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**NEWSPAPER** 

#### Sponsorship Of **Country Concerts Reported Rising**

By KIP KIRBY

NASHVILLE-Corporate sponsorships may soon become as commonplace in country music as they are in rock. So say the majority of Nashville booking agencies, who cite increasing negotiations with large manufacturers interested in entering the country field.

Interest in corporate sponsorship of black concerts is increasing, judging by a recent Pabst Brewing / A&M Rec ords experiment. Page 46.

The success of well-publicized corporate tie-ins between Jovan and the Rolling Stones and Schlitz and the Who, among others, in rock has shown corporations the value of linking their product image with headline acts in carefully-targeted demographic situations. Additionally, the success this year of R.J. Reynolds' Salem Country Gold tour has trailblazed the path for sponsors eyeing the country market. Among the corporate giants pursuing coun-

(Continued on page 39)

#### **Dealers Mull WEA Catalog Move** Benefits Of \$6.98 List Said To Outweigh Problems

By JOHN SIPPEL

LOS ANGELES-Leading retailers are ambivalent over WEA's \$6.98 catalog album move (program details, page 58), but they say that the positives outweigh the negatives. Among those chains surveyed: Musicland, Camelot, Turtles, Tower and Flipside.

Racks are thought to be highly critical of the program, but only John Kaplan, executive vice presi-

#### Confab Takes Sober Look At Video's Future

By LAURA FOTI

NEW YORK-The home video industry outlook is one of growth, but such problems as rights clearances, tight purse-strings among program buyers and the lack of originality in programming may inhibit the rate of that growth.

Such was the tone of Billboard's International Video Entertainment/

(Continued on page 37)

dent of Handleman Co., would go on the record. He says he's told WEA that his company will refuse \$8.98 product ordered at that price, but now being reduced. Kaplan con-tends that when "WEA or anybody affects a major change, they should consult with customers. Also, the timing is terrible for this time of year, and the sell-off period isn't long enough.'

Among chain executives, Jim Bonk, executive vice president of Stark Record Service, parent of the 135 Camelot stores, says, "The loss of the open tape display incentive plan costs us \$100,000. Then there's the markdown from \$5.08 to \$3.94 that will be tough to live with. I am most concerned about the 30% more volume in units we must do just to wash out."

Bonk, also NARM retail advisory committee chairman, continues, "Are we telling the consumer we have been ripping them off when we drop price \$2 come January 3? In 15 years, whatever leaders like CBS and WEA did, the rest of the labels invariably copied.

"Certainly the WEA move should provide us with a way to sell more

catalog at a good profit level. At 50% more units, it would be real good. But right now, our overall business is pretty good. I know from the NARM retail advisory committee sentiment that my cohorts there in the main want \$6.98. We have consistently sold a lot of that shelf stock at \$8.69.

Bonk says he was puzzled by WEA's failure to compensate its accounts for the loss in devaluation in (Continued on page 58)

#### *'E.T.' Package* Sales Allowed: Reorders Nixed

By ROMAN KOZAK

NEW YORK-After a flurry of legal activity in CBS Records' efforts to prevent MCA from selling the "E.T.-The Extra-Terrestrial" storybook (Billboard, Nov. 27), the album is still being sold by retailers and MCA can still advertise it. The latter, however, can at present fill no more orders for the \$11.98 package.

On Tuesday (23), CBS was (Continued on page 57)

#### **Sales Surge For Pre-Pack Blank Audio Cassettes**

LOS ANGELES-Sales of multipack blank audio tape are booming, thanks largely to saturation consumer advertising, supported at local level by generous ad allowances.

A canvass of retail chain executives indicates this activity, and that consumer and/or employee contests are extremely helpful in aiding tape

"We just gave away over 500 Maxell wool stadium blankets in a consumer promotion worked out with Russ Zeckner of Cardinal Sales, Indianapolis, manufacturer's reps. You had to buy \$25 or more in Maxell blanks to get the blanket," says Larry Devuono of the Waxworks, Owensboro, Ky.

"Maxell demands a little more price, but they offer great advertising consumerwise and they back up their two-packs best. Both Maxell and TDK helped themselves with our own stores and with our onestop customers by going all out in promotions at our second annual

(Continued on page 26)



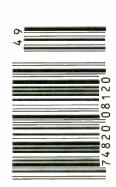
See page 8 for Details

#### Inside Billboard

- NARM'S TV TEST for the "Gift Of Music" campaign is finally on the air in four markets. Fifteen to 20 spots are running weekly in each, for the five weeks before Christmas. Conclusions and recommendations will be presented at the NARM convention in April. Page 3.
- RADIO'S RESPONSE to declining record sales is, in at least one case, positively helpful. KTXQ Dallas has distributed 250,000 "Q-Cards" offering \$1 and \$2 discounts on albums sold through local Sound Warehouse stores.
- VHD VIDEODISK launch plans in the U.S. and Europe have been suspended by the four joint venture companies involved. The system's U.S. plant in California is staying open as a "technical presence," however. Page 3.
- THE RETAIL MARKET for audiophile recordings has gone soft, confirm manufacturers in this field. Among the factors cited: consumer price sensitivity, catalog growth and competition from domestic product of improving technical quality. Page 6.
- BIRCH RESULTS from 14 markets are reported on page 20. These September/October results include Atlanta, Boston, Dallas-Ft. Worth and Wash-
- BLACK PROMOTERS losing black superstars to white promoters continues to stir controversy within the black music community. Events surrounding the current Luther Vandross tour threw the issue into sharp relief once



Radio and Video programmers have opened up "SHUTTERED ROOM" (4345)—debut U.S. album from U.K.'s THE FIXX. Top 15 AIRPLAY in R&R Hard Report, Album Network and Billboard—LP cut/single (52106), "STAND OR FALL," Top 5 on Hard's Song Index and Album Network's Power Cuts. Just completing East Coast dates on their first U.S. tour, THE FIXX heads now to Seattle, San Francisco and L.A. NOW SELLING on MCA Records And Cassettes

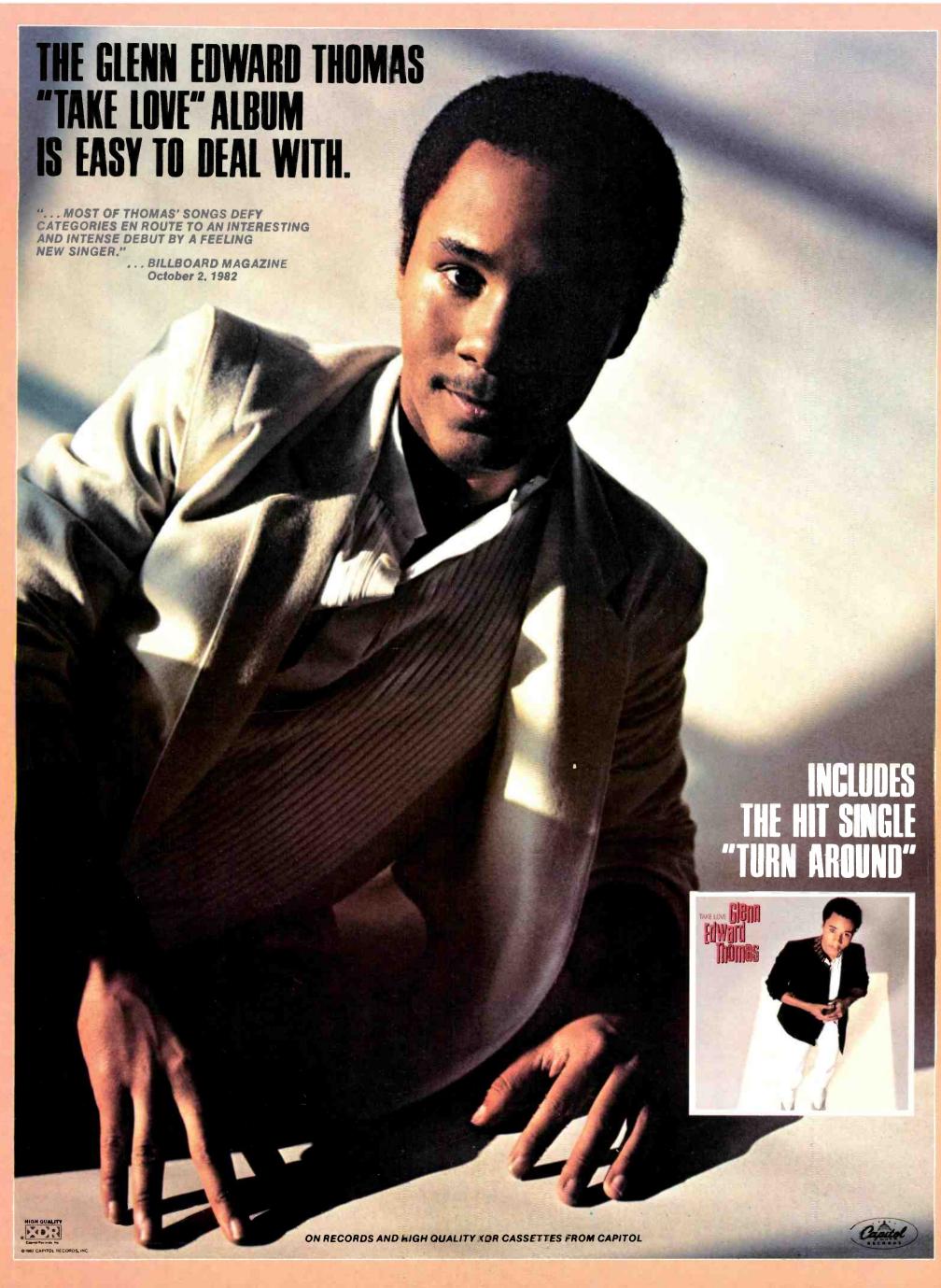


Watch For Billboard's Talent in Action

No.1 Awards

December 25, 1982 On Sale December 20





NEW YORK-An overweight man is jogging with his wife. Both are wearing portable tape playback units. She gives him a gift-wrapped cassette. "Music can say you're terrific," intones the voiceover. The music, by Billy Joel, comes on with the lyrics, "Don't go changing to try to please me.'

In the next scene, a young girl is practicing her dancing. Her teacher gives her a record. "It can provide inspiration," says the voiceover. The music is the theme from "Fame."

These are two of five scenes from the 60-second "Gift Of Music" television commercial which began airing Monday (22) in four select markets. It marks the launch of NARM's much-discussed \$250,000 "Gift" test market (Billboard, July 31).

The test is running in Phoenix,

#### **NARM 'Gift' TV Commercials** On The Air In Four Markets

By ROMAN KOZAK

Greensboro/Winston-Salem, Cincinnati and Portland, Ore. In these markets, 15 to 20 tv spots will run every week for five weeks before Christmas. In addition, radio spots

will run in Cincinnati and Portland.

San Antonio and Milwaukee will be the control markets. The test will be repeated again for two weeks be-Valentine's Day, and results will then be tallied from retailers and consumers in all six markets, with conclusions and recommendations to be presented at the next NARM convention in April.

The ad spots are in 60- and 30-second versions. Entitled "Vignettes," they were developed by Boston firm Humphrey, Browning & McDougal.

Their purpose is to communicate that music is a way to express feelings, that it can express different feelings and emotions to different people, and that it is an appropriate gift for a wide range of occasions.

The commercial ends with animation showing records being giftwrapped. The animation was originally supposed to resolve itself into the NARM "Gift Of Music" logo, but, says Joe Cohen, executive vice president of NARM, the art work didn't work out, and the logo does not appear. However, the "give the Gift Of Music" slogan does.

In addition to the music of Billy Joel and "Fame," the ad also uses pieces of songs by Kenny Rogers, James Taylor and Jim Croce. The artists, labels and publishing companies all donated rights for the 

songs to be used free for the ads, says Cohen. It is estimated that in the four

markets where they run, these ads will reach about 90% of the population 12-54, approximately eight and a half times, says the ad agency. The ads will run on a schedule with 40% of them appearing during prime time, 40% during fringe time, and 20% during the day. Because prime time is more expensive, 55% of the total dollars spent are going into prime time, says Cohen.

In Phoenix and Greensboro/Winston-Salem, the ads are expected to reach 93% of women 25-549.7 times. They will reach 89% of 25-54 men 7.7 times. For young adults, 18-24, the reach is 91% and the frequency is 8.1 times. However, for teens, 12-18, the estimate is only 86% reach and 6.3 frequency.



SHEREE SERENADES—Capitol's Sheree Brown sings for students at Inglewood High School near Los Angeles. Brown also lectured on the hazards of drug abuse and the importance of education.

STAFF CUT TO MINIMUM

#### **VHD Plans On Hold For** Launch In U.S., Europe

NEW YORK-Launch plans for the VHD videodisk system in the U.S. and Europe have been suspended. Most of the 112-person staff of VHD Programs and VHD Disc Manufacturing Co. has been terminated, including president Gary Dartnall, who is currently tying up loose ends.

"We're operating with a skeleton crew necessary for winding things down," Dartnall says. A JVC spokesman, however, asserts that the manufacturing plant, VHD Disc Manufacturing, will maintain a minimal staff for eventual U.S. launch of the systems.

The launch of the VHD (video high density) system in this country had already been delayed three times, amid much talk that it would never get off the ground.

The joint venture companies involved in manufacturing and mar-

#### **Industry-Funded Cancer Line Set**

NEW YORK-The music industry, in conjunction with the AMC Cancer Research Center, is establishing a privately supported national cancer Helpline.

The toll-free 800 number, expected to be operational early next year, is being entirely funded by the music business. It will provide advice, information, referrals and counseling to cancer victims and their families.

Once the service is established, the telephone number will be given to (Continued on page 66)

keting the VHD system do not rule out an eventual launch here and in Europe. Preparation continues for a spring 1983 launch in Japan, according to Jim Kawada, manager of corporate planning and development for JVC U.S.

"We've done detailed and extensive studies of economic trends and of the CED and laser videodisk systems," Kawada says. "We've judged that the timing is not yet right to introduce the VHD system.'

Kawada continues, "The partners (JVC, Thorn EMI, General Electric and Matsushita Electric of Japan) agreed the launch schedule should be suspended and the joint venture activities curtailed." He also points out, however, that the Irvine, Calif., disk manufacturing plant will not be

"We'll probably keep the minimum number of employees and facilities there. JVC has a VHD plant in Japan, but will need a facility to press disks when they enter the U.S. We do want to maintain a technical presence here."

It is unclear at this point what will happen in the European market. Thorn EMI is suspending its launch of the system there and will curtail its manufacturing operation. It will also write off costs and investments in VHD totalling \$32.4 million for the fiscal year ending April 30. General Electric has pulled out of all VHD software activities, while still retaining interest in the hardware

There are 22 interactive programs developed by VHD Programs, all of which will be put aside in case of a future launch.

#### JEFFERSON STARSHIP VIDEO PROJECT

#### RCA Sets Multi-Format Program

By LAURA FOTI

NEW YORK-The latest video music production by RCA Video-Discs goes far beyond its own CED system. The company, in conjunction with RCA Records, will produce programs on Jefferson Starship for release in various markets.

Chuck Mitchell, director of special programs for RCA VideoDiscs, explains that different versions of the Jefferson Starship program will be developed for videocassette, disk and television. He does not rule out a pay-per-view deal. The core of all versions of the program will be footage from a live concert taped at the end of the band's current tour, most likely in its home city of San Francisco, in January.

The other versions of the program will incorporate special effects, conceptualization of lyrics and documentary footage of the band's life on the road. "We're also looking at old footage for inclusion," says Mitchell, "although this is definitely not a nostalgia program. The emphasis is on the band today.'

The reason for developing different programs, says Mitchell, is that RCA wants to be able to supply software "to all markets. It helps us recover our production costs and gives us visibility. But the needs in different media are different, Some want straight, no-nonsense concert per-

#### **Conference Report**

Full coverage of Billboard's 4th International Video Entertainment/Music Conference will appear in the Dec. 18 issue.

formance, some want documentary footage to supply insights into the band, and some want a more interesting visual treatment."

RCA Videodiscs has been involved in this project since the initial production on the video clip "Be My Lady." "We've been working on designing the band's total visual look,"

#### **Disk Shipments In Canada Mart Reported Down**

TORONTO-The value of recordings shipped by Canadian manufacturers this year through September fell by \$42.3 million compared to the same period in 1981, despite a \$4 million rise in the value of prerecorded tape ship-

A nine-month tally by Statistics Canada pegs the value of 1982 shipments at \$160,105,693, as against \$202,424;903 a year ago.

Shipments of records, both LPs and singles, plummeted by more than \$46 million for the period, from \$154,221,639 in 1981 to \$107,817,043 this year. Prerecorded tape, on the other hand, rose in value by about \$4 million, from \$48,203,264 to \$52,288,650.

LP shipments for the first nine months added up to 30,099,475 units, down 13.8 million from the 1981 count of 43,943,224. Singles dropped more than three million units, from 15,999,228 to 12,889,285.

Statistics Canada reports prere-(Continued on page 58)

#### K-tel & Lynn Anderson Reach Settlement On 45

**By IRV LICHTMAN** 

NEW YORK-An attempt by Ktel to promote and sell a single by Lynn Anderson hit a snag recently, but the issue was resolved Tuesday (23). The 45 was lifted from an album newly recorded for the tv marketer by Anderson.

The country star, who recorded a selection of 16 songs for an album called "Memories & Desires," objected to the release of "Midnight Train To Georgia" as a single by Ktel, a rare entry by the company into this configuration.

Under terms of a settlement reached in Los Angeles between the performer's legal representative,

According to Hausfater, the re-

Gerry Margolis, and Jere Hausfater, K-tel's vice president of business affairs, the single will continue to be marketed within an undisclosed time-frame. If, during this period, the single has not achieved a pre-determined sales plateau, promotional activities will cease on the record.

The settlement also calls for no other singles to be marketed from the album by K-tel and, in addition, recognizes that K-tel originally had no intention to market a 45 from the package.

lease of the single was considered a (Continued on page 64) Mitchell says, adding that two more clips from the album "Winds Of Change" are being produced: the title track and "Out Of Control." These clips will be used in the home video releases of the Jefferson Starship program. RCA VideoDiscs also has a deal

in place with Arista Records, but does not rule out working with any label. "We're absolutely not closed," Mitchell says, "but RCA is obviously first, and this is one of RCA's premier acts."

Joe Mansfield, division vice president of contemporary music for RCA Records, explains, "Video music programs are the perfect examples of the multi-media opportunities RCA can offer its recording artists." And Seth Willenson, division vice president of programs and business affairs for RCA Video-Discs, adds, "It's the perfect example of how RCA can support an artist in the new video distribution patterns."

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Album Reviews.

Singles Reviews...

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Three albums are set for release before year's end by acts that have gone gold or platinum with their most recent LPs. All are single-disk sets listing for \$8.98.

Atlantic	Nov. 29	Hits
	11071.22	HIIS
Geffen	Dec. 29	Studio
nce" Capitol	ASAP	Studio
		Dec. 19

#### NEW RELEASES Most Superstar LP Product Already In Holiday Pipeline

By PAUL GREIN

LOS ANGELES—Labels were largely successful this year at getting superstar releases into the retail pipeline before the Thanksgiving weekend, the traditional kickoff of the holiday sales season.

Of the 16 albums pegged for release in November by gold or platinum acts, only one was postponed: Bob Seger and the Silver Bullet Band's "The Distance," the Capitol artist's first studio album since "Against The Wind" in March, 1980.

Two superstar LPs were slated for release Monday (29)—Michael Jackson's "Thriller" (Epic) and "The Best Of Foreigner" (Atlantic). The latter appeared to be a last-minute addition to Atlantic's release schedule; it wasn't listed in Billboard's November product report. Foreigner is perhaps the label's best-selling act: the group has hit platinum with all four of its previous LPs.

Geffen slots a Dec. 29 release for "Beatitude," the first solo album by Ric Ocasek, lead singer of the Cars. That Elektra group has also reached platinum with all four of its albums to date.

Geffen has two other major acts slotted for December, though neither reached gold last time out. Sammy Hagar's "Three-Lock Box," followup to his high-charting label debut "Standing Hampton," is scheduled for Wednesday (1), while Neil Young's Geffen debut, "Trans," is set for Dec. 29. Both are single-disk studio sets.

Motown plans two major releases

for the last week of December or the first week of January, though at presstime exact dates hadn't been set. The LPs are the Dazz Band's "On The One," followup to the gold "Keep It Alive," and Smokey Robinson's "Touch The Sky," followup to the high-charting "Yes, It's You Lady."

Solar Records has traditionally released its big guns in December, but this year it's breaking that pattern. The Whispers' "Love For Love" and Lakeside's "Untouchables" are set for February; Shalamar's "The Look" for March.

Numerous other promising titles are set for the opening months of 1983. January's highlights include the Oak Ridge Boys' "American Made," Molly Hatchet's "No Guts, No Glory" and a second album by Laura Branigan. Set for February are Earth, Wind & Fire's "Powerlight," Meat Loaf's "Midnight Lost & Found" and LPs by the Talking Heads, Soft Cell and Nile Rodgers of Chic.

#### Gold Certifications Reveal Christmas LP Comeback

LOS ANGELES—This season's rise in the number of new Christmas releases in country and black music (Billboard, Nov. 27) reflects a general resurgence in recent years for holiday product. Nine Christmas albums have been certified gold since January, 1980—as many as went gold in all of the '70s. By comparison, there were 18 gold Christmas LPs in the '60s.

The prime reason for the fall-off of Christmas albums in the '70s was the decline on records of middle-of-the-road vocalists like Andy Williams and Perry Como, who had long dominated the holiday genre. And a key factor in their return is the popularity of country music, which easily lends itself to homespun holiday themes.

Three of the four Christmas al-

bums to go gold so far this year are by acts with large country followings: Kenny Rogers' "Christmas" (Liberty), the Statler Brothers' "Christmas Card" (Mercury) and Anne Murray's "Christmas Wishes" (Capitol).

One of the first country stars to go gold with a Christmas LP was Glen Campbell, who scored with "That Christmas Feeling" (Capitol) in 1976. And RCA's John Denver has collected two gold holiday albums: "Rocky Mountain Christmas" in 1975 and "A Christmas Together" (with the Muppets) in 1980.

That makes Denver one of only eight artists to collect two gold Christmas LPs since the Recording Industry Assn. of American introduced gold awards in 1958. The oth-

(Continued on page 64)

# MEI CH SAVS WEI COME PCA'S Rob Malaba made Poul Adult

WELCH SAYS WELCOME—RCA's Bob Welch greets Paul Atkinson, left, the label's new division vice president of contemporary music, West Coast a&r, at a party in Los Angeles.

#### **Executive Turntable**

#### **Record Companies**

Stanley Kulin has been named president of WEA Music of Canada Ltd., effective Feb. 1. He succeeds Ken Middleton, who retires as president and chief

executive officer Jan. 31. Kulin became WEA Canada's executive vice president of sales and operations in September.... Scott Regan has been promoted to national director of pop promotion for Atco Records and custom labels. He joined Atco's national promotion staff in 1978.... Columbia Records has appointed Gail Bruesewitz manager of dance music marketing in New York. She joined the label's artist development depart-



Regan

ment in 1979.... IRS Records in Los Angeles has promoted Karen Kelly to tour coordinator and publicist and Steve Tipp to director of dance club and video promotion. She joined the label as a publicist in January. He was officer manager.... Dennis Herbert has been named president of First American Records in Seattle. He was vice president of finance. He succeeds Gerald Den-

#### Marketing

The Record Bar, Durham, N.C., has appointed Becky Dunn regional supervisor and Jim Adkins managing supervisor. Dunn joined the chain in 1974 and became a district supervisor five years later.

Adkins, who joined Record Bar in 1977, will manage the Tri-County store in Cincinnati. ... Mick Brown is named branch manager of Pacific Records & Tape Distributors' new outlet in Los Angeles. The Oakland-based company has also appointed David Forman promotion director. ... Bette Bradbury has joined The Musicland Group as manager of



- Brown

advertising/sales promotion, Minneapolis.

non, who has been named chairman.

Publishing
Brian Rawlings is named director of Nashville operations for Desert Rose
Music in Muscle Shoals, Ala.

#### Video/Pro Equipment

Studer Revox America has appointed Hans Batschelet president, succeeding Bruno Hochstrasser. Batschelet, based in Nashville, was vice president of marketing for the Studer division. Hochstrasser relocates to the company's headquarters in Zurich as product manager for professional recording systems. . . . American Video Tape Manufacturing, Gardena, Calif., has elected Stephen Milam president. He was vice president of planning for Bell & Howell's Video Group in Chicago. . . . Twentieth Century-Fox Telecommunications has named Anne Lieberman associate director of program acquisition. She was manager of programming for CBS/Fox Video. . . . Bell & Howell/Columbia Pictures Video Systems Division has appointed Don Conway Midwest regional manager and Ken King Mideast regional manager. Conway was central district manager for Bell & Howell Video Systems. King was a sales representative for Columbia Pictures Video Services. They are based in Northbrook, Ill.

#### **Related Fields**

Gustave Hauser, chairman and chief executive of Warner Amex Cable Communications, has announced that he plans to resign. . . . Pioneer Electronics has appointed Joan Carbrey, Lisa English and Michael Fidler to brand management positions at the company's Long Beach, Calif., headquarters. . . . Yamaha Electronics, Buena Park, Calif., has named Paul Crain sales manager for the company's western region. . . . Ron Morgan is the new director of marketing for Allsop, Inc., Bellingham, Wash. He was director of the fidelity accessories division. Jeff Heininger now assumes that post. He was national sales manager for the division. . . . Lee Pollock has been named executive vice president of sales and marketing for Schneider of North America, Dayton, N.J. He replaces Philip Welch, who resigned. . . . Larry Welk has been named president of Teleklew Inc., Santa Monica. The board of directors also elected Lawrence Welk chairman and Ted Lennon executive vice president.

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#### **NEWS ANALYSIS**

#### New' Show Songs Raise Issues

By IRV LICHTMAN

NEW YORK—Those deeply dedicated to the riches of the American musical theatre anxiously await eventual exposure through recordings or folios of a yet undetermined number of songs discovered in the Secaucus, N.J. warehouse of Warner Bros. Music. The works are by the likes of Rodgers & Hart, George and Ira Gershwin, Vincent Youmans and Jerome Kern.

That the find, now being cataloged by musicologist/author Bob Kimball, contains many songs that have never been publicly performed is confirmed by Kimball. "I've only looked at about 10% of the material," he says, "and based on what I've already uncovered, the find is an extraordinary one. Songs don't always get into a trunk because they're not good."

Just when such material will begin to appear on recordings and in print is still uncertain. But Kimball suggests that long before orchestrator Don Rose reported at a press conference Nov. 18 that he had discovered 70 crates of manuscripts at the warehouse, agreements were being worked out between Warner Bros. Music and the estates of the compos-

ers involved to settle the disposition of the manuscripts' "new" material. Kimball believes exposure of the songs should begin in two years or less.

Rose, who lives in Miami, was apparently given permission to seek out Gershwin material, which he has orchestrated for concerts and recordings.

The material originates from the Harms publishing company formed by the late Max Dreyfuss, who sold the Harms catalog in 1929 to Warner Bros. However, the appearance of

#### Mura Acquired By Technicom

NEW YORK—Mura Corp., which plans to market a line of AM stereo consumer products utilizing the Kahn-Hazeltine system by Christmas, has been acquired by Technicom International, a telecommunications company in Darien, Conn.

Morton David and George Hardy continue in their respective positions of chairman and president of Mura. The company's 1982 revenues are expected to exceed \$32 million.

Jerome Kern manuscripts is surprising. Kern songs during the '20s were published through T.B. Harms, a partnership between Dreyfuss, Kern and, later, Oscar Hammerstein. There is some indication that Dreyfuss was given manuscripts by Kern himself and they eventually were stored in the warehouse. It's possible that Warner Bros. did not know this material was in its possession. T.B. Harms was sold by Chappell Music, the umbrella Dreyfuss company, to the Welk Music Group in 1970, several years before Chappell was acquired by PolyGram.

At the moment, Warner Bros. Music is not publicly commenting on the find or its legal position on the material. However, it's understood that the company plans a "major" press conference shortly, at which time it will officially reveal the disposition of the material. It's further understood that Warners plans to make the manuscripts-many in the authors' own handwriting-available to the estates with the understanding they would be donated to various institutions. The wills of these writers differ on where such manuscripts are to be delivered.

(Continued on page 66)

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covers

Only one magazine reports on all the excitement in video/video games/video cassette sales and rentals/audio/tape products/accessories with thorough coverage of this year's winter CES. That's Billboard.

In-advance, early reporting — plus the renowned Billboard VIDEO GAME CHARTS, VIDEO CASSETTE SALES CHARTS and VIDEO CASSETTE RENTAL CHARTS — are weekly Billboard services, all year, worldwide

industry news. And that's why marketers make it their #1 video/sound business advertising connection.

As an advertiser, you can get to the show – early and in print — by selling retailers, wholesalers, rack jobbers and manufacturers in the CES special edition of Billboard, January 8, 1983. We'll give you bonus circulation in Las Vegas. If you're an exhibitor, you can "tag" your booth number right on the ad.

Mark it on your calendar. To reserve space call Ron Willman, Director of Sales, Video/Sound Business at 212/764-7350 in New York or any Billboard advertising sales office listed below.

**Billboard's Winter CES Special Edition** Issue Date: January 8, 1983 · Advertising closes for material: December 15, 1982

U.S. Sales Offices: East Coast/Midwest (212) 764-7356 • South (615) 748-8145 • Texas/Oklahoma (213) 349-2171 • West Coast (213) 859-5316 International Sales Offices: Canada (212) 764-7356 • Mexico/Latin America (905) 531-3907 • United Kingdom, London (01) 439-9411 • Italy. Milan 28-29-158 France, Paris 1-745-1441 • Spain, Madrid 429-9812 • Japan. Tokyo (03)498-4641 • Australia. Sydney 436-2033

The International Newsweekly of Music & Home Entertainment

By ERIN MORRIS

MYRTLE BEACH, S.C.-The Embers and the Tams were top winners at the first annual Beach Music Awards Assn. ceremonies, held at the Myrtle Beach Convention Center last Sunday (21). The Tams were named beach music group of the decade, while the Embers took group of the year and album of the year trophies. Radio and tv personality Wolfman Jack hosted the show, which was attended by more than 1,600 fans and music industry

Matching the Embers in dual honors was General Norman Johnson, who picked up prizes as songwriter and record producer of the year. The humanitarian award was given to recording artist Jackie Wilson and will henceforth be known as the Jackie Wilson Humanitarian Award, according to BMAA officials. Wilson was stricken with a heart attack in 1975, from which is still recuperating. His wife, Harlean, accepted the honor in his behalf.

Other winners were: Billy Smith of WNMB North Myrtle Beach, disk jockey of the year; WBT Charlotte,

(Continued on page 58)

#### Audiophile Mart Seen Softening Slowdown Leads Labels To Adjust Prices, Repertoire

NEW YORK-Catalog growth, shifting consumer price sensitivity and competition from both domestic and overseas records and tapes with improved technical standards are among factors now impacting on audiophile recordings at retail. According to a canvass of the biggest volume audiophile producers, the past year has seen a marked slowdown in customer demand, leading to recent price adjustments and, in some cases, revised repertoire.

'The market has gotten soft," admits Steve Krauss, president of Nautilus Recordings, one of the two most active vendors for the premium reissues that first took higher-priced, high-tech software beyond audio salons and into traditional record/tape outlets. Although Krauss says Nautilus' own recent sales have been unexpectedly strong, he sees reduced pricing by some competitors as an inevitable consequence of the current market.

Not that Nautilus itself is planning a major pricing move. Krauss sees one major cause, apart from the general economy itself, as the increase in the number of available titles: "The bins are inundated with half-speed and digital product now That makes it problematic for the buyer's dollars to be spread across

such an array of selections.

