been formed to organize country concerts, primarily in large venues in Mississippi and Louisiana.

Company president Ken Wallace is operating the company out of Pensacola Beach, Fla. He has confirmed three dates in January, including John Conlee, Lee Greenwood and David Frizzell, and has also penciled in a performance by Loretta Lynn, with possible additional shows. Also new for January are consultant George Jones, Loretta Lynn, Connie Smith, Alabama, and John Anderson.

New for the month, the country’s popular “Country Superstars Specials” have been renamed “Country Specials Of The Month,” and wherever possible, the series will be tied in with an artist whose birthday falls in the month. Stations have the option of choosing between two different shows each month, as well as new programming for the next few months.

“From the fact that famed inventor Thomas Edison was born in Orange, N.J., to the fact that country music is the only American art form that’s still alive and well today, there’s no excuse for not being aware of the contribution America has made to the world of music,” says Crewe. "Our formula for success in the past three years has been catering to the little markets," emphasizes Lamm. "You can make more money in larger markets, but building radio in the smaller markets ensures a good investment for future syndication."

Lamm is also producing companion pop-oriented specials for AC and CHR stations. Ready for January is a special on Air Supply, with future shows in production on Bill Cullen, Don McLean, Little River Band and Crosby Stills & Nash. Also new for 1983 will be a daily of daily three-minute county profiles and a weekly 60-minute show, “The Elvis Hour,” that will parallel the firm’s successful “Frank Sinatra Special Of The Week.”

In the top 50 large markets, Creative Radio arranges syndication through a barter arrangement. In small and medium markets, Lamm offers his packages for a flat rate, or a structured arrangement among individual stations in their markets for additional profitability for these stations, which have limited cash resources, Lamm also offers discount programming at 50% when stations are purchased in volume rather than on a single-program basis.

Rock and staff associate Tom Holdridge do all the production for their shows on their own self-contained and staffed studios. For both pop and country programs, Lamm likes to have the show narrated, when feasible, by someone personally connected or associated with the act being spotlighted on the program. Most of the specials are formatted on tapes that can be constantly updated with artists’ newest hit recordings or new interview segments. CDs are compiled on masters, which are “timeless” and will not be altered, they are shipped in disk form and come in special boxes to Judy Garland, Glenn Miller, Elvis Presley and Willie Nelson.

With a variety of specials now airing on more than 200 or more stations nationally, Creative Radio Shows plans to continue expanding, especially for the “Country Radio’s Weekly Magazine” program.

“Our formula for success in the past three years has been catering to the little markets,” emphasizes Lamm. “You can make more money in larger markets, but building radio in the smaller markets ensures a good investment for future syndication.”

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Opry Facing A Crucial Period

Economics, Ownership Change Raise New Questions

By KIP KIRBY

The Grand Ole Opry: dinosaur or dynamo? For five and a half decades a legendary mainstay of country music, the Opry today faces a crucial period dictated by economics, new ownership and—perhaps most pressing—age.

Age, that is, of its 60-plus members, most of whom are more than 50 years old. In recent years, the Opry’s roster has been winnowed by the deaths of Lester Flatt, Ralph Sloan, Doyle Wilburn, Jimmie Riddle (a member of Roy Acuff’s Smoky Mountain Boys), Alcyon Beasley (the first woman to perform on the Opry, she was not an active member when she died this year), and, most recently, Marty Robbins, certainly one of Opry audiences’ favorite entertainments.

It is also no secret that some of the Opry’s best-known headliners have suffered from health problems, including Roy Acuff, Bill Monroe, Ernest Tubb and Bobby Osborne.

When the NLT Corp., which owns Opryland U.S.A. and the Grand Ole Opry, merged earlier this year with the American General conglomerate, it cut a shadow over the future of the 57-year country music tradition. American General has indicated interest in selling its Opryland holdings, one of its first moves when it took over was to institute a hiring freeze.

Although Opry general manager Hal Durham says he has heard no directive about this freeze affecting talent hires and is going ahead with “business as usual,” adding new members is not something the Grand Ole Opry does frequently. In 1976, Don Williams and Ronnie Milsap were brought on board; the next year, only Larry Gatlin was added. And from 1977 until 1981, no new members were incorporated at all.

For the most part, the Opry’s newest invites represent a younger, more commercially successful segment of country music, including Ricky Skaggs, John Conlee, B.J. Thomas, Bactus Willie, Riders In The Sky, John Anderson, and the Nitty Gritty Dirt Band. The Opry has struggled with the fact that many of its better-known celebrities, such as Barbara Mandrell, have been slow to return to the Opry. George Jones and Loretta Lynn, must tour constantly to support their current material, and give up a lucrative weekend booking to fly home and play the Opry.

Manager Durham admits that the Opry has had to bend its once-inflexible rule of 20 mandatory appearances per year for its members. And he agrees that the Opry’s demographics have traditionally “been on the decline.”

