

Billboard

88th
YEAR

Billboard Publication

The International Newsweekly Of Music & Home Entertainment

Dec. 11, 1982 • \$3 (U.S.)

Record Retailers Cautious In Testing Video Waters

By LAURA FOTI

NEW YORK—Record retailers say that they'll abandon their generally cautious approach to home video when sales substantially surpass rentals. When will that happen? When there are steep drops in the list prices of prerecorded video, those dealers say.

The most successful record/tape/video outlets are those which carefully monitor and promote video sales, judging by retail executives' comments. A separate department with trained salespeople is a necessity, they say. And in some cases, such as Philadelphia's Listening Booth chain, separate video stores are set up.

"We don't sell video in our other Listening Booth stores," says buyer Bruce Bell, "because that's not the way to go."

In September, after a full year of research, the chain converted three existing stores to Listening Booth Video stores, and added a new store. All are free-standing; the chain's record stores are predominantly in malls.

"Our main concern was that most

record stores sell records first and video second. These sell video first, and sometimes records. It's not haphazard," Bell says.

The chain will probably add more video stores in 1983. Bell adds. Since existing stores are "95% in mall locations," he says the new video outlets will probably not be conversions. "Philadelphia is basically a rental area, and malls are not ideal for re-

(Continued on page 30)

Study: AMers Stereo Bound

By BILL HOLLAND

WASHINGTON—Nearly 300 of the 1,060 AM radio stations responding to the 1982 National Radio Broadcasters Assn. (NRBA) programming survey have indicated they plan to go stereo as soon as possible.

NRBA officials say that if that percentage is indicative of the plans of all AM stations nation-

(Continued on page 11)

Games Help Boost Thanksgiving Sales

By JOHN SIPPEL

LOS ANGELES—Sales of video game cartridges helped many record retailers nationwide post increases in gross volume during the strategic Thanksgiving holiday weekend, Nov. 26-28. Chains polled that are not yet selling games software say business was generally flat or down.

"It was a good weekend," declares Ed Berson of the 145 Record Bar stores. "We got a really good feel of

video games. It's not yet that much a part of our volume, but we know it's coming. Malls were busy. People were hesitant, like they were buying some now and waiting for that next payday to come in again. They were price-conscious. They bought lots of durable goods.

"Our Gift Guide helped. We printed several hundred thousand. It runs the full range of our stock from records and tapes to accessories and video."

"Fantastic, we're up 10%," is the way Jim Bonk of Stark, parent of the 130-plus Camelot/Grapevine stores, describes it. "Video games were important. 'Donkey Kong,' 'Pitfall,' 'Raiders,' 'Frogger' and 'E.T.' contributed. Our Midwest stores are in depressed areas. It's a struggle. Records and tapes were about flat compared to last year."

"We were a shade above last year," says Morton Barnett of the seven Record & Tape Collector outlets in greater Baltimore. "Blue collar and black-oriented stores were

(Continued on page 68)

Nov. Gold LP Total Hits Two-Year High

By PAUL GREIN

LOS ANGELES—Twenty albums were certified gold in November, the highest monthly total in almost two years and one of the three highest totals since market conditions began tightening in 1979. And all but four of the 20 are 1982 releases, as opposed to late-blooming catalog.

November's harvest of gold LPs seems especially plentiful considering that there were only eight gold albums in November, 1981. Unfortunately, it's only the second month this year in which the number of gold LPs has topped '81 totals. For the year to date, gold albums are behind, by a margin of 112 to 136.

The RIAA certified three platinum albums in Novem-

ber, the same total as in October and as in November, 1981. For the year to date, there have been 45 platinum albums, down moderately from 49 at this point last year.

CBS is the leader in November certifications, with 10 of the 20 gold albums—seven on Columbia and three on Epic. Thus, with one month to go in '82, Columbia pulls ahead of Warner Bros. as the label with the most gold albums so far this year. Columbia has had 21, while Warner and its distributed labels have amassed 19.

Also in November, Columbia's Neil Diamond became the first artist to collect three gold albums in '82. "Heartlight," the singer's 19th gold LP, follows "On The Way

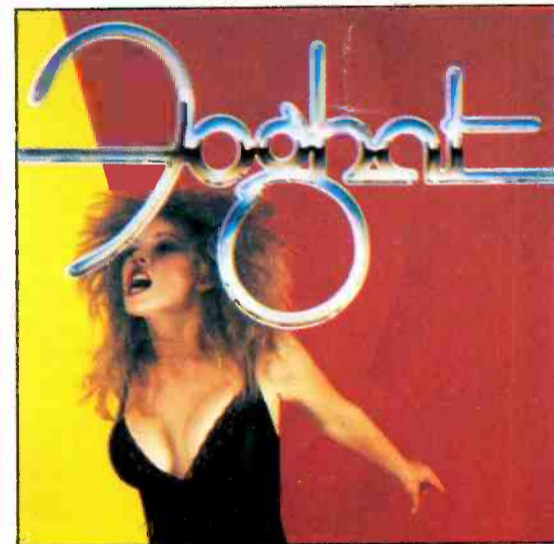
(Continued on page 56)



Watch for Billboard's Talent In Action/No. 1 Awards Issue, December 25, 1982—On Sale December 20. (Advertisement)

—Inside Billboard—

- **RADIO PROGRAMMERS** and station managers are carefully watching the impact of cable radio signals, whether imported or cable-originated, in Arbitron-measured markets around the nation. Page 11.
- **INVENTORY MOVEMENT** is the subject of a statistical analysis by the Record Bar chain, covering classical and other types of product. Sales of the classics now account for 10%-11% of all catalog sold by the 146-store web. Page 40.
- **RETAIL COOPERATION** between KBCO-FM Denver and local Sound Warehouse stores sees 20 "new music" albums from WEA stickered with the station's ID, and sale priced at \$5.99. Even the competition admires the move. Page 5.
- **CHARITY CONCERTS** are laudable events, but the problems and the expense can sometimes outweigh the benefits. Nowhere is this more apparent than in country music, where major acts are constantly approached to do good deeds. Page 47.
- **RECORD DEALERS** are taking renewed interest in security systems as open display merchandising of tape increases, while developments among system manufacturers are driving down prices. Page 5.
- **WASHINGTON'S GREASEMAN** is one of radio's more colorful characters, and he's in full swing these days as morning man at DC-101 in the nation's capital. A profile of the DJ appears on page 15.



FOGHAT's In The Mood For Something Rude. A very popular frame of mind. The single "Slipped, Tripped, Fell In Love" 7-29860 is receiving heavy AOR airplay, as are other cuts from FOGHAT's In The Mood For Something Rude. 1-23747. Produced by Nick Jameson and Tony Outeda, on Bearsville Records & Cassettes. Manufactured and distributed by Warner Bros. Records, Inc. (Advertisement)

(Advertisement)



Luke:
"I love you, Holly"
Holly:
"I love you too, Luke"
MUSIC—
"BABY, COME TO ME"
Black Singles: ★ Hot 100: ★

The song everyone's requesting from General Hospital is
Patti Austin's "Baby, Come To Me"

Heavy Black and Top 40 radio action—along with continuing play on national TV—are making Luke and Holly's theme a household tune.

Patti Austin's Every Home Should Have One.

Featuring "Baby, Come To Me,"
a duet with James Ingram.

PATTI AUSTIN
Every Home
Should Have One
Includes Do You Love Me?
The Genie/Love Me To Death
Baby, Come To Me



Produced by Quincy Jones for Quincy Jones Productions • On Qwest Records and Cassettes • Manufactured and distributed by Warner Bros. Records Inc. © 1981 Qwest Records

The CBS Video



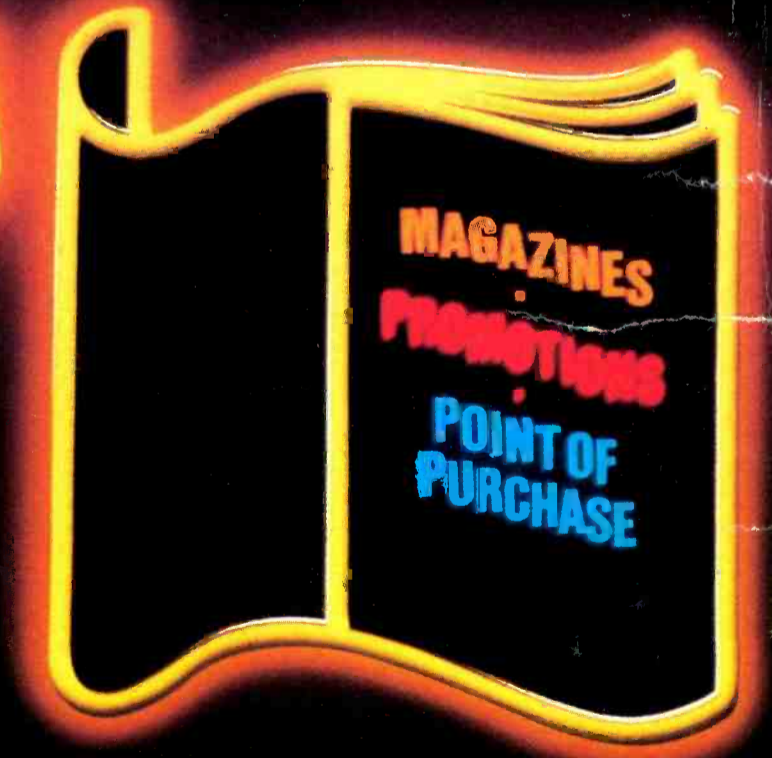
- 1.** Start with proven arcade hits. Both Wizard of Wor™ and Gorf™ are Bally/Midway arcade hits; Wizard of Wor, a challenging, shooting-maze game with a surprise at every turn, and Gorf, a game that's four different challenges in one.

They're the first in a full line of exciting, new CBS Video Games.

And, of course, both games are compatible with the Atari® Video Computer System™ and Sears® Video Arcade™ home systems.



- 2.** Next, create distinctive commercials designed to appeal to the heavy user. The heavy game purchaser, always in search of more challenging games, looks to television for the best new ones. That's why we created enticing commercials. We put heavy dollars in television advertising and developed a schedule that is sure to hit your best customer—over and over again.



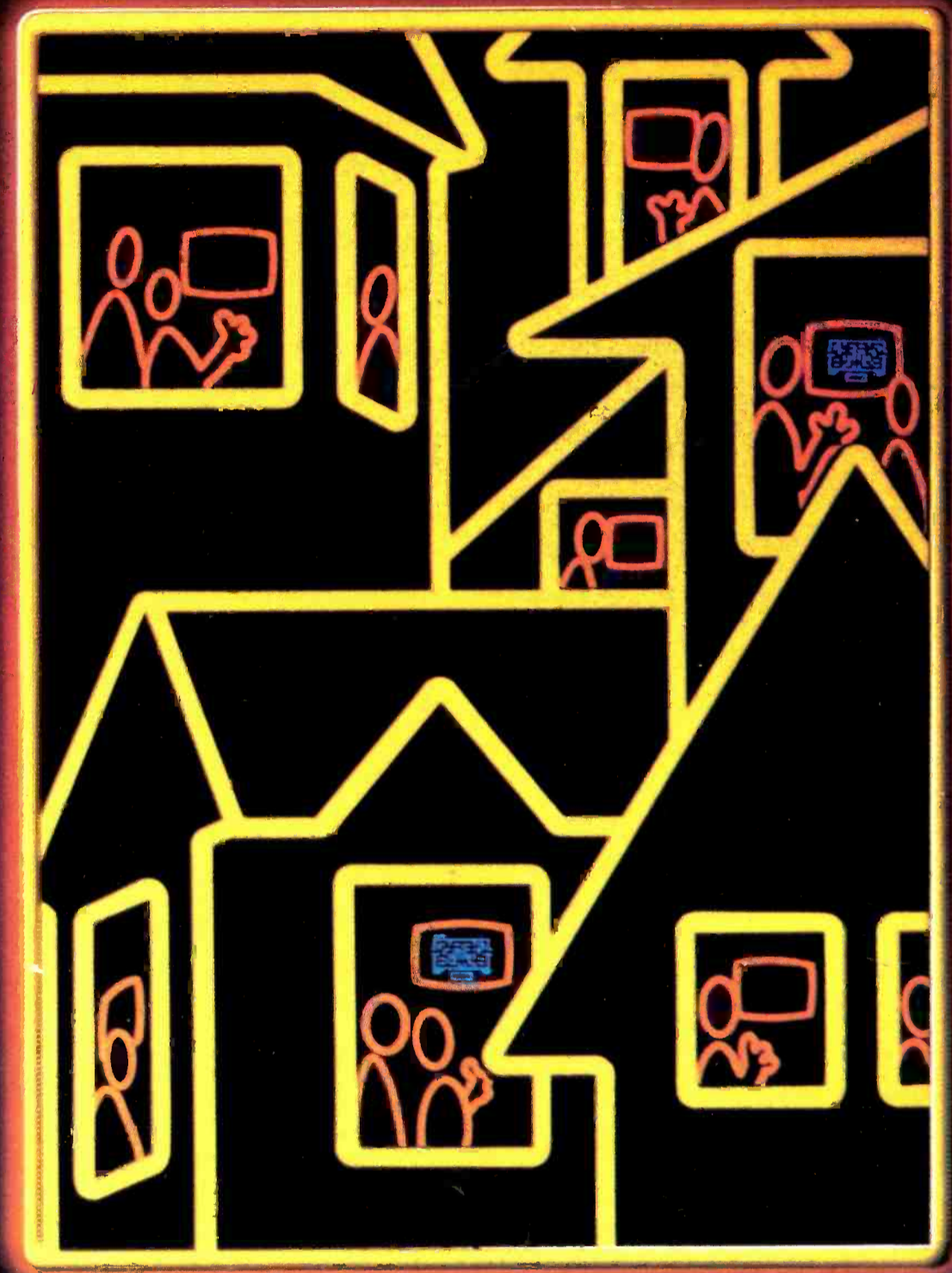
- 3.** When your customers are not seeing Wizard and Gorf on television, they'll be reading, in detail, about them in specialty magazines. In fact, there will be no escaping the impact of CBS Video Games. Collateral support for Wizard of Wor and Gorf will be coming through every medium including point-of-sale merchandising and traffic-building promotions.

Game plan.



4. The sum total: A big win for everybody.

Because Wizard and Gorf are bound to be this season's video game rage. Just be prepared for the overwhelming demand as CBS Video Games fly off your shelves. And then be prepared for skyrocketing sales and profits—the ultimate goal of our overall game plan.



CBS Video Games

We've put the challenge in our games, and taken it out of selling.

© 1982 CBS Inc. "Sears" and "Sears Video Arcade" are trademarks of Sears Roebuck and Co. "Atari" and "Atari Video Computer System" are trademarks of Atari, Inc. "Gorf" and "Wizard of Wor" are registered trademarks of Bally/Midway Mfg. Co.

A FLOCK OF SEAGULLS

DEBUT ALBUM

GOLD

IN THE U.S.A.,
CANADA & AUSTRALIA!

ON

JIVE

RECORDS & TAPES



PRODUCED BY MIKE HOWLETT

Recorded at Battery Studios, London
A Flock Of Seagulls are managed by
Mick Rossi, Harry Maguire & Tommy Crossani
for Checkmount Ltd. and published by
Zomba Music Publishers Ltd.



Jive Records is part of the **ZOMBA** group of companies

JIVE is marketed & distributed in
the U.S.A. by Arista Records Inc.,
CANADA by Quality Records Inc.,
AUSTRALIA by Festival Records Pty. Ltd.

NARAS Notes Increases In Grammy Entries

NEW YORK—As it prepares for its 25th anniversary celebration, the National Academy of Recording Arts and Sciences (NARAS) cites dramatic increases in the number of this year's Grammy entries on the current eligibility lists.

The lists, just mailed (along with first-round ballots) to voting members, reflect a 21% increase over last year's total. Besides NARAS' feeling that there is more interest in the awards, the academy also notes peak membership, including membership by more small labels.

In the music categories, rock entries show a 45% increase, with the following other gains: new artists—58%; Latin—39%; classical—35%; jazz—15%. A 100% increase is reported in such specialized categories as historical, children's, traditional blues, ethnic and traditional folk.

(Continued on page 68)

Suit Keys On Cost Of Promotion Indie Firm MusicVision Says MCA Owes It \$190,000

By JOHN SIPPEL

LOS ANGELES—The high cost of independent record promotion has been thrown into sharp relief by action in Superior Court here. MCA is being sued by MusicVision, the Dennis Lavinthal/Lenny Beer indie promo firm, which claims it's owed \$190,000 by the major.

According to the suit, MusicVision made an oral agreement with MCA, wherein the defendants were to pay \$100,000 each for a marketing/promotion program behind the singles "I'm Alive" by ELO and "Magic" by Olivia Newton-John. In addition, Lavinthal and Beer claim they made deals of \$40,000 each to work on "All Over The World" by ELO and "Xanadu" by Newton-John (all four recordings were from the "Xanadu" movie soundtrack). It's claimed MCA owes \$160,000.

For the fee, MusicVision states it formulated a marketing plan; made

retail outlets aware of the release; secured airplay; tracked retail sales growth; coordinated film screenings for radio; supplied weekly reports, and consulted the defendants and "other interested parties."

The plaintiff claims MCA Records president Bob Siner agreed to the deal in January, 1980 in the presence of Lee Kramer and Roger Davies, producers of "Xanadu." The court dossier also claims that the deal was in part reaffirmed in June, 1980 before Brendan Cahill, Santo Russo and Pat Siciliano, all MCA Inc. employees involved in film and/or records.



AL'S HOMECOMING—Al Jarreau visits students at his alma mater, Ripon College in Ripon, Wis. Jarreau returned to the school for his 20th reunion and received its Distinguished Alumni citation.

CBS-MCA 'E.T.' Battle Is Put On Hold

By ROMAN KOZAK

NEW YORK—The legal tug of war between CBS Records and MCA Records over "E.T.—The Extra-Terrestrial," the storybook album, is on hold until after the New Year. This follows a decision by the five-judge panel of the Appellate Division of the New York Supreme Court to deny MCA's motion for a stay of a CBS injunction barring further sales or advertising of MCA's "E.T." package.

As it stands now, the approximately 500,000 "E.T." albums in the retail pipeline can still be sold to consumers. And any advertising which had already been contracted

(Continued on page 70)

STICKER TIE-IN KBCO Denver Promotes 'New Music' With Retailer

By LEO SACKS

NEW YORK—Twenty "new music" acts on the WEA family of labels are benefiting from the endorsement of KBCO-FM Denver, which has supplied over 10,000 yellow stickers bearing its call letters to the city's five Sound Warehouse locations.

The stickers, affixed to albums and cassettes by such artists as Peter Gabriel, John Martyn, Moving Pictures and T-Bone Burnett, hit the stores Friday (3). The titles are sale-priced at \$5.99 and merchandised in special step-down displays near the center of each site. Styrofoam reproductions of the sticker, which read

Billboard (ISSN 0006-2510) Vol. 94 No. 49 is published weekly by Billboard Publications, Inc., One Astor Plaza, 1515 Broadway, New York, N.Y. 10036. Subscription rate: annual rate, Continental U.S. \$125.00. Second class postage paid at New York, N.Y. and at additional mailing office. Current and back copies of Billboard are available on microfilm from KTO Microform, Rte 100, Millwood, N.Y. 10546 or Xerox University Microfilms, 300 North Zeeb Road, Ann Arbor, Mich. 48106. Postmaster, please send changes of address to Billboard, P.O. Box 1413, Riverton, N.J. 08077, (609) 786-1669.

Dealers Taking Closer Look At Security Devices

By EARL PAIGE

LOS ANGELES—Open display merchandising of prerecorded cassettes, coupled with increasing sales of video game cartridges and other high-ticket software, is finding retailers nationwide taking a second look at anti-shoplifting devices. It's occurring as worldwide manufacturer activity and competition in this field is driving down prices and broadening applications.

Exemplifying the development is the scheduled January introduction by Sensomatic Electronics Corp. of Shopkeeper, a system designed for smaller, single-door stores. The company is hopeful that it will sell for under \$3,000.

Previously, many installations, offered on rental or purchase, have tended toward \$5,000 and upwards.

(Continued on page 27)

Letter Raises Questions On Pre-Termination Rights

By IRV LICHTMAN

NEW YORK—Do a music publisher's pre-termination licensing rights to copyrights include performance income?

This is apparently the view of the Welk Music Group, which claims such rights in a form letter sent to authors and their estates who have recaptured old songs under the 19-year extension period granted by the 1976 Copyright Act.

Welk's position, outlined in the letter by Jeffrey Brabec, director of business affairs, is sharply disputed by the Songwriters Guild (formerly the American Guild of Authors and

Composers) in a written reply to Brabec's recently mailed letter. The Guild letter also attacks other elements of Welk's claims.

The dispute arises from the latter firm's interpretation of a decision by Judge Edward Weinfeld in U.S. District Court here last July. In that, he declared a publisher was entitled to fees on songs performed on recordings licensed by the original publisher before their termination. The Harry Fox Agency brought suit against contending parties—Mills Music and Marie & Ted Snyder Jr.—in order to determine the distribution of mechanical fees on the song "Who's Sorry Now?" Judge Weinfeld was expected to sign a final judgment last week, after which the Guild plans an appeal of his decision.

In a reply to Brabec, Lew Bachman, executive director of the Guild, states, "... you appear to misunderstand Judge Weinfeld's decision. In the first place, his decision concerns only mechanical royalties from sound recordings. It does not concern 'all derivative works' or 'other uses' or performances, contrary to the statements in your letter."

Bachman also takes Brabec to task for the statement in the letter that (recordings) of pre-termination works "remain the property of the original publisher." "If T.B. Harms

(Continued on page 38)

New Rose Unit At Long Sought Chicago Site

By MOIRA McCORMICK

CHICAGO — The seventh Rose Records outlet here opens Monday (6), and its location at 1122 N. State is something special to Jim Rose, general manager.

Rose had sought a Gold Coast/Near North retail locale for quite some time, and describes the new Rose Records home as "exceptional," citing its proximity to Chicago's best-known nightclubs and shops.

In keeping with the chain's tradition, Rose Records will provide a varied selection of records and tapes—some 20,000 titles in the store's 3,800 square feet—while catering to the tastes of Gold Coast buyers.

Says Rose, "There will be an emphasis on classical, jazz, Broadway shows and soundtracks—this won't be an exceptional rock store." Area clientele tend to be older and more conservative than the rock-buying crowd, he says. "We are starting with a good product mix," adds marketing director Ronna Hoffberg, "but with the understanding that it might need fine-tuning."

Rose notes that the new out-

(Continued on page 68)

NARM Polling Members On Packaging Of Cassettes

NEW YORK—NARM is surveying more than 500 of its regular membership of retailers, racks, one-stops and distributors to determine the size and type of cassette package they favor.

Joe Cohen, executive vice president of NARM, says that results of the survey, itself framed in five questions, will be revealed as quickly as possible following a return deadline of Dec. 31.

Whatever the packaging direction uncovered, Cohen stresses that manufacturers should offer a "transition" period in which the Norelco box is made available along with the package configuration. This, Cohen explains, is necessary for many racked accounts that sell cassettes under glass and cannot accommodate larger configurations at this time.

"Whatever manufacturers do, it's imperative that they make dual inventory available during a transition period," Cohen says. Manufacturers who adopt a general packaging concept are unlikely to also include a Norelco box in the package, in view of increased costs, he feels.

Cohen further notes that retailers currently housing cassettes in their own boxes, which they shrink-wrap, are paying 12 to 15 cents for each tape, and adoption of an accepted box could save a good deal of money.

Those surveyed are asked to com-

ment on the following points: the size of the box (three by 12, four by 12, six by 12); the need for a Norelco box in addition to the tape package; the preference for a blister pack or a spaghetti-like box; whether a box should be shrink-wrapped; and which methods are used (existing album bins, other record display fixtures, pegboard displays, locked case displays, open case displays).

Cohen says he expects a 40% mailed response or about 200 replies, which could reflect a universe of thousands of accounts. What Cohen refers to as a "mini-survey" has also been inserted in the January issue of the NARM "Sounding Board."

In This Issue

BLACK.....	52
CLASSIFIED MART.....	55, 56
COMMENTARY.....	10
COUNTRY.....	47
INTERNATIONAL.....	9
PRO EQUIPMENT & SERVICES.....	41
RADIO.....	11
RETAILING.....	26
TALENT & VENUES.....	43
VIDEO.....	30

FEATURES

Chartbeat.....	6
Executive Turntable.....	6
Inside Track.....	70
Lifelines.....	68
New LP & Tape Releases.....	28
Stock Market Quotations.....	66
The Rhythm & The Blues.....	52
Vox Jox.....	21

CHARTS

Hot 100.....	63
Top LPs & Tape.....	65, 67
Black Singles, LPs.....	53, 54
Country Singles, LP.....	48, 50
Singles Radio Action.....	18, 19, 20, 21
Rock Albums/Top Tracks.....	22
Adult Contemporary Singles.....	24
Boxscore.....	44
Hits Of The World.....	60
Videocassette Rentals, Sales.....	33
Disco/Dance Top 80.....	46
Midland Chart.....	28

REVIEWS

Album Reviews.....	61
Singles Reviews.....	62

DURING LAME DUCK SESSION

Little Congressional Action Seen

By BILL HOLLAND

WASHINGTON—Most communications proposals in Congress are expected to gather dust until January, i.e. receive no action during the Hill's current lame duck session. Eighty-four of the nation's 535 lawmakers were beaten in the recent midterm elections or are voluntarily retiring.

Only one proposal, the controversial Radio Marti plan, is expected to receive any attention before year's end—and there are indications that too much opposition and too little time will conspire to defeat passage. Specifically, threats of filibuster and other parliamentary blockage tools seem to have successfully counterbalanced Administration efforts to create Radio Marti, a government-run radio station broadcasting news to Cuba.

The Radio Marti bill (H.R. 5427) has passed the House, and has also passed the Senate Foreign Relations

Committee, but has not yet been scheduled for floor action, largely due to the opposition of Sen. Edward Zorinsky (D-Neb.), who has said he would filibuster any attempt to pass the bill as it is now written.

The present plan calls for the station, which will cost about \$20 million overall, with an initial \$12.7 million authorization, to be built from the ground up. It is also currently planned to be broadcast right in the middle of the AM dial, which, opponents have argued all year at House and Senate hearings, will not only cause disastrous retaliatory jamming interference from Cuba in the future, but has already angered the Cubans enough for them to begin interference on seven different frequencies last summer (Billboard, Sept. 11).

A staffer in Sen. Zorinsky's office says that the legislator's opposition "was one of the reasons, a large part of why Radio Marti was not brought up in the closing days before the

elections. Right now, I can't say he won't and I won't say he will."

The staffer adds that Zorinsky's response "depends to a large extent on the form it's presented in the circumstances." In other words, amendments to shift the station to the end of the AM dial, or utilize already built transmitter sites such as the under-utilized Voice Of America transmitter on Florida's Marathon Key, would "play a big part."

The National Radio Broadcasters Assn. has sent a letter to every U.S. Senator urging those changes, and also followed up on the National Assn. of Broadcasters' appeal to Congress on Nov. 3 to provide a clause in the law for mandatory and full compensation for expenses and damages to American radio stations affected by the Cuban crisis.

The Zorinsky spokesman also says that "there are other parliamentary tools we can use, but we don't want to rule that (filibuster) out either."

The Radio Marti bill faces a fight in the Senate Appropriations Committee, where, if it does survive debate, it would be "attached" to the Continuing Resolution bill providing overdue budgets to government departments and agencies.

The Cable Copyright Bill (H.R. 5949) is expected to be scuttled even though there was a joint hearing of the Judiciary and Commerce Committees on Dec. 3. The hearing concerned the compulsory licensing and must-carry rules for cable systems and protections for broadcasters. Even though the NAB, the National Cable Television Assn. and the Motion Picture Assn. of America have hammered out a compromise that led to this bill, the witnesses at the hearing, including low-power broadcasters and Spanish and religious broadcasters, also want amendments added to the bill for must-carry protection. Unless the legislators feel the bill is "uncontroversial," chances are slim it will

(Continued on page 70)

AHEAD OF SONY

Indie To Debut Video Single

NEW YORK—The arrival of Sony's video singles in the U.S. market early next year (Billboard, Nov. 27) will be preceded by an independent release of a similar product.

Grey Wizard Music of Jamesport, N.Y. is releasing a 10-minute package of two songs Monday (6). The songs and their accompanying video have also been put together as part of a half-hour program being aired on local cable systems.

Company partners Chris Wilson, Steve Smith and Bill Porter explain that the songs, "The Good You Find In Man" and "Never Done Before," were performed by the Wizard, a six-man band. They will be available exclusively in the video single format "unless we're approached by someone who wants to release a record," says Wilson.

Wilson adds that it's possible Grey Wizard will make an audio tape of the songs available to radio stations. "We want to make them as available as possible," he says. According to Wilson, the videocassette will be made available for under \$15 at retail, primarily in the VHS format.

Audio and video were both produced by the Rainbow Group, an independent production house headed by Porter. Retail sales will be initiated with direct mail and through local video stores on Long Island, with availability in major markets set for early 1983. Grey Wizard expects to release a second video single in the second quarter of 1983.

DECEMBER 11, 1982, BILLBOARD

Jamaica Fest Called Success
46,114 See 20 Acts At Historic Three-Day Event

By ROMAN KOZAK

MONTEGO BAY—"There was not a problem anywhere," says promoter Barry Fey, summing up the Jamaica World Music Festival, held here over the Thanksgiving weekend. The event attracted a total of 20 acts and 46,114 fans for a three-night rock festival, the first in a Third World country.

Actually, there were some problems, but they paled in light of the fact that a major musical event—held in a new and untested location, featuring a variety of r&b, rock (new wave and old), reggae and country artists—could play to a mixed audience with no serious disruptions, injuries, or incidents. There was only one arrest, for ticket counterfeiting.

True, the festival did not break even. Before it began, Fey predicted his costs would be near \$1.4 million (they were probably more), and the gross came to \$1,246,622. But Budweiser will still kick in for sponsoring the event, and potential points on the video are expected to put it into the black.

The festival was the first event held in the new Bob Marley Performance Center, and, inevitably,

there were glitches in transportation, accommodations, communications, and the condition of the field where it was held. But when it was all over, the consensus among fans, participants and the Jamaicans alike was that everybody had a great time. Fey and the Jamaican government pulled off what the New York Post called, "the miracle of Montego Bay."

Fey indicates that he will do it again next year, though not during the peak Thanksgiving travel season. And next year he may get cruise ships to come down as well.

"I could have had twice as many Americans there as I did. All I'm hearing today are calls from people who were put on standby, and never could get to the festival," says Fey. As it was, about 8,000 Americans made it, filling every seat on every flight going down to Jamaica. It didn't ease the crush that one of Air Jamaica's planes reportedly went out of service during this period. Accommodation was equally tight once people got to Montego Bay.

Tickets to the festival cost \$100 in the U.S. for the three nights. With package tour airline tickets,

that brought it up to about \$400 from the East Coast. For Jamaicans, the tickets cost 43 Jamaican dollars (about \$25) per night.

But the festival also brought in money. It was estimated that it put \$15 million into circulation during the three days. Consequently, the event was important for the Jamaican government, whose 2.2 million people are plagued by a 25% unemployment rate. Reggae has become a product to sell, just as much as the perfect balmy weather, which remained perfect throughout the festival.

Edward Seaga, the Prime Minister of Jamaica, came down from Kingston to dedicate the Marley Performance Center, and to open the festival, Thursday night.

"This performing center marks yet another milestone in the development of the popular performing arts in Jamaica," said Seaga. "The facilities it provides now make it possible for Jamaica, and more particularly Montego Bay, to fulfill the potential already ably demonstrated of being a world stage for popular music. It is good that we should be here tonight to dedicate to Bob Marley's memory—the

(Continued on page 43)



POM-POM POP—Toni Basil, left, is greeted by actresses Karen Black, center, and Teri Garr, following a recent cheerleading competition in L.A. Basil, whose single "Mickey" hits No. 1 this week, is wearing her head cheerleader costume from her days at Las Vegas High School.

Executive Turntable

Record Companies

In a major Capitol reorganization, Don Zimmermann is upped to chief operating officer, Recorded Music Group. He had been president of the Capitol/EMI America/Liberty Records Group. Zimmermann is also named corporate vice president, Capitol Industries-EMI, Inc. Frederic J. Willms is simultaneously upped to chief operating officer, Music Publishing, Retail, Video Development and Magnetic Products Group. Willms had been corporate vice president, business development, and assistant to the chairman. Willms continues as corporate vice president, Capitol Industries-EMI, Inc. Both executives report to Bhaskar Menon, chairman, president and chief executive officer of Capitol Industries-EMI Inc.

Jim Mazza assumes the post of president of Capitol Records and is upped to chairman of EMI America/Liberty, reporting to Zimmermann. Mazza had been president of EMI/Liberty. That job now goes to Rupert Perry, formerly Capitol's vice president of a&r. Perry also joins the Capitol Industries executive management board. He is succeeded at Capitol by Don Grierson, formerly vice president of a&r at EMI America/Liberty. Perry and Grierson both report to Mazza. Grierson's old job at EMI America/Liberty now goes to Gary Gersh, formerly the label's director of artist acquisition. Finally, Ed Khoury assumes corporate responsibility for business development in addition to his ongoing duties as vice president, human resources. Tom Dunne reports to Khoury.

Chrysalis Records has appointed Jon Monday director of marketing in Los Angeles. Monday, who joined the label in 1978 and has served as general manager for Takoma Records and sales manager for Chrysalis Visual Programming, will oversee marketing, merchandising and creative services for the company. . . . Joanne Feltman has been named director of contract a&r administration for RCA Records in New York. She joined the company in 1979 as manager of contract administration and has served as director of business affairs for Atlantic Records. . . . Joe Carroll has joined the promotion department of Door Knob Records in Nashville. He was head of a production company in Phoenix.



Monday

Marketing

Important Record Distributors has named Vince Newman and Lou Gerard to its sales force in Chicago.

Publishing

Peer-Southern Organization has appointed Billy Troy Graves director of creative services in Nashville. . . . ATV Music Group has named Bernard Walters professional manager in Nashville.

Video/Pro Equipment

Malcolm Reeve has been named director of finance for Embassy Home Entertainment U.K. in London. He was chief accountant for CBS-Fox Video. . . . Norman Guenther has been promoted to manager of Quality Assurance Engineering for Shure Brothers in Evanston, Ill. He joined the firm in 1974. . . . Roger Heuberger has been named national VCR sales manager for Quasar Company in Chicago. He was VCR marketing manager, a post now held by Dave Bearden. The company has also appointed T. Yokoyama assistant general manager. He was corporate planning manager. . . . John Miles, formerly sales manager of the Video Duplication division for Tapette Corp., heads the new Hoffman Video Systems office in Irvine, Calif. . . . 3M's Magnetic Audio/Video Products-Consumer Business division has appointed Robert Burnett business development manager; Ben Bell national sales manager for consumer markets; and Lee Kennedy international marketing manager.

Related Fields

Bob Leone has been named director of special projects for the American Guild of Authors and Composers/The Songwriters Guild in New York. . . . Jack Previte has been named vice president of network operations for the Unuson Corp., parent of the US Festival.

ADAM ANT PENETRATES AT ALL LEVELS!



ADAM ANT HAS ARRIVED with an unprecedented show of strength. His smash hit album, "Friend Or Foe," is on the way to gold—the hit single, "Goody Two Shoes," is perhaps the most requested AOR and Top-40 record in years.

ON TOP-40 RADIO—A BREAKER in *Radio & Records*—"Goody Two Shoes" is climbing fast on over 100 Top-40 stations. Key: WBEN-FM, WCAU, B-94, B-104, WXKS-FM, KEGL, Z93, 94Q, Y100, I95, WBBM-FM, WLOL-FM, KEBQ, WGCO, KIQQ, XTRA, Q103 and KZZP. *The Friday Morning Quarterback* made "Goody Two Shoes" one of its Chart-Buster Homeruns, #2 in phones in their Album Report. And the build continues. Z93 said, "Wide acceptance. Amazing demos reaching up past age 30!"

ON AOR RADIO—"FRIEND OR FOE" is #8 on the Burkhart-Abrams Superstar Chart and is in heavy rotation on over 175 album stations. Key cuts are "Goody Two Shoes," the title track and "Desperate But Not Serious." *Album Network* said, "Still not convinced? Here's the measure of a home run... 'Goody Two Shoes' jumps 22-8 among this week's Network Power Cuts." WIYY's Chuck DuCoty says, "Goody Two Shoes' tested better than anything we've done before on our Consumer's Guide to New Music. It seems to do well with older demos as well as teens."

ON MTV™—THE "GOODY TWO SHOES" video makes it five top-requested videos in a row for Adam Ant with the "Friend Or Foe" video about to repeat the same magic. Coming soon: the outrageous spectacle of Adam's newest video opus, "Desperate But Not Serious."

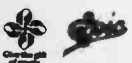
ON TOUR—SELLING OUT EVERYWHERE.



**THIS IS THE ONE THEY'RE PLAYING.
THIS IS THE ONE THEY'RE BUYING.
WHICH SIDE ARE YOU ON?**

ADAM ANT. "FRIEND OR FOE."
FEATURING THE SMASH, "GOODY TWO SHOES."
ON EPIC RECORDS AND CASSETTES.

Produced by Adam Ant and Marco Pirroni. "Epic,"  are trademarks of CBS Inc. © 1982 CBS Inc.



MAJOR AD BLITZ PLANNED

Parker Brothers Releasing 16 New Game Cartridges

NEW YORK—Parker Brothers, the General Mills toy and game manufacturer which successfully launched a video game line in June, plans the release of 16 new cartridges in 1983.

Keyed to movie, comic and arcade licenses, they will be supported with a major advertising program that will reportedly cost the company about \$30 million.

In another 1983 direction, Parker will enter the computer software market, hoping to capture a market that is expected to double in size to about \$500 million next year, with an anticipated 4.5 million personal computer homes. Parker will offer game cartridges compatible with such computer systems as Atari, Commodore, Texas Instruments and, possibly, IBM and Apple.

Following the introduction of four games since June—expected to generate about \$75 million in sales by Christmas—Parker plans a January release of a second "Star Wars" cartridge, "Jedi Arena," followed by "Revenge Of The Jedi"—the next "Star Wars" film—in May and a fourth cartridge based on a similar theme in late summer.

Also due in January is "Super Cobra" and, during the year, such other arcade games as "Reactor," "Sky Skipper" and "Tutankham."

In March, the company will attempt to reach boys and girls ages

'Custer' Game Is Subject Of Two Lawsuits

NEW YORK—"Custer's Revenge," the controversial video game cartridge, is the subject of two lawsuits in New York and Los Angeles. In one case, its maker, American Multiple Industries, is suing Suffolk County, N.Y. for trying to ban the game, while in Los Angeles, it is being sued by Atari for alleged trademark infringement.

In U.S. District Court for the Eastern District of New York, American Multiple has brought an \$11 million suit against Suffolk County and Philip Nolan, a Suffolk County legislator, because of a resolution authorizing the county executive to take action to halt sales and distribution of both "Custer's Revenge" and "Firebug," another video game.

The resolution says the games "promote violent criminal acts and create an atmosphere in which such crimes appear to be socially acceptable pursuits." In "Custer's Revenge," an electric "soldier" fights Indians to get to an Indian maid who is tied to a post.

In its suit Multiple charges that the resolution is an attack on its First Amendment rights, and that no evidence exists that the game will "incite or produce imminent lawless action." In addition to the damages sought, the suit asks the court to enjoin the county official from enforcing the resolution.

"Custer's Revenge" is one of three erotic games compatible with Atari hardware. To inform customers of this, the Atari logo is used on the package. This, says Atari in its Los Angeles suit, implies that the games are made by Atari. The suit demands a jury trial, injunctive relief and damages to be court-determined.

four and eight with two entries, "Strawberry Shortcake" and "G.I. Joe."

Currently, all Parker cartridges are compatible with the similar Atari and Sears systems, but other systems, including Intellivision, are expected to also be able to play the firm's software.

Parker's introductory cartridges were "Frogger" and "The Empire Strikes Back," which the company says have had a combined sales in excess of three million units. A November release consisted of "Amidar" and "Spider-Man."



FOREIGNER 5—Foreigner's Rick Wills, left, and Atlantic's Dave Glew toast to the success of the group's newly-issued hits album, "Records."

STOCKHOLDER MEET TOLD

Integrity's Kwiker, Kase Get Amended Contracts

LOS ANGELES—Integrity Entertainment's president Lou Kwiker and executive vice president Paul D. Kase have amended remuneration pacts, disclosed in the firm's recent notice of its annual stockholders' meeting.

For the year ended June 30, 1982, Kwiker (also chief executive officer of the publicly held record/tape/video retail chain) is listed for \$185,585 in salary, plus \$50,529 in company stock.

However, under his escalating salary and incentive program, extending through June 30, 1985, Kwiker's

base pay increases \$25,000 annually to a top of \$225,000. His deal also includes a yearly cash bonus equal to 3% of the firm's pre-tax earnings in excess of \$3 million, \$4 million, \$5 million and \$6 million for the consecutive years, but no more than \$150,000 for any year, plus 2,500 common shares and cash equal to 50% of the market value of such shares for each full quarter he is employed.

If Kwiker is fired for other than cause before next June 30, he gets termination of not less than \$100,000 and no more than \$200,000. If he is axed after June 30, but not before June 30, 1985, he would receive not less than \$125,000 nor more than \$250,000. If there is a change in the control of Integrity, Kwiker is immediately entitled to receive the common stock and cash incentive compensation, and, if he is terminated for other than cause, he will receive as termination not less than one half and not more than his entire base salary for the period from his firing to June 30, 1985.

Executive vice president Paul D. Kase gets \$72,000 to \$85,000 as his base for 1984 and 1985, while for the nine months ended June 30, 1983, the rate is \$72,000 per annum. Kase gets incentives of 900 common shares and 50% of the stock's value in cash for every quarter he puts in. If the onetime realty expert for Integrity gets shucked before June 30, (Continued on page 68)

Cable Schedules For December Heavy On Music

NEW YORK—'Tis the season for numerous music programs on cable tv. Broadway, opera, classical, jazz, movie musicals, sacred music and rock all have a place in the December scheduling of the major cable and pay-tv channels. And there's plenty of music to watch on New Year's Eve.

Highlights include Benjamin Britten's "St. Nicolas Cantata" and the annual New Year's Day celebration in Vienna featuring Lorin Maazel and the Vienna Philharmonic, both on ARTS. The Entertainment Channel will air "Broadway! A Special Salute," with songs from 20 shows. Bravo has a number of operas and jazz programs. Showtime will air "Hallelujah! Gospel," and WHT closes out the year with specials featuring Frank Sinatra, Tony Bennett and Judy Garland.

In the rock area, MTV's "Rock'n'Roll Ball" will feature Duran Duran, A Flock Of Seagulls, the Producers and Jack Mack & the Heart Attack. And USA Network's "Night Flight" features segments on Delbert McClinton, Ian Hunter, Catholic Girls, Frank Zappa and others during the month.

The specifics: On ARTS Dec. 5 and 12 are the second and third in a three-part series covering the Sixth Van Cliburn International Piano Competition. Also on the fifth, George Solti conducts the Chicago Symphony Orchestra in rehearsal and performance. There's a documentary on composer Leos Janacek, (6), "L.A. Jazz" with the Freddie Hubbard Quintet (6), a documentary on the Philadelphia Orchestra (Continued on page 66)

Chartbeat

Little Ditty 'Bout 'Mickey' & 'Gloria'

By PAUL GREIN

Toni Basil's "Mickey" (Chrysalis) jumps to No. 1 on this week's Hot 100, nine months after it peaked at number two in the U.K. on Radialchoice Records. And holding at two for the third straight week is Laura Branigan's "Gloria" (Atlantic), another song that was a big European hit before it broke in the States.

Both records were co-produced by Greg Mathieson, who thus becomes the first producer to have the top two singles on the U.S. charts since Mike Chapman did it in October, 1978 with Exile's "Kiss You All Over" and Nick Gilder's "Hot Child In The City."

It's interesting that Chapman is the last producer to achieve this chart monopoly, since he and long-time collaborator Nicky Chinn co-wrote "Mickey." The smash is the second Chinnichap composition to reach No. 1 in Billboard, following "Kiss You All Over." Other high-charting tunes by the team include Sweet's "Little Willy" (three in '73) and Suzi Quatro & Chris Norman's "Stumblin' In" (four in '79).

Chapman has now written or produced five of Chrysalis' six No. 1 pop hits. Besides producing "Hot

Child" and co-writing "Mickey," he produced Blondie's "Heart Of Glass," "The Tide Is High" and "Rapture." Chrysalis' only No. 1 single in which Chapman didn't play a part was Blondie's 1980 smash "Call Me," which was produced and co-written by Giorgio Moroder.

Warwick Marks 20 Chart Years With A New Hit

This week marks the 20th anniversary of Dionne Warwick's first appearance on the Billboard charts with "Don't Make Me Over." As if to commemorate that milestone, Warwick this week climbs into the top 15 with her 49th chart hit, "Heartbreaker."

Warwick, of course, is one of the true long-distance runners of contemporary music. She scored her first top 10 single on Feb. 1, 1964—just one week after the Beatles first hit the top 10 and four months before Barbra Streisand, six months (Continued on page 52)

That Chrysalis has been able to assemble a six-pack of No. 1 singles in just over four years is especially impressive considering that until Gilder's smash, the label hadn't even reached the singles top 10. Jethro Tull's two biggest hits, "Living In The Past" and "Bungle In The Jungle," peaked at 11 and 12, respectively.

Thanks to "Mickey," Basil's "Word Of Mouth" album leaps eight notches to number 22 this week, giving Chrysalis both of the week's two highest-ranking LPs by female acts. Pat Benatar's "Get Nervous" is the distaff leader, at number 10.

"Mickey" is also the first single by a female solo act to reach No. 1 on the Hot 100 since Olivia Newton-John's "Physical" a year ago. And the one-two punch of "Mickey" and "Gloria" marks the first time female soloists have held down the top two spots since July, 1979, when Donna Summer's "Bad Girls" was fighting it out with Anita Ward's "Ring My Bell." (Ah, the good old days!)

Billboard's number three single at that time was Summer's "Hot Stuff," which gave producer Giorgio Moroder two of the top three singles. That comes very close to Mathieson's cur- (Continued on page 56)

Cable Watch

View From The U.K. & France

By LAURA FOTI

CableWatch readers may be interested in this week's Commentary, page 10, and in an article on the Black Entertainment Network, page 52.

Last month's column included some information on the prospects for cable television in Europe. This month we examine the situation in the U.K. and France, with help from Billboard's Mike Hennessey and Michael Way.

The three-man Hunt Committee in London published a report in October recommending that cable tv should be developed in the U.K. without restriction on the number of channels, program schedules or charges to customers, with operators free to make money through rental, subscriptions, advertising and sponsorship.

The report stated that the committee sees cable as supplementary

to public service broadcasting. Cable would "widen and enrich the viewer's choice by providing a large number of channels of special interest for which people are prepared to pay."

The report also advised an initial ban on pay-per-view schemes, to prevent cable operators from charging "inflated" fees for major sports or entertainment events. It presented no reason why there should not be an adult channel on special subscription, however.

Cable in Britain will offer up to 50 channels, and will cost \$500 for installation, plus monthly charges of between \$8.50 and \$35.

One immediate criticism of the report came from the BBC, which, though broadly in favor, expressed regret that there would be no obligation for cable companies to restrict the amount of programming from non-European sources. The BBC and IBA are permitted to obtain

only 14% of their programming from outside Europe.

In the wake of the Hunt report, another report, this one written by CIT Research and financed in part by the Cabinet Office, found British tv viewers not as enthusiastic as might be expected about cable. The report found that only 5% of British consumers would be willing to pay \$14 for cable services. Even if costs were only \$8.50, almost 75% still would not be interested. Only 30% of those surveyed were "very interested" in cable, with only 5% keen on possible interactive applications for home shopping, banking and other services.

In France, the government has given the go-ahead for \$700 million to be spent equipping the whole country with a fiber optic 30-channel system. By 1986, 1.4 million homes presumably will be linked up,

(Continued on page 70)

Philips Won't Ask Halt To VCR Dumping

By WILLEM HOOS

AMSTERDAM—For the time being, Dutch multinational Philips is not planning to ask the European Economic Community commission in Brussels to stop the dumping and selling off of Japanese-manufactured VCRs in the European marketplace.

This statement was made at a special media conference Dec. 1 by Bob Spinsosa Cattela, a member of the Philips board. It temporarily put to rest rumors that Philips was planning to take such action.

West German electronics company Grundig, in which Philips has a 24.5% share, has recently asked the EEC authorities to take action against what it sees as widespread dumping of Japanese video hardware in Europe. But Philips, insisted Spinsosa Cattela, is determined at

(Continued on page 32)



PAPAL VIDEO—Pope John Paul II accepts a copy of the official video documentation of his visit to Britain earlier this year, "John Paul II—The Pilgrim Pope," result of a "unique" collaboration between the BBC and the commercial ITV network, with the rival outfits pooling their coverage. Pictured with the Pope (left to right): Robert Olney, managing director of 3M United Kingdom, which markets the videocassette package; Bryan Cowgill, managing director of Thames Television; and Bill Cotton, BBC director of programs and director of television development. The occasion was a private audience at the Vatican.

Hope Seen For Dutch Industry But IFPI's Boudewijns Is Concerned By Downturn

AMSTERDAM—The contraction of the Dutch record industry may be halted next year, according to Leo Boudewijns, managing director of NVPI, the national IFPI branch. But Boudewijns remains worried by the country's shrinking retail base and concerned that the reduction in annual numbers of releases—down to 7,000 from a peak of 12,000—may in the long run not be good for either the customer or the trade.

The late '70s was a period of sustained growth in industry turnover, from \$168 million in 1975 to \$196 million in 1976, \$220 million in 1977 and \$248 million in 1978. "But in 1979 the downfall started," says Boudewijns. "That year turnover was \$238 million. In 1980 it fell drastically to \$216 million, and last year it was \$212 million.

"If you look at those figures, it is obvious the industry has been going

downhill since 1979, and in retrospect it might have been better if the market had grown more gradually during the boom years, instead of peak profits and peak losses. You could say one of the reasons why it is doing so badly now is that it went so well then.

"On the other hand, the present situation is not quite so bad as I would have predicted a few years ago, and I am hopeful that we will soon see the light at the end of the tunnel. There are such signs. Last year's decrease was not so big compared to the 1979-80 period, for instance. This year we shall again see a downturn, about 5% probably, but maybe next year the trend can be halted. I hope so, because otherwise the Dutch record industry is in big trouble."

Of the positive measures that can be taken, Boudewijns is particularly

enthusiastic about the so-called Begotel plan for a national computerized ordering and distribution system. All Dutch record companies, as well as retailers' organization NVGD, have been approached to support the scheme, in which the quasi-governmental economic institute NEHEM is also involved.

Implementation would mean a better supply of disks and tapes to the customers, Boudewijns believes. "What really worries me—and I think it's one of the industry's real problems—is that it's getting more and more difficult to buy records in Holland. In the populated western and central regions it is still easy to buy a top 10 single or album, but if you live in one of the other parts of the country and you want to buy a specific record, it's not quite so easy

(Continued on page 58)

BPI And MRS Sign Royalty Agreement

By MIKE HENNESSEY

LONDON—The British Phonographic Industry and the Mechanical Rights Society have signed a mechanical royalties contract after five years of intermittent and often stormy negotiations.

The signing took place Nov. 25 in the board room of Chrysalis Records, whose joint chairman, Chris Wright, is also chairman of the BPI. The contract, for an initial period of three years from last Oct. 1, is based on the price criteria established this February (Billboard, Feb. 27), which involve the concept of a series of "notional" retail prices, varying according to product category.

The new agreement includes, for the first time, provision for promotional allowances—2,000 for singles and 1,250 for albums—but a full royalty rate is due on all discounted promotional records supplied to the retail trade.

The mechanical royalty becomes due on shipment of product from the warehouse, but the agreement provides that mechanicals paid on returned product can be set against fu-

ture shipments. There is also an allowance for faulty records.

Product advertised on television is treated as a separate category, since it is predominantly on sale or return. Record companies need pay only 75% of due mechanical royalties in the first quarter of shipment, 75% in the second quarter and 90% in the third quarter. In the fourth quarter, they will effect a reconciliation between product shipped and product returned and make the necessary adjustment.

The mechanical royalty on deletions will be 10% of the invoice price, subject to a minimum royalty of 0.313 pence (0.5 cents) per musical copyright.

Mechanical royalties on exports to the EEC territories will be 6 1/4% of the prevailing selling price in the importing country. A special joint committee of the BPI and MRS will meet from time to time to determine local price levels in the Common Market countries. In other territories, me-

(Continued on page 58)

Drop In Turnover Reported In Germany

By JIM SAMPSON

MUNICH—The German record industry association Phonoverband has reported a 3.6% drop in wholesale unit turnover during the third quarter of 1982. This impacts on nine-month totals to the tune of a 2% slump, compared to the same period in 1981.

With full-price repertoire especially hard hit (three million fewer units so far this year), one major label chief estimates a 6% drop in the Deutschmark value through September.

A Billboard survey of such executives reveals that several firms have trimmed their staffs, so-called "new German wave" music has started to ebb, and catalog sales are in a deep depression.

But although few executives expect much improvement in 1983, several see a possible upturn late next year should recent measures of the new conservative government in Bonn prove effective. And as EMI Electrola chief Friedrich E. Wotawa notes, "We've held up rather well in comparison with other sectors of the German economy and with the music industry in other major markets."

The new Phonoverband figures

claim to represent about 91% of shipments to German retail dealers, the rest being direct imports, small labels and pirates.

During the third quarter, the biggest improvement was registered by cassettes, with full-price tapes up 6% to 3.4 million units and low-price tapes up nearly 5% to 6.7 million. Singles sales sagged by 200,000 units to 11 million, while LPs took a beating: full-price down 5% to 13 million, low-price down 16% to 5.6 million.

For the entire first nine months, however, full-price tapes are down 5%, full-price LPs down 6% and low-price LPs down 15%. Only low-price tapes (up 10%) and singles (up 6%) show a gain over 1981. Phonoverband says this underlines the dominance of the cassette as a recording medium (it reports there are now twice as many cassette players in German households as record players) and reflects the decline in discretionary income, especially among younger buyers who want the latest hits but can't afford an entire album.

Thus, as CBS head Jorgen Larsen observes, while total deliveries for

(Continued on page 59)

France's Pathe Marconi Posts \$2 Million Profit

By MICHAEL WAY

PARIS—Mainly through major chart successes from international artists like Kim Carnes and Kim Wilde, the EMI French subsidiary Pathe Marconi recorded an operational profit of \$2.21 million for the year ending March, 1982.

According to a report to shareholders by Alain Gerondeau, Pathe Marconi-EMI president, that profit compared with one of only \$85,400 the previous year—which, in turn, followed losses in all of the previous three years. Sales for the last fiscal year were up 24.2% at \$59.4 million, compared with \$47.3 million in 1981, he said.

With the losses incurred from earlier years, however, the group is still in the red, at just over \$1 million, Gerondeau reports. This is despite a

\$3 million loan from the U.K.-based EMI Music in July, 1981. Reimbursement of this loan is to be made in four annual payments, starting next August.

Pathe Marconi-EMI's six main subsidiary companies, Music For Pleasure, Publications Francis Day, Editions Musicales Champs Elysees, Sodip, Cogedep and DMF, all registered operational profits in the year ending March, 1982, Gerondeau says.

This coincided with continuing plans to regroup all Pathe Marconi and EMI Publishing-affiliated publishing houses in France under an umbrella company in which Pathe Marconi and EMI Publishing will eventually have an equal share. At present, Thorn EMI holds a 90% share in Pathe Marconi-EMI.

(Continued on page 59)

CBS Reports Europe Sales Up Slightly

PARIS—Although unit sales for CBS Records throughout the whole of Western Europe (excluding the U.K.) dipped 1% in 1981 compared with 1980, the figure for the year from November, 1981 to October, 1982 was back up to the 1980 level, according to Peter de Rougement, senior vice president of European operations.

In value terms, CBS sales in 1981-82 were 1% up on 1980-81 and 6% up on 1979-80, and the CBS market share in Western Europe stands at 14%. De Rougement would not comment on the financial value of the percentages.

De Rougement said that the sustained efforts of CBS to produce better quality cassettes had been rewarded by a significant increase in cassette sales, while the single and LP markets throughout Europe had remained relatively stable. There had also been a substantial increase in the sales of classical repertoire, he said.

Clayderman Sets Series Of 17 Paris Recitals

PARIS—Delphine artist Richard Clayderman, whose worldwide album sales are now reportedly in excess of 28 million, will give a series of 17 recitals at the Salle Pleyel here with a 20-piece orchestra, starting Dec. 21.

The concerts follow the release of Clayderman's 11th album for Delphine, "Couleur Tendresse," and are a prelude to a surge of activity in 1983 which will see heavy promotion by CBS in the U.S. and concert dates in Belgium, Germany, Venezuela, Switzerland, Italy, Japan, the U.K., Australia and Brazil.

Among Clayderman's early commitments for 1983 is a return concert in London, Jan. 24 at the Royal Albert Hall, following his sold-out debut appearance at the Dominion Theater Wednesday (8).

(Continued on page 58)

INTERNATIONAL SONGWRITERS ASSOCIATION

International Songwriters Association (ISA) was founded in 1967 and now has members in 43 countries world-wide.

Members receive "Songwriter Magazine" and "SongSeller TipSheet," use the free legal advice, song evaluation and registry services, and contact melodic and lyricist collaborators throughout the world.

If you live in the USA, you can join the ISA free of charge for six months, by cutting out this ad (not a photocopy) and sending it to:

International Songwriters Association
Head Office, Limerick City, Ireland

FRAGMENTATION PROBLEMS CITED

Cable Offering New Competition

By DOUGLAS E. HALL

NEW YORK—It doesn't amount to much now, but astute radio programmers and station managers are watching the encroachment of cable radio signals—whether imported or cable-originated—into Arbitron measured markets around the country.

The results of stations like WMMR Philadelphia (taking a 2.1 in Williamsport, Pa.), KAZY Denver (2.2 in Casper, Wyo.) and WVEE Atlanta (0.7 in Tallahassee) may not be an immediate threat to local outlets, but it does portend fragmentation problems for the future.

"I think we'll see a lot of penetration from cable in the future," says Curt Van Loon, whose WSQV Jersey Shore holds a 13.1 share against the imported signal of AOR WMMR. WSQV runs "a hybrid of top 40 and AOR. We get about as close to AOR as this market can support," Van Loon says.

But the significance of the WMMR rating cannot be understated when one considers that all of that rating had to come from the 21,425 households that are hooked up to cable. That's just under half of the 43,700 households that make up the Williamsport market in central Pennsylvania.

Phil Knight, general manager of KAWY Casper, which went with a new live AOR format July 1 after running an automated TM Stereo Rock, isn't worried about the 2.2 Denver AOR KAZY scored in Casper. "If we're offering the same format as KAZY, we're going to get the audience," says Knight. His prime concern is KTRS, a Casper Hot 100-formatted station which beat KAWY with a 27.2 share to KAWY's 10.9. It should also be noted that when KAZY scored the 2.2, there was no local AOR format in the market.

Casper has a total of 27,890 households, 18,236 of them connected to cable. Tallahassee has 62,120 households, but only 22,903 were listed as having cable last spring when WVEE Atlanta scored a 0.7 share in the market.

Since there have been about 6,000 connects since then and the cable system continues to grow, one might expect the urban contemporary imported signal to climb in the spring 1983 book, particularly since there is no urban format in Tallahassee.

While these stations' growth has come at the whim of the cable operators, who just happened to put their signals on with the continuous-text video presentations of the cable sys-

tem, other signals are on cable by design.

Arbitron sales and marketing vice president Bill Livek comments, "For the most part it's an unorganized mess. Most of the cable operators are not even sure of what signal they are picking up." Livek notes that classical WFMT Chicago has gone about marketing itself a la Ted Turner as a "super-station," but thus far it has yet to show up in an out-of-town Arbitron report. Livek suggests that cable radio "has the potential to be something big."

He also notes that the cable signals—both imported and original—complicate Arbitron's effort to assign all diary entries to a logical station. When WMMR first showed in the Williamsport book, Arbitron believed that the Williamsport diary keepers must have meant WGMR in nearby Tyrone, Pa. Arbitron staff reasoned that WMMR Philadelphia was too far away to reach into the market. They at first did not consider cable importation of the signal. The result: the Williamsport book had to be reissued.

(Continued on page 66)

Western Cities Buys KFAT From Levin

GILROY, Calif.—Levin Radio has sold progressive country outlet KFAT here to Western Cities Broadcasting for \$3.6 million.

General manager Russ Martineau says he will be leaving the station when the transfer is completed, following FCC approval.

Levin, which had been headed by Harvey Levin until he died in May, retains KUIC Vacaville, Calif. Western Cities also owns KMJJ/KLUC Las Vegas, KZZP-AM-FM Phoenix, KNST/KRQQ Tucson and KZAP Sacramento.

Western president Russ Phalen was unavailable for comment on plans for the station, which reportedly include a call letter change to KWSS.

Study Finds AM Outlets Ready For Stereo Move

• Continued from page 1

wide—4,600 of them—then nearly 1,000 stations are planning the move to AM stereo.

The high percentage of station owners responding positively about a move to stereo—28%—came as "a pleasant and positive surprise" to the organization, according to a spokesman. "It's apparent that AM broadcasters, even though they're irritated that the FCC didn't choose a system, are ready to jump on the bandwagon as soon as they feel confident about which system will be used," the NRBA spokesmen says.

"They've been frustrated by the gains FM has made because of stereo, and I think that when Delco makes its decision, we're going to see it happen very quickly," he adds. There are now more than 40 AM stations around the country broadcasting in stereo.