'There's no question that there's a glut of audiophile titles, and everyone has to suffer to some degree. But I don't think the prices are going to come down at retail. If anything, dealers like their markup here so much that they're increasing their store prices in some cases."

Mark Wexler, vice president of sales at Mobile Fidelity Sound Labs, agrees. "This year has caused a slowdown in all sales, audiophile product included. But prices have been stable in the marketplace, at least for us." As for the expanding selection of titles available, Wexler notes that Mobile Fidelity's oldest customers, who once bought the entire catalog, are now proving more selective, not

#### Winter's Label **Plans Range Of Unique Projects**

By ROMAN KOZAK

NEW YORK-After seven albums for Columbia and five more for A&M, jazz artist Paul Winter has formed his own label, Living Music Records.

In the last year, Living Music has released two double albums: "Missa Gaia/Earth Mass," recorded at the Cathedral of St. John the Divine in New York and at the Grand Canyon, and "Callings," an album about a sea lion pup using the voices of the sea lion, dolphin, blue whale and other sea mammals along with the music of Paul Winter's Consort.

"For a long time, I wanted to have a context where I could record a whole spectrum of music that I've been involved in with the Winter Consort. And now we have that," says Winter, a reed and woodwind player.

Future projects, he says, include the other two parts of the "Callings" trilogy, which will include an LP featuring land animals, to be recorded in Africa, and one incorporating the sounds of birds.

Winter also plans a series of albums recorded in national parks. The first will be "Canyon," which will be recorded while rafting down the Grand Canyon.

Living Music Records is based in Litchfield, Conn. and is distributed by 14 regional independents around the country. Living Music albumsas well as Winter's catalog on Columbia and A&M-are sold via mail order. They are also sold by environ-

(Continued on page 59)

only because that list has created beyond 100 titles on its own, but because the overall audiophile universe has expanded.

Softer demand is cited by the audiophile arms of major mainstream firms, too, but here pricing as well as selection is at issue. Recent months have seen both CBS' Mastersound line and RCA's audiophile Red Seal releases affected by revised policies.

At RCA, Red Seal chief Tom Shepard explains reduction of his \$15.98 digital line, originally pressed abroad and shipped in elaborate packages, to a \$12.98 list product thus: "We have found that the \$15.98 record is just too hard to sell in this market. So we are now getting Teldec vinyl at Europadisc here in New York, pressing domestically, and packaging the disks in less expensive jackets that are still more lavish than the norm. We can thus knock \$3 off our price."

In short, summarizes Shepard, "Some of the blush is off the rose in this sector. Thank God we haven't had to reduce the quality of the pressings themselves.'

Similarly, CBS has moved its classical digital recordings out of the higher-priced Mastersound line, a

Buoyed by the success of last sum-

mer's first annual Midwest Music

Exchange, plans for the second

MMX are underway, and it prom-

So says Chuck Thomas, president

of MMX promoters Music Events

Inc. The music industry symposium

is slated to be held here next June

24-27, in "probably" the same venue

as last year's, the downtown Bis-

Thomas says it will continue to

focus on education, familiarizing

participants with the inner workings

of the industry, the ultimate goal

being the revitalization of music

MMX '83 will offer academic

credits for participants enrolled in

music business courses at colleges

and universities, notes Thomas.

Other expansions, he says, include

individual consultant time between

business in the heartland.

ises to be bigger and better.

marck Hotel.

(Continued on page 59)

Heartland Beat

**Midwest Music Exchange** 

Thinking Big For 1983

By MOIRA McCORMICK

#### **Commodores Tap ABC Exec As** Their Manager

By NELSON GEORGE

NEW YORK-An executive at ABC Television is set to become manager of the Commodores, succeeding Benny Ashburn, who died Aug. 17.

Charles A. "Chuck" Smiley, vice president and assistant to ABC's senior vice president of theatrical motion pictures/television affairs, takes up his new duties next Mon-

day (6).

With the availability of Lionel Richie's first solo album, and a new Commodores single ("Painted Picture") in which Richie played no role, rumors of the latter's departure from the band are rampant.

Richie did nothing to clear the air with a statement released last week by his manager Ken Kragen that said, "In my heart I'll always be a Commodore. However, I have no plans to record or perform with the group at this time.

Smiley, however, was surprised at Richie's statement since, he says, "It is contrary to what my understandings are." There are, according to Smiley, definite plans for the six original Commodores to work to-

(Continued on page 58)

#### Chartbeat

#### **Motown Alumni Top Chart; Eagles Take Solo Flights**

By PAUL GREIN

Past or present Motown acts occupy the top four spots on Billboard's black singles chart this week, with Marvin Gaye's "Sexual Healing" (Columbia) out front for the fifth straight week, followed by Lionel Richie's "Truly" (Motown), Michael Jackson's duet with Paul McCartney, "The Girl Is Mine" (Epic), and Diana Ross' "Muscles" (RCA).

"Sexual Healing" also moves up a notch to number 12 on the Hot 100, while Gaye's album "Midnight Love"-leaps seven points to number eitht on the pop LP chart. It's Gaye's first top 10 album since "Live At The London Palladium" more than five years ago and his first top 10 studio album since 1976's "I Want You."

Gaye first appeared on Billboard's pop album survey in 1964 with "Greatest Hits," which peaked at 72. He first cracked the top 50 with 1969's "MPG," which hit 33. And he first broke into the top 10 with 1971's landmark "What's Going On," which peaked at six and spawned three top 10 pop singles—the title track, "Mercy Mercy Me" and "Inner City Blues.

Gaye returned to the top 10 on the album chart in 1973 with "Let's Get It On," which peaked at number two. He made it back again the following year with "Marvin Gaye Live!," which hit eight. "I Want You" peaked at number four in '76.

Gaye's last two Tamla releases were commercial disappointments: "Here, My Dear" peaked at 26 in 1979; "In Our Lifetime" hit 32 last

An Eagle First: Don Henley's single "Dirty Laundry" (Asylum) jumps two points to number nine this week, becoming the first top 10 solo hit by a one-time member of the

Six of the seven musicians who were at one point in the Eagles lineup have cracked the Hot 100 with solo hits in the past two years. Glenn Frey peaked at 15 with "The One You Love" (Asylum), Randy Meisner climbed to 19 with "Hearts On Fire" (Epic), Joe Walsh reached 34 with "The Life Of Illusion" (Asylum), Don Felder hit 43 with "Heavy Metal (Takin' A Ride)" (Full Moon/Asylum) and Timothy B. Schmit peaked at 59 with "So Much In Love" (Full Moon/Asylum).

Those are the biggest solo hits for each member except Walsh, who reached 12 with "Life's Been Good" in 1978 and 23 with "Rocky Mountain Way" (on Dunhill) in 1973. The

(Continued on page 64)

#### PolyGram Classics Jazzing It Up New Verve Reissue Series Debuted; Midlines Planned By SAM SUTHERLAND (PSI), has also begun shipping seinitial decision to apply that division's grasp of catalog business LOS ANGELES-With its first

full year of direct import jazz marketing deemed a retail success. Poly-Gram Classics has reversed its parent firm's virtual retreat from domestic production. Just released are the first Verve anthology packages to be produced here in several

years; on the drawing boards are the

first entries in a new midline series of special compilations.

These developments punctuate the shift in PolyGram's presence as a jazz trademark first signalled in 1981, when responsibility for its then-moribund jazz holdings was transferred to its classical arm. The

through its long involvement in marketing European classical product led to an infusion of Japanese-produced reissues from the venerable Verve catalog.

Since then, response to the higherpriced but premium quality Japanese Verve titles has encouraged the Classics management team to expand its import activities to include other Japanese product from its Emarcy, Mercury, Philips and Limelight lines. Earlier this year, PolyGram Classics widened its import net further, bringing in Enja titles from Germany. In turn, its sister division, PolyGram Special Imports lected German ECM product exempt from that company's existing Warner Bros. distribution pact, and most recently has added Italy ambitious Black Saint and Soul Note lines.

"We're up to about 80 titles now, so we felt we'd done enough to establish a quality import line," explains Barry Feldman, national jazz manager, of the move into domestic production. "The historical reissues. using original cover art, fare very well overseas, where it's very much a collectors' market.

"But it's not always the same case (Continued on page 44)

registrants and guesting industry professionals outside of panel discussions; greater involvement of performers from the eight-state Midwest region outside of Chicago; and more of a focus on the black

"The Midwest has been so influential in the black music market, we want to expand our program to better encompass it," says Thomas.

MMX '83 is expected to draw 1000 registrants, almost double last year's count.

Rock'n'roll benefit concerts/albums are normally the domain of superstars, but that didn't daunt humble Erect Records. Top guys at the Merrillville, Ind.-based label felt that a local raveup could generate enough dollars to make a difference to their chosen cause, so they staged a sold-out springtime concert, pressed an album, and have raised \$4,000 so far for the Polish-American Congress, Chicago's chapter of the Polish National Alliance.

"Solidarnosc Rock" features Erect hard-rock acts Lazer Band and Thrust, captured live in front of 4,000 screaming fans at Villa Park's Odeum Theatre. The LP is doing well in area record stores, according to label chief Andy Dybel, and is receiving airplay on test stations from Aspen to Cleveland. In addition, John Sinton of Burkhart-Abrams confirms that "Solidarnosc Rock" is being added on many of their test stations this week. Sinton calls the benefit album "an interesting concept—all of us feel great empathy for the workers in Poland."

Erect's Dybel says Chicago's considerable Polish population prompted the label's philanthrop-

(Continued on page 58)

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#### SATURDAY, January 22nd

8:00am- 9:00am	Continental Breakfast
8:30am- 5:30pm	Registration
9:00am-10:00am	"The Music Panel: The State of Popular Music"
9:00am-11:45am	EARSHOT presents "News and Public Affairs
	Workshops''
10:15am-11:45am	"The New Attitude Radio Promotions"
11:45am- 1:00pm	FREE TIME
1:00pm- 2:15pm	"Air Personalities: What Are They And Where Do They
	Come From"
1:00pm- 3:30pm	EARSHOT presents "News and Public Affairs
	Workshops''
2:30pm- 3:30pm	"Consultants: Who Are They And What Do They Do"
3:45pm- 4:45pm	"Networks and Syndicators: The New Programming
	Force"
3:45pm- 6:00pm	"Talk Radio" panel & Special Presentations
5:00pm- 6:00pm	"View From The Top"
6:00pm- 7:00pm	FREE TIME
7:00pm-11:00pm	GENERAL DINNER SESSION with Keynote Speakers
11:00pm- ????	Open Rap Session

THURSDAY, January 20th

10:00am- 6:00pm Registration

7:30pm- 9:30pm Welcoming Reception

#### FRIDAY, January 21st

ThibAT, January 21	51
8:00am- 9:00am	Continental Breakfast
8:30am- 5:30pm	Registration
9:00am-10:00am	"Radio's Changing Job Descriptions"
9:00am-11:45am	EARSHOT presents "News & Public Affairs Workshops
10:15am-11:45am	"Radio And Record Industry Relations"
11:45am- 1:00pm	FREETIME
1:00pm- 2:15pm	"The Truth About Positioning: Sound, Image,
West	Crossover''
1:00pm- 3:30pm	EARSHOT presents "News and Public Affairs
	Workshops"
2:30pm- 3:30pm	"Plain Talk About New Technology"
3:45pm- 4:45pm	"Old-Timers Day"
3:45pm- 6:00pm	Production Seminars & Special Presentations
5:00pm- 6:00pm	"Talk, News And Public Affairs on Music Radio"
6:00pm- 7:00pm	FREE TIME
7:00pm-11:00pm	GENERAL DINNER SESSION with Keynote Speakers
11:00pm- ????	The Album Network presents "Rock Radio Seminar"

Mike Harrison
Billboard
Radio Programming
Convention Director

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HAPPY LANDING—Chick Corea (left) is met at Caracas airport by WEA's Peter Cernik (right) and Mary Bosch. Corea, who was a guest of Venezuela's Dept. of State, played dates in Poliedro to promote his latest Warner Bros. re-

#### Sign Of Times In Japan: No Million-Selling Singles

TOKYO-The Japanese record industry has failed to produce one million-selling single this year. It's in contrast to 1981, when several 45s topped the seven-figure mark, and a further reflection of the music market's current stagnation

Topping the list in the domestic repertoire field with just a few weeks to go is "Kita Sakaba," a typical Japanese ballad known here as an "enka," by Takashi Hosokawa. But its total sales are still only around the 900,000 mark.

Next comes "Kokoro No Iro," sung by Masatoshi Nakamura, then "Madonna Tachi No Lullaby" recorded by Hiromi Iwasaki. The other top domestic sellers are the Southern All Stars' "Chako No Kai-gan Monogatari" and Junko Ohashi's "Silhouette Romance."

One key reason for the lack of million-sellers here is the fact that none of the "idol" singers-teenage artists appealing to teenage disk buyershave done as well as they did in

On the domestic album side, "For

You" by Tatsuro Yamashita is so far the biggest seller, not far off the halfmillion sales mark. Next in line are "A Long Vacation" by Eiichi Otaki; "Over" by Off Course; "Selection 1978-80," also by Off Course; and "Tansuigyo" by Miyuki Nakajima. In international repertoire terms,

the singles market picture is also disappointing. Bertie Higgins' "Casa-blanca" is the biggest seller at this stage, with sales of just under 200,000 units. Next in the foreign singles sector, but in no specific or-der: Survivor's "Eye Of The Tiger"; Olivia Newton-John's "Physical"; Christopher Cross' 'Other Than Me"; and Dara Sedaka's "Angel

The picture is somewhat brighter on the international-repertoire album scene, where Spanish singer Julio Iglesias has led the way with around 300,000 units of his "De Nina A Mujer" album. His six albums released here have sold around 600,000 units so far, and it looks as if he will a steady seller for a

(Continued on page 53)

## Bid To Control Grundig Made

French Company Moves To Acquire 75.5% Share

By MIKE HENNESSEY and PETER JONES

LONDON-A bid by the recently nationalized French electronics giant, Thomson-Brandt, for a 75.5% share of its main German competitor, Grundig, is the latest move by the European electronics industry to close ranks and fight against Japanese domination of Europe's home entertainment market.

The Thomson-Brandt bid for Grundig—at a reported \$180 million—is a sequel to the French government's intervention earlier this year, which stopped the French group's participation in a joint ven-ture, along with Thorn EMI and Telefunken, with JVC for the European manufacture of consumer video products. The venture went ahead without Thomson and resulted in the formation of J2T Holdings, as previously reported.

The move to acquire the controlling interest in Grundig-currently owned by the Grundig family-was announced by Thomson-Brandt president Alain Gomez on Nov. 18 and has the enthusiastic assent of Max Grundig. Latter has been a vigorous advocate of close cooperation among European manufacturers to stem the flow of Japanese hardware into Europe-a flow so abundant as to have provoked recent accusations

of dumping.
In fact, Grundig and Philips lodged a formal protest Nov. 15 with the European Commission in Brussels and called for an anti-dumping

#### German Label Aims To Fill Classical Gaps

By JIM SAMPSON

MUNICH-A local businessman here has launched an ambitious alldigital independent label aimed at filling gaps in the classical catalog.

Orfeo Records promises superior quality performances and pressings at equally lofty prices. Says F. Axel Mehrle, the new outfit's owner and president: "A recession is the only time to start a small com-pany." Mehrle first entered the field of classical music production

(Continued on page 52)

investigation into the activities of leading Japanese manufacturers of video recorders.

This initiative is a product of an escalating price war, which has been particularly intense in the West German market. In the face of this severe competition, Grundig has had to reduce the prices of its players by more than 30%, from 2,900 Deutsch Marks (roughly \$1,200) to 1,900 DM (\$760). In recent weeks, a number of outlets have been offering VCRs at less than \$400.

Grundig has lost more than two million Deutsch Marks (\$800,000), but with rationalization, hopes to break even this year. It will, however, have to shed about 650 employees.

The Grundig/Philips initiative comes in the wake of last month's move by the French government to restrain the influx of Japanese hardware by requiring all imported players to clear Customs at the small post in Poitiers—a costly and time-con-suming process which has significantly reduced deliveries of VCRs to wholesale and retail out-

(Continued on page 53)

#### **U.K. LP, Tape Deliveries Dive** Third-Quarter Figures Show 21% Drop; Singles Up

By PETER JONES

LONDON-Third-quarter deliveries of records and tapes to the U.K. retail trade were down 21% compared to the same period last year. The statistics were issued last week by the British Phonographic Industry, which specifically noted the LP decline as "very disappointing."

The total value of disks and prerecorded cassettes was down, but "a modest fall" from \$92.7 million to \$91.7 million (exchange rate as \$1.65 to the pound sterling). This small dip, says BPI, "masks" the bad news about the LP marketplace.

Total deliveries of LPs were 10.9

million units, compared with 13.7 million in the third quarter last year. Says BPI: "The third quarter of 1981 was, in fact, quite a good period for LPs, so the fall is not quite so dramatic as it might seem at first. But nevertheless, there's no sign of any consumer upturn affecting the al-

Value figure of LPs delivered over the three-month period was \$42.5 million, compared with \$47 million last year, a fall of 12%. And, says BPI by way of reminder, the annual rate of LP sales in Britain now is just under 60 million compared with around 80 million three years ago.

Says BPI director general John Deacon, "The researchers who are members of the BPI statistics committee have no doubt that this loss of 20 million units is primarily due to home taping, and they feel it is clear that the overriding attraction is one of price-blank tapes still cost on average less than a quarter of the price

"Fortunately, prerecorded cassette sales continue to grow steadily.
Annual volume now stands at 29.6 million units, compared with 23.4 million three years ago. But this gain of six million album units on tape is of six million album units on tape is poor compensation for the loss of 20 million on disk."

In the third quarter, 6.8 million cassettes were delivered, 6% up on the same period of 1981, and value was up 8% at \$24.1 million.

The BPI notes that the singles sector is "holding up very well," with sales steady at around 78 million units a year for the past three years. Third-quarter figures show 19.4 million singles units delivered, compared with 18.2 million last year, up 7%. The BPI says that continued interest in 12-inch singles helps keep the average value of singles up.

Average trade price in the third quarter for all singles was \$1.29, resulting in a 14% increase in the value of this sector, to \$24.3 million.

Unit and value figures for the (Continued on page 52)

#### STANDARD AGREEMENT SOUGHT

#### IFPI-BIEM Talks To Resume

HAMBURG-International negotiations for a standard agreement between IFPI and BIEM will be resumed in Paris Dec. 10. This was reported at an assembly of IFPI's European group directors, one of a series of federation meetings held here Nov. 16-17.

The directors reaffirmed their opposition to compulsory licensing systems for the distribution of sound recordings and video material by cable, recommending instead free negotiations between cable operators and representative societies of right owners and other interested parties.

The meeting heard reports on the progress made to obtain legislation for a private copying royalty on tape and hardware. Such legislation, it was reported, is under active consideration by the governments of Australia, Belgium, Denmark, Finland, France, Italy, the Netherlands, Switzerland, the U.K. and the U.S. The West German government, having decided to legislate for a royalty on blank tape to supplement the levy on hardware which has existed since 1965, is currently reviewing the amount.

The meeting discussed the IFPI's antipiracy activities and, because of the prevalence of piracy in Greece and the potential danger to the rest of the countries of the European Economic Community if it is not checked, the federation will hold a seminar in Athens next April in or-der to demonstrate the need for effective legislation and government

#### **Philips Bows New** Magazine In Holland

AMSTERDAM-Philips here has launched a 64-page full-color publication with a print order of 4.5 million copies, featuring information on the company's range of audio and video products. It will have one of the largest circulations of any publication in this country.

First issue of the quarterly Philips Magazine was distributed house to house and through electronics retailers the week of Nov. 15. Editor is Joop Van Gennip. Philips says it has not yet decided whether to launch similar magazines in other terri-

support.
On the problem of rental, it was reported that the federation has been asked by the World Intellectual Property Organization (WIPO) to submit a comparative study on market conditions and legislation to control the hire of videograms and phonograms.

At a meeting of the Assn. of IFPI National Groups in the European Communities, the harmonization of copyright and related rights in the European Economic Community was discussed, and it was reported that the EEC had indicated that the harmonization program would take into account the need for full recognition of producers' rights.

Gillian Davies, associate director general of IFPI, is preparing, at the request of the EEC Commission, a study on private copying and its impact on the record and video indus-

IFPI has formed a performance rights committee to provide a forum for the exchange of ideas and information about the fees received by the phonographic industry from

> (Continued on page 53) www americantadiohis

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## Commentary

## **Marketing Records, Not Coffee**

By BEN KAROL

I have just received WEA's new price and returns policy letter. Once again, WEA has given itself every possible advantage. When will they learn that the dealer is not an enemy?

The dealer wants to be, and must be, a friend. He has first-

hand contact with the consumer. He knows how the consumer thinks and what he expects. WEA policies frequently ignore this. Unfortunately, most of the other companies blindly follow WEA's lead.

It is said that WEA lowered its list prices in response to a 40% drop in catalog business. But don't they know that harsh credit terms have made it impossible for dealers to stock records which might sit on their shelves for six to nine months, and pay for them in 60 days?



Karol: "The dealer is not an enemy."

Don't they know that a person who wants an old warhorse album is not stopped by price, so long as it's within reason?

Don't they know that a record is not a can of coffee? Don't they know that a large percentage of releases not only bomb, but become cutouts in a relatively short time?

Don't they know that inflation makes it necessary for our merchandise to be priced consistently? By dropping the price of records 25%, can we really sell enough additional product to pay increasing costs of energy? We actually find that every time we sell a record in New York City, Consolidated Edison gets 10 cents.

If we lower our prices, Con Ed still gets the same 10 cents unless we increase our volume by at least 25%, which I doubt will happen. The cost of energy could go to 12 cents a record.

Our business grew from 1955 to 1975 because of liberal returns and credit policies, and also because of a spirit of cooperation between dealer and manufacturer. Of course, there were excesses, but they could easily be curbed by the manufacturer.

Basically, the record business can only prosper again if it returns to what it once was, to what led to success in the first place—concern for dealers. This means liberal credit, so that we can carry whatever is saleable. It means sensible returns policies, and prices which take into consideration general economic conditions and the actual cost of doing business.

We know that large numbers of dealers have left the scene, and that many more will follow unless the executives who are in charge listen.

#### 'Our business grew from 1955-75 because of liberal returns & credit policies'

Perhaps the business will get smaller. But I know it will always be large enough to be prosperous and enjoyable to all of us who find satisfaction in it and want to stay with it.

Maybe it can no longer be a growth business in the sense that we enjoy an increase in volume every year. But that is no reason to walk away from it.

Records and music are part of the overall entertainment business and must be treated as such. You can't market records with the conventional methods of other businesses and make it work.

Ben Karol is co-principal of King Karol Records & Tapes, veteran New York City retailer.

#### Letters To The Editor

#### For A Stronger BMA

We are working very hard in the Baltimore, Washington and Virginia market to build a strong Black Music Assn. (BMA) chapter. Local participation is important, and we continually encourage the brothers and sisters throughout the country to form strong BMA chapters to further enhance the meaning and purpose of the association.

Throughout my 16 years in the business I have been branded everything from a racist to a radical. If I have caused hardship or offended anyone, in or outside my race, I am sorry. There were no selfish motivations, as some may think, but a love so strong for my people, and a determination to do my part to further the concept of black people unified as one within this industry and the world.

Our chapter believes that knowledge of the positive things we are doing in our area will inspire others around the country. Hopefully, they will pull together to work for the same common goal.

Max Kidd Co-Founder, Capitol City Chapter, BMA Washington, D.C.

#### The Sounds Of Today

The recent commentary, "Machines Are Killing Radio" (Nov. 20), states, "The insightful are long gone—fired or disgusted ... in their places are cloned by-products..." This may be true in larger cities where ratings bring fierce competition, but it's not so in smaller markets.

To the article, I say "bunk." We are bringing the sounds of today to our audience and our station is a smash locally. We will continue to "feel our music and create emotion through the airwaves."

K. Jack Lee Program Director, KXOX Sweetwater, Texas

#### **Usurious Ticket Prices**

I purchased tickets to a recent Heart concert at the New Haven Coliseum (Conn.) from a registered ticket agency in a Greenwich mall at \$50 each. Heart is my favorite group and I did not mind paying that much if it was the only way for me to get third-row seats.

But I spoke with Albatross Management, which handles Heart, and they were furious. Getting \$50 for a \$12.50 ticket is excessive, and the profit goes neither to the record company nor the group itself. Who is

really making the money?

Won't somebody step up and do something? If not, God bless the ticket agencies. Cynthia A. Sandor

Cynthia A. Sandor Cherry Lane Music Port Chester, N.Y.

#### The Show Must Go On

As a fan, there is nothing more disappointing than to plan a night out to see a favorite performer only to find that he or she has canceled at the last moment (sometimes the promoter is able to fill the spot, and sometimes he's left holding the bag).

If there is a legitimate reason for the cancellation we can understand and sympathize. But when an entertainer does not show up because of alcohol, drugs, because he or she had a better offer someplace else, or just because he or she can't be bothered, it is an insult to the fans.

I wonder if the performer realizes that a fan sometimes has gone to considerable expense, in addition to the price of the tickets, to attend a show, especially when it is 50 to 100 miles from home. So what do most fans do? They get angry and take it out on the promoter.

The promoter often has no recourse. I know, because I work for a company that puts on a four day country music festival every August. This has happened twice, and the reasons given were not legitimate. Once we were able to fill in the spot at considerable extra expense. The other time we found out five minutes before showtime, and there was nothing we could do.

Beverly Feml

Haines Falls, N.Y.

#### Rock'n'Rolling In Peru

Yes, we're playing the Nails. That's the first thing I can tell you after reading in the Rock'n'Rolling column that "If you follow new groups and you live in Los Angeles, London, Melbourne, Madrid, Mexico City or Lima, Peru, then you have heard about the Nails" (Billboard, Oct. 9).

I asked myself, how does this sir know I'm playing the Nails' "88 Lines About 44 Women?" If it was a guess, good guess. If not, thank you for referring to Lima as a good place on earth where you can listen to new music, because it's the truth. Super FM 93.1 is a 10-month-old station and we play new music in Lima.

Donald Wilson Program Director, Super FM 93.1 Lima, Peru

#### You Heard It Here First

One of the strongest advantages of "video rock" is that a listener can actually see what an artist has in mind for a song. MTV's offering of rock bands, with the exception of black musicians, is fairly good. Even relatively new groups like Duran Duran, Haircut 100, and the Psychedelic Furs gain exposure on the video outlet. But whither college radio?

Neither college radio nor commercial broadcasters can offer the visual effects of a music-video channel, but keep these facts in mind:

College radio is almost always the first place to air the newest music, and the first broadcast exposure for independent-label bands. It offers the widest variety of rock, and the music from an album is not restricted to the two or three songs chosen for video. And college radio exhibits the freshness of amateur, creative talents of its disk jockeys.

All of these points, I am happy to say, are respected by the record companies that supply our station and several hundred others with product.

Mark Choman WRKC, King's College Wilkes-Barre, Pa.

#### Meeting The Challenge

The consumer knows what he wants, and what he's willing to pay for. First, he tells us that the quality of album releases is often uneven—one or two good songs on an album, and the rest of the material weak. We look at disappointing album sales for confirmation. Today's record buyer is reluctant to shell out hard-earned money for an album that is less than wholly satisfying.

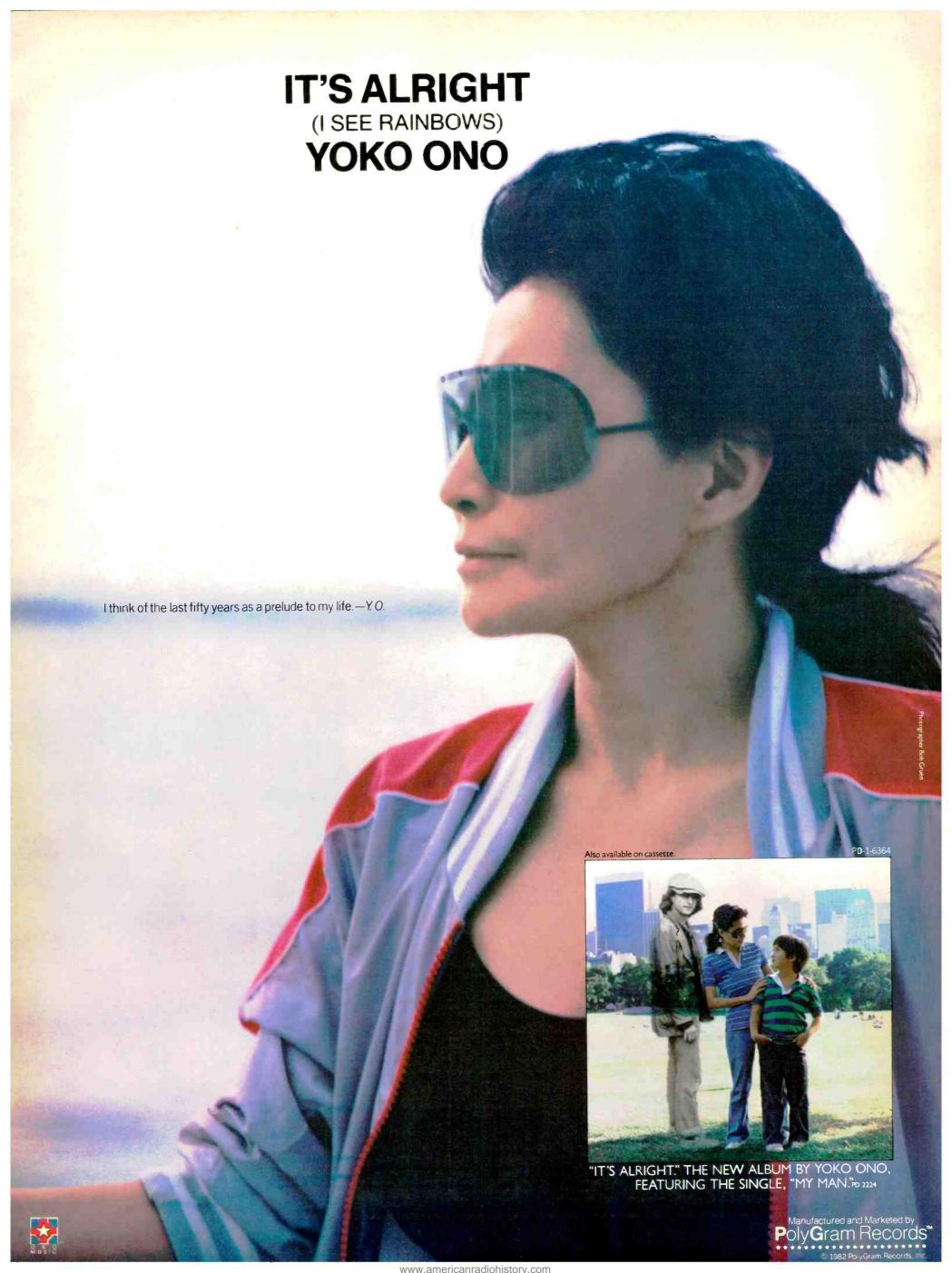
To identify consumer needs is one thing. To respond to them is quite another. Good songs are out there; so is the talent. It's waiting there on the fringes of our industry. The big question is, are those of us on the creative side of the business energetic and aggressive enough to hunt down the talent and material needed for continued growth?

As a songwriter and producer, I am amazed at the abundance of exciting musical acts around. This talent must be tapped if our industry is to be revitalized.