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**NOTE**

Superstars are awarded to those products demonstrating the greatest appeal and sales rates this week (Prime Voters). Stars are awarded to other products demonstrating significant gains. **Recording Industry of America** uses a scale of 1,000,000 units for sales of 3,000,000 units (and indicated by day). **Recording Industry of America** uses a scale of 3,000,000 units (and indicated by day).
By KIP KIRBY

Signifying a deceptively unassuming word that signifies either a springboard or a single act, Opry playing a crucial role in the career, or an act’s most elusive and frustrating search.

Opry has repeatedly competed in country music been keen for signifiers. And many feel that 1983 is going to be a great year in country music’s growth, since this year marks the 25th anniversary of the Opry, and developing artists in the now recorded companies’ pipeline are due for their big breakthrough.

So where do Opry posters label lock when they’re ready to sign? As they don’t allow you to take your own pictures, a lock provides an excuse.

There are several ways acts get signed: through their publishers, through producers who believe in them enough to give the new artist a label to a big record company, and to fill clubs with repeat customers and enthusiastic supporters has something worth checking out.

KIP KIRBY

“Continued from page 61

But adding talent is a two-way street,” Durham says. “Acts have to want us as much as we want them. They have to be willing to fit into their schedules, and for an act on the road constantly, that can be difficult.

Durham points to non-member Conway Twitty’s new effort as an example of an entertainer “who has to wonder if he wants to spend his rare Friday and Saturday nights off the road again for Opry shows.” And Alabama, after three years at the top of the charts as country’s hottest group, only managed to squeeze in its debut guest Opry appearance this past October.

“I don’t think any group of artists working in any one area can do a full tour schedule and do any Opry tour schedule just doesn’t permit them to be in Nashville very often. Durham maintains that if the Opry can no longer be considered the springboard in an artist’s professional career, that’s all part of life, but the Opry show remains both a status symbol for its members and a major moneymaker. The drawing power is in the scope of the audience who see our production each week, for performances.

A tradition the Grand Ole Opry is, and it will undoubtedly continue to be one. Yet a recent survey of this magazine’s country charts showed that only 12 of the top 100 country singles and nine of the top 75 albums belonged to current Opry members. And many observers fear that unless its management begins to draw on the new and developing talent currently cropping up in country music, the institution may end up stalling future growth.

That the Opry perpetuates royalty toward its longtime members and that it remains a viable link with country music’s roots and heritage, an incommensurate that it continues to be an ongoing source of revenue for these veterans who must now rely primarily on weekend Opry appearances for exposure is also laudable.

However, just as the CMA has had to recognize the new breed of country artists cropping up across the airwaves through its awards and committees, so too does the Opry now face a similar challenge.

If it’s to represent country music in the 1980s, its priorities may have to be re-evaluated with an eye towards the music’s changing demographics. Perhaps some of its rules might be rewritten or adapted to allow for the increased pressures and demands put upon its superstars.

For only actively reaching out to tomorrow’s headliners, only by understanding that exclusivity may no longer serve its best interests can the Opry hope to remain a dynamic force in country music.

New On The Charts

CONNIE HANSON

“Still A Lot Of Love In San Antonio”—81

Hanson played a memorable role on the 1982 NBC miniseries “Urban Cowboy,” but it wasn’t her show business debut: she’s a former “Ted Mack Amateur Hour” winner and has performed on shows with singer Tony Bennett.

After winning the Ted Mack competition, Hanson began billing herself as “the little girl with the big voice.” This is her first live show musical act. Recent performances include appearances on the Grand Ole Opry in Nashville and at the Las Vegas Hilton.

Hanson, a Houston native, now lives in San Antonio, making it appear that her new single for Soundwaves Records is titled, “Still A Lot Of Love In San Antonio.”

Hanson is managed by Gary K. Hahn.

For booking and information, contact Sarah Stein in Nashville at (615) 269-5296.

Ski: A star was awarded to producers demonstrating the greatest gains this week (Pristine Moms). A star is awarded to other producers demonstrating significant gains. Recording Industry Reps. of America and sales of $500,000 and (dist. Label indicated by star). A Recording Industry Rep. of America seal for sales of 1,000,000 units (total indicated by triangle).
NASHVILLE—Savoy Records is entering the New Year with popular artists and steady catalog business, but acknowledges that its customers, black music retailers, are hurting from the recession.

Company president Fred Mendelson, based at Savoy’s Elizabeth, N.J. headquarters, admits that the black gospel major will trim seven or eight “marginal” acts from its roster of 30 artists. Also, Savoy is altering its album release schedule: instead of 10 LPs every two months, the company will issue only six LPs.

Mendelson says these measures are being taken to counteract sales declines and increased recording expenses. The recession has cut out on the number of pop & urban retail outlets, making it more difficult to move product through the pipeline.

“Steady business,” said Mendelson, is a diet-sized booklet sold through subscriptions, which include features on some of the label’s chief retail outlets, interviews with Savoy artists, and increasing record mail orders by readers. Also in the mix are catalog books and charts lists in each book. Mendelson says artists and editors now subscribe. “It’s been my goal for five years and he hopes to increase that in 1983.”