General Motors' Delco, the largest maker of car radios, has been testing the four different systems okayed by the FCC, and should announce its decision within the next few weeks, although there is industry talk that

the radio manufacturer is now concerned with the legal ramifications of their upcoming choice.

The programming survey also shows that the top format for AM and FM radio is AC, and the second top format for both is country music, with more than half of the responses from both AM and FM stations indicating they are AC or country.

The formats split differently after the top two, however. For FM stations, beautiful music came in third, top 40 fourth, and AOR fifth. Number three for AM stations was a religious format, news/talk was fourth, and oldies was fifth.

Average commercial minutes for FM stations were logged at 10 per hour; average number of spots, 12.7. Average newscast length was four minutes, and the average amount of syndicated programming per week was 38 hours.

AM totals were slightly higher, except for syndicated programming hours: average commercial minutes, 11 per hour; average spots, 15.5 per hour; average newscast length, 5.5 minutes, and average syndicated hours per week, 23.5.

Format Turntable
KJYO Switching To Hot 100

Insilco's KJYO Oklahoma City will go to a Hot 100 format under the management of Mark Schwartz, who's been brought in from a g.m. post at KTKT/KLPX Tucson. Schwartz was hired by Insilco president Fred Walker, who earlier declined to disclose who the new g.m. would be or what format the station would carry (Billboard, Dec. 4).

As previously reported, Kent Burkhardt is working on the new format to replace the Schulke II MOR syndicated format now running on the station.

As expected, Capitol's newest acquisition, WQEZ Birmingham (soon to be WMJJ) will switch to a Hot 100 format under p.d. Bill Thomas. The station is now in a beautiful music format.

Sparkplugged by a group of KISS San Antonio veterans, KESI San Antonio has dropped its beautiful music to switch to AOR and go head-to-head with KISS. Donnie Meals is

(Continued on page 66)



SMASHING LAST WORDS—WVDC-FM Washington air personality Adam Smasher, left, spies on John Helliwell of Supertramp during a visit to the station to promote the group's new A&M release, "Famous Last Words."

Broad Country Format Works For WPTR Albany

By KIP KIRBY

NASHVILLE—Country & eastern: a new Madison Avenue phrase describing contemporary Nashville music? No, just program director Steve Warren's description of his station's playlist.

Warren is the guiding hand behind WPTR, a 50,000-watt AMER with a directional signal that spans six Northeastern states and reaches Canada. WPTR is based in Albany, N.Y.

Since WOKO went talk Nov. 8, WPTR's only competition in the market has been WGNA-FM. Less than a rating point separates WGNA and WPTR, and Warren is confident that when the Arbitrons come out in January, his station will have narrowed the gap. In the spring Arbitron, WGNA had a 4.0 and WPTR had a 3.3.

How? Well, for one thing, says Warren, he refuses to restrict his playlist, or to rely on a computer to program music. If he likes a record, he adds it. No limitations on his number of weekly adds, either: "I program by what I hear between my left and right ears."

When WPTR made the switch

from rock to country in March, 1981, it contracted the service of Burkhardt / Abrams / Michaels / Douglas for one year. As a result, Warren says, WPTR's air personalities had no personalities: they merely read cue cards and played some 20 records. When the consultants' contract was up, it was not renewed.

"We want personality here," Warren says emphatically. "Humor, jokes, having fun on the air. Our heaviest rotation brings about 13 records around every four-and-a-half hours. But I'm a wide playlist proponent. We may play 35 records one week, 50 the next. And we like to be early with the hits."

Obviously, a programmer like this isn't fazed by the current logjam of superstar product out on the charts right now: "I used to have to fill in with stuff that wasn't as strong, just to keep from burning out my hot rotation. Now there's a variety, which makes a playlist much more colorful."

Warren programs Paul Davis' "Cool Nights" and "Wasted On The Way" by Crosby, Stills & Nash. He

(Continued on page 47)

Vox Jox

WWSH's Jim Connor Steps Down

By ROLLYE BORNSTEIN

Jim Connor has resigned as g.m. of Cox's "Soft Hits" Philadelphia outlet, WWSH, in a "philosophical disagreement with management on how things should be done." Connor, who has no job plans at present, says his departure has nothing to do with the format change that took place on Sept. 6, when beautiful music was scrapped. In fact, Connor says, "I had been lobbying for the format change for a year and a half."

Cox executive vice president James Wesley Jr. says that no successor has been named. Connor joined the company in January, 1978 when Cox acquired the company.

Also in Philly, WFIL has a new operations director. He's Bill Neil, the midday personality from WIP across town, where he once worked with WFIL g.m. Bruce Holberg. He replaces Kris Chandler, who left last month to join Philadelphia's Kiss 100 (WKSZ).

★ ★ ★

WASH-FM's John Bodnar leaves his afternoon post to join Eddie Galaher as co-host and producer of "The Morning Show" on the D.C. outlet. Termed a totally new idea by v.p./g.m. William R. Kinkel, Jr., "The Morning Show" will offer "more music, more information and more fun." How is that possible? According to p.d. Bob Hughes, "We looked outside radio to other media. What we learned was a method of providing a far greater variety of information in less time, but in a more intensive and therefore more satisfying manner. The result will be more information and more kinds of information and more music." Bob Duckman moves into Bodnar's old afternoon slot as Jerry Clark takes on an expanded midday shift.

★ ★ ★

Longtime AOR personality Steve Clean is out of the afternoon slot on WXRT Chicago after only 10 weeks with the station. Management isn't saying why, but they are looking for a replacement. Send tapes to p.d. Norm Winer. ... Also in Chicago,

WCFL music director Mary Pat LaRue has been replaced by Mike Temkin. ... Across town at CBS: Bob and Betty Sanders are out as the midday team on WBBM-AM. Bob remains on staff as a street reporter as the station strives for a harder news image. They're replaced by anchors Regine Schlesinger and Dick Helton. ... And on the FM side, at Hot Hits WBBM-FM, Mark Windsor is the new part-timer from WZUU Milwaukee.

★ ★ ★

The 1982 North Carolina Assn. of Broadcasters "Distinguished Service Award" goes to Jefferson Pilot's Cullie Tarleton, who in addition to his position as senior vice president of radio for the company has also been chairman of the radio board of the NAB for the past two years. ... KRQR San Francisco received the second-place award for station promotions at the International Film and TV Festival of New York for its AOR tv spots produced by Callico Productions of Northridge, Calif.

(Continued on page 66)

Pro-Motions

Stations Getting Yule Spirit

WCMF-FM Rochester is giving 15 listeners a chance to make a free 10-minute phone call to relatives in the U.S. on Christmas as part of its "Family Reunion" promotion. The AOR station plans to enter the callers into a grand prize drawing, and the winner has his choice of either flying relatives into Rochester or visiting them in another part of the country. . . . WEAL Greensboro has been giving away LPs to listeners who donate two non-perishable items to the black station's "Food Drive" campaign. Program director Bobby Knight hopes to feed at least 50 families, but he says "that depends on how much food we collect." The names will be taken from a list provided by a city agency and read on the air. The promotion closes Dec. 18. . . . WGAR Cleveland has launched the 1982 edition of its "Share-A-Christmas" program. The AC station is encouraging listeners to donate canned goods through Dec. 24 to benefit the Greater Cleveland Inner Church Council Hunger Task Force and the Greater Cleveland Food Bank. Drop-off points include a WGAR display in Tower City, a business-shopping complex in downtown Cleveland, and the Arby's fast food chain.

★ ★ ★

WXTY-FM Ticonderoga, N.Y., which gave away 40 copies of K-tel's "Hit List" and "Love Is" LPs over the Thanksgiving weekend, is shooting for its first "Label Weekend"

Dec. 10. The concept, as outlined by the station's program-music director, Rick St. James, is designed to feature forthcoming releases from major labels and then to gauge listener reaction over the course weekend. James, who took over his post last month, plans to launch the campaign with Geffen Records product, although he's still deciding whether to measure yeas or nays numerically or to broadcast the more articulate opinions. "I've asked a bunch of labels for advance copies of AC-oriented singles they plan to release in the coming weeks," says James. "Not only could it prove useful as a research tool, but we also think it's a great way to build an image in the market."

★ ★ ★

Gregg Lindahl, a reporter for KOMA Oklahoma City, stumbled upon a fine promotion for the country station recently. Inspired by Marlow Teckett's recording of Wilson Pickett's "634-5789," the enterprising Lindahl learned that the digits worked in the Oklahoma City directory. Now, courtesy of Southern Bell, the number promotes the station, toll free . . . WNCI-FM Columbus reportedly staged the "world's largest tailgate party"—indoors—at the Hyatt-Ohio Center Nov. 18 to celebrate the annual Ohio State-Michigan football game. Last year, the AC station trucked 200 tons of sand for the "world's largest indoor beach party." LEO SACKS

Mike Harrison

It Looks Like A Great Convention

From the looks of things thus far, Billboard's forthcoming Radio Programming Convention is shaping up with an exciting agenda and a great lineup of speakers. At this point, most of the major consultants, o&o's, syndicators and record label representatives have been confirmed to speak. A full run-down will appear in an upcoming issue; dates and venue for the event are Jan. 20-22 at the Huntington Sheraton, Pasadena, Calif.



A great convention, of course, is one that does more than just serve one specific segment of the industry, or provide a convenient marketplace for the peddling of sales and services, or be a wild party away from home and work. It is one that brings

together the varied elements of the whole that makes up a legitimate functioning scene. It is one that addresses the vital issues of the industry in search of solutions and general illumination; that effectively catalyzes connection between individuals and companies in need of each other; that serves as a rally and inspirational focus for increased productivity. And it is one that is sufficiently supported and representative of industry leadership so as to significantly affect the direction and tone of the scene for years to come.

Most recent additions to the lineup of speakers include WMMR-FM Philadelphia program director Charlie Kendall; WHN-AM New York program director Dene Hallam; RKO Radio Networks president Tom Birchell; Century Broadcasting executive vice president Shelly Grafman; WXRT-FM Chi-

cago program director Norm Winer; KMET Los Angeles operations director Rick Sadle; Starfleet Blair president Sam Copper; Sterling Recreation Organization vice president of administration Tad Danz; WOUR-FM Utica general manager Jeff Chard; Music Television music director Buzz Brindle; ABC News-Sports Radio vice president Bob Benson; satellite consultant Ron Pearl; ABC Talk Radio Network director of station operations and services Andrew Vogel, and Hiatus Productions president Tom Yates.

In addition to TWA offering convention attendees a 25% discount on round trip coach. Steve Smith, vice president of the Album Network, has chartered a special Delta flight out of Orlando, Fla., on the last day of the Lee Abrams "SuperStars" station meeting that will be taking

(Continued on page 66)

Most Added Records

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

Title, Artist, Label	% of Billboard's radio panel adding record this week	% of Billboard's radio panel now reporting record	Key stations adding title this week include
POP			
1 "Heart To Heart," Kenny Loggins, Columbia	22%	62%	WGCL-FM, KIMN-AM, KEEL-AM, KSTP-FM, WRQX-FM, WHBQ-AM
2 "Allentown," Billy Joel, Columbia	19%	50%	KRTH-FM, WGCL-FM, WZGC-FM, WBBQ-FM, WFLY-FM, WCKK-FM
3 "Love In Store," Fleetwood Mac, Warner	17%	64%	KUBE-FM, WXKS-FM, WZGC-FM, KIMN-AM, WTXI-AM, KBEQ-FM
4 "Your Love Is Driving Me Crazy," Sammy Hagar, Geffen	16%	23%	KRTH-FM, WCAU-FM, WBEN-FM, WKS-FM, WHFM-FM, WANS-FM
5 "All Those Lies," Glenn Frey, Asylum	16%	21%	KIQQ-FM, KRTH-FM, KSLQ-FM, WMC-FM, WGH-AM, WSEZ-FM
BLACK			
1 "Mind Up Tonight," Melba Moore, EMI America	11%	43%	WBMX-FM, WKTU-FM, WHUR-FM, WAOK-AM, WYLD-FM, WTLC-FM
2 "Bad Boy," Ray Parker Jr., Arista	9%	49%	WAOK-AM, WGPR-FM, WLOU-AM, KAPE-AM, WYLD-FM, WANT-AM
3 "Are You Serious," Tyrone Davis, Highrise	8%	53%	WBLS-FM, WDIA-AM, WEAS-AM, WILD-AM, WBMX-FM, KMJQ-FM
4 "After I Cry Tonight," Lanier & Co., Larc	7%	46%	KDAY-AM, WCHB-AM, WOKB-AM, WORL-AM, KIDA-AM, WTLC-FM
5 "I Can't Help It," Junior, Mercury	7%	7%	KAPE-AM, WPEG-FM, KPOP-FM, WPAL-AM, KDKO-AM, WPEG-FM
COUNTRY			
1 "If Hollywood Don't Need You," Don Williams, MCA	34%	34%	WDGY-AM, WMAQ-AM, KSOP-AM, KGA-AM, KVET-AM, WSLC-AM
2 "Why Baby Why," Charley Pride, RCA	29%	60%	KYGO-FM, KKYX-AM, WDGY-AM, WMAQ-AM, KVET-AM, WSLC-AM
3 "Velvet Chains," Gary Morris, Warner	27%	65%	WSOC-FM, WDGY-AM, KYGO-FM, KVOO-AM, KSOP-AM, KLUR-FM
4 "Last Thing I Needed First Thing This Morning," Willie Nelson, Columbia	24%	43%	KSOP-AM, KHJ-AM, KEBC-FM, KFKF-FM, WSLC-AM, WIRK-FM
5 "C.C. Waterback," George Jones/Merle Haggard, Epic	23%	51%	WDAF-AM, KRAK-AM, KEBC-FM, WWVA-AM, WSOC-FM, KYGO-AM
ADULT CONTEMPORARY			
1 "Heart To Heart," Kenny Loggins, Columbia	23%	58%	KHOW-AM, WGAR-AM, WTMJ-AM, KOB-AM, KMBZ-AM, KMOX-AM
2 "The Other Guy," Little River Band, Capitol	16%	56%	KOY-AM, WHAM-AM, WBT-AM, WRMF-FM, WROR-FM, KOB-AM
3 "Two Less Lonely People In The World," Air Supply, Arista	14%	74%	KHOW-AM, WFYR-FM, WOMC-FM, WIP-AM, KOB-AM, WRMF-FM
4 "Love In Store," Fleetwood Mac, Warner	14%	40%	KPPL-FM, WTMJ-AM, KOB-AM, WSB-AM, WGY-AM, WAIA-AM
5 "Down Under," Men At Work, Columbia	14%	33%	WGAR-AM, WKRC-AM, KOB-AM, WROR-FM, WRVR-FM, WAIA-AM

New On The Charts



SCANDAL
"Goodbye To You"—★

Patty Smyth recalls how happy the "Solid Gold" dancers were that her group, Scandal, completed its version of "Goodbye To You" in one take during a recent taping of the syndicated television show. "The tune is fast, and those people worked really hard," she says. "I think we saved them from massive coronaries."

Smyth and her collaborator, guitarist Zack Smith, have been visiting radio stations and retail outlets across the country to promote the group's self-titled five-song Columbia EP. "I like 'Goodbye To You' because it's so much fun to sing," she explains, noting that the song scored an 89 to win a recent Rate-A-Record segment on "American Bandstand." A second single, "Line On You," is about to be released.

The saucy 25-year-old was raised in Queens, N.Y., but she spent her nights in Greenwich Village, where her mother managed such folk-oriented nightspots as the Gaslight, Cafe Wha? and the Music Hall, which she remembers best because "it had the most room to dance." Smyth was only eight, but the exposure gave her some solid insight into the record business. "The environment always made me think music," she notes. "What I'm doing now is a natural extension of my upbringing."

For more information, contact Zuckerman & Baer, 60 West 42nd St., Room 750, N.Y., N.Y. 10036, (212) 661-7805.

Radio

Chicago Country Stations Slowly Loosening Formats

By MOIRA McCORMICK

CHICAGO—After years of sticking to tried-and-true formulas, country stations here appear to be loosening up their formats—gradually.

While the program directors of Chicago's three major country stations, WMAQ-AM, WJEZ-FM and WUSN-FM ("US 99"), maintain that their audiences prefer established performers over new artists, each agrees that programming newcomers is necessary to avoid stagnation.

Full-service WMAQ leads the country pack in ratings (in ninth place out of 36 overall) and competes with other AM giants WGN, WBBM, and WLS. WJEZ and US-99 are positioned directly against each other, and placed 19 and 21 respectively in the summer ratings book.

All three stations share similar hit-oriented playlists, dominated by the likes of Kenny Rogers, Dolly Parton, Alabama, the Oak Ridge Boys, Conway Twitty, Barbara Mandrell, Waylon and Willie, Razy Bailey, Ricky Skaggs and Janie Fricke. New artists are creeping onto the playlists little by little.

WMAQ program director Ted Cramer theorizes that the Chicago audience is slow to accept newcomers "because up until eight or nine years ago, when 'MAQ came on the air, there just hadn't been a sound radio base for country in Chicago."

US-99 p.d. Lee Logan sees the Chicago country audience as an extension of its AC audience, who opt for comfortable and unobtrusive programming above all.

"People here aren't waiting for new music," says Logan. "The 25-to-44-year-olds want to hear what is familiar. The crossover appeal of today's country music is the reason it's accepted. It's replaced Frank Sinatra; the MOR of the '80s is country." At the same time, Logan realizes, "You can't stagnate. You must progress."

Keeping the audience's lack of adventure in mind, Logan programs new music to suit: "You make it familiar—when a new record is played, you make sure the title and the artist go hand in hand, for at least three weeks."

Logan adds that US-99's playlist has grown considerably in its nine months of existence (the station's previous incarnation was MOR-formatted WEFM-FM.)

WJEZ program director Art Wander cites the glut of superstar country product as a major factor in the difficulty of airing new music. "The big artists continue to come out with hit after hit," says Wander. "Kenny Rogers keeps releasing two at a crack, and they generally make it. It's the same with other superstars, which makes it tough for new artists to get on the charts."

Wander says he looks forward to January and February "when the holiday push is off—then more new artists will get exposed."

US-99's Logan also notes the problem of too much superstar product—"Conway Twitty's had three LPs out this year"—but also feels that many an established artist has given a newcomer a much-needed break.

WMAQ's Cramer, on the other hand, says that superstar product has never been a negative factor in his programming of new artists. He

claims WMAQ has "been getting more adventurous" in the past six months, and takes credit for breaking several new artists in the Chi-

cago area, including Bandana, Razy Bailey and Earl Thomas Conley. "We've been more aggressive on major artists than before."

Cramer adds. "Playing it safe has been the watchword for the past five years, but it is not the wave of the future. You have to break new artists

to have something to fall back on in the future, and it makes for a much more exciting radio station. In 1982, standing still is committing suicide."



NBC Radio's Young Adult Network

KENNY LOGGINS LIVE. ON RADIO.

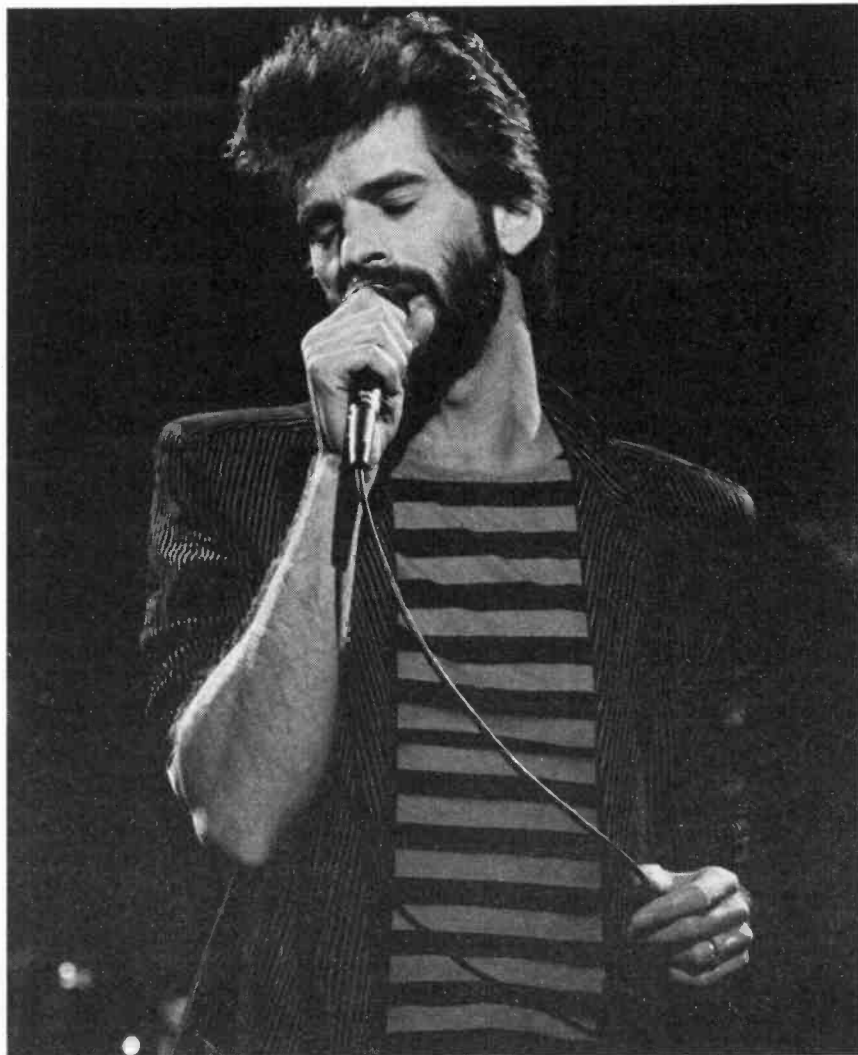
Sunday, December 12. Get ready to turn up the music till it's shakin' the sky! Kenny Loggins. Live. In concert. Brought to you via satellite from the University of Texas in Austin. Exclusively on The Source.

It's an evening of high energy and high adventure. Kenny Loggins keeps the fires burning with "This Is It," "I'm Alright," and "Celebrate Me Home." Plus "Heart To Heart," "Don't Fight It," and more from his newest album, "High Adventure," on Columbia Records. Don't fight it. Turn up your radio for a night of great rock 'n' roll.

Brought to you, in part, by Levi's and Mattel.



Produced exclusively for The Source by Starfleet Blair Inc.



THEIR POINT IN COMMON IS THEIR DESIRE TO SUCCEED IN BUSINESS

A.D.I.S.O. (CANADA)
A.P.R.S. (UNITED KINGDOM)
A.S.C.A.P. (USA)
ALLO MUSIC (FRANCE)
ALSHIRE INTERNATIONAL (USA)
AMBASSADE D'AUSTRALIE (FRANCE)
AMBASSADE DE L'URSS (FRANCE)
AMBASSADE DE TCHECOSLOVAQUIE (FRANCE)
AMBASSADE DU CANADA (FRANCE)
APRIL MUSIC LIMITED (UNITED KINGDOM)
APYMEF (SPAIN)
ARCADE RECORDS INTERNATIONAL (UNITED KINGDOM)
ARENA INT'L MERCHANDISING SERVICES (UNITED KINGDOM)
ARIDLA BENELUX BV (NETHERLANDS)
ARIDLA EURODISC (GmbH) (GERMAN FEDERAL REPUBLIC)
ARIDLA INTERNATIONAL (GERMAN FEDERAL REPUBLIC)
ARIDLA/ARISTA RECORDS LTD (UNITED KINGDOM)
ARISTA RECORDS INC. (USA)
ARISTON Srl (ITALY)
ARPEGE (CALLIPE) (FRANCE)
ART MUSIC FRANCE (FRANCE)
ARTIA FOREIGN TRADE CORPORATION (CZECHOSLOVAKIA)
ARTS INTERNATIONAL LTD (UNITED KINGDOM)
ATLAS RECORDS & MUSIC (ITALY)
AUDIO INTERNATIONAL PRODUCTIONS (USA)
AUDIOFIDELITY ENTERPRISES INC. (USA)
AUTOBAHN MUSIKVERLAG (GERMAN FEDERAL REPUBLIC)
AUVIOIS (FRANCE)
AVATAR RECORDS LTD (UNITED KINGDOM)
BABY RECORDS Srl (ITALY)
BBC RECORDS/BBC ENTERPRISES LTD (UNITED KINGDOM)
BELFERN MUSIC LTD (UNITED KINGDOM)
BELSIZE MUSIC LTD (UNITED KINGDOM)
BENSON & ELLIS (USA)
BERKLY AIR SERVICES CORP. (USA)
BERNIN LEIGHTON (UNITED KINGDOM)
BIG "R" RECORDS (EUROPE) (UNITED KINGDOM)
BIXIO CEMSA SPA/CINEVOX RECORDS SPA (ITALY)
BROADCAST MUSIC INC. (USA)
BRUCE WELCH MUSIC & PRODUCTIONS LTD (UNITED KINGDOM)
BUG MUSIC GROUP (USA)
C.I.R.P.A. (CANADA)
C.R.I.A. (CANADA)
CAM s.p.a. (ITALY)
CANADIAN BROADCASTING CORP. MERCHANDISING (CANADA)
CARLIN MUSIC CORPORATION (UNITED KINGDOM)
CAROLINE EXPORTS LTD (UNITED KINGDOM)
CARRERE (NETHERLANDS)
CARRERE (USA)
CARRERE (UK) (UNITED KINGDOM)
CARRERE BELGIQUE (BELGIQUE)
CARRERE DISQUES (FRANCE)
CARRERE GERMANY (GERMAN FEDERAL REPUBLIC)
CBS DISQUES (FRANCE)
CBS RECORDS (UNITED KINGDOM)
CBS RECORDS SPECIAL PRODUCTS (USA)
CGD MESSAGERIE MUSICALI SPA (ITALY)
CHAPPELL & CO HOLLAND BV (NETHERLANDS)
CHAPPELL & COMPANY GmbH (GERMAN FEDERAL REPUBLIC)
CHAPPELL MUSIC LTD (UNITED KINGDOM)
CHAPPELL PTY LTD (AUSTRALIA)
CHAPPELL S.A. (FRANCE)
CHERRY RED RECORDS LTD (UNITED KINGDOM)
CHRYSALIS (UNITED KINGDOM)
CMS RECORDS INC. (USA)
COLUMBIA PICTURES INDUSTRIES (USA)
COMERCIAL FONOGRAFICA RGE (GLOBO GROUP TV) (FRANCE)
COMERCIAL FONOGRAFICA RGE LTOA (GLOBO GROUP TV) (BRAZIL)
COMPANHIA INDUSTRIAL DE DISCOS (BRAZIL)
CONTINENTAL CONSULT A.S. (NORWAY)
DOOMBE MUSIC LIMITED (UNITED KINGDOM)
COUNTDOWN MUSIC GmbH (GERMAN FEDERAL REPUBLIC)
CREOLE MUSIC LTD (UNITED KINGDOM)
D.P. MANAGEMENT SERVICES LTD (UNITED KINGDOM)
DANY MUSIC (GERMAN FEDERAL REPUBLIC)
DAVID GRESHAM PROD/LITTLE MONSTER MUSIC (SOUTH AFRICA)
DESTINY ENTERTAINMENT CORP. (USA)
DICK JAMES MUSIC (USA)
DICK JAMES MUSIC LIMITED (UNITED KINGDOM)
DIFFUSION SONORE (FRANCE)
DISC AZ (FRANCE)
DISCO SHOP (FRANCE)
DISCOS BELTER SA (SPAIN)
DISCOS VICTORIA (SPAIN)
DISQUES ADIS (FRANCE)
DISQUES BARCLAY (FRANCE)
DURECO BV (NETHERLANDS)
DURIUM (ITALY)
E & S MUSIC LTD (UNITED KINGDOM)
E.G. MUSIC LTD (UNITED KINGDOM)
EAGLE RECORDS/LEGION MUSIC (UNITED KINGDOM)
EASTRONICS LTD (ISRAEL)
EATON MUSIC LTD (UNITED KINGDOM)
ECOFINA (ITALY)
ED. MUS. SPORZANDO SIROCCO (FRANCE)
EDICIONES MUSICALES CLIPPER'S (SPAIN)
EDITIO MUSICA BUDAPEST (HUNGARY)
EDITIONS ALPHONSE LEDUC (FRANCE)
EDITIONS AMPHION (FRANCE)

EDITIONS BLEU BLANC ROUGE (FRANCE)
EDITIONS BORNEMANN (FRANCE)
EDITIONS CHOUJOENS (FRANCE)
EDITIONS CLAUDE PASCAL (FRANCE)
EDITIONS DURAND (FRANCE)
EDITIONS ET PRODUCTIONS ZAGORA (FRANCE)
EDITIONS JOBERT (FRANCE)
EDITIONS MUSICALES ARABELLA (FRANCE)
EDITIONS MUSICALES TRANSATLANTIQUES (FRANCE)
EDITIONS PAUL BEUSCHER (FRANCE)
EDITIONS SALABERT (FRANCE)
EDITIONS VAN DE VELDE (FRANCE)
EDITIONS 23 (FRANCE)
EDITORA GENERAL SA (EDIGSA) (SPAIN)
EMLASA (MEXICO)
FANTASY INC. (USA)
FLYING RECORDS LTD (UNITED KINGDOM)
FONIT CETRA SPA (ITALY)
FRANCIS DREYFUS MUSIC (FRANCE)
FRANTON MUSIC Srl (ITALY)
G.A.R.D. (UNITED KINGDOM)
GAREY MASON & SLOANE (USA)
GERARD BILLAUDOT EDITEUR (FRANCE)
GEMA-INDUSTRIAS DE SOM (PORTUGAL)
GOLD HILL MUSIC (USA)
GOLDBERG RAYDEN & CO. (UNITED KINGDOM)
GRACE BROS PTY LTD (AUSTRALIA)
HANS KUSTERS MUSIC PVBA (BELGIQUE)
HANS SIKORSKI INT'L MUSIKVERLAG (GERMAN FEDERAL REPUBLIC)
HARBOTTE & LEWIS (UNITED KINGDOM)
HARMONIA MUNDI S.A. (FRANCE)
HEAVY METAL RECORDS (UNITED KINGDOM)
HUNGAROTON EXPORT/IMPORT (HUNGARY)
INTERCONCERT (HUNGARY)
INTERCONTINENTAL LTD (UNITED KINGDOM)
INTERCORD TON GmbH (GERMAN FEDERAL REPUBLIC)
INTERNATIONAL RECORD DISTRIBUTION SRL (ITALY)
INTERSONG BASART PUBLISHING GROUP BV (NETHERLANDS)
INTERSONG FORLAGEN AB (SWEDEN)
INTERSONG INTERNATIONAL GmbH (GERMAN FEDERAL REPUBLIC)
INTERSONG MUSIC LTD (UNITED KINGDOM)
INTERSONG PRIMAVERA (BELGIQUE)
INTERSONG-PARIS S.A. (FRANCE)
JACK MUSIC INC. (USA)
JACUZZI MUSIC INC. (USA)
JEUNESSES MUSICALES DE FRANCE (FRANCE)
K-TEL INTERNATIONAL (UNITED KINGDOM)
KALEIDOSCOPE RECORDS LTD (UNITED KINGDOM)
KB MUSIC (FRANCE)
LARA S.A. (FRANCE)
LASGO EXPORTS LIMITED (UNITED KINGDOM)
LIGHTNING RECORDS (UNITED KINGDOM)
LOUVIGNY MUSIC COMPANY (UNITED KINGDOM)
LUBBOCK FINE & CO. (UNITED KINGDOM)
M & C ENTREPRISES (FRANCE)
MAGAZINE MUSIKVERLAG (GERMAN FEDERAL REPUBLIC)
MAGISTER MUSIC (GERMAN FEDERAL REPUBLIC)
MAGNET RECORDS LTD (UNITED KINGDOM)
MANATT PHELPS ROTHENBERG & TUNNEY (USA)
MARCUS MUSIC UK (UNITED KINGDOM)
MARSHA GLEEMAN ESQ. (USA)
MCA MUSIC a division of MCA INC. (USA)
MCA MUSIC FRANCE (FRANCE)
MCA MUSIC LTD (UNITED KINGDOM)
MEGA CORPORATION LTD (UNITED KINGDOM)
MELODIE OER WELT (GERMAN FEDERAL REPUBLIC)
MEMORY LANE MUSIC/LARRY SPIER INC. (USA)
METROPOLIS LTD/TRIDENT STUDIOS (UNITED KINGDOM)
MIDEM ORGANISATION COMMITTEE OF AUSTRALIA (AUSTRALIA)
MINOS MATSAS & SON S.A. (GREECE)
MONTE MUSIC (ITALY)
MOOREA MUSIC (GERMAN FEDERAL REPUBLIC)
MPL COMMUNICATIONS LTD (UNITED KINGDOM)
MTB AG (SWITZER)
MUSIC BOX MARTIN TH GESAR (GREECE)
MUSIZA FRANCE (FRANCE)
MUSIZA INTERNATIONAL (ITALY)
MUTE RECORDS (UNITED KINGDOM)
MUZAK DIVN OF WESTINGHOUSE BROADCASTING & CABLE (USA)
NATIONAL MUSIC PUBLISHER'S ASS. (USA)
NEW KARY SRL (ITALY)
NIPPON COLUMBIA CO. (JAPAN)
OLAV WYPER LIMITED (UNITED KINGDOM)
OPUS RECORDS AND PUBLISHING HOUSE (CZECHOSLOVAKIA)
ORANIA MUSIC MUSIKVERLAG (GERMAN FEDERAL REPUBLIC)
ORFEO GmbH (GERMAN FEDERAL REPUBLIC)
OVERSEA RECORDS AG (SWITZER)
P.M.C. A/S (NORWAY)
PACIFIC MUSIC CO. LIMITED (HONG KONG)
PACIFIC MUSIC PUBLISHING (JAPAN)
PANARECORO (ITALY)
PATHE MARCONI EM (FRANCE)
PHILIPS S.A. (FRANCE)
PHONOGRAM (FRANCE)
PICKWICK INTERNATIONAL INC. (UNITED KINGDOM)
PINNACLE RECORDS (UNITED KINGDOM)
POLYBANO (GERMAN FEDERAL REPUBLIC)
POLYOR S.A. (FRANCE)

POLYGRAM (GERMAN FEDERAL REPUBLIC)
POOL MUSIC PRODUCTIONS (GERMAN FEDERAL REPUBLIC)
PRELUDE RECORDS INC. (USA)
PRODUCTIONS MINIVELLE (FRANCE)
PROMPEOPLE LTD (UNITED KINGDOM)
RADIO MUSIC FRANCE (FRANCE)
RADIO MUSIC INTERNATIONAL (LUXEMBOURG)
RADIO MUSIC NEDERLAND (NETHERLANDS)
RADIO MUSIQUE (CANADA)
RADIO POP MUSIC (SPAIN)
RADIO TELE MUSIC (BELGIQUE)
RADIO TELE MUSIC (GERMAN FEDERAL REPUBLIC)
RAOMUS PUBLISHING INC. (USA)
RAINBOW RECORDS/MUSIC (BELGIQUE)
RCA S.A. (FRANCE)
RED BUS RECORD INTERNATIONAL (UNITED KINGDOM)
REGEN MUSIC/ARC MUSIC (USA)
REP. COM. DE L'URSS EN FRANCE (FRANCE)
ROBERTSON TAYLOR INS. BROKERS LTD (UNITED KINGDOM)
ROBINSONG MUSIC (FRANCE)
ROLAND KLUGER MUSIC (BELGIQUE)
ROLAND KLUGER MUSIC (FRANCE)
ROLF RUDDE MUSIKVERLAG (GERMAN FEDERAL REPUBLIC)
RONCO LTD (UNITED KINGDOM)
ROUNDER RECORDS CORP. (USA)
RUDOLF SLEZAK MUSIKVERLAG (GERMAN FEDERAL REPUBLIC)
RUNAWAY RECORDS LTD (UNITED KINGDOM)
S.A.C.E.M.S.D.R.M. (FRANCE)
S.E.M.I. (FRANCE)
SABAN RECORDS & MUSIC (FRANCE)
SALSOU RECORD CORP. (USA)
SAN JUAN MUSIC GROUP/SECO RECORDS (USA)
SCHACHT MUSIKVERLAG (GERMAN FEDERAL REPUBLIC)
SCHLICHT MUSIKVERLAG (GERMAN FEDERAL REPUBLIC)
SCORPIO MUSIC (FRANCE)
SCRANTA GRAMMOFON AB (SWEDEN)
SIGEM (BRAZIL)
SIGLA-SOM LIVRE (BRAZIL)
SIX A.M. RECORDS LTD (USA)
SLOVART LTD (CZECHOSLOVAKIA)
SOCIETE PUZZLE (FRANCE)
SOM INDUSTRIA & COMERCIO S/A (BRAZIL)
SOM BIZARRE/NO THANK YOU WHY LTD (UNITED KINGDOM)
SONET GRAMMOFON AB (SWEDEN)
SONET RECORDS & PUBLISHING LTD (UNITED KINGDOM)
SONGWRITERS WORKSHOP LTD (UNITED KINGDOM)
STEINAR RECORDS (UK) LTD (UNITED KINGDOM)
STILETTO RECORDS LTD (UNITED KINGDOM)
STILETTO VISUAL PROGRAMMES LTD (UNITED KINGDOM)
STREET MUSIC (UNITED KINGDOM)
STUDIO SM (FRANCE)
SUGARMUSIC Srl (ITALY)
SUMMIT MUSIC LIMITED (UNITED KINGDOM)
SUNBURY MUSIC LTD (UNITED KINGDOM)
SUPRAPHON GRAMOPHONE RECORDS & MUSIC PUBLISHING (CZECHOSLOVAKIA)
SWEDEN MUSIC/POLAR MUSIC INTERNATIONAL AB (SWEDEN)
SYSTEM RECORDS (UNITED KINGDOM)
TABATA-MOOD MUSIC (FRANCE)
TELOEC "TELEFUNKEN-DECCA" (GERMAN FEDERAL REPUBLIC)
TELEMEDIA N° 1 (FRANCE)
THAMES VIDEO (UNITED KINGDOM)
THE BICYCLE MUSIC COMPANY (USA)
THE CONCERT PUBLISHING COMPANY (UNITED KINGDOM)
THE EVEREST RECORD GROUP (USA)
THE FRICON ENTERTAINMENT CO. (USA)
THE MOBILE MERCHANDISING CO. (UNITED KINGDOM)
THE MOSS MUSIC GROUP (USA)
THE WELK MUSIC GROUP (USA)
TOKYO MUSIC FESTIVAL FOUNDATION (JAPAN)
TRANS-MUSIC & VIDEO INT'L (FRANCE)
TREMA DISQUES (FRANCE)
TV RECORDS LTD (UNITED KINGDOM)
UNITOR OY (FINLAND)
UNIVERSAL EDITION A.G. (AUSTRIA)
V.A.A.P. (USSR)
VVO "MEZHUNARODNAYA KNIGA" (USSR)
VALENTINE MUSIC GROUP LTD (UNITED KINGDOM)
VALINTALO OY (FINLAND)
VCI-VTF (FRANCE)
VICTOR MUSICAL INDUSTRIES INC. (JAPAN)
VIRGIN FRANCE (FRANCE)
VIRGIN RECORDS LIMITED (UNITED KINGDOM)
VOGUE PIP (FRANCE)
VROOM & OREESMANN NEDERLAND BV (NETHERLANDS)
WATERLOO PRODUCTIONS LTD (UNITED KINGDOM)
WIENER URTEXT EDITION GmbH (AUSTRIA)
WIN RECORDS & VIDEO/SAM RECORDS (USA)
WINDSONG RECORD EXPORTS LTD (UNITED KINGDOM)
YANO MUSIC PUBLISHING CO. (JAPAN)
ZISSU STEIN BERGMAN COUTURE & MOSHER (USA)
ZOMBA MANAGEMENT (UNITED KINGDOM)
ZOMBA MUSIC PUBLISHERS (UNITED KINGDOM)
ZOMAS PRODUCTIONS/IVE RECORDS (UNITED KINGDOM)
ZORRO MUSIKVERLAG (GERMAN FEDERAL REPUBLIC)

The list 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.

To keep up with the plot, you have to be where the action is !!!

And you ?

Christophe Blum
MIDEM Organisation,
179 avenue Victor-Hugo,
75116 Paris, France.
Tél. (1) 505.14.03

John Nathan
Perard Associates,
919 Third Avenue, 37th floor,
New York NY 10022, U.S.A.
Tel. (212) 980.90.22

Jack Kessler
International Exhibition
Organisation, 9 Stafford Street,
London W1, United Kingdom,
Tel (1) 499.23.17

We may participate at MIDEM. With a stand Without a stand

Name : _____ Company : _____

Business Address : _____

Zip : _____ Country : _____

Activity : (Please-check the appropriate box). Music Publisher Record Company Producer Miscellaneous. Please send us, without obligation on our part, your documentation.

PERSONALITY PROFILE

DC-101's Greaseman Is Slick

By ROLLYE BORNSTEIN

"I used to be a hit man for the mob. Each month I'd get an envelope with 10 crisp \$1,000 bills, a picture and a dossier. Sometime that month I had to make the hit. I stalked the subject, learned his habits, followed his every move with silenced magnum in hand. This went on for several years until one day I opened the envelope, and in it was a picture of me. The mob has clerical screwups, too, you know. I immediately went to the FBI, spilled my guts, told them names, places, everything. They gave me a new identity working as the Greaseman on DC-101, where my safety is assured by an agency of the U.S. government."

The above drama, immediately followed by an explosion, is fol-



The Greaseman

lowed by a commercial—and thus are Washingtonians introduced to the Greaseman, Howard Stern's morning drive replacement on one of the capital's leading AOR stations.

"I really gotta thank Howard," confides the DJ. "He left the audience primed. He certainly saved me the time of having to ease into my character."

But who is this character and who is the man behind him? "The Greaseman really was an accident. I was working on WENE in Endicott, N.Y., using my own name." (He asks that it not be revealed; "contractual," he says).

"Back then, all the boss jocks were saying things like 'I'm cooking... I'm smoking.' Well, I added to it, coming up with 'I'm cooking with grease!' One day I was running the board for a guy doing a shopping center remote, and he stole one of my lines. Realizing halfway through it that I was listening back at the station, he

(Continued on page 24)

Goodphone Commentaries It's Time To Call A Truce

By "HUMBLE" HARVE MILLER

It's time to put an end to the radio/record company war. Too many people on both sides are hurling invective at each other. Too many spleens are being publicly vented in this publication week after week. The whole idea of radio versus record company is ludicrous to begin with. It's analagous to Texaco doing battle with Ford. Two industries that need each other as much as radio and records should help each other to survive and prosper.

To begin with, AOR stations should stop tracking full LPs. It's a bad programming idea to play three possible hit songs, and seven possible stiffs, back to back. It hurts initial record sales by promoting home taping. And with most radio stations applying horrendous amounts of compression and self-induced distortion, in the mad race for "loudness," off-the-air taping usually results in a noisy, over-compressed and distorted version of the original LP; a situation that can hardly be termed "satisfying" your audience.

On the other hand, in this new era of downsizing, record companies should fully test and evaluate every LP they request radio station to play, by using focus groups to determine the most popular cuts prior to delivery. Today's program directors (more aptly titled "system" direc-

tors) are much too busy to test and evaluate 10 cuts of every LP that comes in the door. In this new age, some p.d.'s say that it has now become the record company's obligation and responsibility to supply proven test results with each LP delivered. "Gut feelings" are yesterday's methodology. The stakes have become too narrow to fool around with "gut feelings." Besides, one has to have guts to have "gut feelings." Once the record companies deliver proven hit songs, there will no longer be any excuse for radio stations not to play them.

The other area of contention is quality control. Record companies are justly accused of releasing poor quality LPs, pressed on recycled or low grade vinyl. To supply radio stations (and consumers) with such schlock is unconscionable and self-defeating. High grade vinyl is available for the asking, but hardly anyone is asking. In any event, the days of vinyl LPs are fast coming to an end with the development of the compact digital disk. Record companies should start issuing all new product to radio stations in this new configuration, which will put an end once and for all to the quality control problem. It will also put the responsibility of quality control in the

(Continued on page 22)

National Programming

McLendon Sets Country Show

McLendon Broadcasting will be offering a two-hour weekly country interview and music show beginning Jan. 7, which will promote an "International Listeners' Choice Awards."

J.J. Jordan, former p.d. at RKO's WRKO Boston and WHBQ Memphis, who more recently consulted Curb Records and was national promotion director for EMI America, is putting the show together at McLendon's Dallas headquarters.

Jordan expects more than 200 stations to carry the show. Among those already lined up are WCXI Detroit,

WMPC Memphis, KOCY Oklahoma City, WMNI Columbus, KYNN Omaha, WQIK Jacksonville, WJEZ Chicago, WBCS Milwaukee, WDAF Kansas City, WNOE New Orleans, WCMS Norfolk, WIRE Indianapolis and WCII Louisville.

WCXI DJ Deno Day has been signed as the host for the show. Jordan explains that it will be 90% music, with brief interviews. Artists' greatest hits will be covered, he says, beginning with 1968. The shows will be put together chronologically. After the country version is underway, Jordan expects to develop nostalgia/MOR and AC shows.

"View," an hour-long weekly program hosted by Jim Ladd, is currently heard on more than 180 stations. Peterson previously served in a similar capacity at Syndicate It and Golden Egg Productions.

(Continued on page 22)

A new program in radio with a long history of excellence

Radio has a long history at New York University. Since 1939, when courses in radio were first offered, people with a serious interest in the major media have studied here. Now, in response to the creative renaissance that is changing the nature of the medium, NYU's Tisch School of the Arts is establishing a new major in radio that teaches students to handle sound with skill, eloquence, and purpose.

Today, radio broadcasting means more than just music and news. Documentaries, original dramas, experiments with pure sound — this is the programming that will continue to shape radio in the future.

NYU's unique combination of resources results in a B.F.A. program grounded in radio's traditions, yet committed to its progress. A faculty with extensive experience in the field instructs students in every aspect of broadcasting. The student-operated stations, Ultra-Violet Radio and WNYU-FM, provide hands-on experience. The program's position in Tisch School of the Arts allows for collaboration between students in related fields such as film, television, dramatic writing, and drama. Finally, the University's location

in New York City means that students learn about radio in the number one market in the country.

For more information about the new B.F.A. program in radio, return the coupon below or call (212) 598-3702.



Tisch School of the Arts.
Our name is new.
Our reputation is established.

Tisch School of the Arts Admissions
New York University
25 West Fourth Street
P.O. Box 909, Cooper Station
New York, N. Y. 10276

I would like to apply for
 fall spring summer admission.

Name _____

Address _____

City/State/Zip _____

Telephone () _____

New York University is an affirmative action/equal opportunity institution.

Rockwell/Wienstein of Brooklyn is offering "Timeline '82," a five-hour year-end AOR special written and produced by John Rockwell and David Weinstein. The two stress that the show is not a year-end countdown or artist-interview program. "By making extensive use of actualities—newsmakers, political figures, clips from top films and tv shows, sports highlights, personalities and trends—we created a highly produced, fast-paced five hours that... features more than 50 of the top AOR hits of 1982," says Weinstein. The show, offered on a barter basis, is hosted by KQAK San Francisco morning team Alex Bennett and Joe Rigelski.

Robin Wren has been named director of concert programming for Westwood One. He comes from Epic Records, where he was national promotion director. He had earlier been national promotion director for RSO Records.



Wren

Westwood One is planning to record more than 150 concerts in the coming year using its new \$500,000 mobile recording studio. ... After six months of operation, CBS' Radio-Radio has grown to 110 affiliates, including stations in each of the nation's top 10 markets, and coverage in 23 of the top 25 markets. ... John Peterson has joined "Inner-View" as national sales manager. "Inner-

SURPLUS
★ RECORDS ★ 8 TRACK TAPES
★ CASSETTES

SEND FOR FREE CATALOG LISTING

Huge Selection of Manufacturers' Deletions, Overruns, Closeouts.

POP ★ SHOWS ★ MOVIES ★ JAZZ ★ ROCK
COUNTRY ★ WESTERN ★ INSTRUMENTALS
VOCALS ★ CLASSICS and much more!

IMMEDIATE DELIVERY Cash In On The Extra Profits That Surplus Makes Possible.

WE BUY AND SELL SURPLUS

SURPLUS RECORD
and Tape Distributors

84-184 Dayton Avenue Building 5A, PO Box 479 Passaic, N.J. 07055 (201) 778-0877 (212) 695-6117 MANNY WELLS - PEPE HYMAN

1120 West Exchange Avenue Chicago, Illinois 60609 (312) 376-8432 MERRILL OR JACK ROSE

WORLD WIDE TELEX 133404 NY RECORD PAS

DESIGN ARTS and Advertising

We create great ads, album covers, tape labels, catalogs — You name it. We also set type make stats, and can even do the printing in our own plant. Let us show you what creativity & service mean.

Lee Myles Associates, Inc.
160 East 56th Street Dept. A3
NYC, NY 10022 Tel: 758-3232

Supplying the graphic needs of the record industry since 1952.

DECEMBER 11, 1982, BILLBOARD

Radio

Drake-Chenault Heading For Japan

CANOGA PARK, Calif.—Drake-Chenault is producing a custom package of Hot 100, Japanese and international hits (which will be announced in Japanese and English) on a new short-wave station located

on Saipan. It will be beamed into Japan.

Bob Berger, who owns KHVH Honolulu as well as stations in Guam and American Samoa, is establishing the 100 kw station, to be

known as KYOI. It is expected to take to the air Dec. 12.

Berger says he decided to build the station "because we feel the demand for an all-music station is enormous in Japan. The Japanese government has licensed a very limited number of radio facilities, and these are programmed with blocked

formats to include cultural events, news and other non-music segments."

Berger adds, "Unlike the United States, there are many short-wave receivers in operation in Japan. In cities, about 30% of the people have short-wave equipment. The audience potential is enormous."

Radio Specials

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

Dec. 5-11, **Tony Banks of Genesis**, A Flock Of Seagulls, Newsweek-FM, Thirsty Ear Productions, 30 minutes.

Dec. 6, **Michael Murphy**, Musicstar Specials, RKO Radioshows, one hour.

Dec. 6, **San Francisco Rock**, Continuous History Of Rock And Roll, Rolling Stone Productions, one hour.

Dec. 6, **Tommy Shaw of Styx**, Guest D.J., Rolling Stone Productions, one hour.

Dec. 6, **John Cougar**, Inner-view, Inner-View Network, one hour.

Dec. 6, **Linda Ronstadt**, Rockline, Global Satellite Network, 90 minutes.

Dec. 6-10, **John Lennon**, Inside Track, DIR Broadcasting, 90 minutes.

Dec. 10-12, **Warren Zevon**, Off The Record, Westwood One, one hour.

Dec. 10-12, **Peabo Bryson**, Special Edition, Westwood One, one hour.

Dec. 10-12, **Sylvia**, Live From Gilley's, Westwood One, one hour.

Dec. 10-12, **Four Tops**, Budweiser Concert, Westwood One, one hour.

Dec. 10-12, **Rush, Billy Joel**, Rock Album Countdown, Westwood One, one hour.

Dec. 10-12, **The Time, Bar Kays**, The Countdown, Westwood One, one hour.

Dec. 10-12, **African/American Connection**, Dr. Demento, Westwood One, two hours.

Dec. 10-12, **Mel McDaniel**, Weekly Country Music Countdown, United Stations, three hours.

Dec. 10-12, **Brenda Lee**, Dick Clark's Rock Roll And Remember, United Stations, four hours.

Dec. 11, **Chick Corea**, Jazz Alive, NPR, two hours.

Dec. 11, **Bellamy Brothers**, Silver Eagle, ABC Entertainment Network, 90 minutes.

Dec. 11-12, **Alfred Drake**, "Oklahoma," Musical, Watermark, three hours.

Dec. 11-12, **Frankie Valli**, Soundtrack Of The 60s, Watermark, three hours.

Dec. 12, **Triumph**, King Biscuit Flower Hour, ABC Rock Radio Network, one hour.

Dec. 12, **Greg Allman Band**, BBC Rock Hour, London Wavelength, one hour.

Dec. 12, **The Psychedelic Furs**, BBC College Concert, London Wavelength, one hour.

Dec. 12, **Kenny Loggins**, The Source, NBC, live.

Dec. 12, **Anne Murray**, Words And Music Christmas Special, Narwood, two hours.

Dec. 12-18, **Steve Winwood**, Steel Pulse, Newsweek-FM, Thirsty Ear Productions, 30 minutes.

Dec. 13, **Peter Gabriel**, Saga, Rockline, Global Satellite Network, 90 minutes.

Dec. 13, **Glenn Frey**, Inner-View, Inner-View Network, one hour.

Dec. 13, **Warren Zevon**, Guest D.J., Rolling Stone Productions, one hour.

Dec. 13, **Traffic**, Continuous History Of Rock And Roll, Rolling Stone Productions, one hour.

Dec. 13, **Traffic**, Continuous History Of Rock And Roll, Rolling Stone Productions, one hour.

Dec. 13, **Traffic**, Continuous History Of Rock And Roll, Rolling Stone Productions, one hour.

Dec. 13, **Traffic**, Continuous History Of Rock And Roll, Rolling Stone Productions, one hour.

Dec. 13, **Traffic**, Continuous History Of Rock And Roll, Rolling Stone Productions, one hour.

Dec. 13, **Traffic**, Continuous History Of Rock And Roll, Rolling Stone Productions, one hour.

Dec. 13, **Traffic**, Continuous History Of Rock And Roll, Rolling Stone Productions, one hour.

Dec. 13, **Traffic**, Continuous History Of Rock And Roll, Rolling Stone Productions, one hour.

Dec. 13, **Traffic**, Continuous History Of Rock And Roll, Rolling Stone Productions, one hour.

Dec. 13, **Traffic**, Continuous History Of Rock And Roll, Rolling Stone Productions, one hour.

Dec. 13, **Traffic**, Continuous History Of Rock And Roll, Rolling Stone Productions, one hour.

Dec. 13, **Traffic**, Continuous History Of Rock And Roll, Rolling Stone Productions, one hour.

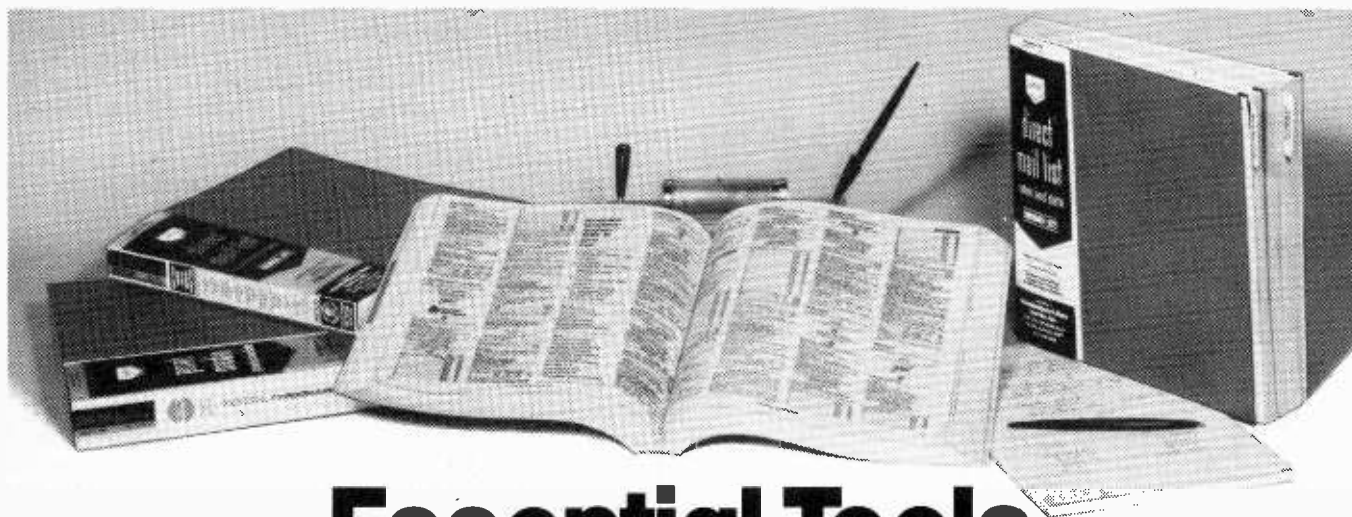
Dec. 13, **Traffic**, Continuous History Of Rock And Roll, Rolling Stone Productions, one hour.

Dec. 13, **Traffic**, Continuous History Of Rock And Roll, Rolling Stone Productions, one hour.

Dec. 13, **Traffic**, Continuous History Of Rock And Roll, Rolling Stone Productions, one hour.

Dec. 13, **Traffic**, Continuous History Of Rock And Roll, Rolling Stone Productions, one hour.

Dec. 13, **Traffic**, Continuous History Of Rock And Roll, Rolling Stone Productions, one hour.



Essential Tools for Media Decision-Makers

All the facts. Easy-to-locate. Up-to-date.

The books professionals depend on — in agencies, in advertiser firms — to make wise media-buying decisions. Because SRDS publications provide you with the latest, most authoritative, most complete data — *all in one place.*

Which do you require for your media planning needs in the year ahead?

BUSINESS PUBLICATION RATES & DATA. Monthly. More than 4,000 business, trade and technical publications, includes editorial profiles, rates, mechanical requirements, copy regulations, circulation, personnel, issue and closing dates.

CONSUMER MAGAZINE & FARM PUBLICATION RATES & DATA. Monthly. More than 1,500 consumer and 200 farm publications. Includes editorial profiles, ad rates, mechanical requirements, copy regulations, circulation, personnel, issue and closing dates.

NEWSPAPER RATES & DATA. Monthly. 1,600 U.S. daily newspapers, newspaper groups, supplements and comic sections. Includes ad rates, special features, contract and copy regulations, mechanical requirements and latest circulation figures.

CO-OP SOURCE DIRECTORY. Semi-annually. Over 2,400 co-op advertising programs. Each includes eligible media, timing, accrual, participation, ad specifications, media requirements, aids available from manufacturer, reimbursement method and more.

SPOT TELEVISION RATES & DATA. Monthly. All commercially operated TV stations, regional networks and groups. Geographically arranged with rates, special features, closing times, facilities, programming formats, ID specifications and station representatives for stations seeking national or regional advertising.

SPOT RADIO RATES & DATA. Monthly. All commercially operated AM and FM stations. Geographically arranged with rates, special features, closing times, facilities, programming formats, ID specifications and station representatives for stations actively seeking national or regional advertising.

DIRECT MAIL LIST RATES & DATA. Contains over 11,000 consumer lists and over 40,000 business lists. Subscription includes 24 updates over the year. Includes list source, rental rates, quantity, commission, restrictions, test arrangements and method of addressing.

COMMUNITY PUBLICATION RATES & DATA. Semi-annually. All NAAP members, plus other weekly newspapers and shopping guides. Includes personnel, ad rates, closing time, circulation and mechanical requirements.

PRINT MEDIA PRODUCTION DATA. Quarterly. Separate sections on business publications, farm publications, consumer magazines and newspapers. Includes information about shipping instructions, binding method, reproduction materials in order of preference, printing process, production specification, inserts, bleeds, special issues and closing dates.

PLUS — other valuable, time-saving references: **SPOT RADIO SMALL MARKETS EDITION AND NEWSPAPER CIRCULATION ANALYSIS (NCA).**

STANDARD RATE & DATA SERVICE, INC. 2463
5201 Old Orchard Rd., Skokie, IL 60077

SUBSCRIPTION ORDER

Please enter one-year subscription(s) for the publication(s) checked below.

- Check enclosed for \$ _____ Bill my company.
 Please send me additional information on foreign Media Publications.

Quantity of Subscriptions	Subscription Rates including Postage
Business Publication Rates and Data	\$183.00
Change Bulletins (Optional)	\$ 35.00
Canadian Advertising Rates & Data	\$127.00
Community Publication Rates & Data	\$ 28.00
Consumer Magazine and Farm Publication Rates & Data	\$154.00
Change Bulletins (Optional)	\$ 35.00
Direct Mail Lists Rates & Data	\$153.00
Newspaper Circulation Analysis	\$ 50.00
Newspaper Rates & Data	\$157.00
Change Bulletins (Optional)	\$ 35.00
Print Media Production Data	\$102.00
Spot Radio Rates & Data	\$159.00
Change Bulletins (Optional)	\$ 35.00
Spot Radio Small Markets	\$ 54.00
Spot Television Rates & Data	\$143.00
Change Bulletins (Optional)	\$ 35.00
Co-op Source Directory	\$132.00

Your Name _____
Title _____
Company Name _____
Address _____
City/State/Zip _____
Type of Business _____
Signature _____ Date _____

Judge Transfers License Of WGLI

NEW YORK—Citing a little-used provision of the Federal Communications Act, State Supreme Court Judge Irving Kirschenbaum here has transferred the license of WGLI Babylon from Dennis Israel's Greater Long Island Communications to receiver Bob Price of Price Communications.

Marty Ross of Beck-Ross asked the court to appoint a receiver after Greater Long Island fell behind in payments for the \$575,000 sale price Beck-Ross sold the station for in 1978. According to Ross, "He (Israel) owed me \$400,000, and he hasn't made a payment in a year."

Price has set a \$750,000 price tag on the station and has hired Blackburn & Co. as broker.

Radio

YesterHits

HITS FROM BILLBOARD 10 AND 20 YEARS AGO THIS WEEK.