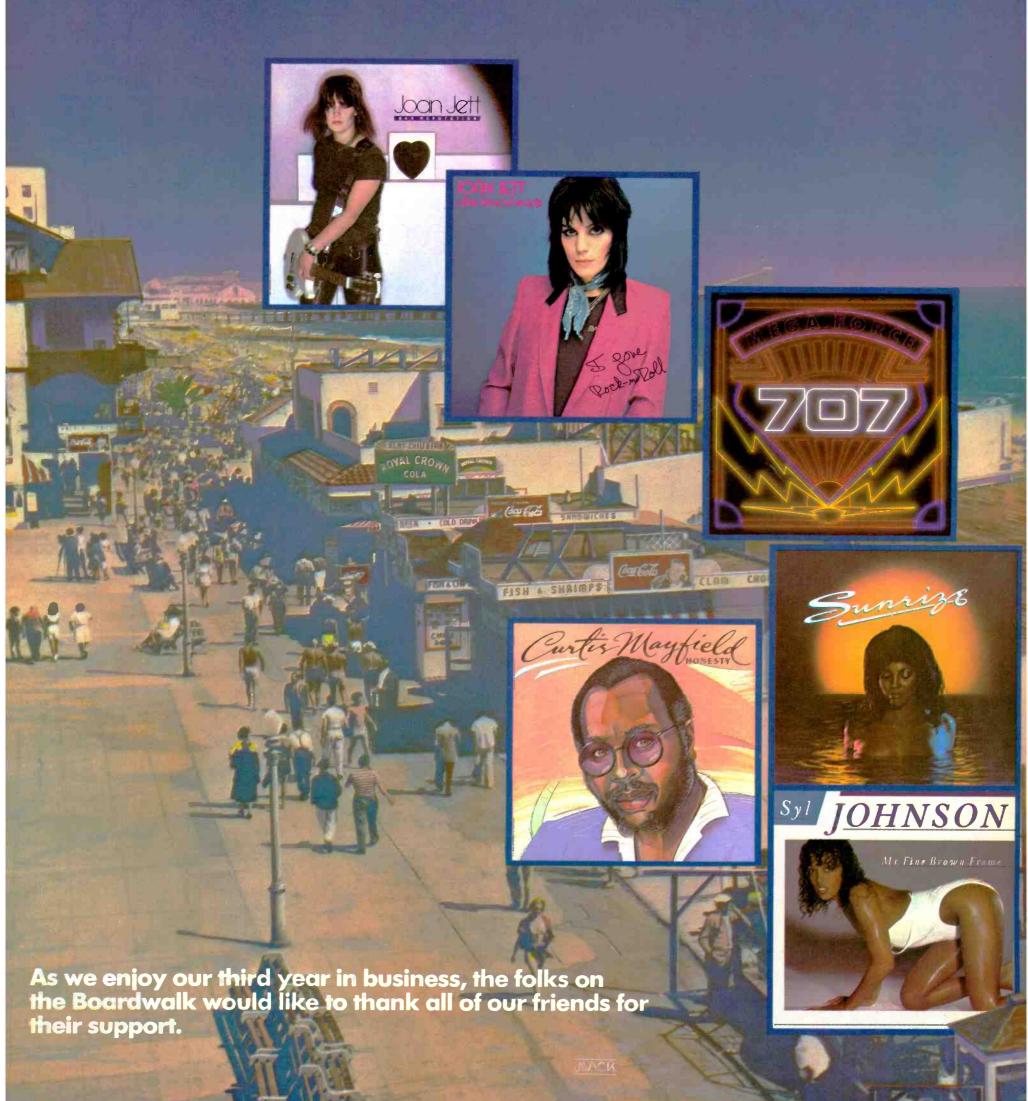
To grow is the challenge. The question is, are we hard-working and creative enough to meet it?

John Brent Thunderbolt Music Baltimore

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



# THE VIEW FROM JUST KEEPS





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# In the ABC 120-c.

#### KTXQ-SOUND WAREHOUSE PROMOTION

#### Dallas Station, Chain Team Up

DALLAS-KTXQ (Q-102) is working with Sound Warehouse stores here to help boost record business for the holiday season.

The AOR station has distributed 250,000 "Q-Cards" in the market in the past 24 months. Holders of these can receive a \$1 discount on albums especially displayed at the nine shops in this market. These are titles—18 to 22 of them—being played on Q-102. Further, these card holders can get \$2 off the price of the "Q-102 New Track Of The Week."

Noting the decline in record sales, program director Tom Owens says, "We decided it was time to do something about it. We always thought we were exposing new artists, but maybe we could do more."

#### Source Book Gets Addendum

NEW YORK—As witness to rapid changes occurring in radio, the Broadcast Information Bureau has published a 102-page supplement as an addendum to the Radio Programs Source Book brought out only last April.

The supplement is almost as fat as the 147-page original and, according to editor Liz Doris, has 57% more programming information. The two volumes together offer 1,800 entries, from full formats to jingles and "shotgun" bits of music.

Both the supplement and the master edition classify listings by running time—long form, hour, half-hour, quarter-hour, minute—and by main category or program type—automated formats, custom packages, features, identifications, jingles, live events, music programming, news services and public service announcements.

The Syosset, N.Y.-based bureau is offering the book and supplement for \$62.95. A new edition will be published in the spring, which will incorporate all supplement information as well as further updating. A followup supplement is planned for next fall.

The discount idea was developed in discussions with Terry Worrell, owner of Sound Warehouse's parent company, Bromo Distributors. "We then surveyed the record companies," Owens continues. "They agreed that an extra push could help put life back into the record business."

Responding to a problem raised by Murray Nagel, regional marketing director of Warner Bros., it was decided to display all the new albums in one place in the stores. Nagal cited the potential confusion of a buyer trying to find a specific album.

Station promotion manager Bernie Lucas adds, "On the Track Of The Week' album we go a step further and identify the specific song title (that's getting airplay) on the display. If someone has heard that song and remembers the title, he or she now can see which album it's on and maybe buy the album."

A list of the new LP adds is sent by the station to Sound Warehouse ad director Mark Tindle, and he arranges for updating the display in each store.

Owens summarizes, "The direct connection between what we're doing on the air and what is dis-

played in the stores will, I hope, draw the needed attention to new artists and new music. The recording industry and broadcasting are very important to each other. I feel that with more of this cooperation, the record labels, the radio station and, ultimately, the consumer will benefit."

#### Col Pix Out Of B'casting

NEW YORK—Two sales of four radio stations totaling \$11.75 million mark the departure of Columbia Pictures Industries from the radio field.

The Coca-Cola subsidiary has applied to the FCC to sell WWVA/WCPI Wheeling, W. Va. for \$8.8 million to Wheeling Broadcasting, and KCPX-AM-FM Salt Lake City for \$2.95 million. Both purchasing companies are controlled by John Price and family, who also recently acquired KBEE-AM-FM Modesto, Calif. and KOH/KNEV Reno for a total of \$4.5 million. Price is spinning off KOH for \$950,000.



FIDDLE STIX—Charile Daniels says thanks to Century Broadcasting's Shelley Grafman and an appreciative audience at the St. Louis Checkerdome last month during a 15th anniversary celebration for KSHE-FM.

#### \_\_\_Vox Jox

#### Ron O'Brien Moving West

By ROLLYE BORNSTEIN

Big Ron O'Brien leaves the Big Apple to return to Los Angeles. He'll fill that afternoon drive opening at Gannett's KIIS from his present evening slot at WNBC New York, where he'll remain until mid-December. WNBC p.d. Kevin Metheny is looking to fill that vacancy with a medium or major market talent, strong on production. Assistant p.d. Jim Collins will be filling in (with an occasional cameo appearance from Metheny himself) until a replacement is named—probably after the first of the year.

Also at Gannett L.A., Gary Owens has just signed a new longterm contract to continue his morning drive show on KPRZ.... Across town at KMGG, former KRTH evening jock Cherie, who was slated to do weekends for KOST, is now doing Sunday nights.

Chuck Urban is the new p.d. at KYNN AM-FM Omaha, coming from KAYO Seattle. He succeeds Roy Coffman, who segues into the operations manager position. ... WHEB AM Portsmouth, N.H. has split from its FM top 40 counterpart. The daytimer is now programming a nostalgia MOR format under the direction of p.d. Scott Hooper, who joined the station from WNBP Newburyport, Mass. New lineup in-

cludes: Howie Leonard, mornings;

Scott Hooper, middays; and Johnny

Rodgers, holding down afternoons. Former p.d. Duncan Dewar is upped to operations manager for both facilities in addition to retaining his p.d. position for WHEB-FM.

Celebrating a new building, increased ratings and a decade of success as an AOR outlet, WBLM Lewiston Me kicked off six months of celebration with a 10th anniversary party last week at the Portland Ramada... "Give us your old classic, discarded, forgotten and dust-covered commercials," says Ray Barron, who's planning an evening of nostalgia and humor in conjunction with the New England Advertising Agencies, titled "Retrospective—Three Decades Of Radio And Television Commercials." He's looking for any and all old radio and ty spots from the Boston area. You can reach him at Barron, Hillman & Mellnick, 80 Broad Street Boston, Mass. 02110.

Jeff Pollack has added a new client to the fold, KOME San Jose, as has E. Alvin Davis, who returns to Yes-95 (WYYS), consulting the Cincinnati outlet, where p.d. Eddie Rogers has resigned. ... WCXI's Deano Day is now Detroit record star Deano Day after recording a poem submitted by a longtime CXI

(Continued on page 18)

#### AFTER BLAIR ATTACK

#### **Arbitron VP Defends Rates**

NEW YORK—"No business acts to reduce its revenue." So comments Arbitron radio sales development vice president Rip Ridgeway about a three-page complaint written by Blair Radio research and marketing senior vice president Bob Galen.

In a letter to the radio rep firm's client stations, Galen complains that Arbitron's rates are too high and they will probably stay that way because "Arbitron will continue to charge as much as the marketplace will bear as long as they continue to be a monopoly in the rating business. Let's face it. They are number one and can charge what they want."

Expressing frustration, Galen writes, "I can't tell you how many

discussions I've had with Arbitron people saying you should establish the cost of producing the product, and then apply whatever markup you wish to it, and then divide it up among the subscribers in some equitable way."

While Arbitron has discussed its rates with its advisory councils, Ridegway points out that the rating service never discloses the amount it receives. It will debate how to charge the stations, however.

Galen charges that Arbitron has become "a junior partner of a radio station. The bigger the station, the more Arbitron gets. I'm afraid that I will never really believe that a company that takes a survey should share in the profits of a radio station," Galen adds.

#### NO MORE COMMERCIAL GUIDELINES

#### NAB Code Scrapped By Decree

By BILL HOLLAND

WASHINGTON—The National Assn. of Broadcasters' radio code has been dismantled, as the result of fallout from a NAB/Justice Dept. consent decree.

The decree, hammered out after the U.S. District Court here backed off Tuesday (23) from its March ruling that the NAB was guilty of antitrust violations, basically dealt with the tv code. But now the association has scrapped commercial guidelines for both broadcasting means, opening the door to more advertising on the air, and to the use of spots previously considered offensive.

The code has been generally adhered to by radio and tv stations belonging to the NAB. Among other elements, it prohibited liquor advertising. Deregulation, however, has softened adherence, and during the summer, a Boston radio station ran vodka commercials.

The new NAB/Justice decree,

which ends the threat of a lengthy appeals court fight (the association had appealed the initial decision), specifically states that the NAB must cancel code components governing the quality, length or placement of "non-program material" appearing on broadcast tv, as well as "the number of products or services presented

#### **Burkhart Comes To KJYO's Aid**

OKLAHOMA CITY—Insilco president Fred Walker has brought Kent Burkhart to this market to fix his local FM, KJYO. Burkhart has been instructed to find a new format to replace the Schulke II MOR format that has attracted less than a 2.0 share.

Walker, who is about to name a new general manager for the station, will not disclose the new format or the new g.m., but he says the station will not go AOR. within a single non-program announcement on broadcast television."

At issue in the three-year case was the Justice Dept. position that the length, placement and product number restrictions "artificially enhanced the demand for commercial time, and that by collectively restricting commercials during prime time broadcasts, drove advertising rates up."

NAB president Edward Fritts, in his statement in response to the announcement, termed the District Court approval of the decree unhelpful to broadcasters or the public, and suggested that the government never sought the opinions of advertisers—who supported the code—or the FCC.

"Pure and simple," Fritts said, "today's action means that the government does not want television broadcasters to attempt to govern themselves by voluntarily limiting the amount of advertising broadcast into the public's homes."

A Beautiful Christmas 45 Record/Card . . .

"FALL SOFTLY SNOW"/"HAPPY BIRTHDAY JESUS" by Al Rosa, MQR 12-25

Juke Box/Radio Breakout (WMAL, Wash., D.C. Tony Renaud) ...

"YOU'LL NEVER KNOW"/"COLORS OF MY
LIFE" by Frank Sinatra, Jr., MOR 12-26

And you've gotta hear . . .

"SHIFTING WHISPERING SANDS" (original)/
"THE MALTESE FALCON"... A SIMPLE
SOLUTION" A great comedy spoof ...
HUMPHREY BOGART voice by WALLY
FLAHERTY, MOR 12-23

New release! Original sound of whistling, dribbling, instrumental...

"SWEET GEORGIA BROWN" by The
Brothers, MOR 12-34

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#### Radio

#### \_Washington Roundup **Regional Control Rule Upheld**

The FCC denied Monday (22) a waiver of its regional concentration of control rule requested by Defiance Communications, Inc. (DCI), a subsidiary of Central Broadcasting Corp., and dismissed an application for assignment of WONW in Defiance, Ohio, from Tri-State Broadcasting to Defiance Communi-

DCI presently operates, through subsidiaries, WKBV and WRIA-FM Richmond, Ind., WBAT Marion, Ind., WBIW/WBIF-AM-FM Bedford, Ind. and KTRM/KIEL Beaumont, Tex.

If the FCC had granted the as-

signment application, it would have resulted in common ownership of three AM stations (WONW, WKBV and WBAT) within 100 miles of each other and, the FCC said, an "overlap of the primary signal contours" in violation of commission

The commission also noted that Tri-State had received "several other inquiries from potential purchasers" other than DCI, and that there are "a number of applicants for a new FM service in Defiance." "It would seem there is interest in operating a station there," the FCC said.

#### 'Trafficking' Hearing Rule Repealed

The FCC has lifted a 20-year-old rule requiring broadcasters who want to sell stations within three years of acquisition to go through 'trafficking" hearings.

The commission repealed the "three-year-rule" on Nov. 18, approving a proposal made last December. When the old rule was adopted, the FCC states, "broadcasting was not nearly as mature nor successful an industry as it is today." Today, the commission says, it is a "competitive environment" in which "the public interest is usually best

served by allowing station sales to be regulated by marketplace forces."

Commission chairman Mark S. Fowler, in a separate statement, called the FCC decision "a true blockbuster in the unregulation process," and said the three-yearrule had become "the seven-minute penalty box for the broadcasting industry.

Despite the official hubbub over the repeal, there will be little change felt by broadcasters, since the commission has been routinely waiving the three-year-rule for some time.

#### **Pro-Motions**

#### **WMAL Remembers Vietnam Vets**

WMAL Washington gave extensive coverage to the National Salute To Vietnam Veterans earlier this month, and reporter Larry Matthews says the experience was "highly emotional."

Matthews filed special reports for the AC station from the Washington National Cathedral, where the names of the 58,000 man who were either killed or reported missing in action during ther war were read, and Arlington National Cemetery, where a national monument commemorating the dead was unveiled on Veterans' Day. He also anchored two reports, "Vietnam Veterans: Personal Profiles," and "They Served With Honor," which examined the impact of the war on the lives of a former nurse, infantryman and prisoner of war.

"There is no way to describe the feeling of standing with thousands of people, perfectly quiet except for the sound of someone sobbing," he

says. "It was almost overwhelming." A veteran of the 101st Airborne Division, based in Forth Campbell, Ky., Matthews, 39, also covered the student anti-war marches on Washington in the late 1960s. "It's tough to compare the two. Both events had a tremendous impact on me. I can tell you that the mail I found on my desk after the tribute was one of the high points of my career. Vets writing to thank me really meant something."

"Charming, intelligent, a good sense of humor are the characteristics that best describe me. That's why I, Debra Felicia Howard, should be Miss WRBD."

Bob Gaynor and the management of the urban station in Ft. Lauderdale obviously thought so, too. Gaynor, an instructor at Miami Lakes Technical Institute, a broadcasting school, picked the part-time student as the winner of its recent Miss

WRBD campaign. She was one of 20 entrants, aged 16-24, who submitted tapes stating why they wanted the title in 25 words or less.

"I knew a lot of girls would enter, and I wanted to do something different," says the 22-year-old Hollywood, Fla. native over the buzz of a malfunctioning security alarm at a McDonald's franchise in nearby Hallendale, where she is the day manager. "I thought the rhyme would stand out." Howard, a business management major at Florida International University in Miami, won a 16-week scholarship to Miami Lakes and a weekend cruise to the Bahamas as the contest winner. She also played guest DJ earlier this month on Connie Clare's morning show, and represented the station on a float in the recent Orange Blossom Classics Parade in Miami.

"I've always wanted two careers," she notes. "That way I'll never be

#### Most Added Records

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

% of Billboard's radio panel adding record

% of Billboard's radio panel now reporting

**Key stations** adding title this week

BIRIER		345
	JOHNNY MARKS CLASSICS	委
W.		7
N#	DI INAL DU	7/2

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#### RUDOLPH THE RED-NOSED REINDEER

150,000,000 Record Seller-Over 500 Versions

**BRENDA LEE** 

#### **ROCKIN' AROUND THE** CHRISTMAS TREE

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Title, Artist, Label	el this week record		include
*	′ .,, HO	OT 100	* **
1 "Love In Store," Fleetwood Mac, Warner	29%	49%	KCPX-FM, KEGL-FM, WIFI-FM, WMC-FM, KCNR-FM, WLOL-FM
2 "Heart To Heart," Kenny Loggins, Columbia	25%	41%	KFRC-AM, CKLW-AM, WCAU-FM, WTIX-AM, KSLQ-FM, WIVY-FM
3 "Allentown," Billy Joel, Columbia	20%	31%	KIQQ-FM, KUBE-FM, WCAU-FM, WBEN-FM, KBFM-FM, WZEE-FM
4 "Heart Of The Night," Juice Newton, Capitol	20%	31%	WCAU-FM, KDWB-AM, WIFI-FM, WMC-FM, WKCI-FM, WIVY-FM
5 "The Other Guy," Little River Band, Capitol	17%	67%	KUBE-FM, WGCL-FM, KOPA-FM, WTIX-AM, WNCI-FM, KOFM-FM
	* * *BI	ACK	
1 "Bad Boy," Ray Parker Jr., Arista	41%	41%	KDAY-AM, KGFJ-AM, WRKS-FM, KWAM-FM, KDIA-AM, WTLC-FM

1	"Bad Boy," Ray Parker Jr., Arista	41%	41%	KDAY-AM, KGFJ-AM, WRKS-FM, KWAM-FM, KDIA-AM, WTLC-FM
2	"Love Me Right," Aretha Franklin, Arista	31%	59%	WJLB-FM, WDIA-AM, KDAY-FM, WPLZ-FM, KAPE-AM, WGCI-FM
3	"Painted Picture," Commodores, Motown	23%	53%	WZEN-FM, WCHB-AM, WDAO-FM, KAPE-AM, WRAP-AM, WTMP-AM
4	"The Best Is Yet To Come," Grover Washington Jr. with Patti LaBelle, Elektra	22%	23%	WJLB-FM, WPLZ-FM, WYLD-FM, WILD-AM, WWIN-AM, WANM-AM
5	"Welcome To The Club," Brothers Johnson, A&M	19%	70%	KGFJ-AM, WCHB-AM, WDAO-FM, WDMT-FM, WOKB-AM, WPAL-AM
		CC	DUNTRY	
1	"Why Baby Why," Charley Pride, RCA	30%	31%	WAMZ-FM, WITL-FM, KFTN-AM, KSOP-AM, KFGO-AM, WTSO-AM
2	"C.C. Waterback," George Jones & Merle Haggard, Epic	27%	28%	WCMS-FM, WPKX-FM, KFTN-AM, KSOP-AM, KOKE-FM, KEBC-FM
3	"Somebody's Always Saying Goodbye," Anne Murray, Capitol	24%	74%	KSOP-AM, WITL-FM, WSDS-AM, WHIM-AM, WJAZ-AM, WIRK-FM
4	"Faking Love," T.G. Sheppard & Karen Brooks, Warner	23%	74%	KUZZ-AM, KYGO-FM, KEED-AM, KGEM-AM, WCMS-FM, WEZL-FM
5	"'Til I Gain Control Again," Crystal Gayle, Elektra	20%	78%	KEED-AM, WCOS-FM, WMC-AM, WPLO-AM, WDOD-AM, WPKX-FM

"'Til I Gain Control Again," Crystal Gayle, Elektra	20%	78%	KEED-AM, WCOS-FM, WMC-AM, WPLO-AM, WDOD-AM, WPKX-FM
	ADULT CO	NTEMPORARY	Y
"Heart To Heart," Kenny Loggins, Columbia	23%	35%	KPPL-FM, KIXI-AM, WYEN-FM, WSB-AM, WSM-FM, WAIA-AM
"Heart Of The Night," Juice Newton, Capitol	23%	28%	WATR-AM, WYEN-FM, WSB-AM, WBEN-AM, WCTC-AM, WBT-AM
"Love In Store," Fleetwood Mac, Warner	19%	26%	KIXI-AM, KMOX-AM, WYEN-FM, WRVR-FM, WSM-FM, KEX-AM
"Baby Come To Me," Patti Austin with James Ingram, Qwest	14%	65%	WGAR-AM, WASH-FM, WBAL-AM, KRNT-AM, WBT-AM, KNYN-FM
"A Penny For Your Thoughts," Tavares, RCA	14%	40%	WATR-AM, KMBZ-AM, WSM-FM, KRNT-AM, WBEN-AM, WCTC-AM
	"Heart To Heart," Kenny Loggins, Columbia  "Heart Of The Night," Juice Newton, Capitol  "Love In Store," Fleetwood Mac, Warner  "Baby Come To Me," Patti Austin with James Ingram, Qwest  "A Penny For Your Thoughts,"	Gayle, Elektra  20%  ADULT CO  "Heart To Heart," Kenny Loggins, Columbia  23%  "Heart Of The Night," Juice Newton, Capitol  "Love In Store," Fleetwood Mac, Warner  "Baby Come To Me," Patti Austin with James Ingram, Qwest  "A Penny For Your Thoughts,"	Gayle, Elektra  20% 78%  ADULT CONTEMPORARY  "Heart To Heart," Kenny Loggins, Columbia 23% 35%  "Heart Of The Night," Juice Newton, Capitol 23% 28%  "Love In Store," Fleetwood Mac, Warner 19% 26%  "Baby Come To Me," Patti Austin with James Ingram, Qwest 4% 65%  "A Penny For Your Thoughts,"

HITS FROM BILLBOARD 10 AND 20 YEARS AGO THIS WEEK.

#### POP SINGLES-10 Years Ago

- 1 Papa Was A Rollin' Stone, Temptations, Gordy
- 2 I Am Woman, Helen Reddy, Capitol
- 3 I Can See Clearly Now, Johnny Nash, Epic
- 4 I'd Love You To Want Me, Lobo, Big
- 5 If You Don't Know Me By Now, Harold Melvin & the Blue Notes, Philadelphia International
- 6 Summer Breeze, Seals & Crofts, Warner Bros.
- You Ought To Be With Me, Al Green, Hi
- It Never Rains In Southern California, Albert Hammond, Mums
- I'll Be Around, Spinners, Atlantic
- 10 Ventura Highway, America, Warner Bros.

#### POP SINGLES-20 Years Ago

- 1 Big Girls Don't Cry, Four Seasons, VeeJay
- Return To Sender, Elvis Presley, RCA
- Bobby's Girl, Marcie Blane, Seville
- Limbo Rock, Chubby Checker, Parkway 5 All Alone Am I, Brenda Lee, Decca
- Don't Hang Up, Orlons, Cameo
- The Lonely Bull, Tijuana Brass, A&M
- Ride!, Dee Dee Sharp, Cameo
- He's A Rebel, Crystals, Philles
- Next Door To An Angel, Neil Sedaka,

#### TOP LPs-10 Years Ago

- Catch Bull At Four, Cat Stevens, A&M
- All Directions, Temptations, Gordy
- Close To The Edge, Yes, Atlantic Rhymes & Reasons, Carole King, Ode
- Seventh Sojourn, Moody Blues,
- Threshold Superfly, Curtis Mayfield, Curtom
- Phoenix, Grand Funk Railroad, Capitol
- 8 Caravanserai, Santana, Columbia Ben. Michael Jackson, Motown
- 10 Rock Of Ages, The Band, Capitol

#### TOP LPs-20 Years Ago

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

#### COUNTRY SINGLES-10 Years Ago

- She's Too Good To Be True, Charley 2 Don't She Look Good, Bill Anderson,
- Got The All Overs For You, Freddie Hart
- & the Heartbeats, Capitol 4 Lonely Women Make Good Lovers, Bob
- Luman, Epic 5 Sing Me A Love Song To Baby, Billy
- Walker, MGM 6 Pride's Not Hard To Swallow, Hank
- Williams, Jr., MGM Heaven Is My Woman's Love, Tommy
- Overstreet, Dot
- Fool Me, Lynn Anderson, Columbia White Silver Sands, Sonny James,
- 10 Take It On Home, Charlie Rich, Epic

#### SOUL SINGLES-10 Years Ago

- 1 You Ought To Be With Me, Al Green, Hi 2 If You Don't Know Me By Now, Harold Melvin & the Blue Notes, Philadelphia International
- 3 Me & Mrs. Jones, Billy Paul, Philadelphia International
- 4 I'm Stone In Love With You, Stylistics,
- 5 One Life To Live, Manhattans, Deluxe 6 Papa Was A Rollin' Stone, Temptations,
- 7 A Man Sized Job, Denise LaSalle, Westbound
- 8 Baby Sitter, Betty Wright, Alston
- 9 Why Can't We Be Lovers, Holland-
- Dozier, Invictus 10 Trouble In My Home/I Found My Dad, Joe Simon, Spring

#### Format Turntable

#### KLLB Portland Switches From AC To Album Rock

KLLB Portland, Ore., which had been running an AC format heavy on oldies, has gone to AOR. Until it gets new call letters (KRCK) the outlets is billing itself as Rock-101.

Operations manager Robin Mitchell notes that the station was turned down by the FCC for the KRCK call letters, said to be available. But some research disclosed that the commission was in error, as another station had abandoned these calls 12 years ago. That fact had apparently slipped into the cracks at the FCC.

The station has hired John Sebastian, which brings the consultant to his hometown and pits him against Burkhart / Abrams / Michaels / Douglas' "SuperStars" station KGON KGON bills itself as "KGON Rocks," and Mitchell plans to promote his station as "The Rock." It should be an interesting spring rating period.

Mike Bailey, formerly of KINK

and KGON Portland, leads off the new jock lineup in morning drive. He is followed by Bob Brooks in the 10 a.m. to 2:30 p.m. slot. Brooks comes from KQFM and was the p.d. who launched KGON. He will also serve as assistant p.d. and music di-

Charlie Busch, former KINK morning man and ex-jock at KREM Spokane, is in the 2:30 to 7 p.m. slot. He is followed by John Walker in the 7 p.m. to midnight position, who comes from KZOK Seattle and KWJJ/KJIB Portland.

Non-commercial WDET Detroit has dropped much of its block programming, including classical music and reggae, to go mostly jazz. Sta-

tion manager Marvin Granger has installed jazz programming from 9 a.m. to 5 p.m. daily. Judy Adams is

the music director. DOUGLAS E. HALL



## Billboard, Singles Radio Action.

Based on station playlists through Tuesday (11/23/82)

#### PRIME MOVERS-NATIONAL

DARYL HALL AND JOHN OATES-Maneater (RCA) LIONEL RICHIE-Truly (Motown) MARVIN GAYE-Sexual Healing (Columbia)

#### TOP ADD ONS -NATIONAL

KENNY LOGGINS-Heart To Heart (Columbia) FLEETWOOD MAC-Love In Store (Warner Bros.) LITTLE RIVER BAND-The Other Guy (Capitol)

BREAKOUTS

RAY PARKER JR.-Bad Boy (Arista)

Southwest Region

LIONEL RICHIE-Truly (Motown)

■★ PRIME MOVERS

MARVIN GAYE—Sexual Healing (Columbia)

DIONNE WARWICK-Heartbreaker (Arista)

FLEETWOOD MAC-Love In Store (Warner

THE CLASH-Rock The Casbah (Epic)

LITTLE RIVER BAND-The Other Guy (Capitol)

BREAKOUTS.

RAY PARKER JR.—Bad Boy (Arista)
SAMMY HAGAR—Your Love Is Driving Me Crazy

TOP ADD ONS

#### BREAKOUTS-NATIONAL

RAY PARKER JR.-Bad Boy (Arista) SAMMY HAGAR-Your Love Is Driving Me Crazy (Geffen) SAGA-On The Loose (Portrait)

#### Pacific Southwest Region

\* PRIME MOVERS

DIONNE WARWICK-Heartbreaker (Arista) LIONEL RICHIE-Truly (Motown) MARVIN GAYE-Sexual Healing (Columbia)

■● TOP ADD ONS

BILLY JOEL-Allentown (Columbia) FLEETWOOD MAC-Love In Store (Warner

KENNY LOGGINS-Heart To Heart (Columbia)

■ BREAKOUTS RAY PARKER JR.—Bad Boy (Arista)

#### Pacific Northwest Region

■★ PRIME MOVERS

DARYL HALL & JOHN OATES-Maneater (RCA) LIONEL RICHIE-Truly (Motown) MARVIN GAYE-Sexual Healing (Columbia)

TOP ADD ONS KENNY LOGGINS-Heart To Heart (Columbia) LITTLE RIVER BAND—The Other Guy (Capitol)
TOM PETTY AND THE HEARTBREAKERS—You Got Lucky (Backstreet)

BREAKOUTS ...

RAY PARKER JR.-Bad Boy (Arista)

#### North Central Region

■★ PRIME MOVERS

DARYL HALL AND JOHN OATES-Maneater LIONEL RICHIE-Truly (Motown)

DIONNE WARWICK-Heartbreaker (Arista) TOP ADD ONS

A FLOCK OF SEAGULLS—Space Age Love Songs (Jive-Arista) LITTLE RIVER BAND-The Dther Guy (Capitol)

PATTI AUSTIN WITH JAMES INGRAM-Baby Come To Me (Quest)

#### Midwest Region

\* PRIME MOVERS DARYL HALL AND JOHN OATES-Maneater TONI BASIL-Mickey (Chrysalis)

DAN FOGELBERG-Missing You (Epic) TOP ADD ONS

FLEETWOOD MAC-Love In Store (Warner

PHIL COLLINS—You Can't Hurry Love (Atlantic) MEN AT WORK-Down Under (Columbia)

**BREAKOUTS** SAGA – On The Loose (Portrait)
SAMMY HAGAR – Your Love Is Driving Me Crazy

#### Northeast Region

■★ PRIME MOVERS

TONI BASIL-Mickey (Chrysalis) LIONEL RICHIE-Truly (Motown) DARYL HALL AND JOHN OATES-Maneater (RCA)

#### ■● TOP ADD ONS■ JUICE NEWTON-Heart Of The Night (Capitol) BILLY JOEL-Allentown (Columbia)

TOTO-Africa (Columbia) BREAKOUTS =

CHAKA KHAN-Got To Be There (Warner Bros.)

#### Mid-Atlantic Region

\* PRIME MOVERS LIONEL RICHIE-Truly (Motown) TONI BASIL-Mickey (Chrysalis) DIONNE WARWICK-Heartbreaker (Arista)

TOP ADD ONS JUICE NEWTON-Heart Of The Night (Capitol)

KENNY LOGGINS-Heart To Heart (Columbia) FLEETWOOD MAC-Love In Store (Warner Bros.)