Another outlet for Savoy product around the world is the Armed Services, Mendelson says, with PX stores stocking LPs and reporting good sales.

Word Music Signs Imperials

NASHVILLE—A new co-publishing and administration agreement between Imperials Music Group and Word Music will concentrate on developing new writers in the Imperials’ company.

Word Music is assuming all publishing and administration duties for the Imperials Music Group umbrella, which includes Marquis III (ASCAP), Le Baron (BMI) and Barones (SESAC). Paul Smith, bartone for the Imperials, will continue as head of operations.

Smith’s stated goal is “to make the company as an outlet for new writers that we find.” Along with developing that new talent, he will seek to build the Imperials’ own catalog.

WBQH Detroit Sets Concert

NASHVILLE—Detroit’s WBQH-AM is co-sponsoring a gospel concert at the Buddhist Temple Auditorium, promoting the event as a civic effort to encourage Detroit citizens to enjoy the event, sponsored and reflected by the city’s economic plight.

Acted lined up for the $4-per-ticket event, scheduled for Saturday, Dec. 26, 4:00-6:00 at the Buddhist Temple Auditorium, are the following: Douglas Miller, the Clark Sisters and their mother Mother Mary Ann, Alberta Hall, Versailles and Vanesa Bell Armstrong. The show is in all tickets, $4.00, with $2.00 of every sale going to the owner Dorothy Deutch and Paul’s Cut-Rate Drug Store, co-sponsors of the concert.

Local ministers and other figures may make advertisements at the show on Detroit’s economic crisis, according to WBQH co-owner Martha Steinberg, the station’s gospel DJ and MC of the concert.
POP TOP RECORDS OF TOP COUNTRY SINGLES

THE NUMBER ONE POSITION AND WAS ALSO THE SAME ALPHABETICAL ORDER BY TITLE, TITLE...

WHAT'S COUNTRY ALBUMS

A LISTING OF EVERY RECORD THAT REACHED ANY OF THE TOP TEN POSITIONS ON BILLBOARD'S CHARTS FOR THE PERIOD COVERED, WEEK-BY-WEEK. LISTS ISSUE DATE, TITLE, ARTIST, LABEL—IN ORDER OF ISSUE DATE.

TOP TEN RECORDS (any package listed with the number "2"): A listing of every record that reached any of the Top Ten positions on Billboard's charts for the period covered. Records are listed in alphabetical order by title within each year. Where duplicate versions of the same tune (cover records) occur, they are listed alphabetically by artist's last name. In cases where a record reached Top Ten in one year and was also in the Top Ten the following or a later year, it is listed in both years. Records marked with a "#" indicate that the record reached the number one position in the year in which it is so marked. Lists title, artist, label.

TOP RECORDS OF THE YEAR (any package listed with the number "3"): A listing of the best records of each year, based on a recap of the weekly charts for each year covered: Lists title, artist, label.

POP SINGLES

A-1 Number One Pop Singles, 1941 through Present $50.00
A-2 Top Ten Pop Singles, 1947 through Present 50.00
A-3 Top Pop Singles of the Year, 1946 through Present 50.00

POP ALBUMS

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

COUNTRY SINGLES

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

COUNTRY ALBUMS

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

SOUL (RHYTHM & BLUES) SINGLES

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

SOUL (RHYTHM & BLUES) ALBUMS

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

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ADULT CONTEMPORARY SINGLES

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

CLASSICAL ALBUMS

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

JAZZ ALBUMS

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

GOSPEL ALBUMS (SPIRITUAL & INSPIRATIONAL) NEW ITEM

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

GREATEST HITS

J-1 Top 100 Greatest Hits of All Time, 1955-1977 (1978-Present Top 100 Included) 75.00
L Year-end Issue—"Talent In Action" (Limited Stock Available) 7.00
M Bicentennial Issue—"Music/Records/200"—History Of The Music/Record Industry (Limited Stock Available) 25.00

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

Billboard Chart Research
9107 Wilshire Blvd
Beverly Hills, Ca. 90210

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Billboard's music critics were of many minds as to what their favorite albums were in 1982. But if there was any trend, it was toward a preference for r&b and r&b-influenced music.

Of the 16 writers and editors asked to list (in order of preference) their top 10 albums, only two picked the same record to top their lists: Donald Fagan's "The Nightfly." But those were the only votes that Fagen got; the LP made no other lists.