POP SINGLES—10 Years Ago

- 1 I Am Woman, Helen Reddy, Capitol
- 2 Papa Was A Rolling Stone, Temptations, Gordy
- 3 If You Don't Know Me By Now, Harold Melvin & the Blue Notes, Philadelphia International
- 4 I Can See Clearly Now, Johnny Nash, Epic
- 5 You Ought To Be With Me, Al Green, Hi
- 6 Me & Mrs. Jones, Billy Paul, Philadelphia International
- 7 It Never Rains In Southern California, Albert Hammond, Mums
- 8 Ventura Highway, America, Warner Bros.
- 9 Clair, Gilbert O'Sullivan, MAM
- 10 I'm Stone In Love With You, Stylistics, Avco

POP SINGLES—20 Years Ago

- 1 Big Girl's Don't Cry, Four Seasons, VeeJay
- 2 Return To Sender, Elvis Presley, RCA
- 3 Bobby's Girl, Marcie Blane, Seville
- 4 Don't Hang Up, Orlons, Cameo
- 5 Ride!, Dee Dee Sharp, Cameo
- 6 The Lonely Bull, Tijuana Brass, A&M
- 7 Telstar, Tornados, London
- 8 Limbo Rock, Chubby Checker, Parkway
- 9 All Alone Am I, Brenda Lee, Decca
- 10 Release Me, "Little Esther" Phillips, Lenox

TOP LPs—10 Years Ago

- 1 Seventh Sojourn, Moody Blues, Threshold
- 2 All Directions, Temptations, Gordy
- 3 Rhymes & Reasons, Carole King, Ode
- 4 Catch Bull At Four, Cat Stevens, A&M
- 5 Close To The Edge, Yes, Atlantic
- 6 Superfly, Curtis Mayfield, Curtom
- 7 Phoenix, Grand Funk Railroad, Capitol
- 8 Caravanserai, Santana, Columbia
- 9 I'm Still In Love With You, Al Green, Hi
- 10 Summer Breeze, Seals & Crofts, Warner Bros.

TOP LPs—20 Years Ago

- 1 My Son The Folk Singer, Allan Sherman, Warner Bros.
- 2 Modern Sounds In Country & Western Music, Vol. 2, Ray Charles, ABC-Paramount
- 3 Jazz Samba, Stan Getz & Charlie Byrd, Verve
- 4 West Side Story, Columbia
- 5 Peter, Paul & Mary, Warner Bros.
- 6 Modern Sounds In Country & Western Music, Ray Charles, ABC-Paramount
- 7 I Left My Heart In San Francisco, Tony Bennett, Columbia
- 8 Sherry and 11 Others, Four Seasons, VeeJay
- 9 Ramblin' Rose, Nat King Cole, Capitol
- 10 Joan Baez In Concert, Vanguard

COUNTRY SINGLES—10 Years Ago

- 1 Got The All Overs For You, Freddie Hart & the Heartbreaks, Capitol
- 2 She's Too Good To Be True, Charley Pride, RCA
- 3 Sing Me A Love Song To Baby, Billy Walker, MGM
- 4 Lonely Women Make Good Lovers, Bob Luman, Epic
- 5 Fool Me, Lynn Anderson, Columbia
- 6 Heaven Is My Woman's Love, Tommy Overstreet, Dot
- 7 White Silver Sands, Sonny James, Columbia
- 8 Pride's Not Hard To Swallow, Hank Williams Jr., MGM
- 9 Pretend I Never Happened, Waylon Jennings, RCA
- 10 Don't She Look Good, Bill Anderson, Decca

SOUL SINGLES—10 Years Ago

- 1 Me & Mrs. Jones, Billy Paul, Philadelphia International
- 2 If You Don't Know Me By Now, Harold Melvin & the Blue Notes, Philadelphia International
- 3 You Ought To Be With Me, Al Green, Hi
- 4 I'm Stone In Love With You, Stylistics, Avco
- 5 Papa Was A Rolling Stone, Temptations, Gordy
- 6 One Night Affair, Jerry Butler, Mercury
- 7 One Life To Live, Manhattans, DeLuxe
- 8 Trouble In My Home/I Found My Dad, Joe Simon, Spring
- 9 A Man Sized Job, Denise LaSalle, Westbound
- 10 Corner Of The Sky, Jackson 5, Motown

Drake's Jingles Making Comeback

SAN DIEGO—Tuesday Productions is rereleasing the original jingles conceived by Bill Drake in the 1960s as part of his "Boss Radio" programming concept.

The package of 25 jingles, which

are being reprocessed to meet current technical standards, is being produced by Tuesday in association with Drake-Chenault. The jingles were originally featured on such RKO outlets as KHJ Los Angeles,

WRKO Boston, WXLO New York (now WRKS), KFRC San Francisco and WHBQ Memphis.

Some were composed by songwriter Jimmy Webb, and others are performed by Motown session musicians. According to Bo Donovan, chief of Tuesday's broadcast divi-

sion, "After studio processing, they (the jingles) sound as fresh and relevant today as when they were originally introduced."

The package has standard logos, stagers, legal I.D.s, full logos and intros in a variety of tempos both accompanied and a cappella.

The Only Two Books That Tell You Everything You Need To Know—About Your Business!

NOW AT AN EXCLUSIVE DISCOUNT PRICE!

More About This Business of Music, New Revised and Enlarged Third Edition and This Business of Music, Fourth Edition
—Order the two together for Only \$25.00—a 20% saving!

More About This Business of Music, New Revised Third Edition provides you with all the information you need to succeed!

- The Business of Jazz—an entirely new section
- Background music—everything about this fascinating world
- Serious Music—every aspect
- Production and sale of printed music
- The flourishing religious music business
- Live performances—the complete "how-to"

204 pp. Charts, Appendices, Music Industry Forms #8230-7567-2

This Business of Music, Fourth Edition

A most practical and comprehensive guide to the music industry—for performers • producers • writers • agents • companies •

Read the Rave comments—

- "Superb, concise and entertaining exposition..."—Lawyer, Dallas, Tx.
- "Most informative...the *only* book of its type..."—Performer, Nashville, TN.
- "A Must for any music professional"—Audio Engineer, Calumet, Ill.

624 pp. Appendices, Index #8230-7753-5

NOW Both of these books available for only \$25.00—a 20% Saving for You.



More Bestselling Books To Keep You Fully Informed!

Successful Artist Management

by X. M. Frascogna, Jr., and H. Lee Hetherington. Deals with the problems facing artists in the entertainment industry in developing and planning a career. Each chapter covers a phase in artistic management from both the artist's point of view and the manager's. 224 pp. 6 x 9. Index. 8230-5000-9. \$17.50

This Business of Disco

by Radcliffe Joe. Here for the first time, *Billboard* disco editor and reporter Radcliffe Joe takes you inside the dance halls and behind the scenes in the recording industry to examine in depth every facet of this music industry phenomenon. Written in a breezy, easy-to-read style with all the benefit of the author's first-hand knowledge of the industry. 192 pp. 6 x 9. Index. 8230-7756-X. \$14.50

The Music/Record Career Handbook, Rev. Ed.

by Joseph Csida. Provides updated information on the music industry, the growth in music career courses offered countrywide, the new areas of videocassettes and videodiscs, the current personalities dominating the music world and changes within the corporate structure of the industry giants, and much more. 360 pp. 6 x 9. Index. 8230-7581-8. \$16.95

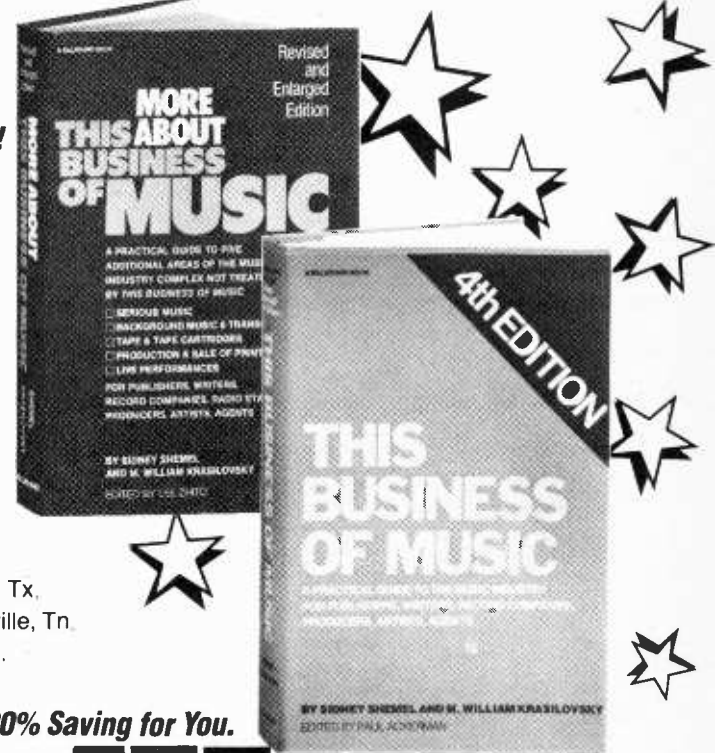
A Musician's Guide to the Road

by Gary Burton. What every musician should know about taking an act on the road is explained in this clear handbook. Written by world-renowned vibraphonist Gary Burton, this easy-to-read guide is jam packed with practical ideas based on Burton's twenty years of experience performing before jazz audiences. 154 pp. 6 x 9. Appendix. Index. 8230-7583-4. \$7.95

This Business of Radio Programming

by Claude and Barbara Hall. A thorough background of programming—research, promotion, production, engineering, statistics; plus interviews with the top names in radio. 360 pp. 6 x 9 1/2. Gloss. Index. 8230-7760-8. \$16.50

All books will be shipped within 30 days of receipt of order. Also available in your favorite bookstore!



10-DAY FREE EXAMINATION COUPON

BILLBOARD BOOKS P.O. Box 2013 Lakewood, NJ 08701
Please RUSH me the book(s) checked below for 10 days free examination. If not delighted, I may return the book(s) for refund or credit.

- This Business of Music, Plus More About This Business of Music, #077535 & 075672, Together Only \$25.00
- More About This Business of Music, 3rd ed. #075672. \$12.95 (singly)
- This Business of Music, 4th ed. #077535 \$18.50 (singly)
- Successful Artist Management, #050009, \$17.50
- The Music/Record Career Handbook, #075818, \$16.95
- The Business of Radio Programming, #077608, \$16.50
- This Business of Disco, #07756X, \$14.50
- A Musician's Guide To The Road, #075834, \$7.95
- TO SAVE, I enclose check or money order in the amount of \$_____, including applicable sales tax in the states of OH, TN, MA, CA, NJ, NY, and VA (publisher pays postage and handling).

CHARGE MY CREDIT CARD Expires _____
 American Express Visa MasterCard

Card No. _____

Signature _____

Name _____

Address _____

City _____ State _____ Zip _____

DRGJ0233

DECEMBER 11, 1982, BILLBOARD

Rock Albums & Top Tracks

© Copyright 1982 Billboard Publications Inc. No part of this publication may be reproduced, stored in a retrieval system or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

Rock Albums

Top Tracks

This Week	Last Week	Weeks On Chart	ARTIST—Title, Label	This Week	Last Week	Weeks On Chart	ARTIST—Title, Label
1	1	5	TOM PETTY AND THE HEARTBREAKERS—Long After Dark, Backstreet	1	2	5	TOM PETTY AND THE HEARTBREAKERS—You Got Lucky, Backstreet
2	2	24	MEN AT WORK—Business As Usual, Columbia	2	1	8	MEN AT WORK—Down Under, Columbia
3	4	4	PHIL COLLINS—Hello, I Must Be Going!, Atlantic	3	5	10	SAGA—On The Loose, Portrait
4	5	5	PAT BENATAR—Get Nervous, Chrysalis	4	3	11	PETER GABRIEL—Shock The Monkey, Geffen
5	6	11	SAGA—Worlds Apart, Portrait	5	4	9	PAT BENATAR—Shadows Of The Night, Asylum
6	3	7	SUPERTRAMP—Famous Last Words, A&M	6	6	5	STRAY CATS—Rock This Town, EMI America
7	7	12	RUSH—Signals, Mercury	7	11	3	THE FIXX—Stand Or Fall, MCA
8	27	2	LED ZEPPELIN—Coda (Swan Song)	8	10	2	ADAM ANT—Goody Two Shoes (Epic)
9	13	12	THE FIXX—Shattered Room, MCA	9	9	7	DIRE STRAITS—Industrial Disease, Warner Bros.
10	9	17	STRAY CATS—Built For Speed, EMI America	10	27	2	PHIL COLLINS—I Don't Care (Atlantic)
11	8	9	JEFFERSON STARSHIP—Winds Of Change, Grunt	11	7	14	DON HENLEY—Dirty Laundry, Asylum
12	11	3	THE J. GEILS BAND—Showtime, EMI America	12	8	13	THE WHO—Eminence Front, Warner Bros.
13	14	8	MISSING PERSONS—Spring Session M, Capitol	13	20	4	GOLDEN EARRING—Twilight Zone, 21 Records
14	21	5	ADAM ANT—Friend Or Foe, Epic	14	23	7	SUPERTRAMP—It's Raining Again, A&M
15	19	3	GOLDEN EARRING—Cut, 21 Records	15	29	4	THE J. GEILS BAND—I Do, EMI America
16	16	10	DIRE STRAITS—Love Over Gold, Warner Bros.	16	15	12	JOE JACKSON—Steppin' Out, A&M
17	12	16	DON HENLEY—I Can't Stand Still, Asylum	17	12	8	THE CLASH—Rock The Casbah, Epic
18	20	7	TALK TALK—Talk Talk, EMI America	18	31	2	PHIL COLLINS—Like China (Atlantic)
19	30	3	THE PRETENDERS—Back On The Chain Gang, Sire (45)	19	16	7	JEFFERSON STARSHIP—Can't Find Love, Grunt
20	18	28	THE CLASH—Combat Rock, Epic	20	33	9	THE PRETENDERS—Back On The Chain Gang, Sire
21	10	14	THE WHO—It's Hard (Warner Bros.)	21	13	4	FOGHAT—Slipped, Tripped, Fell In Love, Bearsville
22	43	3	NIGHT RANGER—Dawn Patrol, Boardwalk	22	22	11	BILLY JOEL—Pressure, Columbia
23	23	8	DARYL HALL AND JOHN OATES—H2O, RCA	23	17	8	DONALD FAGEN—I.G.Y. (What A Beautiful World), Warner Bros.
24	15	10	BILLY JOEL—The Nylon Curtain, Columbia	24	14	12	RUSH—Subdivisions, Mercury
25	24	3	JOE JACKSON—Night And Day, A&M	25	19	6	SUPERTRAMP—Crazy, A&M
26	33	2	SAMMY HAGAR—3 Lock Box (Geffen)	26	NEW ENTRY	→	LED ZEPPELIN—Darlene (Swan Song)
27	22	8	CHILLIWACK—Opus X, Millennium	27	24	12	STEEL BREEZE—You Don't Want Me Anymore, RCA
28	17	12	PETER GABRIEL—Security, Geffen	28	25	7	DARYL HALL AND JOHN OATES—Maneater, RCA
29	28	25	EDDIE MONEY—No Control, Columbia (EP)	29	NEW ENTRY	→	NIGHT RANGER—Don't Tell Me You Love Me (Boardwalk)
30	38	6	FRIDA—Something's Going On, Atlantic	30	NEW ENTRY	→	DAN FOGELBERG—Missing You (Full Moon/Epic)
31	31	2	OZZY OSBOURNE—Speak Of The Devil (Jet)	31	21	2	TOM PETTY AND THE HEARTBREAKERS—One Story Town (Backstreet)
32	26	20	BILLY SQUIER—Emotions In Motion, Capitol	32	34	2	SUPERTRAMP—Don't Leave Me Now (A&M)
33	25	7	FOGHAT—In The Mood For Something Rude, Warner Bros.	33	52	2	THE POLICE—I Burn For You (A&M)
34	32	16	BAD COMPANY—Rough Diamonds, Swan Song	34	NEW ENTRY	→	PAT BENATAR—Looking For A Stranger (Chrysalis)
35	36	33	JOHN COUGAR—American Fool, Riva/Mercury (Polygram)	35	28	6	DONNIE IRIS—Tough World, MCA
36	29	7	BUCK DHARMA—Flat Out, Portrait	36	NEW ENTRY	→	LED ZEPPELIN—Ozone Baby (Swan Song)
37	NEW ENTRY	→	DURAN DURAN—Carnival (Capitol)	37	36	8	THE PRETENDERS—My City Was Gone, Sire
38	37	8	DONALD FAGEN—The Nightfly, Warner Bros.	38	26	6	MISSING PERSONS—Destination Unknown, Capitol
39	39	2	HENRY PAUL—Henry Paul (Atlantic)	39	39	5	MISSING PERSONS—Walking In L.A., Capitol
40	46	4	JONI MITCHELL—Wild Things Run Fast, Geffen	40	40	19	BILLY SQUIER—Everybody Wants You, Capitol
41	41	23	ROBERT PLANT—Pictures At Eleven, Swan Song	41	32	14	RUSH—New World Man, Mercury
42	47	14	STEEL BREEZE—Steel Breeze (RCA)	42	53	23	ROBERT PLANT—Burning Down One Side, Swan Song
43	42	3	SURVIVOR—Eye Of The Tiger, Scotti Bros.	43	30	21	EDDIE MONEY—Shakin', Columbia
44	NEW ENTRY	→	VANDBERG—Vandenberg (Atlantic)	44	45	20	JUDAS PRIEST—You've Got Another Thing Coming, Columbia
45	48	12	TAXXI—States Of Emergency, Fantasy	45	46	19	STEVE WINWOOD—Still In The Game, Island
46	40	2	SCANDAL—Scandal (Columbia)	46	54	15	KENNY LOGGINS AND STEVE PERRY—Don't Fight It, Columbia
47	35	8	PAT TRAVERS—Black Pearl, Polydor	47	42	11	BILLY SQUIER—Learn How To Live, Capitol
48	NEW ENTRY	→	PSYCHEDELIC FURS—Forever Now (Columbia)	48	56	11	THE WHO—Dangerous, Warner Bros.
49	34	18	STEVE WINWOOD—Talking Back To The Night, Island	49	37	7	ROBERT PLANT—Far Post, Swan Song (Import)
50	49	30	A FLOCK OF SEAGULLS—A Flock Of Seagulls, Jive/Arista	50	18	6	JEFFERSON STARSHIP—Winds Of Change, Grunt

Top Adds

1	LED ZEPPELIN—Coda (Swan Song)
2	DURAN DURAN—Carnival (Capitol)
3	FOREIGNER—Hot Blooded (Live Version) (Atlantic) (12 inch)
4	NIGHT RANGER—Dawn Patrol (Boardwalk)
5	SAMMY HAGAR—3 Lock Box (Geffen)
6	OZZY OSBOURNE—Speak Of The Devil (Jet)
7	KISS—Creatures Of The Night (Casablanca)
8	CULTURE CLUB—Do You Really Want To Hurt Me (Virgin/Epic)
9	LITTLE STEVEN AND THE DISCIPLES OF SOUL—Lying In A Bed Of Fire (EMI)
10	ROUGH TRADE—For Those Who Think Young (Boardwalk)

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

Radio



POP CULTURE—Newsweek-FM, the syndicated magazine show marketed by Thirsty Ear Productions, hosted Michael Palin and members of Wall of Voodoo during a taping session in New York. Palin, center, whose new film is called "The Missionary," is shown with Jeff Stern, publisher of Newsweek On Campus, the college edition of Newsweek magazine; Peter Gordon of Thirsty Ear; and Charles Gray and Bill Noland of Wall of Voodoo.

National Programming

Continued from page 15

Kenny Loggins, now in the midst of his "High Adventure" tour, will broadcast live on the Starfleet/Source Network Dec. 12 via satellite from the University of Texas in Austin. ... London Wavelength is now producing "The Record Producers," a documentary based on the book of the same name by John Tobler and Stuart Grundy and published by St. Martin's Press. The book and show profile 13 American and British record producers from Phil Spector to George Martin. ... Mutual Broadcasting, through an arrangement with Campbell's Soup, will rebroadcast the 1935 "Campbell's Playhouse" production of "A Christmas Carol," starring Lionel Barrymore. The hour-long show, originally produced by Orson Welles, will air on Christmas day. Mutual's "Basie, Herman & Fountain In Concert," which featured the Count Basie, Woody Herman and Pete Fountain bands, aired on 250 stations.

Mutual also cleared 985 stations for special Thanksgiving programming. "The Great Entertainers," a three-hour music and interview special featuring the winners of the Country Music Assn. "Entertainer Of The Year Award," was carried on 500 stations. It was produced by music programming director Glenn Morgan, WHN New York program director Dene Hallam and WPXX Washington program director Bob Cole, with WHN jock Lee Arnold as host. Another 485 stations carried "Dick Clark's Top 30 Artists Of All Time," a three-hour music and interview special based on a nationwide survey of station p.d.s. Getting ready for Christmas, Mutual is offering three non-commercial holiday programs in addition to its "A Christmas Carol" and "Dick Clark's Christmas Party." Using its supplementary services satellite channel, the network will multicast three hours of easy-listening Christmas music on Dec. 24. The network will also offer two half-hour Christmas specials produced by "The Lutheran Hour": "The Cradle That Rocked The World" and "Christmas In Luther Land." Also being planned is "Christmas With Bach," a choral celebration from the Concordia College Choirs. Mutual will also run an hour-long news and sports retrospective, "The Year In Review: 1982," for the New Year's weekend.

RKO Radio Networks vice presi-

dent and director of affiliate services Ken Harris has expanded and restructured his department into two divisions, administrative and development, with a director and two managers for each division. Thomas Gatewood, who had been director of RKO One, becomes director of affiliate services and administration. Peter Marcus, director of affiliate services for RKO Two, becomes director of affiliate acquisition and development.

Reporting to Gatewood will be two managers of affiliate services and administration. Aimie Buchanan and Debra Gould. Buchanan moves up from stations services rep and Gould joins RKO from CBS Records, where she was regional promotion manager. Julie Spira and Barbara McMahon have been named managers of affiliate acquisition and development, reporting to Marcus. Spira, who will be responsible for the RKO programs lineup, has been with the network for a year, having come from Watermark, where she served as Northeast regional sales manager. McMahon, who will handle station acquisition for the RKO One and Two networks, moves from the affiliate services department.

Goodphone Commentaries

Continued from page 15

hands of broadcasters, who have avoided dealing with the realities of out-of-phase cart machines, inferior styli, phono preamps, off-speed turntables, de-tuned limiter/compressors, etc. Radio stations will have to forego over-modulation and the grunge, for clean, noise-free equipment. The compact disk ought to end what I call the GI-GO syndrome (Garbage In, Garbage Out) found, unfortunately, in too many radio stations today. The new technology is here for all to use. It should be the top priority of any radio station to sound good.

The time is now to end the great radio/record company war, and get back to the basics of providing the public with what we both do so well ... entertainment.

"Humble" Harve Miller is an air personality on KRLA-AM Los Angeles, and will be a panelist in the "Old Timers Day" seminar at the forthcoming Billboard Radio Programming Convention.

NO DINNER.

No honoree, no black tie, no speeches.



For 14 years, the music industry has sponsored a prestigious fund-raising banquet for the AMC Cancer Research Center. Not this year. The Industry Committee, sensitive as we all are to economic conditions, foregoes the traditional event. Instead, for 1982 the Committee will direct event-related costs and energies to support a critical new anti-cancer project... one that directly will aid *every* industry individual and family member.

No Cancer Recession

Cancer is oblivious to recession or prosperity. Cancer is life's greatest peril, striking one person of every four...two of every three families. These are the compelling reasons why the AMC Music Industry Committee now asks your contributions to launch a vital life-related personal service.

The music industry is about to break all precedents by establishing, in conjunction with the AMC Cancer Research Center, the first privately-supported national anti-cancer telephone *HELPLINE* in the United States.

Cancer Answers

This Music Industry/AMC Cancer *HELPLINE* will be an "800" toll-free national professionally staffed phone-in service.

Its basic mission will be to provide free, clear, accurate information aiding cancer prevention and early detection—cancer's greatest enemies. Trained specialists will counsel cancer victims and family members...provide cancer information...offer professional referrals...discredit worry-inducing myths... answer questions born of fear and confusion.

Donors will be acknowledged in a *HELPLINE* Action Booklet to be distributed throughout the industry and to the media on a nationwide basis. Each donor company will be provided this special *HELPLINE* Action Booklet for every employee—detailing the *CANCER HELPLINE* toll-free number, calling procedures, guidance for questions, and reassurances for those who might be confused or reluctant to call.

Funds for Life

Such answers to cancer questions can foster early detection and possible prevention. Answers can allay fears, dispel myths, and reassure. Help provide cancer answers. Return the pledge form today.

For a 2-minute taped *CANCER HELPLINE* dramatization call: (212) 977-4189

Deadline for listings of corporate and personal contributions is December 31, 1982.



Yes, I support the creation of the Music Industry/AMC *CANCER HELPLINE*. My contribution of \$_____ will entitle me to the donor listing I have checked to the right. ▶

- | | |
|---|---|
| <input type="checkbox"/> Platinum \$5,000 | <input type="checkbox"/> Sponsor \$500 |
| <input type="checkbox"/> Gold \$3,000 | <input type="checkbox"/> Benefactor \$250 |
| <input type="checkbox"/> Silver \$2,000 | <input type="checkbox"/> Contributor \$100 |
| <input type="checkbox"/> Patron \$1,000 | <input type="checkbox"/> No listing—any amount is welcomed. |

My one-line donor listing should appear in the *HELPLINE* Action Booklet as follows: _____
(company or individual name)

or **Memorial Option** _____ in memory of _____
(donor name)

My contribution is enclosed. Please bill me.

I will need _____ "*HELPLINE*" Action Booklets for the employees of my company.

Name _____ Title _____

Company Name _____ Telephone _____

Address _____

All contributions are tax-deductible under section 501 (c) (3) of the U.S. Internal Revenue Code.

Music Industry/AMC Committee
 (all former honorees)

- Cy Leslie
- Jack Grossman
- Mortimer Berl
- Paul Shore
- Walter Yetnikoff
- Harvey Schein
- Stanley Gortikov
- Nesuhi Ertegun
- Kenneth Gamble
- Robert Summer

Please make checks payable to
 AMC Cancer Research Center
 24 West 57th Street, Suite 603
 New York, NY 10019
 (212) 757-6460

TOP 50 Adult Contemporary

© Copyright 1982, Billboard Publications, Inc. No part of this publication may be reproduced in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

This Week	Last Week	Weeks on Chart	TITLE, Artist, Label & Number (Dist. Label) (Publisher, Licensee)	WEEKS AT #1
1	1	9	TRULY Linné Richie, Motown 1644 (Brockman, BMI)	4
2	11	11	HEARTBREAKER Dionne Warwick, Arista 1015 (Gibb Brothers, BMI, admin. Unichappell)	
4	6	6	THE GIRL IS MINE Michael Jackson/Paul McCartney, Epic 34-03288 (Mijac/Warner Tamerlane, BMI)	
5	11	11	STEPPIN' OUT Joe Jackson, A&M 2428 (Albion/Almo, ASCAP)	
9	6	6	IT'S RAINING AGAIN Supertramp, A&M 2502 (Delicate/Almo, ASCAP)	
7	8	8	MISSING YOU Dan Fogelberg, Full Moon/Epic 34-03289 (Mickory Grove, ASCAP)	
8	12	12	ON THE WINGS OF LOVE Jeffrey Osborne, A&M 2434 (Lincoln Pond/Almo/March 9, ASCAP)	
12	8	8	I.G.Y. (What A Beautiful World) Donald Fagen, Warner Bros. 7-29900 (Freejunkt, ASCAP)	
11	9	9	YOU AND I Eddie Rabbitt With Crystal Gayle, Elektra 7-69936 (Four Way, ASCAP)	
10	10	8	A LOVE SONG Kenny Rogers, Liberty 1485 (Music Corporation Of America/Sycamore Valley, BMI)	
11	3	18	UP WHERE WE BELONG Joe Cocker And Jennifer Warnes, Island 7-99996 (ATCO) (Famous, ASCAP/Ensign, BMI)	
15	6	6	AFRICA Toto, Columbia 38-03355 (Hudmar/Cowbella, ASCAP)	
17	4	4	BABY COME TO ME Patti Austin, QWest 50036 (Warner Bros.) (Rodsongs, ASCAP)	
14	6	6	MANEATER Daryl Hall & John Oates, RCA 13354 (Fust Buzz/Hot-Cha/Unichappell, BMI)	
18	4	4	TWO LESS LONELY PEOPLE IN THE WORLD Air Supply, Arista 1004 (Unart/Big Parade, BMI)	
16	16	12	LOVE ME TOMORROW Chicago, Full Moon/Warner Bros. 7-29911 (Double Virgo/Foster Frees/Irving, BMI)	
17	6	12	SOUTHERN CROSS Crosby, Stills And Nash, Atlantic 7-89969 (Kenwon/Catpatch/Gold Hill, ASCAP)	
20	5	5	THEME FROM DYNASTY Bill Conti, Arista 1021 (SVO, ASCAP)	
19	7	7	I WOULDN'T BEG FOR WATER Sheena Easton, EMI-America 8142 (Unichappell, BMI)	
20	13	16	THE ONE YOU LOVE Glenn Frey, Asylum 7-69974 (Elektra) (Red Cloud/Night River, ASCAP)	
25	4	4	MEMORY Barry Manilow, Arista 1025 (Koppelman-Bandier, BMI)	
27	3	3	YOU CAN'T HURRY LOVE Phil Collins, Atlantic 7-89933 (Stone Agate, BMI)	
30	4	4	THE OTHER GUY Little River Band, Capitol 5185 (Screen Gems-EMI, BMI)	
34	2	2	HEART TO HEART Kenny Loggins, Columbia 38-03377, (Milk Money/Genevieve, ASCAP/Foster Frees, BMI)	
29	3	3	A PENNY FOR YOUR THOUGHTS Tavares, RCA 13292 (Kenny Nolan/Downtown, ASCAP)	
26	21	15	HEARTLIGHT Neil Diamond, Columbia 38-03219 (Stonebridge/New Hidden Valley, ASCAP/Carole Bayer Sager, BMI)	
27	22	15	NOBODY Sylvia, RCA 13223 (Tom Collins, BMI)	
32	4	4	GLORIA Laura Branigan, Atlantic 4048 (Sugar Song Publications, BMI)	
38	2	2	LOVE IN STORE Fleetwood Mac, Warner Bros. 7-29848, (Fleetwood Mac, BMI)	
39	2	2	RIGHT BEFORE YOUR EYES America, Capitol 5177, (Marc-Cain, CAPAC)	
35	3	3	I GOTTA TRY Michael McDonald, Warner Bros. 7-29862 (Genevieve/Milk Money, ASCAP)	
32	33	3	THE ELVIS MEDLEY Elvis Presley, RCA 13351 (Rightsong/Elvis Presley/Unart/Combine/Screen Gems-EMI, BMI/Intersong/Gladys/MCA, ASCAP)	
37	2	2	HEART OF THE NIGHT Juice Newton, Capitol 5192, (Warner-Tamerlane/Flying Dutchman/Sweet Harmony, BMI)	
NEW ENTRY			DOWN UNDER Men At Work, Columbia 38-03303 (Blackwood, BMI)	
35	23	14	GYPSY Fleetwood Mac, Warner Bros. 7-29918 (Fleetwood Mac/Welsh Witch, BMI)	
NEW ENTRY			INSIDE/CAROLINA DREAMS Ronnie Milsap, RCA 13362, (Lodge Hall, ASCAP)	
37	26	18	BREAK IT TO ME GENTLY Juice Newton, Capitol 9822 (MCA, ASCAP)	
NEW ENTRY			STILL TAKING CHANCES Michael Murphy, Liberty 1486 (Timberwolf, BMI)	
39	31	5	USED TO BE Charlene & Stevie Wonder, Motown 1650 (Stone Diamond, BMI)	
40	24	6	IN THE NAME OF LOVE Roberta Flack, Atlantic 7-89932 (Antisia/Bleunig, ASCAP)	
41	28	8	THE ONLY WAY OUT Cliff Richard, EMI-America 8135 (WB, ASCAP)	
42	41	6	RIGHT HERE AND NOW Bill Medley, Planet 13317 (RCA) (ATV/Mann And Weil, BMI)	
43	42	21	YOU CAN DO MAGIC America, Capitol 5142 (April/Russell Ballard, ASCAP)	
44	43	8	SO MUCH IN LOVE Timothy B. Schmit, Full Moon/Asylum 7-69939 (Elektra) (ABKCO, BMI)	
45	44	24	EYE IN THE SKY The Alan Parsons Project, Arista 0696 (Woolfsongs/Careers, BMI)	
46	36	5	MUSCLES Diana Ross, RCA 13348 (Mijac, BMI)	
47	45	18	I KEEP FORGETTIN' (EVERY TIME YOU'RE NEAR) Michael McDonald, Warner Bros. 7-29933 (Yellow Dog, ASCAP)	
48	47	23	BLUE EYES Elton John, Geffen 7-29954 (Intersong, ASCAP)	
49	48	19	LET IT BE ME Willie Nelson, Columbia 18-03073 (MCA, BMI)	
50	46	23	WHAT'S FOREVER FOR Michael Murphy, EMI-America 1466 (Tree, BMI)	

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

Radio

DC-101's Greaseman Is Slick

• Continued from page 15

added, 'as the Grease Man would say,' and I thought, 'Hmmm—Greaseman. I like it.' So I started using both names.

"Then in 1972, I moved to WAXC in Rochester and they thought it was confusing with two names and suggested I just use 'the Greaseman.' Well, when that happened, the Greaseman started evolving into somewhat of a mystique. He became a character all his own. Back then he was an old farmer-type character."

The DJ vividly demonstrates the slow-talking affectation, and doesn't even remotely resemble a lanky young kid from the Bronx fresh out of Ithaca College with a BS degree in broadcasting. "I always sounded different than I looked. Well, you can say that about all jocks, but I really sounded different than I looked, so I never made any public appearances."

That policy held in 1973, when the Greaseman spent a year doing 10 p.m. to 2 a.m. on Washington's WRC. But shortly thereafter, the station went all-news and the Greaseman was off to WPOP in Hartford. "It was the first time I did mornings, in 1974, and the Greaseman was still the old farmer character, but a year later they went all-news, too. So in 1975, I went to Jacksonville, Fla., where I became 'a real man.' I went from farmer to a lard-bellied red-neck truck driver with a CB."

The description by no means does the Greaseman justice. At Jacksonville's WAPE, the character arrived. "When I picked up a trade magazine and looked at the ads in the back and read 'Greaseman-type jock looking,' that was the turning point. I knew I'd arrived." The area was also aware of that fact. The character regularly told tales of nights in "Zone 3" (Jacksonville's version of a ghetto) and dates with "high steppers," and the material was, to put it politely, "blue." But management backed him completely, even when several community groups tried to have him removed from the air.

Then there were his legendary stories of life as a "lawman." "Actually, some of those are true: In Florida, I was a lawman. I went through the police academy and as a civilian carried a gun and a badge. I enjoyed it. Being a cop is also a great way to learn a town."

The Greaseman's beginnings, it turns out, were not as exotic as might have been expected. "I had a pretty normal childhood, really. A mother, a father and a sister. I was born and raised in the Bronx, was a big fan of Dan Ingram, Jack Armstrong and Bob Elliott when he was on 'OR-FM. I always knew I wanted to be a jock, even in high school when I sold hot dogs in Yankee Stadium. Ac-

tually that was my first announcing job—yelling 'hot dogs!'"

Thirty-two and single, after "a brief marriage over a decade ago," he stands 6'2", weighs 187 lbs., has brown hair and green or blue eyes ("They change depending on what I'm wearing"). Change is a quality his eyes share with his image: "When WAPE went country in 1980, Grease changed a bit. With rock, he was working with the music, but country—they're all two-minute, 42-second, seven-second intro, similar-beat records, so I started finding background music for my bits which made it more dramatic. Country also forced me to find avenues of entertainment that weren't dirty."

"I didn't realize it at the time, but dirty material really is a dead end street. When you depend on shock value, the audience gets anesthetized. You then give them a new shock. But eventually you're backed into a corner; what can you do to top yourself? And once you've done it, it's hard to go back. If you clean it up the calls start coming in—'Hey what's happening, did they muzzle you?' So it's nice to have a fresh start."

He makes it sound like it came just in time. "Let's say I really feel I made the right move. I'm having a wonderful time, I'm enjoying it here. The AOR listeners seem to like it, I'm getting good vibes from 'PM Magazine.'" "PM Magazine"? Can the Greaseman be coming out of the closet? Big as life, his picture has appeared in the morning paper. What's going on?

"When I came to DC-101, the station thought I'd get more out of it if I made appearances, and already I have. 'I'm on 'PM Magazine' on Wednesday and Thursday nights visually recreating the stories I tell on the radio."

'Music In Air' By Eberly More Than Nostalgia Trip

"Music In The Air" by Philip K. Eberly, 406 pages, Hastings House; paperback price unlisted.

LOS ANGELES—Sixty years of the nation's changing tastes in music, from 1920 into 1980, are literately chronicled by the author, a radio veteran who has long served as vice president and general manager of WSBA-AM-FM in York, Pa.

Book Review

It's a gargantuan effort. In his enjoyable and informative 21 chapters, Eberly wisely concentrates on radio's role in the development of pop music through seven exciting decades.

"I have in mind a plan of development which would make radio a household utility in the same sense as the piano or phonograph," David Sarnoff wrote back in 1916. "The idea is to bring music into the house by wireless... the receiver can be designed in the form of a simple 'radio music box' arranged for several different wavelengths, which should be changeable with the throwing of a single switch or pressing of a single button... the box can be placed on a table in the parlor or living room; the switch set accordingly and the transmitted music received."

Eberly—unrelated to the singing Bob and Ray of the 1940s—takes the reader in a well-organized text from Sarnoff's visionary premise along the long path to the innumerable formats of the '80s, and he offers charts, graphs, and a balanced selec-

tion of photographs to augment his words. Excerpts of old radio scripts are included. Is there anyone around today who heard pianist Vincent Lopez broadcast live with his orchestra from Newark's WJZ (now WABC New York) studios the evening of Nov. 27, 1921? It was a first.

Eberly recalls the Cliquot Club Eskimos, directed by banjost Harry Reser; the Ipana Troubadours, the Coon-Sanders Nighthawks, Little Jack Little, Billy Jones and Ernie Hare, May Breen, Vaughn De Leath and Joseph White, who sang as "The Silver Masked Tenor." And, a little later, Paul Whiteman's Old Gold broadcasts, Rudy Vallee plugging yeast and Bing Crosby crooning for Cremo cigars over CBS.

"Music In The Air" is not all nostalgia. The rise of FM, stereo and, more recently, satellite broadcasting are all covered. Eberly's many years in the profession have given him a remarkably objective view, and his careful research is evident on every page.

Included, too, are a bibliography, discography, appendices and index. There are several typos which should have been caught and corrected by the publisher (Chuck for Chick Webb, Chuck for Chu Berry, a Bob Haymes glitch), but they are minor flaws. Hastings House is marketing the book in time for Christmas buying. For anyone who enjoys pop music, and for everyone connected with radio, it's an ideal gift.

DAVE DEXTER JR.

Just A Little Imagination

Patsy

Words and music by Patsy Maharam



645 Madison Ave., N.Y. 10022



MERLE HAGGARD • DOLLY PARTON
 CHARLIE DANIELS • RICKY SKAGGS
 ALABAMA • OAK RIDGE BOYS
 RONNIE MILSAP • GEORGE STRINGS
 CRYSTAL GAYLE • JERRY REED
 FRIZZELL AND WELLS • BOB DYLAN
 BELLAMY BROS • JIM T. HALL
 TAMMY WYATT • MEL TILLIS
 LARRY GATSON • WYLOU HARRIS
 JERRY LEE LEWIS • BOB DYLAN
 LINDSEY FAY • BOB DYLAN
 BOB DYLAN

**YOUR RATINGS
 SOAR WITH COUNTRY'S
 BRIGHTEST STARS.**

SILVER EAGLE CROSS COUNTRY CONCERTS.

Join over 400 country stations that are already on the road to greater ratings and profits with the Silver Eagle Cross Country Music Show. Whether it's Alabama, The Country Music Association Entertainer of the Year, or Sylvia, the beautiful new chart-topper—the Silver Eagle is there. Recorded live-in-concert around the country, Silver Eagle carries more award-winning country stars to attract more country listeners. Silver Eagle, 90 minutes of country history wherever it's hot and happening. Weekly on the ABC Entertainment Network. Soon to be broadcast by satellite. To join the Silver Eagle Cross Country Music Show, call Maria La Porta (212) 887-5341.

ADD OUR STARS TO YOUR STARS.

***ABC Entertainment Radio Network**



Exclusive radio broadcasters of the 1984 Summer Olympics.

Videotape Mart Proves Volatile Dealers Cite Frequent Shifts In Blank Cassette Prices

By EARL PAIGE

LOS ANGELES—The blank videotape market is proving to be far more volatile than its audio counterpart. The \$10 price point is being cracked daily, and retail chain buyers polled by Billboard characterize the situation as "cut-throat."

The volatility is compounded by wholesale price fluctuations, in further contrast to the audio scene. Other contrasts include somewhat more brand spread nationally; correspondingly less retail dependence on manufacturer institutional support; fewer multi-pack promotions (though carton sales are often significant); fewer promotions with dump bins and the like; and the existence of two formats, Beta and VHS. The latter shows much more vigor.

Says Andrea Calzone, video director of Atlanta's nine-store Young Entertainment chain, "We buy two weeks' supply. You can get stung otherwise." She adds that she agrees with a recent American Video Assn. bulletin advising "prices change daily."

Calzone expects to break the \$10 barrier immediately. "We're waiting on our next shipment and believe we can go to \$9.99 on TDK and Maxell regular grades," she says. Currently, the top three sellers are TDK's T-120 at \$11.99, Maxell's T-120 at \$11.99 and PD Magnetic's T-120 at \$10.99,

all VHS. PD Magnetic's L-750 at \$9.99 is a strong fourth and top-selling Beta.

She continues, "Actually, we give away our T-120s as a loss leader to get people in, to sell them the high-grade TDK and Maxell T-120s. Up until a week ago, they were selling at \$18.99, but they are now \$14.99."

One promotion mentioned often is Maxell's "video bonus case" (six-cassette-size storage unit), which Young Entertainment featured at \$49.99 for the case and three high-grade blank tapes. In Portland, Ore., Tom Keenan of the nine-store Everybody's Record chain says, "We started out with the Maxell free storage case with five tapes at \$11 each, and it went so well we whipped it to a free case with 10 tapes and just moved everything off the West Coast with it."

Speaking generally, Keenan says, "The deals are flying right and left." The chain's two top sellers are the TDK and Maxell T-120s "at between \$10 and \$12 depending on what day." Fuji's high-grade T-120 at around the same price is the third best seller.

While Everybody's is using an import Sunkyoung Magnetic audio tape from Korea, that firm's video brand, Vision, has not of late been as competitive. "We are paying around \$19 for high-grade when the U.S. brands were costing \$16," says Keenan.

With regular T-120s going below

the \$10 point, how much longer will it take for high-grade to hit that point? Mitch Perliss of Music Plus says top sellers include Maxell's T-120 high-grade at \$11.99 on sale. Next best is TDK's regular T-120 at \$10.99 and Maxell's regular T-120 at \$9.99.

"If anyone was first in Los Angeles at \$10 or below, it was Integrity," Perliss notes. "The audio stores, too, like Federated and others, were moving at \$10, so we're just being competitive at that point."

Music Plus has found it is not that necessary to buy cautiously because "our relationships are such that our suppliers protect us on fluctuating prices," Perliss says.

Reminiscent of its aggressive promotions for audio, Music Plus is using weekend Los Angeles Times tv section back page ads for BASF's "Chrome Cup Challenge" contest with T-120s at \$9.99 and \$97.40 a 10-carton; Beta L-750 also \$9.99 and \$97.40; and Beta L-500 at \$8.99 and \$87.40 a carton.

Carton promotions work, according to Dwight Mountjar at the 135-store Stark/Camelot chain, where 3M Scotch carton sales have done well. Mountjar notes that 3M's Scotch T-120 regular was used at \$10.99 for three weeks and is regularly priced \$12.95 as the chain's top seller because of a \$2 rebate for consumers.

"Scotch had what I thought was a not-well-deserved poor reputation and is coming back strongly," Mountjar says. He ranks Scotch Beta L-750 with the T-120 in sales leadership, and has Fuji VHS 120 at \$14.95 in second place and TDK's T-120 at \$14.95 in third.

In terms of manufacturer institutional support, Mountjar feels price in video is the most potent factor, tending to override brand loyalty and other brand dominance factors.

Some chains are promoting videotape with multi-packs, such as Trans World Music, Albany, where Bob Higgins has Maxell regular T-120's

(Continued on page 29)

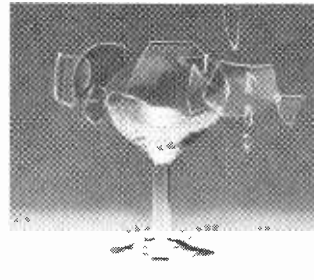


CAT PEOPLE—Nickelodeon video buyer Chaz Austin is on the receiving end of some fun, as part of MCA's recent promotion for the video release of "Cat People." The promo involved more than 1,300 video outlets nationwide.

Have you ever heard a cassette sound like real music?



You've had your hair blown,



your glasses shattered...



now listen to 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 nothing to do with music. Denon, on the other hand, has been in the music business for well over seventy years. Denon professional equipment can be found in almost every single Japanese radio station and recording studio. Denon is the company credited with the development of the PCM recording process, a development which has already revolutionized 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.

Serious audiophiles know that components with identical specifications can sound noticeably different. Conventional measurement techniques do not explain this phenomenon, so words such as "musical" are often used to describe sound that possesses the "life-like" characteristics of real music.

THE FIRST TRUE MEASUREMENT OF TAPE SOUND QUALITY

The reason conventional tape testing measurements do not tell the whole performance story is that they are based on simple test tones rather than complex musical signals.

Denon adopted a unique means for measuring Dynamic Distortion, the distortion created on the tape by actual musical signals. By specifically developing formulations to reduce Dynamic Distortion, Denon was able to significantly improve DX Tape's ability to accurately recreate the sound of real music. It is no wonder that Denon DX-Tape is rapidly becoming the first true "audiophile's" cassette.

DENON
Imagine what we'll do next.

Denon America, Inc. 27 Law Drive Fairfield, N.J. 07006

**KING KAROL'S NEW
LOW PRICE POLICY!**
WHOLESALE AND EXPORT ONLY!!
**WE HAVE MORE DIFFERENT RECORDS & TAPES
THAN ANY OTHER DEALER IN THE WORLD!**
NEW • OLD • POPULAR • CLASSICAL • OPERA
**YOU NAME IT — WE HAVE IT
IN ANY QUANTITY!**

- ✓ Our prices based on service and availability are **LOWEST IN THE INDUSTRY!**
- ✓ We ship anywhere in the world!
- ✓ You can **PICK-UP EVERYDAY OF THE YEAR** (we are always open — 9 AM to 9 PM)!
- ✓ We deliver **ANYWHERE IN MANHATTAN!**

All \$7⁹⁸ list—Now \$5⁰⁰
All \$8⁹⁸ list—Now \$5⁷⁵
Singles \$1²⁵ Each

All Prices COD/FOB NYC
MINIMUM ORDER \$100⁰⁰
10% Deposit with order on All COD's.



**KING KAROL
RECORDS**

OVER 30 YEARS OF SERVICE & INTEGRITY

126 WEST 42nd STREET
(Between B'way & 6th Ave.)
NEW YORK CITY 10036
PHONE: (212) 354-7684
TELEX KING UR 236601

Two Chains Acquire Outlets

LOS ANGELES—In the middle of the important holiday season, Jerry Shulman of the Listening Booth chain and Jim Peterson of Mainstream Records have acquired multiple stores.

Shulman of Pennsauken, N.J., has purchased the four Music Fair outlets from industry entrepreneur/manager Allan Klein, who is phasing out of retail. The mall stores, which average 2,000 square feet, are located in Pennsylvania: one each in Scranton and Wilkes-Barre and two in Harrisburg. Shulman is immediately changing the name to Listening Booth. He now operates 50 record/tape/accessories/video stores.

Peterson bought the fixtures and negotiated leases for three Wisconsin stores operated by Mike Thekan, who will continue to oversee the stores for the Milwaukee-based owner. The buyout included Sound & Video Warehouse outlets in Racine and Kenosha, and a Beautiful Day location in Racine. Stores, which average 2,500 square feet, bring Mainstream Records to 10 stores. Eight of them are Mainstream Records, while two are Mainstream Outlet locations.

www.americanradiohistory.com



Entertainment Corporation

EXPORTER - IMPORTER
ONE-STOP - DISTRIBUTOR

**YOU'VE TRIED THE REST
NOW! TRY THE BEST**

- Quick product fill and shipment, will search for hard-to-find items.
- All labels from domestic manufacturers, plus exclusive imports

**SAME DAY SERVICE ON ALL NEW RELEASES
LP'S 12" 7" VIDEO GAMES**

MJS Entertainment
of New York, Inc.
47-31 35th Street
Long Island City, N.Y. 11101
Phone: (212) 784-0360
(1) 800-221-1552
Telex: 422479

MJS Entertainment
of Florida, Inc.
8228 N.W. 56th Street
Miami, Florida 33166
Phone: (305) 592-6085
(1) 800-327-3559
Telex: 51-9739

MJS Entertainment
of Georgia, Inc.
2775-E Bankers Industrial Dr.
Atlanta, Georgia 30360
Phone: (404) 448-7772
(1) 800-241-5389
Telex: 70-0598

Dealers Taking A Closer Look At Security Devices

• Continued from page 5

Subsequent sustaining requirements such as security boxes and tags are a further cost consideration for users.

Also significant is 3M's imminent debut of a radio frequency system suitable for record and tape outlets. The firm has long been involved in library and bookstore security via its Tattle Tape system. Few details of the new product are available until further test results, according to Helen Wagner of 3M's safety and security products division; this encompasses such areas as computerized safety centers for store protection of fires and burglary.

All part of the trend in what analysts call the "electronics article surveillance" market are increasingly smaller and versatile tags, streamlined check-out procedures and better "cosmetics" (i.e., less conspicuous) for exits. Significantly, marketers and users say installations send a warning to employees about internal shrinkage, as well as to consumers.

Sensormatic, universally regarded as the market leader, is now being joined by such brands as Knogo and Check Point Systems. The Deerfield, Fla.-based firm was virtually alone in the record and tape retail sphere as recently as the NARM March, 1982 convention. Now there are indications that still others may move

cents if rented and eight to 15 cents for tags.

In terms of versatility, Kane emphasizes that Sensormatic's adhesive-backed Censor Tag can be utilized as a merchandising vehicle to carry a store logo, price points and so on. A popular use is to have a mock bar code design, dramatized inasmuch as the tags are left on at check-out and read by a wand.

Other versatile applications are mentioned by Dan Toussaint of the 30-store Record Factory, San Francisco, which uses Sensormatic chain-wide. Toussaint says that in addition to using the keeper boxes for both prerecorded audio cassettes and blank tape, the store employs one Sensormatic tag inserted inside video game cartridges and other items which are then shrink-wrapped. For LPs and some other items, Record Factory utilizes what Toussaint calls a "bayonet" to introduce a long one- by 12-inch styrofoam strip holding the tag.

While numerous chains have gone to the long spaghetti box for cassettes as a deterrent to theft, Toussaint says Record Factory "is very into the esthetics of merchandising," which is why it has stuck with the clear keeper box, even though he agrees that time and labor are to be considered in terms of inventory loading and check-out unlatching.

Kane, too, mentions the objections of some retailers who are fixated on spaghetti boxes or for other prerecorded cassette merchandising and have not wanted to fixture up for keepers. The tag system, of course, offers an alternative.

Still other retailers have varying opinions. Says Russ Solomon, Tower Records' president: "No one has come up with a system yet that is both cosmetically attractive and electronically capable, and basically the systems are not cost effective. It isn't just the initial cost but the continuing cost of the system software."

Marketers offer subtle distinctions in terms of how various systems are triggered, either by means of radio frequency signals, microwave signals or, in the case of one system, magnetic energy.

Because Check Mate Systems' product is magnetic, the firm has not gone after applications for prerecorded or even blank tape, notes Kathleen Lenhart at the Reading, Pa.-based firm. LPs and videodisks, however, offer promise, she says.

"You can swallow ours and it will hit you at the door," Lenhart says, noting that magnetic systems are not

concerned with dedicated electric lines, FDA microwave emission limits or "body tuning," the latter referring to positioning the hands over tags to thwart detection.

The dedicated line required for microwave systems has been no problem for Record Factory, says Toussaint, who uses the system flat out as a way to compensate for body tuning.

"We turn it up all the way," he says, adding quickly that it is entirely safe at high level. But he does say, "You will have a radius effect near the pillar (the exit detection device) where merchandise in that area could trigger the system off. You just have to be aware of the span and keep goods clear of it."

Much of the technology in articles surveillance, including that of Sensormatic, derives from years of use in the clothing business, where Knogo has been entrenched, says Mickey Perlmut, senior vice president of marketing for the firm. It's located in Hicksville, N.Y. and Boudoir, Belgium.

A radio frequency system, Knogo is priced for a 5,000-cassette size store at around \$5,000 with one-eighth-tags by four-inch-long tags between four and 10 cents each. Tags are deactivated at the counter by passing over a device and thus remain on the merchandise. Triggering is via a transmitter/receiver at exit that looks like hand rails.

Increasing refinements in systems include that of Check Point Systems' pressure sensitive one-and-a-half-inch square gun-dispensed tag, which is de-activated at check-out by application of another label. Roy Edwardsen, director of marketing and retail at the Thorofare, N.J.-based firm, notes that European retailers are much more concerned about shoplifting. He is among those who say that installations send strong psychological signals to store staff. Indeed, Edwardsen describes his firm's system as "a total shrinkage program, not just an anti-shoplifting device."

With tags running three and three-quarters to five cents each and the overall system from \$3,800 down, Edwardsen agrees that retailers like Russ Solomon should be conscious of continuing software costs. "But where stores are experiencing a 4%-5% of gross sales shrinkage, we're talking of reducing that to less than 1% gross sales loss. The decision is fairly easy to reach."

Founded in 1967 and involved mainly in library security, moving to

retail mid '70s and now marketing overseas, Check Point uses an arch-like exit detector. As for the cosmetic argument, Edwardsen says, "We want the system to be highly visible. That's part of the psychology."

Deterrent rather than guarantee of 100% successful detection is stressed by most marketers, among them Sensormatic's Kane. The new Shopkeeper, moreover, will feature a smaller exit detector, actually a sticker, he indicates.

As for customer confrontations once systems are triggered, Toussaint says, "Nine out of 10 times it is the case of a check-out person failing to deactivate an item. You just have to handle confrontations carefully."

Like others, Toussaint sees articles surveillance growing in importance as retailers move to home computer software and other high-ticket merchandise with strong impulse sale characteristics.



KEEPER BEEPER—Prerecorded music cassettes (blank cassettes, too) can be merchandised in the open via Sensormatic's "keeper" box that shields the product with a signal-emitting alarm with boxes opened at check-out and re-invented.

in, such as 3M with Tattle Tape, and Check Mate Systems.

In addition to the U.S., Sensormatic markets in Europe through a wholly owned subsidiary, in Latin America via licensees, and in Japan through TK Industries' Burroughs division. Its experience in record and tape outlets goes back 12 years, and includes the marketing of 8-track "keeper" boxes even as that configuration steadily diminished. "We offered trade-ins for our dealers," says Brad Kane, director of marketing administration, in noting how the firm fulfilled its commitment to the concept.

Sensormatic's keeper box, so-called because the store empties at check-out and retains the clear plastic cassette holder containing the alarm-triggering mechanism, is still in wide use though Sensormatic also has the increasingly popular tag system. Both keeper boxes and tags are priced per quantity, but range around \$1.25 for the boxes and four

Atlanta Chain Using Sensormatic

Young Entertainment's nine Atlanta stores are just introducing Sensormatic, after nearly two years of looking at various systems, according to video director Andrea Calzone. She favored Sensormatic, she says largely because of the versatility of its mall entrance/exit design.

With 20-foot mall entrances, Sensormatic's overhead detection feature provides the right design and is cosmetically appealing, Calzone continues, as opposed to another system with smaller exit gates limited to three feet.

Partially because of the relatively high software maintenance at 10 cents a tag, Young Enter-

tainment will ticket items randomly, notes Calzone, such as "video games, movies and other high ticket items and certain LP genre categories—for example, r&b, sad to say." Keeper boxes are used for music cassettes.

Personnel were already put through a familiarization session with Calzone stressing that "We told everybody that when an alarm sounds and the customers looks around, the first thing we want them to see is a smile."

A final note: Calzone wishes there were more standardization among systems. "There are so many pros and cons when you compare them."

ERNIE'S

ONE STOP

LIBERACE

NEW!



NEW!

LIBERACE TONIGHT

AVI-6129



CONTINENTAL FAVORITES
AVI-6103



MOTION PICTURE
VOL. II
AVI-6089



CLASSICS
AVI-6054

AND MORE LIBERACE!

- AVI 6039 — MR. SHOWMANSHIP
- AVI 6010 — I LOVE YOU
- AVI 6009 — GREAT MOTION PICTURE THEMES VOL. I
- AVI 6005 — BEST OF VOL. II
- AVI 6001 — PIANO GEMS
- AVI 6041 — 20 GREAT PIANO PERFORMANCES

- FAST, SAME DAY SERVICE
- EVERYDAY LOW PRICES
- HARD TO FIND ITEMS
- OLDIES & GOODIES
- SPECIALIZING IN EXPORT & IMPORT
- BLUES, JAZZ
- LARGEST GOSPEL CATALOG ANYWHERE!
- LABELS: AVI, CHURCH DOOR, CREED, EXCIELLO, JEWELL, KENWOOD, MALACO, NASHBORO, OUT-OF-TOWN, SAVOY, WORD/MYER AND OTHERS!

ERNIE'S

ONE STOP

P.O. Box 5366
Nashville, TN 37206
(615) 259-2447

Retailing

LOW-PRICED 'STAR TREK II' HELPS

Thanksgiving Video Volume Up

By EARL PAIGE

LOS ANGELES—The experimentally low-priced videocassette of "Star Trek II" helped video specialty stores generate Thanksgiving weekend volume that was slightly ahead of last year.

But a spot check of retailers nationally turned up some reservations as to the part the \$39.95 price tag played in the product's success. Says George Atkinson, president of the Video Station franchise network (450-plus stores), "There are a lot of 'trekkies' out there," referring to fans of the long-popular tv series. "Would 'An Officer And A Gentleman' have done as well at that price?"

Several dealers note consumer skepticism. Susan Gee of Audio Video Plus in Houston offers, "Sure they're leary. They've been paying an average of \$59.95 and up to \$80. They ask, 'What's wrong with it? Is it the cut version?' And you have to educate them—explain it's an experiment."

Like others, Gee held back on adding "Star Trek II" to her rental library to give the sales "a running head start. We tell them it's an item they ought to be purchasing at that price."

Atkinson, who has often referred to the experiment as the "Math Of Khan" (Billboard, Nov. 4), says he does not want to come off sounding negative. "The irony some see in offering a top picture at \$39.95 will disappear as people realize there is a rental priced product—the higher price is really a de facto surcharge, and that's fair."

"I don't mind seeing a dog title at \$69.95 when it's really a de facto surcharge, but the trick now is what to come with next (at a lower price). Do you go with a pre-sold evergreen of lasting value with re-watching characteristics?"

Many instances of heavy sales for "Star Trek II" were noted, with Atkinson mentioning one Denver store that sold 100 in "a matter of days."

At Video Cassettes Unlimited of Santa Ana, Calif., John and Carol

Pough had record pre-orders of 100, but Carol Pough is skeptical. "I know of only a couple of the total 100 who were not 'trekkies'."

Linda Rosser at Entertainment Systems of America in Phoenix agrees with the Poughs in terms of holding back on rental. Whereas the Poughs put 25 copies of "Star Wars" into rental, they put in only three of "Star Trek II."

"They're never in," says Rosser, of the two VHS and one Beta copies, which she is running at a premium \$4 instead of two for \$5 regular overnight rate. Rosser says the movie definitely added to Thanksgiving volume and excitement at her store.

Gee says the title "was some help" in the Houston store's modest 5% gain over 1981 for the Thanksgiving weekend. The store held an enormous party Nov. 20 for 200 selected "VIP" customers that included an appearance by actor Merrit Buttrick, who appears in the picture.

(Continued on page 32)



HURRY UP AND WAIT—Fans of the English Beat kill time before the group's arrival for a rare in-store appearance at Records On Wheels, Toronto. The IRS act performed three SRO shows in that city last month.

Elroy Moves To Bigger HQ

NEW YORK—Roy Imber's Elroy Enterprises, which services 43 Record World/Times Square retail units, has moved to expanded headquarters at 22 Harbor Park Drive in Roslyn, N.Y. The facility contains 57,000 square feet, compared to 24,000 square feet covered by two buildings at the previous site in Freeport, N.Y.

In addition to having more inventory and administrative space, Imber notes, the new location is near the Long Island Expressway and will reduce by two hours daily delivery of product by truck into the Metropolitan area.

"We were going to erect our own building, but I had the opportunity to buy a one-year-old building that proved too big for a glass company," notes Imber. He says the purchase price was "competitive" with erecting a proposed 40,000 square foot headquarters.

Record World opened a new retail setup in Paramus, N.J. on Route 17 several weeks ago.

Videotape Mart Proves Volatile

• Continued from page 26

at three for \$35. TDK T-120s three for \$40 and regular single pricing of both brands around \$9.99 in ad promotions.

"We try to watch price carefully," says Higgins, "and if there's a good price, buy in fairly decent quantity." He adds that, reflecting other chains, Trans World only carries two brands.

At Tower Records, ad coordinator Terri Ball contrasts video and audio in terms of video receiving slightly stranger advertising support, "usually 1% more than audio." She adds that advertising accruals run from 3% to 5%.

The 30-plus-store chain shows TDK T-120s at \$11.88 and Maxell T-120s at \$9.99 among leaders, with Memorex and Sony as strong third and fourth brands. "We do not use video as a loss leader item, because it sells so well we don't have to play games. There's a lot of cut-throat games being played out there in videotape," Ball notes.