BREAKOUTS SAGA-On The Loose (Portrait) RAY PARKER JR.-Bad Boy (Arista)

#### Southeast Region

■★ PRIME MOVERS DARYL HALL AND JOHN OATES-Maneater

OON HENLEY-Dirty Laundry (Elektra) MARVIN GAYE-Sexual Healing (Columbia)

■● TOP ADD ONS

KENNY LOGGINS-Heart To Heart (Columbia) FLEETWOOD MAC-Love In Store (Warner

ADAM ANT-Goody Two Shoes (Epic)

BREAKOUTS.

RAY PARKER JR.-Bad Boy (Arista) RONNIE MILSAP-Inside (RCA)

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#### Out Of The Box HOT 100/AC

TICONDEROGA, N.Y.-"It's nice to add a record on the downbeat, something romantic," says Rick St. James, program/music director for WXTY-FM, speaking about the new Tavares single, "A Penny For Your Thoughts" (RCA). "It's been ages since they last hit the pop charts, and I have real confidence in its potential for pop success." "The Other Guy" by the Little River Band (Capitol) reminds him of their past hits, "right down to the tempo," and Air Supply's "Two Less Lonely People In The World" (Arista) "sounds just like 'Young Love.' They have a formula that everyone seems to want.'

#### **AOR**

LONG BEACH, Calif.—KNAC-FM program director Jimmy (The Saint) Christopher has added three import singles to the station's "Rock 'N Rhythm" playlist. He feels "Mirror Man" by the Human League (Virgin) is a strong followup to the group's "Dare" LP, with its swirling synthesizers and dance orientation. "The Other Side Of Love" by Yaz (Mute) "sounds like an extension" of the "Upstairs At Eric's" album, he notes, "and that was a big record for us. Alison Moyet has a strong, husky voice, almost unisexual." Christopher is also supporting the Ultravox single, "Reap The Wild Wind," from their "Quartet" LP (Chrysalis import). "The single is lush and melodic, and there's not a weak cut on the album, either. They take more of a classical than a dance approach, and their writing and musicianship astounds me." The Material album, "One Down" (Elektra), interests him "because it's such a change of pace. Funk, jazz, keyboard space-I just can't get enough of it."

#### **BLACK/URBAN**

BALTIMORE—Don Brooks, program/music director for WEBB, has jumped on the new Brothers Johnson single, "Welcome To The Club" (A&M). "I'm sure my audience is hungry for them," he says. "They have a proven track record, and we haven't heard anything from them in a good long while. But this record was worth the wait." Ray Parker, he adds, has developed "more catchy lyrics" on his new Arista single, "Bad Boy." "If the record does well on the black charts, and I think it will, it should make a big pop splash. The story line-'I've been a bad boy and I want to come home'-is a natural." Brooks is also enthused about "Moment Of My Life" by Inner Life (Salsoul). "The club play is unbelievable here. There's something about it; once you've heard it a few times, it grabs you forever."

#### COUNTRY

KOKOMO, Ind.-WWKI-FM program/music director Don Rogan is hot on the new Sylvia single, "Like Nothing Ever Happened" (RCA), and he says the people of Kokomo seem to be as well. "Is it because she's a local artist, or is it just a solid record?" he asks. "Maybe it's a little bit of both. One thing's for sure-we're getting a lot of action. Her vocals have certainly matured, and I think it could do as well as 'Nobody' did." "The Elvis Medley," a montage of such classics as "Jailhouse Rock," "Let Me Be Your Teddy Bear" and "Burning Love" (RCA), isn't as crass as people think, he adds. "These Elvis fans, they just can't get enough, even though he's dead and buried. The remix reminds me of the Beatles medley, and we're getting a lot of calls." Con Hunley's "Confidential" (Warner Bros.) is also new. "For our older demos, it should strike a familiar chord because it's a '50s remake. Con's easy style is always a treat." LEO SACKS

#### • Continued from page 15

listener Karl Listerman entitled "Toby, Santa Claus And Me." The ode, described as "traditional Christmas fare with a country feeling" is drawing heavy request action. (Perhaps he'll be the next Red Sovine.)

And then there's Dan Show. Dan, who does weekend mornings on CFAX Victoria, B.C., has decided to take the show on the road, requests and all. Dan, whose entourage includes several local media types known as the Comedy Syndicate, performs a "wacky style of comedy based on suggestions from the audience"-and so far no one has suggested he stop. . . . KOMO Seattle is airing a Herb Alpert special this Saturday (27) that air personality Keith Jonasson produced in-house. According to p.d. Ken Kohl, it runs an hour and focuses on Alpert discussing the collapse of his career, his depression and his re-emergence. . . . Around the campus: Auburn Univ.'s WEGL announces that Rick Froehbrodt is the new station manager, Tom McMahon is p.d. and Steve Dwyer is m.d. Gary Boddie remains jazz director for the station, which features jazz, new wave and "mainstream rock'n'roll."

Pete Schulte becomes general manager of 79-Q (KKBQ) Houston in addition to his duties as regional vice president of the Harte-Hanks chain. He replaces Dick French, who resigned to pursue other interests. ... Former KHJ news director Mary Lyon is back with RKO Los Angeles. Her official title is manager of news and public affairs for KRTH, where she's also the new morning news anchor, reporting to KHJ/KRTH news director Lori Lerner.... Steve Weed has resigned as operations manager of Magic-108 (KMJM) St. Louis, after two years and is looking to relocate back on the West Coast. Quincy McCoy remains as p.d. of the Amaturo station.

\* \* \*

Larry Moffit adds to his respon-

sibilities as p.d. of KPKE in Denver the title of assistant national program director of Doubleday Broadcasting, working closely with Dave Hamilton, the chain's national p.d. And at KDWB Minneapolis, air personality Lorrin Palagi is upped to assistant p.d. ... KJJJ-AM-FM Phoenix p.d. Mike Morgan moves up to the post of operations director there. Replacing him is Jon Town, who formerly programmed KAJA

San Antonio. . . . KYUU has filled that music director vacancy created when Terry Danner resigned with Steve Rehm, former morning personality at San Jose's KEZR. ... WGRD Grand Rapids has a new operations manager. He's Allen Jackson who moves up within the company from WAJX Titusville. He replaces Chuck Bailey who is devoting his full attention to his morning

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DECEMBER 4, 1982, BILLBOARD

#### **JONES KEEPS UP**

WHUR Weekend Jock is Tops in His Slot in D.C.

By BILL HOLLAND

WASHINGTON — A lot of people here already know that WHUR-FM is one of the top three stations in town, and that the Arbitron ratings consistently show that Melvin Lindsey's weeknight show "The Quiet Storm" is No. 1 in the 7 to midnight slot. But not that many people know about Alvin Jones.

people know about Alvin Jones.

Jones is host of the "Weekend Quiet Storm," broadcast every Satuday and Sunday night, and his show has captured the weekend No. 1 rating for the 7 to midnight slot for every rating period but one since he took over the program in the spring of 1979.

The "Weekend Quiet Storm" is quite a storm in itself, usually pulling in double the audience of its closest competitor. (In the spring of 1982, the audience listening to his program also doubled—to 63,000 persons).

Jones is modest about the show's gains, pointing out that "actually, the show was No. I when I started. It was a big responsibility. So I stayed with the general concept, programming for a wide audience—18 to 49—and then after I was accepted by the listeners, I started letting my personality show a little more."

ality show a little more."

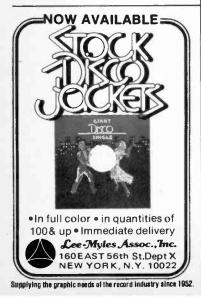
Jones was only 19 at the time. Now 23, he is certainly the only top jock in town who's still in school. He plans to graduate in May from Howard University with a major in broadcast production. He says he enjoys being on the air, but he has his eye on production and even ownership later on. Jones already has an independent production company, and when he's not at school or working for WHUR, he's doing his own projects, such as videotaping the recent NAACP membership drive dinner here.

One of his show's assets, and its appeal, is that he programs for a wide audience. In the summer Arbitrons, Jones scored as well with the 18-year-olds as he did with the 35s and 49s, and pulled an impressive 19.0 on Saturdays and 14.7 on Sundays overall, up from 18.3 and 13.7 in the spring book

in the spring book.

There's also his "Quiet Storm Classic Series" specials, which Jones developed, spotlighting on the Sunday program important and seminal pop, jazz and rhythm & blues artists such as Sarah Vaughan, Nat "King" Cole, Jackie Wilson and Sam Cooke. Recently, he started a new future, called "Alvin's Sound Advice," from 8:30 to 9:00 p.m. on Saturday, spot-

New LP & Tape Releases, page 27



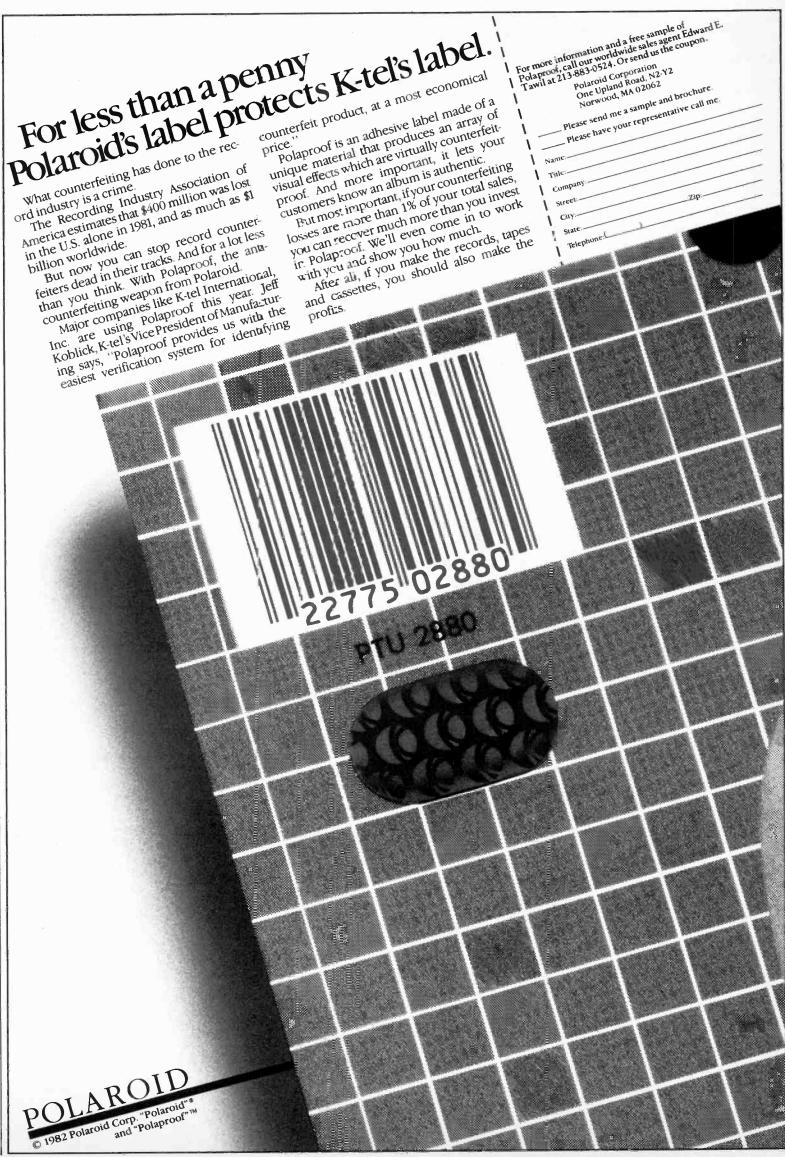
lighting new "ballad things," talking about the "current hot records and artists, industry trends, that sort of thing. I also ask the listeners to write in to ask questions about their favorite stars, and if I can find out the answers, I talk about that too."

Jones once said that it was possible "to segue from Nat 'King' Cole to the Gap Band without losing con-

tinuity." When asked how he could handle such a possibly difficult task, he referred to a Gap Band song called "Nothing Comes To Sleepers (But A Dream)." He said, "There's a little piano and harp passage in that song, and it goes right into a Nat Cole album with George Shearing

playing piano, and in the middle of it, Shearing plays a solo and, well, it just fits in right there."

Jones says working at the Howard-owned station is a "unique opportunity. They let me plan my own programming, and all the music for the show I'm able to choose myself."



#### Billboard®

## Rock Albums & Top Tracks

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Rock Albums					Top Tracks			
This	Last	On Shart	ARTIST-Title, Label	This	Last Week	Wecks On Chart	ARTIST-Title, Label	
	1	4	TOM PETTY AND THE HEARTBREAKERS—Long After Dark,  WEENS AT #1 2		1	7	MEN AT WORK-Down Under, Columbia AT #1	
$\widehat{}$		77	Backstreet	2	4	4	TOM PETTY AND THE HEARTBREAKERS-You Go	
2	2	23	MEN AT WORK-Business As Usual, Columbia	3	2	10	Lucky, Backstreet  PETER GABRIEL—Shock The Monkey, Geffen	
3	6	6	SUPERTRAMP—Famous Last Words, A&M	4	3	8	PAT BENATAR—Shadows Of The Night, Asylum	
4	8	3	PHIL COLLINS—Hello, I Must Be Going!, Atlantic	5	5	9	SAGA—On The Loose, Portrait	
5	3 5	4	PAT BENATAR—Get Nervous, Chrysalis	6	7	4	STRAY CATS-Rock This Town, EMI America	
6 7	4	10	SAGA—Worlds Apart, Portrait RUSH—Signals, Mercury	7	6	13	DON HENLEY—Dirty Laundry, Asylum	
8	7	8	JEFFERSON STARSHIP—Winds Of Change, Grunt	8	8	12	THE WHO-Eminence Front, Warner Bros.	
9	9	16	STRAY CATS-Built For Speed, EMI-America	9	11	6	DIRE STRAITS—Industrial Disease, Warner Bros.	
10	11	13	THE WHO-It's Hard (Warner Bros.)	10	NEW E	_	ADAM ANT-Goody Two Shoes (Epic)	
11	30	2	THE J. GEILS BAND—Showtime, EMI-America	11	21	2	THE FIXX—Stand Or Fall, MCA	
12	10 12	15 11	DON HENLEY—I Can't Stand Still, Asylum THE FIXX—Shuttered Room, MCA	12	9	7	THE CLASH—Rock The Casbah, Epic	
14	13	7	MISSING PERSONS—Spring Session M, Capitol	13	12	3 11	FOGHAT—Slipped, Tripped, Fell In Love, Bearsvi RUSH—Subdivisions, Mercury	
15	14	9	BILLY JOEL—The Nylon Curtain, Columbia	15	15	11	JOE JACKSON-Steppin' Out, A&M	
16	15	9	DIRE STRAITS-Love Over Gold, Warner Bros.	16	19	6	JEFFERSON STARSHIP—Can't Find Love, Grunt	
17	17	11	PETER GABRIEL—Security, Geffen	17	18	7	DONALD FAGEN-I.G.Y. (What A Beautiful World	
18	16 19	27	THE CLASH—Combat Rock, Epic				Warner Bros.	
20	18	6	GOLDEN EARRING-Cut, 21 Records TALK TALK-Talk Talk, EMI-America	18	20	5	JEFFERSON STARSHIP—Winds Of Change, Grunt	
21	20	4	ADAM ANT—Friend Or Foe, Epic	19	22	5	SUPERTRAMP—Crazy, A&M	
22	23	7	CHILLIWACK-Opus X, Millennium	20	14	3	GOLDEN EARRING—Twilight Zone, 21 Records	
23	22	7	DARYL HALL AND JOHN OATES-H2O, RCA	21	NEW E	MTRY	TOM PETTY AND THE HEARTBREAKERS—One St Town (Backstreet)	
24	27	2	JOE JACKSON—Night And Day, A&M	22	16	10	BILLY JOEL-Pressure, Columbia	
25	21	6	FOGHAT—In The Mood For Something Rude, Warner Bros.	23	17	6	SUPERTRAMP—It's Raining Again, A&M	
26	24	19	BILLY SQUIER-Emotions In Motion, Capitol	24	23	11	STEEL BREEZE—You Don't Want Me Anymore, F	
27	NEW ER	11.1	LED ZEPPELIN-Coda (Swan Song)	25	24	6	DARYL HALL AND JOHN OATES-Maneater, RCA	
28	29	24	EDDIE MONEY—No Control, Columbia (EP)	26	33	5	MISSING PERSONS—Destination Unknown, Capi	
29	25 26	6 2	BUCK DHARMA—Flat Out, Portrait	27	NEW E	1 7 1	PHIL COLLINS—I Don't Care (Atlantic)	
30	20	2	THE PRETENDERS—Back On The Chain Gang, Sire (45)	28	26	5	DONNIE IRIS—Tough World, MCA	
31	NEW EN	117	OZZY OSBOURNE-Speak Of The Devil (Jet)	30	13 28	20	THE J. GEILS BAND—I Do, EMI-America EDDIE MONEY—Shakin', Columbia	
32	28	15	BAD COMPANY—Rough Diamonds, Swan Song	31	NEW E	1	PHIL COLLINS—Like China (Atlantic)	
33	32	17	SAMMY HAGAR-3 Lock Box (Geffen) (12 inch) STEVE WINWOOD-Talking Back To The Night,	32	29	13	RUSH-New World Man, Mercury	
"	32	•	Island	33	30	8	THE PRETENDERS-Back On The Chain Gang, S	
35	33	7	PAT TRAVERS-Black Pearl, Polydor	34	NEW E	TILY	SUPERTRAMP-Don't Leave Me Now (A&M)	
36	35	32	JOHN COUGAR—American Fool, Riva/Mercury (Polygram)	35	NEW ER	THY	TOM PETTY AND THE HEARTBREAKERS—Betwee Two Worlds (Backstreet)	
37	36	7	DONALD FAGEN—The Nightfly, Warner Bros.	36	31	7	THE PRETENDERS—My City Was Gone, Sire	
38	34	5	FRIDA-Something's Going On, Atlantic	37	32	6	ROBERT PLANT—Far Post, Swan Song (Import)	
39	NEW ENT		HENRY PAUL-Henry Paul (Atlantic)	38	27	4	BILLY JOEL—A Room Of Our Own, Columbia	
40	31	22	SCANDAL—Scandal (Columbia)	39	25	4	MISSING PERSONS—Walking In L.A., Capitol	
42	47	2	ROBERT PLANT—Pictures At Eleven, Swan Song SURVIVOR—Eye Of The Tiger, Scotti Bros.	40	35	18	BILLY SQUIER-Everybody Wants You,	
43	48	2	NIGHT RANGER—Dawn Patrol, Boardwalk	41	36	13	Capitol THE PAYOLA\$—Eyes Of A Stranger, A&M	
44	42	3	GEORGE HARRISON-Gone Troppo, Dark Horse	42	38	10	BILLY SQUIER—Learn How To Live, Capitol	
45	40	9	UTOPIA-Utopia, Network	43	45	9	BRUCE SPRINGSTEEN-Open All Night, Columbia	
46	43	3	JONI MITCHELL—Wild Things Run Fast, Geffen	44	40	5	SUPERTRAMP—Waiting So Long, A&M	
47 48	38	13	STEEL BREEZE—Steel Breeze (RCA) TAXXI—States Of Emergency, Fantasy	45	34	19	JUDAS PRIEST-You've Got Another Thing Comin	
49	41	29	A FLOCK OF SEAGULLS—A Flock Of Seagulls, Jive/	46	42	18	Columbia STEVE WINWOOD—Still In The Game, Island	
			Arista	47	43	15	SANTANA—Nowhere To Run, Columbia	
50	44	8	DONNIE IRIS—The High And The Mighty, MCA	48	39	9	BRUCE SPRINGSTEEN-Atlantic City, Columbia	
				49	52	9	AEROSMITH-Lightning Strikes, Columbia	
			Top Adds	50	46	4	ROD STEWART-Guess I'll Always Love You, Wal	
.				51	41	4	Bros.  PHIL COLLINS—You Can't Hurry Love, Atlantic	
1	SAM	MY HA	GAR-3 Lock Box, Geffen (12 inch)	52	HEW EL	1	THE POLICE-1 Burn For You (A&M)	
2	LED	ZEPPE	LIN-Coda, Swan Song	53	47	22	ROBERT PLANT-Burning Down One Side, Swan	
3	OZZY	OSB0	URNE—Speak Of The Devil, Jet		40		Song	
4	THE	J. GEIL	S BAND-Showtime, EMI-America	54	49	14	KENNY LOGGINS AND STEVE PERRY—Don't Figle It, Columbia	
5	NIGH	T RAN	GER-Dawn Patrol, Boardwalk	55	51	11	WALL OF VOODOO-Mexican Radio, I.R.S.	
6			NDERS—Back On The Chain Gang, Sire (45)	56	44	10	THE WHO-Dangerous, Warner Bros.	
				57	54	5	LITTLE STEVEN AND THE DISCIPLES OF SOUL-	
7			ADE—I Want To Live, Boardwalk	58	37	2	Lying In A Bed of Fire, EMI  TOM PETTY AND THE HEARTBREAKERS—We Sta	
0	VAND	ENBE	RG-Vandenberg, Atlantic	1 30	٥,	-	A Chance, Backstreet	
8				1		1 0	TALL DESTRUCTION THE HEADTH PROPERTY OF ALL	
9	GOLI	DEN EA	RRING-Cut, 21 Records	59	48	2	TOM PETTY. AND THE HEARTBREAKERS—Change Of Heart, Backstreet	

#### Radio

#### September/October Birch

Following are Birch Report excerpts for Atlanta, Boston, Cincinnati, Dallas-Ft. Worth, Denver-Boulder, Houston-Galveston, Jacksonville, Little Rock-North Little Rock, Memphis, Minneapolis-St. Paul, Richmond, Rochester, Seattle-Everett-Tacoma and Washington. All figures are for 12-plus, 6 a.m. to midnight, Monday to Sunday.

station	format	Sept./Oct.	Aug./Sept.	July/Aug.
Atlanta				
WKLS-FM WSB-AM	AOR MOR	12.7	12.1	12.6
WOXI-FM	MOR AOR	12.4 9.9	14.0 10.5	11.1 8.6
WVEE	urban	9.2	10.3	12.0
WZGC	Hot 100	9.1	9.5	10.9
Boston WXKS-FM	urban	14.2	13.2	13.3
WBCN	AOR	9.5	8.3	7.5
WCOZ	AOR	8.8	9.2	10.9
WBZ WHDH	AC AC	8.5 6.7	9.5 8.6	9.0 8.2
Cincinnati	AC	0.7	6.0	0,2
WEBN	AOR	15.0	16.1	16.2
WKRQ-FM	Hot 100	8.9	7.7	7.7
WWEZ WCKY	beautiful news	8.7 7.1	7.4 6.1	5.0 6.4
WLW	MOR	7.1	7.8	8.0
Dallas-Ft. Wo	orth			
KVIL	AC	9.6	9.7	9.6
KZEW KEGL	AOR AOR	9.0 7.9	8.0 6.7	7.6 5.5
KTXQ	AOR	6.9	5.9	6.9
KKDA-FM	urban	6.2	5.7	5.9
Denver-Bould				
KPKE KBPI	AOR AOR	9.6 8.1	10.4 8.0	8.9 8.3
KOA	talk	8.1 7.4	8.0 6.4	8.3 5.8
KOSI	<b>beautiful</b>	6.0	6.1	4.9
KYGO	country	5.9	5.3	4.1
Houston-Galv	eston AOR	9.5	0.6	0.7
KFMK	AC AC	8.5 8.1	9.6 7.6	9.7 7.4
KRLY	urban	6.6	4.6	5.1
KRBE KKBQ	Hot 100 Hot 100	6.5	4.8	5.5
Jacksonville	Hot 100	6.3	5.0	3.4
WIVY	AC	13.4	14.0	13.8
WFYV	AOR	12.6	15.5	18.6
WCRJ-FM WAIV	country AC	11.0 10.6	9.4 10.3	6.6
WKTZ-FM	beautiful	10.0	10.3	10.9
Little Rock-N	orth Little Ro	ck		
KKYK	Hot 100	16.3	17.4	20.0
KSSN KLAZ	country AC	14.4 13.2	14.6 12.8	16.0 11.4
KARN	news	11.3	9.1	7.3
KMJX	AOR	10.0	< 11.1	12.9
Memphis				
WMC-FM WZXR	Hot 100 AOR	11.8 11.3	13.5 12.5	12.4 12.9
WEZI	beautiful	10.1	8.3	7.2
WDIA	black	10.0	11.0	12.5
KWAM-AM	gospel	7.4	4.1	2.6
Minneapolis-	MOR	19.8	16.8	16.8
WLOL	Hot 100	13.2	12.8	11.4
KSTP-FM	AC	11.7	11.8	12.0
KDWB-FM WDGY	AOR AC	8.0 7.1	8.6 7.7	8.7 7.1
Richmond		/ * #	,.,	/.1
WRVA	MOR	15.6	13.0	14.4
WRVQ	AC ACR	13.7	14.6	15.3
WRXL WPLZ	AOR AOR	13.7 11.5	13.5 13.1	12.1 9.3
WEZS	beautiful	9.3	7.6	6.6
Rochester				
WCMF WEZO	AOR beautiful	14.3 12.3	14.1 11.9	14.1 13.4
WHAM	MOR	8.7	9.5	9.9
WMJQ	AOR	8.3	9.6	10.3
WVOR	AC	7.3	7.5	6.4
Seattle-Evere KIRO	tt-Tacoma talk	8.3	8.5	7.6
KIRO	AOR	8.3 7.5	8.9	11.2
KUBE	Hot 100	7.1	6.7	5.2
KZOK KOMO	AOR AC	6.7 6.4	8.3 5.9	8.2 5.0
ROMO	AC	0.4	3.9	5.0
Washington				
Washington WKYS	urban	11.7	11.4	9.6
WKYS WMAL	MOR	8.6	8.5	7.5
WKYS				



#### TRIVIA BUFFS! RECORD COLLECTORS! **NOSTALGIA FANS!** 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 SINGI A-1 A-2 A-3	Number One Pop Singles, 1941 through Present Top Ten Pop Singles, 1947 through Present Top Pop Singles of the Year, 1946 through Present	\$50.00 50.00 50.00
POP ALBUT B-1 B-2 B-3	MS Number One Pop Albums, 1947 to Present Top Ten Pop Albums, August 1948 to Present Top Pop Albums of the Year, 1956 to Present	50.00 50.00 50.00
COUNTRY C-1 C-2 C-3	SINGLES Number One Country Singles, 1948 to Present Top Ten Country Singles, 1948 to Present Top Country Singles of the Year, 1946 to Present	50.00 50.00 50.00
COUNTRY D-1 D-2 D-3	ALBUMS Number One Country Albums, 1964 to Present Top Ten Country Albums, 1964 to Present Top Country Albums of the Year, 1965 to Present	25.00 25.00 25.00
SOUL (RHY E-1 E-2 E-3	THM & BLUES) SINGLES  Number One Soul Singles, 1948 to Present Top Ten Soul Singles, 1948 to Present Top Soul Singles of the Year, 1946 to Present	50.00 50.00 50.00
SOUL (RHY F-1 F-2 F-3	THM & BLUES) ALBUMS Number One Soul Albums, 1965 to Present Top Ten Soul Albums, 1965 to Present Top Soul Albums of the Year, 1966 to Present	25.00 25.00 25.00

G-1 G-2	NUMBER ONE Adult Contemporary Singles, 1961 to Present Fop Ten Adult Contemporary Singles, 1961 to Present Adult Contemporary Singles of the Year, 1966 to Present	30.00 30.00 30.00
CLASSICA H-1 H-2 H-3	L ALBUMS Number One Classical Albums, 1969 to Present Top Ten Classical Albums, 1969 to Present Top Classical Albums of the Year, 1969 to Present	20.00 20.00 20.00
JAZZ ALBU I-1 I-2 I-3	MS Number One Jazz Albums, 1969 to Present Top Ten Jazz Albums, 1969 to Present Top Jazz Albums of the Year, 1969 to Present	20.00 20.00 20.00
*GOSPEL A K-1 K-2 K-3	LBUMS (Spiritual & Inspirational) NEW ITEM Number One Gospel Albums, 1974 to Present Top Ten Gospel Albums, 1974 to Present Top Gospel Albums of the Year, 1974 to Present	15.00 15.00 15.00
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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

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DECEMBER 4, 1982, BILLBOARD

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Sees

## Billboard® Survey For Week Ending 12/4/82

These are the most popular singles as compiled from radio station airplay reports.