The album appearing on the most lists (six) were Marvin Gaye and Joe Jackson, though Gaye was listed consistently higher on the CBS albums, making him this year's Billboard's critics' top choice for "Midnight Love._

Appearing on the critics' lists were Dire Straits and ABC, with the former earning the higher picks. Michael Jackson appears on four lists, followed by Prince, Stevie Wonder, Elvin Costello and Junior. After that, the field widens considerably. The critics' choices:

Gary Darling in Los Angeles:

1) INXS, "Shabooh Shoobah," WEA Australian
2) "Nightfly," Donald Fagan (CBS)
3) "Midnight Love," Marvin Gaye (Westbound)
4) "Inner Life," Inner Life (Atlantic)
5) "Gonna Come Out Of It," Joe Jackson (Elektra)
6) "Tapestry," Carole King (A&M)
7) "Arms," Melissa Manchester (Columbia)
8) "Toto IV," Toto (Atlantic)
9) "Time Warp," Rick Springfield (A&M)
10) "Magic," Paul McCartney (EMI)

"The Fearless Four," Rock'n'Roll's Mastermind, Los Angeles:

3) "Nightfly," Donald Fagan (CBS)
4) "Midnight Love," Marvin Gaye (Westbound)
5) "Inner Life," Inner Life (Atlantic)
6) "Tapestry," Carole King (A&M)
7) "Toto IV," Toto (Atlantic)
8) "Arms," Melissa Manchester (Columbia)
9) "Time Warp," Rick Springfield (A&M)
10) "Magic," Paul McCartney (EMI)

"Tapestry," Carole King (A&M), Los Angeles, Calif.:

3) "Nightfly," Donald Fagan (CBS)
4) "Midnight Love," Marvin Gaye (Westbound)
5) "Inner Life," Inner Life (Atlantic)
6) "Tapestry," Carole King (A&M)
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10) "Magic," Paul McCartney (EMI)

"Tapestry," Carole King (A&M), Los Angeles, Calif.:

"Tapestry," Carole King (A&M), Los Angeles, Calif.
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□ DISTRIBUTING SERVICES
□ OTHERS

□ (Job) POSITION WANTED

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LENTS TO BYPASS CABLE SYSTEMS
By SAM SUTHERLAND

LOS ANGELES—Veteran personal manager and producer John Harrison is teaming with cable and pay television executive Dick Lubic to bow an ambitious new pay-per-view, single event video concept via a projected five-hour live concert promotion.

For “The Big Broadcast of 1933,” John and Lubic envision a late summer satellite transmission—emanating from a major concert site so that it will be purchased by U.S. households nationwide as a basis of that one event. That’s in contrast to the usual role played by pay tv special events whose one-time price is aimed at regular subscription fees.

Lubic, who is coordinating satellite interconnect arrangements and manufacturing of the special home decoder device to be used, the AX-1, stresses that the key to the project lies in its potential to bypass existing cable and pay systems and their requirement for a conventional, ongoing hookup.

Instead, as developed by Churchill, Kirkland, Bourque & Kend- nedy, the AX-1 unit is described by Lubic as “a disposable device” that could be supplied to purchasers through direct mail, hooked up to the UHF or VHF antenna terminal ports on the AX-1 device, and discarded after the event.

Because such sales would thus seem to be sold only $10 to $15 per event, competitive with fees

sought by cable and pay systems for such recent concert offerings as last year’s Rolling Stones show and the upcoming Dec. 17 Who concert, the new system’s backers are banking that they’ll be able to attract a much larger single event audience than subscription competitors.

Lubic won’t disclose specific technical details of the system, saying public disclosure of the circuitry wouldn’t be made until the needed transponder space is reserved. He cites security as the reason for the confidentiality of the system, noting that “stolen” pay, cable and subscription signals may now be reaching as many as 10 million homes where no fee is being paid to the rightful suppli- ers.

Both he and Harrison, however, hint that the system actually draws from existing, possibly familiar technol- ogy: “Once we’ve done it, anything can do it,” admits Harrison. “But right now we’re the first ones who’ve thought of this approach.”

Lubic says money financing for the venture will initially be self-contained by his firm and Harrison under- writing pre-event production and marketing. Where the project’s backers will need additional fund- ing is in the actual satellite trans- mission, where Lubic estimates could run into millions.

Stereosimulcasts will be sought in as many markets as possible, and Harrison believes the project could spin off subsequent annual “Big Broadcast” specials.
Dutch Pirate Radio Stations Raided

AMSTERDAM—In several major Dutch cities, pirate radio studios have been clamping down on pirate
radio stations.

Held out as a threat of the na-
tional Radio Control Service, a
branch of state-owned PTT, which
transmits virtually all commercial
communication systems in the Na-
terlands, the raids have si-
enced eight stations—42
radio in Utrecht, central of the
country's prime time; and
in Groningen, in a north-
ern transmitting area.

Tapes Takes Lion's Share
Of Norwegian Music Mart

OSLO—Tumbling LP sales in
Norway have made the prerecorded
cassette the country's primary music
medium for the last five years.

Steady, leasled sales figures for the first
quarter of 1981, published by Phonog-
ram manager director Michael
Aas, who is not alone in foreseeing
recent sales this year up to four mil-
ion. Next year most observers see
continued gains for tape, continuing
inability for the rest of the year.

Both sell at around $10 for
front-line product. Most current hits ap-
pear on 45s, but out of 1000 tapes, a
single cassette is better in catalog and
low price repertoire. A further tradi-
tional style or format of tape, daily
1980, to introduce its 10-year old, is
country music, while MOR titles on
cassettes reflect the essential ori-
entation of the Norwegian public.

Singer, fans and followers of con-
temporary pop tend not to be
radio, though technically advanced
and tape formulations may boost
them's product.