Get High On Christmas With Parade Records Hottest Hit



Executive Producer - Vinnie Fusco
Produced by Willie Mitchell
Performed by The Willie Mitchell Orchestra
Available on 12" L.P. or Cassette
and Special 12" Single
Happy Holidays BW/Fireside

Available from these distributors:

- Big State; Dallas • Denver • Houston (214) 631-1100
- California Record Dist.; Seattle • San Francisco (213) 245-6464
- M S Distributors; Ill. • St. Louis • Kansas City (312) 478-1133
- Malverne Dist.; N.Y. • Boston (212) 392-5700
- Progress Record Dist.; Cleveland • Buffalo (216) 461-7880
- Schwartz Bros.; N.C. • Maryland (301) 459-8000
- Selec-O-Hits; Memphis, Tenn. (901) 523-1190
- Stan's Dist.; Shreveport, LA (318) 222-7182
- Universal Record Dist.; Phila, PA (215) 232-6950
- Pickwick; Marietta, GA (404) 952-3343
- AMI; Detroit, Michigan (313) 525-7600

Parade's Direct Salesmen:

- VP Sales James F. Monaghan (201) 344-4214
- Western Bob Rice (213) 740-8440
- Midwest David Wulfsohn (312) 432-6019
- Northeastern Sy Spiegelman (516) 277-9361
- Southeastern Perry Saftler (404) 762-6909

• RATED No.1 FOR SERVICE & RELIABILITY • DISCOUNT

We Deliver the Best in Price & Service

WE'RE THE COMPLETE CATALOG HOUSE. List prices slashed everyday on EVERY Major Label Record & Tape. J&R's Total Million Dollar Plus Buying Power Gives You THE ABSOLUTE BEST Rock Bottom Wholesale/Export Prices Industry

AUDIO TAPE	VIDEO TAPE
TDK SAC-90 \$2.25/ea.	MAXELL T-120 \$8.99/ea.
TDK ADC-90 (2 in a pack) \$1.79/ea.	TDK T-120 \$8.99/ea.
TDK DC-60 (2 in a pack) \$1.99/ea.	FUJI T-120 (\$2.00 Rebate) \$9.79/ea.
TDK DC-90 \$1.19/ea.	FUJI SHGT-120 \$12.89/ea.
TDK SAX-90 \$3.59/ea.	(\$2.00 Rebate) \$10.89/ea.
SONY UCX 5-C-90 \$2.50/ea.	TDK HGT-120 \$11.99/ea.
	TDK PT-120 (Professional) \$9.99/ea.

ACCESSORIES	CARTRIDGES
ALLSOP VIDEO CLEANER \$13.95/ea.	AUDIO TECHNICA AT-10 \$9.50/ea.
TDK HD-01 (Head Demagnetizer) \$12.49/ea.	SHURE M91-ED \$18.00/ea.
	SHURE M95-ED \$21.95/ea.
	EMPIRE 2000Z \$23.99/ea.

SPECIAL BUY

- Teac CX-350 (Cassette Deck) \$87.00/ea.
- MITSUBISHI RX-691 (Car Stereo) \$95.00/ea.

CALL US TOLL FREE (800)221-3191

IN NEW YORK: (212)233-0747

DEALER'S INQUIRIES ONLY

J&R MUSIC WORLD

WHOLESALE/EXPORT DIVISION

23 PARK ROW, NEW YORK, N.Y. 10038
TELEX NO. 126221

SHURE • PICKERING • EMPIRE • AUDIO-TECHNICA • TDK • SONY • BASF • MAXELL • FUJI • SOUNDCARD • BIB • NORTONICS • TECHNICS • JENSEN • PIONEER • JVC • SANYO

REMOVE SCRATCHES

from records permanently with **MICROLON®** for 16¢ a piece.

Dealer Inquiries Invited
CALL NOW FREE
1-800-531-5137
1-800-252-8005 (In Texas)

Mastering Pressing Plating

- Color Separations
- Printing
- Jacket Fabrication

2832 Spring Grove Avenue
Cincinnati, Ohio 45225
(513)681-8400

Video

U.K. Antipiracy Bills Introduced Industry, Parliament Taking Aim At Illicit Activity

By PETER JONES

LONDON—Pressure on the British government to crack down on video and audio pirates is intensifying, with legislation being introduced through both Houses of Parliament.

The antipiracy mood here now is such that Norman Abbott, general secretary of the British Videogram Assn. (BVA), is saying: "I think that 1983 will be the year in which the tide turns for the pirates. They still have the upper hand at the moment, of course, but we're sure their days are numbered."

The counterattack by the legiti-

mate audio/video industry centers on two points. One is a push for steeper penalties, via new legislation, under the old Copyright Act of 1956. The other is a drive for nationwide actions against dealers selling falsely-labelled pirated cassettes as genuine product—to be brought by local trading standards officers under the Trade Descriptions Act.

Iain Muspratt, chairman of the BVA's parliamentary lobby, says: "Counterfeiting accounts for around a third of the 120-million pounds (roughly \$195 million) our industry is losing through video piracy. We're delighted with the way trading standards officers nationwide are helping

in their own investigatory field, but the two other forms of piracy—the making of simple additional copies from legitimate cassettes and the supply of copies of films before they are legitimately released—are not technically counterfeits."

Muspratt says the only criminal penalties now available to deal with the roughly \$130 million annual losses suffered in these two ways are fines of up to \$80 under the Copyright Act. "So what we're seeking is an increase in penalties on summary conviction to a fine of up to 1,000 pounds (\$1,600) and for six months imprisonment, or for indictment on major offences and unlimited fine taking into account the illicit profits made and/or up to five years' imprisonment."

Muspratt headed a delegation of video industry chiefs to talk with
(Continued on page 58)

FOUNDATION STONE LAID

Sony Plant Due In France

PARIS—The foundation stone was laid Nov. 17 for a new Sony Betamax videocassette manufacturing facility in France which, when operational in 1984, will be the company's biggest in Europe.

Sony has invested \$20 million in the plant, located in Pontonx, in the

Southwest region, according to Susumu Yoshida, the company's Magnetic Products Corp. president. It will employ 450 locally hired staff and will have an initial annual capacity of 10 million blank cassettes, which it hopes to increase to 15 million by 1985.

In the first year, 50% of the plant's output will be exported, and up to 90% at a later date, Yoshida said here. Sales volume is expected to eventually be worth some \$90 million annually.

Two years ago, Sony set up an audiocassette plant at nearby Bayonne. That plant now employs 375 people and produces 36 million cassettes annually, 90% of them for export.

With the Sony chief at the stone-laying ceremony was French foreign trade minister Michel Jobert, the man behind the government's controversial decision to set up a centralized customs clearing house at remote Poitiers, in central France, a plan which has already slowed down the movement of video equipment through the French marketplace pipeline.

At the ceremony, Jobert observed wryly that he'd be "even happier" if he were laying the foundation stone of a French helicopter or airplane factory in Japan.

Rep Firm For Manufacturers Bows In Mass.

NEW YORK—A Massachusetts-based manufacturers' representative organization specializing in audio and video lines, Dreyer-Kelleher Associates, has been formed by Jack Dreyer and Walter Kelleher.

Dreyer was formerly vice president and general manager of consumer products for CBS/Fox Video; Kelleher most recently served as executive vice president of Denver-based American Home Video, owners of the Video Concepts retail chain.

The company commenced operations Nov. 1 by offering the Fisher line of audio and video hardware to retailers in Connecticut, Rhode Island, Massachusetts, Maine, New Hampshire and Vermont.

'MURDER, ANYONE?' Interactive Disk Game Released

NEW YORK—The first interactive laser videodisk game, "Murder, Anyone?," has been introduced by Vidmax, a Cincinnati-based company, and is being distributed by Pioneer Video, North American Philips and Metro Distribution in the U.S.

The game, which has a list price of \$29.95, reportedly cost more than \$500,000 to produce. Author was Hy Conrad and designer was Norman McFarland, both of Vidmax.

The disk consists of 16 separate mysteries, each based on the fictional murder of millionaire industrialist Derrick Reardon in 1936. Players are introduced to 10 characters, all of whom are suspects. Each segment has a different solu-

tion; each takes approximately an hour and a half to solve.

There are live interviews and a perusal of the evidence pertinent to each case. Play involves both skill and chance.

Vidmax was formed two years ago to develop specialized video programming for the unique capabilities of the laser videodisk and for cable tv. Other programs include a one-hour special on the National Gallery of Art in Washington, D.C. and the upcoming "Discovering Quality: A Guide To Collecting Fine And Decorative Arts."

Metro Distribution owner Arthur Morowitz plans a major launch for the disk at his New York-area Video Shack stores.

VHD Delay Called Boost For Philips LaserVision

LONDON—The suspension of the VHD videodisk launch in all international markets except Japan (Billboard, Dec. 4) finds Philips executives claiming that the LaserVision system now has "a unique opportunity" to become the universal videodisk format.

Philips U.K. LaserVision director Jimmy Dunkley claims that the decision by the four VHD partners to suspend launch plans is "at least partially attributable to the successful introduction of LaserVision."

Dunkley says that LaserVision is now nationally available in the U.S., Japan and two major European territories, the U.K. (following a May launch in London) and Germany (since October). The Netherlands follow in February, with other European countries in line for the spring

and early summer.

Regular additions to the LaserVision catalog are planned. The catalog currently has 180 titles, including music-based material. Dunkley says that long-term prospects for LaserVision are "encouraging," a view underlined by major consumer research undertaken on behalf of the company.

He says that on the audio front, the Compact Disc digital audio system, incorporating Philips' laser technology, has been "universally accepted as the world standard for audio replay of the future." It is set to bow in the U.K. market in the spring. He adds: "The deferment by JVC of VHD follows closely on the Japanese company's decision to manufacture the CD digital audio system invented by Philips."



HALL OF FAME—David Hajdu, editor of Video Review (right), presents Video Hall of Fame Award to Dr. Norikazu Sawazaki of Toshiba, for his invention of helical-scan recording devices. The presentation took place at recent awards ceremonies in New York.

Record Dealers Remain Cautious Study Finds Stores Waiting For Video Prices To Drop

• Continued from page 1

turning tapes. Until video becomes a sale business, it will be a free-standing business for us."

The chain also sells hardware (eight or 10 VCR models) and concentrates heavily on accessories.

Another chain taking the cautious approach to video is the Camelot group, located in North Canton, Ohio. Director of video marketing Dwight Montjar says video was added in October to only six of the chain's 135 stores, in Ohio, Florida and North Carolina. "We've added two in the last month, and we'll add between six and 10 next year. We're taking a slow growth approach."

Camelot has a rental program with 1,000 titles. "For us, it's an extensive involvement, and we have no intentions of cutting back," Montjar says. Unlike the Listening Booth, all Camelot stores offering video are located in malls. Two are adding CED videodisks.

"We're trying to emphasize sales over rental," says Montjar. "That's more difficult, but lower priced titles like 'Star Trek II' make it easier."

Video departments in Camelot stores average about 600 square feet—as much as 10% or 20% of the store's space, according to Montjar. "One of the problems with picking sites is the physical dimensions of the stores. If we don't have enough floor space, we won't consider put-

ting in a video section," he says.

The chain does monthly mailings with special promotions for club members. Montjar notes, "You have to go after the studios; they don't come to you. If you can prove you have a viable way of moving product, they're receptive."

Montjar adds, "We've been pretty satisfied with our business so far. It brings older customers into our stores and also helps sell records. Older customers are finding there are still records around they want to buy for themselves, and as gifts."

Other chains have not yet committed to video. The 24 Turtles stores, based in Atlanta, sell only blank videocassettes, and video buyer Ira Schwartz doesn't envision the chain entering the prerecorded video competition at all.

Turtles have sold blank tapes since early summer, and while Schwartz estimates that sales are a substantial part of the record stores' business, "the way records have been lately," he feels the real test will be at Christmas.

Schwartz says competition in the video area is stiff. "It's a scary business. Even the Krogers stores here were selling software for a while. The pie is split up too many ways."

Frank Berretta, co-owner of Poplar Tunes in Memphis, says he's not interested in video. He tried carrying tapes two years ago, and says

he got nowhere because of high prices and competition from rental. The store dropped video six months ago.

The Record Bar chain, based in North Carolina, does not carry prerecorded video, but special product purchasing manager Reade White-Spinner thinks it's only a matter of time until experimentation with that area begins. "I would say 1983 may be when we start, but first prices need to come down to where our record customers can afford it," White-Spinner says.

Eight of the 23 Disc Jockey record stores in the midwest and South are renting and selling video titles from their mall locations. Terry Woodward, owner of the chain, says that his mall stores can't compete in primary urban markets, but that he's adding video to stores in small towns. Rental is the key, he says, "because people like to pull up, get what they want to rent and leave—they don't want to shop. It's a convenience business."

Randy Freeman, head of sales for Target Video, a Northridge, Calif. one-stop, says his conversations with record chains in the Pacific Northwest and Midwest find most stores in video are devoting an average of 25% of their floor space to that area. "They're not ready to give up more space until prices come down," he says.

THE LOST GENERATIONS.



We don't let anything come between your audio and video. Especially a lot of generations. At Third Coast Video you get a perfect sync on first generation audio and one inch video tape every time.

It's a merger of video and audio accomplished by the interfacing of two high tech studios. And it includes every-

thing from our 50'x56' sound isolated shooting stage and one inch on line computerized video assembly to our CMX 340X editing and 24 track MCI.

Give us a call. And let us show you what losing a few generations can add to your next project. It's a loss you can't miss.

3CV

THIRD COAST VIDEO, INC.

501 N. Interregional Hwy. Austin, Texas 78702 (512) 473-2020

HOW TO TAKE ON A FULL LINE OF VIDEO CUSTOMERS.



In today's booming video market, everyone's looking for something different.

Many people want the super-premium quality of Maxell HGX. So they can use their tapes over and over, and get a better picture at their machine's lowest recording speeds.

Others want Maxell's standard formulation. A lower-priced tape that produces a great picture under normal recording conditions.

And of course, some people need our VHS format tapes, while others require Beta.

Our point is simple. Unless you've decided to carry just one kind of video customer, don't carry just one kind of Maxell tape.

maxell
IT'S WORTH IT.

Maxell Corporation, 60 Oxford Drive, Moonachie, N.J. 07074.

Video

Philips Won't Ask EEC To Stop Japan VCR Dumping

• Continued from page 9

this time not to take this kind of protectionist measure. He added that the conglomerate believes "in free trade."

He said: "First, we would want to investigate whether Japanese companies are really dumping their VCRs in Europe, and in seeking out information we would want to talk

this whole business over with the Japanese to sort out the problems."

Philips held talks in October with the Japanese companies about their VCR activities in the European ter-

ritories. "I must admit," said Spinosa Cattela, "that the result of these discussions was almost zero, because it was shortly afterwards that the VCR war really started opening up

in Europe, first in West Germany and then in other countries, including Holland."

The next talks between Philips and the Japanese companies involved are scheduled for next spring, but Spinosa Cattela adds: "If necessary, these planned talks could be advanced."

One of the immediate consequences of the Japanese VCR sales buildup in the European marketplace is that Philips has decided to drop the price of its VCR lines, in some cases by as much as \$200. But Spinosa Cattela said here: "If this video situation continues in Europe, it most certainly will have its negative influences on the Philips video division."

He added: "It could even mean, for instance, that we will be forced to sack people at our video hardware plants in Kreveld, West Germany, and in Vienna, Austria." Spinosa Cattela admitted that the buildup of Japanese video activities in Europe could lead to all-out war, "but Philips is determined to win that war."

Insiders here are convinced the Japanese companies started to dump their VCRs in Europe because the video market in Japan and the U.S. has become virtually saturated with their product.

However, as Philips opted to stay out of direct approaches to the EEC headquarters in Belgium, it became known here that several companies, all involved in the Philips V2000 system, had made approaches to the common market commission in an effort to protect themselves from Japanese "infiltration" at the dumping level. Among the companies were ITT, Metz, Lowe Opta, Uher, Bang and Olufsen, Siemens and Grundig.

Thanksgiving Sales Aided By 'Star Trek II'

• Continued from page 29

Not all video specialty stores held back "Star Trek II" from rental libraries, notes Scott Huber, assistant manager of Video Village, a three-unit Philadelphia chain. For the three stores, he says, 70 VHS tapes and 35 Beta were put into rental at the normal rate, and as with Rosser, "They never are in."

Unsure of the release date at the chain, owned by Jack Grimes, Huber did little pre-ordering. "We were not taking lists, but sales have been very good," Huber says, putting the figure at 30 copies for the Thanksgiving weekend.

More than one source indicates that a new market of movie tape consumers may have been identified. "People are into thinking about buying a movie who were before only rental customers," says Rosser. "There could be a new market."

But Atkinson cautions that firms such as Paramount must do two to two-and-a-half times the volume at \$39.95 list to equal large sales such as those "Star Wars" has racked up at the regular price. "Can they hit 75,000 to 100,000?" he asks, referring to a hypothetical title.

For Audio Video Plus, at least, "Star Trek II" represented a major event, with guests including Jack Silverman, president of the nine-unit Des Moines-based distributorship Commtron Corp., along with representatives of several game and video producer manufacturers.

As for the outlet's special VIP members, they got a special break—\$5 off the already low \$39.95 price.

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

What counterfeiting has done to the record industry is a crime.

The Recording Industry Association of America estimates that \$400 million was lost in the U.S. alone in 1981, and as much as \$1 billion worldwide.

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

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

counterfeit product, at a most economical price."

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

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

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

For more information and a free sample of Polaproof, call our worldwide sales agent Edward E. Tawil at 213-883-0524. Or send us the coupon.

Please send me a sample and brochure.
Please have your representative call me.

Name: _____
Title: _____
Company: _____
Street: _____
City: _____ State: _____ Zip: _____
Telephone: (____) _____



POLAROID
© 1982 Polaroid Corp. "Polaroid"®
and "Polaproof"™

Videocassette Top 40

© Copyright 1982, Billboard Publications, Inc. No part of this publication may be reproduced stored in a retrieval system or transmitted in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

SALES

RENTAL

SALES			RENTAL		
This Week	Last Position	Weeks on Chart	This Week	Last Position	Weeks on Chart
1	1	30	1	1	30
2	2	30	2	2	25
3	3	6	3	6	4
4	4	13	4	11	3
5	6	28	5	15	3
6	10	3	6	4	25
7	15	3	7	8	4
8	9	6	8	9	27
9	7	4	9	1	11
10	19	2	10	3	8
11	8	8	11	5	14
12	5	11	12	10	4
13	18	10	13	16	11
14	28	2	14	24	2
15	16	15	15	12	18
16	12	7	16	13	8
17	17	29	17	14	3
18	20	5	18	18	11
19	21	9	19	17	9
20	11	11	20	NEW ENTRY	PLAYBOY
21	13	8	21	27	3
22	NEW ENTRY	DINER	22	22	16
23	14	16	23	NEW ENTRY	DINER
24	29	3	24	21	11
25	NEW ENTRY	TAPS	25	25	2
26	NEW ENTRY	THE THREE STOOGES—VOLUME V	26	20	27
27	26	11	27	19	8
28	23	10	28	23	32
29	33	9	29	29	2
30	32	15	30	26	2
31	31	15	31	28	14
32	22	12	32	NEW ENTRY	VISITING HOURS
33	24	3	33	37	3
34	25	7	34	NEW ENTRY	GREASE II
35	35	6	35	32	2
36	38	16	36	36	8
37	40	12	37	33	13
38	27	34	38	31	8
39	30	4	39	35	9
40	39	22	40	30	8

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

Video

Music Monitor

By CARY DARLING

● Crosby, Stills, Nash & Video: A series of concerts by Crosby, Stills & Nash on Friday (26) through Sunday (28) at the New Universal Amphitheatre in Los Angeles was being taped for pay television and home video use by Universal Pay Television, MCA Videocassette and MCA Videodisk. Director is Tom Trbovich, with Neil Marshall producing. The project, tentatively titled "Daylight Again" after the trio's current Atlantic album, is the second such event for MCA. Rick Springfield was recently taped at the New Universal Amphitheatre for pay tv and home video consumption.

● Adventurous: The Gowers, Fields & Flattery firm is shooting three tracks for Kenny Loggins. The songs are "Sway Your Love," "Welcome To Heartland," and "Heart To Heart" from his Columbia album, "High Adventure." Steve Barron directed in association with Limelight Productions.

● The Hills Are Alive, Indeed: The actual location sites used for the family musical film "The Sound Of Music" are being used for Bananarama's latest promo clip, "Cheers Then." The clip is being shot in Salzburg, Austria by director Keith MacMillan for KEEFCO. The female trio has completed its album, as yet unnamed, for PolyGram.

● Conn Talk: Video directors aren't usually giving lectures on technology, but Peter Conn, who has recently done clips for Billy Squier and the Steve Miller Band, is doing just that. He recently spoke to the national convention of the "Forth" Interest Group in San Jose. "Forth" is not what comes after third but is instead a computer language. Conn's custom-built video equipment uses "Forth" in its computer system. Conn has also spoken to the West Coast chapter of ACM Siggraph at Art Center College of Design in Pasadena, Calif. He discussed the interfacing of computer graphics and video techniques.

● Pull Up To The VCR: Island Pictures has released a videocassette, "One Man Show," by Grace Jones. Director Jean-Paul Goode has been responsible for much of Jones' media image. It is loosely structured around Jones' London show in 1981 at the Drury Lane Theater. Tracks include "Warm Leatherette," "Walking In The Rain," "Feel Up," "La Vie En Rose," "Demolition Man," "Pull Up To The Bumper," "Private Life," "My Jamaican Guy," "Living My Life" and "I've Seen That Face Before (Libertango)." Jones has released a new album on Island, "Living My Life."

● The More Things Change... Remember Butch Patrick, the kid called Eddie on "The Munsters" tv show in the mid 1960s? Well, he's back and video's got him. Patrick now fronts his own band, Eddie & the Monsters, and he has a promo clip called (what else?), "Whatever Happened To Eddie?" The video was produced by Patrick and Phil Kone for their Pine-Kone Productions, and was shot in various California locations using some 40 extras. The song has been featured on Dr. Demento's syndicated radio program. Well, what did happen to Eddie? Besides his rock band, the 26-year-old has been featured in "General Hospital" and the Saturday morning show "Lidsville."

● Oops: It is somehow fitting that the one technical foulup during Devo's 3D Halloween broadcast from the Beverly Theatre in Beverly Hills came during the song "Big Mess," a track from the new album, "Oh No! It's Devo." The backing videos, which go along with the group's actions onstage, became out-of-synch with the stage action. The group seemed out-of-sorts for a few seconds, but got back on track with the next song.

New Video Releases
Page 56

New On The Charts



"THE THREE STOOGES—VOL. V"

RCA/Columbia Pictures Home Video—26

Three classic shorts starring the Three Stooges are featured in Vol. V of RCA/Columbia's collection. Shown is "Disorder In The Court," in which the trio is called to be witnesses in a murder case; "Healthy, Wealthy And Dumb," and "Pardon My Scotch."

For more information on this title, contact RCA/Columbia Pictures Home Video at (213) 954-6000.

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

Billboard® TOP LPs & TAPE®

Copyright 1982, Billboard Publications, Inc. No part of this publication may be reproduced, stored in a retrieval system or transmitted in any form or by any means, electronic, mechanical, photocopying, recording or otherwise without the prior written permission of the publisher.

☆ Superstars are awarded to those product demonstrating the greatest sales gains this week (Prime Movers), ★ Stars are awarded to other products demonstrating significant gains. ● Recording Industry Assn. of America seal for sales of 500,000 units (seal indicated by dot), ▲ Recording Industry Assn. of America seal for sales of 1,000,000 units (seal indicated by triangle).

Artist-TITLE-Label		Artist-TITLE-Label		Artist-TITLE-Label		Artist-TITLE-Label	
THIS WEEK	LAST WEEK	WKS ON CHART	THIS WEEK	LAST WEEK	WKS ON CHART	THIS WEEK	LAST WEEK
1	1	24	★	39	30	★	82
MEN AT WORK Business As Usual Columbia ARC-37978		●	WEEKS AT #1 2	A FLOCK OF SEAGULLS A Flock Of Seagulls Live/Arista VA 86000 IND		JANET JACKSON Janet Jackson A&M SP 4907 RCA	
2	2	24	●	40	7	★	60
STRAY CATS Built For Speed EMI-America ST-17070 CAP		●		SOUNDTRACK An Officer And A Gentleman Island 90007-1 (Atco) WEA		ANDY SUMMERS AND ROBERT FRIPP I Advance Masked A&M SP 4913 RCA	
3	3	8	★	43	6	★	63
LIONEL RICHIE Lionel Richie Motown 6007 ML IND				ADAM ANT Friend Or Foe Epic ARE 38370 CBS		STEEL BREEZE Steel Breeze RCA AFL-4424 RCA	
4	4	22	★	45	2	★	85
JOE JACKSON Night And Day A&M SP 4906 RCA		●		JOHN LENNON The John Lennon Collection Geffen GHSP 2023 (Warner Bros.) WEA		KISS Creatures Of The Night Casablanca NBLP 7270 (Polygram) POL	
5	5	5	★	41	16	★	76
SUPERTRAMP Famous Last Words A&M SP 3732 RCA		●		AMERICA View From The Ground Capitol ST-12209 CAP		SYLVIA Just Sylvia RCA AHL-4312 RCA	
6	6	7	★	42	12	★	77
DARYL HALL & JOHN OATES H2O RCA AFL-4383 RCA				KENNY LOGGINS High Adventure Columbia TC 38127 CBS		DOLLY PARTON Greatest Hits RCA AHL-4422 RCA	
7	7	9	★	43	NEW ENTRY	★	124
BILLY JOEL The Nylon Curtain Columbia TC 38200 CBS				SPEAK OF THE DEVIL Ozzy Osbourne Jet 2X2 38350 (Epic) CBS		LITTLE RIVER BAND Greatest Hits Capitol ST 12247 CAP	
8	8	4	★	46	6	★	64
MARVIN GAYE Midnight Love Columbia FC 38197 CBS				EARL KLUGH/BOB JAMES Two Of A Kind Capitol ST 12247 CAP		SURVIVOR Eye Of The Tiger Scotti Bros. FZ 38062 (Epic) CBS	
9	9	9	★	47	11	★	87
NEIL DIAMOND Heartlight Columbia TC 38359 CBS				VANITY 6 Vanity 6 Warner Bros. 1-23716 WEA		JEFFREY OSBORNE Jeffrey Osborne A&M SP-4896 RCA	
10	10	4	★	48	2	★	86
PAT BENATAR Get Nervous Chrysalis CHR 1396 IND				THE J. GEILS BAND Showtime EMI-America SO 17087 CAP		LOVERBOY Get Lucky Columbia FC 37638 CBS	
11	11	7	★	50	4	★	67
DONALD FAGEN The Nightfly Warner Bros. 1-23696 WEA		●		ROD STEWART Absolutely Live Warner Bros. 1-23743 WEA		EVELYN KING Get Loose RCA AFL-4337 RCA	
12	12	27	★	51	9	★	83
THE CLASH Combat Rock Epic FE 37689 CBS		●		LINDA RONSTADT Get Closer Asylum 60185 (Elektra) WEA		MICHAEL McDONALD If That's What It Takes Warner Bros. 23703 WEA	
13	13	4	★	52	4	★	84
TOM PETTY AND THE HEARTBREAKERS Long After Dark Backstreet/MCA BSR 5360 MCA				DEVO Oh No! It's Devo Warner Bros. 1-23741 WEA		JUICE NEWTON Quiet Lies Capitol ST-12210 CAP	
14	14	3	★	53	29	★	85
PHIL COLLINS Hello, I Must Be Going Atlantic 80035 1 WEA		●		JANE FONDA Jane Fonda's Workout Record Columbia CX2-38054 CBS		PINK FLOYD The Wall Columbia PC2 36183 CBS	
15	15	10	★	54	25	★	86
BRUCE SPRINGSTEEN Nebraska Columbia TC 38358 CBS		●		CHICAGO 16 Chicago 16 Full Moon/Warner Bros. 1-23689 WEA		THE TIME What Time Is It? Warner Bros. 1-23701 WEA	
16	16	22	★	55	6	★	74
CROSBY, STILLS AND NASH Daylight Again Atlantic SD 19360 WEA		●		EDDIE RABBITT Radio Romance Elektra EI-60160 WEA		PAT TRAVERS Black Pearl Polydor PD-1-6361 (Polygram) POL	
17	17	21	★	56	6	★	88
JUDAS PRIEST Screaming For Vengeance Columbia FC 38160 CBS		●		ROYAL PHILHARMONIC Concerto In D Minor Polygram 314 150 POL		ROYAL PHILHARMONIC Concerto In D Minor Polygram 314 150 POL	



ATTENTION

ATTENTION

**RECORD COLLECTORS!
NOSTALGIA FANS!**

**TRIVIA BUFFS!
RADIO PROGRAMMERS...**

**AND EVERYONE INTERESTED
IN MUSIC PAST AND PRESENT!**

BILLBOARD'S RESEARCH AIDS PACKAGES, compiled from Billboard's Charts, have been prepared for radio programmers, record buffs, oldies collectors...they are essential for anyone involved in pop, country, soul, adult contemporary, classical, jazz, gospel—all areas of music!

WHAT'S AVAILABLE?

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

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

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

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

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

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

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

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

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

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

Please send me the following Research Aids Packages
(please list by code number): _____

Name _____

Address _____

City/State _____

Zip _____

Postage/Handling: _____

Europe-So. America—Add \$10.00 Per Book

Asia-Middle East—Add \$15.00 Per Book

I am enclosing a check or money order in the amount of \$ _____
(sorry there is no billing available for this service).

Billboard®

© Copyright 1982, Billboard Publications, Inc. No part of this publication may be reproduced, stored in a retrieval system or transmitted in any form or by any means, electronic, mechanical, photocopying, recording or otherwise without the prior written permission of the publisher.

HOT 100®

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

THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)	THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)
1★	3	15	MICKEY —Toni Basil (Greg Mathison, Trevor Veitch), N. Chinn, M. Chapman; Radiolachoice/Virgin Record/Chrysalis 2638	33★	35	11	EVERYBODY WANTS YOU —Billy Squier (Mack and Billy), B. Squier; Capitol 5163
2	2	23	GLORIA —Laura Branigan (Jack White), Co-Produced—Greg Mathieson; U. Tozzi, G. Bigazzi, T. Veitch, Atlantic 4048	34★	36	13	A PENNY FOR YOUR THOUGHTS —Tavares (J. Senter, K. Nolan), K. Nolan; RCA 13292
3★	4	9	MANEATER —Daryl Hall and John Oates (Daryl Hall and John Oates), D. Hall and J. Oates, S. Allen; RCA 13354	35★	45	5	GOODY TWO SHOES —Adam Ant (Adam Ant, Marco Pirroni), A. Ant, M. Pirroni; Epic 34-03367
4	1	10	TRULY —Lionel Richie (Lionel Richie, James Anthony Carmichael), L. Richie; Motown 1644	36★	37	13	WHAT ABOUT ME —Moving Pictures (Charles Fisher), G. Frost, F. Frost; Network 7-69952 (Elektra)
5★	8	6	THE GIRL IS MINE —Michael Jackson/Paul McCartney (Quincy Jones), M. Jackson; Epic 34-03288	37★	43	4	I DO —The J. Geils Band (Seth Justman), J. Paden, F. Paden, Smith, Stephenson, Mason; EMI-America 8148
6★	7	17	STEPPIN' OUT —Joe Jackson (David Kershbaum, Joe Jackson), J. Jackson, A&M 2428	38★	40	7	LET'S GO DANCIN' —Kool & The Gang (Eumir Deodato, Kool & The Gang), A. Bayyan, J. Taylor, Kool & The Gang; De-Lite 824 (Polygram)
7★	9	7	DIRTY LAUNDRY —Don Henley (Don Henley, Danny Kortchmar, Greg Ladanyi), D. Henley, D. Kortchmar; Asylum 7-69894 (Elektra)	39★	39	8	SHOCK THE MONKEY —Peter Gabriel (David Lord, Peter Gabriel), P. Gabriel; Geffen 7-29883 (Warner Bros.)
8★	12	7	SEXUAL HEALING —Marvin Gaye (Marvin Gaye), M. Gaye; Columbia 38-03302	40★	51	3	LOVE IN STORE —Fleetwood Mac (Lindsay Buckingham, Richard Dashut, Ken Caillat, Fleetwood Mac), C. McVie, J. Recor; Warner Bros. 7-29848
9★	11	13	ROCK THIS TOWN —Stray Cats (Dave Edmunds), B. Setzer; EMI-America 8132	41★	41	8	WHATCHA GONNA DO —Chilliwick (Bill Henderson, Brian MacLeod), B. Henderson and B. MacLeod; Millennium 13110 (RCA)
10★	10	11	MUSCLES —Diana Ross (Michael Jackson), M. Jackson; RCA 13348	42	18	13	SOUTHERN CROSS —Crosby, Stills and Nash (Crosby, Stills and Nash, Stanley Johnston, Steve Gursky), S. Stills, R. Curtis, M. Curtis; Atlantic 7-89969
11★	13	7	IT'S RAINING AGAIN —Supertramp (Supertramp, Peter Henderson), R. Davies, R. Hodgson; A&M 2502	43★	48	6	DOES IT MAKE YOU REMEMBER —Kim Carnes (Val Garay), K. Carnes, D. Ellingson; EMI-America 8147
12	6	17	UP WHERE WE BELONG —Joe Cocker and Jennifer Warnes (Stewart Levine), J. Nitzsche, W. Jennings, B. Sainte-Marie, Island 7-99996 (Atco)	44★	49	7	1999 —Prince (Prince), Prince; Warner Bros. 7-29896
13★	14	9	SHADOWS OF THE NIGHT —Pat Benetar (Neil Geraldo and Peter Coleman), D.L. Byron; Chrysalis CHS 2647	45★	50	5	TWO LESS LONELY PEOPLE IN THE WORLD —Air Supply (Harry Maslin), H. Greenfield, K. Hirsch; Arista 1004
14★	19	6	DOWN UNDER —Men At Work (Peter McIan), C. Hay, R. Stryker; Columbia 38-03303	46★	46	7	USED TO BE —Charlene & Stevie Wonder (Ron Miller), R. Miller, K. Hirsch; Motown 1650
				47★	56	4	(You're So Square) BABY, I DON'T CARE —Joni Mitchell (Joni Mitchell), J. Leiber, M. Stoller; Geffen 7-29849 (Warner Bros.)
				70★	NEW ENTRY		EVERYBODY WANTS YOU —Billy Squier (Mack and Billy), B. Squier; Capitol 5163
				71★	78	3	THE ELVIS MEDLEY —Elvis Presley (J. Leiber, M. Stoller, K. Mann, B. Lowe, O. Blackwell, E. Presley, D. Linde, M. James; RCA 13351)
				72★	80	2	DO YOU REALLY WANT TO HURT ME —Culture Club (Steve Levine), R. Hay, J. Moss, M. Craig, G. O'Dowd; Virgin/Epic 34-03368
				73★	NEW ENTRY		ALL THOSE LIES —Glenn Frey (Glenn Frey, Allen Blazek, Jim Ed Norman), G. Frey; Asylum 7-69857 (Elektra/Asylum)
				74★	86	2	ON THE LOOSE —Saga (Rupert Hine), M. Sadler, J. Crichton, I. Crichton, J. Gilmour, S. Negus; Portrait 37-03359 (Epic)
				75★	84	2	AFTER I CRY TONIGHT —Lanier And Company (G. Bow-Legs Miller), P. Mitchell; Larc 81010 (MCA)
				76★	82	2	CROSS MY HEART —Lee Ritenour (Harvey Mason, Lee Ritenour), L. Ritenour, E. Tagg; Elektra 7-69892
				77★	NEW ENTRY		I KNEW YOU WHEN —Linda Ronstadt (Peter Asher), J. South; Asylum 7-69853 (Elektra/Asylum)
				78	44	12	AMERICAN HEARTBEAT —Survivor (Frankie Sullivan, James Peterik), F. Sullivan, J. Peterik; Scotti Bros. 4-03213 (Epic)
				79★	85	2	PAINTED PICTURES —Commodores (James Anthony Carmichael, Commodores), W. Orange, H. Hudson; Motown 1651
				80★	NEW ENTRY		PASS THE DUTCHIE —Musical Group (Peter Collins), J. Mittoo; MCA 52149
				81	52	23	WHO CAN IT BE NOW? —Men At Work (Peter McIan), C. Hay, Columbia 18-02888
				82★	NEW ENTRY		PAPA WAS A ROLLING STONE —Bill Wolfer (Bill Wolfer; Exec Producer—Dick Griffey), N. Whitfield, B. Strong; Constellation 7-69849 (Elektra/Asylum)

40TH ANNIVERSARY
1942 - 1982

Acuff-Rose

You can't comprehend the reach and importance of Acuff-Rose in the musical world just by walking through its hallways and sitting in its offices. But you can sense the warmth and vitality that has made it the force it is today.

On this particular fall morning, public relations director Bob Jennings lounges in an easy chair in the lobby, chuckling with a songwriter over the lovable idiosyncracies of hunting dogs. Lorrie Morgan, another Acuff-Rose writer and daughter of the late Opry star George Morgan, dashes in for a few words with professional manager Ronnie Gant and then dashes out again. Songplugger Juan Contreras leads a new writer up the spiral staircase that winds from the lobby to the songsters' retreats on the second floor.

Everybody's working and nobody's sweating.

From a room out of sight of the lobby come the sounds of an

anniversary party for a long-time employee. Dallas Frazier, whose "Elvira" has just won the Robert J. Burton Award from BMI, pads down the hallway toward the party, closely followed by Wesley Rose, absorbed in conversation with Nancy Riley, his secretary. Then, to cap it all off, in ambles Roy Acuff for his semiweekly visit, looking spry and dapper in this blue silk "Hee Haw" jacket. Things couldn't appear any homier if they had been planned by a stage designer. And, in a way, they have. But the designer is Wesley Rose. And the intent is not to impress onlookers but to provide the best creative atmosphere for the writers and business staff.

It is all paying off, too. While other companies in the music industry are having to lay off employees, a thriving Acuff-Rose is hiring additional ones. Jim Viennau has recently come

(Continued on page AR-4)



Acuff Rose



40 Years Young & Growing!

Acuff Rose PUBLICATIONS
INCORPORATED

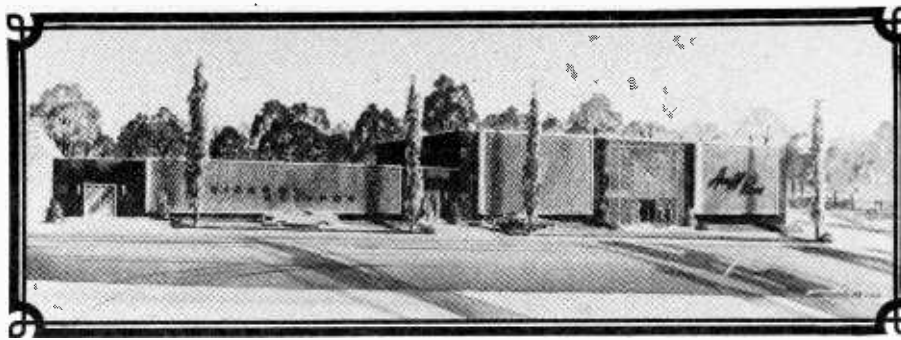
Fred Rose MUSIC
INCORPORATED

Milene Music INCORPORATED

2510 FRANKLIN ROAD, NASHVILLE, TENNESSEE 37204



Roy Acuff



The Acuff-Rose office building on Franklin Rd. in Nashville.



Roy Acuff: From Country Boy to Country King

"I want you to remember that I was just a green country boy when I came to Nashville," says Roy Acuff in explanation of how he got into the publishing business. "It wasn't my bright-thinking that got me into this but what other people were doing. They were coming in here from New York, California,

FARON YOUNG

"I had been on the Opry three or four times, and I was lonesome and wanted to go back to Shreveport. So I decided to tell the people at the Opry that I was going back to pick up some clothes. But, hell, I didn't have anything to pick up. Before I could tell anybody, Acuff came up and said, 'Something's bothering you, ain't it?' I said, 'Well, yeah, I'm kind of lonesome, so I thought I'd go back home for a while.' And he said, 'But you're not aiming to come back to the Opry, are you?' I said, 'No, but how the hell did you know that?' Well, I told him I could make a lot more money in Shreveport than I was making at the Opry. He said, 'But you'll go back to those old clubs and nobody'll ever hear of you again. You stay here and you can be a big star.' He asked me to come out to the house and see him and Mildred that weekend. And I did—and for several weeks afterward. He was like a father to me. I love the man."

Chicago—all these different places that had publishing companies—and trying to buy my songs."

Acuff may have, indeed, been green when he came to the Grand Ole Opry in 1938; but between that time and 1942, when he proposed setting up a publishing company to Fred Rose, he had become a star of national magnitude. As early as 1936, he had been summoned to Chicago to make records, and in the ensuing years he not only sold a lot of records but also a lot of songbooks.

His record-making experiences had made him wary and had given him renewed confidence in his appeal as a songwriter. "I don't like to use the word 'stolen,'" he says, "but people had taken (my songs) from me. At the studio, when I would record certain songs, the a&r man would take them and put them in his own name and copyright them."

Then there were the offers—fabulous ones, it seemed, to a novice in the business. Recalls Acuff, "They would offer me \$1,000, \$1,200, \$1,500 for a song. I talked to Mildred (his wife) about it. We decided if a song could be that valuable to them, it must mean something to us." This led to his offer to Fred Rose to underwrite the cost of setting up a company. Af-

ter some checking around—and after making it clear to Acuff that he, himself, had no money to put into the project—Rose agreed to the idea and set it in motion.

The day-to-day operation of the publishing company has never been Acuff's concern. Performing has always been his life, and considering the fact that he is far and away the most famous and storied figure in country music, one can only conclude that he brought the same intensity to his side of the music business that Fred and Wesley Rose did to theirs.

So while Acuff-Rose was becoming the top country music publisher, Acuff was making records, movies, world tours and legends. He even took time out in 1948, albeit reluctantly, to run for the governorship of Tennessee on the Republican ticket. Looking back on one of his few defeats, he says: "I didn't expect to win; I didn't want to win; and I couldn't afford to win. The greatest thing the Democrats have ever done for me was to defeat me for the governor of Tennessee." What happened, of course, was that Acuff swapped being a politi-

CHET ATKINS

"Fred Rose brought me to Nashville. He told me to come on down and he'd use me on sessions. Fred was the greatest songwriter I've ever known—and one of the most generous men I've ever known. He was always doing favors and never letting the public know he did them. It was the epitome of a great friendship. And Roy has always had great foresight and common sense."

Wesley Rose: Making His Own Kind of Music

If Fred Rose and Roy Acuff put the fledgling publishing company on its feet, it was Wesley Rose who taught it to walk.

In 1945, the year he came to his father's company, Rose was 27 years old and a successful accountant for Standard Oil in Chicago. He wasn't particularly close to his father at that time—had not, in fact, even seen him in the past 10 years. But a relative he and his family were visiting in St. Louis urged him to make the side trip to Nashville. And he did. Fred and Wesley Rose came to know and respect each other less as father and son than as one professional to another.

Rose looked over the company's books, at his father's request, and realized there was a crying need for business guidance. Still, he had no desire to provide that guidance and initially refused his father's offer of a job as company manager. When the elder Rose persisted, Wesley said he would come to Acuff-Rose only if he had the final say on all business decisions. To his surprise, his father agreed. So Wesley Rose came to Nashville.

Barely three years old when Rose arrived to direct it, the publishing company was financially sound but only a hint of the giant it was to become. Its copyrights, most of which were Fred's, were strong, but few. It became Rose's role to create a place where talent could be developed and to provide it ready avenues for making money.

The talent wasn't long in coming. Hank Williams joined Acuff-Rose in 1946 and immediately began collaborating with Fred Rose in producing songs whose popularity is still growing. Wesley was a friend and advisor to Williams throughout his tragically brief career. During this early period, Rose recruited two of the company's long-run business stalwarts: Mel Foree, a fine songwriter and an unparalleled record promoter, and John "Bud" Brown, who would oversee virtually every activity within the firm—from print publishing to record sales—on his way to becoming vice president and general manager.

Rose's contributions were systematic and steady. He assisted his father in getting pop covers of Acuff-Rose material. He turned the company toward foreign markets and the myriad opportunities they presented. He was instrumental in the formation of Hickory Records (and later its pop branch, TRX). Because so many of the company's writers were also artists, Rose saw their need for reliable booking and management services. Thus was born Acuff-Rose Artists Corp.

While he was advancing his own company's fortunes, Rose was also going to bat for country music generally. He was a founder of the Country Music Assn., its president in 1974 and was elected to lifetime membership of its board. In 1959, 1960 and 1963, he served as board chairman.

While still immersing himself in company projects of all sorts, Rose is increasingly visible as a music industry leader and spokesman. He is president and trustee of the Country

Music Foundation, a lifetime member and former national president of the National Academy Of Recording Arts And Sciences (NARAS) and a board member of ASCAP.

He currently serves as a director and first vice president of the National Music Publishers Assn. (NMPA) and as vice president of the Harry Fox Agency. His memberships include the Nashville Songwriters Assn., International (NSAI), the Federation Of International Country Air Personalities (FICAP), the music industry advisory board of Memphis State University and the music business council of Belmont College. In addition, he is a director of the Nashville Symphony Assn.

In leading Acuff-Rose to its present prominence, Wesley Rose has gained the reputation of being an innovator in finding new publishing outlets, a fierce partisan for his writers and artists, a tough bargainer and a philanthropist of the first order.

Stacked in one corner of Rose's awards-laden office is a gag gift from one of his songwriters. It's a small metal pail containing a rolled sheet of music and was meant to demonstrate that Wesley Rose could, in spite of rumors to the contrary, carry a tune in a bucket. But Rose has been making his own kind of music for a long time. And there are legions who say that nobody does it better.



Wesley Rose

Fred Rose Sows Publishing Seeds

To earn a living, Fred Rose became a pianist, a radio personality and a publisher. But his first and last love was songwriting. Few have written so well, so long and for such a diverse audience.

Born in Evansville, Ind. in 1897, Rose taught himself piano by the time he was seven. At 10, he was playing professionally, and at 15 he moved to Chicago, where he would sharpen his art and his performing skills in that city's bars and restaurants.

While still a teenager, Rose started writing songs. Before long he was turning out such destined-to-be-standards as "Deed I Do," "Honest And Truly" and the one that was to become Sophie Tucker's alter ego, "Red Hot Mama." He toured with the Paul Whiteman Orchestra, formed a songwriting team with Elmo Tanner and, when that team broke up, produced and hosted a CBS radio series called "Fred Rose's Song Shop."

In 1933, Rose brought the series from Chicago to Nashville's WSM. From there, he wandered back to Chicago, then to New York, then to Hollywood. Here he wrote songs

for Gene Autry, including "Be Honest With Me," "Tweedle-O-Twill," "Tears On My Pillow," "Ages And Ages Ago," "At Mail Call Today" and "Sealing This Letter With Tears."

Ultimately he returned to Nashville and WSM, where he attracted the attention of a rising young star named Roy Acuff. He wrote songs for Acuff that were a far cry from his pop efforts—songs like "Fire Ball Mail" and "Pins And Needles In My Heart"—as well as taking Acuff up on his offer to start a publishing company.

Rose was the consummate song doctor, often fleshing out someone's idea or barebone lyrics and returning the song with no strings attached. He once complained that he got songs that were so bad they had to be rewritten before he could throw them away. There seems to be little doubt that his collaboration with Hank Williams turned the latter's songs from being memorable into being classics.

In 1961, seven years after his death, Fred Rose became one of the three first entrants to the Country Music Hall Of Fame.

Another Side of Hank Williams



There seems to be as many different Hank Williams as there are people to recall him. But Wesley Rose, who knew him from 1946, when he signed with Acuff-Rose, until his death in 1953, insists that Williams was far from being the touchy and tormented figure that he's so often depicted.

"Hank had a wonderful sense of humor," Rose says. "He was always playing practical jokes—and we'd play them on him. On his first recording session under Fred Rose, Hank stood at the microphone, sounding for all the world like his idol, Roy Acuff. When Rose complained about this, Williams replied, 'Listen, if it's good enough for Roy Acuff, it's good enough for me.' Wesley Rose adds that Williams moved into his own style on the second session, at which the classic 'Honky Tonkin' was cut. 'He had to,' Rose explains, 'because Acuff never did honky tonk—and never would.'

After Williams became a major star, he toured with people like Bob Hope and Milton Berle. Once Hope had to follow Williams, and the crowd was in such a clamorous mood for the lanky Alabamian that they wouldn't let Hope come on stage. Thereafter, Williams always closed the show.

When Hope left the tour, he was replaced by Milton Berle, then the reigning king of television. Berle had the distracting habit, Rose says, of standing behind the performers on stage and mugging away the audience's attention. This was a little too much, even for a practical joker like Williams. So one night when it came his time in the show, Williams greeted the crowd, excused himself and walked over to Berle who was standing in the wings. He told him, Rose recalls, that if he so much as showed his face on stage while Williams was performing that he would break his guitar over his head. Uncle Miltie apparently took the message to heart, and Williams continued undisturbed.

Later, Berle asked Williams to do a guest spot on his tv show, to which Williams reportedly responded, "Mr. Berle, I wouldn't do your show if you paid me a million dollars."

Once Williams begged the younger Rose to take him to the juke box operators' convention, an event which was important for artists trying to break their records. Rose agreed if Williams promised not to touch a drink. Williams did agree and was taken along, despite Fred Rose's objections and premonitions of disaster. Williams was as good as his word, in spite of

the fact that he was constantly being offered drinks by fans, well-wishers and random passers-by. Finally, a day before the convention was to end, Williams came to Wesley Rose and announced that he had had enough and was going to catch a plane home. "Why, Hank?" Rose asked, "I thought you wanted to be here." "There are too many drunks around," he said primly.



Hank Williams and the Drifting Cowboys. From left are Don Helms, Bob McNett, Hank Williams, Jerry Rivers and Hillous Butram.

On another occasion, Wesley took Williams and Acuff out to Fred Rose's studio for a visit. Williams began singing some of his sentimental "heartbreakers" to Acuff, whose eyes quickly began to mist over. As soon as Williams would finish with one sad song, an increasingly tearful Acuff would start another one equally tragic. This went on for an hour or more, and by the time it was over both men were weeping openly. Acuff sidled over to Wesley, wiping his tears, and said, "You take care of that kid. I've never had so much fun in my life."

Still Going Strong At 40

• Continued from page AR-1

aboard to plug songs and to produce acts that will use Acuff-Rose material. He was a long-time staff producer for MGM Records and afterward, as an independent, worked with Bob Luman and Mel Street. He is a veteran in the finest sense of the word and, says Rose, "our kind of people."

New writers are being signed to add their insights and melodies to the vast catalog of standards. Acuff-Rose has four full-time songpluggers, two full-time engineers for its in-house studio and facilities for printing and shipping all its own sheet music. The most effective songplugger—albeit an unofficial one—is Rose, himself. His specialty is working movie and television deals, but he doesn't place limits on it. "I grew up with a lot of people who are now record company presidents," he says, by way of explaining an ease of access that few songpluggers enjoy.

International activity is brisk and profitable. The company has earned amounts running into seven figures for each of the past two years in overseas sales. Although Hickory Records, the Acuff-Rose house label, is no longer manufactured and distributed in this country, it continues to sell well abroad.

In March of this year, Acuff-Rose added an enormous number of profit-yielding hits to its holdings via the purchase of the Four Star Music catalog. The collection contains more than 2,300 copyrights. Among the most active titles are "Release Me," "Let Me Be The One," "Walkin' After Midnight," "Lonely Street," "Bummin' Around," "Just Out Of Reach," "Don't Let The Stars Get In Your Eyes," "Lonesome Fugitive," "In The Misty Moonlight," "To Get To You," "Send Me The Pillow That You Dream On," "Hello Love" and "Am I That Easy To Forget." Jennings, who used to work for Four Star, was instrumental in acquiring the catalog for Acuff-Rose.

At every level of its success, Acuff-Rose has been a champion of Nashville and the city's social causes. "It's not a glory thing," says Rose. "I think it's our duty. Our basic philosophy is to do anything to help Nashville go forward."

Rose keeps a handy reminder of the source of his good fortune and good works. His license plate has the usual "Tennessee" embossed across the top, but underneath it are not the usual numbers—but the word that explains it all "WALTZ."

Hats off!

ACUFF/ROSE

Congratulations on Your 40th Anniversary

Capitol RECORDS

EMI AMERICA

LIBERTY

© 1982 EMI AMERICA RECORDS, a division of Capitol Records, Inc.

Giving Country life for over 40 years.

Thanks
Acuff Rose



WSM, AM-FM • Grand Ole Opry® • Opryland® • Opryland Hotel • The Nashville NetworkSM

An Acuff-Rose Chronology



Long-timers at Acuff-Rose meet to celebrate promoter Mel Foree's 35th anniversary with the company. From left are: John "Bud" Brown, vice president and general manager, 35 years; Foree; and Dean May, office manager, 32 years.

1897 Fred Rose born
1903 Roy Acuff born
1918 Wesley Rose born
1936 Roy Acuff makes his first recording (in Chicago)
1938 Acuff becomes a member of the Grand Ole Opry
1942 Acuff-Rose Publications founded
1943 Company moves into its first office: 220 Capitol Blvd.
1945 Wesley Rose joins the company as manager
1946 Hank Williams signs with Acuff-Rose
Mel Foree is hired as the firm's record promoter, a position he will hold for the next 36 years
1947 John "Bud" Brown, now Acuff-Rose's general manager, joins the company
1948 Roy Acuff runs for governor of Tennessee and loses
Pee Wee King and Redd Stewart write "Tennessee Waltz"
1950 Fred Rose persuades pop star Polly Bergen to record Hank Williams' "Honky Tonkin"
Patti Page hits with "Tennessee Waltz"
1951 Tony Bennett has pop hit with Williams' "Cold, Cold Heart"
Opry fires Hank Williams
1952 Hickory Records established
Marty Robbins signed as exclusive writer
Hank Williams dies
1954 Fred Rose dies
1955 Don Gibson signed as exclusiver writer
1956 Boudleaux Bryant and Felice Bryant signed as exclusive writers
1957 Don Everly and Phil Everly signed as exclusive writers
1959 Acuff-Rose Artists Corp., a management and booking arm, is established
1960 Roy Orbison signed as exclusive writer
1961 Jimmy Dean's "Big Bad John," an Acuff-Rose copyright, becomes the first country song to be certified "Gold" by the RIAA
Hank Williams and Fred Rose, along with Jimmie Rodgers, are the first to be elected to the new Country Music Hall Of Fame

1962 Roy Acuff is elected to the Hall Of Fame as its first living member
1965 Pee Wee King and Redd Stewart signed as exclusive writers
1967 Dallas Frazier's "There Goes My Everything" is named the Country Music Assn. "Song Of The Year"
John D. Loudermilk signed as exclusive writer
1968 "Release Me," a Four Star copyright written by Eddie Miller and W.S. Stevenson and now owned by Acuff-Rose, wins the Robert J. Burton Award from BMI for most-performed country song of the year.
1970 Pee Wee King, Vic McAlpin, Leon Payne, Fred Rose, Redd Stewart and Hank Williams elected to the Nashville Songwriters Assn., International Hall Of Fame
1971 Peter Bogdanovich uses 10 Acuff-Rose songs in his critically acclaimed movie, "The Last Picture Show"
Jenny Lou Carson elected to NSAI Hall Of Fame
1972 Boudleaux Bryant and Felice Bryant elected to the NSAI Hall Of Fame

1973 Don Gibson and Ed Nelson Jr. elected to NSAI Hall Of Fame
1974 Acuff-Rose buys Blue Crest Music from Ray Baker, adding to its catalog such hits as "There Goes My Everything," "Johnny One Time," "Sons Of Hickory Holler's Tramp," "So Afraid Of Losing You Again" and "Elvira"
1975 Marty Robbins elected to NSAI Hall Of Fame
1976 Dallas Frazier, Carl Belew and John D. Luder milk elected to NSAI Hall Of Fame
"When Will I Be Loved," written by Phil Everly, earns BMI's Robert J. Burton Award
1979 Charlie and Ira Louvin elected to NSAI Hall Of Fame
1980 Mickey Newbury elected to NSAI Hall Of Fame
Bob Jennings elected to Disk Jockey Hall Of Fame
1981 Under Wesley Rose's sponsorship, Peter Bogdanovich premieres his "They All Laughed" in Nashville as a benefit performance; soundtrack has Acuff-Rose copyrights
1982 Mildred Acuff, Roy's wife and the company's secretary-treasurer, dies
Acuff-Rose purchases the Four Star catalog
Dallas Frazier's "Elvira" wins BMI's Robert J. Burton Award for most-performed country song of the year
Acuff-Rose celebrates its 40th anniversary

Milene Music

Fred Rose signed on as an ASCAP writer in 1928, and in the ensuing years turned out under the ASCAP banner such standards as "Deed I Do," "Honest And Truly," "Red Hot Mama," "Roly Poly," "Take These Chains From My Heart," "Crazy Heart," "No One Will Ever Know," "Be Honest With Me," "Kaw-Liga" and "Blue Eyes Crying In The Rain." His distinguished co-writers included Hank Williams, Mel Foree, Gene Autry, Hy Heath, Ed Nelson, Steve Nelson and Walter Hirsch.

Soon after Rose undertook setting up a publishing company with Roy Acuff, the two men established Milene Music as an ASCAP affiliate. Milene was named for Mildred Acuff and Lorene Rose, the wives of the company's founders.

Milene is a consistent winner of ASCAP citations. In 1976, it earned six such prizes, two of which went to Fred Rose compositions.

Congratulations to
Wesley and Roy
on 40 great years

We've enjoyed sharing
25 of them with you
—downunder

Acuff Rose

PUBLICATIONS,
PTY. LTD.

SYDNEY:
Suite 7a, Grosvenor House, 28 Glen Street, Milsons Point, N.S.W. 2061 Australia
Telephone: (02) 922 7357

MELBOURNE:
276 Collins Street, Melbourne, Vic. 3000 Australia
Telephone: (03) 63 0451 Telex: 37934

Congratulations

FOR 40 YEARS
OF CONTINUOUS
SUCCESS.

WE ARE VERY PROUD
TO BE ASSOCIATED
WITH
ACUFF-ROSE
FROM 1958 UP TO...

Acuff Rose

EDIZIONI MUSICALI s.r.l.

20138 MILANO - VIA QUINTILIANO 40 -
TELEFONO: 5084 -
TELEGRAMMI: SUGARMUSIC - TELEX: 321063



A Polygram
Company

Music Publishers
Since 1811

chappell international

congratulates

THE ACUFF-ROSE FAMILY

for 40 wonderful years

Chappell and Acuff-Rose have been associated since 1944,
and we're very proud indeed to have been a part of your great success story.

Chappell & Co. Ltd. Acuff-Rose Music Ltd.
129 Park Street, London W1R 9DE

Chappell S.A. Editions Acuff-Rose France
12 Rue de Penthièvre, Paris 75008

Chappell & Co. GmbH Acuff-Rose Musikverlag
Heinrich Barth Str. 30, 2000 Hamburg 13

Acuff-Rose Nordiska AB
PO Box 3094 S-17103 SOLNA 3, SWEDEN

ACUFF-ROSE AR
M
VERLAG ZÜRICH

Congratulations
on your 40th
anniversary.

It has been a
pleasure and
an honour
to represent
Acuff-Rose
in Switzerland
over the
past 21 years.

Badenerstrasse 555
8048 Zurich
Postfach 377
Tel. 01/491 64 77

*Congratulations to
Acuff-Rose
on forty sensational years
in music publishing*

MCA RECORDS, INC.

Acuff



Rose



Greatfully acknowledges the following hits and writers.

ASCAP HITS FROM MILENE MUSIC, INC.