	Ē	<u> </u>	¥ ee	TITLE, Artist, Label & Number (Dist. Label) (Publisher, Licensee)
7		71	8	TRULY Lionel Richie, Motown 1644 (Brockman, BMI)  AT #1 3
į	议	2	10	HEARTBREAKER
	3	3	17	Dionne Warwick, Arista 1015 (Gibb Brothers, BMI)  UP WHERE WE BELONG Joe Cocker And Jennifer Warnes, Island 7-99996 (ATCO) (Famous, ASCAP/
	公	-4	5	Ensign, BMI) THE GIRL IS MINE Michael Jackson/Paul McCartney, Epic 34-03288 (Mijac/Warner Tamerlane,
ľ	25	10	10	STEPPIN' OUT
1	6	6	11	Joe Jackson, A&M 2428 (Albion/Almo, ASCAP) SOUTHERN CROSS
	女	7	7	Crosby, Stills And Nash, Atlantic 7-89969 (Kenwon/Catpatch/Gold Hill, ASCAP) MISSING YOU
	4	9	11	Dan Fogelberg, Full Moon/Epic 34-03289 (Hickory Grove, ASCAP) ON THE WINGS OF LOVE
	☆	12	5	Jeffrey Osborne, A&M 2434 (Lincoln Pond/Almo/March 9, ASCAP) IT'S RAINING AGAIN
				Supertramp, A&M 2502 (Delicate/Almo, ASCAP)
	10	11	7	A LOVE SONG Kenny Rogers, Liberty 1485 (Music Corporation Of America/Sycamore Valley, BMI)
	沙	14	8	YOU AND I Eddie Rabbitt With Crystal Gayle, Elektra 7.69936 (Four Way, ASCAP)
١	T	13	7	I.G.Y. (What A Beautiful World) Donald Fagen, Warner Bros. 7-29900 (Freejunket, ASCAP)
	13	5	15	THE ONE YOU LOVE Glenn Frey, Asylum 7-69974 (Elektra) (Red Cloud/Night River, ASCAP)
	政	16	5	MANEATER Daryl Hall & John Oates, RCA 13354 (Fust Buzz/Hot-Cha/Unichappell, BMI)
	逐	17	5	AFRICA Toto, Columbia 38-03355 (Hudmar/Cowbella, ASCAP)
1	16	8	11	LOVE ME TOMORROW Chicago, Full Moon/Warner Bros. 7-29911 (Double Virgo/Foster Frees/Irving,
ı	金	25	3	BMI) BABY COME TO ME
١		23	3	Patti Austin, Qwest 50036 (Warner Bros.) (Rodsongs, ASCAP) TWO LESS LONELY PEOPLE IN THE WORLD
١	金			Air Supply, Arista 1004 (Unart/Big Parade, BMI)
ı	白人	21	6	I WOULON'T BEG FOR WATER Sheena Easton, EMI-America 8142 (Unichappell, BMI)
	20	22	4	THEME FROM DYNASTY Bill Conti, Arista 1021 (SVO, ASCAP)
1	21	15	14	HEARTLIGHT Neil Diamond, Columbia 38:03219 (Stonebridge/New Hidden Valley, ASCAP/
١	22	20	14	Carole Bayer Sager, BMI) NOBOOY
١	23	18	13	Sylvia, RCA 13223 (Tom Collins, BMI)  GYPSY  No. 1 (Sylvia) A Collins
١	24	24	5	Fleetwood Mac, Warner Bros. 7-29918 (Fleetwood Mac/Welsh Witch, BMI) IN THE NAME OF LOVE  Details Fleetwing 7,00023 (Activity Observed ASCAD)
١	验	28	3	Roberta Flack, Atlantic 7-89932 (Antisia/Bleunig, ASCAP)  MEMORY  Robert Acids 1935 (Konnelson Roberts RMI)
١	26	19	17	Barry Manilow, Arista 1025 (Koppelman-Bandier, BMI) BREAK IT TO ME GENTLY Live November Control 0023 (MCA ASCAR)
1	愈	34	2	Juice Newton, Capitol 9822 (MCA, ASCAP) YOU CAN'T HURRY LOVE Phil Collins, Atlantic 7-89933 (Stone Agate, BMI)
1	28	26	7	THE ONLY WAY OUT
ı	愈	40	2	Cliff Richard, EMI-America 8135 (WB, ASCAP)  A PENNY FOR YOUR THOUGHTS  TRUSTED POA 1232/(Very Major (Doubles) ASCAP)
1	30	33	3	Tavares, RCA 13292 (Kenny Nolan/Downtown, ASCAP) THE OTHER GUY
١	31	32	4	Little River Band, Capitol 5185 (Screen Gems-EMI, BMI) USED TO BE
I	血	35	3	Charlene & Stevie Wonder, Motown 1650 (Stone Diamond, BMI) GLORIA LORIA Resignary Allertic 4049 (Stone Stone Bublications BMI)
ł	血	37	2	Laura Branigan, Atlantic 4048 (Sugar Song Publications, BMI) THE ELVIS MEDLEY Elvis Presley, RCA 13351 (Rightsong/Elvis Presley/Unart/Combine/Screen Gems-
Ì	<b>∧</b>			EMI, BMI/Intersong/Gladys/MCA, ASCAP)  HEART TO HEART
I	汝	HEW E		Kenny Loggins, Columbia 38:03377, (Milk Money/Genevieve, ASCAP/Foster Frees, BMI)
١	111	38	2	I GOTTA TRY Michael McDonald, Warner Bros. 7–29862 (Genevieve/Milk Money, ASCAP)
I	36	36	4	MUSCLES Diana Ross, RCA 13348 (Mijac, BMI)
ı	面	HEW E	HTRY	HEART OF THE NIGHT Juice Newton, Capitol 5192, (Warner-Tamerlane/Flying Dutchman/Sweet
ł	血	NEW E	1111	Harmony, BMI) LOVE IN STORE
I	曲	NEW E	ITRY	Fleetwood Mac, Warner Bros. 7-29848, (Fleetwood Mac, BMI) RIGHT BEFORE YOUR EYES
1	☆	NEW E	TRY	America, Capitol 5177, (Marc-Cain, CAPAC) INSIDE/CAROLINA DREAMS
	41	31	5	Ronnie Milsap, RCA 13362, (Lodge Hall, ASCAP) RIGHT HERE AND NOW RILL MARIE HARD TO AND THE HARD TO AND HARD AND HARD THE HARD TO AND HARD THE HARD
	42	27	20	Bill Medley, Planet 13317 (RCA) (ATV/Mann And Weil, BMI) YOU CAN DO MAGIC America Control Fluid (American Belland ASCAR)
	43	29	7	America, Capitol 5142 (April/Russell Ballard, ASCAP) SO MUCH IN LOVE Timpthy B. Schmit Full Moon/Aculum 7 50030 (Slautes) (ARKCO DAM)
	44	30	23	Timothy B. Schmit, Full Moon/Asylum 7-69939 (Elektra) (ABKCO, BMI) EYE IN THE SKY
	45	39	17	The Alan Parsons Project, Arista 0696 (Woolfsongs/Careers, BMI)  I KEEP FORGETTIN' (EVERY TIME YOU'RE NEAR)  A COURT OF THE PROJECT OF THE PR
	46	44	22	Michael McDonald, Warner Bros. 7-29933 (Yellow Dog, ASCAP) WHAT'S FOREYER FOR
1	47	41	22	Michael Murphey, EMI-America 1466 (Tree, BMI) BLUE EYES

☆ 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).

Geffen 7-29954 (Intersong, ASCAP)

Willie Nelson, Columbia 18-03073 (MCA, BMI)
I NEED YOU
Paul Carrack, Epic 14-03146 (Plangent Visions, ASCAP)
IF LOVE TAKES YOU AWAY
Stephen Bishop, Warner Bros. 7-29924 (Stephen Bishop/Dijon, BMI)

18

45

42 10

43

LET IT BE ME

#### Radio

#### 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.

Nov. 29. Canadian Rock, Continuous History Of Rock And Roll, Rolling Stone Productions, one

Nov. 29, Roger Glover of Rainbow, Guest D.J.,

Rolling Stone Productions, one hour. Nov. 29, John Waite, Inner-View, Inner-View Network, one hour.

Nov. 29, Michael McDonald, Hot Ones, RKO

Radioshows, one hour.
Nov. 29, Reba McEntire, Country Closeup,

Narwood Productions, one hou Nov. 29, Andrews Sisters, Music Makers, Nar.

wood Productions, one hour Dec. 1-20, Tribute To John Lennon, London Wavelength, five hours.

Dec. 3-5, J. Geils Band, Off The Record, Westwood One, one hour

Dec. 3-5, Skyy, Special Edition, Westwood

Dec. 3-5, Kansas, In Concert, Westwood One,

Dec. 3-5, The Who Special, The Source, NBC, two hours

Dec. 3-5, Johnny Taylor, Stephanie Mills, The

Countdown, Westwood One, one hour.
Dec. 3-5, Jerry Reed, Live From Gilley's, Westwood One, one hour.

Dec. 3-5, Who<sub>1</sub> Peter Gabriel, Rock Album Countdown, Westwood One, one hour.

Dec. 4, Johnny Paycheck, Silver Eagle, ABC Entertainment Network, 90 minutes.

Dec. 4, The New American Orchestra, Jazz Alive. NPR. two hours

Dec. 4-5, Cyd Charisse, "Singin' In The Rain." Musical, Watermark, three hours,

Dec. 4-5, Danny Hutton of Three Dog Night, Soundtrack Of The 60s, Watermark, three hours.
Dec. 5, Moody Blues, Best Of The Biscuit,

ABC Rock Radio Network, one hour Dec. 5. Phil Collins, BBC Rock Hour, London

Wavelength, one hour Dec. 5, The Jam, BBC College Concert, Lon-

don Wavelength, one hour. Dec. 5-11, Tony Banks of Genesis, A Flock Of Seagulls, Newsweek-FM, Thirsty Ear Produc-

tions, 30 minutes. Dec. 6, Michael Murphy, Musicstar Specials,

RKO Radioshows, one hour.

Dec. 6, San Francisco Rock, Continuous His-

tory 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. 6-10, 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.

Just A Little Imagination



Words and music by Patsy Maharam



645 Madison Ave., N.Y. 10022

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#### **KQAK's Bennett Thinks** It's Time For Breakfast

surrection of the "breakfast club" format for its morning team Alex Bennett and Joe Regelski (Billboard, Nov. 6) represents something "America is ready for again," says Bennett.

The live remote for about 300 guests at the local Punch Line club early November featured the KOAK duo, together with a band headed by Dick Bright and an array of wellknown San Francisco comics like Bobby Slayton, Kevin Pollack, Jim Samuels and Jim Rafferty. Bennett regularly hosts various comics on his studio broadcasts.

Bennett says he believes the last local attempt at a live breakfast show was a KFRC-AM version that terminated in 1952. "My father was in the band on that show," recalls Bennett, "so this hearkens back to my youth. It's just a swing of the pendulum. Morning shows have become a laugh-a-minute thing with bells and whistles and everything you can think of. I think America is

ready again for another type of morning show-something that's a total program rather than a lot of comic interruptions.

"Breakfast With Bennett," says the disk jockey, was a response to numerous listeners who would cram into the KQAK studios and hallways on mornings when guests like Robin Williams were scheduled. Free tickets for the Punch Line affair were mailed to listeners who sent in requests.

"The demand for tickets exceeded the capacity of the club 15 times," notes Bennett. "The response has been so overwhelming it almost dictates that we do more shows

Bennett and Regelski, who recently went from KMEL-FM to KQAK in a shakeup of local AOR radio (Billboard, Aug. 21), also hosted a KQAK-sponsored "Alex & Joe Show" at the 600-seat Old Waldorf on the nights of Nov. 19-20.

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#### **HOUSTON VIDEO DEALER**

#### Berg Boosts Products, Promos

This is the second and concluding part of a profile of Houston video retailer Audio Video Plus, by Billboard's retailing editor, Earl Paige.

Video store management must take a more active role in boosting product sales, whether it's inspiring staff to "get hyped up" over selling video players, or working out a system of movie trailers for promotion.

That's the view of Lou Berg of Audio Video Plus, who specifically likes to launch the store's product promotion via such trailers. They play on tv sets all over the premises.

But he has had to slug it out with the studios, which made life difficult by citing copyright problems, or by pushing trailers intended to sell saying, 'How can I show that in the store?' It talks about the store?' It talks about the profit I make."

Berg's background in the film business (Billboard, Nov. 27) allowed\_him to discover a service where he could have trailers made. He prefers two-hour programs on high grade tape-which introduces still another problem he overcame.

**VIDEO** 

maxell

Many studio-produced, trailers come on three-quarter-inch tapes of five minutes' duration. "We really blew the studios away when we talked about transferring the trailers. They wanted to know why they wear out. Why? They play 12 hours

"Then there was the problem of our preferring to mix films. We don't show a whole series of films from one studio. Some of the distributors and some studio people who have been here now understand."

Audio Video will also splice in a film not yet in videocassette release. 'My problem was, we were doing this too much. We were frustrating people. They would go to the rental counter and ask for too many titles that were not available yet. So we now go to maybe one every halfhour, for just the right amount of 'teasing.'

Berg says some staff were not convinced at first that trailers could move product, but he made a point "Play It Again Sam." The first week that it was used as a trailer, the store sold one copy and had four

LNX 46 MIN....\$1.10 CHF 60 MIN. LNX 60 MIN....\$1.20 CHF 90 MIN. LNX 90 MIN....\$1.50 SHF 60 MIN. LNX 120 MIN...\$2.10 SHF 90 MIN.

MICRO CASSETTES

\$5.90 UD 2 PAK. \$5.40 UD 2 PAK.

rentals. "From then on, I had believers," he says.

Trailers on offbeat films or marginal boxoffice successes can often nudge the product into profitable rental activity, Berg notes.

The intense emphasis on software at Audio Video Plus does not stem from a lack of interest in hardware. But he says there has been a fall-off in these sales (he normally estimates hardware as 40% of total volume) due to consumer confusion: "People see these truckload stores push a player that was \$1,400 but is now discounted to \$800, and it makes them say, 'Hey, maybe I should

He has found he cannot compete in audio with the "truckloaders," but he does stock specialized personal stereo items-Walkman units, "boom box" radios, portable tv sets.

The store stocks both laser and CED players, with CED "far surpassing" laser. "We've experienced too many problems with the laser disks, maybe a two to one return, and we fear that often they might have brought back both except they aren't too picky." In tape players, he finds VHS running three to one over Betamax.

One area emphasized is large screen tv: Berg carries Sony, Panasonic, RCA and Novabeam and has one room specially designed with stereo sound. "We have it so the customer can be seated in a sofa and use wireless controls." He says the large, ceiling-mounted Novabeam is backordered.

Tv games cartridge players are also moving well, and Berg has gone into the Atari 400 and 800. Berg says he wonders where computer software is going, and he expects to poll other dealers.

Berg has helped people discover they can buy inexpensive adaptors for mixing Beta and VHS outboard equipment. The store stocks six consumer magazines; Berg says he had to struggle with the publishers to get them. "I even went to New York," he says, adding, "Now they're all soliciting us to carry them."

Actually, everything at Audio Video Plus is geared toward point-of-purchase, including the use of Disney audio cassette books for children. "They'll drag a \$70 'Muppets' tape over to mommy, screaming, but now we have these inexpensive items that satisfy both the child and

Another triumph was in dealing with adult fare, which was once dis-played on the walls. "We were pasting labels over bare breasts. But the problem of children accompanying parents hit us about the time restrictive laws were enacted."

Berg recently converted an extra restroom into a separate adult fare display area. "There isn't that much we can sell in Texas," he says, describing it as "soft core."

While positioning the store as a complete video outlet, including a massive accessories area offering every possible hook-up gadget along with blank tape, Berg feels it's merchandising concepts that generate the most enthusiasm.

The store recently ran a "Chariots Of Fire" contest that found manager Susan Gee using a large banner outside to represent a race finish line, with all the store's personnel dressed in running clothes. Berg's enthusiasm catches on.

#### **Tower Chain To Publish** Its Own Music Magazine

By JACK McDONOUGH

SACRAMENTO-In a focused effort "to harness traffic flow," the Tower Records chain is creating a music magazine, Pulse, to be dis-tributed free at Tower outlets in California, the Northwest, Hawaii and

Mike Farrace, who is heading the effort for Tower, says a target date of Feb. 4 is set for the first issue. It's a projected 32-page tabloid to be produced in "two color and black-using the red and yellow Tower colors, of course."

Farrace says that for the initial issue the colors will probably be used only for the covers and center spread, but that once the ball is rolling "full color will be available to advertisers if they want it. We also plan to make liberal use of photos in the magazine.'

Initial distribution, says Farrace, will be 15,000 copies each to Tower's principal outlets in Northern and

AURRA Checking You Out D TRAIN Walk On By EXTRA'S T E.T. Boogie FEARLESS FOUR Rockin' It GRAND MASTER FLASH The

GRAND MASTER FLASH The Message FUNKY FOUR DO YOU Want To Funk JAMMERS And YOU Know That

LIME Come And Get Your Love
PRESSURE DROP Rock The House
ROCKERS REVENGE Sunshine Partytime Rap

Southern California; 7,500 to the Northwest to cover stores in Seattle, Tacoma and Portland; 5,000 to Japan for the chain's four stores there; and 1,500 to the sole Honolulu out-

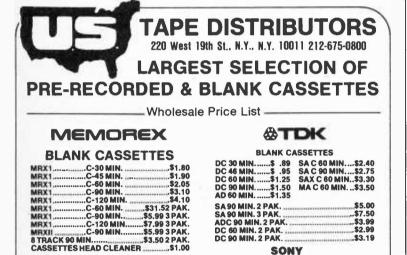
let.
The Japanese edition of Pulse will be in English. Tower in Japan has been producing a monthly magazine, West Coast Music, in Japanese for the past year, printing 50,000

copies.

"The idea behind publishing a behind magazine," explains Farrace, "is to get more music information into the hands of the tremendous numbers of people that come through our doors. We conservatively estimate that we serve an average of 15,000 to 20,000 customers per day in all our stores. At Christmas this more than triples.

'Because we stock such a diversity of music, there is much in our stores that receives no airplay and that is

(Continued on page 24)



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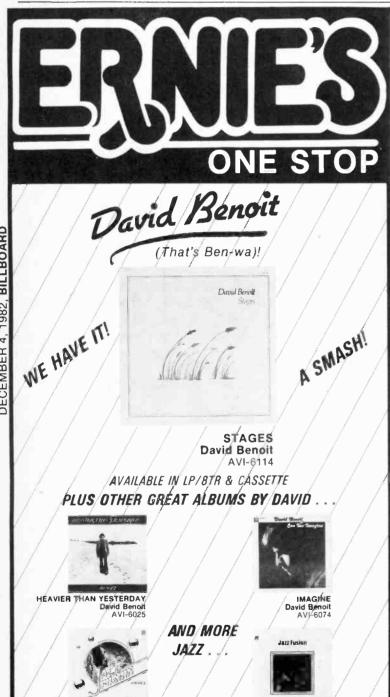
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## Retailing



Billboard photo by Chuck Pulin

A DEFINITE NINE—Anita Morris, who stars in the Broadway musical "Nine." autographs the Columbia cast album at Record World in Manhattan.

#### **Tower Chain Plans Magazine**

• Continued from page 23 not advertised or written about. We think we can encourage our customers, through the magazine, to look deeper into catalog product and to encourage them to speculate on more adventurous music."

As for content, Farrace says "the nucleus of the editorial will be extensive lists of releases from the month previous to and the month subsequent to publication, as well as exhaustive charts from all our markets. There will be no reviews per se, but there will be short features on artists who have released remarkable records as well as columns where regular writers will offer insights.

#### Folios, Sheet Music Called Hot Items At Stark Stores

By EDWARD MORRIS

NASHVILLE-Sheet music and folios continue to be steady accessory items for Stark Records & Tapes, accounting for from 2½% to 3% of annual sales in the company's Camelot and Grapevine stores.

Pat Tidwell, print music buyer for

New

Stark, estimates that the stores each carry up to 300 folios and 150 single sheets in their back-wall display sections. Occasionally, although not often, a top-selling album will be displayed with accompanying sheet music as a dual promotion. Tidwell says that customers who buy records at the Camelot locations (which are primarily in malls) are also the ones who buy print music.

Although most of the stores are stocked through Stark's central warehouse in North Canton, Ohio, Tidwell explains that each store manager determines the location's particular title and format mix. She notes that sheets and folios for "easy-play" organs sell particularly well in the Florida stores, a situation that arises, she concludes, from the

Billboard ®

state's large population of older

people.

Managers are kept abreast of what's on the print market through weekly calls between the stores and the main office and by a constantly updated catalog. The weekly calls

deal with the top selling product.

Sheets, Tidwell reports, are generally the biggest sellers. But folios on Survivor, John Cougar and Chicago have also sold well, she adds.

The Grapevine stores, which have more floor space than the Camelots, sometime carry larger amounts of print music, according to Tidwell, but the methods of stocking and display are about the same.

Stark buys most of its print product through Charles Dumont & Son, Cherry Hill, N.J.

Survey For Week Ending 12/4/82

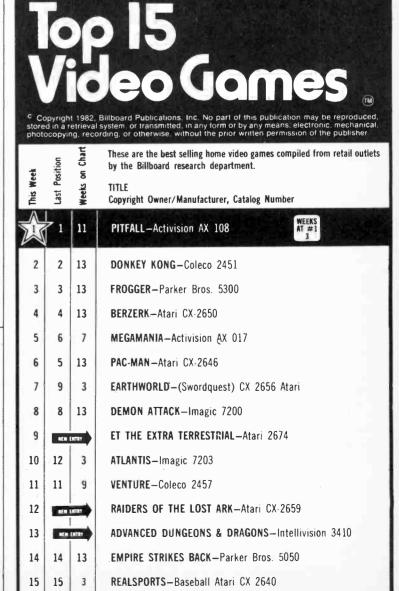


REAL JOY-Discwasher's Point-Master joystick for video games includes top-mounted firing button for one hand convenience and control. List: \$16.95.

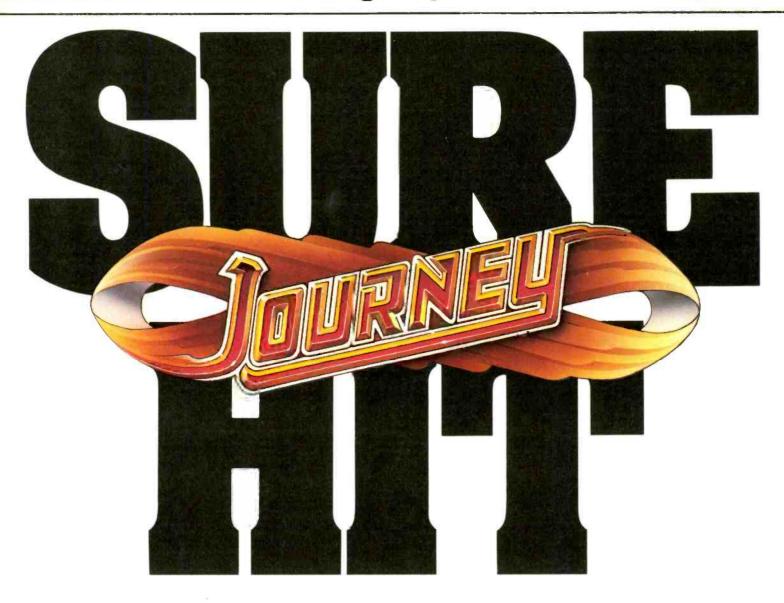


PLAY FOUR-Channel Master Model 0770 video control center accommodates four different video components. List: \$49.95.





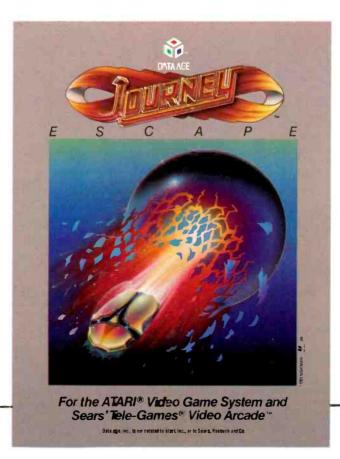
#### America's hottest rock group is now a video game.



DATA AGE™ announces the world's first rock 'n roll video game featuring one of the world's hottest rock 'n roll groups . . . Journey.

This natural marriage of rock 'n roll and video games means "can't miss" profits for every record, toy and consumer electronics retailer in America. "Can't miss," because the youth of America finally get the product they've been asking for ... rock 'n roll and video games.

The video game will be titled, "Journey/Escape," capitalizing on the same name and package graphics of the rock group's current "multiplatinum" album, Escape, which has



sold over 5 million copies.

Just take a look at some of the other "records" Journey has set with the help of the discretionary dollars of America's youth market:

- 6 consecutive platinum albums.
- Over 15 million total albums sold.
- Over 2 million concert t-shirts sold.
- 1983 50-city tour, 100 concerts, SRO.

See your distributor for the youth marketing campaign of 1983 on the hottest selling video game of the year.



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## Retailing

#### Blank Tape Multi-Packs Boom

#### Saturation Advertising Called Key To Strong Sales

• Continued from page 1

October trade show." Devuono adds.

In order of sales volume over the past six months, the executive rates as his three best: Maxell UDXL-2 C-90, two-pack, which he retails at \$8.49; TDK-SAC-90 two-pack, \$7.50; and Maxell UD-90 two-pack, \$4.99.

"The Maxell Test Pack, which combines the former best-selling Maxell UDXL-2 with the new UDXLS-2, which Music Plus sells for \$5.98, is an overnight success," buyer Mitch Perliss of Show Industries says. "It's the first time I know that the consumer can compare. Great idea. It's in an outsize box, so we put it into dumps in traffic areas." Perliss states. His second and third best are: TDK SA 90 two-pack at \$5.98, and Maxell UD 90, \$3.88.

On the City 1-Stop side. Perliss says blanks move out with spiffs per tape sold by their clerks. Show supplies invoices to blank manufacturers to fulfill the contest requirements.

Just completed, Perliss says, is a very successful Maxell "The Busted Glass" incentive campaign, during which for 60 days Show employees won premium points applicable toward prizes in a 100-page catalog. Maxell too, recently provided a dime per tage spiff

dime per tape spiff.

Maxell UDXL-2 in a two-pack at \$7.99 tops blank sales at the five Mother's Record stores out of Moorhead, Minn., according to Dan Bredell. In the other two slots are TDK SAC-90 two-pack at \$7.99 and TDK ADC-90 two-pack at \$6.50.

"We use blanks to buck the dis-

"We use blanks to buck the discount stores. We use them as leaders, just as they do. We used to distribute some of the lines. We quit. We can buy it cheaper, sell it cheaper, mark it up more by purchasing from Eastern distributors for cash. We used to mark it up 28%. Now it's 40%," Bredell explains. Like his peers, he admits the public is now heavily buying price.

ing price.
"Mother's has started displaying our tape differently. To make it look like we stock more, we now put each pack on its end instead of stacking them flat. Tape is a psychological sale," Bredell says.

Tom Keenan of the nine-store Everybody's Records chain, based in Portland, Ore., feels strongly about price being the kicker that makes the sale. "Sunkyong Magnetic Audio Tape SDC-90 at from \$1.55 to \$2.99 tops our blanks, SMAT's a Korean manufacturer who came to us recently. I've had lots of success with a \$1.99 offer if you buy 10. The company offers no help, just a very low wholesale price. We have to do the rest," Keenan says. Laser, a 90-minute tape he buys locally, ranks second. He follows roughly the same marketing formula behind SMAT. Maxell UDXL-2-90 two pack is his third ranker.

Lately. Keenan says, he finds that displaying his blank specials stacked in the middle of the floor open and in cases seems to develop the best sales pattern.

The 30 Turtles stores out of Atlanta like to create their own multipacks. "Just give us the 10% or 15% and we'll buy much heavier and move it with our own marketing." Al Levinson says. Recently, Levinson packaged five TDK or Maxell 90s in a wooden crate for \$20. Turtles' best seller is a single Maxell UDXL-2-90 at \$5.99, followed by a TDK SA-90 at \$5.99 and BASF Pro-2 at \$2.50 or

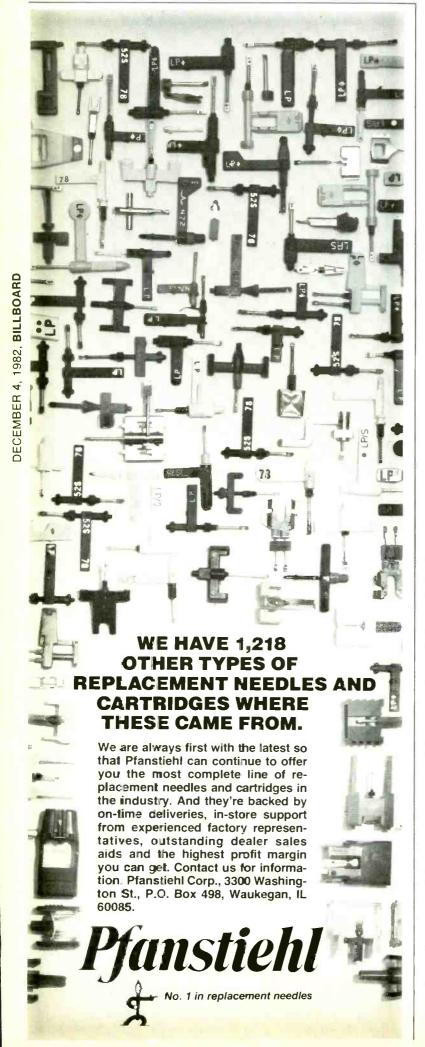
four for \$10. Levinson feels the last one sells because of its low price, while solid advertising makes product from the other two lines stand out.

Maxell UDXL-2-90 two-pack at \$8.49, Memorex HB-90 three-pack, \$6.99 and the Maxell UD-90 two pack are the top three, in order, at the seven Mainstream stores in the Milwaukee area. Carl Faby says the chain continues to buy from a local distributor, Century Industries, whose sales and service he says are so good they obviate direct buying. Mainstream tries to keep attention on blanks by always having an advertised special.

In the 135 Camelot stores, the TDK D90 two-pack at \$4.99 leads with Memorex High Bias C-90 two-pack at \$7.99 and the BASF 60 three-pack at \$4.99 following in that order, according to Dwight Montjar. He attributes the two makers' success to their consistent "institu-

tional" support. Memorex took vital store space in June with cardboard dump boxes, which Montjar extols for their excellent selling graphics. Each store had at least two of the huge C-90 replicas hanging from the ceiling. He said the Fisher Big Wheel record sections, which Stark racks, also do very well with blank tape.

Tower Records has devised an ad formula in which the consumer sees the price of a multi-pack, the comparative price of each unit in the pack and the price of buying the same product individually, which pushes the multiple sale, says Terry Ball, Sacramento ad coordinator, who specializes in blank tape. The 30-plus-store chain's best sellers are, in order: TDK SA two-pack at \$5.99; TDK D-90 two-pack at \$2.99 and the Maxell UDXL-2 two-pack at \$5.88. She finds Tower sells through best the specially advertized two-packs.



CHEERFUL CHORE—Columbia songstress Janie Fricke signs autographs

for her younger fans during an instore appearance at the McKinney, Texas

Walmart.



FREE Catalog Available

(Dealers Only)

## Retailing

## New LP/Tape Releases

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

#### POPULAR ARTISTS

AMUZEMENT PARK

Amuzement Park
LP Our Gang Entertainment OGI 30001 ... \$8.98
CA 0G4 30001 .... \$8.98

APES OF WRATH
Apes Of Wrath
LP Media Master Recs. TDD41482

CHENIER. CLIFTON, & HIS RED HOT LOUISIANA BAND

I'm Here LP Alligator AL 4729

COHEN, JOE Writings On My Wall LP Friendship Store Music FSM 2000

COPELAND, JOHNNY Make My Home Where I Hang My Hat LP Rounder 2030

CULTURE CLUB
Kissing To Be Clever
LP Virgin/Epic ARE38398
DEPECHE MODE

A Broken Frame LP Sire 23751

DOWNING, BIG AL Big Al Downing LP Team 2001 DUNN & BRUCE STREET

Official Business LP Devaki DKI-30003 CA KD4-30003

DYNASTY Right Back At Cha! LP Solar 60176-1

GAYLE, CRYSTAL True Love LP Elektra 60200

HARRISON, GEORGE Gone Troppo LP Dark Horse 23734

KRISTOFFERSON, KRIS Songs Of Kristofferson LP Monument 38392

MATERIAL One Down LP Elektra 60206

THE MEMBERS Uprhythm, Downbeat LP Arista AL 6605

ONO, YOKO
It's Alright
LP Polydor PD-1-6364 \$:
CA CT-1-6364 \$
ORBISON BOY

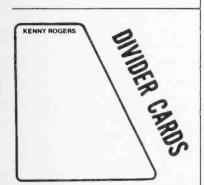
ORBISON, ROY The All-Time Greatest Hits Of Roy Orbison LP Monument KWG38384

RANK & FILE Rank & File LP Slash Recs. SR114

RITENOUR, LEE
Rit 2
LP Elektra 60186

VARIOUS ARTISTS
WDHA-FM N.J. Rock
LPWDHA-FM 105.5
CA 105.5C

JAZZ



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COSSU, SCOTT Spiral LP Music Is Medicine MIM 9056

ELLINGTON, DUKE The Symphonic Ellington LP Trend TR529

JACKSON, RONALD SHANNON, & THE DECODING SOCIETY

Mandance LP Antilles AN 1008

MARSH, GEORGE Marshland LP 1750 Arch Recs. 1791 ......

STEIN, IRA, & RUSSEL WALDER Elements

Elements LP Windham Hill C-1020 TATUM, ART

Get Happy LP Jazz Man JAZ5030 WALDER, RUSSEL, see Ira Stein

CLASSICAL

HAUER, JOSEF
Atonale Musik
Kubera
LP 1750 Arch Recs. 1788

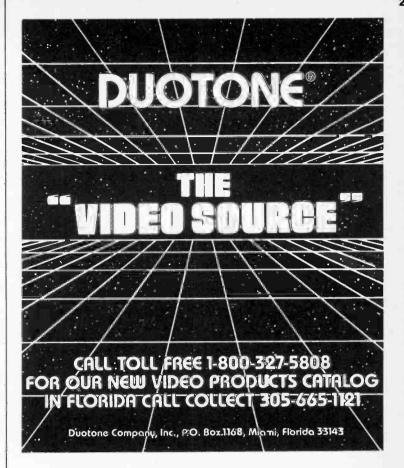
KOBIALKA, DANIEL
Echoes Of Secret Silence; Charles
Shere: Nightmusic
Oakland Symph. Youth Orch.
LP 1750 Arch Recs. 1792 \$7.98
KODALY, ZOLTAN

KODALY, ZOLTAN Hary Janos Suite; Janacek: Sinfonietta, Op. 60 London Symph., Joo LP Sefel SEFD 5001

MOZART, WOLFGANG AMADEUS Piano Concerto No. 23; Haydn: Piano Concerto In D Steven Lubin, Mozartean Players, Wilson LP Arabesque 6510

VILLA-LOBOS, HEITOR
The Baby's Family Krimsky
LP 1750 Arch Recs. 1789 ......\$7.96

(Continued on page 51)





The C&M Christmas List

#### 4.97 LP & CASSETTE

BILLY JOEL - Nylon Curtain MARVIN GAYE - Midnight Love DIONNE WARWICK - Heartbreaker BARRY MANILOW - Here Comes The Night D. HALL & J. OATES - H2O DIANA ROSS - Silk Electric JOHN COUGAR - American Fool BAR-KAYS - Propositions DIMPLES FIELDS - Give Everybody Some PAT BENATAR - Get Nervous TONI BASIL - Word Of Mouth LIONEL RICHIE - Lionel Richie VALENTINE BROS. - First Take COMMODORES - All The Great Hits RAY PARKER - Greatest Hits ONE WAY - Wild Night IMAGINATION - Heat Of The Night

#### 5.15 LP & CASSETTE

LUTHER VANDROSS - For Always, Love PEABO BRYSON - Don't Play With Fire

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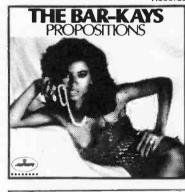


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THE NYLON CURTAIN
including:
Pressure /Alientown
She's Right On Time
A Room Of Our Own/ Goodnight Salgon

BILLY JOEL
THE NYLON CURTAIN

## Pro Equipment & Services

NEW STATE SURVEY

#### Rise In N.Y. Film, Video Seen

sioned by New York State's Dept. of Commerce and the Urban Development Corp. (UDC) projects a threefold increase for film and video production in the state by the end of this decade. The study, called "A Facilities Strategy For The New York Film/Video Production Industry," also discusses the development of new facilities to service the industry.