Around 50% of the country's
population owns cassette-playing equ-
ipment, the sale of which has passed
the 1.5 million mark in recorded tape.

The National Parliament starts
enactments through legislation cur-
rently under consideration. The
bill, which is expected to pass in its
next meeting, could provide for
improvedfilm distribution rates.

On the blank audio tape side, sales
this year should reach 7.8 mil-

Swedish Video Trade
Boom Fading

Continued from page 9

sales trends in the direction of the
year's releases, with only 5000 tapes
and sales of around 30,000 VCRs.

In 1980, some 80,000 video
recorders were sold, and around 1978, the figure jumped to 165,000.

The year sales are expected to have
increased by the end of the year,
along with the late marketplace trend.

That gives a tally of 500,000 VCRs in
domestic use in Sweden, with a house-
hold penetration of well over 10%.

But the various economic prob-
lems such as “mission” to the video
world for new customers suggests a dramatic slow-
down in the future.

LIEF SCHULMAN

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LIEF SCHULMAN
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Indie Distributors Philosophical About Chrysalis Move

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"It's a serious decision, a very frustrating one, but what we can do except light a fire and hustle our other labels a bit more?" quibbles Warren Hildebrand, president of All South Distributing Corp. in New Orleans. "Look, the indices that are left have been incredibly important hills. If we can lose an A&M, which represented a big portion of our volume, and all rebored, we can certainly come back from the loss of a Chrysalis."

Stressing the change "had nothing to do with the performance of the independents or their payment of bills," Jim Schwartz, president of Schwartz Brothers in Philadelphia, says the move came as "a total surprise" in light of the label's affirmation of its independent status at the recent NARM distributors meet in Fort Lauderdale (Billboard, Nov. 13).

Schwartz says he felt that Sal Licata, who stepped down as president of Chrysalis Dec. 22, was "talking truthfully and from the heart at the meet." They ended the year in a fantastic fashion," he says, noting the current success of Toni Basil and Pat Benatar. "If they have a company doing anything like this before (Label co-founders) Terry (Ellis) and Chris (Wright) seemed to make the decision independently, without consulting the distributors, which was a mistake, I think. But I'm not sure anybody else had anything to do with this business."

Bowed by the recent performance of such new independent labels as Hightone, Houston Connection and Tommy Boy, Michael Paikos, president of Pacific Record and Tape Distributors Inc. in Oakland, says, "There's no doubt in my mind that the indices will survive. We'll just have to fight for a larger share of the pie."

**Indie Presidents Set For Forum**

LOS ANGELES—Presidents of eight independent labels are set to speak at a forum sponsored by the L.A. chapter of NARAS, Thursday (13) at the Hyatt on Sunset here.

Panelists for the session, titled "Independent Record Labels: Trends During Us Into the '80's," are Ed Rosenberg of Gyra Records, Miles Copeland of IRS, Al Coury of Network, Ray Harris of Solare, Ed Eckstein of Dwell, Bob Biggs of Slash, Dave Pell of Headfirst and Gary Kiesel of Disneyland/Vista.

Paikos and Lenny Rakoff, general manager of Universal Record Distributors in Philadelphia, suggest that Chrysalis "might have stayed put," since the label released the Basil and Benatar disks earlier this year. "But they were strapped for cash, to my understanding, and by then it was probably too late," Rakoff opines.

He acknowledges that the Chrysalis announcement came as "a complete shock, but I see no reason why we can't survive with the smaller indices. The toughest part was living through the rumors.

Jack Kessler, president of the presiding of marketing and sales for PolyGram, confirms that the company considered buying out the label and releasing records with Chrysalis before the label concluded its distribution pact with CBS. "We thought it was a possibility that they probably would be better off somehow else," he says.

According to an independent field rumors that PolyGram is negotiating a distribution pact with Arista Records, the executives indicate that "talks have not taken place. Our hands are full with five labels as it is."

Lou Mardin, president of sales and distribution for Arista, feels that while the loss of Chrysalis will weaken the ranks of the independents, "their overall billing can be placed. This is not a new thing. The indices survived A&M. They'll survive Chrysalis." Noting the rumors of a possible pact with PolyGram, Mardin says he expects "no change of direction for Arista in 1983. The doomsayers would like to think we're going to follow Chrysalis, but it's not true."

Jay Lasker, president of Motown, is particularly optimistic about the future of the independents. "I hate to see any label leave the indie ranks, but it's just going to make them stronger," he says. "We're on the verge of a new era in the record business, of young entrepreneurs creating new companies and distributing through them, the way it was when Decca, Columbia, RCA and Capitol were the dominant labels 25 years ago. Where else is a guy with ideas, energy and enthusiasm going to go?"

Stan Layton, who departs as Chrysalis vice president of sales and marketing Jan. 14, will oversee the transition period. He says that the label's January release—new albums by ultravox, Michael Shenker and the Jodys, and singles from basil and benatar—is "on hold," but that "the product is at the plant, and the marketing plans, including videos, are set."