SONG TITLE

AFRAID
AGES & AGES AGO
AIN'T IT ALL WORTH LIVING FOR
AT MAIL CALL TODAY
BACK IN THE COUNTRY
BE HONEST WITH ME
BLUE EYES CRYIN' IN THE RAIN
BLUES IN MY MIND
COUNTRY BOY
COUNTRY GIRL WITH HOT PANTS ON
CRAZY HEART
CRYING OVER YOU
DEALING WITH THE DEVIL
DEEP BLUES
DEEP WATER
FADED LOVE & WINTER ROSES
FAN THE FLAME, FEED THE FIRE
FIREBALL MAIL
FOGGY RIVER
FOREVER ONE DAY AT A TIME
FREE TO BE
GONE AWAY
GOOD OLD FASHIONED COUNTRY LOVE
I DON'T WANNA TALK IT OVER ANYMORE
I GUESS I'VE BEEN ASLEEP FOR ALL THESE YEARS
I HANG MY HEAD AND CRY
I SHOULD'VE CALLED
I'M SEALING THIS LETTER WITH TEARS
I'M YOUR WOMAN
IT WOULDN'T BE THE SAME WITHOUT YOU
IT'S A SIN
JUST BETWEEN US
KAWLIGA
LAST OF THE SUNSHINE COWBOYS
LONELY RIVER
LOVE SONG JUST FOR YOU
LOVIN' SOMEONE ON MY MIND
LOW & LONELY
MANSION ON THE HILL
NO ONE WILL EVER KNOW
NOBODY'S CHILD
PHILADELPHIA FILLIES
PINS AND NEEDLES (IN MY HEART)
PULL MY STRING & WIND ME UP
ROOTIE TOOTIE
ROLY POLY
ROSE OF OL' PAWNEE
SETTIN' THE WOODS ON FIRE
SOMETIMES I TALK IN MY SLEEP
SONG WE FELL IN LOVE TO, THE
TAKE THESE CHAINS FROM MY HEART
TEARS ON MY PILLOW
TENNESSEE CENTRAL NUMBER NINE
TEXARKANA BABY
THERE'S NO ROOM IN MY HEART (FOR THE BLUES)
TOO MUCH PRIDE
TOUCH THE MORNING
TWEEDLE-O-TWILL
TWO LONELY PEOPLE
WAIT FOR THE LIGHT TO SHINE
WALTZ OF THE WIND
WE LIVE IN TWO DIFFERENT WORLDS
WHOSE HEART ARE YOU BREAKING NOW

WRITERS

FRED ROSE
GENE AUTRY, FRED ROSE, & RAY WHITLEY
SAMMY KING
GENE AUTRY & FRED ROSE
EDDY RAVEN
GENE AUTRY & FRED ROSE
FRED ROSE
FRED ROSE
FELICE & BOUDLEAUX BRYANT
JIM MUNDY
FRED ROSE & M. MURRAY
DANNY FLOWERS
SANGER D. SHAFER & EDDY RAVEN
FRED ROSE & VIC MCALPIN
FRED ROSE
FRED ROSE
EDDY RAVEN
FLOYD JENKINS
FRED ROSE
EDDY RAVEN
EDDY RAVEN
STEVE COLLUM
GLENN BARBER & JAMES WHITE
EDDY RAVEN
GENE AUTRY & FRED ROSE
GENE AUTRY, FRED ROSE, & RAY WHITLEY
EDDY RAVEN
GENE AUTRY & FRED ROSE
BOB JOHNSTON
FRED ROSE & JIMMY WAKELY
FRED ROSE & ZEB TURNER
MICKEY NEWBURY
FRED ROSE & HANK WILLIAMS
EDDY RAVEN
GENE AUTRY, FRED ROSE, & RAY WHITLEY
MARSHA GAIL BARBER & JOE MELSON
DON COOK
FLOYD JENKINS
FRED ROSE & HANK WILLIAMS
FRED ROSE & MEL FOREE
MEL FOREE & CY COBEN
JIM MUNDY
FLOYD JENKINS
JIM WHITE
FRED ROSE
FRED ROSE
FRED ROSE
FRED ROSE & ED G. NELSON
EDDY RAVEN
RAY BAKER & TUPPER SAUSSY
FRED ROSE & HY HEATH
GENE AUTRY & FRED ROSE
BEASLEY SMITH
FRED ROSE & COTTONSEED CLARK
FRED ROSE & ZEB TURNER
MACK WHITE
EDDY RAVEN
GENE AUTRY & FRED ROSE
TOM BENJAMIN & ED PENNY
FRED ROSE
FRED ROSE
FRED ROSE
FLOYD JENKINS

Milene Music, INCORPORATED

2510 FRANKLIN ROAD, NASHVILLE, TENNESSEE • 37204

Acuff



Rose



BMI HITS FROM ACUFF-ROSE PUBLICATIONS, INC./FRED ROSE MUSIC, INC./ACUFF-ROSE SONGS

SONG TITLE

ABILENE
 AIN'T HAD NO LOVIN'
 AIN'T LOVE A GOOD THING
 ALL I HAVE TO DO IS DREAM
 ALL I HAVE TO OFFER YOU IS ME
 AM I THAT EASY TO FORGET
 AN AMERICAN TRILOGY
 ANYWAY
 AS LONG AS I LIVE
 BAD NEWS
 BALTIMORE
 BANDY THE RODEO CLOWN
 BAPTISM OF JESSE TAYLOR, THE
 BIG, BAD JOHN
 BIG MIDNIGHT SPECIAL
 BIRD DOG
 BLUE ANGEL
 BLUE BAYOU
 BLUE, BLUE DAY
 BLUE BOY
 BONAPARTE'S RETREAT
 BREAD & BUTTER
 BREAK MY MIND
 BRING BACK YOUR LOVE TO ME
 BUMMING AROUND
 BYE, BYE LOVE
 CAJUN BABY
 CASH ON THE BARRELHEAD
 CATHEY'S CLOWN
 CHATTANOOGIE SHOE SHINE BOY
 COLD, COLD HEART
 COME WALK WITH ME
 COUNTRY GREEN
 CRY, CRY DARLING
 CRYING
 DEVOTED TO YOU
 DO YOU KNOW WHAT IT'S LIKE TO BE LONESOME
 DON'T BE ANGRY
 DON'T GIVE UP ON ME
 DON'T LET THE STARS GET IN YOUR EYES
 DON'T TELL ME YOUR TROUBLES
 DREAM PAINTER
 EACH MOMENT (SPENT WITH YOU)
 EBONY EYES
 ELVIRA
 EVEN THE BAD TIMES ARE GOOD
 EVEN THO'
 FOURTEEN CARAT MIND
 FROM THIS MOMENT ON
 (I-M A LONESOME) FUGITIVE
 FULL TIME JOB, A
 FUNNY FAMILIAR FORGOTTEN FEELINGS
 GET YOUR LIFE THE WAY YOU WANT IT
 GIVE MYSELF A PARTY
 GONNA FIND ME A BLUE BIRD
 GUESS WHO
 HALF AS MUCH
 HANK WILLIAMS YOU WROTE MY LIFE
 HELLO, LOVE
 HERE COMES THE RAIN, BABY
 HEY JOE
 HOKEY POKEY, THE
 HONKY TONK BLUES
 HOT ROD LINCOLN
 I CAN'T BELIEVE THAT YOU'VE STOPPED LOVING ME
 I CAN'T HELP IT (IF I'M STILL IN LOVE WITH YOU)
 I CAN'T QUIT (I'VE GONE TOO FAR)
 I CAN'T STOP LOVING YOU
 I FOUGHT THE LAW
 I GET CARRIED AWAY
 (TIL) I KISSED YOU
 I LIKE YOUR KIND OF LOVE
 I LOVE TO DANCE WITH ANNIE
 I LOVE YOU BECAUSE
 I SAW THE LIGHT
 I TAKE THE CHANCE
 I WANNA GO TO HEAVEN
 I WANNA LIVE
 I'M GONNA WALK AND TALK WITH MY LORD
 I'M IN LOVE AGAIN
 I'M SO AFRAID OF LOSING YOU
 I'M SO LONESOME I COULD CRY
 I'VE BEEN THINKING
 I'VE GOT SO MANY WIVES AT HOME
 IF I COULD ONLY WIN YOUR LOVE
 IF I KISS YOU (WILL YOU GO AWAY)
 IF IT AIN'T LOVE (LET'S LEAVE IT ALONE)
 IF MY HEART HAD WINDOWS
 IF YOU DON'T, SOMEBODY ELSE WILL
 IN DREAMS
 IN THE MISTY MOONLIGHT
 IT'S A LOVELY, LOVELY WORLD
 IT'S MY TIME
 IT'S OVER
 JAMBALAYA (ON THE BAYOU)
 JEALOUS HEART
 JOHNNY ONE TIME
 JUST FOR WHAT I AM
 JUST ONE TIME

WRITER(S)

JOHN D. LOUDERMILK, BOB GIBSON & LESTER BROWN
 DALLAS FRAZIER
 DALLAS FRAZIER
 BOUDLEAUX BRYANT
 DALLAS FRAZIER & A.L. OWENS
 CARL BELEW & W.S. STEVENSON
 MICKEY NEWBURY
 BOBBY BOND
 ROY ACUFF
 JOHN D. LOUDERMILK
 FELICE & BOUDLEAUX BRYANT
 SANGER D. SHAFER & LEFTY FRIZZELL
 SANGER D. SHAFER & DALLAS FRAZIER
 JIMMY DEAN
 WILMA LEE COOPER
 BOUDLEAUX BRYANT
 ROY ORBISON & JOE MELSON
 ROY ORBISON & JOE MELSON
 DON GIBSON
 DORSEY BURNETTE & PAUL BURLISON
 PEE WEE KING & REDD STEWART
 JAY TURNBOW & LARRY PARKS
 JOHN D. LOUDERMILK
 DON GIBSON
 PETE GRAVES
 FELICE & BOUDLEAUX BRYANT
 HANK WILLIAMS & HANK WILLIAMS, JR.
 IRA & CHARLES LOUVIN
 DON & PHIL EVERLY
 JACK STAPP & HARRY STONE
 HANK WILLIAMS
 BURKETT GRAVES
 EDDY RAVEN
 JIMMY NEWMAN & J.D. MILLER
 ROY ORBISON & JOE MELSON
 BOUDLEAUX BRYANT
 BERT PELLISH
 WADE JACKSON
 BEN PETERS
 SLIM WILLETT
 DON GIBSON
 DALLAS FRAZIER & SANGER D. SHAFER
 BILLY WORTH & BILLY HOGAN
 JOHN D. LOUDERMILK
 DALLAS FRAZIER
 CLYDE PITTS & CARL BELEW
 W. JONES, C. PEEPLES, & W. PIERCE
 DALLAS FRAZIER
 BONNIE GUITAR, RAY WINKLER & JOHN HATHCOCK
 LIZ & CASEY ANDERSON
 GARY TEIFER
 MICKEY NEWBURY
 BUDDY MIZE
 DON GIBSON
 MARVIN RAINWATER
 MAX POWELL
 CURLEY WILLIAMS
 PAUL CRAFT
 BETTY JEAN ROBINSON & AILEEN MNICH
 MICKEY NEWBURY
 BOUDLEAUX BRYANT
 LARRY LA PRISE, CHARLES P. MACAK, & TAFFT BAKER
 HANK WILLIAMS
 CHARLES RYAN & W.S. STEVENSON
 DALLAS FRAZIER & A.L. OWENS
 HANK WILLIAMS
 MARTY ROBBINS
 DON GIBSON
 SONNY CURTIS
 KEITH COLLEY, NANCIE MANTZ, & ANNETTE TUCKER
 DON EVERLY
 MELVIN ENDSLEY
 BOUDLEAUX & FELICE BRYANT
 LEON PAYNE
 HANK WILLIAMS
 IRA & CHARLES LOUVIN
 LORENE MANN
 JOHN D. LOUDERMILK
 MARTHA CARSON
 VIC MCALPIN & GEORGE MORGAN
 DALLAS FRAZIER & A.L. OWENS
 HANK WILLIAMS
 BOUDLEAUX BRYANT
 LORENE MANN
 IRA & CHARLES LOUVIN
 LIZ ANDERSON
 DALLAS FRAZIER
 DALLAS FRAZIER
 JOHNNY MATHIS, JIMMY FAUTHEREE, & GERALDINE HAMILTON
 ROY ORBISON
 CINDY WALKER
 BOUDLEAUX BRYANT
 JOHN D. LOUDERMILK
 ROY ORBISON & BILL DEES
 HANK WILLIAMS
 JENNY LOU CARSON
 DALLAS FRAZIER & A.L. OWENS
 DALLAS FRAZIER & A.L. OWENS
 DON GIBSON

SONG TITLE

JUST OUT OF REACH
 KNEE DEEP IN THE BLUES
 LAST DATE
 LAST PLANE TO SEATTLE
 LAY SOME HAPPINESS ON ME
 (I'D BE A) LEGEND IN MY TIME
 LET'S THINK ABOUT LIVING
 LIES (ARE BREAKIN' MY HEART)
 LIL' RED RIDING HOOD
 LIMBO ROCK
 LONESOME NUMBER ONE
 LONELY AGAIN
 LONELY STREET
 LONG, GONE LONESOME BLUES
 LOUISIANA MAN
 LOVE IS THE LOOK YOU'RE LOOKIN' FOR
 LOVING YOU
 MAKING BELIEVE
 MERRY GO ROUND OF LOVE, THE
 MEXICO (INSTR)
 MISTER TING-A-LING (STEEL GUITAR MAN)
 MY LAST DATE (WITH YOU)
 MY WIFE'S HOUSE
 MY WONDER WOMAN
 NEW ORLEANS IN THE RAIN
 NO HELP WANTED
 NOBODY'S HIGH LORD (WHO'S NEVER BEEN IN LOVE)
 NORMAN
 OH LONESOME ME
 OH, PRETTY WOMAN
 (LOST HER LOVE) ON OUR LAST DATE
 ON SILVER WINGS
 ON THE REBOUND
 ON THE WAY HOME
 ONE BY ONE
 ONE BY ONE
 ONLY THE LONELY (KNOW THE WAY I FEEL)
 PICK OF THE WEEK
 PLAYBOY
 POOR OLD HEARTSICK ME
 PROBLEMS
 RAMBLIN' MAN
 RELEASE ME
 RIDE, RIDE, RIDE
 RINGS OF GOLD
 RUBY (ARE YOU MAD AT YOUR MAN)
 RUNNING SCARED
 SAD MOVIES (MAKE ME CRY)
 SATISFIED
 SEND ME THE PILLOW YOU DREAM ON
 SHE EVEN WOKE ME UP TO SAY GOODBYE
 SHE'S NO ANGEL
 SIGNS
 SING A LITTLE SONG OF HEARTACHE
 SINGING THE BLUES
 SNAP YOUR FINGERS
 SO SAD (TO WATCH GOOD LOVE GO BAD)
 SOFTLY AND TENDERLY (I'LL HOLD YOU IN MY ARMS)
 SON OF HICKORY HOLLER'S TRAMP, THE
 STAMP OUR LONELINESS
 STILL LOVING YOU
 STOP THE WORLD (AND LET ME CRY)
 STRANGERS, (MY FRIENDS ARE GONNA BE)
 SWEET DREAMS
 TALK BACK TREMBLING LIPS
 TEEN ANGEL
 TENNESSEE WALTZ
 THAT LOVIN' YOU FEELIN' AGAIN
 THAT'S THE WAY LOVE GOES
 THAT'S WHAT MAKES THE JUKE BOX PLAY
 THAT'S WHEN I SEE THE BLUES (IN YOUR PRETTY BROWN EYES)
 THEN YOU CAN TELL ME GOODBYE
 THERE GUES MY EVERYTHING
 THERE SHE GOES
 THERE'S A BIG WHEEL
 THIS OLD HEART
 THREE STEPS TO THE PHONE
 TO GET TO YOU
 TOUCHING HOME
 WAKE UP, LITTLE SUSIE
 WALKING AFTER MIDNIGHT
 WALL TO WALL LOVE
 WANTED MAN
 WASTED WORDS
 WHAT'S HE DOING IN MY WORLD
 WHAT'S YOUR MAMA'S NAME, CHILD
 WHEN I STOP DREAMING
 WHEN WILL I BE LOVED
 WHERE DID THEY GO, LORD
 WHERE IS MY CASTLE
 WINE ME UP
 WHITE SPORT COAT (AND A PINK CARNATION), A
 WHO CARES FOR ME
 WHY DON'T YOU LOVE ME
 WHY I'M WALKING
 WOULD YOU WALK WITH ME JIMMY
 YOU CAN'T PICK A ROSE IN DECEMBER
 YOU WIN AGAIN
 YOU'RE RUNNING WILD
 YOU'VE STILL GOT A PLACE IN MY HEART
 YOUNG WORLD
 YOUR CHEATIN' HEART

WRITER(S)

V.F. (PAPPY) STEWART
 MELVIN ENDSLEY
 FLOYD CRAMER
 VONNY BARON
 JEAN CHAPEL & BOB JENNINGS
 DON GIBSON
 BOUDLEAUX BRYANT
 BUDDY RANDELL & BEAU CHARLES
 RONALD BLACKWELL
 WILLIAM E. (BILLY) STRANGE
 DON GIBSON
 JEAN CHAPEL
 KENNY SOWDER, CARL BELEW, & W.S. STEVENSON
 HANK WILLIAMS
 DOUG KERSHAW
 ROSE LEE MAPHIS
 WILMA LEE COOPER
 JIMMY WORK
 ROBERT LEE FLOYD
 BOUDLEAUX BRYANT
 GEORGE MORGAN
 BOUDLEAUX BRYANT, S. DAVIS & FLOYD CRAMER
 LORENE MANN & BOB JENNINGS
 KELLY BACH
 BAKER KNIGHT
 BILL CARLISLE
 KELLY BACH, JEAN LANE, & JACK ENGLE
 JOHN D. LOUDERMILK
 DON GIBSON
 ROY ORBISON & BILL DEES
 CONWAY TWITTY & FLOYD CRAMER
 BETTY JEAN ROBINSON
 FLOYD CRAMER
 BETTY JEAN ROBINSON
 JOHNNY WRIGHT, JACK & JIM ANGLIN
 JEAN LANE & KELLY BACH
 ROY ORBISON & JOE MELSON
 LIZ ANDERSON
 GENE THOMAS
 HELEN CARTER
 BOUDLEAUX & FELICE BRYANT
 HANK WILLIAMS
 EDDIE MILLER, DUB WILLIAMS & ROBERT YOUNT
 LIZ ANDERSON
 GENE THOMAS
 COUSIN EMMY
 ROY ORBISON & JOE MELSON
 JOHN D. LOUDERMILK
 MARTHA CARSON
 HANK LOCKLIN
 MICKEY NEWBURY & DOUGLAS GILMORE
 WANDA BALLMAN & J.W. ARNOLD
 LES EMMERSON
 ELLEN & DEL REEVES
 MELVIN ENDSLEY
 GRADY MARTIN & ALEX ZINETIS
 DON EVERLY
 RED BAILEY & JIM HOWELL
 DALLAS FRAZIER
 CARL BELEW & VAN GIVENS
 CHARLES LOUVIN
 CARL BELEW & W.S. STEVENSON
 LIZ ANDERSON
 DON GIBSON
 JOHN D. LOUDERMILK
 JEAN SURREY
 REDD STEWART & PEE WEE KING
 ROY ORBISON & CHRIS PRICE
 SANGER D. SHAFER & LEFTY FRIZZELL
 JIMMY WORK
 CARL BELEW, TOMMY BLAKE & W.S. STEVENSON
 JOHN D. LOUDERMILK
 DALLAS FRAZIER
 EDDIE MILLER, DURWOOD HADDOCK & W.S. STEVENSON
 DON GIBSON
 BOB MORRIS & EDDIE MILLER
 HARLAN HOWARD
 JEAN CHAPEL
 DALLAS FRAZIER & A.L. OWENS
 BOUDLEAUX & FELICE BRYANT
 ALAN BLOCK & DON HECHT
 HELEN & JUNE CARTER
 NEAL DAVENPORT
 DON GIBSON
 CARL BELEW, EDDIE BUSH & B.J. MOORE
 DALLAS FRAZIER & EARL MONTGOMERY
 IRA & CHARLES LOUVIN
 PHIL EVERLY
 FELICE & BOUDLEAUX BRYANT
 DALLAS FRAZIER
 FARON YOUNG & BILLY J. DEATON
 MARTY ROBBINS
 DON GIBSON
 HANK WILLIAMS
 MELVIN ENDSLEY & S. JACKSON
 SANGER D. SHAFER & A.L. OWENS
 LEON PAYNE
 HANK WILLIAMS
 DON WINTERS & RAY EDENTON
 LEON PAYNE
 JERRY FULLER
 HANK WILLIAMS



*Congratulation
Roy and Wesley!*

*You've got a great company and
a beautiful staff. I consider it a
privilege to be one of your
writers!*

*Sincerely,
Dallas Trazier*

GALLO MUSIC
Congratulates
ACUFF-ROSE
on the occasion
of your 40th
Anniversary.

We are looking
forward to
many more
HITS together
in
Southern Africa



**GALLO
MUSIC**

GALLO CENTRE, CNR. KERK & GOUD STREETS.
BOX 6216, JOHANNESBURG,
REPUBLIC OF SOUTH AFRICA.
TEL: 28-2400 CABLES: GALLOTONE TELEX: 8-0153

**CONGRATULATIONS
TO ACUFF-ROSE**



*We started with you 40
years ago, now let's go for
another forty!*

*We are very proud to be
with Acuff/Rose.*

**Pee Wee King
& Red Stewart**



Chet Atkins, left, and Mel Foree. The first record promoter ever hired by a Nashville publisher, Foree retired from Acuff-Rose in 1982 after 36 years of service.



Patti Page

'Waltz' Boogies To Success

Although "Tennessee Waltz" had been written in 1948 and subsequently recorded by Cowboy Copas and others, it was not until Patti Page covered it in late 1950 that it became a bonanza for its writers, Pee Wee King and Redd Stewart, and for Acuff-Rose. By May, 1951, according to country music historian Bill Malone, "Tennessee Waltz" had sold 4,800,000 records and grossed \$330,000 for its writers and publisher.

Patti Page recalls, "Jerry Wexler was a reviewer for Billboard. They had their review sessions in the Brill Building (in New York) and we had an office there. So this one Wednesday morning, Jack (Rael, her manager) was going into the office and Jerry said, 'Jack, we reviewed a record last night in the rhythm and blues field by Erskine Hawkins. Now if Patti got hold of this song it could be a pop smash.' Jack said, 'What is it?,' and Jerry said, "'Tennessee Waltz.'"

"So we got Erskine Hawkins' record of it and listened to it. We had no arrangement, but we went in and recorded it. It happened really fast. Mercury (her label) was really hyped on 'Boogie Woogie Santa Claus.' It was being released, like, on the fifteenth of November because no one ever had a record that did anything around that time except a Christmas song. They put 'Tennessee Waltz' on the other side of 'Boogie Woogie Santa Claus' because they wanted a song that was obscure and really didn't mean much."

Million-Airs*

AM I THAT EASY TO FORGET
BLUE BAYOU
BONAPARTE'S RETREAT
COLD, COLD HEART
HALF AS MUCH
I CAN'T HELP IT (If I'm Still In Love With You)
I CAN'T STOP LOVIN' YOU
I LOVE YOU BECAUSE
I'M SO LONESOME I COULD CRY
JAMBALAYA
JEALOUS HEART
LAST DATE
OH, LONESOME ME
RELEASE ME
SEND ME THE PILLOW THAT YOU DREAM ON
SINGING THE BLUES
TENNESSEE WALTZ
THEN YOU CAN TELL ME GOODBYE
THERE GOES MY EVERYTHING
'TIL I KISSED YOU
WHEN WILL I BE LOVED
YOUR CHEATIN' HEART
CRYING
DON'T LET THE STARS GET IN YOUR EYES
ELVIRA
HEY, JOE
SWEET DREAMS
A WHITE SPORT COAT
LONELY STREET

*Songs that have logged at least a million performances, according to BMI.

Our heartiest congratulations on your 40th anniversary!

To: Acuff-Rose Publications, Inc.

We're proud of being a part of this happy occasion, and wish you a greater future.

万歳

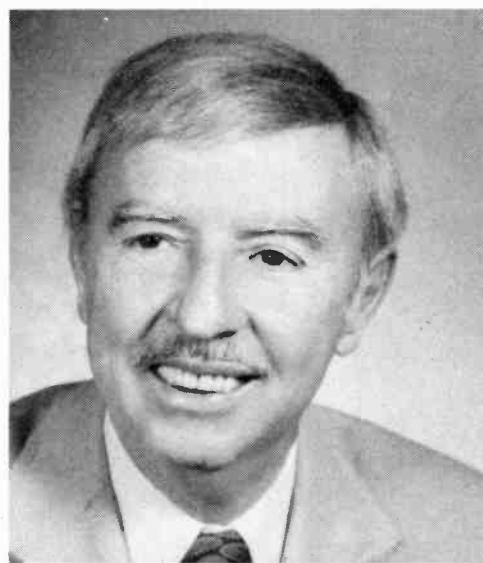
Sincerely

Shoo Kusano

Shinko Music Publishing Co., Ltd.

Tokyo, Japan

Congratulations



Roy and Wesley!

from your friends
at



Tree International

Buddy
Donna
Roger

*First American salutes
Wesley Rose and Acuff-Rose
Publications, Inc.
now celebrating 40 years
of contribution to the
American Entertainment Industry.*



Exclusive Writers

Hawk Adams	Hugh King
Randy Albright	Mike Lawler
Glenn Alexander	John D. Loudermilk
Glenn E. Ashworth	Charlie E. Louvin
Butch Baker	Jerry McCoy
Marcia Beverly	Jay Maxwell
Don Byers	Lorrie Morgan
Johnny Cobb	Terri Mullins
Floyd Cramer	Mickey Newbury
Patricia Deasy	Mark Orr
Ron Demmans	Eddy Raven
Steven Randall Drake	Mark D. Sanders
Jim Elliott	Whitey Shafer
Don Everly	Glenn Shell
Dallas Frazier	Renee Shell
Don Gibson	Dana Sigmon
Gary Haines	Jacky Watts
Connie Hays	Carson Whittsett
Terry Howard	Ray Williams
Sid Johnston	Bill Woody
Mary Kay Jones	Fred Young
Anthony Kenney	Richard Young
Rusty Kershaw	

Hall Of Famers

Of the 88 persons elected to the hall of fame established by the Nashville Songwriters Assn., International, 18 are (or have been) Acuff-Rose writers. They are: Pee Wee King, Vic McAlpin, Leon Payne, Fred Rose, Redd Stewart, Hank Williams, Jenny Lou Carson, Boudleaux Bryant, Felce Bryant, Lefty Frizzell, Don Gibson, Ed Nelson Jr., Marty Robbins, Dallas Frazier, John D. Loudermilk, Charlie Louvin, Ira Louvin, Mickey Newbury and Carl Belew (from Four Star).

Congratulations!

**Wishing
Acuff-Rose
another
successful
40 years.**



Nashville
1503 Broadway

Phone
254-0681

Two reputations you can ride on.

**CONGRATULATIONS
TO
ACUFF-ROSE
ON THEIR
40th
ANNIVERSARY**



Seven Music Circle North, Nashville, Tennessee 37203





Roy Acuff Jr. receives congratulations from his father, left, and his mother Mildred for his years of service with Acuff-Rose and Hickory Records.

Songwriter Butch Baker, center, signs an exclusive contract with Acuff-Rose under the watchful eye of Wesley Rose, right, and David Kastle, a member of the company's professional department.



Some Music City heavies convene to toast Mitch Miller's 1980 appearance at the Nashville Symphony's pop concert. From left are: radio personality Ralph Emery, Eddy Arnold; Miller; Wesley Rose; and Chet Atkins.

40 Years Of Firsts

Not only was it the first music publisher in Nashville, Acuff-Rose was also the first to record country music in the city and the first to record what would come to be known as the "Nashville Sound."

Here are some other firsts:

- First Nashville publisher to have its own recording studio.
- First Nashville country music firm to get pop hits.
- First Nashville publisher to get pop records of country songs.
- First Nashville publisher to receive a pop award.
- First publisher to receive eight pop awards in one year.
- First Nashville publisher to have its own educational publishing operation.
- First Nashville publisher to have a promotion department.
- First Nashville publisher to have a foreign booking agency.
- First Nashville publisher to record foreign artists.
- First Nashville publisher to have a worldwide operation.
- Provided three of the first four members of the Country Music Hall Of Fame.
- Provided first living member to the Hall Of Fame.
- Fred Rose was first to be elected "Country Music Man Of The Year."
- Fred Rose and Wesley Rose were first father and son combination to be elected "Country Music Man Of The Year."
- First founder of the Country Music Assn.
- First Nashville publisher on the board of the National Music Publishers Assn.
- First Nashville publisher on the board of ASCAP.
- First Nashville publisher to serve as national president of NARAS.

'Elvira': A Late-Blooming Success

It was one of those "hit songs" that never quite managed to hit—at least not for the first 16 years of its shuttlecock existence. Then the Oak Ridge Boys came along and turned "Elvira" from a cult cutie into America's sweetheart.

Dallas Frazier had penned the bopping little paean in 1965 and cut it himself the next year. It crawled its way to 72 on the Hot 100 pop chart and quickly plummeted into the first of many periods of dormancy.

A lot of people heard the gold in the lyrics, but none could dig it out, although they tried in droves: the Skunks and Baby Ray in 1967; P. Martin and the Features, 1968; Kenny Rogers and the First Edition, 1970; Johnny Free, Murray Kellum and Rodney Crowell, 1978; Ronnie Hawkins, 1979; and Julius Cobb and the Major Minors, 1980.

The catalytic experience that combined "Elvira" and the Oaks occurred one night when Acuff-Rose's professional manager Ronnie Gant heard the song done by a Texas club band. The incident galvanized Gant into action. He returned to Nashville, made a batch of demos and pitched one of them to Ron Chancey, the Oak's producer.

The rest is her story.



Credits: Special Issues Coordinator, Robyn Wells; All stories written by Edward Morris, Contributing Editor in Nashville; Cover art, Kats Smith; Interior Design, Miriam King.

WORLD MUSIC
IS PROUD
TO REPRESENT
ACUFF ROSE
IN THE BENELUX
25 YEARS
TOGETHER

BELGIUM-8, F. NEURAY STREET - 1060 BRUSSELS
HOLLAND-150HS, BEETHOVENSTRAAT - 1077 J.T. AMSTERDAM

Thanks For 20 Years Of Friendship

.....
**BUDDY
LEE**
.....

Acuff-Rose Blossoms Around The World

Acuff-Rose began its exploration of foreign publishing markets in the 1950s. Today, it operates branches in 10 countries outside the U.S. and maintains an even larger network of licensing and distributing agreements.

The company's main outposts are:

AUSTRALIA

Acuff-Rose Publications Pty, Ltd.
Suite 7A, Grosvenor House
28 Glen St.
Milsons Point, NSW 2061
Contact: Joe Halford

BELGIUM

Acuff-Rose Benelux
Rue Fernand Neuray, 8
1060 Bruxelles
Contact: Roland Kluger or Herman Van Laar

DENMARK

Acuff-Rose Scandia
Chr. d IX gade 7
1111 Copenhagen K

ENGLAND

Acuff-Rose Music Ltd.
129 Park St.
London W1Y 3FA
Contact: Tony Peters

FRANCE

Editions Acuff-Rose France SARL
12, Rue De Penthièvre
75008 Paris
Contact: Gerard Davoust

GERMANY

Acuff-Rose Musikverlage K G
Heinrich-Barth Str. 30
Germany—Federal Republic Of Germany, West
Contact: Kirsten Gabriel

ITALY

Edizione Acuff-Rose S.R.L.
Via Quintiliano, 40
20138 Milano
Milan
Contact: Alex Perucchini

JAPAN

Acuff-Rose Far East, Inc.
2-12, Ogawa-Machi, Kanda
Chiyoda-Ku, Tokyo
Contact: Shoo Kusano or Joe Miyasaki



Friends of Wesley Rose assemble for some last laughs following his charity roast. From left are comedian Archie Campbell, Roy Acuff, Eddy Arnold and then-Senate minority leader Howard Baker. The inset photo shows Rose's wife Lorene, Wesley Rose and BMI vice president Frances Preston. Staged four years ago, the roast raised more than \$10,000 for the Nashville Songwriters Assn. International. A Roy Acuff roast held in 1981 netted \$45,000 for the Buddies Of Nashville.

SOUTH AFRICA

Acuff-Rose (S.A.) (Pty) Ltd.
c/o Gallo Music
P.O. Box 6216
130 Kerk St.
Johannesburg 2000
Contact: Peter Gallo or John Edmond

SWITZERLAND

Acuff-Rose Verlag AG
P.O. Box 377
Badenerstrasse 555
CH-8040 Zurich
Contact: Mrs. Sarah Dimenstein or Ursula Graf

"DEAR ACUFF ROSE,
I HAVE THIS TAPE I'D
LIKE YOU TO HEAR.
I KNOW IT'S A HIT!!"

Wes and Roy:

*For every time
you've heard this
statement or will
hear it in the future,
I send to you an equal
amount of wishes for
continued success and
happiness.*

Floyd Cramer
Floyd Cramer Enterprises

We're

**"JUST HOOKED
ON COUNTRY"**

and

ACUFF - ROSE !

**Continued success
to the best—Wes
and Roy—and all the
fine people at
ACUFF-ROSE
PUBLISHING, INC.**

Bill



The Lowery Group
ATLANTA, GEORGIA

Cooper Love Jackson & Phinizy
wishes to congratulate
our good friends at Acuff-Rose
on their 40th anniversary.

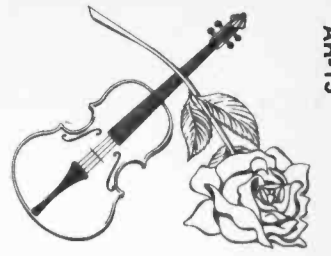
Since its founding in 1942,
Acuff-Rose has been an industry
pioneer and innovator.

We're proud of our long association
with your distinguished organization
and we join with your many friends
worldwide in saying
Happy Anniversary.

Cooper
Love
Jackson
& Phinizy

Insurors
1804 Hayes Street
Nashville, Tennessee 37203

Inside Acuff-Rose: Poets, Pickers And Pluggers



Acuff-Rose exclusive writer Don Gibson, left, receives a pair of gold albums for his double LP release, "Country Number 1." Released only in England, the tv-promoted set was distributed by Warwick. Making the presentation is Wesley Rose.

Acuff-Rose exclusive writer Don Everly performs at the NARAS "WORST" Show (World's Oldest Rock Stars Together).



Acuff-Rose exclusive writer Floyd Cramer.

Tennessee Gov. Lamar Alexander, left, holds a proclamation declaring July 20, 1982 Music Publishing Day in Tennessee. Looking on are Jo Walker-Meador, executive director of the CMA; and Wesley Rose.



Roy Acuff, center, accepts a Country Music Foundation plaque from director Bill Ivey, left, and newspaper publisher John Seigenthaler following his 1981 roast to benefit Buddies Of Nashville. The roast netted \$45,000 for the organization.

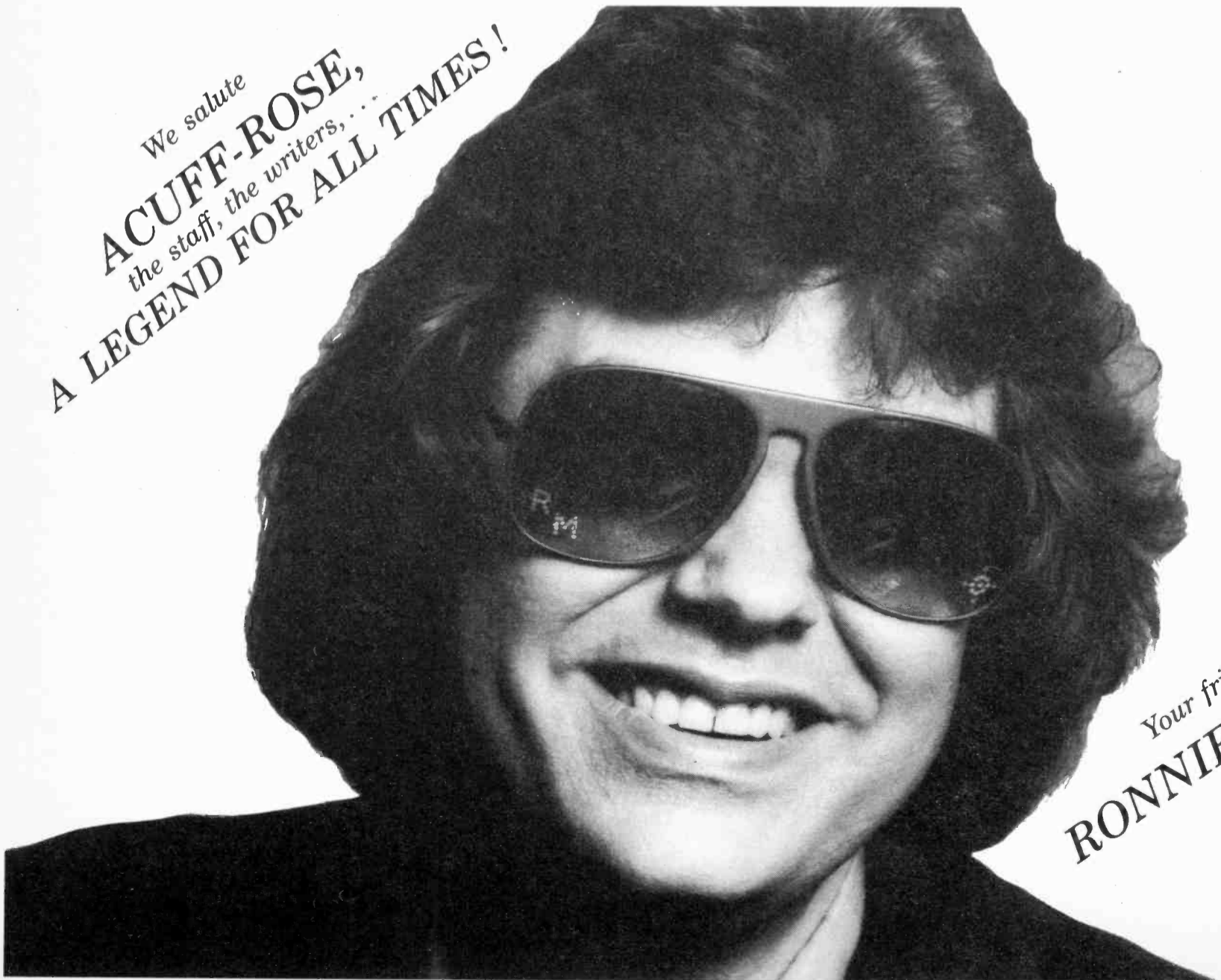


Acuff-Rose exclusive writer Mickey Newbury performs at a Nashville Songwriters Assn. International Showcase.



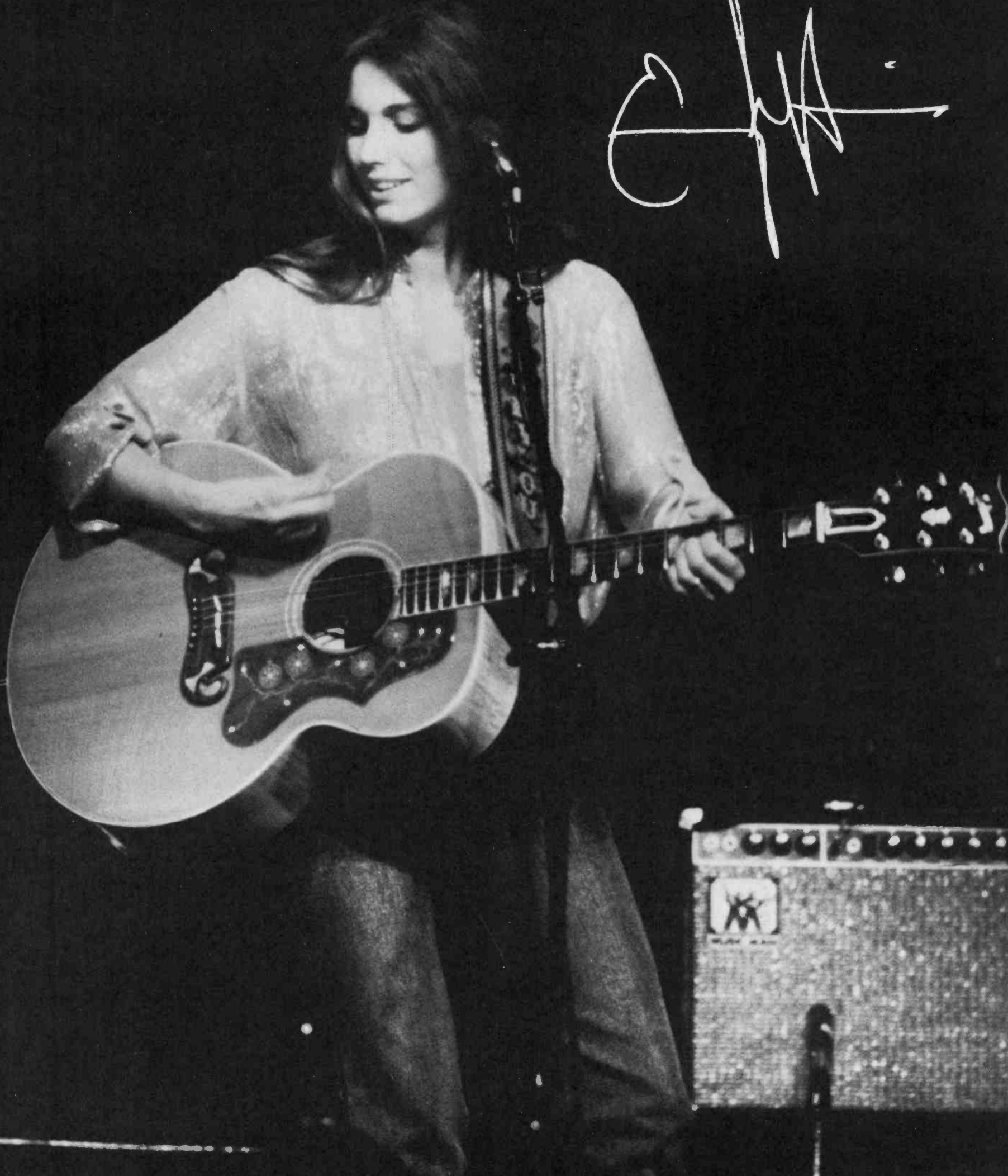

Acuff-Rose exclusive writer Eddy Raven.

We salute
ACUFF-ROSE,
 the staff, the writers, ...
A LEGEND FOR ALL TIMES!



Your friend,
RONNIE MILSAP

Congratulations Wesley! It will never be OUR LAST DATE.



If I Could Only Win Your Love (1975) / Sweet Dreams (1975) / Jambalaya (1975) /
Making Believe (1976) / When I Stop Dreaming (1976) / Beneath Still Waters (1979) /
They'll Never Take His Love From Me (1979) / Everytime You Leave (1979) / You're
Learning (1980) / That Loving You Feeling (1980) / Tennessee Waltz (1981) / So Sad
(To Watch Good Love Go Bad) (1982) / (Lost His Love) On Our Last Date (1982)

Produced by Brian Ahern for Happy Sack Productions

16	16	15	54	5	84	NEW ENTRY	(Steve Miller, Gary Mallaber), S. Miller; Capitol 5194
17	5	14	49	5	85	61	DON'T STOP TRYING —Rodway (Mark Liggett/Steve Rodway), S. Rodway, N. Dolphi; Millennium 13111 (RCA)
18	27	7	50	3	86	NEW ENTRY	JACK AND DIANE —John Cougar (John Cougar Mellencamp, Don Gehman), J.C. Mellencamp; Riva/Mercury 210 (Polygram)
19	25	11	51	3	87	67	FUNNY HOW TIME SLIPS AWAY —The Spinners (Freddie Perren), W. Nelson; Atlantic 7-89922
20	21	14	52	6	88	NEW ENTRY	YOU'VE GOT ANOTHER THING COMING —Judas Priest (Tom Allom), G. Tipton, F. Halford, K.K. Downing; Columbia 18-03168
21	24	10	53	4	89	74	BACK ON THE CHAIN GANG —The Pretenders (Chris Thomas), C. Hynde; Sire 72940 (Warner Bros.)
22	22	12	54	12	90	NEW ENTRY	PLEDGE PIN —Robert Plant (Robert Plant), Plant, Blunt; Swan Song 7-99952 (Atlantic)
23	23	10	55	7	91	92	THE CLAPPING SONG —Pia Zadora (Charles Calello), N. Chase; Elektra 7-69889 (Elektra/Asylum)
24	28	6	56	4	92	75	STAND OR FALL —The Fixx (Rupert Hine), Curran, West-Oram, Woods, Greenall, Barrett; MCA 52106
25	31	9	57	3	93	76	YOU CAN DO MAGIC —America (Russ Ballard), R. Ballard; Capitol 5142
26	26	10	58	2	94	77	I KEEP FORGETTIN' (EVERY TIME YOU'RE NEAR) —Michael McDonald (Ted Templeman, Lenny Waronker), J. Leiber, M. Stoller, M. McDonald, E. Santoford; Warner Bros. 7-29933
27	34	4	59	5	95	79	A LOVE SONG —Kenny Rogers (Kenny Rogers), L. Greenwood; Liberty 1485 (EMI-America)
28	29	10	60	5	96	81	EYE IN THE SKY —The Alan Parsons Project (Alan Parsons), E. Woolfson, A. Parsons, Arista 0696
29	33	6	61	6	97	83	GET CLOSER —Linda Ronstadt (Peter Asher), J. Carroll; Asylum 7-69948 (Elektra)
30	32	12	62	3	98	88	I WOULDN'T BEG FOR WATER —Shenna Easton (Christopher Neil), M. Leeson, P. Vale; EMI-American 8142
31	47	3	63	13	99	90	THE ONE YOU LOVE —Glenn Frey (Glenn Frey, Allan Blazek, Jim Ed Norman), G. Frey, J. Tempchin; Asylum 7-69974 (Elektra)
32	38	5	64	5	100	91	LOVE COME DOWN —Evelyn King (Morrie Brown), Kashif, RCA 13273
33	38	5	65	3			BREAK IT TO ME GENTLY —Juice Newton (Richard Landis), D. Lampert, J. Seneca, Capitol 5148
34	16	15	66	3			STRAFE ME LOVE JUVU —A Flock Of Seagulls (Mike Howlett), N. Score, A. Score, F. Maudsley, P. Reynolds; Jive/Arista 2003
35	17	14	67	5			I GOTTA TRY —Michael McDonald (Ted Templeman), M. McDonald, K. Loggins; Warner Bros. 7-29862
36	27	7	68	3			HEART OF THE NIGHT —Juice Newton (Richard Landis), M. Clark, J. Bettis; Capitol 9864
37	25	11	69	3			ALLENTOWN —Billy Joel (Phil Ramone), B. Joel; Columbia 38-03413
38	21	14	70	6			THEME FROM DYNASTY —Bill Conti (Bill Conti), B. Conti; Arista 1021
39	24	10	71	4			WAKE UP MY LOVE —George Harrison (George Harrison, Roy Cooper, Phil McDonald), G. Harrison; Dark Horse 7-29864 (Warner Bros.)
40	22	12	72	12			PRESSURE —Billy Joel (Phil Ramone), B. Joel; Columbia 38-03244
41	22	12	73	7			BAD BOY/HAVING A PARTY —Luther Vandross (Luther Vandross), L. Vandross, M. Miller; Epic 14-03205
42	23	10	74	16			NOBODY —Sylvia (T. Collins), K. Fleming, D. Morgan, RCA 13223
43	28	6	75	4			MEMORY —Barry Manilow (Barry Manilow), A.L. Webber, T.S. Eliot, T. Nunn; Arista 1025
44	31	9	76	3			RIGHT BEFORE YOUR EYES —America (Bobby Colomby), I. Thomas; Capitol 5177
45	26	10	77	2			BAD BOY —Ray Parker Jr. (Ray Parker Jr.), R. Parker Jr.; Arista 1030
46	34	4	78	5			FOREVER MINE —The Motels (Val Garay), M. Davis; Capitol 5182
47	29	10	79	5			PUT IT IN A MAGAZINE —Sonny Charles (B. Paris), S. Charles, B. Paris; Highrise 2001
48	33	6	80	6			I KNOW THERE'S SOMETHING GOING ON —Frida (Phil Collins), R. Ballard; Atlantic 7-89984
49	33	6	81	3			TWILIGHT ZONE —Golden Earring (Shell Scellekens), G. Kooymans; 21 Records 1-103 (Polygram)
50	32	12	82	13			I'M SO EXCITED —Pointer Sisters (Richard Perry), A. Pointer, J. Pointer, T. Lawrence; Planet 13327 (RCA)
51	47	3	83	5			GOODBYE TO YOU —Scandal (Vin Ponce), Z. Smith; Columbia 38-03234
52	38	5	84	3			PSYCHOBABBLE —The Alan Parsons Project (Alan Parsons), E. Woolfson, A. Parsons; Arista 1029
53	15	14	85	5			GARRY SHARP , Nari Richardson, Albyn Galuten), B. Gibb, K. Gibb, Mr. Gibb; Arista 1015
54	16	15	86	5			HEART ATTACK —Olivia Newton-John (John Farrar), S. Kipner, P. Bliss; MCA 52100
55	17	14	87	3			HEARTLIGHT —Neil Diamond (Bacharach, Sager, Diamond), N. Diamond, B. Bacharach, C.B. Sager; Columbia 38-03219
56	27	7	88	3			AFRICA —Toto (Toto), D. Paich, J. Porcaro; Columbia 38-03335
57	25	11	89	6			ROCK THE CASBAH —The Clash (The Clash), The Clash; Epic 34-03245
58	21	14	90	4			THE LOOK OF LOVE —ABC (T. Horn), ABC; Mercury 76168 (Polygram)
59	24	10	91	4			YOU AND I —Eddie Rabbitt/Crystal Gayle (David Malloy), F. Myers; Elektra 7-69936
60	22	12	92	7			LOVE ME TOMORROW —Chicago (David Foster), P. Cetera, D. Foster; Full Moon/Warner Bros. 7-29911
61	23	10	93	12			MISSING YOU —Dan Fogelberg (Dan Fogelberg, Marty Lewis), D. Fogelberg; Full Moon/Epic 34-03289
62	28	6	94	4			YOU CAN'T HURRY LOVE —Phil Collins (Phil Collins), Holland, Dozier, Holland; Atlantic 7-89933
63	31	9	95	3			BABY, COME TO ME —Patti Austin (A Duet With James Ingram) (Quincy Jones), R. Temperton; QWest 50036 (Warner Bros.)
64	26	10	96	2			I.G.Y. (What A Beautiful World) —Donald Fagen (Gary Katz), D. Fagen; Warner Bros. 7-29900
65	34	4	97	5			THE OTHER GUY —Little River Band (Ernie Rose, Little River Band), G. Goble; Capitol 5185
66	29	10	98	5			BE MY LADY —Jefferson Starship (Kevin Beamish), P. Sears, J. Sears; Grunt 13350 (RCA)
67	33	6	99	6			HAND TO HOLD ON TO —John Cougar (John Cougar Mellencamp, Don Gehman), J. C. Mellencamp; Riva 211 (Polygram)
68	32	12	100	13			ON THE WINGS OF LOVE —Jeffrey Osborne (G. Duke), P. Schless; J. Osborne; A&M 2434
69	47	3		5			HEART TO HEART —Kenny Loggins (Bruce Botnick, Kenny Loggins), K. Loggins, M. McDonald, D. Foster; Columbia 38-03377
70	38	5		3			YOU GOT LUCKY —Tom Petty and The Heartbreakers (Jim Iovine), T. Petty, M. Campbell; Backstreet 52144 (MCA)

Show someone
you care...
Give the gift
of music.



Give the gift
of music.

ATV Tackles Global Rights Issue Pursues 'Point-Of-Source' Video Project Licensing

By IRV LICHMAN

NEW YORK—ATV Music is aggressively pursuing "point-of-source licensing" in dealing with usage of its copyrights on home video projects.

Sam Trust, chief executive officer of the publishing company—a division of U.K.'s Associated Communications Corp., which also includes the Beatles-rich Northern Songs—says, "We're working toward what the industry must have, and that is 'point-of-source licensing'."

Trust is attacking a major concern in negotiating video rights for songs: the question of which licensee on a global scale has the right to speak for

a company as a whole. The issue, regarded as an impediment to musical video projects, was a major feature of Billboard's recent "Rights Clearances" panel at its Fourth International Video Entertainment/Music Conference in New York Nov. 18-21.

Although others may regard it as "heresy," Trust says he will draft new arrangements with licensing organizations in order to achieve his goal. "I won't allow licensing organizations to tell me what I can or cannot do. I'd want our company in France to make video deals for the world, for instance."

Trust feels that ATV is, through recent restructuring, in a strong posi-

tion to see such source licensing through. The company, notes Trust, has adopted a strong "group" philosophy, an approach amplified during a recent five-day "forum" in Los Angeles among its worldwide staffers.

"We're a group that has never worked as a group," notes Trust. "We'd have our English and American companies represented by different subpublishers in the same territory." Trust says ATV has "resolved" some of its affiliate situations in most territories, including Holland, Belgium, Spain and Scandinavia, and expects to reveal new ties shortly. One remaining area yet to be resolved is Germany. ATV operates its own setups in Italy and France.

Trust reports that the company's current year is "better than budget" and that the firm is attempting to secure the future by means of diversified "creative licensing" in video and such print areas as greeting cards and calendars. ATV is also working on a project with Capitol Records to bring Beatles albums into play by the light show company Laserium (in the U.S. and Canada), and is working with ITC Films in Los Angeles on a number of undisclosed musical projects.

Trust will be making numerous visits abroad, the latest of which is an appearance in London Friday (10) to open new ATV offices and meet with ACC chief Robert Holmes aCourt.

BPI, MRS SIGN PACT

U.K. Royalty Agreement

• Continued from page 9

mechanicals on exports will be payable at the normal local rates.

The two parties were unable to reach agreement on a general retention of mechanicals for new releases—a feature eagerly sought by the record industry—but there will be further discussion on this topic at future meetings, which are to be held on a regular basis.

After the signing of the 50-page document, Graham Churchill, commercial operations controller of the MRS, said: "This is the first time both sides of the industry have known exactly where they stand on the question of mechanical royalties, and we are delighted."

Said Ron White, president of the Music Publishers' Association: "We are extremely happy to have reached

agreement at last, because we have to work closely together to fight the continuous erosion of rights. The relationship between the record industry and the music publishing industry is better now than it has ever been, and I am hopeful that we shall now see a period of continuous development."

John Deacon, managing director of BPI, said: "This is a most important step forward, and I'm sure it is the prelude to a much closer degree of collaboration and harmony between the U.K. record and publishing industries."

Print On Print

Delilah Books' "Neil Diamond Songbook" (\$29, hardcover) is out for the Christmas season. It's a 378-page, 74-song collection regarded as the most extensive compilation of the singer/songwriter's work ever published. There's also a \$75 limited, numbered edition signed by Diamond himself. Distributor is the Putnam Publishing Group.

Also said to represent the "most complete ever" compilation are two Hal Leonard editions in its "Ultimate Series." They are "Broadway Gold" and "Broadway Platinum," each containing 100 songs. They list at \$14.95 each (seven other folios in the series, introduced last summer, sell for \$12.95). The entire series is merchandised by Hal Leonard via floor-standing displays offered free of charge with a qualifying order. . . . Other newcomers from the company include "The Best Of Hall & Oates" (\$8.95), "The Manhattan Transfer

Songbook" (\$8.95) and "The Performer's Complete Fake Book" (\$19.95), with over 600 songs in all categories.

ROW OVER PRE-TERMINATION CLAIM

Welk Letter Stirs Controversy

• Continued from page 3

(a Welk affiliate) owns any (recordings), I would be very interested to know what they are. As you know, publishers do not own sound recordings; the record companies own them." In conclusion, Bachman states, "I trust that you will stop sending (the letter) out, and will correct the misleading impression you may have given to those who have already received it."

Although Brabec's letter calls for mechanical and performance monies "to be distributed to us regardless of whether . . . the performances, sales and other usages generating said income occur prior to or subsequent to the effective date of termination," Brabec interprets this to mean that Welk has made a claim in the dispute and recognizes that the Harry Fox Agency or ASCAP would hold in escrow income arising from disputed rights.

In fact, the Fox office is holding such mechanical income, as is ASCAP, in cases where disputes have arisen. According to an ASCAP spokesman, the performing rights society is "reviewing" the matter and is also holding up performance payments when disputes arise (ASCAP copyrights are a major source of termination rights because of its 68-year history; BMI was formed in 1940).

Brabec also amplifies the issue of



THANKS A MILLION—Singer/writer Don McLean is about to receive his third BMI "Million Performance Award"—for his "Vincent"—from Stan Catron, BMI's vice president of writer relations, during McLean's 10th anniversary concert at Carnegie Hall Nov. 24. Leading the applause on the left is emcee Jim Monaghan, music director of WNEW-FM New York. McLean's other BMI awards were for "And I Love You So" (1976) and "American Pie" (1977).

'RUDOLPH' LEADS C'RIGHTS

'Tis The Season For Marks

NEW YORK—As the Christmas season gets underway, so does vast exposure of copyrights in Johnny Marks' St. Nicholas Music.

Led by Marks' 1949-born bonanza, "Rudolph The Red-Nosed Reindeer," the publishing firm will reap further holiday play for its other Marks-penned holiday standbys, "Rockin' Around The Christmas Tree," "I Heard The Bells On Christmas Day" and "A Holly Jolly Christmas."

While two video spin-offs of Marks' songs make their annual appearance, this year probably marks the cable tv debut of "Rudolph." After two years on ABC, "Rudolph & Frosty" with Ethel Merman gets eight plays this month on HBO. As for the Burl Ives-starring "Rudolph The Red-Nosed Reindeer," it's been shown for the 19th year on ABC last Wednesday (1), while ABC once again airs "Rudolph's Shiny New Year" with Red Skelton Monday (6).

As for "Rudolph," the original

Gene Autry (Columbia) recording clocks in at over 12 million copies sold, a part of a total of 150 million sold worldwide so far on all recordings of the song. More than seven million single sheets have been sold, along with 25 million copies of 140 different arrangements, according to Marks.

Marks further notes that he and GE, owners of the "Rudolph" special, are eyeing possible home video marketing of the program in a few years.

Besides "Rudolph," which is getting at least 10 new recordings this season, here are the statistics on the other Marks favorites: "I Heard The Bells On Christmas Day," originally cut by Bing Crosby (Decca) in 1956, followed by 60 other artists. Total sales so far: five million copies. "Rockin' Around The Christmas Tree" was originally cut by Brenda Lee (Decca) in 1960, while "A Holly Jolly Christmas" was cut by Burl Ives in 1963 as part of the score of the "Rudolph" show.



TRUST IN IVERS—Sam Trust, right, chief executive of the ATV Music Group, greets writer Peter Ivers at a company convention in Los Angeles.

Two Ellington Songs 'Rediscovered'

NEW YORK—Two "rediscovered" songs with melodies by Duke Ellington, one of which was never recorded, have been unearthed in the archives of United Artists Music.

Found during a recent research sweep of older material in various UA catalogs, the songs have been demoed for exploitation by Vic Guder, vice president of the standard catalog, and Bert Haber, East Coast standard catalog staffer.

The songs, both with lyrics by Don George, a frequent Ellington collaborator, are "Silver

Cobwebs," which was never recorded, and "I Can't Put My Arms Around A Memory," which UA archives indicate was cut only by Al Hibbler, a former Ellington band vocalist, in 1945. According to UA, Hibbler's recording is no longer available.

UA has some 130 Ellington copyrights in its Leo Feist and Robbins catalogs. Guder says performances and recordings of Ellington works are on the increase. And the hit Broadway musical "Sophisticated Ladies" is rich in both well-known and rare Ellington material.

Acuff-Rose

Acuff-Rose Publications is celebrating its 40th anniversary. For feature stories commemorating this event, turn to the Billboard advertising supplement in the center of this issue.

19	★	20	★	Greatest Hits Full Moon/Epic FE 38308	CBS	▲	54	54	25	IND	Hooked On Classics II RCA AFL1-4373	RCA
21	★	21	★	BILLY SQUIER Emotions In Motion Capitol ST 12217	CAP	▲	61	90	18	WEA	THE STEVE MILLER BAND Abracadabra Capitol ST 12216	CAP
23	★	23	★	LUTHER VANDROSS Forever, For Always, For Love Epic FE 38235	CBS	●	56	92	34	CBS	ARETHA FRANKLIN Jump To It Arista AL 9602	IND.
30	★	23	★	MISSING PERSONS Spring Session III Capitol ST 12228	CAP	●	57	93	9	WEA	TOTO Toto IV Columbia FC 37728	CBS
26	★	26	★	TONI BASIL Word Of Mouth Radiachoice/Virgin/Chrysalis CHR 1410	IND	●	58	133	2	WEA	UTOPIA Utopia Network 60183 (Elektra)	WEA
24	★	24	★	PRINCE 1999 Warner Bros. 1-23790	WEA	▲	59	94	71	CBS	PEABO BRYSON Don't Play With Fire Capitol ST 12241	CAP
33	★	29	★	DON HENLEY I Can't Stand Still Elektra EI-60048	WEA	●	78	96	22	IND	JOURNEY Escape Columbia TC 37408	CBS
29	★	29	★	JONI MITCHELL Wild Things Run Fast Geffen GHS 2019 (Warner Bros.)	WEA	●	69	102	5	CBS	NEIL DIAMOND The Jazz Singer Capitol SW 12120	CAP
27	★	27	★	JEFFERSON STARSHIP Winds Of Change Grant BXL1-4372 (RCA)	RCA	●	62	97	90	RCA	POINTER SISTERS So Excited Panel BXL1 1055 (RCA)	RCA
28	★	27	★	DIANA ROSS Silk Electric RCA AFL1 4384	RCA	●	71	113	5	WEA	ALABAMA Feels So Right RCA AHL1-3930	RCA
36	★	28	★	PETER GABRIEL Security Geffen GHS 2011 (Warner Bros.)	WEA	▲	64	109	4	CBS	PSYCHEDELIC FURS Forever Now Columbia FC 38261	CBS
32	★	32	★	JOHN COUGAR American Fool Rivar/Mercury RVL-7501 (Polygram)	POL	▲	65	100	4	RCA	SKYY Skyyjammer Salsoul SA 8555 (RCA)	RCA
34	★	34	★	KOOL AND THE GANG As One De-Lite DSR 8505 (Polygram)	POL	▲	70	101	85	IND	JERRY GARCIA Run For The Roses Arista AL 9603	IND
35	★	35	★	ABC The Lexicon Of Love Mercury SRM-1-4059 (Polygram)	POL	●	66	103	34	CAP	BILLY SQUIER Don't Say No Capitol ST 12146	CAP
14	★	34	★	DIONNE WARWICK Heartbreaker Arista AL 9609	IND	●	73	104	31	CBS	THE MOTELS All Four One Capitol ST-12177	CAP
16	★	34	★	FLEETWOOD MAC Mirage Warner Bros. 1-23607	WEA	●	72	105	57	RCA	AEROSMITH Rock In A Hard Place Columbia FC 38061	CBS
19	★	35	★	OLIVIA NEWTON-JOHN Olivia's Greatest Hits, Vol. 2 MCA MCA 5347	MCA	●	69	104	31	MCA	MISSING PERSONS Missing Persons Capitol DLP 15001	CAP
38	★	35	★	RUSH Signals Mercury SRM-1-4063 (Polygram)	POL	●	70	105	57	RCA	ROYAL PHILHARMONIC ORCHESTRA CONDUCTED BY LOUIS CLARK Hooked On Classics RCA AFL1-4194	RCA
12	★	38	★	LAURA BRANIGAN Branigan Atlantic SD 19289	WEA	●	71	105	57	CBS		
25	★	54	★	GLENN FREY No Fun Aloud Elektra EI-60129	WEA	●	54	92	25	IND	THE MESSAGE The Message Sugar Hill 268	IND
8	★	61	★	SAGA Worlds Apart Portrait ARR 38246 (Epic)	CBS	●	61	90	18	WEA	DIRE STRAITS Love Over Gold Warner Bros. 1-23728	WEA
9	★	56	★	DIRE STRAITS Love Over Gold Warner Bros. 1-23728	WEA	●	56	102	34	CBS	THE WHO It's Hard Warner Bros. 1-23731	WEA
12	★	57	★	THE WHO It's Hard Warner Bros. 1-23731	WEA	●	57	93	9	WEA	ASIA Asia Geffen GHR 2008 (Warner Bros.)	WEA
37	★	58	★	ASIA Asia Geffen GHR 2008 (Warner Bros.)	WEA	▲	58	133	2	IND	THE ALAN PARSONS PROJECT Eye In The Sky Arista AL 9599	IND
26	★	59	★	THE ALAN PARSONS PROJECT Eye In The Sky Arista AL 9599	IND	●	59	94	71	CBS	COMMODORES All The Greatest Hits Motown 6028 ML	CBS
2	★	78	★	COMMODORES All The Greatest Hits Motown 6028 ML	IND	●	78	137	5	CBS	THE BAR-KAYS Proposition Mercury SRM-1-4065 (Polygram)	POL
4	★	69	★	THE BAR-KAYS Proposition Mercury SRM-1-4065 (Polygram)	POL	●	69	96	22	WEA	SANTANA Shango Columbia FC 38122	CBS
15	★	62	★	SANTANA Shango Columbia FC 38122	CBS	▲	62	97	90	RCA	VARIOUS ARTISTS Casino Lights Warner Bros. 1-23718	WEA
5	★	71	★	VARIOUS ARTISTS Casino Lights Warner Bros. 1-23718	WEA	▲	71	113	5	RCA	ALABAMA Mountain Music RCA AFL1-4229	RCA
40	★	64	★	ALABAMA Mountain Music RCA AFL1-4229	RCA	▲	64	109	4	CBS	EMMYLOU HARRIS Last Date Warner Bros. 1-23740	CBS
5	★	65	★	EMMYLOU HARRIS Last Date Warner Bros. 1-23740	WEA	▲	65	100	4	WEA	EAGLES Greatest Hits, Vol. 2 Asylum 60205 (Elektra)	WEA
5	★	70	★	EAGLES Greatest Hits, Vol. 2 Asylum 60205 (Elektra)	WEA	▲	70	101	85	CAP	THE BEATLES 20 Greatest Hits Capitol SY 12245	CAP
5	★	73	★	THE BEATLES 20 Greatest Hits Capitol SY 12245	CAP	▲	73	103	34	RCA	THE ENGLISH BEAT Special Beat Service I.R.S. SP 70032 (A&M)	RCA
5	★	72	★	THE ENGLISH BEAT Special Beat Service I.R.S. SP 70032 (A&M)	RCA	▲	72	104	31	MCA	SPYRO GYRA Incognito MCA MCA 5368	MCA
8	★	69	★	SPYRO GYRA Incognito MCA MCA 5368	MCA	●	69	105	57	RCA	WAYLON AND WILLIE WW II RCA AHL1-4455	RCA
7	★	70	★	WAYLON AND WILLIE WW II RCA AHL1-4455	RCA	●	70	105	57	CBS	EDDIE MONEY No Control Columbia FC 37960	CBS
23	★	71	★	EDDIE MONEY No Control Columbia FC 37960	CBS	●	71	105	57			

Billy Joel

ON SALE NOW!