The purpose of the survey was to build New York's position as a film/ video production center and to attract new business in this increasingly competitive field, according to a statement accompanying the re-

A conclusion of the survey is that, by 1990, the film/video production in the state will grow from a \$2 billion to a \$6 billion industry. This would, of course, mean thousands of new jobs in a field that already reportedly employs 17,000 New York-

Existing facilities are examined and analyzed in terms of improving New York's position within the in-dustry, their impact on New York's economy and the involvement of

both private industry and the state.

Among facilities discussed are a master cable tv production center, a film and tape production center able to hold large audiences, and an advanced master technology center combining the development of new technology such as interactive videodisks with shared access to equipment. The study notes, "It is in the best interests of the state to insure that the new technologies are

employed in New York as early as possible.

The analysis of data finds significant economic benefits to investment and employment within the state, resulting from facility con-struction and operation. Financial impact from shooting budgets alone could range from 80% to 170% of direct expenditures, including employment costs, the study finds.

The study examines existing production facilities and their usage, looks at production activities in other states and countries, assesses emerging market segments, studies new media and identifies various facility development options, including design. Other aspects include job training and labor requirements, telecommunications requirements and the statistical scope of the production industry.

Currently, New York City's share

of the state's production activity is put at 95.7%, although the study (Continued on page 37)

#### Integrated Sound Offering **Broadcast Quality Mixer**

NEW YORK-Integrated Sound Systems based here is offering a new broadcast quality sound mixer. The unit, model 5990, is being sold under the GLI brand name, and is designed for radio production work, including commercials, voice-overs and prerecorded programs. Weiland states that the unit can also be used by small radio stations as their broadcast mixer, and by larger stations for mobile radio remotes.

As a companion to the GLI 5990, Integrated Sound also developed the model PMX 7000 preamplifier/ mixer designed for use by nightclubs and discotheques with small sound systems, as well as by audiophiles

seeking smooth mixes on tapes.

The model 5990, with a price tag of \$1,100, features three independent and modular input sections. Each has its own three-band equalizer and volume control. On its back panel are separate stereo send-andreceive jacks.

Two separate microphone sections are provided. Each of these also has individual three-band equalizer and volume controls, as well as individual pan switches.

In the center of the mixer are two 20-section LED's that can be adjusted to indicate an overload condition in an amplifier. Broadcast quality components are used throughout. All integrated circuits are low noise, and are socketed into the doublesided glass epoxy circuit boards. The unit incorporates a transformer to eliminate ĥum, and the power supply is regulated to retard surges.

The new model 7000 mixer features a transition control for effecting smooth mixes either onto tape or live over the speaker system. Also included is a three-band equalizer. The unit's VU meters monitor program material, and when used in conjunction with a rear panel gain control is said to give an accurate indication of amplifier input overload.

The PMX 7000 is designed to accept input from two turntables, two tape decks and one microphone. The unit features the same electronics found in the firm's original model 9000 mixer.

Signal-to-noise ratio in the phono section of the model PMX 7000 is 70 dB. It is 85 dB for the auxiliary inputs. The unit carries a retail price of

To push the new systems, and to strengthen its position in the professional mixer market, Integrated Sound has established a franchised dealer network throughout the U.S. According to vice president Norm Weiland, the company will spend the next several months conducting intensive dealer seminars aimed at educating its representatives on how to best promote and market the product line.

#### **Showco Boosting Vari-Lite System**

DALLAS-The Showco Co., based here, has appointed Wil Sharpe to market and promote its Vari-Lite professional lighting system around the world. The system previously been available rental-only.

According to Sharpe, Vari-Lite was designed and constructed for road use, and has been used by such acts as Genesis, Diana Ross, the Who, Linda Ronstadt and Phil Col-

Sharpe notes that the Vari-Lite lamp is controlled by a multiplexed digital signal distribution system. A single three-wire microphone cable from the computer provides all the control data. Each lamp has a thumbwheel switch which assigns it to any one of 32 control channels in the computer.

Sharpe explains that, since each lamp is dimmed by an internal mechanism, no electronic dimming or multi-cable distribution system is required. The Vari-Lite is capable of color change to any of 60 colors throughout the color spectrum within one-tenth of a second.

Each lamp can project any of eight beams from a semi-soft edge pattern to a pin spot. Each Vari-Lite lamp consists of an upper box assembly that houses its power supply, pan mechanism and other electronics. It also features a head that houses its bulb, color mechanism, dimming systems and tilt mecha-

#### **New Cartridge** From Dynavector

SANTA ANA, Calif.-Dynavector Systems has introduced a new high output moving coil cartridge, model DV10X3. The unit is said to incorporate many of the design improvements found in the Dynavector DV/KARAT series. These include a shorter cantilever and higher output. The system requires no transformer.

According to Dynavector officials, the firm's research has shown that short, stiff cantilevers provide better sound reproduction. Consequently, the cantilever in the new cartridge has been reduced from 7.0mm to 6.5mm. The unit will sell for about \$150.

#### FILM INDUSTRY TARGETED

#### **JBL Executes New Expansion Program**

ANAHEIM-The James B. Lansing Sound Co. (JBL) has pegged professional sound contracting and sound systems for the motion picture industry as the key elements in a new campaign to broaden the sales and distribution of its professional products line.

Among those being developed and marketed as part of this expansion program are two new direct radiator enclosures, two flat-front bi-radial horns, an improved automatic microphone mixer, and a cabaret series speaker.

The firm's automatic microphone mixer, model 7510A, is compact, and features a modular design that provides up to 24 program-actuated input channels, according to Ron Means, JBL's vice president of mar-keting for its professional products division. Means describes the unit as an ideal mixer for any situation requiring multiple microphones with differing demands. He says that the model 7510A can be adapted for use in either recording studios, theatres, concert halls, broadcast facilities, or public or private meeting rooms.

The unit utilizes a combination of digital and analog circuitry that is said to reduce or eliminate extraneous noises. It is also said to offer

low distortion figures.

The model 7510A is rack mountable and is said to be of particular interest to musicians and recording engineers because of its application as a fast, high-quality noise gate. Means explains that if the unit is used in a recording studio, it is capable of improving the clarity of one voice or instrument within a multi-mike setup. "As a concert hall sound reinforcement tool, the model 7510A can increase overall system gain be-fore feedback," Means says. JBL's cabaret series model 4612

utilizes a high frequency driver equipped with a miniature bi-radial horn mounted on a ring radiator. According to Means, this high frequency transducer maintains a tight 100 degree by 100 degree dispersion pattern that provides flat response from 3kHz to 21.5kHz.

For low frequency and mid-range reproduction, the system incorporates two newly developed eightinch, low frequency speakers, each said to be capable of handling 100 watts of continuous sine wave power. The unit which is being marketed as a portable system for use by touring musicians can also be used in such fixed installations as lounges, churches and restaurants.

Among JBL's new bi-radial horns are the models 2380 and 2385. Both units are said to provide uniform on and off axis frequency response from 500Hz to beyond 16kHz in the horizontal plane, and 2kHz to 16kHz in the vertical plane.

According to Means, the units can be used for portable sound reinforcement systems and motion picture houses. Means adds that the units design simplifies cluster design, minimizes the need for horn overlapping, and greatly reduces lobing and comb filter effects.

JBL employed its advanced com-

puter technology to design the new horns which are constructed of injection-molded, reinforced solid polyurethane. Means says this ensures light weight, strength and freedom from resonances

Designed for multiple sound reinforcement and motion picture theatre applications are JBL's direct

radiator enclosures, models 4507 and 4518. The systems are said to provide flat frequency response to the lowest usable musical tones, while requiring less equalization than traditional horn-loaded de-

Means explains that these units are intended for use as the low frequency element in sound reinforcement or motion picture theatre systems, or as individual components in cluster-mounted installations. The units can accommodate small, medium and large halls, and are said to offer deep, full-range reproduction, uniform coverage, and natural, uncolored sound quality.

Meanwhile, JBL has begun offering a series of "Prestige Installation Brochures" to its nationwide professional products sales force. Says "these brochures are designed to aid our sales people with their merchandising efforts."

The brochures detail information on such large JBL installations as the national headquarters of the RKO Radio Network, New York; Paramount Theatres, Seattle; the Cinedome 7-Plex Theatre, Fremont, Calif; and the Univ. of Tennessee football stadium. In the works is a brochure on the Willow Creek Community Church in South Barrington, Ill. Copies of the brochures are being sent to all JBL pro equipment reps, audio consultants and international distributors.

JBL has also prepared a "Sound System Design Reference Manual" for professionals in the sound reinforcement business. Based on the company's earlier "Sound Workshop Manual," the new handbook was revised and edited by John Eargle, JBL's senior director of product development and applica-

The book offers an explanation of the basic physics of sound, as well as a series of how-to approaches to solving complex as well as common sound reinforcement problems. The text culminates in examples of technology applied to specific needs, including theatrical installations, paging systems and churches.

The book contains over 100 diagrams with fully-explained equations and tables of references material. It is priced at \$15 and is available from pro equipment retail shops across the country

RADCLIFFE JOE

#### **New Console** From MCI/Sony

ANAHEIM-MCI/Sony has entered the compact recording console market via a new portable mixing console unveiled here at the recent AES convention.

The firm's new JH-800, a portable 12-input unit with four VCA controlled subgroups, represents MCI/Sony's first design for operation outside recording or broadcast studios. While necessarily compact, the unit provides a number of features intended to equip the console for critical remote recording, broadcast and video applications.

Included are dual stereo mix buses, fluorescent bar graph metering, balanced transformerless line and mic inputs, three-band equalizers for each input, and two built-in stereo compressor/limiters.





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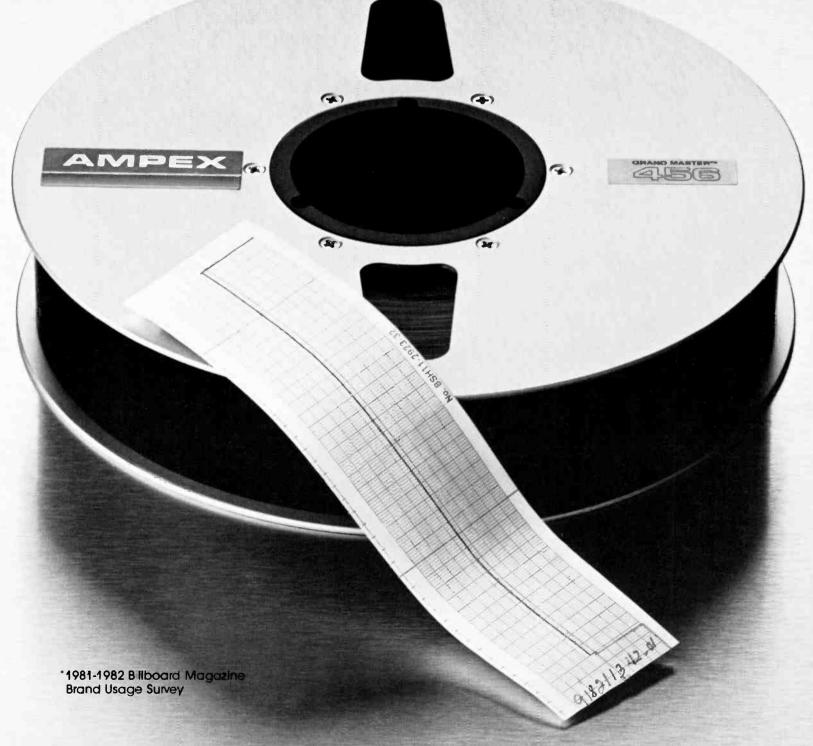
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#### Studio Track

#### By ERIN MORRIS

In New York City at Rosebud Recording Stu-dio, Silky Mitchell is working on his debut single with producer Thom Bridwell. .. Bridwell also producing the Whatnauts' new project for Har lem International

Producers Cissy Houston and Susan McCusker working on Houston's album at Bernard Fox Recording. Engineering is Fox.

At Skyline Studios, Steve Forbert and Phyllis Hyman working on projects with engineer Paul Wickleffe. ... Judy Collins finishing new Elektra release, with David Wolfert producing and Frank Kulaga behind the board. White producing himself for Ze Records with engineer David Lichtenstein.

Doyle completing final mixes on the Todd Hobin Band with engineer Cliff Kent. . Doug Mon-

crief currently producing an E.P. for Tickets.

Arista artist Michael Henderson finishing project at Celestial Sounds with Paul Lawrence Jones III and Morrie Brown producing. Brown also producing Ellen Shipley for Capitol,

ith Steve Goldman engineering and Dennis O'Donnell, Larry DeCarmine and Don Peterkofsky assisting.

At Sound Heights Recording Studios, Toni Smith in with producer Ed Pavia to finish vocals for Futura. Engineering is Questar Welsh. Colleen Heather and producers Bob Motta and Welsh working on her latest release

In Port Jefferson, New York, Foghat and pro ducer/engineer Nick Jameson recording new al bum for Bearsville at Boogie Hotel. Assisting are Chris Isca and Jim Sparling. . . . Imaginos continues recording its debut CBS album with producer Don Roeser. Ken Kessie and Jeff Kawalek engineering. Bob Ludwig producing Vog. with Bob Tis engineering and Isca assisting.

Mickey Marchello laying tracks for his solo al bum. He is co-producing himself with engineer Don Berman. . Stephen C and his producer/ engineer Godfrey Diamond, assisted by Isca, mixing an upcoming album for Splash Produc tions.

In Farmington Hills, Mich. at Ambience Recordings, jazz guitarist Earl Klugh has been producing rock artist Michael Bradford. Engi-

neering the project is Gerard Smerek.

At Tantus Studio in Detroit, the Original Dittilies are working on new project with their producer Larry Conn. David Schreiner engineering.

Percy Hargrove producing Percy & Artie's Space Band, with engineer Schreiner. . . . Dennis Bowles producing S.D. Ivey for 3-B, with Schreiner behind the board

In Greenville, S.C. at Mark Five Studios, Pilots are working on a new E.P. for Sandcastle with producer Rick Sandidge and engineer Eddie Howard. . . . Panick completing their LP with the duo of Sandidge and Howard.

At Criteria Recording Studios in Miami, Tom Dowd producing Eric Clapton for Warner, with Michael Carnevale engineering and Steve Klein . Capitol artist George Clinton selfassisting. . producing a project, with engineering handled by Greg Reilly and assistant Jim Sessody. Dion Dimucci working on Word project with co producers Eric Schilling and Paul Harris. Schil ling and Sessody are engineering. . Mexican artist Laura Hevia and producer Osni Cassab finishing project for Orfeon with Bob Castle en gineering. Wolf Hutson is assisting. ng at Criteria includes Sea Level, Firefall, and the Henry Paul Band. All masters by Mike Fuller.

The National Gospel Choir recorded their live performance at the Thomas A. Dorsey National Convention Of Choirs And Choruses in Orlando Fla. The group selected Full Sail Recorders of Al tamonte, Fla. for the assignment using their mo bile studio.

Reelsound's remote bus out of Manchaca Tex., has been busy with Leon Patillo for Light Records, Skip Conte producing with Malcolm Harper, Mason Harlow and Thomas Harlow engi neering; a live album for James Cleveland & the National GMWA Choir, with Milton Bigham producing; Judas Priest in concert for DIR radio with David Knight producing; and the Gap Band in concert for Total experience.

In Nashville at Sound Shop, Millie Jackson and Brad Shapiro producing the Facts of Life with engineer Ernie Winfrey. . Dan Wilson pro ducing Curly Putman and Kevin Welch with engineer Pat McMakin. . . . Louise Mandrell in with producer Eddie Kilroy. Tom Pick is engineering . James Stroud producing artists the sessions. Jan Hollier and Kathy Burdick with Mike Bradley Carmol Taylor laying behind the board. tracks with producer Sherman Ford. Michael Black is engineering.

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



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## PECEMBER 4, 1982, BILLBOAL

## Pro Equipment & Services



LOVICH TRACKS—Recording artist Lene Lovich, left, works with Les Chappel, center, and Bob Clearmountain on tracks for her next album, at the Power Station recording studio, New York.

#### **SAN FRANCISCO FIRM**

#### One Pass Video Moving Into Music

By JACK McDONOUGH

SAN FRANCISCO—One Pass Video, the largest independent film and video production and post-production facility in Northern California, has moved aggressively into music video production.

The firm is underscoring the move with significant capital expenditures to enable it to provide city-to-city Eidofor projection for touring bands, and to create "a pathway to the East" for pay-per-view arena concerts via a new satellite dish now being installed at a dock at One Pass headquarters.

Scott Ross, One Pass's director of production operations, says, "Even though record companies are having serious financial problems, our music production has blossomed over the past six months. I see the innovations happening in the music video area, and that's the direction in which I would like to see One Pass production move." Ross has a staff of about 12 in a company with 55 employees.

In recent months, One Pass has taped performers as diverse as Elton John, Eddie Money, Mel Torme, Dave Brubeck, Luciano Pavarotti, the Ramones, Marshall Crenshaw and Willie Nelson.

In addition, the company has done a live satellite transmission to Japan of the 1981 KJAZ Festival; done extensive film-to-tape-to-film work for a sequence in the new Neil Young movie, "Human Highway"; and shot 50 hours of tape at an Oregon music festival.

Work on "Human Highway" was done with Rank-Cintel equipment as well as an assortment of other gear including DVE, Dubner and Ultimat. Ross says One Pass "is in the process of a research and development phase on our entire film-to-tape-to-film process."

In addition to its production services, the company has also established One Pass Media, under department head Ken Stutz, for distribution of both house and pickup properties. For instance, the Eddie Money piece, an entire concert shot at San Francisco's Kabuki Theatre—has already appeared on MTV and is now being previewed for possible over-the-air pay tv distribution

In explaining One Pass' plans for

Eidofor, Ross says, "I'm seeing more major acts like the Who and Journey doing Eidofor projections on tour dates. It's something the crowds will be demanding more and more. So we've allocated the money to build an Air Pac system that will handle six cameras, DVE and a full-blown switching package. It will be the equivalent of a 40-foot mobile truck that will fit into LD3 containers on airplanes so that we can travel city to city to do the Eidofor projections."

The installation of the One Pass portable satellite uplink dish is being done in partnership with Net-Com, the satellite transponder brokers who put together the network for the Rolling Stones' Hampton, Virginia feed in December, 1981.

Says Ross, "We'll have the ability to do pay-per-view for any large acts that want to reach an international audience without touring. Right now, material coming from the East Coast must go through Los Angeles, because San Francisco does not have a dish that can look at every satellite in the sky. If we had been ready in September, for example, we could have taken the dish to Berkeley for the final Doobie Brothers show at the Greek Theatre and fed it to HBO or someone else."

#### Schraff Adds Sony Encoder

NEW YORK—Schraff Communications has added the Sony model PCM1600 digital encoder/decoder to its inventory of rental products. The company, which specializes in the rental of recording equipment to mobile and stationary studios, was selected as the sole rental agent in this market for the PCM1600 by Frankford/Wayne Mastering Labs, which uses the system in its mastering process.

The unit, which was recently upgraded to model 1610 specifications, makes use of digital technology to encode an audio signal for storage of 34-inch videotape.

Schraff Communications also includes a Sony model BVU 200 ¾-inch deck as part of its PCM 1600 rental package. The complete setup is also available as part of Schraff's mobile audio truck.

#### STUDER UNITS Firm Unveils CD Player, Other New Digital Products

NEW YORK—Studer Revox unveiled a prototype of a digital audio/Compact Disc player, along with three other new digital audio products, at the recent AES show.

The full line includes: an eightchannel digital audio recorder with a number of remotes; a digital preview unit, model DAD-16; a digital sampling frequency converter, model SFC-16; a prototype of a digital audio compact disc player.

The Studer Revox digital multitrack recorder model A808PCM is an eight-channel, quarter-inch, 16bit unit, based on the format supported jointly by Studer and Sony/ MCI. According to Studer Revox engineers, the system combines the sound quality of digital audio with the reliability of the 800 transport. Also featured are adjustment-free analog-to-digital, and digital-toanalog converters, and digital input/output interfaces as proposed by Sony/MCI, Studer and the EBU.

The unit's remotes include a tape deck control unit, a level meter unit and an autolocator. The remotes can be built in and used separately, or be grouped into the familiar Studer remote stand.

The Studer Revox model SFC-16 sampling frequency converter performs the purely digital standards

## **Rose Productions Plans Expansion**

SOUTHFIELD, Mich.—Ron Rose Productions, based here, is expanding its audio and video production services to include a fully computerized, 24-track audio post-production studio.

According to Ron Rose, president of the company, the expansion will allow producers to mix multi-channel sound tracks to one-inch or three-quarter-inch videotape. He describes it as a system designed to meet the demand for increasingly sophisticated tv and video sound-tracks.

Rose adds, "With Midwest advertising agencies demanding high quality, multi-channel soundtracks for their video, we felt the demand could be met only by adding this high technology, audio post-production studio."

The new facility features a 24-channel Neotek mixing console, an Otari two-inch, 24-track recorder, Sony one-inch VTR, UREI monitors, and a 78-inch Kloss Nova Beam projection TV. Two sound booths, which include a full view of the tv screen, allow producers to mix live music and voice-over talent in the same studio.

Ron Rose Productions is said to maintain the largest collection of music and sound effects libraries in the midwest.

#### National Video Bows Instant Audio

NEW YORK—National Video Center/Recordings Studios has introduced instant multi-track audio recording during video studio production, according to Irving Kaufman, co-founder of the facility.

The 24-track, state-of-the-art system was developed by Kaufman, chief audio engineer Eldo Luciani, and Herb Ohlandt, vice president, engineering. It is said to provide ty programs, commercial and cable producers with highly sophisticated audio recording and mixing capabilities.

conversion between arbitrary sampling frequencies. It is said to permit studio operation at the professional sampling frequency of 48KHz, and degradation-free transfer to the 44.1 kHz Compact Disc. The unit can be supplied with custom interfaces for connection to all existing digital audio products.

The Studer Revox model DAD-16 is a 16-bit digital audio delay unit for analog disk cutting. It accepts inputs from both analog and digital mastering machines. In analog mastering it can operate at both normal and half speed. In digital mastering, the unit can be fitted with custom interfaces for connection with all digital mastering recorders now available.

Complementing the digital audio line is a line of analog products which emphasizes Studer Revox's continuing commitment "to advancing the state-of-the-art in both digital and analog recording technologies." Other products unveiled were a Studer model A810 professional recorder, and a third generation of the firm's model A800 professional multitrack recorder.

fessional multitrack recorder.

According to Hans Batschelet, vice president of marketing for Studer Revox America, the model A800 MKIII, has transformerless balanced and floating line inputs and outputs. The unit is said to be suited to sophisticated audio/video production applications, with standard interfaces included for Solid State Logic and Neve/Necam automated mixing systems; as well as for Audio

Kinetics Q-Lock synchronizing sys-

Studer Revox's model A810 professional recorder is available with an optional time code system which places SMPTE code date on a center track between the stereo audio channels on quarter-inch tape.

Other advantages of this feature, according to Batschelet, are that it eliminates the need for a multitrack recorder when synchronizing stereo audio programs with video tape recorders.

The unit has four speeds and features total microprocessor control of all transport functions and electronics switching. The unit also comes with a set of three "soft keys" that can be used programmed for a variety of functions. This design enables the unit to offer mixed combinations of such features as autolocate, start locate, pause, fader, start, tape dump, remote ready, code channelready, and a choice of two lifter defeat modes.

Also provided in the model A810 recorder are programmable audio electronics, a system which stores electronic alignment parameters including level, bias equalization and erase for different tape formulations. These are all in addition to the system's standard features, which include quartz-referenced capstan speed control, zero locator, real time counter with plus/minus readout, four selectable tape spooling speeds and choice of transformer or transformerless balanced and floating inputs and outputs.

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#### Talent & Venues

#### **Five Accused Of Illegally Selling Concert Tickets**

By LEO SACKS

NEW YORK-Five boxoffice employees of Madison Square Garden have been accused of illegally selling blocks of tickets for payments totaling more than \$11,000 between the fall of 1980 and the summer of 1981.

New York State Attorney General Robert Abrams charged Nov. 18 that the sellers committed fraud by selling 2,352 tickets to four brokers in the metropolitan area. The tickets, intended for sale to the general public, were for concerts by Bruce Springsteen in November and December, 1980; concerts by Rush and Van Halen in the summer of 1981; and the musical "42nd Street."

The ticket sellers were identified as William McCaffrey, 54, of Red Bank, N.J.; his son, William Jr., 31, of Lynbrook, L.I.; Al Billotti, 32, of Manhattan; Scott Howie, 26, of Yonkers, N.Y.: and Dennis O'Grady, 30, of Queens.

Under New York State law, boxoffice employees must register with the Attorney General's office "to protect the consumer and the investor" against fraud, according to Nathan Riley, a spokesman for the Attorney General. Ticket scalping in New York is a misdemeanor that carries a maximum penalty of less than a year in jail and a \$1,000 fine.

The employees face an administrative hearing Dec. 9.

#### Rock'n' Rolling

#### **Missing Persons Succeed By Doing It Themselves**

By ROMAN KOZAK

"We created a situation that Capitol Records couldn't ignore," says Terry Bozzio, drummer, songwriter and husband of Dale Bozzio, the singer with Missing Persons. The group's debut LP, "Spring Session M," is in the twenties and is rapidly climbing the Billboard charts.

Terry was a drummer for Frank Zappa and later UK, and Dale was a

model and a Playboy bunny and also worked with Zappa on the "Joe's Garage" LP. Bozzio says that when they decided to form their own group, they made a demo



with producer (and now manager) Ken Scott. But no record company was interested, so they released it on their own Komos Records

"We did all the artwork, promotion and distribution on that, and got it played on 22 stations. It was on KROQ, WLIR and WBCN. We sold 10,000 copies of it, and we built up a live audience," says Bozzio. And they got Capitol's attention.

Nevertheless, negotiations with Capitol took so long that when they finally signed, Missing Persons wanted product out immediately.

They rereleased their own EP on Capitol with only one song changed. That EP, "Missing Persons," which is substantially the same as the oncerejected demo tape, is still on the LP charts, and Bozzio says it has sold close to 250,000 copies.

Touring in support of their EP, recording the new LP, and working on their videos have kept the band "without a day off since April," says Bozzio. But after a whirlwind threeweek tour of Europe, it finally caught up with Dale Bozzio, who developed flu severe enough to pull the band off the road.

"We decided to step back a little bit, let Dale recuperate for about a month, and reschedule the shows until the new year. But in that time I and the other musicians are going to go to the studio to lay down some tracks for the next album," says the ever busy Bozzio.

He figures the video for "Destination Unknown," which the band made while in London, will keep it in the public eye until Missing Persons can get out there in person again. The group is very involved in its visual presentation, from the obvious focus on Dale to the stage setup. For instance, Terry Bozzio's drums are in the front of the stage. The two keyboard players are on platforms in back.

"We drape all the equipment and backdrops in plastic to give it a surreal, Fellini look. I also designed stage sculptures. One is a fluorescent tube sculpture, and the others are two brushed aluminum and steel sculptures that are abstract with various shapes. There are also two towers with a bridge that goes across. The whole impact of the stage is different and exciting.

"Dale also designs her own costumes, which are normally made out of plastic or plexiglass or Saran Wrap. One time she made a costume out of records, another time out of coconuts. She likes to use things not normally used for dresses. For practically every show she has a different costume, so you never know what she will wear next," he says.

"Everything in Missing Persons is planned; nothing is left to chance,' he continues. "We are very much into marketing and advertising, and obviously it's the pretty girl in the ad that helps sell the car or the washer and dryer. You need something to attract the attention of both males and females. And using beautiful people is the obvious thing. But what differentiates us from other bands that use the visual approach, is that we have the musical abilities to back it up.'

Though Missing Persons broke through first with the new wave audience, Bozzio says his is not a new wave band. He says the album was esigned to have cuts that appeal to AOR and top 40 stations and others geared to college and new music sta-

"We consider ourselves a modern rock band," he says. "We have musicians who can play anything, but we got tired of intellectually esoteric music. We want to use all of our musicality in a new, modern way. There is an omnidirectional feel to our music. We don't want it to go in any one particular way. We want to keep surprising people."

(Continued on page 33)

#### PARAMETER DETROIT CLUB PARAMETER Harpo's Theatre **Investing In Rock**

By CONSTANCE CRUMP

DETROIT-A commitment to video exhibition and production, and nearly half a million dollars in capital investment, are two of the ways Harpo's Music Theatre is trying to become Detroit's most complete entertainment club, according to partner Ron Baltrus.

Built as a movie house in 1939, Harpo's mutated into a disco about five years ago. Baltrus and partners Ron McNeill and Dennis Felix bought it in 1980. They built a 1,400 square foot stage, installed three 16foot video screens and equipped the house with a sound system and

"Every time we get ready to do something, it's a \$20,000 job," Baltrus says. "This place is so big, there aren't any \$4,000 improvements."

The 20,000 square foot facility, capacity 1,100, is tiered for completely unobstructed views and has table and chair seating. "We have basic rock presentation lighting with 36 1000 W spots plus special effects," Baltrus reports. "We had the artist in mind when we designed the room. The PA and the JBL speakers, the control system and monitors are top of the line. The PA could handle a three to four thousand-seat house

easily. The monitors are better than what the band is carrying 98% of the

"The room is pretty much where we want it to be," he continues. Stereo simulcast hookups were built into the room when electrical work was completed. "We've done some live broadcasts, but we'd like to do more," Baltrus says. The partners plan exterior work, keeping it in the present thirties movie palace mood.

The club can accommodate up to a six-camera video shoot. Promotional videos shown on MTV for Girlschool, Gary U.S. Bonds and the Look were taped at Harpo's. The club gets videos from record companies and subscriptions. "We've been playing requests, and it's really starting to take off," Baltrus says.

Harpo's is operating at the breakeven point. "The economy has definitely taken its toll. The whole market is not what it has been. We're not part of the lucky few who are going against the grain. I would like to see our attendance up. We opened two and a half years ago. Two years ago, the economy fell on its face," Baltrus

The club is lighted Thursday, Fri-

(Continued on page 36)

#### Kids From 'Fame' Going On British Concert Tour

NEW YORK-The "Fame" tv series will be a live show when "The Kids From Fame" is seen in concert in Britain at the end of the month, thanks to the efforts of The Entertainment Co., in conjunction with ICM and English promoters Andrew Miller and Danny Betesh.