"We've been a classy label all along, and I want to make sure that we go out that way," he says, noting that Chrysalis "fully intends to honor chargebacks and advertising claims so that everyone is properly reimbursed. I don't want anybody to say that we burned them."

Layton says that he expects Chrysalis to maintain "full support services" when the company relocates its home base to New York from Los Angeles. "Since Terry didn't sell the company, I imagine that the CBS arrangement entails manufacturing and distribution, and that the New York office will handle marketing, promotion and ad."

He adds that Jeff Aldrich, vice president of ad., and John饷, director of marketing, are likely candidates to head the label's Gotham headquarters.

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**News**

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**Chartbeat**

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**continued from page 3**

the catalog deal contains wording that protects CBS against future performance royalty collections that could be diminished by an unfavorable decision in the so-called Buffalo case, in which a New York federal judge has ruled against blanket licensing of independent TV stations. Some $90 million in annual ASCAP and BMI licensing monies is at stake.

For Mike Stewart, the deal also represents a return to the helm of the MGM/UA copyrights, a position he held from 1962 to 1977. Stewart, in fact, owned some foreign companies that sold to UA when he joined the company.

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CRITICS’ CHOICE

Billionaire’s Choice: Editors Select Their Favorite LPs Of ’82

- Continued from page 68

ROMAN ROCK IN THE UK

1) "THE LIONS OF THE NEW CHURCH" IRS/A&M. Post punk, post psychedelic trash. But done with great verve and good starting out tone. Should have a smash.

2) "REBEL, REBEL" Virgin. Inanga. A rock Harrison. A wild new force in the UK. Should have a smash.


4) "CROWLEY" Virgin. Inanga. A rock Harrison. A wild new force in the UK. Should have a smash.

5) "AVALON" Elektra. A British/US radio hit. Should have a smash.

MARTIN CLARKS IN CHICAGO

1) "FUCKS" Atlantic. Fucks. The best new music from 1979 to 1981 played live for 1982 and beyond. Should have been a smash.

2) "REBEL, REBEL" Virgin. Inanga. A rock Harrison. A wild new force in the UK. Should have a smash.


4) "CROWLEY" Virgin. Inanga. A rock Harrison. A wild new force in the UK. Should have a smash.

5) "AVALON" Elektra. A British/US radio hit. Should have a smash.

SAM SUTHERLAND

1) "THE LIONS OF THE NEW CHURCH" IRS/A&M. Post punk, post psychedelic trash. But done with great verve and good starting out tone. Should have a smash.

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4) "CROWLEY" Virgin. Inanga. A rock Harrison. A wild new force in the UK. Should have a smash.

5) "AVALON" Elektra. A British/US radio hit. Should have a smash.
When an artist as talented as Olivia Newton-John records the biggest hit of her career, you know it must be something special.

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We congratulate Olivia Newton-John, her producer John Farrar, engineer David J. Holman and the David J. Holman studio for their work on the album. And we're proud that Scotch* Recording Tape was part of the effort.

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**News**

$39.95 Video Tag Gaining Momentum

The wake of its successful $39.95 experiment with "Star Trek II," which reportedly sold well over 100,000 copies, Embassy Home Entertainment will release a Feb. 1 release date for "Blade Runner" at the same price point, and other majors may join in.

In addition, there are some new budget-priced lines, specifically from EMI's 1200 and VCI America, and Family Home Entertainment is launching "Starstruck Shorttie In Big Apple City" at a child-sized $29.95.

In its first month of release, "Star Trek II" has sold 100,000 units according to Richard Chils, vice president and general manager of Paramount. The title had the highest debut of any on the Billboard Videocassette Top 40, and has been in the No. 1 position for five weeks.

Although the company officially says it has not established pricing on "Officer," the franchise operation Video Cross Roads, among other retailers, is taking orders on the title at $39.95.

"Pricing has not been established; there has been no official announcement or marketing to distributors," a Paramount spokesman says. "No pro- or repricing is being discussed at the present time."

Yet informed sources confirm that at a press conference on Thursday (6), the company sales vice president Bob Cook confirms that the topic to be discussed is the $39.95 "Officer" price. An Embassy press conference is scheduled for the same day, and company sales vice president Bob Cook confirms that the topic to be discussed is the $39.95 "Officer" price. An Embassy press conference is scheduled for the same day, and company sales vice president Bob Cook confirms that the topic to be discussed is the $39.95 "Officer" price. An Embassy press conference is scheduled for the same day, and company sales vice president Bob Cook confirms that the topic to be discussed is the $39.95 "Officer" price.

"We're hoping to stimulate sales of this title, and get more money into dealers' hands," Cook says. "We plan to support 'Blade Runner' very strongly, with a wide array of merchandising and advertising materials. The movie will be released in all videocassette outlets and videodisk formats simultaneously.

Thom EMI Home Video president Nick Santrizos says the biggest thing we're talking about at CES is our 'Collection of Series' product. We have a new British summerline and the French are doing their national recognition in Prague. Kogaran made his American debut at Carnegie Hall in New York City, performed with major U.S. orchestras. The majority of his records were released on the RCA label.