MUSICIAN

P.O. BOX 701 GLOUCESTER, MA 01930, USA

Available at all
finer record stores

Classical

Turns Called Key At Record Bar Classics Account For 10% Of Catalog Sold By Chain

By IS HOROWITZ

NEW YORK—The Record Bar chain expects its classical LPs to turn two times a year on average, while less than three turns annually is no longer considered adequate for prerecorded cassettes.

The guideline for catalog of musical genres other than classics, whether disk or tape, is three-and-a-half turns a year. As a practical matter, however, turn expectations for classics vary considerably within the stated averages, depending on repertoire and price point.

John Kuhnle, classical buyer for the 146-store web, says no one is particularly upset if an expensive opera package sits on Record Bar shelves for almost a year before it is purchased. But certain budget cassettes, on the other hand, are expected to move out at a rate of six or more turns.

In general, classical disks are reported to have maintained their accustomed percentage of catalog sales over the past year, while cassettes, led largely by budget advances, have enjoyed marked increases.

Statistical analysis of inventory movement plays a large role in management of the chain, whose outlets currently sport the Record Bar logo in more than 30 states across the nation.

Inventory control executive Rob

Edgar says his department is responsible for weeding out product that does not maintain quotas on regularly revised "date codes." Store checks are made periodically, twice each year for classics and as often as every three months for rock.

Other statistical data assembled by the chain shows the importance of classics to the chain's product mix. Sales of classical LPs now account for 10% to 11% of all catalog sold, says Edgar. This percentage is about the same as it was in 1981.

Cassettes are moving out of the stores at about 10.7% the rate of all catalog tapes. A year ago, however, the classical tally was only 8.9% of the total. Edgar notes that classical cassette movement for the past 12 months accounted for 117,000 units. A year earlier, the figure was 70,000.

While classical cassettes are fast narrowing the gap that separates their sales from disks, the latter still enjoy a strong edge. Two cassettes are sold for every three LPs in classics at the Record Bar, whereas the ratio a year ago was two to five.

Budget cassettes and, to a lesser extent, the new 90-minute midline tapes are given major credit for the shifting sales pattern. Kuhnle says flatly that Moss Music Group, with its Allegro cassette line, was the prime motivating force. "They showed the way two years ago," he says.

Kuhnle remembers that budget cassettes were, in fact, marketed earlier by Angel (Seraphim), London (Stereo Treasury) and CBS (Odyssey). But these majors allowed the lines to idle until the Allegro phenomenon sparked, as all agree, by the marketing success of personal stereos.

At retail prices as low as \$2.99 for such product today, Kuhnle sees budget classical cassettes as removing much of the economic incentive for home taping of similar repertoire. Even though some of the original recordings date from the early stereo era, their quality is more than ample for the use they are put to by many buyers in environments where ambient noise levels mask minor processing flaws or moderately hissy backgrounds.

In general, Kuhnle sees midlines as the new standard for catalog classics. With the constant reworking of basic titles, he sees little need for the consumer to spend top dollar for top quality performances by big names. They are abundantly available at lower cost, he avers.

Certain rare repertoire is somewhat insulated from consumer resistance to price, he says, but their numbers diminish as midline catalogs flesh out further. The Compact Disc should change all that, says Kuhnle, who considers the configuration's convenience and quality factors as setting new standards for the industry.

While each Record Bar store carries a stock of classics thought suitable for the demographic community it serves, special ordering of titles is made easier by "Basic Stock Inventory" listings, a comprehensive, computerized catalog of all titles currently offered by labels, whether or not they are stocked by the chain. Each store has a BSI for its own use. And they do make use of them, says Kuhnle.

More than 8,000 customers are now on the mailing list of Record Bar's "Classical News," the bi-monthly publication that plugs special offerings and contests to stir buyer interest. Kuhnle edits the publication.

Classical repertoire is also represented in the chain's "Gift Guide," a special catalog being circulated for the first time this holiday season to a universe of 500,000 consumers.



IN-STORE TALK—Pianist Nina Leichuk shares an anecdote with Richard Carlson, store manager, left, and John Holland, classical record buyer, shortly after the opening of Laury's new downtown Chicago store. She was in town to promote her U.S. debut album on Telarc and to perform a live broadcast recital over WFMT.

Royal Opera House Sets 250th Anniversary Fete

LONDON—Commemorative recordings, new books and a special exhibition of memorabilia are among the events marking the 250th anniversary of the Dec. 7, 1732 opening of the first of the three theatres which have stood on the site of the Royal Opera House, Covent Garden, in central London.

Centerpiece of the celebration, which runs from Nov. 25 through Feb. 6, is the exhibition, titled "Royal Opera House Retrospective 1732-1982," in the Royal Academy of Arts. Like most of the other events, it is being sponsored by Commercial Union Assurance.

A limited edition of 1,500 copies of a five-LP set is already available from the independent Rubini Records label. The package, "The Royal Opera House, the Story Of Five Seasons (1899-1919)," features more than 70 singers, including Melba and Caruso.

Books include an illustrated catalog of the "Retrospective" exhibition and a volume of backstage photographs by Clive Bournnell. Due Dec. 7 is a special Opera House anniversary souvenir book, tracing the development from playhouse to opera to dance and on to today's mix of music and ballet.

The Royal Opera is planning a

new production of Handel's "Semele," with a live BBC broadcast planned and a television documentary covering the production of the work, which was first performed at Covent Garden in 1744.

There will also be a revival of Stravinsky's opera "A Rake's Progress." And the Royal Ballet, which shares the present Covent Garden center, is premiering Rudolf Nureyev's "The Tempest" and presenting its first performance of August Bournonville's "Konservatoriet."

The new Royal Opera House—the third—was opened this July, at a cost of some \$20 million.

MMG Plans Reissue Of '51 Gould LP

NEW YORK—Moss Music Group in Canada has secured reissue rights to a 1951 album by Glenn Gould that has been out of print for more than 25 years, and hopes to have copies available for sale within the next two weeks.

The album, originally recorded for Hallmark Records, a Canadian independent spawned during the early days of the LP, pre-dates the late pianist's exclusive association with CBS Records.

A performance of the Alban Berg Piano Sonata occupies one side of the disk, while the other programs works for violin and piano by Shostakovich, Taneyev and Prokofiev, in which Gould is partnered by violinist Albert Pratz. The album is titled "The Young Glenn Gould—In Memoriam."

A percentage of profits realized from the sale of the album will be donated to a Glenn Gould Memorial Archive to be established at the Univ. of Toronto. Among those involved in forming the Archive is Julian Rice, vice president of Moss Music of Canada. The facility will collect and make available for study published and unpublished audio-visual and written material by the artist.

The album, to be issued on the firm's Turnabout label, sold here at a suggested list of \$5.98, will be distributed initially in the U.S., Canada and England, says Rice.



STAMP OF GENIUS—Morton Gould, left, and Soulima Stravinsky (he's the son of the late composer) admire a blowup of the new postage stamp honoring Igor Stravinsky, issued last month. A special reception marked the event at ASCAP headquarters in New York City.

Classical Notes

London Records is in the final phase of a television ad campaign plugging Luciano Pavarotti's "Yes, Giorgio" and "O Holy Night" albums. Later, released in 1976, went gold last year. Now it sports a new jacket. Spots are being aired in 11 major markets. . . . In addition to the giant Arrau edition on Philips, consisting of almost 60 records, to mark the pianist's 80th birthday, other labels for whom the artist has recorded during his long career are also joining in the celebration. CBS Records has four albums by Arrau on reissue dating from the 1940s and '50s, and from RCA France comes a performance of the "Goldberg Variations." The Bach is said to be the first recording Arrau made in the U.S. It dates from 1941, but was never released.

Karl Haas, whose "Adventures In Good Music" is syndicated over more than 120 radio stations, will host a PBS broadcast of Handel's "Messiah" on Christmas Day. The performance will emanate from Houston. Simulcasts in cooperation with FM stations will be mounted in several key cities. . . . Chamber Music America's new directory contains more than 1,000 listings, an increase of 52% since last year's edition. In addition to a professional directory, all members of the group are listed as a resource for trav-

elling musicians seeking chamber music collaborators away from home.

A year ago, David Zinman, music director of the Rochester Philharmonic, promised to shave off his beard if \$50,000 was raised for the orchestra's "Fund For The Future." Two weeks ago he had to pay up, going under the razor as the orchestra played the Overture to "The Barber Of Seville." . . . Hungarian pianist Istvan Nadas is due to record a number of Haydn sonatas for the California indie label Ashland Records. Most recent releases by the year-old company feature organ and brass ensemble.

A tally by the American Symphony Orchestra League discloses that at least 161 compositions previously unheard in North America will be performed in the U.S. and Canada this season. Among these will be 130 world premieres. This week, the league holds its Orchestra Management Seminar in New York, training fledgling managers in the fine points of fund raising, community relations, marketing, public relations and programming.

Concert Music Broadcast Sales, the national rep for classical radio stations, has added KKSJN Portland, Ore., and WFMR Milwaukee, to its list of exclusive accounts. The firm now reps 16

classical format stations. . . . H.C. Robbins Landon, the authority on 18th and early 19th century music whose editions have been used for scores of Haydn recordings, assumes his first permanent U.S. academic post next fall. He's been named distinguished professor at Middlebury College in Vermont.

RCA Records is preparing a January release for the two-disk digital album taken from a live performance last March at the Metropolitan Opera House featuring Leontyne Price and Marilyn Horne. Aria and duet showpieces make up the set, as well as a couple of orchestral pieces. James Levine is conductor.

Feature label in the most recent Record Bar Classical News mailing is CBS, with most attention going to guitarist Liona Boyd. RCA Records is the next label to be featured in a "connoisseur sale" by the chain's publication.

Financial pressure on the National Symphony has been eased via a \$2 million line of credit extended the orchestra by the American Security Bank—while fund-raising continues. . . . Meanwhile, the Chicago Symphony reports a total of \$3,707,000 raised in this year's drive, \$163,000 over the 1981 tally. The orchestra's operating budget is projected at \$14 million.

www.americanradiohistory.com

New Mastering Lacquer Said To Improve Sound

NEW YORK—A new Japanese mastering lacquer, said to be virtually free of surface imperfections, is being offered to U.S. mastering studios by Micro Point, Inc., at Mt. Kisco, N.Y.-based manufacturer of recording styli.

The product, manufactured by MDC Ltd. of Japan, can "significantly" improve recording sound quality at a minimal increase in price over conventionally-manufactured lacquers, according to Edward Schwartz, president of Micro Point.

Micro Point, one of the largest manufacturers of disk mastering styli in this country, began testing the Japanese lacquer several months ago. The search for a more stable, "imperfection-free" lacquer was prompted by wide variations in the quality of conventionally manufactured lacquers which, according to Schwartz, was constantly forcing Micro Point to modify its styli.

Schwartz states that because of the automated process under which the Japanese lacquer is manufac-

tured, plus the fact that MDC controls all facets of the production down to the special aluminum compounds used, the problem of rejection is greatly curtailed.

Conventional lacquers are manufactured exclusively in this country by Capitol Audio Disk, Transco and Allied. Teldec of Germany recently began offering a direct to disk (DMM) copper mastering process to the world market (Billboard, Nov. 6), and JVC of Japan is said to be experimenting with a new lacquer, which is not yet being marketed.

In addition, Micro Point spent several months trying to master the "complex process" of shipping the lacquer from Japan to the U.S. Schwartz explains that the product must be packed flat, and is highly vulnerable to moisture. As a result several stages of modifying and upgrading the original formula had to be undertaken; special attention also had to be paid to packing and crating.

The Japanese lacquer is now being shipped to mastering studios on a commercial basis, and Schwartz assures that his company has the financial reserves to inventory enough of the product to meet industry demands. He also says that MDC has the production capacity to supply all the needs of the U.S. market.

Aphex Develops Consumer Unit

LOS ANGELES—Aphex Systems, based here, has developed an audiophile consumer version of its Aural Exciter, used to expand the parameters of sound definition on records.

According to Marvin Caesar, president of Aphex, the unit will be marketed to coincide with the January Consumer Electronics Show (CES). He says it's similar to the professional model used by the broadcast industry and on thousands of record albums and motion picture soundtracks.

Explaining that the Aural Exciter is used "to brighten and clarify sound," Caesar states that the unit works "to enhance sound signals by providing greater intelligibility, presence and detail, while maintaining the natural qualities of music and voice."

Aphex Systems has established a network of sales representatives and dealers in this country to direct sales of the unit. It has also signed an agreement with AKG Acoustics, Vienna, to market the line in Europe. Aphex Japan will sell the product there.

The Aural Exciter, with a \$495 price tag, will be available through audiophile/hi fi shops, music and professional equipment stores, and at specialized sound and instrument retailers.

JBL & TFA Develop System

CANOGA PARK, Calif.—JBL has joined forces with TFA to develop what it claims is a revolutionary new concert sound system, the LAB-Q.

The unit features the latest in bi-radial horns, and, according to TFA engineers, has been extensively road tested. The unit has been used on the road for the most recent tour of the Go-Go's, and at the Los Angeles Memorial Coliseum.

TFA engineers state that the system is capable of delivering a flat response, plus or minus three dB, to even the worst seat in any indoor venue, although it is less than one third the size and weight of conventional concert sound systems.

The unit is said to save on truck space, the number of road crews needed to man it, and drastically reduces the cost of setting up by union crews. TFA officials point to one instance where, when the LAB-Q was used in concert in New York's Madison Square Garden, cost of installation by union crews dropped from the usual \$18,000 to \$11,200.

New Int'l Firm To Market Tapes

SANTA MONICA—An international marketing company to sell audio, video and computer tapes, as well as related electronic products, has been formed by Intermagnetics Corp.

Magnetic Tape International, based in Gardena, Calif., will sell products manufactured by Intermagnetics to consumer and industrial markets worldwide, according to Terry Wherlock, president of Intermagnetics.

Russell Greene, who has 10 years' experience in the magnetic tape business, will head the new firm.

Juliana's Venues Getting Video Equipment Set For International Chain's 200 Clubs

By RADCLIFFE JOE

NEW YORK—The almost 200 discotheques and nightclubs in the international chain of Juliana's Sound Services are being equipped with extensive video facilities. It's part of a move to upgrade the rooms for future growth.

According to Tony Gravett, Ju-

liana's manager of technical and design services, video equipment and software have already been installed in clubs operated in Oslo, the London Hilton and the Kuala Lumpur Hilton. Plans are also on the drawing board for a system in a Juliana-run club in Toronto, and a comprehensive system in the newly opened Leotoro's in Trinidad.

Gravett explains that, unlike most clubs, the video monitoring systems in Juliana's rooms are being designed as part of the decor. He adds, "They will be discreetly and tastefully located in furniture, mirrors, plants and other decorators' props."

Software will come from some 30 music programs already in the Juliana's catalog—with another 300 being prepared—as well as from old movies and tv shows, jazz and other concerts, cartoons, and other specially produced packages including video graphics.

At present, Juliana's is getting its programming from a number of sources, including RockAmerica of New York. However, plans are for the firm to produce much of its own future programming, according to Gravett.

Juliana's is also investigating the feasibility of a computer-programmed video system that will enable a guest, through video monitors installed in banquettes, to review a menu, order drinks and/or food, and even request dance tunes from the club's DJ.

Controls for the video systems are being built into the operating consoles of participating clubs, and can be run either by the DJ or a qualified assistant. In addition to the television monitors, the video systems, depending on a club's budget, can be supplemented by large screen tvs, back screen projections, and electric screens that can slide out of view when not in use.

Systems are available with new installations, or can be built into existing rooms. As with most of its installations, Juliana's has no immediate plans to sell video systems to participating clubs. Instead, the facilities will be leased to club owners on a month-by-month basis at fees beginning at around \$1,000 a month. This includes a supply of software which will be updated regularly.

Gravett suggests that to offset part of the cost of the video facility, club operators can use the system to promote the club, or to air commercials for community events such as fashion shows, beauty contests, new entertainment, fashion, beauty, jewelry and even restaurant facilities, and other events of public interest.

Further down the road, Juliana's is considering the feasibility of beaming all its programming via satellite, from a central source—possibly New York—to member clubs around the world.



ROBOX RAVE—Ziggurat listens to playbacks of their latest album on Robox Records with producer Eddy Offord, seated right, at Offord's studio. Shown from left are group members Don McWhorter, Russell Daniel, Dave Sansom, and Bob Gerest with engineer Chuck Allen behind the board.

Hammond Bows Light Unit

MADISON, Ala.—Hammond Industries has developed a new Quadra-Chase lighting system for use in nightclubs, discotheques and auditoriums. The unit, model LVX4, is a four-channel light chasing system made for low-voltage applications in general and Sierra Tube Lighting in particular. Sierra Tube Lighting is Hammond Industries' own tube lighting product designed for single, three, four and 10-channel applications.

Features of the QuadraChase LVX4 include four-channel LED front panel indicators, chase rate control, forward and reverse chase

and alternate chase. It also features dark and light chase, and all on static.

The unit has a maximum per channel rating of six amps at any voltage required by the lighting system between 12 and 30 volts. Connection of the AC input and outputs are by means of heavy duty terminal blocks located within the unit. It is accessed throughout the rear panel by standard half-inch knockouts.

The unit's input requires an external source of low voltage AC provided by a stepdown transformer. The QuadraChase is protected against accidental applications of input voltages greater than rated.

Other features of the QuadraChase system include zero crossing full-wave triggering which results in less stress being placed on bulb filaments, according to Paul Twist, vice president of Hammond Industries.

Harman To Buy Infinity, United

NORTHRIDGE, Calif.—Harman International Industries has reached an agreement in principle to acquire Infinity Systems, Inc., a joint venture company of Electro Audio Dynamics and Kyoto Ceramics.

The firm has also signed a letter of intent to purchase United Recording Corp. URC is the parent company of UREI, a leading manufacturer of electronic products for the professional sound industry. Harman International is the parent company of JBL, Inc., manufacturer of speaker systems and other professional audio products.

According to chairman Sidney Harman, the acquisitions of United and Infinity complement Harman's other companies.

At Infinity, Arnie Nudell, one of the founders of that company, will continue as the firm's president and chief executive officer. Harman says that Infinity will be operated as an autonomous division of Harman International. It will remain at its present location in Canoga Park, Calif.

Special designs on request
Call or Write

OVERLAND PRODUCTS CO.
P.O. Box 567 • 1687 Airport Rd.
Fremont, Neb. USA 68025 • 402/721-7270

- No. 410 Flat Shield
- No. 201 Cassette Spring Pad
- No. 470M Cassette Full Shield
- No. 510 Flat-Foam Shield
- No. 508 8 Track Foam Pad
- No. 208 8 Track Cartridge Spring Pad

Producers, Songwriters!

NO MORE DISTORTED MUSIC OVER THE PHONE

AUDIO PHONE INTERFACE enables you to play demos, masters, etc., over the phone with excellent fidelity. Attaches easily to your phone and stereo system.

\$59.95

Specify residence or multiline phone. Check, Visa, Master Charge, or American Express accepted.

R & R Custom Electronics
Dept. B
c/o Baby'O Electrosystems
6525 Sunset Blvd.
Hollywood, CA 90028
Phone Orders: (213) 464-5713

Studio Track

By ERIN MORRIS

In New York City at Greene Street Recording, Riot is laying Elektra tracks with Steve Loeb producing and Roddy Hui engineering.

At Soundworks, Robert Palmer producing his own latest release for Island with engineer Jack Nuber and assistant Michael Morongell. ... Chaka Khan finishing Warner Bros. project with

Russ Titleman producing and Wayne Yurgelun engineering, with assistance from Morongell. ... Gary Katz producing Atlantic artist James House with Daniel Lazerus behind the board, assisted by Yurgelun and Morongell. ... Paul Jabara cutting tracks for his upcoming album with Jerry Solomon engineering. Morongell and Eddie Osorio are assisting.

Charles Earland is laying Columbia tracks at

Blank Tapes Studio with producer Don Pearson and engineer Butch Jones. ... Jones is mixing live concert tapes for IRS on the Go-Go's and the English Beat. ... Randy Muller producing Brass Construction for EMI. Engineering is John Bradley. ... Michael Zager producing his latest effort for EMI with Joe Ariotta engineering.

At Kingdom Sound Studios in Syosset, Long Island, the Ramones are completing cutting

tracks for their next album project with Ritchie Cordell and Glen Kolotkin handling the production. Ron Cote is engineering.

In Philadelphia at Studio 4 Recording, Lance Quinn is producing rock band 911 with Obie O'Brien engineering. ... Vince Montana is back in the studio working on his new LP for Philly Sound Works with Phil Nicolo engineering. ... Rick Coghill of Lamb is producing gospel singer

Mirjam Vanderwerff's upcoming album, with O'Brien behind the board.

In Boston at Syncro Sound Studios, Rick Ocasek finishing his first album for Geffen, with Ian Taylor engineering and Walter Turbitt and David Hegmeier assisting. ... Boys Life working on EP produced by David Robinson and engineered by Thom Moore. ... Ministry currently laying Arista tracks with producers Taylor and Vince Ely. Engineering are Taylor and Hegmeier. ... Ooh-Ah-Ah recording with producer Robinson and engineer Moore.

At Sound Mixers in New York, Keith Carradine finishing children's album for Open Sky with Martin Scot Kosins producing and Danny Dallas engineering.

In Los Angeles at Davlen Sound Studios, the Tubes working on project with producer David Foster and engineer Jeff Borgeson. ... PolyGram artists Terry Tama and producer/engineer Leonard Kovner finishing new release. ... Ryan Ulyate producing and engineering WEA International artist Veronique Sanson's latest effort. ... The Albert McNeil Singers in with producer/engineer Larry Farrow to finish project. ... Ernie Sheesley producing and engineering latest project for Felix & the Katz.

Frank Sinatra Jr. will join the Pat Longo Big Band in Capitol's Studio A to record their "Salute To Billy May," the famous big band maestro and arranger.

At Conway Recording Studio, Rockie Robbins laying tracks with F. Byron Clark and producers Reggie Andrews and Leon "Ndugu" Chancler, for A&M.

At Allen Zentz Recording, Boardwalk artists Night Ranger working on their debut album with Pat Glasser producing and John Van Nest engineering. ... Capitol artists Rene and Angela producing their own album with Bobby Watson of Rufus. Van Nest is engineering this project.

At Sound Castle, singer/songwriter Peter Allen finishing mix of upcoming Arista album with producer Richard Landis. Engineering are Joe Chiccarelli and Ed Thacker, with Mitch Gibson assisting. ... The Gap Band finishing new single for Total Experience with Lonnie Simmons producing and David Marquette engineering. ... Weather Report starting work on a new Columbia album with producer Joe Zawinul and engineer Brian Risner. Assisting is Gibson. ... A&M artist Rita Coolidge in with producer David Anderle. Chiccarelli is engineering. ... Red Rider mixing their latest Capitol album with Thacker producing and engineering. Marquette is assisting.

Solid Sound in Ann Arbor has folk duo Gemini cutting new album tracks with producer Will Spencer.

Sound Recorders in Kansas City and Omaha have the all-female group Tomboy cutting tracks for their new album with producer Jeff Morris and engineer Ron Dabbs.

Solid Sound Studio in Hoffman Estates, Ill., has the Evard Kale Group co-producing album for Sweet Potato Records with Judd Sager. Sager is also engineering the project.

In Los Angeles, at Sunset Sound, Japanese-American group Tsunami laying album tracks with Gene Meros producing and engineering.

At Cherokee Studio, Randy Vanwarmer finishing his album, backed by Rod Stewart's band. David Kerschenbaum is producing.

Capitol artists Rene & Angela tracking new album at Conway Recording Studio with producer Bobby Watson and engineer Steve Zaretsky.

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

Clyde Electronics Opening U.S. Arm

NEW YORK—Clyde Electronics, the Glasgow-based offshoot of Scotland's Radio Clyde, is extending its marketing operations to the U.S.

The move, which will take place in January, is prompted by market response to the firm's products, which were shown at this year's NAB exhibition, held in Dallas.

The company has already appointed Audio Techniques of Connecticut and Marcom of California as its agents in this country. In January, John Lumsden, the firm's managing director, will move to this country to establish Clyde's U.S. operations.

Lumsden will remain as a member of the board of Clyde, and Philip Collins will take over the running of U.K. operations.

ONE-INCH THE NEW STANDARD.

In the world of SMPTE there are no excuses. Get it now and get it right, in sync, on time. No matter how smart your SMPTE controller/editor is, you can't work fast if the recorder can't keep up. Our one-inch 85-16B has the high motor torque and Tach rate (30 pulses per second) you need to achieve fast "lockup" and stable operation with today's new editing systems. It will "park" where your controller tells it to, on the cue, every time. With the 85-16B you only lose one track to code. Our superior control of crosstalk gives you 15 fully usable tracks for Audio! No need to waste a track as a guard band to keep code out of the mix! You get everything from the wheels to the reels: the console, the built in dbx* and TASCAM full function record controls. With TASCAM, you can always get what you want without paying for extras you don't need.

In Video production you have to think big, but if you think Hard you'll see that TASCAM means business—Multitrack, Multi-image and much more. Talk to your dealer to get our equipment working on your bottom line.

TASCAM
TEAC Production Products

*dbx is a trademark of dbx, Inc., Newton, MA.
Copyright 1982, TEAC Corporation of America, 7733 Telegraph Rd., Montebello, CA 90640

Talent & Venues

46,144 Attend Historic Jamaica Music Festival

• Continued from page 6

first time that any popular artist has been so honored."

Of the announced performers, only Ronnie Milsap and Jimmy Buffett cancelled. But with 20 other acts there, ranging from the Grateful Dead to the B-52s to Skeeter Davis to Peter Tosh, the no-shows were hardly missed.

The Marley Performance Center was dedicated with fireworks and the release of 18 white doves, and then the music began. The Wailers were the first act, with an appearance by Rita Marley and the I-Threes. They were followed by Toots & the Maytals, the B-52s,

Gladys Knight, Jimmy Cliff and the Grateful Dead.

The order of the acts appearing, and even what day they would be playing, was changed daily, and sometimes from hour to hour, but everyone eventually got on, even if it was already dawn. The shows began a little after 7 p.m. and ended after 7 a.m. Those who were there for the Grateful Dead's three-hour dawn set on the first night say that the "Dead heads" in the audience still wanted more when the group finished at 7:55 a.m. Most acts played 45-minute to hour sets, with a changeover time of about 30 minutes between sets.

They played on "Big Bertha," the 6,000 square foot, 175,000 pound stage that was also used by the Rolling Stones and the Who on their recent outdoor shows. There were 300 separate lighting pieces in the Tasco/LSD lighting rig, designed by Alan Tranton, using 300,000 total watts of lighting power. Sound was by Clair Bros., with 64 speaker cabinets boosting 50,000 watts of power.

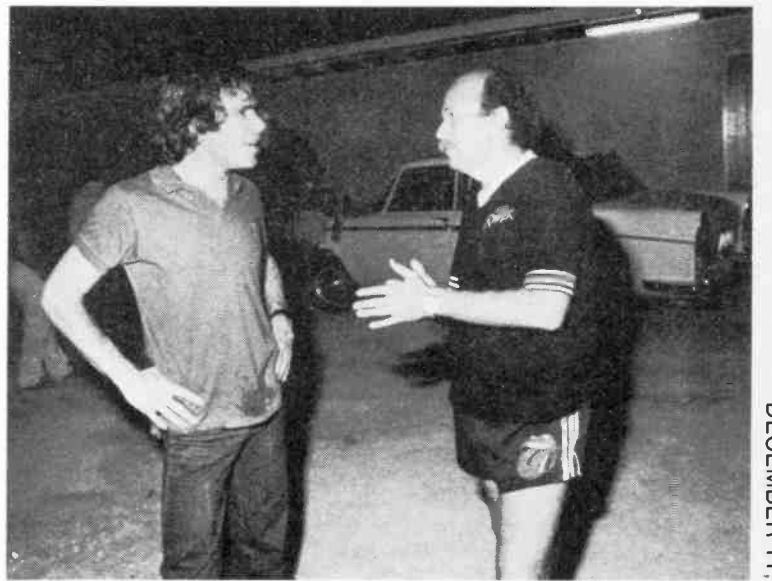
Ten times more powerful than the system used at the recent Reggae Sunsplash, it was the biggest such sound and light rig setup in Jamaica. The equipment was brought by ship from Florida, loaded on 13 tractor trailers. Production cost about \$500,000.

Electric power and telephones can be sporadic in Jamaica, and although sound and lights drew on the local power grid, there was also a backup generator on hand, from Esco Equipment Service. The video company doing the show had its own generator. The generators ran all the time, burning about 500 gallons of fuel, so that if the lights went out the generators could kick right in.

That happened twice during setup, but never during show time, although the lights did go out on the first night in one of the concession areas. Local merchants had to sell their goods by candlelight.

The Bob Marley Memorial Performance Center itself was designed by Rick Wurpel of TTS Inc. Wurpel was also the production manager of the show. The site occupies eight acres on a peninsula on Montego Bay. Built by the Jamaican government, it cost \$1 million Jamaican, which is \$560,000 on the official exchange rate.

(Continued on page 45)



JAMAICA FEST—Counterclockwise, from upper left: Edward Seaga, prime minister of Jamaica, dedicates the Bob Marley Performance Center. Aretha Franklin is escorted off stage after her performance at the Jamaica World Music Festival. Police and soldiers at the entrance to the festival grounds. Stacy Lattisaw interviewed at the Rose Hall Hotel by Jeanne Beker of the "The New Mu-

sic" syndicated tv show in Canada. Rita Marley, onstage. Fans visit the concession stands. John Rubey, left, vice president of Feyline, Rick Wurpel, of TTS Inc, production manager of the festival, and Edmund Bartlett, minister of culture, discuss the festival. Grateful Dead's Bob Weir and promoter Barry Fey chat. The audience as seen from the stage.

DECEMBER 11, 1982, BILLBOARD

Talent & Venues

Three-Day Jamaica Music Festival Called Success

• Continued from page 43

The performing area is at the tip of the peninsula, where a concrete platform, 140 feet long, 70 feet wide and about two feet high, was built. That remains. "Big Bertha" was dismantled and hauled back to Denver at the end of the festival.

Backstage are the general offices, the main electrical room, rest rooms and dressing rooms, which remain permanent. Also permanent are the fencing around the site, three front gates through which the fans must pass, two sanitary blocks, and a police and first aid center at the first gate. The area can accommodate over 30,000 people. Nearby is a six-acre parking area and a five-acre camping site, able to hold 1,750 campers.

The site would have been perfect, except that the ground was extremely rough. The whole area was covered with stones, some as small as cherries, and others as big as fists. It made walking, standing, sitting, or sleeping extremely uncomfortable.

"There was only so much we could do in the four weeks we had to work on this," said Wurpel. "We sent rollers over it to soften up the ground as much as we could, and we were looking to get sand, but all the beaches here are like national parks. We couldn't get it. Next year they promise we will have grass here, which should make it much better."

As the show went on during the first night, it was a good opportunity to explore the area and visit the concession area for a taste of the local jerk chicken and curry goat. No prices were posted anywhere, it was quickly noticed.

"It's the vagaries of the free market system," laughed culture minister Edmund Bartlett, when later asked about the no-price menus.

Bartlett was the main force in the Jamaican government in making the festival a reality. He said the 50 concession booths each paid \$1,000 Jamaican for an 80 square foot plot, where they could set up a booth. Bartlett said it was up to each booth to set the prices.

With its stark cyclone fences, arc lights, bare ground and conspicuously well-armed uniformed and plain clothes police and troops, the festival did have its grim aspect, especially on the first night when the Prime Minister was there. The fireworks were well guarded as well. It took passage of a special law in Parliament to allow their use for the first time in over 10 years. Before they were set off, members of Fey's security staff visited army and police outposts around the bay to personally inform them about the fireworks, so they wouldn't think there was an attack on Seaga or the festival.

After the first night, the number of Jamaican police and security people went down from 486 to 420. They also became less conspicuous. "We don't have the militia on the rooftops, here," noted Bartlett. Many at the festival familiar with recent Jamaican history also pointed out that the police and army presence was considerably less than it had been at comparable previous events. There were supposed to be 40 army soldiers at the festival, but on the way from Kingston to Montego Bay there was an accident, and several soldiers were hurt. They were prob-

ably the most serious casualties of the whole festival.

Both Jamaicans and visitors agreed that the police did a marvelous job. They keep the traffic moving, and kept the visitors safe, with a minimum of interference.

Of course, there were some problems. Pickpockets and petty theft could not be wished away. But there were few horror stories. Peter Simon, the photographer for Fey's firm Feyline, was robbed at knifepoint, but his assailants did not hurt him, nor take his camera equipment or credit cards.

About the most dramatic bit of violence this writer saw at the festival happened when the alleged ticket counterfeiter was brought by the police backstage to confront promoter Fey. The man, a young white American, started to make explanations, but he was cut short by a quick right to the mouth by Fey.

"He was lying to me," said Fey later. Reached after the festival was over, Fey would not reveal the identity of the man, but said he had been deported from Jamaica.

The lineup for the second night was the English Beat, Stacy Lattisaw, Black Uhuru, Aretha Franklin, Skeeter Davis, the Beach Boys and Yellowman, whose set ended at 7:15 a.m.

Since the musicians for the last night's show were all already in town, and really had nowhere else better to go, it made for a lively backstage scene. It was lit up by no less than six competing video crews, who kept the artists busy. As Aretha Franklin was performing on top of the stage, Rick James was being interviewed beneath it. And when she finished, there was a video crew waiting for her as well.

The backstage area in most major concerts is divided into two or more major areas. There is a "press tent" area, as well as more exclusive sections reserved for the headliners. With 20 headliners at the festival, there was no room for that. The only refuge for the stars was a secluded houseboat maintained by Overview Productions.

Overview had a very good reason to make the artists comfortable within its domain. It needed permission to videotape their performances. And it had a lot at stake. It paid \$100,000 upfront to get exclusive video rights to the festival, while production expenses were said to push its cost past \$700,000.

According to Maggie Abbott, producer for Overview, the musical performances were shot by six cameramen: two with hand-held cameras on stage, one on a crane on the side of the stage, two in the light and sound platforms, and another in a cherry picker, also in the audience.

Abbott said Overview planned to edit the material down to a two-hour documentary. The acts would get final approval on the footage used, and they would get all the tapes of their entire performance. The documentary has not been presold, so Abbott and her crew were rather nervous about all the other video crews on hand who paid nothing for any "exclusive rights."

Those other crews replied that they were on legitimate news gathering operations, be it for MTV, "Entertainment Tonight," Canadian tv, Jamaican tv or Miami tv. The dispute threatened to get nasty, with reports of interference and sabotage. "It was getting out of hand for a while, until we put a stop to it," says Fey.

At the end of the third night, an uneasy truce was established be-

tween "exclusive" rights and the rights of a free electronic press, more the result of exhaustion than of the establishment of any principals. Basically, the independent units were not allowed access to the stage itself.

The lineup for the third night was Bobby & the Midnights, Joe Jackson, Rita Marley, Rick James, Squeeze, the Clash, and Peter Tosh. This night attracted the largest audience, about 25,000.

"I know Jamaicans," said Bartlett. "On the first night they didn't know if it would work, so they stayed away. Then, when they saw it was working, more and more would

come."

Interviewed on the third and last night, Bartlett pronounced himself more than satisfied with the festival. "I would say that it has been beyond my expectations," he said. "When Barry and I first discussed this, I was worried if the facility would be ready on time. But our workers did very well with Feyline's services and advice. Feyline gave us valuable assistance."

In the opening ceremony, Rita Marley expressed the philosophy of the event honoring her late husband with the phrase, "One love, one aim, and one destiny for us all." And that spirit did prevail.

Disco Night Club Theatre **SECURITY**

Stop trouble on your premises *before* it starts with the SIRCH-GATE III metal & weapon detection system—the most up-to-date & reliable optical-electronic system available today.

Your customers will feel safer, too!



Features:

- state-of-the-art technology
- easy set-up & operation
- audible or silent alarm
- remote or on-site control

SIRCH-GATE III

LEA

Law Enforcement Associates, Inc.
Dept. M, 135 Main Street
Belleville, NJ 07109
Telephone: (201) 751-0001
Telex: 642073 LEA BLVL

Custom Quality **GLOSSY PHOTOS** in QUANTITY

from your Prints or Negs. (same size)
Our Business for over 35 years.

• Any Quantity • Any Sizes

COLOR	100 5" x 7"	80¢ ea.
	100 8" x 10"	99¢ ea.
BLK. & WHT.	100 5" x 7"	23 1/4¢ ea.
	100 8" x 10"	31¢ ea.
POST CARDS	100 B&W	28¢
COPY NEGS.	Color '10	B&W '15.

Plus postage and handling.



Phone
(203) 375-7034 or
write for our
Price List

Bob Graves

PHOTO PRINTERS, Inc.

40 BG HATHAWAY DR • STRATFORD, CT 06497



reunion arena

19,200 SEATS

777 Sports St. • Dallas, TX 75207
(214) 658-7070



TOP QUALITY
**8X10
PRINTS**

LITHOGRAPHED ON HEAVY GLOSS STOCK

BLACK & WHITE 8x10's
500 - \$50.00 1000 - \$72.00

COLOR PRINTS
1000 - \$342.00

SEND 8x10 PHOTO - CHECK OR M.O.
PRICES INCLUDE TYPESETTING AND FREIGHT
SAMPLES ON REQUEST

ABC PICTURES

1867 E. Florida St.
Springfield, MO 65803
(417) 869-9433 or 869-3456

**5 years
Thanks!**

**Nothing Like It.
Never Will Be.**



TROCADERO TRANSFER

HOME OF THE DISCRIMINATING DANCER
520 FOURTH STREET • SAN FRANCISCO 495-6620

GRAPHICS/DARRYL FAIRCLOTH/1982

Country

Problems Sometimes Outweigh Benefits Of Benefit Concerts

By EDWARD MORRIS & CARTER MOODY

NASHVILLE—Are there benefits to doing benefit concerts? That's the question being faced almost daily by country music acts that have reached crossover stature. While the public relations gains of doing benefits are self-evident, they are sometimes overbalanced by the expenses of staging, the cost of paying dates that can't be accepted and the backlash from causes that have to be turned down.

To counteract these hazards, acts have resorted to more careful screening of requests, identifying themselves with high-visibility charities and setting up multipurpose foundations through which they channel their excess income.

Soon after the Oak Ridge Boys bought WPFR in Terre Haute, Ind., the act received requests from several local groups to do benefits in the economically depressed city. Instead of acting on the separate requests, according to business manager Shelly Davis, the Oaks hired a consultant to tell them how they could best help the community. They have now decided, Davis adds, to use their influence to raise money for industrial development. Details will be announced in January, according to Davis.

For the past several years, the Oaks have identified themselves with the Stars For Children Show, held in Dallas, an event that Davis estimates has raised more than \$1 million. A recent concert, shown on HBO, raised funds for a community center in Bentonville, Ark. Although the Oaks' management sifts the approximately 10 written requests for benefits that come to their office each week, decisions on which ones to accept, Davis says, are made by

the members of the act at monthly meetings.

"A benefit costs us a lot of money—over \$20,000," Davis continues, pointing out that the group pays its band, drivers and sound and lighting crews even when the act donates its own service. "Not only that," Davis notes, "we also lose an opportunity to perform for pay."

Davis says he doubts that the public relations benefits are significant at this level of the Oaks' career. "But people who are trying to sell you on doing a benefit will tell you how important the exposure is." He says that "about 20% of the people who ask us to do benefits get arrogantly mad when we have to turn them down. They say, 'All you have to do is come over and sing for 20 minutes.'"

Although Kenny Rogers still does an occasional benefit concert, he has elected to channel most of his contributions through established charities or through foundations he and his wife, Marianne Gordon, have set up.

In addition to Rogers' highly publicized establishment of the World Hunger Media Awards, to which he contributed \$1 million, he has also

set up the Marianne and Kenny Rogers Charitable Foundation. To the latter, he has pledged the proceeds from at least one concert a year, plus individual personal contributions.

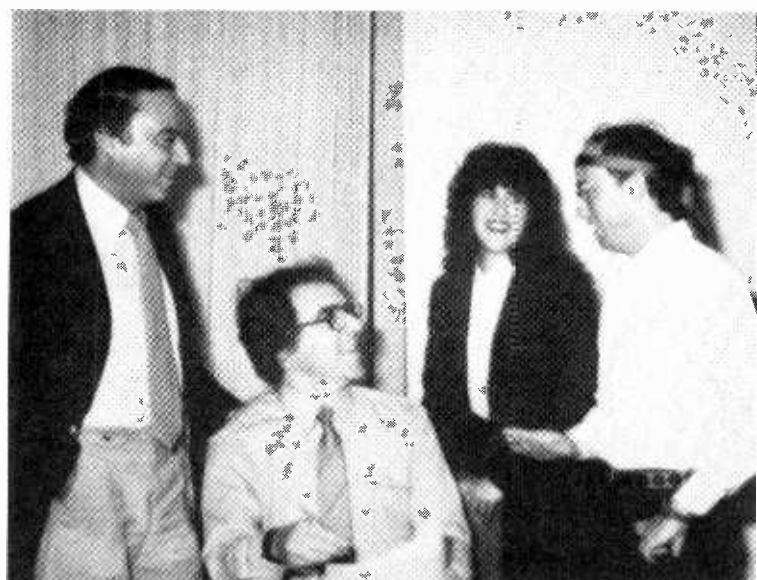
Rogers' benefit concert for the Children's Diabetes Foundation in October raised \$1.7 million. He has also contributed his services to such organizations as the Dubnoff Center for the treatment of underprivileged children with learning disabilities and the Cerebral Palsy Treatment Center.

"The biggest drawback," says a spokesperson for Kragen & Co., Rogers' management agency, "is the lack of time available. But there's also such a high cost for putting a benefit concert on."

Celebrities are often chosen as board members of charity organizations and honorary chairpersons of benefits, thus creating automatic exposure for the charity on the artists' news media coat-tails.

Crystal Gayle this year is honorary Christmas Seals chairperson; last year Charlie Daniels was. Ronnie Milsap and Emmylou Harris will

(Continued on page 50)



U.S. SIGNS DISTRIBUTION—U.S. Records in Nashville has recently signed on with CBS for distribution. Pictured from left are Calvin Roberts, senior vice president/operations and marketing for CBS Records; Elliot Mazer, executive vice president for U.S. Records; Diana Haig, director of Nashville operations for U.S. Records; and Jon Birge, director of custom distributed labels for CBS Records.

Albany AM Station Scores With Wide-Open Playlist

• Continued from page 11

will also play "Walkin' The Floor Over You" by Ernest Tubb. But he tries not to, in his words, "embarrass the old classics by playing them right before slick Nashville productions." Instead, WPTR offers its "Old Time Country Music Show," a half-hour Sunday night fantasy program complete with audience noise and applause to simulate a concert years ago with a major country legend.

WPTR plays unknown artists on small labels, but Warren admits that he doesn't like playing records unless his station can deliver sales as well. His staff calls a couple of retail

accounts in markets WPTR blankets, to determine what's selling and how well. He's proud of the fact that his station goes on records early and has helped put certain singles into retail outlets.

WPTR is engaged in its own ongoing research, involving stores and listener participation. There's a 24-hour active request line, along with a midday "request line soap opera show."

Warren has instituted concert co-promotions (Loretta Lynn, Lee Greenwood, the Charlie Daniels Band), and monthly "I Love You Country" listener appreciation parties held at local advertisers' clubs and hotels. Five hundred free invitations are given away on the air, and the parties are always held early in the week.

Warren is no newcomer to country programming: he was on the air at WIRE Indianapolis when the station first went country full-time in 1968, and he went to work for WHN in 1973 when that station switched to country, serving as music director for three years. He also worked as an air personality at WNBC in 1976 filling in many mornings for fellow jock Don Imus when he failed to show up for a shift. ("We were all fired by Bob Pittman and Charlie Warner the next year," Warren recalls.)

Air staff at WPTR includes music director Jay Richards, with a 3 to 7 p.m. shift; midday man Gary Briggs; Buffalo Bob Connell, 7 p.m. to midnight; and all-night man Craig Scott. Warren handles the morning drive shift.

Wrangler Sets Talent Contest

NASHVILLE—For the second year, the Wrangler Brand of Blue Bell, Inc. is sponsoring a country music talent contest, the "Wrangler Country Showdown." The nationally promoted event will get underway in January, company officials say.

Local acts will be selected and judged through participating country radio stations. Prizes to the national winner include a recording contract, a booking contract and \$50,000 in cash. First and second runners-up are slated for prizes of \$15,000 and \$10,000.

This year, the state playoffs will be held in conjunction with major state fairs and expositions. The national finals will be held in November at the Grand Ole Opry House in Nashville.



RAZZAMATAZZ—RCA artist Razy Bailey performs his current single, "Poor Boy," with one of its writers, Dobie Gray. The duet performance will appear on Bailey's syndicated television series.

Reed Scholarship Is Established

MEMPHIS—When Jerry Reed performs at the Dixon Myers Auditorium here Jan. 20, the gate receipts will be donated to Memphis State Univ. to establish a scholarship in his name.

The concert is one of three activities Reed is supporting to generate approximately \$4,000 per year to fund the Jerry Reed Scholarship for a "needy and worthy" student.

Close to \$1,400 has already been raised from a fishing rodeo held at the Hungry Fisherman East restaurant. The final fund-raising activity will be a bass fishing institute held at the Peabody Hotel Jan. 20-21. Participants will receive a concert ticket as part of their \$45 fee. Topics at the institute will range from sauger fishing and flipping to structure fishing and shiner fishing.

Reed joins Isaac Hayes and Elvis Presley as entertainers who have scholarship funds established at Memphis State.

Acuff-Rose

Acuff-Rose Publications is celebrating its 40th anniversary. For feature stories commemorating this event, turn to the Billboard advertising supplement in the center of this issue.

www.americanradiohistory.com

Chart Fax

Bellamy Brothers Strike New Blow For Rednecks

By MELINDA NEWMAN

The Bellamy Brothers make being redneck fashionable again this week as they hit No. 1 with "Redneck Girl," their fifth song to top the charts. Howard and David Bellamy made their first appearance on the country charts in 1976 with "Let Your Love Flow," a song that soared to No. 1 on the pop charts but reached only 21 on the country charts. The brothers persisted three more years before registering their first No. 1 on the country chart in 1979 with "If I Said You Had A Beautiful Body Would You Hold It Against Me." Subsequent chart-toppers have been "Sugar Daddy," "Dancin' Cowboys," "Do You Love As Good As You Look," and, most recently, "For All The Wrong Reasons."

Number one rednecks are pretty rare. In fact, the only other upwardly mobile redneck to make it to the top was Conway Twitty with "Red Neckin' Love Makin' Night" (1982). Some not as fortunate redneck songs include "Redneck! (The Redneck National Anthem)" by Vernon Oxford, "Long Haired Redneck" by David Allen Coe, "I'm Just A Redneck In A Rock And Roll Bar," by Jerry Reed, and "Red Necks, White Socks And Blue Ribbon Beer" (our personal favorite) by Johnny Russell, all of which made it into the top 20.

Other songs to make it into the redneck history books, although none hit the heights of the aforementioned, include "Red Neck Disco" by Glenn Sutton, "Redneck Rock" by Bill Black's Combo—and who could forget Bobby Bare's classic "Red-Neck Hippie Romance?"

★ ★ ★

As rare as a redneck song hitting No. 1 is other real brother combina-

tions that have achieved such a feat. Although lots of brother combos have made it onto the charts, including the Wilburn Brothers, Osmond Brothers and Younger Brothers, the only other set of siblings to make it to the top is Larry Gatlin & the Gatlin Brothers Band. Their chart-top-

(Continued on page 50)

Jamboree Plans Expanded Search

WHEELING—W. Va.—Jamboree U.S.A. is expanding its Starquest Talent Search for 1983 to two separate contests, the first scheduled for early March and the second for June. Winners will be awarded cash prizes and guest spots on the weekly Jamboree U.S.A. radio program.

According to Mike Hopkins, the program's general manager, entrants must not have won any previous Starquest contests. Deadline for entry in the first competition is Jan. 31. Entry fees are \$25 for individuals and \$50 for groups.

First-place winners will receive \$400, four appearances on Jamboree U.S.A. and one on the Jamboree In The Hills outdoor festival. Second-place cash prize is \$150, third-place award is \$75, and each winner will get two appearances on Jamboree U.S.A. Entrants placing fourth through 10 will each get one appearance on the Jamboree.

The talent search started in 1978 as a part of Jamboree In The Hills. Last year, there were 160 contestants.

Entry blanks are available from Starquest Talent Search '83, 1015 Main St., Wheeling, W. Va. 26003.



STEVE MANTELLI

"YOU'RE A KEEP ME WONDERING KIND OF WOMAN"

PICAP RECORDS P-005

Watch for Steve's new album "This Time Around Is For Me" PLP-1001

We'd like to thank the following radio stations for helping to make 1982 a successful year with three national chart records for Steve Mantelli and Picap Records. We wish all the stations a happy holiday season and a prosperous New Year.

WBAM
WPNX
WTOD
WJAZ
WDLW
WVAM
WLWI

KYNN
WDXE
KNOE
KRMD
WDEN
WWNC
KVEG

KRAK
WSLC
KSOP
WKCW
WVOJ
WPAP
WSUN

KCAN
KFGO
WBXB
WHIM
WSDS
KEEN
KWG

KGA
WSAI
KTOM
WJQS
KTTS
KMAK
WKSJ

KGAY
WLAS
WTMT
WPCM
WDXB
WIXZ
KBMR

Produced by Robert Jenkins for Picap Productions
Associated with Stagi and Scriven Productions

Personal Management by Robert Jenkins
For booking information call (615) 824-3375 or (615) 822-6585



PICAP RECORDS
P.O. Box 60365, Nashville, TN 37206

Hot Country LPs

Copyright 1982, Billboard Publications, Inc. No part of this publication may be reproduced stored in a retrieval system, or transmitted in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)	WEEKS AT #1	This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)
1	1	39	MOUNTAIN MUSIC Alabama, RCA AHL 1-4225 RCA	12	37	37	112	GREATEST HITS ▲ Kenny Rogers, Liberty L00 1072 CAP
2	2	10	HIGHWAYS ARE HEARTACHES Ricky Skaggs, Epic FE 37996 CBS		38	38	32	BUSTED John Conlee, MCA 5310 MCA
3	3	38	ALWAYS ON MY MIND ▲ Willie Nelson, Columbia FC 37951 CBS		39	35	32	INSIDE OUT Lee Greenwood, MCA 5305 MCA
4	4	26	JUST SYLVIA Sylvia, RCA AHL 1-4263 RCA		40	40	7	PERFECT STRANGER T.G. Sheppard, Warner/Curb 23726 WEA
5	5	8	HANK WILLIAMS JR'S GREATEST HITS Hank Williams Jr., Elektra/Curb 60193 WEA		41	39	16	MICHAEL MARTIN MURPHEY Michael Martin Murphey, Liberty 51120 CAP
6	7	7	RADIO ROMANCE Eddie Rabbitt, Elektra 60160 (WEA)		42	43	25	INSIDE Ronnie Milsap, RCA AHL 1-4311 RCA
7	8	9	GREATEST HITS Dolly Parton, RCA AHL 1-4422 RCA		43	42	14	COME BACK TO ME Marty Robbins, Columbia FC 37995 CBS
8	9	8	W W II Waylon Jennings & Willie Nelson, RCA AHL 1-4455 RCA		44	45	5	(YOU'RE MY) SUPER WOMAN (YOU'RE MY) INCREDIBLE MAN Louise Mandrell & R. C. Bannon, RCA AHL 1-4377 RCA
★	10	3	GOING WHERE THE LONELY GO Merle Haggard, Epic FE 38092 CBS		★	55	3	THE ELVIS MEDLEY Elvis Presley, RCA AFL 1-4222 RCA
10	6	12	A TASTE OF YESTERDAY'S WINE Merle Haggard/George Jones, Epic FE-38203 CBS		46	44	10	TOM JONES COUNTRY Tom Jones, Mercury SRM 1-4062 POL
11	12	12	SOMEWHERE BETWEEN RIGHT AND WRONG Earl Thomas Conley, RCA AHL-1-4348 RCA		47	46	6	TURNED LOOSE Roy Clark, Churchill CR 9425 MCA
12	13	58	WAITIN' FOR THE SUN TO SHINE Ricky Skaggs, Epic FE 37193 CBS		★	48	21	UNLIMITED Reba McEntire, Mercury SRM-1-4047 POL
★	14	15	GREATEST HITS The Bellamy Brothers, Warner/Curb 26397-1 WEA		49	51	2	HONKYTONK MAN Soundtrack, Warner/Viva 23739 WEA
14	11	21	FAMILY'S FINE BUT THIS ONE'S MINE David Frizzell, Warner/Viva 23688 WEA		50	52	20	STICKIN' TOGETHER The Kendalls, Mercury SRM-1-4046 (Polygram) POL
15	15	11	PUT YOUR DREAMS AWAY Mickey Gilley, Epic FE 38083 CBS		★	49	51	KRIS, WILLIE, DOLLY & BRENDA ... THE WINNING HAND Kris Kristofferson, Willie Nelson, Dolly Parton, Brenda Lee, Monument JWG 38389 (CBS)
16	16	57	BIG CITY Merle Haggard, Epic FE 37593 CBS		52	54	6	HEARTBREAK Rodney Lay, Churchill CR 9423 MCA
★	33	3	CHRISTMAS The Oak Ridge Boys, MCA 5365 MCA		53	56	2	GREATEST HITS Janie Fricke, Columbia FC 38310 CBS
18	19	8	SURE FEELS LIKE LOVE Larry Gatlin & the Gatlin Brothers Band, Columbia FC-38135 CBS		54	48	21	THE LEGEND GOES ON The Statler Brothers, Mercury SRM-1-4048 (Polygram) POL
19	17	8	IT AIN'T EASY Janie Fricke, Columbia FC 38214 CBS		55	57	2	CONWAY'S #1 CLASSICS-VOL II Conway Twitty, Elektra 60209 WEA
20	21	91	FEELS SO RIGHT ▲ Alabama, RCA AHL 1-3930 RCA		56	49	16	THE BEST LITTLE WHOREHOUSE IN TEXAS Molton Picture Soundtrack MCA 6112 MCA
21	20	24	SOMEWHERE IN THE STARS Rosanne Cash, Columbia FC-37570 CBS		57	50	44	SOUTHERN COMFORT Conway Twitty, Elektra EI 60005 WEA
★	24	64	GREATEST HITS ▲ Willie Nelson, Columbia KC2 37542 CBS		58	58	115	GREATEST HITS ▲ Anne Murray, Capitol S00 12110 CAP
★	28	3	THE BIRD Jerry Reed, RCA AHL 1-4529 RCA		59	61	3	A LITTLE MORE RAZZ Razzy Bailey, RCA AHL 1-4423 RCA
24	18	11	DREAM MAKER Conway Twitty, Elektra 60182 WEA		60	63	67	THE PRESSURE IS ON ● Hank Williams Jr, Elektra/Curb 5E 535 WEA
★	31	3	ANNIVERSARY, TEN YEARS OF HITS George Jones, Epic KE 38323 CBS		61	59	36	LAST TRAIN TO HEAVEN Boxcar Willie, Main Street ST 73001 (Capitol) CAP
★	30	2	TRUE LOVE Crystal Gayle, Elektra 60200 WEA		62	65	2	CHARLEY PRIDE LIVE Charley Pride, RCA AHL-1-4524 RCA
27	23	28	QUIET LIES ● Juice Newton, Capitol ST 12210 CAP		63	66	113	GREATEST HITS ▲ Ronnie Milsap, RCA AHL 1-3772 RCA
28	27	20	16TH AVENUE Lacy J. Dalton, Columbia FC 37975 CBS		★	66	110	GOIN' HOME FOR CHRISTMAS Merle Haggard, Epic FE 38307 (CBS)
29	22	7	GET CLOSER Linda Ronstadt, Asylum 60185 (WEA)		★	69	110	HERE'S TO US Cristy Lane, Liberty LT 51137 (CAP)
30	26	34	HIGH NOTES Hank Williams Jr., Elektra/Curb EI-60100 (Elektra) WEA		66	69	110	GREATEST HITS ▲ The Oak Ridge Boys, MCA 5150 MCA
31	29	21	LOVE WILL TURN YOU AROUND ● Kenny Rogers, Liberty L0 51124 CAP		67	62	22	STRAIT FROM THE HEART George Strait, MCA 5320 MCA
32	32	7	SOUNDS LIKE LOVE Johnny Lee, Full Moon/Asylum 60147 WEA		68	67	31	AMAZING GRACE Cristy Lane, Liberty 51117 CAP
33	25	13	CONWAY'S #1 CLASSICS, VOL I Conway Twitty, Elektra EI-60115 (WEA)		69	53	11	JUST HOOKED ON COUNTRY Atlanta Pops Orchestra—Albert Coleman Conducting, Epic FE 38154 CBS
★	47	7	WILD AND BLUE John Anderson, Warner Brothers 23721 WEA		70	60	29	NUMBER ONES Conway Twitty, MCA 5318 MCA
35	36	6	STEVE WARINER Steve Wariner, RCA AHL 1-4154 (RCA)		71	64	5	MEL TILLIS' GREATEST HITS Mel Tillis, Elektra 60192 WEA
36	34	131	MY HOME'S IN ALABAMA ▲ Alabama, RCA AHL 1-3644 RCA		72	73	21	TOO GOOD TO HURRY Charley McClain, Epic FE 38064 CBS
					73	75	115	I AM WHAT I AM ● George Jones, Epic JE 36586 CBS
					74	70	240	STARDUST ▲ Willie Nelson, Columbia JC 35305 CBS
					75	72	4	I WRITE IT DOWN Ed Bruce, MCA 5323 MCA

★ Superstars are awarded to those products demonstrating the greatest sales gains this week (Prime Movers). ☆ Stars are awarded to other products demonstrating significant gains. ● Recording Industry Assn. of America seal for sales of 500,000 units (seal indicated by dot). ▲ Recording Industry Assn. of America seal for sales of 1,000,000 units (seal indicated by triangle).

Country

Problems Of Benefit Concerts

Continued from page 47

co-chair the National Kidney Foundation Telethon in April, with Harris overseeing the Los Angeles segment of the nationwide radio show and Milsap handling the Nashville portions.

Gayle performed Thursday (2) in Nashville for the Tennessee Lung Assn. Christmas Jubilee, a \$125-per-couple affair at the Marriott Hotel. She played a June benefit for the Univ. of Nevada at Reno, and in February, 1983, joins Marvin Hamlish, Liza Minnelli and others in Houston's Jones Hall to raise funds for the John Stehlen Foundation for Cancer Research. Gayle's mother and Hamlish's father both died of cancer.