Altogether, there will be 10 concerts, with two shows a day Dec. 27-28 at Brighton Center in Brighton, Dec. 30-31 at Royal Albert Hall in London, and New Year's Day at the NEC in Birmingham. The show will include six of the performers from the tv series, under the direction of Debbie Allen. All 60,000 available seats have already sold out, says Charles Koppelman, president of The Entertainment Co.

The Entertainment Co. is the executive producer of the music in the tv series and producer of the "Fame" albums. The "Fame" concerts in Britain, however, represent the publishing and production company's first venture into live entertainment.

Koppelman says the show has been four months in preparation. It was originally conceived in response to demand in Britain where the tv show is high in the ratings and, at one time, "Fame" LPs held the two top spots in the U.K. charts (Billboard, Nov. 13).

The Entertainment Co. has taken the financial risk on the show, has gotten the commitments from the performers to take part in it during a hiatus in filming the tv series, and is responsible for the production. The show will be taped for an LP and filmed by MGM and the BBC for a tv special.

#### **Aussie Angry Anderson Is Mad For Album Tracking**

NEW YORK-"Track albums? It's the only way to play them. The music is for the people." That's Angry Anderson talking, lead singer of Rose Tattoo, the Australia heavy metal band. Anderson says he's unconcerned that extensive tracking over the air might hurt record sales.

Anderson is very interested in airplay, but he has no intention of trying to tell the programmers how to play his group's albums. He also has little interest in the record industry's traditional ways of breaking new

For example, he takes little interest in singles. "They overshadow the album," Anderson says. He points to "Branded" as being the strongest cut in Rose Tattoo's album, but he doubts it could be a 45. "I don't see it. It's too involved.'

Anderson needn't worry about singles. There are none from the new album and there are no plans for them although album radio has been serviced with a 12-inch of the title track and "We Can't Be Beaten."

Rose Tattoo is now on a tour consisting of more than 30 dates, which will run through the middle of December. Most of the dates find the group opening for Aerosmith; a few are with Pat Travers.

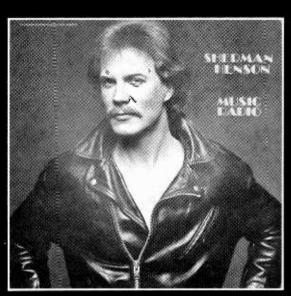
Anderson says the group has also had the opportunity to make a movie, but he claims they are not interested. Recalling the film that was done on AC/DC, Anderson says "I told them to stick it. It's rubbish. You can't talk to a guy sitting on a bunk after a gig and call it a film."

**DOUGLAS E. HALL** 

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## Talent & Venues

#### N.Y.'s Peppermint Lounge Dropping Rock For Disco

NEW YORK-The 1,500 capacity reppermint Lounge, which in recent nonths has become one of the city's op rock clubs, is changing its policy t will become a gay-oriented disco Dec. 10.

"It was getting to be a very expen-

sive operation," says owner Herb Taylor, explaining the change. "The kids are not spending money, and the bands were pricing us out. They cost us not only the door, but the bar as well."

Taylor says that as a disco, the

venue will only occasionally present live concert events

Since it moved to its present location in May, the Peppermint Lounge has been in direct competition with the nearby Ritz for name acts.

ROMAN KOZAK

#### Billboard R Survey For Week Ending 12/4/82 ance/DiscoTop80

			photocopying, recording, or otherwise, withou	t the p	rior wr	itten p	ermission of the publisher
This Neeh	Last Week	Weeks on Chart	TITLE(S), Artist, Label	This Week	Last Week	Weeks on Chart	TITLE(S), Artist, Label
	6	7	1999—Prince—Warner Bros. WEEKS (7 inch) 7-29896 WEEKS	由	44	4	I'M NOT IN LOVE/GIRL YOU'RE IN LOVE—Sherrie Payne—(12 inch) AW 12:9497 Altair/Airwayes
À	2	14	THE LOOK OF LOVE—ABC—Mercury (LP Cut)	43	38	6	CAN'T GET AWAY (FROM YOUR LOVE)-Carol
3	3	9	SRM-1-4059  MICKEY-Toni Basil- Chrysalis (12 inch) CHS-45PDJ		51	2	Williams—Vanguard SPV-58 (12 inch)  GOING WEST/CHAIRMAN OF THE BOARD—The  Members—Arista (LP Cuts) AL 6603 (12 inch*)
4	4	13	OON'T GO-Yaz-Sire (12 inch) (0.29886)	验	52	2	SP 146 WALK AWAY-Bonnie Forman-Wave (12 inch) DL
欽	7	8	IT'S RAINING MEN—The Weather Girls—Columbia (12 inch) 4403181	46	46	4	1216 HAPPY FEELING—Denroy Morgan—Becket (12 inch)
6	1	11	NASTY GIRL—Vanity 6—Warner Bros. (LP Cut) WB1-23716	☆	53	2	BKD 512 YOU CAN'T PLAY AROUND—Lace—RFC/Atlantic (12
众	9	5	LIES/BEACH CULTURE—Thompson Twins—Arista (12 inch) CP 725	487	54	2	inch) DMD 376 WHO WILL STOP THE RAIN—Heaven 17—Arista (12
	8	5	EVERYBODY — Madonna — Sire 0-29899 (12 inch)	49	41	10	inch) CP 723  CAN HE FIND ANDTHER—Double Discovery—
₹ ^	27	4	NIPPLE TO THE BOTTLE—Grace Jones—Island (12 inch) 0-99964	BO	62	2	Tropique/Polydor-PDD 524 (12 inch) THE BEAT GDES ON-Orbit-RFC/Quality (12 inch)
愈	10	7	PLAY AT YOUR OWN RISK—Planet Patrol—Tommy Boy (12 inch) TB 825	由	57	3	QFRC 0025 HIGH HOPES—S.O.S. Band—Tabu (12 inch)
11	11	9	<b>GIVE ME</b> —I Level—Epic (12 inch) 49-03292	52	42	9	4Z903249 SHE'S JUST A GROUPIE—Bobby Nunn— Motown (12
<b>P</b>	12	9	STRAIGHT AHEAD—Nick Straker Band— Prelude (12 inch) D635	<b>P</b>	NEW E	.THY	inch) 4502 MG I'M THE ONE—Material—Elektra
13 _/	5	13	CAN'T BELIEVE—Nancy Martin—RFC/Atlantic (12 inch) DMD 362	\\ \&\\ \\ \\ \\ \\ \\ \\ \\ \\ \\ \\ \\	NEW E	TIDY	(12 inch) 67970  YOU GOTTA SAY YES TO ANDTHER EXCESS/HEAVY
於人	14	6	<b>PEEK-A-BOO</b> —Devo—Warner Bros. 29906-0A (12 inch)		DEUT		WHISPERS—Yellow—Stiff (12 inch) TEES 12-12 I'M SO EXCITED—The Pointer Sisters—Planet (12
愈愈	15	5	MIND WARP—Patrick Cowley—Megatone (LP—all cuts) 1004	56	58	3	inch) JD 133-13384  DIRTY LAUNDRY—Don Henley—Elektra/Asylum
验金	19	7	MAGIC WAND-Whoudini-Jive/Arista (12 inch) VJ 12008	57	59	3	(7 inch) 69894  GIVE IT TO ME BABY/STARSTRUCK—Cheri—Venture
	17	6	MOMENT OF MY LIFE—Inner Life—Salsoul SG-379 (12 inch)			2	(12 inch) VD5022
19	26 16	12	SEXUAL HEALING—Marvin Gaye—Columbia (7 inch) 38-03302 REALLY SAYING SOMETHING/AIE A MWANA—	食	61	6 5	JAZZY RHYTHM—Michelle Wallace—Emergency (12 inch) EMDS 6530
∑. ₹.	25	5	Bananarama—London LLD 101 (12 inch)  PLAYING FOR TIME—Madleen Kane—Chalet C8804	政	OCCU		HIT ON YOU (Remix)—Roundtree—Aria (12 inch) AR50612A
	36	3	(12 inch)  WORK ME OVER/I WILL FOLLOW HIM—Claudja	政	uto (		PASS THE DUTCHIE—Musical Youth—MCA (12 inch (L331787
	23	5	Barry—TSR (12 inch) TSR 827 NUNK—Warp 9—Prism	血	63	2	I'M AFRAIO OF ME—Culture Club—Epic (12 inch) 49.03307
23	13	12	PDS 450 (12 inch) (You Said) YOU'D GIMME SOME MORE—K.C. And	白人	MEN EL		FREE AND EASY-Plush-RCA (12 inch) JD13389
24	24	8	The Sunshine Band—Epic 49-03187 (12 inch) WOT—Captain Sensible—A&M	政	NEW E	111	REACH UP—Tony Lee—Radar (12 inch) RDR 12001
盘	28	6	(12 inch) SP 12052  DIE HARD LOVER-Loverde-Moby Dick BTG-1132	か	MEN EC		KEEP THE FIRE BURNING—Gwen McCrae—Atlantic (LP Cut) 80019 (12 inch*) DMD 387
26	22	7	(12 inch) IMAGES OF HEAVEN/EMDTIONAL DISGUISE—Peter	歃	NEW E	11	YOU'RE NOT SO HOT—Carol Douglas—Plateau Records (12 inch) NP 50010P
佘	29	5	Godwin—Polydor (12 inch) PX-1-504  AND YOU KNOW THAT—The lammers—Salsoul (12	66	48	4	LOOPZILLA—George Clinton—Capitol (12 inch) 8528
28	20	28	inch) SG 372 ROCK THE CASBAH/MUSTAPHA DANCE—The	67	49	8	WALK ON BY/O TRAIN'S THEME—D Train—Prelude (12 inch) D638
歃	31	6	Clash—Epic (12 inch) (49-03144)129 SHOCK THE MONKEY—Peter Gabriel—Geffen GHS-	68	45	12	KNOCK ME OUT-Gary's Gang-Radar RDR 12000 (12 inch)
30	18	9	2011 LP Cut  COME AND GET YOUR LOVE—Lime— Prism (12	69	56	3	NIGHTS OF ARABIA—Miro Miroe—Portrait (12 inch)
31	21	18	inch) PDS-440  REOD HOTT-Sharon Redd-Prelude (LP-all cuts)	70	32	15	LOVE'S COMIN' AT YA—Melba Moore—EM1-America (12 inch) 78030
愈	34	5	PRL 14106 IN AND OUT—Willie Hutch—Motown	71	75	10	SHOW ME THE WAY-Race-Blacksuit (12 inch) TS5001
愈	35	3	(12 inch) 4501 <b>HEAVY VIBES</b> —Montana Sextet—Philly Sound Works (12 inch) PSW 10482	72	47	12	YOU CAN'T HAVE YOUR CAKE—Brenda Taylor—West End 22149 (12 inch)
$\stackrel{\wedge}{\approx}$	37	3	IT'S YOU—Lene Lovich—Stiff/Epic (12 inch) 49- 03342	73	55	10	PAC-JAM-Jonzun Crew- Tommy Boy (12 inch) TB 826
35	33	9	BODY SLAM—William "Bootsy" Collins— Warner Bros. (12 inch) 0–29919	74	68	10	BOY CRAZY/JUKE BOX—Flirts—"O" Records (LP Cuts) OLP-1
36	30	7	ROCK THE HOUSE—Pressure Drop—Tommy Boy (12 inch) TB 827	75	70	6	TOO HOT—Pure Energy—Prism PDS-445 (12 inch)
<b>₹</b>	39	3	THE SMURF—Tyrone Brunson—Believe in a Dream (12 inch) 4Z903166	76	71	7	MT. AIRY-GROOVE—Pieces of A Dream—Elektra (12 inch) 67967
\$38 ^	50	2	MIND UP TONIGHT—Melba Moore—EMI/America (12 inch) SPR 09859	77	77	14	DA DA DA YOU DON'T LOVE ME, I DON'T LOVE YOU AHA AHA AHA—Trio—Mercury (12 inch) MDS 4019
39	60	2	MANEATER-Hall & Oates-RCA (12 inch)	78	65	12	IF YOU READ MY MIND—Columbus Circle—Elektra 67893 (12 inch)
40	40	8	LOVE MY WAY/AEROPLANE—Psychedelic Furs— Columbia (12 inch) 44-03197	79	66	8	BABY OH NO-Bow Wow Wow-RCA (12 inch) PD1306
41	43	5	KEEP IT IN THE EAMILY / KEEP ON MOVIN'	8n	67	17	LOVE COME DOWN Finding King DCA (12 inch)

#### Dance Trax

By BRIAN CHIN

Our advice to you this week: drop everything and listen to the Material album, "One Down" (Elektra). It is a dazzlingly successful synthesis of influences—not a fusion, with the muddiness of concept that goes along with that word, but a fitting together of every dance music form, giving each maximum integrity. That's one of the reasons why every cut is a standout: "Take A Chance" (starring Nona Hendryx) and "Time Out" are uptempo electronic creations; "Come Down" and "Holdin' On" are looser, soul-beat numbers. Add the single (listed here last week), a way-downtempo "Let Me Have It All," and a smashing ballad. "Memories." featuring vocals by Whitney Houston and sax by Archie Shepp, and you've got an album packed with the most progressive, eclectic music-making, "One Down" brings much needed clarity and definition to an often wishy-washy scene.

A checklist of other recommended albums: Prince's double. "1999" (Warner Bros.) deserves long, serious consideration. The ingredients are similar to his last couple of albums, but the formatting is lengthier, with several eight-minute-plus cuts, and the sound is somehow fuller. We especially liked the rockers, "Delirious" and "Automatic," and the funkers "D.M.S.R." and "Lady Cab Driver," the latter of which deserves a good edit.

Grace Jones' "Living My Life" (Island) is her first album to feature original songs almost exclusively: except for one. Lones co-wrote everything here, with

songs almost exclusively: except for one. Jones co-wrote everything here, with cryptic but typically magnetic results. With the Compass Point all-star band backing her, even the rock songs have definite sway: "Everybody Hold Still" and "Cry Now, Laugh Later" and the Carib-funk "My Jamaican Guy" are easy dance picks. Also: "Inspiration" and "Unlimited Capacity For Love," which indicate increasing mastery of a softer vocal style.

Gloria Gaynor's self-titled album, her first on Atlantic, contains Gaynor's most energetic singing in quite some time, and has a far greater r&b slant than her last few MOR-ish Polydor albums. Side one is quite strong, with a New York-style cover of "Stop! In The Name Of Love": two midtempos. "Runaround Love" and the Change-like "Mack Side"; and the single, "Tease Me."

comparatively ligher, but winding up with very good vocal work.

Depeche Mode's "A Broken Frame" (Sire) is a lot more approachable than last year's "Speak And Spell," and there's funk here ("Leave In Silence") as well as classic-style Eurodisco ("Nothing To Fear," the side two version of "My Secret Garden"). Culture Chib's "Kissing To Be Clever" (Epic) is newly released here following massive British success; high polish characterizes the entire album, especially the soul-reggae "Do You Really Want To Hurt Me." available in a long mix on 12-inch, and "White Boy," included on the album in its import dance version

#### Rock'n' Rolling

• Continued from page 32

Remember Rock'n'Roll Beer? When we first wrote about it (Billboard, Sept. 4) we said the St. Louisbased brew was looking to expand to Dallas. Well, the Texas Alcoholic Beverage Commission (TABC) had another idea about that

Ruling that the can contains material that is "false, indecent and immoral," the TABC has prohibited the beer from coming into the state. Joe Edwards, who dreamed up the beer, told the Associated Press that the reason was because the TABC objected to the beer's slogan, "I sold my soul for rock'n'roll."

The can also contains a picture of a biker, "Johnny Longshot." with a cigarette dangling from his mouth. Edwards says that he recently submitted new artwork to the TABC without the slogan and without the cigarette.

"Unbelievably enough, they turned it down, quoting the same statutes including "'obscene,' and 'indecent,' " says Edwards. "It ap-pears that rock'n'roll itself, and not the slogan 'I sold my soul for rock'n'roll, is what the TABC is banning. It looks like I'll be suing the state of Texas to get a beer called Rock'n's Roll in the state.'

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Approach On Tokyo—Iko
Doc't Stee

Approach On Tokyo—Iko
Don't Stop—Molion
Hot Leather Remix—Passengers
N.Y. Nights—Amant
I Wanna Groove—Ariene Duncan
Boy Crazy / We Just Wanna
Dance—First
Never Lover—Christopher Mills
Let The Music Take You—
United Nations

United Nations reet Seduction—Erotic Drum Band ss the Dutchie—Musical Youth re Has A Way/Beat By Beat—

She Has A Way, pour \_ , Bobby (O) leavy Vibes—Vince Montana. Jr Will Follow Him / Work Me Over—Claudja Barry Girl, You're Not In Love / I'm Not In Love—Scherrie Payne

You Gotta Say Yes To Another Excess—Yello You're Not So Hot—Carol Douglas Reach Out I'll Be There—Gary Private

Reach Out I'll Be There—Gary Private Don't You Want My Love—Vera Playing For Time—Madleen Kane Automat—Automation Beatz Moody (Remix)—ESG Die Hard Lover—Loverde I'm Gonna Get Your Love—Jade It's Raining Men—Weather Girls

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> Get Your Lovin / Workout—Cerrone
> Bad Passion (Remix)—Steel Mind
> Do Wah Ditty—Dolly Dots
> Collision—Sphinx
> Don't Take Your Love To
> Hollywood—Kelly Marie
> Riot In Lagos—Ruchi Sakamoto
> Freedom—Thanya
> Cha No Nu—Meteors
> Not Love—Trilogy
> Take A Chance—Bizzy & Co.
> Gioria (sungin French)—Sheila
> B. Devotion
> Have I The Right—Lee Prentice

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★ Stars are awarded to other products demonstrating significant gains for the week.

KEEP IT IN THE FAMILY/KEEP ON MOVIN'

(Remix)-Deodato-Warner Bros. (12 inch\*) A-1073

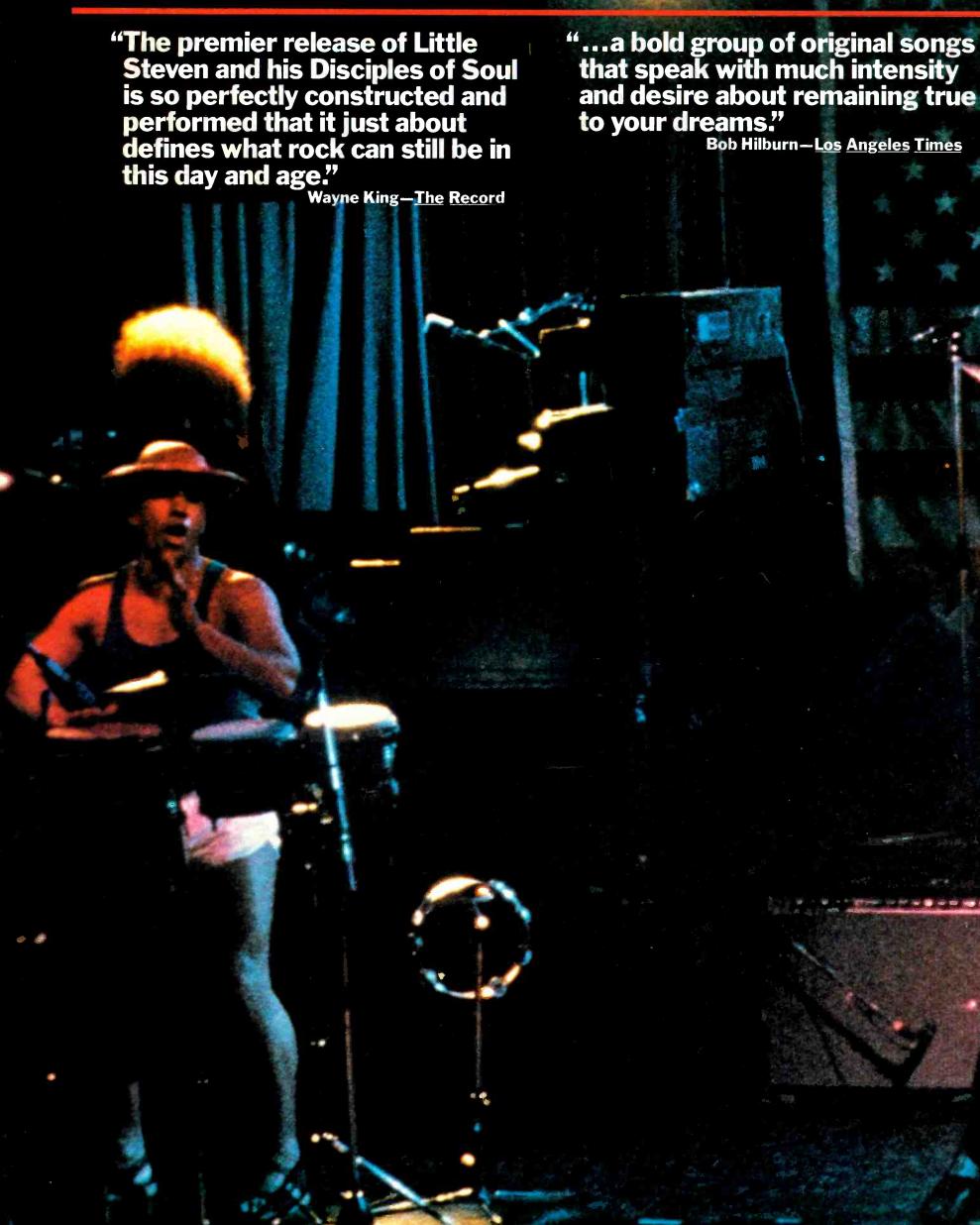
41 | 43

80 67 17

LOVE COME DOWN-Evelyn King-RCA (12 inch)

PD-13274

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DECEMBER 4, 1982, BILLBOARD

## Billboard® Hot Country Singles®

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THIS	LAST	WKS ON CHART	TITLE—Artist (Producer) Writer; Publisher, Licensee; Label & Number (Dist. Label)	THIS	LAST	WKS. ON CHART	TITLE—Artist (Producer) Writer; Publisher, Licensee; Label & Number (Dist. Label)	THIS	LAST WEEK	MKS. ON CHART	TITLE—Artist (Producer) Writer, Publisher, Licensee; Label & Number (Dist. Label)
	3	9	YOU & 1—Eddie Rabbitt with Crystal Gayle (D: Malloy) F. Myers; Four Way, ASCAP; Elektra 7-69936  WEEKS AT #1 1	由	39	6	HOLD ON—Gail Davies (G. Davies) R. Clark, M. Marchetti. Rick Clark/Tricia/Mark Marchetti/Little Chickadee, ASCAP/BMI; Warner Brothers 28892	68	50	16	LOVE'S GONNA FALL HERE TONIGHT—Razzy Bailey (B. Montgomery)
2	5	11	REDNECK GIRL—Bellamy Brothers (D & H Bellamy, J. Bowen) D. Bellamy; Famous/Bellamy Bros., ASCAP; Warner/Curb 29923	36	21	12	HEART BROKE—Ricky Skaggs (R. Skaggs) G. Clark; Chappell, ASCAP; Epic 34-03212	10	74	3	K. Franceschi; Casa De Oro, SESAC; RCA 13290 WHAT MAMA DON'T KNOW—Jim Stafford (B. Montgomery)
3	1	12	IT AIN'T EASY BEIN' EASY—Janie Fricke (B. Montgomery) S. Harrington, M. Gray, L. Taylor; Warner-Tamerlane, BMI/ Da-Tac-A-Bo/Bobby	血	41	5	WHAT SHE DON'T KNOW WON'T HURT HER—Gene Watson (R. Reeder, G. Watson)	10	75	4	J. Stafford, J. Hadley; Cross Keys/Tree, BMI; Town House 1062 (Capitol)  KEEP ON ROLLIN' DOWN THE LINE—Boxcar Willie (1. Martin)
公	8	10	Goldsboro, ASCAP; Columbia 38-03214 SOMEWHERE BETWEEN RIGHT				D. Lindsey, E. Rowell; Boot & Watson/Crosstimbers/Blue Creek, BMI; MCA 52131	71	62	16	B. Willie; Column II, BMI; Main Street 953 (Capitol)  THE KILLING KIND—Bandana (S. Cornelius, M. Daniel)
5	6	13	AND WRONG—Earl Thomas Conley (N. Larkin, E. T. Conley) K. T. Conley; Blue Moon/April, BMI; RCA 13320 SURE FEELS LIKE	38	28	15	BREAK IT TO ME GENTLY—Juice Newton (R. Landis) D. Lampert, J. Seneca; MCA, ASCAP; Capitol 5148		NEW		R.J. Friend, J. Dowell; Hossier, ASCAP/New Albany, BMI; Warner Bros. 7-29936 WHY BABY WHY—Charley Pride (N. Wilson)
'	0	13	LOVE—Larry Gatlin & The Gatlin Brothers Band (J. Crute L. Gatlin; Larry Gatlin, BMI; Columbia 18-03159	<b>130</b>	43	5	HARD CANDY CHRISTMAS—Dolly Parton (G. Perry) C. Hall; Daniel/Shukap/MCA; RCA 13361	由	86	2	G. Jones, D. Edwards, Ft. Knox, BMI; RCA-13397  DON'T PLAN ON SLEEPING TONIGHT—Steve Warner (T. Collins)
1207	11	8	THE BIRD—Jerry Reed (R. Hall) H. Coleman, B. Etris, "Whiskey River" by J. B. Shinn,	\$40	45	3	INSIDE/CAROLINA DREAMS—Ronnie Milsap (R. Milsap, T. Collins) M. Reid; Lodge Hall, ASCAP; RCA 13362	74	65	6	G. Skierov, S. Kunin; Arista/Glroia's Songs, ASCAP; RCA-13395
4	9	9	W. Nelson, "He Stopped Loving Her Today" by B. Braddock, C. Putnam. Pullman/House Of Gold/Willie Nelson, BMI; RCA 13355 THE AMERICAN DREAM/IF HEAVEN AIN'T GOT A LOT LIKE	血	44	5	THE ELVIS MEDLEY—Elvis Presley (D. Briggs) J. Leiber, M. Stoller, K. Mann, B. Lowe, E. Blackwell, E. Presley, D. Linde, M. James; None Listed, BMI/ASCAP, RGA 13351	由	81	3	HERE WE GO AGAIN—Roy Clark (R. Clark) D. Lanier, R. Steagall, Dirk, BMI; Churchill 94011 (MCA) I'D RATHER BE DOING NOTHING
	,	,	DIXIE—Hank Williams, Jr. (J. Bowen) H. Williams Jr./B. Maddox, D. Moore; Bocephus, BMI/Bocephus/Bud McGuire,	台	49	3	THANK GOD FOR KIDS—The Oak Ridge Boys (R. Chancey) E. Raver; Milene, ASCAP; MCA 52145		01	,	WITH YOU—Karen Taylor-Good (T. Sparks) K. Taylor-Good, T. Sparks; Bil-Kar, SESAC; Mesa 1113 (MSD)
4	10	13	BMI; Elektra/Curb 7-69960 16TH AVENUE—Lacy J. Dalton (B. Sherrill)	血	47	7	GREEN EYES—Tom Carlile (G. Kennedy) T. Carlilie; Opa-Locka, ASCAP; Door Knob 82-187	由	82	3	WHAT'S GOOD ABOUT GOODBYE—Cindy Hurt (J.B. Barnhill) C. Craig: Screen Gems/EMI, BMI; Churchill 94010 (MCA)
1	13	11	T. Schuyler; Deb Dave/Briarpatch, BMI; Columbia 18-03184  WILD AND BLUE—John Anderson (F. Jones, J. Anderson)  J.S. Sherrill; Sweet Baby, BMI; Warner Bros. 7-29917	☆	48	6	OLD HOME TOWN—Glen Campbell (J. Fuller) D. Pomeranz, WB/Upward Spiral, ASCAP; Atlantic/America 7-99967	か	REW	ELTER	C.C. WATERBACK—George Jones/Merle Haggard (B. Sherrill) M. Haggard, Shade Tree, BMI; Epic-03405
10	2	12	WE DID BUT NOW YOU DON'T—Conway Twitty (C. Twitty, J. Bowen)	45	46	6	GONNA HAVE A PARTY—Kieran Kane (J. Stroud, K. Kane) K. Kane, B. Channel, C. Cochran; Cross Keys/Old Friends/Tree, ASCAP/BMI;	由	new	1111	PLEASE SURRENDER—David Frizzell & Shelly West (S. Garrett, S. Dorff) C. Crofford, J. Durrill, S. Garrett, Peso, Wallet, BMI; Warner, Viva 7-29850
\\psi\	14	8	A LOVE SONG—Kenny Nogers (K. Rogers) L. Greenwood; MCA/Sycamore Valley, BMI; Liberty 1485	4	52	4	Elektra 69943  STILL TAKING CHANCES—Michael Murphey (J.E. Norman) M. Murphey; Timberwolf, BMI; Liberty 1486	か	HEW	inty	LAST THING I NEEDED FIRST THING THIS MORNING—Willie Nelson (C. Moman) G.P. Nunn, D. Ciscle, Nunn, BMI; Columbia-38-03385
汝	15	10	CAN'T EVEN GET THE BLUES—Reba McEntire (J. Kennedy)	血	51	5	I WISH I WAS IN NASHVILLE—Mei McDaniel (L. Rogers)	命	85	2	MIDNIGHT, CABARET — Wyvon Alexander (J. Shook) K. Stirland; Gervasi, BMI; Gervasi-661
	19	9	T. Damphier, R. Carnes; Coal Miners, BMI/Refuge, ASCAP; Mercury 76180 (Polygram) LOST MY BABY BLUES—David Frizzell (S. Garrett, S. Dorff)	48	32	15	B. McDill; Vogue (Welk Music), BMI; Capitol 5169 YOU'RE SO GOOD WHEN	☆	87	2	FEEL RIGHT—Tanya Tucker (D. Malloy) L. Byrom; Deb Dave, Briarpatch, BMI; Arista 6077
金金	20	9	LOST MT DADT DLUES—David Frizzell (S. Garrett, S. Dorn)  B. Peters; Ben Peters, BMI; Wanner/Viwa 729901  MARINA DEL REY—George Strait (B. Mevis)				YOU'RE BAD—Charley Pride (N. Wilson) B. Peters; Royalhaven, BMI; RCA 13293	82	55	9	CONFIDENTIAL—Con Hunley (S. Dorff) D. Morgan; Senor, ASCAP; Warner Bros. 729902
			D. Dillion, F. Dycus: Hall-Clement (The Welk Group)/Golden Opportunity, BMI. SESAC; MCA 52120	四	53	5	ROMANCE—Louise Mandrell (E. Kilroy) J. Huffman, C. Waters; Meadowgreen, ASCAP/Tree, BMI; RCA 13373	83	70	19	I WILL ALWAYS LOVE YOU/DO I EVER CROSS YOUR
	18	9	I WONDER—Rosanne Cash (R. Crowell) L Preston; Bug Music/Asleep At The Wheel, BMI; Columbia 38-03283	100	56	5	SAN ANTONIO NIGHTS—Eddie Raven (J. Bowen) E. Raven; Milene, ASCAP; Elektra 7-69929				MIND — Dolly Parton (D. Parton, G. Perry) D. Parton; Velvet Apple, BMI; RCA 13260
1100	25	7	GOING WHERE THE LONELY GO—Merle Haggard (M. Haggard, L. Talley) M. Haggard; Shade Tree, BMI; Epic 34-03315	51	33	14	OPERATOR, LONG DISTANCE PLEASE—Barbara Mandrell (T. Collins) K. Fleming, D. Morgan; Hall-Clement (Welk Music Group), BMI; MCA 52111	W	NEW E	_	JUST ONCE—John Wesley Ryles (Unlisted) B. Mann, C. Weill, ATY/Mann & Weill, BMI; Primero-1016
血	23	10	I DON'T REMEMBER LOVING YOU—John Conlee (B. Logan)	52	60	3	TIL 1 GAIN CONTROL AGAIN—Crystal Gayle (J. Bowen) R. Crowell; Jolly Cheeks, BMI; Elektra 7-65883	85	88	2	RIDE COWBOY RIDE—Rex Allen Jr. (S. Garrett) D. DeMarco, R. Allex Jr., C. Allen; Boxer, BMI; Warner Bros. 7-29890
1	22	9	H. Howard, B. Braddock; Tree, BMI; MCA 52116  CHEROKEE FIDDLE—Johnny Lee and Friends (J. Boylan, J.E. Norman)	愈	58	3	FAKING LOVE—T.G. Sheppard & Karen Brooks (B. Killen) B. Braddock, M. Berg; Tree, BMI; Warner/Curb 29854	160	HEW	(UTT)	POOR BOY—Razzy Bailey (B. Montgomery) D. Gray, J. Michael, M. Gray, Irwing/Down N° Dixie/Simonton/Fifty Grand, BMI; RCA-13383
1	26	7	M. Murphey; Mystery Music, BMI; Full Moon/Asylum 7-69945 (SITTIN' ON) THE DOCK OF	54	54	7	634-5789 — Marlow Tackett (H. Shedd) S. Cropper, E. Floyd; East Memphis/Irving, BMI; RCA 13347	87	90	2	LOVE ME TODAY, LOVE ME FOREVER—J.W. Gunn (M. Hahn, R. Ruff)
1			THE BAY—Waylon & Willie (C. Moinan) S. Cropper, O. Redding; East Memphis/Irving, BMI; RCA 13319	政	59	4	BLUE AND BROKEN HEARTED ME—The Burrito Brothers (R. Scruggs, J. Thompson)		J		ONE FINE MORNING—The-Corbin/Hanner Band (T. West)
20	27	13	STEP BACK—Ronnie McDowell (B. Killen) C. Morris, Tree, BMI; Epic 03203 (Lost His Lova) ON OHD LAST DATE—Expedient Marie (B. Abara)	歃	64	3	B. Cannon, R. Squires; Sabal, ASCAP; Curb 4-03314 (CBS) SOMEBODY'S ALWAYS SAYING	88	90		B. Corbin, Sabal, ASCAP; Lifesong-45120
22	12	14	(Lost His Love) ON OUR LAST DATE—Emmylou Harris (B. Ahern) C. Twitty, F. Cramer; Acuff-Rose, BMI; Warner Bros. 7-29898  WAR IS HELL (ON THE HOMEFRONT				GOODBYE—Anne Murray (J.E. Norman) B. McDill; Hall/Clement (Welk Music), BMI; Capitol 5183	89	89	2	HE'S NOT ENTITLED TO YOUR LOVE—Johnny Rodriquez (J. Boylan) S. Hogin, B. Whitlock, S. Davis; Bobby Whitlock/Mother Tongue, ASCAP/ Cookhouse/Dick James, BMI; Epic 34-03275
1	**	• 1	TOO)—T.G. Sheppard (B. Killen) C. Putnam, D. Wilson, B. Jones; Tree (Tree Group), BMI/ Cross Keys (Tree	由	61	4	TURN THE PENCIL OVER—Porter Wagoner (S. Garrett) D. Blackwell; Peso/Wallet, BMI; Warner/Viva 7-20875	100	HEW E	ПТ	SOMEWHERE IN TEXAS—Ray Price (R. Pennington) R. Pennington, Almarie, BMI; Oimension-1038
23	4	15	Group), ASCAP; Warner/Curb 7-29934  EVER, NEVER LOVIN' YOU—Ed Bruce (T. West)	B	63	4	BABY 1'M GONE—Terri Gibbs (E. Penny) G. Worf; Chamblin, ASCAP; MCA 52134	91	68	18	HE GOT YOU—Ronnie Milsap (R. Milsap, T. Collins) R. Murphy, B. Wood; Chriswood, BMI/Murfeezongs, ASCAP; RCA 13286
24	30	6	E. Bruce, P. Bruce, G. Ray, Calico/Tree/Sugarplum, SESAC/BMI; MCA 52109  LIKE NOTHING EVER HAPPENED—Sylvia (T. Collins)	59	42	15	CLOSE ENOUGH TO PERFECT—Alabama (H. Shedd, Alabama) C. Chambers, Accredit/Raindance, BMI; RCA 13294	92	83	3	PRAISE THE LORD & SEND ME THE MONEY—Bobby Bare (A. Reynolds)
25	17	11	K. Fleming, D. Morgan, T. Collins, BMI; RCA 13330  STAY A LITTLE LONGER—Mel Tillis (J. Bowen)	60	40	15	YOU PUT THE BLUE IN ME—The Whites (R. Skaggs)	93	67	17	H. Moffat; Boguillas Canyon/Atlantic, BMI; Columbia 38-03334  LET IT BE ME—Willie Nelson (C. Moman)
26	24	10	T. Duncan, B. Sills; Red River, BMI; Elektra 7-69963 TIE YOUR DREAM TO MINE—Marty Robbins (B. Montgomery)				R. Carnes, J. Carnes, C. Hardy; Elektra/Asylum-Refuge Cross Keys, BMI/ASCAP; Elektra/Curb 769980	94	78	7	M. Curtis, P. Delange, G. Becaud; MCA, BMI; Columbia 18-03073  DARLENE—Big Al Downing (T. Bongiovi, L. Quinn)  A. Downing, L. Quinn; Metaphor, BMI; Team 1002
27	29	8	T. Dubois, V. Stephenson, S. Lorber, J. Silbar; House Of Gold/Bobby Goldsboro, BMI/ASCAP; Columbia 03236 SOMETIMES YOU JUST CAN'T	<b>か</b>	72	3	WHEN YOU'RE NOT A LADY—Jim Glaser (D. Tolle) P. McManus, L. Pedroski; Colgems-EMI/Tiny Tiger, ASCAP; Noble Vision 101	95	92	19	A. Downing, L. Quinn; Metaphor, BMI; Team 1002 I WISH YOU COULD HAVE TURNED
	23	0	WIN—Linda Ronstadt & J. D. Souther (P. Asher) S. Stover; Glad, BMI; Asylum 7-69948	52	73	3	THE NEW WILL NEVER WEAR OFF OF YOU—Billy "Crash" Craddock (B. Killen)				MY HEAD—Oak Ridge Boys (R. Chancey) S. Throckmorton; Tree, BMI; MCA 52095
28	31	7	WITH YOU—Charly McClain (Chucko Productions) L. Shell, R. Muir; Onhisown, BMI/Arian/Ron Muir, ASCAP; Epic 34-03308	63	57	16	C. Morris; Cross Keys, ASCAP; Capitol 5170  MISTAKES—Don Williams (D. Williams, G. Fundis) R. Feldman; Jensing/Narwahl/Sweet Glenn, BMI; MCA 52097	96	94	19	NEW WAY OUT—Karen Brooks (B. Ahern) R. Sharp; Gee Sharp, BMI; Warner Bros. 729958
29	16	12	A WOMAN'S TOUCH—Tom Jones (G. Mills, S. Popovich) J. Fuller; Blackwood/Fullness, BMI; Mercury 76172 (Polygram) TALK TO ME. Purice City (C. P. C.	64	66	6	THE PERFECT PICTURE (To Fit My Frame	97	71	9	YOUR PICTURE STILL LOVES ME (And   Still Love You)—Billy Swan (L. Rogers)
½% ♠	35 34	7	TALK TO ME—Mickey Gilley (J.E. Norman) J. Seneca; Jay and Cee, BMI; Epic 34-03326 A CHILD OF THE FIFTIES—The Statler Brothers (J. Kennedy)				Of Mind)—Gary Wolf (J. Chambers) R. Murrah, J. McBride, Blackwood/Magic Castle/April/Widmont; Columbia 38- 03272				J. Crutchfield, D. Robertson, B. Swan; Music City, ASCAP/Sherman Oaks, BMI; Epic 34-03226
山台	36	7	D. Reid; American Cowboy, BMI; Mercury 76184 (Polygram) ONLY IF THERE IS ANOTHER YOU—Moe Bandy (R. Baker)	15	77	3	MAKING A LIVING'S BEEN KILLING ME-McGuffey Lane (M. Morgan, P. Worley)	98	69	6	TOO MANY IRONS IN THE FIRE—Billy Parker & Cal Smith (J. Gibson) J.H. Forest; Hitkit, BMI; Soundwave 4686 (NSD)
由	37	7	D. Mitchell; Baray, BMI; Columbia 38-03309 TODAY MY WORLD SLIPPED AWAY—Vern Gosdin (B. Fisher)				KILLING ME—McGuffey Lane (M. Morgan, P. Worley) Z. Van Arsdale, N. Montgomery, M. Morgan; Cedarwood/JenSing, BMI; Atco	99	76	6	I'M SO TIRED OF GOING
	38	8	M. Wright, V. Gosdin; Yogue (Welk)/Hookit/Gary S. Paxton, BMI; AMI 1310 (NSD)  RACKCLIDIN' - Ice Stampley (B. Bahas)		84	2	VELVET CHAINS—Gary Morris (M. Morgan, P. Worley) K. Welch, R. Hellard; Cross Keys, ASCAP/Tree, BMI; Warner Bros. 7-29853	100	70	-	HOME DRUNK—Larry Jenkins (J. Chambers) J. Chambers, L. Pinkins, Galleon, ASCAP; Capitol 5167
理	38	٥	BACKSLIDIN'—Joe Stampley (R. Baker) P. Craft, L. Anderson; Jensing/Black Sheep/Old Friends, BMI; Epic 03290	如	80	2	SHADOWS OF MY MIND—Leon Everette (R. Dean, L. Everette) E.E. Collins; Hermitage, BMI; RCA-13391	100	79	7	HONKY TONK MAGIC—Lloyd David Foster (B. Montgomery) D. Morrison, J. Slate; House Of Gold, BMI; MCA 52123