Deborah Ross Laterman, 30, in an auto accident Dec. 8 in Hollywood. She was a sales rep for United Record and Tape Industries in the Miami and Atlanta markets. She is survived by her husband, Arturo Ross, and two children. The majority of his records were released on the RCA label.

Roy Webb, 94, of a heart attack Dec. 10 in Santa Monica, Calif. He was a founder of ASCAP and a composer of many film scores.

Joe Lee (Big Joe) Williams, 47, Dec. 17 in Memphis, Tenn., an electric blues guitarist who performed mostly in the South.

Garry Grantz, 86, of a heart attack Dec. 18 in Bay Harbor, Fla. Grantz was a soloist and first trumpeter with the NBC Symphony Orchestra in New York, Philadelphia Symphony, the New York Philharmonic, the NBC Symphony Orchestra, and the Philadelphia Orchestra.

Roger Brown, 38, of an unknown cause, Dec. 26 in Spruce Creek, Ga. He wrote such country songs for Kenney Rogers as "Lucasville," "Marjorie" and "Coward Of The County."
Abbe 87 Tyrone Davis 176
Chicago
Kate Bush 195 Dan
Alabama
Arthur Rubinstein Leaves Impressive Album Legacy

Continued from page 6

Arno". In the same year, he had another "pop" hit with Rachmaninoff's Piano Concerto No. 2. A more recent success was "The Chopin I Love", which ranked at number one two weeks ago. Nevertheless, his "Mass in C" and "Mass in A major" was Bach" as Billboard's top classical album of 1972.

With the recent release of a Rubinstein performance made in January, 1981 with three works from his 1961 Carnegie Hall concert, it was recorded at the RCA Italian studios in Rome in 1970.

Before his exclusive deal with RCA, Rubinstein made recordings in the 30's with the Gramophone Co. Ltd. of Great Britain, with releases in the U.S. under the RCA tag. Born in Latvia on Jan. 28, 1887, Rubinstein began an 85-year concert career at age 11 in Berlin. He lived in New York City in 1905, moved with his family to America during World War II, becoming an American citizen in 1946. He settled in Beverly Hills, Calif., and in Hollywood made a number of soundtrack recordings in films of such composers as Schumach, Liszt, Brahms, among others. His concert career was cut down to 15 due to age and loss of sight.

Rubinstein is survived by his wife, Abezia, and four children, including the actor John Rubinstein.

IRV LIGHTMAN

Don Law Dies At Age 80; Key Nashville Executive

NASHVILLE—The Nashville music industry lost a figure crucial to its development when Former Columbia Records country division chief Don Law, 80, died Dec. 20 in La Marque, Tex., after an extended illness.

From 1953 until his retirement in 1965, Law held full reign over Columbia's country music recording, after coming to the company from Brunswick Records and the old American Record Corp. in the 1930s.

Law produced some of the first recordings of Ray Bradbury's set Hat, Nashville's first studio, and in 1961 convinced Columbia to buy the studio. It became Columbia's Dino B, and Law then set up the label's country division.

He played a key role in developing such acts as Johnny Cash, Flatt & Scruggs, Marty Robbins, Lyle Frizzell and Ray Price. Some of the hits he produced were Robbins' "El Paso," Jimmie Dean's "Big Bad John," Stonewall Jackson's "Waterboatman," Porter Wagoner's "Don't Let Me Cross Over."

Law was born in London in 1902 and moved to the United States in the 1920s. After farming in Alabama, he became a bookkeeper for Brunswick Records in Dallas, a label bought by American Record Corp. in 1931.

Law and Art Satherley, another Englishman who had moved to Columbia Records' country division, with Satherley overseeing all country recordings west of El Paso, Tex., and Law, in New York, supervising everything eastward. After Satherley left to manage RCA's motion picture department, Law assumed complete management of country recording and promotion.

He is survived by his wife Hazel, the children of his first marriage, Janie and Mary Hintz.

CAROLY MOODY

Retailers Report Modest Gains in Christmas Sales

Continued from page 3

World/TSR stores in the Northeast, means a "marvelous Christmas selling season" than in past years. He estimates a 3% in sales increase in sales this December, about 12% for the chain overall in 1982. Inber says his leased departments in the Times Square Stores did less well than free-standing units, attributing this to less chemically-wire consumers who patronize discount chains. He services 12 leased department.

Cassettes had a 50/50 ratio compared to LPs this season at the 47-store Listening Bookots based in Pennsylvania, R.J. McDougal, Manny Drucker. He notes a 10% sales increase in December, and says the firm benefited from a longer pre-Christmas retail season--five business days instead of last year's four before and two after. Since there were 29 stores in New England, did "well above last year, with about 5% to 10% growth in unit sales." As for video games, he says, "We could have sold more of 'Pitfall' if we had it, and we made a stow of our new 3,200 player we had on hand."

In New York City, Ben Karol of the 59-store Ben Karol store reports a 5% increase over last year and adds, "We're very grateful for that." Karol says cassette sales oversaw the "90s due to age and loss of sight.