Gayle's husband and manager Bill Gatzimos, of Crystal Gayle Enterprises, is a board director of the Tennessee Lung Assn. and says that the Thursday Jubilee received top priority this season in Gayle's schedule, and that no competing benefit requests were accepted in the area that would hurt ticket sales of the show.

Gatzimos observes, "The motivation is not really for public relations—there are a lot of things she could do in that area that are much more time-effective than benefits."

Ronnie Milsap is studying options for working on a specific benefit year after year to build recognition for the charity, according to Tom Corley of Ronnie Milsap Enterprises. The singer's interests, Corley says, are particularly for blindness prevention charities.

He is already active with the Society To Prevent Blindness and serves on the board of the Duke Univ. School of Blindness in Durham, N.C. This year, he performed in benefits for the Univ. of Detroit and the Jackson, Miss., Ballet Co.

Corley says many requests come in for Milsap's assistance, all routed to him by A.P.A., personal manager Dan Cleary or Milsap Enterprises. Milsap himself makes the final choices. Corley says costs of benefits and scheduling makes most offers impossible to accept.

The Jim Halsey Agency provides accommodations and private services to its artists for any paid personal appearances that are fundraisers. The Oak Ridge Boys and Roy Clark are most active, according to Midwest and Southeast agent Ray Shelide.

Roy Clark has played at the Celebrity Starlight Golf Tournament at Oral Roberts Univ. in Tulsa for seven years. Proceeds go to Children's Hospital in that city. Celebrities appearing this year included Bob Hope and Danny Thomas.

Oak Ridge Boys member Joe Bonnell is heading up work, with promoter Paul Jackson, on the annual Stars For Children Show in Dallas. Proceeds benefit "underprivileged and battered children," Shelide says. Acts perform that have previously enlisted the Oak Ridge Boys for their own benefits. Alabama played this year after the Oak Ridge Boys performed at Alabama's June Jam show in Ft. Payne, Alabama.

The Oak Ridge Boys also plan to

appear at George Lindsey's charity golf tournament in Montgomery, Ala., next year, proceeds of which benefit youth organizations.

Shelide, too, laments the difficulties inherent in scheduling benefit concerts. "So many people out there don't realize the enormity of getting a Roy Clark show or the Oak Ridge Boys into a town. On requests from small organizations, I encourage them to contact the management about possibly raffling off an artist's possession—an article of clothing or personal item. Often they only want a few hundred dollars anyway."

And when major benefit offers come in that could deflect ticket sales in a "hard" market to sell, Shelide advises the act not to play.

Until Ricky Skaggs gained national visibility this year with his No. 1 chart successes, he wasn't asked to participate in many benefits, his manager Chip Peay reports. But since Skaggs won two Country Music Assn. awards, including male vocalist of the year, Peay says he's had "quite a few" requests.

"The bad thing about it is that all of the benefit requests are worthwhile," Peay says. "It's in your best interest to look at the ones that are well-organized." Badly organized ones, he observes, may be doubly hazardous: first, in not pulling a paying crowd and, second, in appearing to reflect negatively on the artist's appeal. "People don't look at it as a benefit that wasn't promoted right but as if the artist wasn't able to draw well," he summarizes.

Chart Fax

Continued from page 47

per was "All The Gold In California" (1979).

Then there are those who call themselves brothers but whose blood doesn't run quite so true. These include the Wright Brothers and Burrito Brothers. But the most successful of the pseudo-brothers are the Statler Brothers, who hit No. 1 in 1978 with "Do You Know You Are My Sunshine." Only two of the four Statlers are brothers. They have a slew of other top 20 hits to their credit.

Brother acts (contrived or conceived) on the chart this week are the Gatlins with "Sure Feels Like Love"

at 20, the Statlers with "A Child Of The Fifties" at starred 24, the Burrito Brothers with "Blue And Broken Hearted Me" at 51, and the Younger Brothers, who debut this week with "There's No Substitute For You" at starred 83.

It's that time of year when the weather turns colder, the decorations go up and Christmas songs hit the chart. This week two Christmas songs debut at starred 78—Alabama's "Christmas In Dixie" and its flip side, "Christmas Is Just A Song For Us This Year" by Louise Mandrell and R.C. Bannon. On the album chart, the Oak Ridge Boys' "Christ-

Opryland On The Lookout For Acts & Technicians

By CARTER MOODY

NASHVILLE—The Opryland theme park is launching a 31-city, coast-to-coast audition tour to search for performers, stage managers and technicians for more than a dozen musical productions in the park and on location.

The tour is the largest mounted by the park and began with pre-Thanksgiving auditions in Provo, Utah, San Francisco, Los Angeles and Albuquerque, N.M.

Some 7,000 performers and technicians were expected to appear in the open-call auditions for 375-400 Opryland roles in shows ranging from bluegrass and gospel programs to orchestrated and choreographed productions. Opryland's audition team consists of the entertainment director and manager, choreographer, show directors, musical direc-

tor and assistant musical director.

After the West Coast swing, the auditions move in December to Winston-Salem and Chapel Hill, N.C.; Columbus, Ohio; College Park, Md.; Ann Arbor and Detroit, Mich.; Morgantown, W.V.; Boston; Pittsburgh; Milwaukee and Chicago.

January sites are: New York; Cincinnati; Atlanta; Orlando; Birmingham; Bloomington, Ind.; East Lansing, Mich.; Minneapolis; Champaign, Ill.; Little Rock; New Orleans; Arlington and Denton, Tex.; and Oklahoma City. There will also be auditions in Nashville in December and January. Interviews for technicians will be conducted in Boston, Pittsburgh, Milwaukee, Chicago, New York, Cincinnati, Bloomington and Champaign.

Nashville Scene

Continued from page 48

itative now on AMI as he did before on Ovation and before that on Elektra. And Marvel Felts' chilling vibrato seems endlessly capable of cutting through the dreck and the dregs no matter where it turns up.

Pick or recommend as we will, most of the unexpected delights go straight to the graveyard. More precisely, they go to the Country Music Foundation Library where, if they achieve any immortality at all, it is by being ground into footnotes. A few that are too precious for such callous dispatching may be sneaked home by the reviewers for their own collections. It's still a graveyard, but at least the flowers are kept fresher.

Editor's Note: This is a good time to remind readers that Billboard reviews are based primarily on the commerciality of the release: single Picks are for a predicted top 30 chart tune and Recommendeds are for other releases with the potential to show action on the corresponding chart. Album Picks are predicted for the top half of the chart, and album Recommendeds are for other releases with the potential to show action on the corresponding chart.

**THE REVIEWS
ARE IN...
BEFORE
THE SHOW
COMES OUT!**



"A stunning theatrical experience!"

"Sometimes shocking, always gripping, totally honest!"

"Illuminating! Musical! Magical!"

"An in-depth look at music & money from curtain to curtain."

"Brings the music business smack-dab back on centerstage!"

Billboard

Presents

"BROADWAY AROUND THE WORLD"

starring

Theatre owners, Producers, Directors, Record Company and Motion Picture Executives, Publishers, Licensing Organizations, Composers and Lyricists, Cable TV and Radio Connections, Talent on Broadway.

The stage is set . . . Play the world of Billboard.

Ad Deadline: December 18

**Special Bonus
Distribution at
MIDEM!!**

**Contact:
Broadway Bill**

**Moran:
213-349-2171
212-764-7356**



Black

BET Cable Network Expanding Pay Service Strengthens Commitment To Music Video

NEW YORK—"Black acts have to stop moaning about not getting on MTV and start exploring what they do have," says Robert Johnson, president of Black Entertainment Television. This two-year-old pay cable network is part of what they have, and it's in the process of beefing up its commitment to music video.

The service is now available in markets nationwide 42 hours a week, 8 p.m. to 2 a.m. (it began modestly with a three-hour Friday night feed). With this increased airtime and the spread to more urban markets, BET has added hour-long syndicated programs on gospel and jazz; a half-hour "Old Gold Special" which mixes interviews and concert footage of major black performers; and "Video Soul," which Johnson describes as "key to our growth in music programming."

"Like MTV, the show broadcasts promotional videos, except that we focus solely on black performers," says Johnson. The 30-minute show has only been on three months, "but the response has been tremendous. Our audience of three million young blacks love the show. Their only complaint is that they'd like to see a wider variety of videos. We just

don't have enough black music videos to fill the demand.

"We have been very impressed with the figures MTV has produced to show how video can sell records. We feel our programming can do the same thing, so we are planning to expand the length of 'Video Soul' and make it more of a well-rounded music magazine."

Johnson isn't critical of MTV's decision not to show black videos. "They have targeted their audience, done their research, and feel the young rock audience is what they want. We feel the same way. We want to reach the blacks—and many whites—who enjoy black music and black culture."

CBS, Motown, Warner Bros. and PolyGram have all "been cooperative in providing video material," says Johnson. "But we really are going to be more aggressive in developing that relationship more fully. Anheuser-Busch has been our biggest sponsor, because they see BET as an exceptional vehicle for reaching blacks with money and selling their product. We want the record industry to see this as well."

A graphic example of video's power to sell music came during "The Bobby Jones Gospel Hour," broadcast by BET. Johnson recalls,

"An album called 'Twenty-One Gospel Greats' was advertised on the show. You could either call in or write for it. We received 1,000 calls in a week. Soon after, the record was sold out. Considering the loyalty of the gospel audience, I think the record industry would be wise to begin using videos to promote its gospel as well as pop product."

Johnson, who founded the Washington, D.C.-based company after a four-year stint as vice president of the National Cable Television Assn., says BET will in January begin a program called "Best Bets" to showcase young talent.

Co-produced by the network and Spitzer/Landrum Productions, "Best Bets" will be shot in Washington and Nashville, with talent selected by Moses Dillard.



YOU CAN'T RUN FROM THE MAYOR—Stephanie Mills, left, whose new Casablanca/PolyGram single is "You Can't Run From My Love," accepts the key to Los Angeles from Wanda Moore, center, who represented Mayor Tom Bradley at a concert in Beverly Hills. Manager Cassandra Mills is at right.

The Rhythm & The Blues

Tough Times For Don Cornelius

By NELSON GEORGE

The last two months have been tough for Don Cornelius, both professionally and personally. In late October, his 10-year-old "Soul Train" show, an institution in its 11 a.m. Saturday slot on New York's WNEW-TV, was shifted without notice to 2 a.m.

Most of its primarily black audience in the metro New York area was surprised, and assumed the show had been cancelled. Cornelius' office hadn't been notified of the move and was understandably upset at such a radical shift of its slot in the nation's biggest market. Calls by Billboard to WNEW-TV's director of programming, John von Soosten, were not returned, and no explanation was offered by the Metromedia station.

Then, two weeks ago, Cornelius underwent brain surgery in Los Angeles. The veteran entrepreneur had been experiencing migraine headaches for several months. At first it was thought to be tension, but doc-



tors found it to be much more serious. The sensitive operation lasted 21 hours, and Cornelius is now resting at home.

Taping of future "Soul Train" programs has been delayed until February, when it's hoped that Cornelius can resume his duties as host. This writer and colleagues at Billboard wish him a speedy recovery, as do all his friends in the industry.

Short Stuff: A couple of white acts supported by prominent black industryites have recorded two soul classics. First is Bobby M, whose debut single from his "Rick James Presents Bobby M" album on Motown is Al Green's "Let's Stay Together." M (for Militello) sings on the tune, along with Jean Carn. The use of James' name in the LP title is part of a tradition at Motown, employing an association with established artists to boost newcomers ("Diana Ross Presents The Jackson Five," "Stevie Wonder Presents Syreeta"). Rick himself has previously lent his production expertise and vocals to music by Teena Marie ("Sucker For Your Love") and the

Temptations ("Standing On The Top"), though his support for Militello's record is in name only.

Bill Wolfer's "Wolf" album is the first release on Dick Griffey's pop-oriented Constellation label (Billboard, Sept. 18). The highlight of the album is a decidedly faithful cover of the Norman Whitfield/Barrett Strong composition "Papa Was A Rolling Stone." Stevie Wonder and Michael Jackson both do cameo appearances on the album. "Wolf" represents an interesting attempt by Griffey to exploit the strange racism of pop radio. Where Griffey's top blacks acts can make exceptional records and not get played on white radio, acts such as Hall & Oates, who utilize a similar musical approach, have no such problem. Wolfer's album and the Constellation concept should enable the Solar operation to benefit from Wolfer's black sound and pale complexion—one of pop's music's real ironies.

Highrise Records looks like it'll be the next major black-oriented indie. In Billboard's top 30 black singles are Sonny Charles' delightful "Put It

(Continued on page 54)

DECEMBER 11, 1982, BILLBOARD

WITH CAVALLO, RUFFALO

NABP In New Agreement

NEW YORK—The National Assn. of Black Promoters (NABP) and the management firm of Cavallo, Ruffalo & Fagnoli have reached agreement regarding the use of black promoters and support services on tours by the company's clients. These include Earth, Wind & Fire, Prince, Ray Parker Jr., the Time and Vanity 6.

At a meeting Nov. 6 attended by Rev. Jesse Jackson, members of the NABP and Steve Fagnoli of Cavallo, Ruffalo & Fagnoli, an understanding was reached on several issues. According to the terms, the management firm "shall use black-owned support services in all tours of the black artists they represent, to the extent that these services are available." When no

black-owned support services are available, they will utilize "a company which supports the black community by employment of black craftsmen/technicians."

Cavallo, Ruffalo & Fagnoli will select promoters "on the basis of knowledge of the marketplace and past track record with special consideration given to NABP members."

A few weeks ago, a similar agreement was announced by the NABP and Dick Klotzman, promoter of Luther Vandross' current tour (Billboard, Nov. 13), but details have yet to be disclosed. Reportedly there has been some dispute between NABP and Klotzman over the enforcement of the agreement.

Warwick Marks 20th Anniversary Of Her First Hit

• Continued from page 6

before Diana Ross and 10 months before the Rolling Stones.

Warwick's first 38 chart hits, from "Don't Make Me Over" to 1971's "Amanda," were on Scepter Records, and all but a few were written by Burt Bacharach and Hal David. Those outside tunes include cover versions of "Who Can I Turn To?" and "You've Lost That Lovin' Feeling," and a recording of Andre and Dory Previn's theme from "Valley Of The Dolls."

"Dolls" started out as the B side of 1967's "I Say A Little Prayer," Warwick's first single to crack the top five and to go gold. But "Dolls" ultimately became an even bigger hit, reaching number two in March, 1968. It remains Warwick's biggest solo success.

The next couple of years represented the peak of Warwick's career. She won the Grammy Award for best female pop vocal in 1968 (for "Do You Know The Way To San

Jose?") and 1970 (for "I'll Never Fall In Love Again") and also took the NARM Award for best-selling album by a female artist in '69 and '70.

Warwick has never been an "automatic" hit-maker—she has never strung together more than three top 30 hits in a row—but she could always be counted on to rebound from any temporary slump. That is, until the summer of '70, when the hits suddenly stopped coming, perhaps in part because of increased competition in the easy listening field with the near-simultaneous arrivals of the Carpenters, Bread and Anne Murray.

Warwick moved to Warner Bros. in 1972, but scored only two chart singles for that label, neither of which cracked the top 75. But midway through that association Warwick cut a duet with the Spinners on Atlantic that stands as the biggest hit of her career. "Then Came You" hit No. 1, went gold and earned a Grammy nomination—though in the long run it didn't do much to re-es-

tablish Warwick's disk career; her album featuring "Then Came You" was on and off the charts in just six weeks.

Warwick's long dry spell finally came to an end in 1979, when her first release on Arista, "I'll Never Love This Way Again," became her first top 30 solo hit in almost 10 years. The Barry Manilow-produced track ultimately went top five and became Warwick's third million-seller.

The song was featured on the album "Dionne," Warwick's first top 20 album since 1969 and her only LP to be certified platinum. The album also yielded a top 15 followup hit in "Deja Vu," which won a Grammy for best female r&b performance. "I'll Never Love This Way Again" also won the female pop award, making Warwick the only female artist in Grammy history to win in both categories.

Warwick had two other top 40 hits on Arista before the current smash: "No Night So Long" and "Friends

In Love," a much-heralded duet with Johnny Mathis. But neither hit the top 20, and "Friends In Love" was a particular disappointment, peaking at 38.

Warwick's union with Barry Gibb has had a happier ending for all concerned. It has not only re-established Warwick as a hit artist, but has also polished Gibb's commercial image, which was tarnished with the disappointing performance of the Bee Gees' 1981 album, "Living Eyes."

Here, in honor of Warwick's 20th anniversary, are her 20 biggest pop hits, with years and peak positions.

1. "Then Came You," 1974/ #1.
2. "Valley Of The Dolls," 1968/ #2.
3. "I Say A Little Prayer," 1967/ #4.
4. "I'll Never Love This Way Again," 1979/ #5.
5. "Walk On By," 1964/ #6.
6. "I'll Never Fall In Love Again," 1970/ #6.

7. "This Girl's In Love With You," 1969/ #7.
8. "Anyone Who Had A Heart," 1964/ #8.
9. "Message To Michael," 1966/ #8.
10. "Do You Know The Way To San Jose?," 1968/ #10.
11. "Heartbreaker," 1982/ #15.
12. "Deja Vu," 1980/ #15.
13. "Alfie," 1967/ #15.
14. "You've Lost That Lovin' Feeling," 1969/ #16.
15. "Promises, Promises," 1968/ #19.
16. "Reach Out For Me," 1964/ #20.
17. "Don't Make Me Over," 1963/ #21.
18. "Trains And Boats And Planes," 1966/ #22.
19. "No Night So Long," 1980/ #23.
20. "I Just Don't Know What To Do With Myself," 1966/ #26.

PAUL GREIN

MARKETPLACE

Check Type of Ad You Want

- REG. CLASSIFIED: \$1.45 per word—Minimum ad order \$29.00.
- DISPLAY CLASSIFIED Ad. \$60.00 per inch, 4 insertions \$54.00 per, 26 insertions \$49.00 per, 52 insertions \$39.00 per. Price discounts based on consecutive issue frequency.
- FANCY BORDER, \$5.00 PER INSERTION.
- (JOB) POSITION WANTED: \$25 per inch.
- REVERSE CHARGE: \$6.00 per insertion. (DISPLAY ADS ONLY)
- FOREIGN ADVERTISEMENTS: (Outside the U.S.) Regular \$75 per word, minimum ad order \$22.00.
- DISPLAY CLASSIFIED ADS: \$48.00 per inch, \$40.00 if the ad runs 4 or more times.
- BOX NUMBER c/o Billboard, \$5.00 service charge.

PAYMENT MUST ACCOMPANY ORDER

AGENCY DISCOUNTS NOT APPLICABLE ON CLASSIFIED ADS

NAME _____
 ADDRESS _____
 CITY _____ STATE _____ ZIP _____
 TELEPHONE _____

Amer. Express
 Diners Club
 Visa
 Master Chg.
 Bank # _____

Credit Card Number: _____
 Expires: _____
 Signature _____

ADDRESS ALL ADS: Billboard Classified.
 1515 Broadway, New York, N.Y. 10036
 Phone: Jeff Serrette 212/764-7388
 (800) 223-7524 Toll Free
 All major credit cards accepted

Check Heading You Want

- | | |
|--|---|
| <input type="checkbox"/> HOME VIDEO | <input type="checkbox"/> BUSINESS OPPORTUNITIES |
| <input type="checkbox"/> SONGWRITERS | <input type="checkbox"/> REAL ESTATE |
| <input type="checkbox"/> JOBS AVAILABLE | <input type="checkbox"/> FOR SALE |
| <input type="checkbox"/> HELP WANTED | <input type="checkbox"/> GOLDEN OLDIES |
| <input type="checkbox"/> COLLEGES | <input type="checkbox"/> MISCELLANEOUS |
| <input type="checkbox"/> REHEARSAL SPACE | <input type="checkbox"/> DISTRIBUTING SERVICES |
| <input type="checkbox"/> ANNOUNCEMENTS | <input type="checkbox"/> (JOB) POSITION WANTED |
| <input type="checkbox"/> OTHER _____ | |

FOR SALE

LOWEST PRICES
 on
 LP's, 12", 45's & Tapes
ALL LABELS
WEEKLY SPECIALS
GLO MDSE. CORP.
 662 10th Avenue
 New York, NY 10036
 (212) 581-6130

ROCK & SOUL
RECORDS
 STEREO • TV • CAMERAS
 WHOLESALE, RETAIL
LOWEST PRICES
HOT—NEW IMPORTS!!!
BLANK CASSETTE SPECIAL PRICES
 \$8.98 List\$4.88
 12 inch\$2.77
 470 7th Ave. bet. 35th & 36th St.
 New York City
 (212) 695-3953

★ EXPORT EXPERTS ★
 Efficiency... our specialty!!
 New Wave, Rock, Disco, Pop, Country
 Jazz, Raggae, R&B
PROMPT SERVICE TO ALL COUNTRIES
RECORDS, TAPES, AUDIO, VIDEO
GOOD PRICES — GOOD FILL
Maxi Music
 150 Nassau Street, (Suite 1438)
 New York, N.Y. 10038
 Phone (212) 962-4930
 ★ **TELEX 239063 Maxi** ★
 Domestic Inquiries Welcome

HEAVY METAL
 Are you currently stocking the best selling domestic Heavy Metal album?
CIRITH UNGOL
 "Frost & Fire"
 on
Liquid Flames Records
 Write, Call, or Telex for
 Information and Catalogue
HABLAMOS ESPANOL
 Greenworld Distribution
 20445 Gramercy Place, Box 2996
 Torrance, CA 90509-2896
 Telephone: (213) 533-8075 (CA, A.K., HI)
 (800) 421-2095 (Toll Free)
 Telex: (4) 5720103 'GREEN' (ITT System)

EXPORTER & U.S.A.
WHOLESALE-ACCESSORIES
 7", 12", LP & TAPE. ALL LABELS. BUY ELSEWHERE—PAY MORE.
STRATFORD DIST. INC.
 815 SECOND AVENUE
 NEW HYDE PARK, NY 11040
 NY—212-343-6920, 516-352-4200
 800-645-6558 Telex 6852201

CUT OUTS — OVERRUNS
IMPORTS — RECORDS
TAPES — CASSETTES
 Major Labels from \$5.00 and up. Call or write for free catalog.
ABA RECORD DIST.
 1467 Pinewood St.
 Rahway, N.J. 07065
 201-574-0900

WILLIE NELSON
 "Diamonds in the Rough"
 never-before released album containing the first 13 songs Willie ever wrote & recorded. Available on LP, CA & 8T from:
Delta Records, Box 225
Nacogdoches, TX 75961
(713) 564-2509
 call or write for free catalog

PROFITS DOWN?
 Thousands of titles on assorted Albums, 8-Tracks and Cassettes available at BUDGET prices. Call or write for our free giant catalog.
RECORD-WIDE DISTRIBUTORS, INC.
 1755 Chase Dr.
 Fenton (St. Louis) MO. 63026
 (314) 343-7100

WHILE OTHER PEOPLE are raising their prices, we are lowering ours. Major label LPs as low as 50¢. Your choice. Write for free listings. Scorpio Music, Box 391-BC, Cornwells Hts., Pa. 19020, USA. Dealers only.
 WE HAVE MEXICAN records too! 100% return if we pick 'em. Tobisco, 6144-A Highway 290W, Austin, TX 78735, 512-892-1570.
 OUT-OF-PRINT albums and singles. New and used. Large selection priced below collectors prices. All musical categories. Free catalog. Havemeyer Park Records - P.O. Box 32B - Old Greenwich, CT. 06870.

EQUIPMENT FOR SALE
CASSETTE LOADERS
 We have 3-King Instrument model 780 fully automatic cassette loaders with stacker-stamper kits. These units are like brand-new, about 1 year old...in perfect condition. Recently replaced with King 790's. Today's new price, with accessories, is about \$16,000.00. Our price is only \$11,500.00 each. Some spare parts available.
WESTAPE
 504-E Vandell Way
 Campbell, CA 95008
 (401) 379-0870/TLX: 172-230

RECORDS FOR SALE
 PRIVATE RECORD COLLECTION, Approx 3000 LPs & 3500 45's. Collection comprised of: Big Band, MOR, Soundtracks, Rock, Disco, Graffiti, Easy Listening, X-mas. Will be sold as "complete unit only". Contact: Days: (213) 705-0983 Bruce. Nights: (213) 342-9689 Rob.

BOOKINGS
BOOKINGS\$
 College-circuit gig directory (1,163 listings nationwide)—\$34.95. Club directories also available for Nashville, NYC, L.A., Philadelphia—\$19.95 each. Visa/Mastercard accepted.
Natural Acts Unlimited
 P.O. Box 162-F
 Skippack, PA 19474
 (215) 489-4640

CUT-OUTS

Chipmunk Punk on Excelsior available now for shipping on cassette and 8-track. Call or write for free catalog.

J S J DISTRIBUTORS
 6620 W. Belmont, Chicago, IL 60634
 (312) 286-4444

SAME DAY SHIPMENT... and
LOW DEALER PRICES
 ... on LP's • CASSETTES • 8 TRs
 ALL MAJOR LABELS & CURRENT HITS
 write for our:
TOP 1000 LIST
 and price schedule
 TOBISCO • 6144 Hwy 290 W • AUSTIN, TX 78735

BUTTONS

buttons, buttons, BUTTONS!
 Send for a Button Master sampler pak to see all the newest of our 80,000 designs! Custom orders from 1/8" to 3" for your prom needs as low as 5¢ with 5 day delivery and no plate or extra color bogus charges! Stop dealing with middlemen and pocket the extra dollars from dealing with the world's largest dist. of licensed and novelty pins with full return and term privileges!
 Send for our '82 catalog NOW!!!
 Button Master, P.O. Box 129 Bridgeport, PA 19405
 1-(800) 523-1187 (national) if you don't have a phone directory listing or business card
 1-(215) 277-1966 (PA) —don't waste your time

POSTERS

POSTERS
 LARGEST SELECTION OF
ROCK STAR & BLACKLIGHT
 VELVET POSTERS IN THE COUNTRY.
Just Out!!! Our new "1983" full color catalogue. Featuring posters, buttons, pins, bumper stickers, patches, T-shirts and jersey's.
 Write or call for free catalogue
FUNKY ENTERPRISES
 "The only name for all your Poster needs"
DEALERS ONLY
 132-05 Atlantic Ave.
 Richmond Hill, N.Y. 11418
 (212) 441-5500
 Toll free (800) 221-6730

POSTERS
 Largest Selection of
Rock Posters
ZAP ENTERPRISES
 1251-3 Irolo St.
 Los Angeles, Calif. 90006
(213) 732-3781
DEALERS ONLY

EMPLOYMENT OPPORTUNITIES
RADIO JOBS!
 10,000 radio jobs a year for men and women are listed in the American Radio Job Market weekly paper. Up to 300 openings every week!! Disk Jockeys, Newspeople and Program Directors, Engineers, Sales people. Small, medium and major markets, all formats. Many jobs require little or no experience! One week computer list \$6.00. Special Bonus, six consecutive weeks only \$14.95—you save \$21.
AMERICAN RADIO JOB MARKET
 6215 Don Gaspar Dept. 2
 Las Vegas, Nevada 89108

NOTICE

FREE

(Advice)

MAKE YOUR CLASSIFIED AD PAY!!

How? By running it consistently and by making sure your ad is in position when that prospect is ready to BUY. The most effective classified ad campaigns are those that call for ads being repeated and measurement taken after 6 to 8 weeks. Keep in close contact with me (Jeff) at Billboard.

Call
(800) 223-7524
 or
(212) 764-7388

I'll make sure your advertisement is in the **RIGHT POSITION** for maximum exposure.

YOUR MASTER MAY BE WORTH MORE DOLLARS!

50% OF THE POTENTIAL RECORD MARKET IS OUTSIDE THE U.S.
 WE WILL BE AT MIDEM '83 AGAIN.
 IF YOU ARE INTERESTED IN THE POSSIBLE PLACEMENT OF YOUR MASTER.

Call or write:
KENRO PRODUCTIONS INC.
 10 E. 33rd Street
 New York, NY 10016
(212) 889-7950 Telex 645784

RECORDS WANTED

RECORDS WANTED
 Dumps, overstocks, or bankruptcies—for cash.
 New releases only—any quantities. Send list and information to:
MR. MUSIC INC.
 P.O. Box 430
 Allston, MA 02134
 (No phone calls, please.)

WANTED TO TRADE

WANTED TO TRADE our new 3M 24 track Erase Head for Playback Head. Contact David at (213) 994-9973.

BOXES FOR AUDIO & VIDEO

BOXES FOR STEREO 8 & CASSETTES

12" Piller Proof Heights & form fit. Beautiful Stock designs & custom printing.
IN STOCK—INSTANT SHIPMENT
 Low Prices—Free Samples
PAK-WIK CORPORATION
 128 Tivoli St., Albany, NY 12207
(518) 465-4556 Collect
VHS & BETA BOXES

CHART RECORD SERVICES

THE FASTEST, MOST DEPENDABLE SERVICE IN THE WORLD

Att: **INTERNATIONAL RADIO STATIONS, DISCOTHEQUES and PRIVATE COLLECTORS.**
 Subscribe to our **AUTOMATIC AIRMAIL SERVICE** for 45's, LP's, and Cassettes from all the charts.
 Special Orders Welcome
AIRDISC USA
 P.O. Box 835, Amityville, N.Y. 11701

DISTRIBUTING SERVICES

EXPORT ONLY

All brands phonograph records and pre-recorded audio and video tapes (NTSC and PAL). Also largest selection of attractive close-out offers—35 years of specialized service to record and tape importers throughout the world. Overseas dealers and distributors only.
ALBERT SCHULTZ, INC.
 116 W. 14th St., N.Y., NY 10011
 (212) 924-1122
 Cable: ALBYREP Telex: 236569

RECORDING TAPE & ACCESSORIES

24-HOUR FREIGHT PAID SERVICE
 Best Selection—Best Service—Best Fill
MAXELL • TDK • DISCWASHER • SONY • MEMOREX • FUJI • ASTROCADE • SHURE • AMARAY • SCOTCH • SAVOY • RECOTON • EVEREADY • AUDIO TECHNICA • DYNASOUND • BASF • DURACELL • SOUND GUARD • TRACS • ALLSOP • many, many more!
SEND FOR FREE CATALOG
A.I. ROSENTHAL ASSOCIATES
 Dept. A, 1035 Leis Dr., Warrminster, PA 18974
DEALERS ONLY (215) 441-8900
TOLL FREE ORDERING: (800) 523-2472

EXPORT TO SCANDINAVIA

Original cassettes and LP's wanted for the Scandinavian market on a continual basis. Send information immediately to:
ELAPHUS MARKETING APS
 Skadbakvej 95—Kaas
 9440 AABYRO—DENMARK
 Phone: 08-245111
 Tlx: 69913 ELAP DK

ART

CAPTURE YOUR FAVORITE singer/group in an original portrait, most media; individual, composites, on stage. Portraits, Etc., P.O. Box 202, Upper Marlboro, MD 20772.

Be represented with a CLASSIFIED ADVERTISEMENT in Billboard's Important Year-End Issue

Talent in Action and the No.1 Awards

This issue will generate a tremendous amount of interest throughout the entire music industry. For the price of one (1) classified ad—your ad message will be exposed to the industry for two full weeks.

SPECIAL PRICE OFFER: \$50. per column inch

call: Jeff Serrette at (800) 223-7524 • (212) 764-7388

Advertising DEADLINE: December 13th

Issue date is December 25th
 (this issue will be on the stands etc. on December 20th)

TAPES

CASSETTE TAPE SECURITY DEVICES
DESIGNED FOR RETAIL OUTLETS
EASY-TO-USE/IN-EXPENSIVE
RE-USEABLE & DISPOSABLE

5 SELECTIVE MODELS

—FOR SAMPLES AND PRICES—
CONTACT:
C&D SPECIAL PRODUCTS
309 SEQUOYA DRIVE
HOPKINSVILLE, KY. 42240
502/885-8088

WHY PAY MORE?
cassette **strk** blanks, **3m tape**
1-45 any amount cass. **61 strk .84**
46-60 any amount .. **.69** .. **.92**
61-80 any amount .. **.75** .. **1.01**
81-90 any amount .. **.85** .. **1.10**
CASSETTE & STRK DUPLICATORS, CUSTOM
DUPLICATION, SHRINK WRAP & LABEL ADD 25¢
TRACK MASTER INC
1310 South Dixie Hwy. West
Pompano Beach Fla. 33060
Tel: (305) 943-2334

BLANK AUDIO & VIDEO CASSETTE—8-TRACK

Direct from manufacturer—below wholesale—any length cassettes—4 different qualities to choose from—Ampex & Agfa bulk and reel master tape from 1/4" to 2". Cassette duplication available. Call for brochure.

ANDOL AUDIO PRODUCTS, INC.
4212 14th Ave., Brooklyn, N.Y. 11216
Call Toll Free 800-221-6578
N.Y. RES. (212) 435-7322

PROFESSIONAL BLANK TAPE

Custom Cut 8 Track and Cassettes. 90 different lengths in one minute increments. Prices start at .85.
• B-T & cass. Duplicators • Low cost Shrink Wrappers • Tape Players & Recorders • Recording Supplies.

CALL TOLL FREE 1 (800) 237-2252
In Florida call collect (813) 778-4442
BAZZY ELECTRONICS CORP.
3018 Avenue "C" Holmes Beach, Florida 33510
Master Card & Visa Welcome

LOW COST CASSETTES High-Speed Duplication

Std C-10, C-20, C-60 and C-90 high grade cassettes with or without box. Able to supply any other length at competitive prices. High speed duplication available at lowest prices. Fast Turnaround.
RECORTEC, INC. (415) 962-0220
475 Eille St. Mt. View, CA 94043

POSITION WANTED

Former College Concert Chairman (Univ. of MD), 23, experience in advertising, talent buying & all other aspects of Concert Promotion/Production, B.A. in Economics, seeks employment with promoter or club, any region. Call:
(301) 986-8481
or write:
Kip Levy
5401 Edgemoor Le.
Bethesda, MD 20814

RICHARD SIMPSON

Disc mastering engineer seeks employment with major cutting studio. Los Angeles area preferred, will relocate for right offer. 16 years experience. Call:
(805) 527-3850

SONGWRITERS

SONGWRITERS

We bring your songs to life inexpensively with top session players from THE DOOBIE BROS BOZ SCAGGS, THE JACKSONS, GEORGE BENSON, etc. Call write for free sample tape
MOONLIGHT DEMOS
213 893-0257 or 665-7464 • 5313 Bakman Ave
Box 124 • No. Hollywood, CA 91601

SONGWRITER'S CONTACT SERVICES

Attention Record Companies/Producers!
Our songwriters sell millions of records—Hits available now! **Attention Great Songwriters!** 100 artists presently looking for hit songs.
Robert H. Marcus
7219 Hampton Ave., Suite 14
Hollywood, CA 90046
(213) 874-3373

RECORD JACKETS

AWARD WINNING DESIGN GROUP seeks companies interested in good graphics at good prices. Will work with your limited budget in exchange for creative freedom. NY area only. Write: Box 7493, Billboard, 1515 Broadway, NY, NY 10036.

DECEMBER 11, 1982, BILLBOARD

News

Nov. Gold LP Total Highest In Two Years

• Continued from page 1

To The Sky," which was certified in January, and "Greatest Hits, Vol. II," certified in October.

The recent resurgence of gold Christmas albums (Billboard, Dec. 4) continued in November, with two more holiday titles topping the 500,000 mark: Perry Como's "Christmas Album" (RCA), first released in 1976, and Willie Nelson's "Pretty Paper" (Columbia), first issued in '79.

This makes Como the only artist to collect three gold Christmas LPs since the RIAA instituted its awards program in 1958. He previously scored with "Season's Greetings," certified in '63, and "Merry Christmas Music" (1966).

And the certification of Nelson's album means four of the six Christmas LPs to go gold so far this year are by acts with large country fol-

lowings. The others: Kenny Rogers, the Statler Brothers and Anne Murray.

The month's two other gold albums (besides the two Christmas LPs) that were not 1982 releases are Blue Oyster Cult's "Fire Of Unknown Origin," released in July, 1981, and the Kendalls' "Heaven's Just A Sin Away," first issued more than five years ago. The title track was Billboard's No. 1 country single in October, 1977.

Another LP that had to struggle to reach gold was Elton John's "Jump Up!," which took 31 weeks and two top 15 hit singles to finally hit the 500,000 mark. It's John's 17th gold album and his first since leaving MCA. "The Fox," his 1981 Geffen debut, wasn't certified.

One of the month's platinum LPs was the Steve Miller Band's "Abracadabra," its first platinum studio set since "Book Of Dreams" in June, 1977. The group's last studio release, "Circle Of Love," stopped at gold last December.

There were no gold or platinum singles in November, but neither were there in November, 1981.

Here's the complete list of November certifications:

Platinum Albums

Olivia Newton-John's "Greatest

Hits, Vol. 2," MCA. Her sixth (counting "Grease" and "Xanadu").

Steve Miller Band's "Abracadabra," Capitol. Their fourth.

Men At Work's "Business As Usual," Columbia. Their first.

Gold Albums

Neil Diamond's "Heartlight," Columbia. His 19th.

Elton John's "Jump Up!," Geffen. His 17th.

Olivia Newton-John's "Greatest Hits, Vol. 2," MCA. Her 12th (counting soundtracks).

Linda Ronstadt's "Get Closer," Asylum. Her 11th.

The Who's "It's Hard," Warner. Their 11th.

Willie Nelson's "Pretty Paper," Columbia. His ninth.

Billy Joel's "The Nylon Curtain," Columbia. His eighth.

Bruce Springsteen's "Nebraska," Columbia. His sixth.

Blue Oyster Cult's "Fire Of Un-

known Origin," Columbia. Their fifth.

Charlie Daniels Band's "Wind-dows," Epic. Their fifth.

Kenny Loggins' "High Adventure," Columbia. His fifth.

Perry Como's "Christmas Album," RCA. His fourth.

Eddie Money's "No Control," Columbia. His third.

The Whispers' "Love Is Where You Find It," Solar. Their third.

Joe Jackson's "Night And Day," A&M. His second.

The Time's "What Time Is It?," Warner. Their second.

Luther Vandross' "Forever, For Always, For Love," Epic. His second.

The Clash's "Combat Rock," Epic. Their first.

The Kendalls' "Heaven's Just A Sin Away," Churchill. Their first.

Stray Cats' "Built For Speed," EMI America. Their first.

Chartbeat

• Continued from page 6

rent monopoly, noteworthy mainly because Mathieson arranged and played on Summer's records and because "Gloria" is very much in Summer's old sound and style.

Lionel Richie was also producer of two of the top three singles in August, 1981. His duet with Diana Ross, "Endless Love," was No. 1, while Kenny Rogers' "I Don't Need You" was ranked third.

But the greatest domination of the pop charts by one producer came in April, 1964, when George Martin made a clean sweep of the top five with the Beatles. Runner-up honors go to Barry Gibb, Karl Richardson and Albby Galuten, who co-produced four of the top five in March, 1978.

Talk about success! Talk about acceptance! Talk about bucks!

U.K. Watch: the Jam is going out with a bang. The group's professed last single, "Beat Surrender," debuts on the British chart this week at No. 1, a feat previously accomplished by its double-sided hits "Going Underground"/"Dreams Of Children" in March, 1980 and "Town Called Malice"/"Precious" this past Febru-

ary. Only one other act in U.K. chart history has debuted at No. 1 with three different hits.

Elvis Presley? No, he's only done it twice. Cliff Richard? Nope, only once. Abba? No, they've never done it. The only other act to enter the U.K. chart at No. 1 three times is Slade, which scored with "Cum On Feel The Noize," "Skweeze Me Pleeze Me" and "Merry Xmas Everybody," successive releases in 1973.

Only 13 records have debuted on the British chart at No. 1 since its inception in 1952. The other recent ones are the Police's "Don't Stand So Close To Me," which entered in September, 1980 (and peaked at 10 in the U.S. seven months later) and Adam & the Ants' "Stand And Deliver," which bowed in May, 1981 (but never charted in the U.S.).

Our U.K. chart spies Fred Bronson and Alan Jones also report that Dionne Warwick's "Heartbreaker" is the 50th British chart hit written by some combination of Gibb brothers. The only songwriting teams to top that total are Lennon & McCartney, Bacharach & David, Goffin & King and Holland-Dozier-Holland.

New Video Releases

This listing of video releases is designed to enable wholesalers and retailers to be up-to-date on available new product. Formats included are Beta, VHS (Video Home System), CED (Capacitance Electronic Disk), and LV (LaserVision). Where applicable, the suggested list price of each title is given; otherwise, "No List" or "Rental" is indicated. All information has been supplied by the manufacturers or distributors of the product.

THE JONATHAN WINTERS SHOW
Beta World Television\$29.00
VHS\$31.00

WORK & POLICE
Charlie Chaplin, Billy Armstrong, Marta Golden, Charles Insley, Paddy McGuire, Edna Purviance, Wesley Ruggles, John Rand
Beta 2 Video Yesteryear 866\$39.95
VHS 866\$42.95

THE WORLD OF APU (APU SANSAR)
Ravi Shankar
Beta 2 Video Yesterday 862\$49.95
VHS 862\$52.95

THE WOULD-BE GENTLEMAN, see Le Bourgeois Gentilhomme

THE YOUNG CARUSO
Ermanno Randi, Gina Lollobrigida, Maria Del Monaco
Beta 2 Video Yesteryear 822\$49.95
VHS 822\$52.95

AND GOD CREATED WOMAN
Brigitte Bardot
LV Vestron

ANGEL OF H.E.A.T.
Marilyn Chambers
LV Vestron

DICK CAVETT'S HOCUS POCUS IT'S MAGIC
Dick Cavett, Sigfried & Roy, Harry Blackstone, Mark Wilson
LV Vestron

FIEND
Don Leifert, Richard Nelson, Elaine White, George Stover
Beta & VHS Force Video FV3

GO TELL THE SPARTANS
Burt Lancaster
LV Vestron

GOOD GUYS WEAR BLACK
Chuck Norris
LV Vestron

HERE IT IS BURLESQUE
Ann Cory, Morey Amsterdam, Pinky Lee
LV Vestron

I EAT YOUR SKIN
William Joyce, Heather Hewitt, Walter Coy, Betty Hyatt, Lindon Dan Stapleton
Beta & VHS Force Video FV2

To get your company's new video releases listed, send the following information — Title, Performers, Distributor/Manufacturer, Format(s), Catalog Number(s) for each format, and the Suggested List Price (if none, indicate "No List" or "Rental") — to Bob Hudoba, Billboard, 2160 Patterson St., Cincinnati, Ohio 45214.

HELP WANTED

GERMAN 24-TRACK STUDIO

is looking for an experienced recording engineer. (Disco/Funk/Hi-Energy Field) to come and work in Europe. 4 years experience in a 24-track studio in the States are a must. All expenses paid + good salary.

Also looking for singers/songwriters and producers (Disco/Funk/Hi-Energy) to work with us in Europe.
For details please contact:

KARL at (0991) 24866
or
GUENTER at (07021) 55937
in W-Germany

RESIDENT DIRECTOR

Experienced theatrical director to audition, stage and direct 6-8 and supervise the direction of 4-6 dinner theatre productions annually. A minimum of 3 years directing experience necessary. Salary \$15,000-\$25,000, based upon experience. Other benefits include insurance and bonus.
Send confidential resume and references to:

P.A.P.I.
1200 Fidelity Federal Building
Nashville, Tennessee 37219

D.J. WANTED:

Large new hi-energy gay club seeking disc jockey. Competitive salary. Send resume/demo tape to:

P.O. Box 14371
Columbus, Ohio 43214

NATIONAL IMPORTER DISTRIBUTOR in New York area seeks experienced people for telephone sales and other duties. Box 7492, Billboard Pub., Inc. 1515 Broadway, New York, N.Y. 10036.

COMEDY MATERIAL

Jokes "Hilarious Jokes"
Schrumacher (Columnist) — Montreal Gazette
"New Fantastic Jokes!"
Dick Sair Manager — News Bureau of Canada
For radio, new topical one-liners, jokes. Mail \$6 U.S. for 100 "hilarious" SAMPLE JOKES plus radio joke catalog. Our 6th year!
COMEDY 4874 Cote des Neiges, Dept. 601-B
PUBLICATIONS Montreal H3V 1H4 Canada

DEEJAY SPECIALS! MONTHLY gagletter! Individualized Service! We have it all. FREE information package. PETER PATTER, P.O. Box 402-B, Pinedale, CA 93650.

FREE SAMPLE OF radio's most popular humor service! Write on station letterhead: O'Liners, 1237 Armacost, #6-B, Los Angeles, CA 90025.

NOT COMEDY: CURRENT artist bios, daily calendar, much more for weekly pros! Write on letterhead for free issue: Galaxy, Box 20093-A, Long Beach, CA 90801.

NEW JOKES MONTHLY. Comedy, Comedy, Comedy. Write for recent samples. Funny material. B. Falk, Box 421264, San Francisco, California 94142.

LATEST JOKES BY R. Makinson & R.T. Smith. Free sample. Robert Makinson, GPO Box 3341, Brooklyn, N.Y. 11202.

REAL ESTATE

GREENWICH, CONN.

Soaring pines, spring fed ponds and waterfalls abound. Just 45 min. from Manhattan. Lots of wood and grass—magnificent views of wildlife and waterfalls from sunfilled living areas. Master suite with library, walk-in closet and jacuzzi tub—two guest's rooms or children's rooms. A true gem for the buyer interested in a contemporary ambience rarely found in this area.

NEWHALL

&
OGILVEY
22 Lafayette Pl.
Greenwich, Conn. 06830
(203) 869-8100

BUSINESS OPPORTUNITY

AVAILABLE—ONE OR BOTH. Established RECORDING STUDIO & RECORD MANUFACTURING PLANT Existing Clientele. Ideal for Record Company, Independent Producer. Terms. (714) 774-0773, (714) 630-0145.

ANNOUNCEMENTS

NEWLY CONSTRUCTED NIGHT CLUB

Available for Holiday entertaining—afternoons and evenings til 2 A.M. Designed for 25 or 250.
Chelsea
EAST 19th ST. ASSOCIATES, INC.
(212) 820-0922

DONATION TO COLLEGE WANTED

Music Industry Oriented College will rename institution after donor in exchange for contribution in excess of \$1,000,000. Inquiries should be directed to:

IRA H. LEIBOWITZ, Esq.
585 Stewart Ave., Garden City, NY 11530
516-222-1800

DEADLINES FOR FUTURE ISSUES

DEC. 18th ISSUE—DEC. 6th
DEC. 25th ISSUE—DEC. 13th
JAN. 8th ISSUE—DEC. 27th
JAN. 15th ISSUE—JAN. 3rd
JAN. 22nd ISSUE—JAN. 10th
JAN. 29th ISSUE—JAN. 17th
FEB. 5th ISSUE—JAN. 24th

Notas

Some Industry Ills Don't Translate

By ENRIQUE FERNANDEZ

The ills that plague the record industry in many markets don't translate literally into the Spanish-speaking territories. Home taping, for example, is felt to be far less of a problem among Latins. Alhambra's **Mercy Lopez** explains, "The radio stations can't afford the luxury of a

commercial-free hour, so entire LPs can't be recorded without interruption. Besides, Latins don't have the buying power needed to get the sophisticated recording equipment that has made home taping so popular in the rest of the market."

Piracy, however, is considered a more serious evil in the Latin market than elsewhere. One record com-

pany executive complains that the FBI has not taken the plight of the Latin record industry seriously and suggests that retailers, as well as pirates, should be prosecuted. "You have to bust people," he adds bitterly, echoing a sentiment heard throughout the industry.

Unfortunately, the positive side of the mainstream market does not translate faithfully either. Airplay, explains Lopez, is no guarantee of sales; neither is good coverage in print. So far, the only tried and true promotional vehicle is tv.

But even tv has its problems. Industryites complain that the rising cost of tv promotion is making this vehicle unprofitable. However, as the mainstream market intensifies its promotional efforts in this medium, it looks as though tv promotion is an area where the Latin record industry has led the way.

The Paraguayan ambassador to the U.S. is an expert on intellectual property, and this year, in his country, he founded a National Institute of Authors' Rights, associated with the Interamerican Copyright Institute. Ambassador **Mario Lopez Escobar** has convinced the parent institute to hold its meeting in Paraguay next year, in the hope that this will promote his country's efforts to protect intellectual property.

Though the music most closely associated with the New York Puerto Rican community is salsa, the city has enough lovers of *jibaro* (country) music to support promoter **José Tejada**'s three-day "Voices and Guitars of Borinquen" festival in mid-November. . . . EMI has signed Brazilian star **Rita Lee** for distribution of Spanish-language product through Latin America. . . . **Jose Luis Rodriguez** has been named chairman of the U.S. UNICEF committee. . . . Los Angeles is becoming a recording mecca for Latin artists, the most recent being **Mario Alberto Milar**, who has just finished an LP for TH. It's the first L.A. production for this Venezuelan indie. . . . This year's most outstanding performance award in the World Popular Song Festival in Tokyo went to Japanese-Mexican singer **Yoshio**.

Music, Politics Join Forces In Spain Elections

MADRID—This fall's elections turned Spain into a movable musical feast, with a strong note of '60s nostalgia, as candidates toured the country accompanied by recording artists who supported the respective parties. Though most of the artists were domestic, some foreign talent, notably Pete Seeger and Arlo Guthrie, visited Spain to perform on behalf of candidates and parties whose ideology they shared.

The biggest musical showdown was presented by the two principal competing parties, PSOE (Spanish Socialist Workers Party) and AP (Popular Alliance). The former, which won the election, boasted such top Spanish talent as Luis Eduardo Aute, Juan Manuel Serrat and Miguel Rios among its musical supporters, while the latter enjoyed the backing of the group Secretos, Radio Topolino Orquesta, and a group of '60s rockers that has reunited after 18 years, Los Jets.

Distribution Problems Hit Central American Market

By PEPE ESTRADA

GUATEMALA CITY—The failure of the Central American Common Market to stabilize relations in this politically and economically troubled part of the world has virtually halted the flow of product from local record companies. These distribution problems, some feel, may endanger the very existence of the Central American record industry.

Dideca, which years ago had excellent sales in Nicaragua, Costa Rica and Honduras, today cannot ship to these countries from its base in Guatemala. Currency crises and political blockades are stopping the free flow of Central American product in these countries.

As a reaction, the record companies are concentrating their marketing in Guatemala and El Salvador, with an emphasis on the soundtracks of such American films as "Grease II" and "Rocky III," and on compilation LPs.

Of the area's companies, Dideca may be the one most successfully weathering the storm, probably due to its making an early move into tv promotion. Label president **Byron Galvez** led Dideca into an association with Guatemala's Channels 3 and 7, with increased profits for both the record and tv entities. Subsequently, CBS-Indica and Dicesa also joined forces with tv companies.

These record-tv associations have not prevented sales from falling below the levels of previous years. Nonetheless, industryites express hope that the market will reawaken during the holiday season.



BACK ON THE JOB—After a long illness, a healthy **Pedro Vargas** (left) has returned to the recording studio to work on his new LP with songwriter/arranger **Armando Manzanero**.

DJ Finding U.K. Audience

NEW YORK—The U.S. Armed Forces are the best promotion vehicle for Latin dance music in England, as well as the rest of Europe, according to English-based Latin DJ **Christian Marshall**. U.S. servicemen of Latin background stationed in England were the first to respond to Marshall's efforts in promoting Latin music in English discos, though by now the demand has spread among other foreigners and even among the British public.

In New York to visit this city's salsa record companies, the Nicaraguan-born DJ complains that recent Latin product is hard to get in England and that, though many club DJs would like to play Latin music, the record companies do nothing to service them. Marshall explains that salsa, samba and Latin jazz are the genres most wanted in England.

Marshall and his associate **Wilfrid de Baise** play Latin dance music at their own mobile disco for universities, private dances and embassy parties. In addition, Marshall DJs Latin nights at two clubs in the Oxford area, Downtown Manhattan and Rio Country Club.

"The university communities are very responsive to Latin music because of the large number of Latin American students there," explains Marshall, "but other foreign students like it as well. The Arabs go crazy when they hear Latin music."

New Caytronics Tape Package

NEW YORK—Caytronics Corp., a leading distributor of Latin product in the U.S. and Puerto Rico, has launched a line of "jacket-cassettes"—prerecorded cassettes in record jackets.

According to Caytronics' director of marketing and sales, **Bernardo Garza**, the new line will help retailers display cassettes like albums and minimize the possibility of theft. The company plans initially to use this packaging on its top-line product from Ariola and RCA.

Survey For Week Ending 12/11/82

Billboard Special Survey Hot Latin LPs

Copyright 1982 Billboard Publications, Inc. No part of this publication may be reproduced, stored in a retrieval system, or transmitted in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

CALIFORNIA			FLORIDA		
This Week	Last Report	TITLE—Artist, Label & Number (Distributing Label)	This Week	Last Report	TITLE—Artist, Label & Number (Distributing Label)
1	1	JULIO IGLESIAS Momentos, CBS 50329	1	—	JOSE FELICIANO Escenas de amor, Motown Latino 6018
2	5	LOS BUKIS Yo te necesito, Profono 3090	2	—	JOSE LUIS PERALES Entre fuego y agua, CBS 80357
3	2	ROCIO DURCAL Canta lo romantico de Juan Gabriel, Pronto 0703	3	1	JULIO IGLESIAS Momentos, CBS 50329
4	4	JUAN GABRIEL Cosas de enamorado, Pronto 0702	4	—	CAMILO SESTO Con ganas, Pronto 0704
5	7	LOS FREDDIE El tren, Peerless 10064	5	3	HANSEL Y RAUL TH 2211
6	3	JOSE LUIS RODRIGUEZ Historia del idolo, CBS 30302	6	4	CELIA CRUZ Y LA SONORA MATANCERA Feliz encuentro, Barbao 212
7	—	AMANDA MIGUE Sonido Vol. 2, Profono 3093	7	5	JOSE LUIS RODRIGUEZ Dueno de nada, CBS 30301
8	—	VIARIOS ARTISTAS Bailables de fin de ano, Telediscos 1029	8	—	ROCIO JURADO Como una ola, RCA 0401
9	—	JOSE JOSE Gracias, Pronto 0701	9	—	ROBERTO TORRES Charanga vallenato vol. 2, Guajiro 4013
10	—	YURI Maldita primavera, Profono 3082	10	6	VIARIOS ARTISTAS Salsa del barrio, Profono 1403
11	—	NAPOLEON Frente a frente, Profono 9091	11	—	OSCAR D'LEON El discovolo, TH 2207
12	—	LUCIA MENDEZ Atada a nada, Pronto 0704	12	—	WILLIE ROSARIO Atizame el fogen, TH 2182
13	—	CHELO Otro mas de Chelo, Musart 1830	13	—	BOBBY VALENTIN Presenta al Cano Estremera, Bronco 124
14	—	NAPOLEON Dejame, Profono 9089	14	—	SOPHY Nostalgia, Velvet 6018
15	13	LOS DIABLOS Con quien sea, Raff 9087	15	10	JOHNNY PACHECO Y ROLANDO LASERIE De pelicula, Fania 613

NEW YORK			TEXAS		
This Week	Last Report	TITLE—Artist, Label & Number (Distributing Label)	This Week	Last Report	TITLE—Artist, Label & Number (Distributing Label)
1	1	GRAN COMBO Nuestro Aniversario, Combo 2026	1	1	JOSE LUIS RODRIGUEZ Historia del idolo, CBS 30302
2	—	MENUDO Por amor, Profono 9089	2	5	RAMON AYALA Mi golondrina, Freddie 1240
3	3	JULIO IGLESIAS Momentos, CBS 50329	3	—	GRUPO QUEMADO Hoy soy feliz, Cara 037
4	12	VIARIOS ARTISTAS Disco de oro vol. 2, CBS 10327	4	7	JULIO IGLESIAS Momentos, CBS 50329
5	2	JOHNNY VENTURA El sueño, Combo 2028	5	4	JOSE LUIS RODRIGUEZ Dueno de nada, CBS 30301
6	7	CELIA CRUZ Y LA SONORA MATANCERA Feliz encuentro, Barbao 212	6	—	GRUPO MAZZ Command Performance, Cara 031
7	5	MARLENE Amame, FM 009	7	15	LA MAFIA Carino, Caro 043
8	4	JOSE LUIS RODRIGUEZ Dueno de nada, CBS 30301	8	2	VINCENTE FERNANDEZ Es la diferencia, CBS 20628
9	6	RODOLFO Disimula, Fuentes 201388	9	8	GRUP MAZZ Pesado, Cara 045
10	13	LUIS OVALLE La foforera, Sonomax 211	10	3	JUAN GABRIEL Sus 15 exitos originales, Caytronics 2000
11	8	OSCAR D'LEON El discovolo, TH 2207	11	—	CHELO Otro mas de Chelo, Musart 1830
12	—	ROBERTO TORRES Charanga vallenato vol. 2, Guajiro 4013	12	—	MERCEDES CASTRO Vida truncada, Musart 10896
13	—	BOBBY VALENTIN Presenta al Cano Estremera, Bronco 124	13	—	LOS BARON DE APODACA Ese que trae a tu lado, TH 2180
14	—	SONORA PONCENA Determination, Inca 1080	14	—	LOS HERMANOS GONZALEZ Tierra tejana, Tex-Mex 2196
15	—	CAMILO SESTO Con ganas, Pronto 0704	15	9	JUAN VALENTIN Como le hago, Musart 10877

Survey For Week Ending 12/11/82

Puerto Rico Top LPs

Copyright 1982, Billboard Publications, Inc. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

This Week	Last Report	TITLE—Artist, Label & Number (Distributing Label)
1	5	BOBBY VALENTIN Presenta al Cano Estremera, Bronco 124
2	1	JOHNNY VENTURA El sueño, Combo 2028
3	—	VIARIOS ARTISTAS Salsa del barrio, Profono 1403
4	8	VIARIOS ARTISTAS Aquí esta el merengue, Karen 67
5	14	FREDDIE KENTON Olala, LAD 2192
6	—	LOURDES Y CARLOS Barbe Sound 001
7	6	OSCAR D'LEON El discovolo, TH 2207
8	—	RAPHET Mas junto que nunca, Global 917
9	11	GRAN COMBO Nuestro aniversario, Combo 2026
10	—	LISSETTE Los 15 grandes exitos, Borinquen 1446
11	—	WILLIE COLON/RUBEN BLADES Last Fight, Fania 616
12	—	DANIEL SANTOS Introduciendo borracho no vale, TH 1822
13	—	MENUDO Padosa 1018
14	—	CAMILO SESTO Con ganas, Pronto 0704
15	—	VIARIOS ARTISTAS Tres grandes: Navidad, Gema 035

LEADING WHOLESALER SAYS

Greek Trade In 'Serious' Shape

By JOHN CARR

ATHENS—The record and prerecorded cassette trade in Greece is in a "very serious condition," hit hard by a lingering economic recession and aggravated by unwise record industry policies.

That's the verdict of leading Athens wholesaler Emmanuel Kavouklis, who fears that if the present market slump is allowed to continue, then "buyers will gradually get out of the habit of buying disks and turn to other forms of entertainment."

City retailers, he claims, no longer have much motivation to sell, and

shutdowns among the smaller of the estimated 2,000 dealers in the Athens-Piraeus area are accelerating.

Virtually all observers here agree that the recession has seriously hurt Greeks' purchasing power, especially in record stores. And local repertoire has been the chief victim of the decline, to the point where it now takes up just 40% of countrywide sales.

Kavouklis, a onetime member of popular Greek rock band the Idols, and now one of the country's three major record and cassette wholesalers, claims there's much the

record industry can do, but is not doing, to remedy the situation.

"There is no inventiveness coming out of the record companies," he says. "They can't seem to manage to get out big hits, so instead they flood the stores with lesser releases." The result, he avers, is that dealers find themselves with mounting unsold stocks of mediocre product, thus eroding retail profit margins.

An exception to the general rule, says Kavouklis, is Minos Records. The firm's top singer, Yannis Parios, has consistently been at the top of the domestic repertoire sales charts.

Also coming in for a sizeable share of blame for the music business crisis, in the view of Kavouklis, is Greek national radio, "which for more than a year has been shunning what its programmers consider to be commercialized music." He asks: "If people can't hear what they like on radio, how can they be expected to go to the stores and ask for it?"

Kavouklis predicts that consumers' low purchasing power will continue to plague the marketplace well into 1983. He says: "Around Easter, we'll probably get an indication if the recession will bottom out or last right through next year."

He believes that record companies are wrong in their present tactics of pressuring retailers to "sell harder." He adds: "What they ought to be doing is bring out better product—in a word, hits."

Kavouklis says the fight against piracy here must be intensified, so that "the smaller, pirate-controlled retailers will be forced out of business, leaving the professionals with a better chance of improving the market."

Adds Rochiccioli: "When payments do start, they'll be based on the station's turnover. The rate will be 5% now and 6% if and when advertising is permitted and starts."

The state is to provide some cash by way of subsidies, but it will not be all that much—roughly \$14,000 a year for each station. However, some stations are setting up clubs and earning income from membership and various consumer services. Others are organizing concerts.

The stations' books will be audited annually and, once every three months, each station will be obliged to submit the titles of the music it has broadcast over the previous 15 days. This will help SACEM distribute the performance payments as equitably as possible, says Rochiccioli.

FOR SACEM LICENSING

200 French Stations OKed

PARIS—More than 200 independent French radio stations have now received approval in principle to be licensed by SACEM for copyright music broadcasting, according to Elie-Pierre Rochiccioli, contract manager for the French copyright society. However, the stations must now receive authorization from the organization's audio/visual committee.

"The fact is," says Rochiccioli, "all the stations are broadcasting, but illegally, and it may take a few more months before they come within the law. Just how many there will be in the end, we don't even know at this stage. All we know is that, once the committee has handed out its permits, those without permits which continue to broadcast will be jammed."