Rubinstein is survived by his wife, Abezia, and four children, including the actor John Rubinstein.

IRV LIGHTMAN

This week's Winter Consumer Electronics Show will point to video's central role in the entertainment field. The first of several sessions is scheduled for Wednesday (5) at the Hilton, as announced earlier (Billboard, Jan. 22, page 13). The subject: Video: Distributors, Wholesale, Retail, who will convene later that same afternoon at the MGM Grand.

Most provocative of the three could be the NAB's, since a consensus outlook will likely highlight the industry's division over the ongoing audio/video taping furor. As AVA's internal newsletter notes, the Martin-Con- cinni trio, in a major presentation to the Supreme Court, finally resolves the precedent "Betamax" case, poses a major dilemma for openers: support of the amendment's curtailing drive, which could incite the wrath of video specialty dealers, yet its passage is also seen as likely to boost video software sales, thus opening up a potentially new distribution channels bey- ond the existing dealer universe.

Meanwhile, the VSAD session will involve both music and video components. Among the keynotes at the Virginia Beach, Va., session are: Roland Delmore Jr. of the Delmore Bros., PCB in Atlanta, reports on the large decrease in sales he is seeing. Pleasing guilty to two counts of accepting commercial bribe, D. Alan Fred was fined $300 and got a suspended six-month jail sentence.

To be held in Las Vegas on Friday, the American Video Dealers Association meeting will include: Frank Barnako, The Prime Recording Co.; Tim Chapman, Joliet, Ill.; Brian Murphy, waitress Records, hotel manager; and Steve Goodman, a new member Linda Rosser, E. Lee Robinson, managing editor, and Nielson Verdi

10 years ago this week: New York attorney George Fergen told this Practitioner's Ladder at Costa the legal profession's "tremendous challenge" was guiding superstars' careers. RCA records parted company with Taylor, who served as RCA's first vice president. Corporate vice president, and manager Pete Stecke went shopping for indie labels.

Eight labels sued David Hellman's E.C. Tape Serv- ice, Milwaukee, alleging tape piracy in Federal Circuit court there. Robert Stigwood appointed John Bein- stock head of his new RSO label. CMA named Sid Shelton as new host of 'NASHVILLE NIGHTS,' a Fox TV, in ex- ecutive vice president. Porter Wagner Xmas gifts Dolly Parton with matched diamond earrings and a custom Cadillac.

30 years ago this week: Only 2.8% of the 2,868 sides released in 1952 made Billboard's top 20 singles chart... In 1952, the U.S. had 1190 tv stations. ...ASCAP's $52 was take over $15 million up from $14.64 million before... Robah Delmore of the Delmore Bros. died in Athens, Ala. ... BS from the University of Tennessee, jjon Burn's appointment.....

Editted by SAM SUTHERLAND

TDS Acts New Distrib Network

Continued from page 3

128 distributers are treated as new ac- counts. Stephen Cherinn has been hired to handle channel communication, sell- ing and organization of the pro- gram.

"In this will not affect our dealers at all," Chatterburn stresses. "What it will do is allow strong suppliers to take control of their dealers and influence areas. We're not out to cut dealers." We're looking for better control over and communication with our national key accounts, maturing and reorganizing our distribution, and getting more regular contact with people in individual markets. It means greater responsiveness to the marketplace. The Eastern region, for example, will be cut in size by two-thirds, and now includes only metropo- litan New York and New Eng- land. It used to include as far as Pittsburg, mid-atlantic states.

Personnel changes include Chatter- burn, who has moved into a new position as controller, Terry Tsutsumi as vice presi- dent and Don MacNair as key account sales manager. Four more regional sales offices have been added, doubling the total number. Each will be staffed with sales managers and administrative staff.

Partnership and the key to the business is to work with suppliers so we can provide the best catalogue of items. Top artisans with casset- tes pulled even with LPs for the first time.

Promotions will be expanded to reach all parts of the country. The program will include new promotions and an ongoing series of special events.

The show was held in Las Vegas, where more than 7000 people attended.

The NASHVILLE music industry lost a figure crucial to its development when Former Columbia Records country division chief Don Law, 80, died Dec. 20 in La Marque, Tex., after an extended illness.

The new TDS distrib network will be operated by TDS, a subsidiary of CBS, Inc. and is expected to be in operation by mid-1983.

The network includes 139 stores in 23 states, including California, Texas, Florida, and New York. TDS will offer a complete line of cassette and video products to its member stores.

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"Christmas broke for us in the Northeast around Cleveland," says Steve Marmaduke of the near 100-unit Cleveland-based R.C. Stores, which operates in 25 Washington and three Oregon stores. "Customers went to video and grease sales, to use up the 2% of the year."

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1/28 San Francisco, CA
1/29 St. Louis, MO
1/30 Chicago, IL
1/31 Athens, GA
2/1 Tampa, FL
2/2 Miami, FL
2/4 Chapel Hill, NC
2/5 Cleveland, OH
2/6 Baltimore, MD
2/7 W. Hempstead, NY
2/8 New York, NY

Additional dates to be announced.

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