DECEMBER 11, 1982, BILLBOARD

IFPI's Boudewijns Sees Hope For Dutch Industry

• Continued from page 9

these days. You have to travel, so to speak, to find the record of your choice.

"That is mainly due to the fact that the number of outlets has been drastically reduced. In the '50s and '60s there were at least 1,500 specialist stores where you could buy records. At the moment I think that's down to 700."

Nor is it only a question of fewer outlets. Release schedules have also been considerably pruned. "Apparently, reducing the number of releases is an economic necessity for

the companies," says Boudewijns. "I can understand that solution, but it also has some disadvantages. Last year the number of items released—singles, albums, tapes—was down by about 1,000. This year I think there will be a reduction of another 1,000 at least. That brings the number of released items to around 7,000 a year. I can remember times when that figure was 12,000. That's quite a difference, to put it mildly."

Boudewijns sees considerable drawbacks in this tactic. "A reduction of releases certainly means a cultural loss. What intrigues me is who decides which items won't be

released. Apparently, the number of potential hits won't be reduced, so what happens to the not-so-current repertoire? What will happen, for instance, to records of folk music, or of French chansons? Culturally I really have my doubts about this reduction policy. Nor do I think that it's 100% calculated to produce better relations with the record-buying public."

What has led the Dutch record industry into this situation? "The most important reason is undoubtedly home taping, which is a tremendous threat to the business. Just imagine: according to a survey by Amsterdam University, 32 million albums were sold in Holland during 1980. But in that same year the equivalent of roughly 70 million albums was copied at home, and no doubt in 1981 the situation was even worse.

"I have talked to record retailers who told me about youngsters buying one album and at the same time four blank cassettes. So by the end of the day that album was copied four times. It's a disaster for the record business, and for that reason I am especially glad that we have had such an instructive exchange of opinion with the Dutch minister of justice. He told us that we can expect legislation on this subject within a short time."

Details of what form such legislation might take are not definite. "It would probably involve a levy on blank tapes and/or tape recorders. During the discussions, which involved NVPI, STEMRA and two musicians' unions and lasted two hours, the minister said that he understood the threat and that something must be done about it, that he

EMI U.K. Drops Chrome

LONDON—EMI Records has decided to end the use of chrome dioxide tape for its prerecorded cassettes in both the pop and classical fields, despite claims from several other majors of increased unit sales since switching to chrome.

This decision clears up a problem which started earlier this year with a top-level announcement that EMI's policy would be to use high quality ferric tape (manufactured by Capitol in the U.S.) and its own XDR (extended dynamic range) technique of mastering and duplicating. The claim made then was that the quality of sound

matched, or bettered, the standards obtained by chrome dioxide.

However, EMI's classical division said it would continue to use chrome for U.K. releases, since EMI U.K. did not have the duplication facilities needed to utilize the U.S. mastering and manufacturing system.

Now there is a firm decision to abandon chrome altogether, though this format will be used until stocks run out. Tests will then be made at the company's plant in Hayes, Middlesex, on new equipment which will allow a switch to superferric tape.

Clayderman To Perform Series Of Paris Recitals

• Continued from page 9

Virtually unknown in the U.K. two months ago, Clayderman has made a dramatic impact through the television marketing by Tellydisc of the double compilation album, "The Magic Of Richard Clayderman," a direct response campaign said to have achieved 100,000 sales in the space of five weeks. On the day that Clayderman was presented with a gold disk in recognition of the Tellydisc success, sales had reportedly doubled to 200,000.

At the same time, a compilation album released through retail outlets by Decca is currently said to be selling at the rate of 4,000 a day and to have topped the 50,000 sales mark.

Tellydisc, which gets substantial discounts on its television advertis-

ing by offering tv companies a percentage deal on album sales, timed its Clayderman campaign to coincide with the introduction of a new National Girobank facility by the U.K. Post Office called Freepay, a cash-with-order service which enabled potential buyers of the Clayderman double album to order it through any one of Britain's 20,000 post offices. Posters advertising the album were displayed in post offices around the country.

Clayderman is listed in the Guinness Book of Records as the world's most successful pianist, with a total of 127 gold and 23 platinum records. His world sales of albums include 6.5 million in Germany, 5.5 million in France, 2.8 million in Japan and more than a million each in Mexico, Argentina, Spain and Austria.

would work hard for legislation. That was all, but I find it a very encouraging statement. After all, home taping cannot be removed by changing the public's mentality. It is not an illegal thing as such. It is only fair that the various parties damaged should receive some compensation for the copying of their products and ideas, however, and a levy on blank tapes and hardware is the easiest way to do this."

Among other reasons for the Dutch industry's decline, Boudewijns cites piracy and the economic re-

cession, coupled with a shift in leisure spending. "Piracy is a constant worry, and we invest over \$200,000 annually to combat it. Step by step we are making progress: a few years ago piracy represented 10% of the market, but now we have pushed it back to 5%. You always have to be alert, though: if you don't fight it continually, then it will stay as a permanent feature.

"The recession is clearly a major handicap for the industry and has adversely affected leisure spending, but it is also true that the record as such has lost some of its impact as a leisure item. In the '60s and '70s every youngster bought at least one record a week, but that is no longer the case. Nowadays many people are more interested in video games, or videocassettes, or citizen's band radios, or surfboards. That's an unpleasant fact we have to live with."

Boudewijns also believes that Holland's non-signing of the Rome and Geneva Conventions has an indirect effect on the industry's fortunes. "Both conventions concern the rights situation. We understand the Dutch government will soon ratify the Geneva Convention, which will give a better legal status to the record industry without in itself guaranteeing an improvement in terms of turnover.

"On the Rome Convention, ratification seems less certain. Article 12 in particular, which deals with secondary use, is a real sticking point for the government, and I think it will probably follow the example of one or two other countries in ratifying the Convention with that article excluded." WILLEM HOOS

Polish Man Charged In Tape Scam

WARSAW—The first court case in Poland involving allegations of illegal dealings in the record/tape industry is set for a hearing within the next few weeks.

An airline employee is accused of having traded in cassettes purchased in Singapore without having the required trading permit, and of evading taxes on the deals.

The prosecution is claiming he imported a total of 21,800 Japanese-manufactured cassettes over the course of two years. Pending a verdict, the prosecutor has ordered the confiscation of cassette recording and reproduction equipment valued at \$12,500, said to belong to the accused. Also seized was the man's car.



coemar
the light for success

coemar is europe's leading manufacturer in lighting and special effects for nightclubs, lounges, hotel halls, theaters, arenas, studios, auditorium halls, and every other place where entertainment is.

coemar ing. s. maruccci srl
commercial office: via vaina 1, 20122 milano, italy
telex: comint-i for coemar 330813
factory: via bonfiglio 2, 46042 castel goffredo (mn)

coemar



SHAKIN' PLATINUM—Epic artist Shakin' Stevens greets Allen Davis, left, president of CBS Records International, following a concert at Hammersmith Odeon in London, where the singer performed selections from "Give Me Your Heart Tonight," which has been certified platinum in the U.K. They're joined by Paul Russell, managing director for CBS Records U.K.; Bunny Freidus, vice president of creative operations for CBS International; and manager Freya Miller.

France's Pathe Marconi Posts \$2 Million Profit

• Continued from page 9

In a first stage of this corporate plan, EMI Publishing affiliate Publications Francis Day has taken control of the Pathe Marconi publishing companies Productions Musicales Pathe Marconi and Societe Eco Music. And Pathe publishing affiliate Editions Musicales Champs Elysees has absorbed the EMI Publishing-owned firm France Melodie, prior to an eventual fusion of all group publishing sectors in France, Gerondeau added.

With improved company performance over the past two years and a substantial trimming of staff

levels from 1,250 in 1978 to the present tally of nearly 800, Pathe Marconi, too, has shed all non-group record distribution deals for France. As a result, Pathe Marconi shares, initially valued at \$25 on the Paris stock exchange, are now being quoted at around \$8.30, compared with only \$2 a year ago.

In his report, Gerondeau notes Capitol, EMI America and EMI Records artists such as Wilde, Carnes, Sheena Easton, Iron Maiden, Moon Martin, the Scorpions, the Rolling Stones, Pink Floyd, Kenny Rogers, Diana Ross, Paul McCartney, Olivia Newton-John and Oscar Benton as major contributors to the year's success.

On the French side he cites Jacques Higelin, Gerard Mancet, Yves Duteil and the veteran Tino Rossi, who at age 75 has just signed a new recording contract with the company. Gerondeau comments: "In a relatively stable market, with cassette sales compensating for poorer LP performance, the company must continue its efforts to maintain performance levels in all sectors to face up to the economic environment and rising costs."

He says that the Pathe Marconi performance last year was "satisfactory in a stagnating market," adding that part of the success was also due to classical sales, which rose by 35% during the year to take a total French marketplace share of 25%.

Elton John Opens New Nottingham Venue

LONDON—Elton John opened Nottingham's new \$24 million Royal Concert Hall Nov. 27 by switching on a "spectacular" neon sculpture linking the hall to the recently refurbished Nottingham Theatre Royal nearby.

Just two hours after the opening ceremony, John became the first artist to perform at the new multi-purpose hall, giving the first of two concerts there. The shows were part of his 43-date U.K. tour, which will climax on Christmas Eve at the end of a record 14 concerts at London's Hammersmith Odeon.

U.K. Antipiracy Bills Introduced Audio/Video Industry Taking Aim At Illicit Activity

• Continued from page 30

Iain Sproat, under secretary of trade and industry. Says Muspratt: "It is clearly understood that our business, which has created over 20,000 new jobs in just under three years, is seriously affected by piracy. Now we're waiting for private members' bills to be presented and for the full support of the minister and the government."

The bill being presented to the House of Commons, its timing dependent upon other business, is from Sir John Eden, under the title "Copyright Act 1965 Amendment of Penalties." The bill "on offer" in the House of Lords is sponsored by Lord Willis (writer Ted Willis) and broadens the range of definition of illegal copying, as well as proposing unlimited fines and up to two years' imprisonment for second and subsequent offenses.

At the heart of the Willis Bill is that "a person shall be deemed to have authorized the infringement of the copyright in a sound recording or cinematograph film if, without the consent of the owner or exclusive licensee of that sound recording or cinematograph, he engages for profit in the business of rental, lease, exchange or the like of records or videodisks or cassettes of that copyright subject matter in circumstances likely to lead to unauthorized copying of that copyright subject matter."

Meanwhile scores, possibly hundreds, of prosecutions of video rental shops are pending around the country for alleged breaches of the Trades Descriptions Act. The first successful action under this legislation (Billboard, Nov. 27) resulted in fines of \$50 (\$80) on each of 10 offenses of falsely labelling pirate

COURT SUPPORTS TRIBUNAL

PRS Loses TV Dispute Appeal

LONDON — The Performing Right Society has failed in its bid to establish that the Performing Right Tribunal has no jurisdiction to arbitrate in the current dispute over license fees between independent television program contractors and the PRS.

The PRS claimed in the Chancery Division of the High Court Nov. 17 that the Tribunal had no jurisdiction to entertain a reference from program contractors because they were not the actual broadcasters of the Society's works. The broadcasts, the PRS maintained, were affected by the Independent Broadcasting Authority. The counsel for PRS argued that until the works were transmitted by the IBA, there was no broadcast.

The PRS was appealing the Performing Right Tribunal's Feb. 5 decision that it was empowered to arbitrate in the dispute. But Justice Whitford upheld the decision of the Tribunal, holding that "broadcasting" undoubtedly included transmitting and wireless telegraphy signals, but remained a word of broad enough import to cover the program contractors as well as the broadcasting authority.

The purpose behind the PRS's appeal was, according to Robert Abrahams, its director of external affairs, to simplify the licensing negotiations by dealing with one centralized broadcasting body representing all independent television contractors. As a result of the rejection of the

PRS appeal, the Performing Right Tribunal will now arbitrate in the dispute.

The PRS agreement with ITV expired in March, 1980, and since then the commercial television companies have been paying a lump sum, on a provisional basis, which is equal to something under 0.6% of their advertising revenue. It has always been the concern of the PRS to

have its license with the Independent Television Companies Association based on a percentage of net advertising revenue. The figure the Society is seeking is 1.5%, subject to progressively smaller rebates over the first four years of the agreement.

The ITCA, on the other hand, is eager to preserve the flat fee payment arrangement.

Switzerland Opens Door For Private Radio & TV

By PIERRE HAESLER

ZURICH — The Swiss government's broadcasting monopoly is about to come to an end. According to Leon Schlumpf, minister of communications, between 20 and 30 private radio and tv stations will be on the air by mid-1984 at the latest.

The legal basis for this revolutionary development is the Decree for Broadcasting Trials (RVO), issued on June 7, which opened the way for private enterprise. Since then, more than 250 applications for broadcast concessions have been submitted: 189 for radio, 16 for tv and 53 for special broadcasting services. Some 63 radio submissions were received from the cantons of Zurich and Berne alone.

Applications were published in the government's gazette at the beginning of this month, and would-be

broadcasters now await the decisions of the approval committee. In the meantime, commercial advertising remains a hotly debated issue, with various pressure groups lobbying against the provisions of the Decree which permit advertising on radio, though not tv, of up to 15 minutes or 2% of broadcast time daily, and forbid individual sponsors from underwriting entire programs.

Advertising agencies estimate that between \$15 million and \$25 million will be spent annually on radio spots. This sum represents a redistribution of existing advertising budgets rather than new money. Tobacco, hard liquor and a long list of other consumer items are banned from advertising.

German Turnover Drop Reported Nine-Month Totals Show 2% Wholesale Decrease

• Continued from page 9

the first three quarters slipped 2% to 113.5 million units, most of the decline has been in the full-price field, leading to a much deeper cut in revenues.

Metronome managing director Heino Wirth speaks for most of his colleagues when he attributes the music market's continuing softness to "the bad overall economic situation, increasing competition in the home entertainment sector (home video and video games), and, of course, home taping." WEA president Siggie Loch comments: "We're

in a paradoxical situation. At no previous time was more music being listened to than today, but the worldwide sales of recordings are decreasing."

Friedrich Schmidt, Ariola managing director and Phonoverband chairman, also points to "a change in the ordering pattern of German retailers. Whereas in previous years, they started stocking up in September for the Christmas business, this year they have waited until October or even November before placing major orders." Roland Kommerell of Phonogram predicts seasonal sales this year will be "concentrated in a feverish business a few weeks before Christmas."

No repertoire field shows uniform strength at all companies, the way "new German wave" dominated sales earlier this year. "Quality has become a prerequisite for success in 'new German wave,'" says Ariola's Schmidt, who sees greater demand for new young German pop singers. At EMI, managing director Wottawa affirms the strength of all types of domestic repertoire this year. Intercord's Herbert R. Kollisch observes "a strong trend to domestic and international MOR," while Metronome and Phonogram have registered a recent surge in demand for international pop.

Phonoverband statistics continue to give classical music 9% of the German album market.

With the departure of Arcade from the tv merchandising field, remaining competitors believe the outlook is satisfactory. PolyGram's new Polystar subsidiary claims particular success this year, currently boasting sales of 300,000 units in three weeks for its new Elton John tv album.

Every major firm agrees that cata-

log sales are declining sharply, although at CBS, Larsen says, "Sales of lower-priced rereleases show that consumer interest is still there."

Except for Ariola, which is building up its international import department, most import activity has been slow this year, largely due to the unfavorable dollar/mark exchange rate. But exports have profited from this currency balance, especially Teldec's TIS (Teldec Import Service), which claims sales "well above 1981 levels."

Asked about the impact of the continuing sales slump on their personnel rosters at this time last year, only two firms reported slight reductions. It's a different story this year: Phonogram is down 20% so far this year, RCA has cut 5%, and CBS, Teldec and Metronome are all down "slightly." Ariola has switched some employees from music operations to non-music fields such as video games. Hardest hit are some small independents, such as Boots Distribution in Hanover, where Manfred Schuetz says he has trimmed the rolls by 40%. EMI Electrola, WEA and Intercord report no change in employment levels. DG/Polydor and Bellaphon declined to respond to this question.

Germany's managing directors do not expect much improvement in the music business in 1983. CBS's Larsen expects a slight decline. Ariola's Schmidt and EMI's Wottawa see a possibility of slight growth, if the Germany economy picks up.

At RCA, where Helmut Hecht last week became acting managing director following the departure of Hans-Georg Baum, a level music market is expected in 1983, but with a larger market share for RCA due to much stronger domestic repertoire activities.

Billboard's
Survey For Week Ending 12/11/82

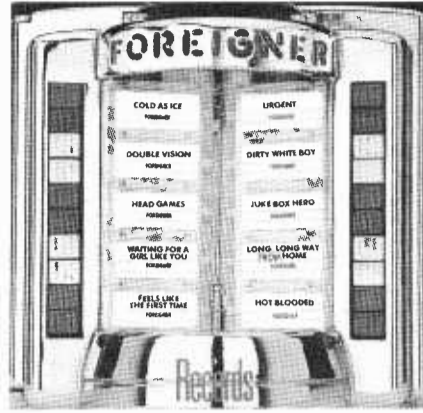
Top Album Picks

© Copyright 1982, Billboard Publications, Inc. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

Spotlight



MICHAEL JACKSON—Thriller, Epic QE 38112. Produced by Quincy Jones. Jackson's second Epic album has the same mix of rhythmic dance tracks and plush mid-tempo ballads that made 1979's "Off The Wall" one of the most acclaimed albums of recent years. The lead-off single, a duet with Paul McCartney, is already in the top five, and there are several strong followup candidates here, suggesting that this album could repeat the four-single attack which led "Off The Wall" to its multi-platinum heights. The title track has the eerie, macabre touches that distinguished "Heartbreak Hotel," a hit from the Jacksons' last studio album, while "Wanna Be Startin' Somethin'" has Jackson tackling a bolder reggae rhythm. Still other cuts have the irresistible pulse and energy that most memorably characterized the last album. That LP spent the better part of nine months in the top 10; you can bet this one will waste no time getting there.



FOREIGNER—Records, Atlantic 80999-1. Produced by John Sinclair, Gary Lyons, Mick Jones, Ian McDonald, Keith Olsen, Roy Thomas Baker, Robert John "Mutt" Lange. You could say Foreigner has a perfect record: All four of its previous studio albums went top five and platinum and all 10 of the tracks on this well-timed retrospective were top 20 singles. The album also features one of the most elaborate and eye-catching covers in years—a die-cut of a jukebox stocked with Foreigner hits. Foreigner has made numerous producer and personnel shifts over the past five years, which may be one reason it has never become rutted in one sound or style. Witness the diversity from the car-radio catchiness of "Hot Blooded" to the almost symphonic beauty of "Waiting For A Girl Like You," the group's biggest hit.

Pop

BARRY MANILOW—Here Comes The Night, Arista AL 9610. Produced by Barry Manilow. Manilow's last album, "If I Should Love Again," was his first not to hit platinum, though it did go gold and produce three top 50 hits. Manilow seems to be reacting to that moderate drop-off by branching out into new types of music rather than rely exclusively on big romantic ballads. Thus this LP includes a rock-ish version of Chapman & Chinn's "Some Girls" and a '50's-shaded reading of "I'm Gonna Sit Right Down And Write Myself A Letter" (from his recent LP) as well as a traditional ballad in the old style, "Memory" from the Broadway hit "Cats." The result is a less unified album than his past sets, but a more adventurous and daring one.

RAY PARKER JR.—Greatest Hits, Arista AL9612. Produced by Ray Parker Jr. While Parker wrote and produced all 10 of the tracks on this hit-studded album, only four have been released under the name Ray Parker. The other six were hits for Raydio, the studio band in which Parker first rose to fame. But no matter: under any name these tracks would sound as sleek—and sexy and sophisticated. Highlights include the rock-tinged "The Other Woman," a likely Grammy nominee next January; the catchy midtempo pop hits "You Can't Change That" and "A Woman Needs Love" and the novelty jingle-single "Jack And Jill," Raydio's breakthrough hit from 1978.

GRACE JONES—Living My Life, Island 90018 (WEA). Produced by Chris Blackwell, Alex Sadkin. Jones purposely cultivates a bizarre image, but this album shows the music is finally catching up to the look and style. With the wondrous rhythm section of Sly Dunbar and Robbie Shakespeare, Jones' sound is now tough and funky. Also, her lyrics—seemingly afterthoughts before—are now quite complex and more than just a backdrop for her expressive vocals. This could be the album which moves Jones into the mainstream. The album cover may be somewhat unnerving but the album itself more than makes up for it.

First Time Around

ROUGH TRADE—For Those Who Think Young, Boardwalk NB332611. Produced by Gene Martynec, Kevan Staples. This duo, consisting of the tough-voiced Carole Pope and multi-instrumental whiz Kevan Staples, is big news in Canada with its combination of art-influenced progressive rock, street smarts and a sharp sense of theatre. The success north of the border could easily be duplicated in the U.S. because Rough Trade fits in with other "girl" groups—Motels, Romeo Void, Missing Persons—but has a rougher edge and sense of intelligence that most of their competitors don't have.

EPs

THE DECENTZ—Get In Trouble, Philo EP 001. Produced by Chas Eller, Jim Swift, Michael Couture. Philo makes an energetic foray into the dance music sweepstakes with this six-song EP from the Decentz, a Vermont bar band. They play a lively mix of rock and reggae, but it's steel guitarist Gordon Stone who steals the show with his pointed country licks—the finest in a rock contest since Jeff Baxter's work with Steely Dan.

BARRY BEAM—Aim Records 12103. No producer listed. Club DJs, take note: Two enervating dance tracks from this six-song debut EP could make a long night a bit easier. "Very Very" incorporates clever urban dance rock rhythms, with Linn program highlights from Bobby Insolucky. And "Radio

Head" is a tongue-in-cheek dance rocker that features stirring guitar-keyboard interplay. Contact: (203) 333-1436.

FLAG OF CONVENIENCE—PVC Records 4904. No producer listed. Flag Of Convenience, the brainchild of former Buzzcock Steve Diggle, scored a U.K. hit earlier this year with "Life On The Telephone," and now PVC has issued the track in a long and short version. The quartet get a terrific mix on the cut, which sounds as urgent for AOR as it does for the dance floor. And "The Other Man's Sin" is a riveting rock number that's as rhythmically appealing as the best of PIL.

Billboard's Recommended LPs

pop

HENRY PAUL—Atlantic 80032-1. Produced by Peter Solley. Producer Solley contributes a strong keyboard flavor to the Paul Band's crunching guitar-oriented attack. "Nightline" is competent hard rock; "Kamikaze Rock" is a breezy teen anthem filled with familiar hooks; and "Don't Leave Me This Way," a midtempo ballad, is a nice change of pace, reminiscent of Todd Rundgren's work with Meat Loaf. Good grist for the AOR mill.

TELEVISION—The Blow Up, Reach Out Intl. Records A114. Executive producer: Steve Raiobvsky. This cassette-only release contains 85 minutes of music for the price of a single LP. Recorded live in 1978, it includes extended versions of "Marquee Moon" and "Little Johnny Jewel." Though not of the best technical quality, the cold fire performances captured here give ample demonstration as to why Television is so fondly remembered by critics and its fans.

VARIOUS ARTISTS—Singles, the Great New York Singles Scene, Reach Out Intl. Records A116 (Cassette only). Various producers. Compiled by Tom Goodkind. This compilation of new wave singles from 1977-1980 contains "Piss Factory" by Patti Smith, "Little Johnny Jewel" by Television and "Blank Generation" by Richard Hell & the Voidoids. There are also songs here by such acts as Model Citizens, the Speedies, Student Teachers, Mumps, Nervus Rex, U.S. Ape, and others. All have since disbanded. A few are missed.

DICK HAYMES—Last Goodbye, Ballad DHS7. Produced by Roger Dooner & Tee Dooley. The late baritone, a 1981 victim of cancer, is heard on 13 tracks here. His repertoire includes "You Are The Sunshine Of My Life," "Where Is Love" and other strong material, several of which reaffirm that Haymes had the best and most testicular low notes of any male singer in the last half-century.

black

HARRY RAY—It's Good To Be Home, Sugar Hill SH269. Various producers. Solo debut from this former member of the Moments recaptures that group's essence with sweet, falsetto-filled ballads such as "I'm Willing," "Sweet Baby" (Ray's current hit) and the title track. Album should find favor on mellow black and urban formats.

BILLY STEWART—The Greatest Sides, Chess CH8401 (Sugar Hill). Reissue produced by Marshall Chess, Tomie Swan. This 14-track compilation returns Stewart's vintage '60s recordings to U.S. availability for the first time in years. "Summertime," "Sitting In The Park," "I Do Love You," "Strange Feeling" and "Reap What You Sow" are among the uptown soul classics represented.

country

WYVON ALEXANDER—Wyvon, Gervasi GRLP001. Produced by Jerry Shook, Bob Saporiti. Alexander is a most promising stylist. His impelling blurred voice seems equally at home with such serious songs as his own "Don't Lead Me On" or the whimsical "Call Off The Dogs." The production is imaginative and unflinchingly supportive of Alexander's vocal strengths.

jazz

ELLA FITZGERALD—The Ellington Songbook Vol. 2, PolyGram Verve VE2-2540. Produced by Norman Granz. Ben Webster, Stuff Smith, Barney Kessel, Herb Ellis, Paul Smith and Alvin Stoller are among the aces who accompany La Belle Fitz on 19 revered Ellington compositions, all recorded in 1957. Johnny Mercer's lyrics to "Satin Doll" are included, and so are gems like "Lush Life" and "Prelude To A Kiss." It's a heavy entry, with Ella in her best voice on all four sides.

COUNT BASIE—Paradise Squat, PolyGram Verve VE2-2542. Produced by Norman Granz. The 1952 Basie big band was not the Count's best, yet this double-LP is more impressive in 1982 than it was 30 years ago. Gus Johnson, Charlie Shavers, Paul Quinichette and Eddie Davis are all heard on the 29 swinging tracks, and Oscar Peterson sits in with Basie for organ/piano duets on a couple of blues tracks.

WOODY HERMAN—Live At Monterey, Atlantic Jazzlore 90044-1. Produced by Nesuhi Ertegun. Taped at the California fest in 1959, Herman's Herd included Sims, Perkins, Kamuca, Flory, Feldman, Byrd and other satellites. They roar through a program of six classy instrumentals sparked by a "new" version of "Four Brothers" and a truly outstanding rendition of "Skylark."

JAY McSHANN—The Big Apple Bash, Atlantic Jazzlore 90047-1. Produced by Ilhan Mimaroglu. Flanked by a covey of expert musicians, McShann's solid pianatics are but part of the charm of this album, recorded in 1979 with assists from Gerry Mulligan, Herbie Mann, Dicky Wells, Doc Cheatham, Milt Hinton and others. McShann, the amiable Muskogee keyboardist, sings a couple of tunes but his strength on record is in his ivory technique.

WOODY JAMES SEPTET—Hardcore Jazz, Sea Breeze SB2011. Produced by Woody James. Attractively packaged in a double fold, the single LP offers eight cuts featuring charts by Bill Holman. Backup men include Carl Fontana, Shelly Manne, Frank Strazzeri, Phil Woods, Ted Richardson and Bob Maize. It's strictly contemporary jazz, highlights being "Lazy Afternoon," "Like Someone In Love" and "Relaxin'."

DUKE ELLINGTON—The Girl's Suite, The Perfume Suite, Columbia FC38028. Produced by Irving Townsend and Teo Macero. Two extended pieces of rich Ellingtonia from 1957 and 1961. "The Girl's Suite" is a series of songs including "Peg D' My Heart"—with a great tenor sax solo by Paul Gonsalves—and "Dinah"—a real rocker. "Perfume Suite" includes the appealing and well known "Dancers In Love" as well as a curious vocal by Milton Grayson on "Strange Feeling." The reissue should be welcomed by serious Ellington collectors.

ALL STAR TROMBONE SPECTACULAR—Progressive PRO 7018. Produced by Gus Statiras. Statiras continues his spectacular series with a collection of tasteful ballad jazz played by trombonists Art Baron, Sam Burtis, Gerry Chamberlain, Mickey Grayine, Jimmy Knepper, Rod Levitt and Sonny Russo. If all of these names don't readily ring a bell, never mind, they are all first class musicians. Baron, for example, does some outstanding plunger work on the seldom-heard Billy Strayhorn tune, "A Flower Is A Lonesome Thing."

FRANK WESS—Flute Juice, Progressive PRO7057. Produced by Gus Statiras. This is a solid album by a five-man unit led by reedman Wess, who concentrate on flute for the six numbers included. Chuck Wayne on guitar and Tommy Flanagan on piano add much to the proceedings. "Lover Come Back" swings like mad with good solo by Wess, Wayne and Flanagan. "Spring Is Here" by contrast is handled lovingly. "Riled Up" is another solid swinger that spots good bass work by George Mraz.

latin

HANSEL & RAUL—Hansel & Raul, Top Hits TH-AMF 2211. Produced by Frank Bello. These harmonizers take the sweet romance implicit in the flute-and-violin *charanga* sound as far as it can go. Virtuoso flutist Nelson Torres and legendary bassist Cachao balance the sweetness with some sharp tropical sounds, and the lyrics are often piquant.

JOHNNY VENTURA—El Sueno, Combo RCSLP 2028. Produced by Ralph Cartagena. Getting elected to the Dominican Republic's legislature hasn't diminished this great merengue artist's spirits. Ventura's voice is resonant with all the accents of the Caribbean and his band swings hot and smooth. Eminent danceable mix.

ALFREDO DE LA FE—Triunfo, Toboga 614. Produced by Roberto Torres. Not the outer-space experimental LP Alfredo's fans have been expecting, but as close to psychedelic *charanga* as you're going to get. Latin chops and a rock head define this gifted, athletic violinist.

Spotlight—The most outstanding new product of the week's releases and that with the greatest potential for top of the chart placement; picks—predicted for the top half of the chart in the opinion of the reviewer; recommended—predicted to hit the second half of the chart in the opinion of the reviewer, or albums of superior quality. Albums receiving a three star rating are not listed. Reviewers: Dave Dexter Jr., Enrique Fernandez, Laura Foti, Paul Grein, Douglas E. Hall, Is Horowitz, Kip Kirby, Roman Kozak, Irv Lichtman, Ed Ochs, Tony Sabourin, Sam Sutherland, Robyn Wells, Adam White.

Cancer isn't just a grown-up disease.

For information on how you can help children live, please write St. Jude Children's Research Hospital, 505 N. Parkway, Box 3704, Memphis, Tennessee 38103, or call 1-800-238-9100



Danny Thomas, Founder
**ST. JUDE CHILDREN'S
RESEARCH HOSPITAL**



Top Single Picks

Copyright 1982, Billboard Publications, Inc. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

Pop

SAMMY HAGAR—*Your Love Is Driving Me Crazy* (3:30); producer: Keith Olsen; writer: S. Hagar; publishers: Warner Bros./Benine, ASCAP; Geffen 7-29816. Immediate radio response brings Hagar onto the "Most Added Records" list this week with the first release from his "Three Lock Box" LP. It's a tough rocker with a hook, in much the same vein as the AOR favorites from "Standing Hampton."

recommended

ALICE COOPER—*I Am The Future* (3:36); producer: Steve Tyrell; writers: L. Schiffrin, G. Osborne; publishers: Ezra/Scherzo, BMI/Intersong, ASCAP; Warner Bros. 7-29828.

Y&T—*Forever* (4:09); producer: Max Norman; writer: Y&T; publishers: Facemelting/Irving, BMI; A&M 2516.

RAT RACE CHOIR—*Struck By Lightning* (3:35); producer: Dave Chmela; writer: D. Chmela; publisher: Lynn-Bear; Crescent CR 1168 (New Rochelle, N.Y. (914) 834-5676).

Black

recommended

SHARON REDD—*In The Name Of Love* (6:47); producer: Eric Matthew; writers: S. Redd, R. Williams; publisher: Redd-Siren, BMI; Prelude PRLD 569.

AMUZEMENT PARK—*Do You Still Love Me* (3:52); producer: Paul Richmond; writer: Paul Richmond; publishers: Mirus/Two Sisters/Earloch, BMI; Our Gang Entertainment OG 1016 (Mirus Music).

MARLENA SHAW—*More Room At The Top* (4:53); producer: Johnny Bristol; writers: J. Bristol, H. Powell; publisher: not listed; South Bay SBD 1004 (Los Angeles, Calif. (213) 733-4244).

STANLEY TURRENTINE—*I'll Be There* (3:58); producers: Chuck Jackson, Stanley Turrentine; writers: Chuck Jackson, Azar Lawrence, Gregory Cook; publishers: Baby Love/Zarcum/Cooksville, ASCAP; Elektra 7-69856.

MASURRATI & HUEY HARRIS—*Super Duper (Lovin')* (5:08); producer: Dee Allen; writers: D. Allen, D. Harris; publisher: not listed; Lioness Ltd. MC-0001 (New York, N.Y.)

Country

CONWAY TWITTY—*The Rose* (3:32); producer: Conway Twitty; writer: Amanda McBroom; publisher: Warner-Tamerlane, BMI; Elektra 69854. Twitty tries his hand at pop hit from Bette Midler's film, opening with a quavering, melancholy recitation, then pacing through the ballad. His deep bottom vocals are supported by a minimum of instrumentation—a single, repeated keyboard note frames the arrangement throughout.

THE WHITES—*Hangin' Around* (2:29); producer: Ricky Skaggs; writers: Chip Handy, Rick Carnes, Janis Carnes; publisher: Elektra/Asylum, BMI; Elektra 69855. Producer Ricky Skaggs and the Whites this time bounce out a swing-inflected piece highly reminiscent of Skaggs' own "Heartbroke." Vocals are modern, somehow folksy, and the rhythmic music is led by Jerry Douglas' expert dobro playing.

recommended

THRASHER BROTHERS—*Wherever You Are* (3:12); producer: Jim Foglesong; writer: Kent Robbins; publisher: Hall-Clement c/o the Welk Music Group, BMI; MCA 52153.

GARY STEWART AND DEAN DILLON—*Those Were The Days* (2:43); producer: Blake Mevis; writers: Dean Dillon, Gary Stewart, Rex Huston; publishers: Tree/Forrest Hill, BMI; RCA PB13401.

TOMMY ST. JOHN—*The Light Of My Life (Has Gone Out Tonight)* (2:47); producer: Norro Wilson; writers: Elizabeth Haynes, Dick Brady, Robert Thames; publisher: Bill Haynes, BMI; RCA PB13405.

LYNN ANDERSON—*Midnight Train To Georgia* (3:10); producer: not listed; writer: Weatherly; publisher: Keca, ASCAP; Era 070.

SONNY JAMES AND SILVER—*The Fool In Me* (2:36); producers: Sonny James, Ken Stilts; writers: Dave Loggins, Randy Goodrum; publishers: Leeds/MCA/Patchwork, Chappell/Sailmaker, ASCAP; Dimension 1040.

EARL SCRUGGS—*Sittin' On Top Of The World* (3:20); producers: Randy Scruggs, John Thompson; writers: E. Scruggs, R. Dillard; publisher: Scruggs, BMI; Columbia 38-03430.

ALEX PETERS—*(We've Been Living On) The Wrong Side Of The Rainbow* (3:45); producers: Andy Badale, Carl Mione; writers: A. Badale, F. Stanton, A. Stokes; publishers: Basil/Delicato, ASCAP/BMI; 18kt. 501.

BIG AL DOWNING—*We Can Only Say Goodbye* (3:27); producers: Tony Bongiovi, Lance Quinn; writers: Big Al Downing, Lance Quinn; publishers: Metaphor/Simile, BMI/ASCAP; Team 1003.

REBECCA ASHLEY—*Fire Me* (2:38); producer: Harold D. Hodges; writer: Bonnie Jeane Campbell; publisher: Crispy Lane, ASCAP; LS 192.

Adult Contemporary

RICK BOWLES—*(Tonight I'll Be Your) Fool Again* (3:48); producer: Ted Daryll; writers: Rick Bowles, Barron Pilgrim, Susan Bowles, Merv Pilgrim; publisher: Muff, BMI; Polydor PD-2216. Bowles' sweet, high tenor glides over the top of lush vocal harmonies in this quiet love song. AC radio has already begun to show interest.

recommended

JESSE COLIN YOUNG—*Ophelia* (3:23); producer: Michael James Jackson; writer: Kevin Wells; publishers: Mc noodle, ASCAP/Slimey Limey, BMI; Elektra 7-69858.

TERRY CASHMAN—*Football U.S.A. (4:23)*; producer: Terry Cashman; writer: Terry Cashman; publisher: PKM c/o Publishers' Licensing Corp.; Lifesong LS-45021.

Dance/Disco

MODERN ROMANCE—*Best Years Of Our Lives* (7:56); producer: Tony Visconti; writer: Jaymes; publishers: April/Business Art Productions; Atlantic DMD 386. This 12-inch single starts with a high-energy Latin-calypto vocal, extravagantly arranged, then segues into two instrumental versions of varying degrees of funk. Club DJs will love to mix and match.

CASHMERE—*Do It Any Way You Wanna* (5:57); producers: Nick Martinelli, Bruce Weeden; writers: Nick Martinelli, B.L. Hudson, Daryl Burgee; publishers: Philly World/On the Move/SUJAA/Wiz Kid, BMI; Philly World PWR-2009. There are few surprises here, but a tight, professional approach gives appeal to this high-gloss production. Vocals are silky and easygoing, and the synthesizer rhythm track adds the drive.

recommended

BLANCMANGE—*Feel Me* (6:55); producer: Mike Howlett; writers: Arthur & Luscaber; publishers: Cherry Red/Ackee, ASCAP; Island DMD 389.

ENGLISH BEAT—*Sole Salvation* (3:12); producer: Bob Sargeant; writer: English Beat; publisher: Zomba, BMI; I.R.S. SP70964.

Picks—a top 30 chart tune in the opinion of the review panel which voted for the selections released this week; **recommended**—a tune predicted to land on the Hot 100 between 31 and 100.

Christmas 45s

The following lists all new or reissued Christmas singles received by Billboard's review panel. Because of the seasonal nature of the music, the records are not rated as to sales potential.

DAVID BOWIE & BING CROSBY—*Peace On Earth/Little Drummer Boy* (2:32); producer: not listed; writers: Grossman-Fraser, Buzz Kohn/Harry Simeone, Henry Onoratti, Katherine K. David; publishers: One Zee/Chappell, ASCAP; RCA PH-13400.

JOHN LENNON—*Happy Xmas (War Is Over)* (3:32); producers: John & Yoko, Phil Spector; writers: Yoko Ono, John Lennon; publishers: Ono/Maclean, BMI; Geffen 7-29855.

PERRY COMO—*I Wish It Could Be Christmas Forever* (3:10); producer: Nick Perito; writers: Nick Perito, Richard Matheson; publisher: Roncom, ASCAP; RCA PB-13307.

FIREFALL—*Christmas In Love* (2:42); producers: Ron Albert, Howard Albert; writers: J. and C. Sambataro, J. Bartley; publishers: Fumunda/Big Fat/C.A.B., BMI; Atlantic PR 473.

GLADYS KNIGHT & THE PIPS—*That Special Time Of Year* (3:45); producer: Jack Gold; writers: J. Gold, A. Goland; publishers: Revelation/Seven Figure, ASCAP; Columbia 38-03418.

SALSOUL ORCHESTRA—*Christmas Medley* (12:08); producer: Vincent Montana Jr.; writers: Coots-Gillespie, Wells-Torme, Berlin, Marks, Gannon-Kent-Ram, Smith-Bernard; publishers: not listed; Salsoul SG 384.

ROY CLARK—*Christmas Wouldn't Be Christmas Without You* (2:55); producers: Roy Clark, Joe Bob Barnhill; writer: Marc Rossi; publisher: Songmaker, ASCAP; Churchill CR 94016.

KARLA DeVITO—*Santa Claus Is Coming To My House* (2:36); producers: Karla DeVito, Robbie Benson; writers: K. DeVito, R. Benson; publishers: Songs of Bernadette, ASCAP/Sarge, BMI; Epic 34-03404.

MICHAEL WYCOFF—*The Christmas Song* (4:44); producer: Webster Lewis; writers: Robert Wells, Mel Torme; publisher: Edwin H. Morris, ASCAP; RCA PB-13366.

TINY TIM—*Zoot Zoot Zoot Here Comes Santa In His New Space Suit* (3:07); producers: Rachel & Joe Adams; writers: John Colvin, Ace Adams; publisher: Ace Adams; Buffalo SLP 30 (Ra-Jo Communications, Bronx, N.Y.)

RIDERS IN THE SKY—*Riding Home For Christmas* (2:38); producer: not listed; writer: Douglas B. Green; publisher: Songs Of The Sage, BMI; Rounder 4552.

SCOTT AND SUSAN—*The Elf Who's King Of Country* (2:14); producer: Sidney Singleton; writers: Scott Merrick, Susan Merrick; publisher: Shelby Singleton, BMI; Plantation PL211.

HENRY HADAWAY ORCH. & CHORUS—*Turned On Winter Medley* (3:51); producer: Ethan Gabriel; writers: Pierpont, Smith-Bernard, Tepper-Brodsky, Cahn-Styne, Stillman-Allen, Wilson, Torme-Wells, Berlin; publishers: Satril/Bregman, Vocco & Conn/Anne-Rachel/Cahn/Roncom/Frank-Rinimer/E.H. Morris/Irving Berlin, ASCAP; RCA PB-13378.

DON MCCLINTOCK—*Christmas Needs Love To Be Christmas* (3:10); producers: Steve McClintock, Tim James; writers: Steve McClintock, Tim James; publisher: McJames, BMI; Baroque MJ2 (Westminster, Calif.)

SANDI HALL—*A Christmas-y Day* (1:07); producer: not listed; writers: Cahn, Lane, Curtin; publisher: Cartoon; K-tel KS-077.

GARREL NANNAC—*I Believe In Santa Claus* (2:45); producer: J. Cannan; writer: Jerry Cannan; publisher: Cannan Bros., ASCAP; CBM CMB-999 (Fresno, Calif. (209) 222-9612).

REINDEARS—*Give Me Christmas Time* (2:35); producer: Ward Botsford; writers: Stanley Adams, Harry Sosnik; publisher: Largo, ASCAP; Survivor SU-1032.

JOE RICHIE—*Dear Santa (Please Send Me A Dallas Cheerleader)* (2:58); producer: Joe Richie; writer: Tom Lewis Beale; publishers: Tom Lewis Beale/Red Dirt, BMI; Gonggetu 91956.

Before you plan your next trade ad—check THE FACTS!



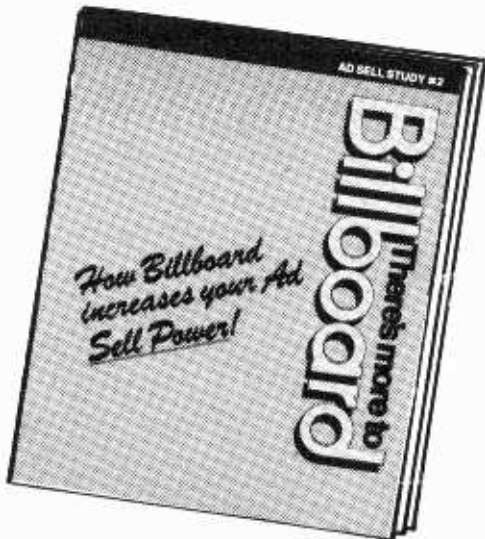
Almost 6000 retail outlets regularly display Billboard record advertisements in their shops!



It's a fact from Billboard's AD SELL STUDY #2

Phone your Billboard representative today for a complimentary copy
NEW YORK: (212) 764-7356
LOS ANGELES: (213) 859-5316
NASHVILLE: (615) 748-8100

LONDON: (01) 439-9411
TOKYO: (03) 449-3761
MILAN: 282-91-58



TOP LPs & TAPE

POSITION 106-200

Copyright 1982, Billboard Publications, Inc. No part of this publication may be reproduced...

Main chart table with columns for THIS WEEK, LAST WEEK, Weeks on Chart, ARTIST, Title, Label, No. (Dist. Label), Dist. Co., RIAA Symbols, Suggested List Prices LP, Cassettes, 8-Track, Black LP/Country LP Chart, and a secondary chart section on the right with similar columns.

TOP LPs & TAPE

Index table listing album titles and their corresponding page numbers for the main chart.

Index table listing album titles and their corresponding page numbers for the secondary chart.

Index table listing album titles and their corresponding page numbers for the secondary chart.

Every care for the accuracy of suggested list prices has been taken. Billboard does not assume responsibility for errors or omissions. RECORDING INDUSTRY ASSOCIATION OF AMERICA seal for sales of 500,000 units.

GOING PLATINUM WITH 'PHYSICAL' PUT OLIVIA NEWTON-JOHN IN GOOD SHAPE FOR A SCOTTY.

When an artist as talented as Olivia Newton-John records the biggest hit of her career, you know it must be something special.

Listening to Olivia's 'Physical' album confirms just how special it is. Its bold, innovative sound took it all the way to platinum, while spinning off a smash hit single.

That's why the six judges on the Scotty Board of Governors have chosen 'Physical' to receive our latest Scotty award.

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.

Their Scotty is one of six given each year to super achievers in any category of music. To qualify, an album must go gold

or platinum by RIAA standards and be mastered on Scotch® Recording Tape.

Winners get to share their experience with someone less fortunate, because we award \$1,000 in their name to the Muscular Dystrophy Association. That money goes toward helping kids like Kelsey Neumann.

We also award a \$5,000 music scholarship to a promising new artist chosen by the top Scotty winner.

If you know a super achiever, now's the time to nominate that artist for this year's

Scotty competition. We'll donate \$100 to Muscular Dystrophy for each qualified nomination.

Contact your 3M Field Representative for details and nomination forms, and help your artist join the list of greats like Olivia Newton-John.

Magnetic A/V Products Division/3M.



Kelsey Neumann,
St. Paul, Minnesota
MD Association



Scotch® is a registered trademark of 3M © 3M Company, 1982

YOU...





CAMAROS REV UP—Singer-songwriter Diana Mae Munch of the Camaros, seated, confers with Bruce Lundvall, senior vice president of Elektra/Asylum, during final mixes of the group's forthcoming LP, "Stars In Your Eyes," set for February release. Shown from left at Electric Lady Studios in New York are E/A's Victor Chirell; Maxanne Sartori, director of East Coast A&R; producer Tom Allom; and keyboardist Murray Weinstock.

FILM-CABLE VENTURE

CBS, Col Pix, HBO In Pact

NEW YORK—CBS Inc., Columbia Pictures Industries Inc. and Home Box Office Inc. have reached an agreement to form a new company for the production, acquisition and distribution of theatrical motion pictures. The three will finance equally the new company, which has not yet been named. The management of the new company will be separate from the existing structures of all three.

The venture illustrates yet again that major firms are finding it beneficial to cooperate to better compete in the high-risk areas of film and cable tv. Other similar ventures include a proposed merger of Warner Bros., Paramount and Universal in the ownership of Warner-Amex's Movie Channel. Columbia Pictures Home Entertainment is also involved in a joint venture with RCA for home video markets.

Home Box Office will license for pay tv all motion pictures produced or acquired by the new entity, while Columbia will furnish support services in connection with the operation of the venture, for which it will receive a service fee.

'E.T.' Battle

• Continued from page 5

before the Nov. 23 injunction can still run; MCA was not ordered to cancel it.

However, MCA is still not permitted to fill any more orders or to initiate any new ads, pending further court action. Both sides are instructed to file their briefs by Jan. 5, when subsequent oral arguments will be heard. Until then, the injunction stands.

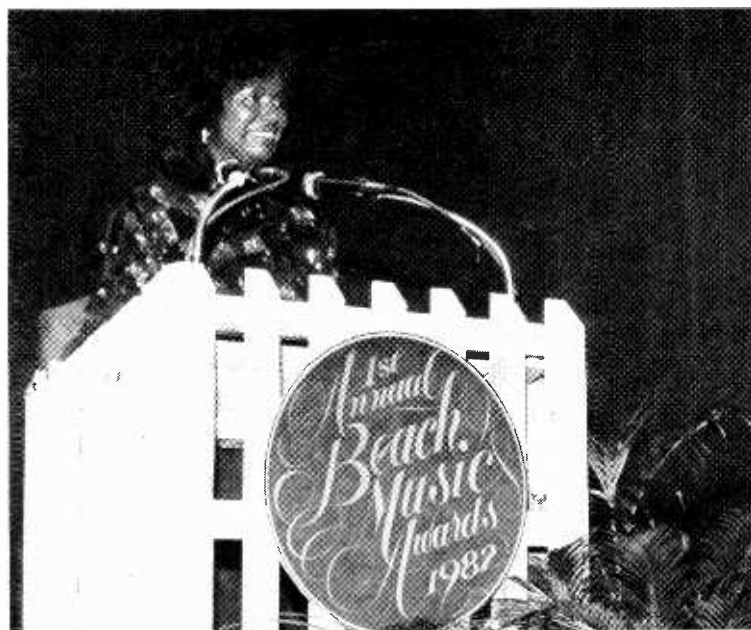
Point of dispute in the case has been Michael Jackson's involvement in the LP. CBS allowed Jackson to perform one song, but stipulated that the LP could not be released before Christmas.

Cable Watch

• Continued from page 8

with another million to be added over the following five years. Currently, only 100,000 French homes in seven cities have cable tv under a market test ordered by the government in 1974.

Many in France feel the country is nowhere near ready to fill 30 new channels at the present time. Private commercial television does not exist in France. The French government expects viewers to pay about \$140 a year for cable services.



HUMANITARIAN AWARD—Harlean Wilson accepts the Humanitarian Award presented to her husband Jackie Wilson at the first annual Beach Music Awards in Myrtle Beach, S.C. recently.

Inside Track

At Presstime, Chrysalis' Terry Ellis was in New York, where it is rumored he wants to move the entire recording/video firm, dickering with CBS for a manufacturing/distribution deal. A Chrysalis Records spokesperson said she was not aware of any deal. Grapevine has Sal Licata voluntarily stepping down as president if the deal goes through. Reportedly he told Ellis he felt the switch from indie distribution to branch-operation was not in the best interests of the label.

After seven years in litigation, a portion of the precedent legal beef of Jane and Charles Zoslaw, Marin Music Center, will be aired in Federal District Court, San Francisco, in 1983. The Ninth Circuit Court Of Appeals has upheld the Robinson-Patman discriminatory contention of the onetime Bay area retail shop, while turning down the Robinson-Patman monopoly angle. Defendants are Tower Records, WEA, PolyGram and MCA.

University Stereo, the longtime Southern California hardware retail chain, has petitioned the Federal Bankruptcy Court for reorganization, shuttering six of its 16 outlets. Chain expects a 33% slump in volume this year, down to \$20 million in sales. Liabilities are estimated over \$2 million. . . . CBS Specialty Stores' Pacific Stereo chain was almost sold last week to the Oklahoma City-based Soundtrak chain. Soundtrak's vice president Linda Verin explains the two firms ultimately found they "weren't terribly interested in each other."

Hartford Hardship: Area dealers are smarting from a three-day schlock festival at the downtown Hartford Convention Center over Thanksgiving. The Hartford Courant carried half-page ads four days straight heralding the sale of some 250,000 records and tapes at prices from \$1.99 to \$3.99, "none higher." The spread of cut-outs and overruns, not described as such in the ads, was touted as the "greatest selection under one roof." Consumers were asked to pay a \$2.50 entrance fee, later reduced to 50 cents. Al Franklin, who operates his flagship Musical World store next door in the mall, says buyers have been badgering him all week to return faulty merchandise because they thought the adjacent promotion was his. Richard Nader, whose travelling rock'n'roll oldies show played the center that weekend, is thought to have mounted the schlock extravaganza. Nader could not be reached. A Surplus Records & Tape spokesman confirmed the product came from his firm.

At Terre Haute, CBS hands out final paychecks to most workers Dec. 17, with a handful of execs staying to move into the Record Club and vinyl compound entities there. . . . Don't expect to reach members of the NARM board from Dec. 6-8. They'll be sequestered at Loew's Anatole, Dallas, with the Gift Of Music committee taking most of the final day.

Glib Joe Smith raised more than \$5,000 for Cystic Fibrosis last week at a charity cocktail auction. Highlight was his frau forcing Sandy Moss' bidding upward.

The Gotham NARAS chapter accolades Bruce Lundvall with a "Tribute To" Thursday (9) at CBS Studio B, with Dexter Gordon's quintet providing the executive with the jazz sound he loves so well. . . . Former Billboard audio/video editor Jim McCullaugh is one of six industryites who'll choose 3M Scotty award winners this year. He'll palaver with engineers Jimmy Johnson,

Tom Jung and George Massenburg, writer-producer John Boylan and 3M's Delos Eilers. . . . Track recommends Benny Goodman's "Seven Come Eleven" album release as the best, most relaxed, swingin' BG ever.

Federal bankruptcy Judge Jack Rainville has approved the reorganization plan of the Eucalyptus Records chain, now down to four stores from its peak of 14. Founder Paul Pennington now harbors in Spokane. . . . It's nice to know at least a few people are making money in home video. According to a prospectus released for an offering by MGM/UA, company head Cy Leslie commands a base salary of \$350,000, scheduled to go up to \$400,000 next year. In the \$175,000-per-year category are Mickey Hyman, group vice president and home video president, and Peter Kuyper, group vice president and head of the ancillary rights division. Vice president/finance secretary Lawrence Stern grosses \$90,000, vice president/office salaries Edwin Mueger earns \$60,000. Potential additional earnings come from benefits, bonuses, stock options and the like.

Last But Not Least: CBS sparking speculation about a price adjustment with its recent quiet introduction of a QE prefix for releases from such toppers as Michael Jackson and Dan Fogelberg. Grapevine has CBS hiking superstar albums to \$9.49, while cutting catalog price.

Edited by JOHN SIPPEL

Back Track

30 years ago this week: Custom record-pressing plants forecast \$500 million at retail in 1953 from their area. . . . Lucky Strike hired Horace Heidt to do his youth talent show for tv. . . . Capitol Records' gross for the year ending Sept. 30 totalled \$14,312,017. . . . Nat Cole inked to co-star in the flick "Blue Gardenia." . . . Faron Young was inducted into the Army, as was Gene Block, who aided his father, Martin, in "Make-Believe Ballroom" production, with London Records' Harvey Geller taking the slot. . . . RCA released the Sons Of The Pioneers.

20 years ago this week: Frank Sinatra inked Duke Ellington to his Reprise label. . . . ARMADA and SORD reps conferred in Detroit. . . . Top r&b clefter Rudy Toombs, 52, was murdered in New York. . . . The long-delayed payola trial of DJ Allen Freed started in New York City. . . . Billboard opened offices in Rio and Buenos Aires. . . . Ted Randal bowed a radio station programming consultancy in San Francisco. . . . Milt Weiss of Fantasy Records opened a Bay area rack, Record Specialists, serving Sherman Clay outlets.

10 years ago this week: ABC-TV did its first "In Concert" show, which grabbed such good ratings, the network was eyeing three more. . . . BASF opened its U.S. offices in Bedford, Mass. . . . Artie Mogull joined MCA Records as creative services boss, bringing his Signpost label with him. . . . The annual industry survey promised a "rosy Christmas."

LONDON STORE FINGERED

Say Four Sold Promo Albums

LONDON—A court case here in which four London traders are accused of conspiring to illegally handle some 8,500 promotional LPs from five major record companies is under way.

In Snaresbrook Crown Court, in London's East End, the prosecution's case opened with a security manager from PolyGram Records outlining how he went with police and found boxes of his company's LPs, all brand new, in the stockroom of Vinyl Scrapyard, a used record shop in Walthamstow, East London.

The defendants are Robert Spicer and Philip Cording, who jointly own Vinyl Scrapyard, and two salesmen employed at Vinyl Scrapyard. Cording also owns Cheapo Cheap in London's Soho, another used record store.

The prosecution's case centers on the buying of records for sale in the two shops. Police inquiries started in January, 1981, when the PolyGram security man, William Brewitt, re-

ported buying three of the company's recently-released LPs for two pounds (roughly \$3.20) each against recommended retail prices of around \$8 each.

Police seized quantities of records from both stores, calling in representatives of EMI, CBS, RCA, WEA and PolyGram to make lists of each individual company's product. The records were checked to see if they were new or used. According to the

prosecution, of 165 LPs examined, 91 had "never been taken out of their sleeves," and 72 had never been played.

The defendants, all of whom have pleaded not guilty to dishonest handling of records, told the police they did not sell new records and dealt only with second-hand product brought in by people off the streets, or in deletions or overstocks sold from wholesale companies.

Lame Duck Congress

(Continued on page 6)

go to markup, despite the leadership of Commerce Committee Chairman Bob Packwood (R-Ore.) and Judiciary Committee Chairman Strom Thurmond (R-S.C.).

Also in limbo until the 98th Congress are the radio and television deregulation bills. The strongest among them, S. 1629, sponsored by Sen. Howard Cannon (D-Nev.),

who was defeated in his bid for reelection, got Senate passage last March but has received a cold shoulder in the House.

Also stalled in both the Senate and the House are the bills and amendments to exempt home taping from copyright infringement and to extend a royalty in the form of compulsory fees on cassettes recorders and blank tape.

MICHAEL JACKSON'S **THRILLER**

QE 38112

THE EXCITEMENT NEVER LETS UP.

Featuring
MICHAEL'S
smash hit
with
**PAUL
MCCARTNEY,**
"The Girl Is Mine."

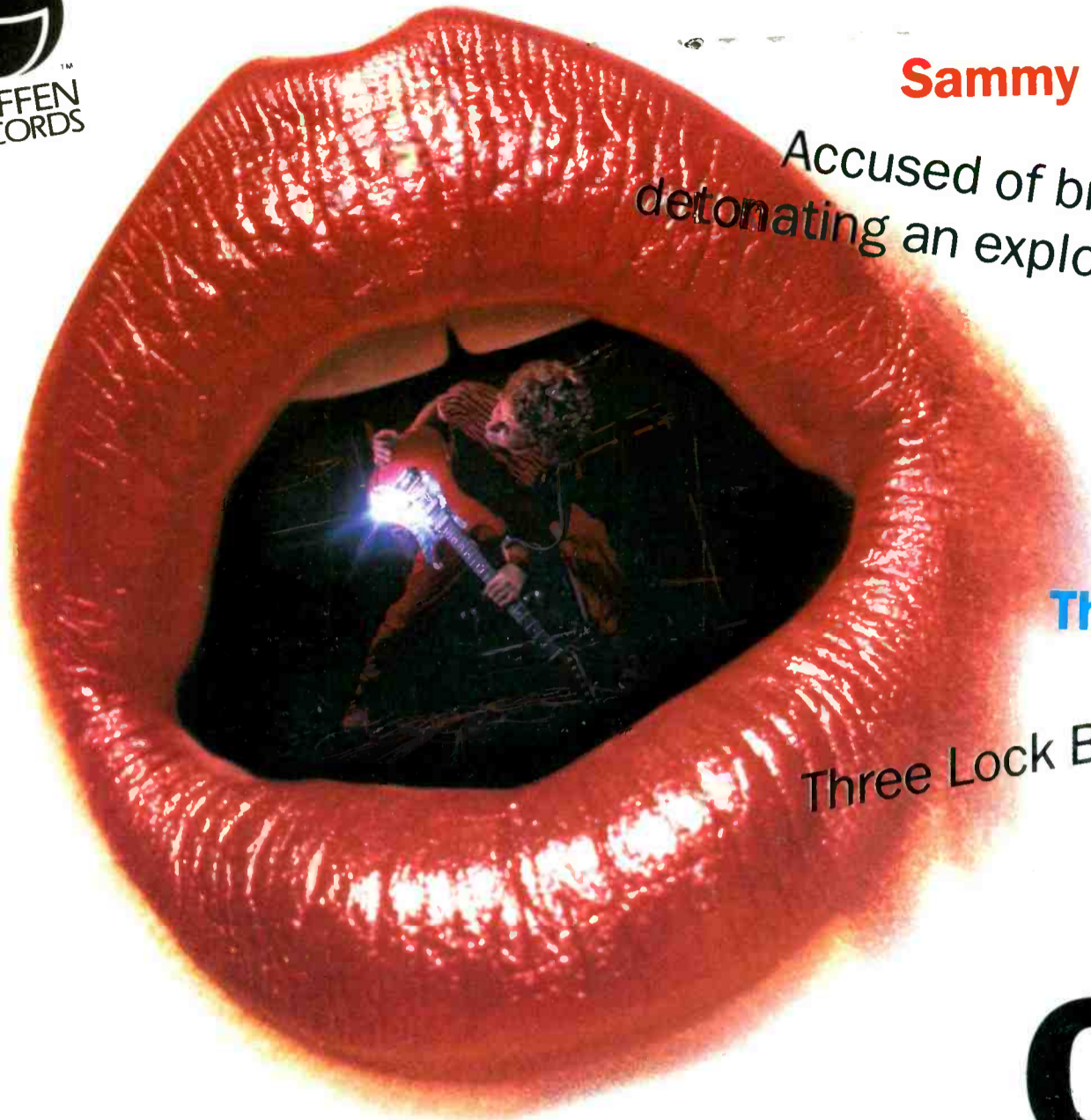
34-03288 *

ON
Epic
RECORDS AND
CASSETTES.



Produced by Quincy Jones for
Management: Weisner/DeMann
Entertainment and Joe Jackson. "The Girl Is Mine" written
by Michael Jackson. **Epic** is a trademark of CBS Inc.
© 1982 CBS Inc.

* Also available on one-sided single.



Sammy Hagar:

Accused of breaking, forced entry and detonating an explosive device in public.

The Evidence:

Three Lock Box, his new album.

The Plea:

A single explanation,
"Your Love Is Driving Me Crazy!"

7-29816

CATCH SAMMY IN THE ACT

SAMMY HAGAR. THREE LOCK BOX.

Produced by Keith Olsen for Pogo Logo, Inc.
On Geffen Records & Cassettes. GHS 2021
Manufactured exclusively by Warner Bros. Records, Inc.

© 1982 The David Geffen Company