★ 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 2,000,000 units (seal indicated by triangle).

#### Nashville Scene

#### By KIP KIRBY

Although "You And I" is Crystal Gayle's first No. 1 single as part of a duet, stellar vocal accompaniment is nothing new for her. For instance, on her new Elektra album, "True Love," she has Paul ("'65 Love Affair") Davis singing on the title track and "Deeper In The Fire," Rodney Crowell lending harmonies on his selfpenned "'Til I Gain Control Again," and Paul Williams dueting with her on the theme he composed for the ABC-TV series "It Takes Two" (starring Patty Duke Astin and Richard Crenna).

Besides her pairing with Eddie Rabbitt, Gayle also collaborates with the elusive Tom Waits on the soundtrack LP for Francis Coppola's brieflyreleased epic film, "One From The Heart." You can catch Crystal and Eddie together singing "You And I" on the Dec. 10 edition of "Solid Gold," although that won't be their first time together on tv. Rabbitt was a featured guest on

Gaye's second network special two years ago, and they sang a medley of love

The Burrito Brothers are taking a few weeks off to prepare for upcoming tours of New Zealand and

Europe. The Burritos are also slated to make their first appearance at the Wembley Festival

ished recording their next Epic album with new producers Randy Scruggs and John Thompson. Judging from their first single, "Blue And Broken Hearted Me," the duo is taking a sharp turn toward traditional country this time-a result, perhaps, of their untiring efforts this year to see Lefty Frizzell inducted into the Country Music Hall Of Fame.

that Dec. 2 is the date the station will be showcasing Razzy Bailey, Cristy Lane, Bandana and Tom Carlile for its second annual "Penny Pitch" benefit concert for needy middle Georgia families. Any artists who might happen to be passing

through the Macon area on that date and would like to donate their efforts on the benefit con cert should contact p.d. Lee Durant at WDEN.

\* \* \* The Younger Brothers (James and Michael Williams) did segments of "Nashville Alive" and "Nashville After Dark" during their recent stopover in Nashville. "Nashville After Dark" is a new Nashville Network cable feature hosted by MCA labelmate Wayne Massey. The Youngers begin a tour with fellow Texan George Strait and Ed Bruce in January, about the same time their first MCA album will be released.

\* \* \* If one is good, then two must be better, right? And if two is great, then three must be even greater, right? That's usually the theory that ma jor networks and Hollywood operate on, and "Smokey And The Bandit" is no exception. Delighted by the success raked in at the box office by "Smokey I" and "Smokey II," its film studio is now at work on giving us what we've always wanted: "Smokey III." In the newest edition, Jackie Gleason is scheduled to play both the sheriff and the Bandit. It isn't even definite whether Burt Reynolds will make a cameo appearance in this one.

Meanwhile, Nashville songwriter/humorist Dick Feller (who co-wrote "Eastbound And Down" with Jerry Reed for the first "Smokey And The Bandit") drank a few cups of coffee and

(Continued on page 42)

\* \* \*

WDEN Macon has asked Scene to mention

# The 57th Grand Ole Opry. Birthday Celebration

Thousands attended. And millions heard it "live" in their hometowns.





The 57th Opry Birthday Celebration is history now, but the tremendous success of this event will remain forever in our memories.

And already, plans are taking shape for the 58th to make it even bigger and better.

We sincerely appreciate your support of the Opry Trust Fund and participation in the 1982 event and hope you'll make plans now to come back for the Celebration next year, October 11-15, 1983.

THANK YOU!

OPRY BIRTHDAY CELEBRATION -ANNUAL COUNTRY MUSIC WEEK AND D.J. CONVENTION

2804 Opryland Dr. • Nashville, TN 37214

# Nashville Scene

• Continued from page 40

churned out four new songs for the latest film. Assisting him in the effort was songwriter Don Schlitz, of "The Gambler" fame.

★ ★ ★

Freddy Fender—there's a name we haven't heard much recently. We thought you might be wondering what he's up to, so we investigated and came up with the news that he's spending the final two months of this year performing at military clubs in Europe and the Far East. He traveled to U.S. bases in England, Belgium, Germany and Norway in November, with Japan and Korea lined up for this month. Hmmm, that should be interesting—hearing Freddy Fender's Spanish accent singing country songs for Oriental audiences.

Does Lloyd's of London know you're racing again, Marty? Marty Robbins is back in the

# Wright Brothers Get Double Push

NASHVILLE — The Wright Brothers are receiving a double push on their new single, "So Easy To Love," from Warner Bros. with two separate direct mail promotions to country DJs.

Envelope-sized cards, saying "Wanted, The Wright Brothers," with a caricature of the trio, were sent with the new single. A week later, seven-inch cards with the drawing and message, "The Wright Brothers Are 'So Easy To Love,'" were mailed.

Stan Byrd, national country sales and promotion director for Warner Bros. says this is only the fourth time the label has done such a double mailing to emphasize a single.

To promote the single, the Wrights have made a number of instore appearances in the states surrounding their home base in Indianapolis and have performed several benefit shows in that city.



LIONIZING LEFTY—David Frizzell and John Conlee tape a musical salute to Lefty Frizzell during the syndicated TV show, "Christmas Legends Of Nashville." The show was taped recently at the Tennessee Performing Arts Center.

# Cannery Hosting Hunger Benefit

NASHVILLE—A "Concert For Un-Hunger" at the Cannery in Nashville Wednesday (1) will feature Gene Cotton, Tom Kimmel, Jennifer Kimball, Estelle Condra, Kathy Mattea, Karen Taylor-Good and Byron Walls.

Proceeds from the \$5 tickets will go to the Hunger Project and Second Harvest Food Bank in Nashville, and to Oxfamerica, an international hunger organization.

driver's seat: he drove his #22 Buick in the Atlanta Journal 500 Grand National stock car race in early November. He started in 36th position, but finished 33rd when tire problems forced him out of the competition after 89 laps.

A few paragraphs back, we mentioned "Smokey And The Bandit" and Jerry Reed, who was in the first two "Smokeys." We don't know if he's signed to star in the sequel or not, but we have found out that Reed will be filming a new

movie called "The Survivors" in January. It will star comedian Robin Williams, among others, and will be filmed in New England.

When asked at a recent Nashville press conference why she was doing a tour of South Africa when many performers are boycotting the nation because of its racial segregation, **Dolly Parton** answered: "I'm an entertainer, not a politician. I'm just going there to sing and perform for the audiences."



PORTER PERUSING—Veteran country songster Porter Wagoner checks out the number on his new Warner/Viva single, "Turn The Pencil Over," from the soundtrack of the upcoming Clint Eastwood movie, "Honkytonk Man." At right is Stan Byrd, Warner Bros. director of national promotion and sales.

# Rabbitt Plus Gayle Equals The Latest Two-For-One

By MELINDA NEWMAN

One plus one makes one: that's the story this week as Eddie Rabbitt and Crystal Gayle hit No. I this week with their duet, "You And I." Although this is the first duo venture for both to reach the top, neither is unfamiliar with that position as a solo artist. Rabbitt last reached No. I in February with "Someone Could Lose A Heart Tonight," while Gayle's last chart-topper was in August of last year with "Too Many Lovers." Gayle is also currently on the chart at starred 52 with "Til I Gain Control Again."

Chart Fax had to go back to the winter of 1978 to find another No. 1 hit by a one-time male/female duo with "On My Knees" by Charlie Rich and Janie Fricke. Other male/female duos to hit No. 1 include Kenny Rogers and Dottie West with "All I Ever Need Is You" (1979) and "What Are We Doing In Love" (1981); and David Frizzell and Shelly West with "You're The Reason God Made Oklahoma" (1981).

Another new duo soaring up the charts is T.G. Sheppard and Karen Brooks with their first team effort, "Fakin' Love." It hits starred number 53 this week.

Willie Nelson wins the prize for the most number ones as part of a non-established duo (in whichever combination) by hitting the top three times since 1978: twice with Waylon Jennings with "Just To Satisfy You" and "Mama, Don't Let Your Babies Grow Up To Be Cowboys," and once with Leon Russell with "Heartbreak Hotel" (1979). He could stretch it to four if his current hit "Sittin' On The Dock Of The Bay" with Waylon reaches the top.

On the album front, the No. 1 spot

still belongs to Alabama, as "Mountain Music" holds for the second consecutive week, giving it a total of 11 weeks at the premier position. It still has a long way to go before it breaks the 27 weeks Alabama's previous album, "Feels So Right," spent at the top.

This week's winner for the most albums currently on the chart goes to Conway Twitty with five, including the debut of "Conway's #1 Classics—Vol. II" at starred 57. Two behind are Willie Nelson, Merle Haggard, Alabama and Hank Williams Jr., all with three. Williams still holds the record for the most albums on the chart simultaneously—he logged 9 LPs a few weeks ago.

The highest debut this week is Crystal Gayle's new album, "True Love," her first with Elektra, which comes in at superstarred 30.

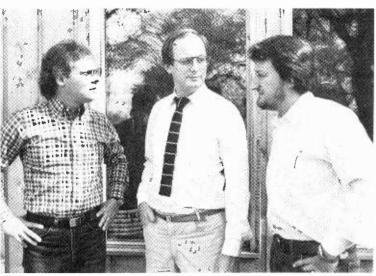
Second highest debut honors go to the Clint Eastwood soundtrack on Warner/Viva, "Honkytonk Man," which joins "The Best Little Whorehouse In Texas" as the other movie album on the charts. Already on the singles chart from the album is "Turn The Pencil Over" by Porter Wagoner.

Chart Fax would like to thank Billy J. Rachel, program director of WCNH/WWSD FM Quincy, Fla., who told us about another version of Anne Murray's "Hey Baby." Billy remembered the Swinging Medallions' version of "Hey, Hey Baby." Chart Fax didn't include that version because a) it never charted and b) we're not old enough to remember if "Hey, Hey Baby," first recorded by Bruce Channel. But hey, hey Billy—thanks anyway.

# Survey For Week Ending 12/4/82 Survey For Week Ending 12/4/82 Country Ps 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

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	Week		Chart					Chart		
	his W	Week	15 On	ПТLE		Nee H	Week	동	TITLE	
$\perp$		ž į	Weeks	Artist, Label & Number (Dist. Label)		<u> </u>	Last	Weeks	Artist, Label & Number (Dist. Label)	
T		1	38	MOUNTAIN WEEKS AT #1 11		37		111	GREATEST HITS A Kenny Rogers, Liberty LOO	
				Alabama, RCA AHL1 4229 RC		38	40	31	BUSTED	С
	2	2	9	HEARTACHES	1	39	27	15	John Conlee, MCA 5310 MICHAEL MARTIN	М
	3	3	37	Ricky Skaggs, Epic FE 37996 CB ALWAYS ON MY MIND	s				MURPHEY Michael Martin Murphey, Liberty 51120	C
		١	31	Willie Nelson, Columbia FC 37951 CB:		10	32	6	PERFECT STRANGER T.G. Sheppard, Warner/	u
	4	4	25	JUST SYLVIA Sylvia, RCA AHL-1-4263 RC/	4	1	34	20	Curb 23726 UNLIMITED	W
	5	5	7	HANK WILLIAMS JR'S GREATEST HITS		2	38	13	Reba McEntire, Mercury SRM-1-4047	P(
	6	6	11	Hank Williams Jr., Elektra/ Curb, 60193 WE/	1		00		COME BACK TO ME Marty Robbins, Columbia FC 37995	CE
	1		11	A TASTE OF YESTERDAY'S WINE Merle Haggard/George	4	3	45	24	INSIDE Ronnie Milsap, RCA AHLI-	
1		9	6	Jones, Epic FE-38203 CBS	4	4	43	9	TOM JONES COUNTRY Tom Jones, Mercury SRM.	RO
		_		Eddie Rabbitt, Elektra 60160 (WEA)	4	5	48	4	1-4062 (You're My) SUPER	PC
	8	7	8	GREATEST HITS Dolly Parton, RCA AHL 1- 4422 RCA					WOMAN (You're My) INCREDIBLE MAN	
	9	8	7	W W II Waylon Jennings & Willie	١.				Louise Mandrell and R. C. Bannon, RCA AHL 1-4377	RC
1	2 2	22	2	Nelson, RCA, AHL-1-4455 RCA GOING WHERE THE	4	6	49	5	TURNED LOOSE Roy Clark, Churchill CR	
				LONELY GO Merle Haggard, Epic FE	4	7	42	6	9425 WILD AND BLUE John Anderson, Warner	MC
1	1 1	1	20	FAMILY'S FINE BUT THIS	48	3 !	51	20	Brothers 23721 THE LEGEND GOES ON	WE
				ONE'S MINE David Frizzell. Warner/Viva 23688 WEA					The Statler Brothers, Mercury SRM-1-4048	
由	1	3	11	SOMEWHERE BETWEEN	49	9 2	28	15	(Polygram) THE BEST LITTLE WHOREHOUSE IN TEXA	POI
				RIGHT AND WRONG Earl Thomas Conley, RCA AHL-1-4348 RCA					Motion Picture Soundtrack MCA 6112	MC/
13	1	0 !	57	WAITIN' FOR THE SUN TO SHINE	50	5	0 4	43	SOUTHERN COMFORT Conway Twitty, Elektra El	,,,,
				Ricky Skaggs, Epic FE 37193 CBS	金	1161	ENTRY		HONKYTONK MAN	WEA
14	1	4	14	GREATEST HITS The Bellamy Brothers,	52	4	6	19	Soundtrack, Warner/Viva 23739 STICKIN' TOGETHER	WEA
15	1	5 1	0	Warner/Curb 26397-1 WEA PUT YOUR DREAMS AWAY		П			The Kendalls, Mercury SRM-1-4046 (Polygram)	POL
16	1	2 5	6	Mickey Gilley, Epic FE 38083 CBS BIG CITY	53	3	9 1	10	JUST HOOKED ON COUNTRY	
				Merle Haggard, Epic FE 37593 CBS					Atlanta Pops Orchestra— Albert Coleman Conducting,	000
17	13	В	7	IT AIN'T EASY Janie Fricke, Columbia FC	54	5	6	5	Epic FE 38154 <b>HEARTBREAK</b> Rodney Lay, Churchill CR	CBS
18	10	5 1	0	DREAM MAKER	1	6	5	2		MCA
10	. 24		7	Conway Twitty, Elektra 60182 WEA SURE FEELS LIKE LOVE						RCA
	-			Larry Gatlin & the Gatlin Brothers Band, Columbia	56	MEW	ENTRY	7	GREATEST HITS Janie Fricke, Columbia FC 38310	CBS
20	21	2	3	SOMEWHERE IN THE	由	HEW	ENTRY		CONWAY'S #1 CLASSICS-VOL. II	000
				STARS Rosanne Cash, Columbia FC-37570 CBS	50					WEA
21	20	9	0	FEELS SO RIGHT A Alabama, RCA AHLI 3930 RCA	58	57	111	4	GREATEST HITS ▲ Anne Murray, Capitol SOO 12110	CAP
22	19		6	GET CLOSER Linda Ronstadt, Asylum	59	60	3	5	LAST TRAIN TO HEAVEN Boxcar Willie, Main Street	LAP
23	17	2	,	60185 (WEA)  QUIET LIES ●	60	44	2	В	ST 73001 (Capitol) ( NUMBER ONES	CAP
24	22			Juice Newton, Capitol ST- 12210 CAP	61	64	1	2	A LITTLE MORE RAZZ	MCA
24	23	63	5	GREATEST HITS ▲ Willie Nelson, Columbia KC2 37542 CBS	62	53	21		Razzy Bailey, RCA AHL 1- 4423 STRAIT FROM THE HEAR	RCA
25	25	12	2	CONWAY'S #1 CLASSICS,	63	59				ACA .
				Conway Twitty, Elektra E1- 60115 (WEA)					Hank Williams Jr., Elektra/Curb 5E 535 W	VEA
26	26	33		HIGH NOTES Hank Williams, Jr., Elektra/	64	58	4		MEL TILLIS' GREATEST HITS	
27	29	19		Curb E1-60100 (Elektra) WEA 16TH AVENUE	由	NEW E	MIRT		Mel Tillis, Elektra 60192 W CHARLEY PRIDE LIVE Charley Pride, RCA AHL-1-	VEA
28	41	2		Lacy J. Dalton, Columbia FC 37975 CBS	66	67	112			RCA
		`		Jerry Reed, RCA AHL 1: 4529 RCA	67	69	30			RCA
29	30	20		LOVE WILL TURN YOU AROUND	68	55	10		AMAZING GRACE Cristy Lane, Liberty 51117 G THE OSMOND BROTHERS	AP
				Kenny Rogers, Liberty LO- 51124 CAP		55	10		The Osmond Brothers.	EA
)	MEM E	ATRY.		TRUE LOVE Crystal Gayle, Elektra 60200 WEA	69	71	109		GREATEST HITS A The Oak Ridge Boys, MCA	
企	54	2		ANNIVERSARY, TEN YEARS OF HITS	70	73	239		STARDUST A	CA
				George Jones, Epic KE 38323 CBS	71	52	5		Willie Nelson, Columbia JC 35305 CE THE BEST OF JERRY LEE	BS
32	33	6		SOUNDS LIKE LOVE Johnny Lee, Full Moon/					LEWIS (Featuring 39 And Holding)	
<b>金</b>	47	2		Asylum 60147 WEA CHRISTMAS	72	62			Jerry Lee Lewis, Elektra 60191 WE	EA
	25	120		The Oak Ridge Boys, MCA 5365 MCA	72	63	20	1	WRITE IT DOWN Ed Bruce, MCA 5323 MCA TOO GOOD TO HURBY	
34	35	130		MY HOME'S IN ALABAMA A					TOO GOOD TO HURRY Charly McClain, Epic FE 38064 CB	38
35	36	31		Alabama, RCA AHL1-3644 RCA INSIDE OUT	74	74	29		THE MAN WITH THE GOLDEN THUMB	J
36	37	5		Lee Greenwood, MCA 5305 MCA STEVE WARINER Steve Wariner, PCA AHI 1	75	66	114		Jerry Reed, RCA AHL1-4315 RC  I AM WHAT I AM	A
				Steve Wariner, RCA AHL 1- 4154 (RCA)					George Jones, Epic JE 36586 CB	

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).



UNIVERSAL TREE-Bram Keizer, center, of Universal Songs in Amsterdam, Holland, joins Randy Cox and Joe Huffman of Meadowgreen Music and River Oaks Music, of the Tree Group, to finalize a new sub-publishing agreement for Holland, Belgium and Luxembourg.

## 'CELEBRATION, VOL. II'

# **Aerobics Video Released**

Marge Frank and Nanch Linton.

producers of the second aerobics LP,

also produced the video. In it, they

open with eight minutes of introduc-

tion, exercise instruction and a

"Christian apologetic" for physical

fitness. Then the 12 songs take the

viewer/listener through warm-up,

work-out and a "cool-down" finish.

The cassette is packaged with an

LP unit and instruction booklet, and

Benson marketing vice president Michael Blines says the existing

aerobic LP store displays will have

stickers added announcing availability of the tape. Test retail outlets

that have video centers will get a

three-to-five-minute loop to play in-

store to advertise the video. Blines

Nashville church by CLW Produc-

tions of Chattanooga, Tenn., and di-

rected by Ko Durieux, video devel-

opment director for the Benson Co.

EXPO SHOW-Cynthia Clawson

performs at Entertainment Expo '82

in Nashville's Municipal Audito-

rium. She sang and offered sign lan-

The video was produced in a

NASHVILLE-A videocassette of "Aerobic Cele-NewPax Records' bration, Vol. II" LP is being marketed for \$59.95 by the Benson Co. in Nashville and Video Dynamics in Jackson, Miss. It is the first aerobics cassette containing gospel music and message.

The Benson Co. will test the configuration in about 50 Christian bookstores, merchandising it in displays originally designed for the two aerobic albums released this year. Video Dynamics plans to sell the cassette direct to churches, and specializes in mail orders and promo-

The tape includes 12 songs from the LP by various artists on different Benson labels, including Noel Paul Stookey, Don Francisco, Dallas Holm & Praise, Sandi Patti and Bonnie Bramlett. This "Vol. 11" disk is just out, but "Aerobic Celebration, Vol. I," released in the spring, has sold over 150,000 units and remains high on Billboard's Inspirational LP

# **Joint Push For** Pillar, Bennett

NASHVILLE-A 19-date Western tour by Sparrow Records artist Michele Pillar and Priority Records artist Bob Bennett is getting promotional support from both labels, which are splitting costs of posters and flyers.

Both artists are also making instore appearances and radio visits. Individually, the labels are pursuing their own advertising and promo-

The two performers are playing Seattle, Portland, and California markets Ventura, Bakersfield, San Jose, San Luis Obispo, and others. Most shows are booked in 1,000-2,000 seat halls, a few are in large

A Priority spokesman notes that radio on the Coast is not strong on Christian music, so the label is using more advertising in college papers and dailies to promote the tour.

### For The Record

The MTV-aired video clip of Lamb & Lion recording act Jerusa-lem is co-produced by the Benson Co., owner of Lamb & Lion. It was incorrectly identified in Billboard's Nov. 20 issue as a production of Praim Records, the group's Swedish label.

NASHVILLE-The anticipated 3,000 attendees of the 40th annual National Religious Broadcasters convention and expo Jan. 30-Feb. 2

center on financing problems faced and the difficulties of widening gospel radio's audience.

"About 70% of gospel stations'

# Dharma Mailing Tape 'Brochure' To Promoters

NASHVILLE-To lure concert booking for its gospel acts, the Dharma Artists Agency in Nashville is mailing a 17-minute "audio brochure" to 600 top gospel and secular promoters. The cassette production spotlights music by and information on eight Dharma artists, with narration by DJ Tom Dooley, formerly of WFIL Philadelphia.

Artists represented on the tape are Leon Patillo, David Meece, Michael Card, Scott Wesley Brown, Silverwind, Jamie Owens-Collins, Richie Furay and Benny Hester. Side two features two current songs by each artist. Enclosed is a 20-page photo/ bio booklet on the artists.

"It's another item in our 10th anniversary celebration," explains Wes Yoder, president. Dharma spent \$4,000 on producing the tape, \$2,500 on the booklet, and 54 cents on mailing each tape. "Mailing an LP bro-chure would have cost \$2.12 apiece," he says. The printed booklet is also being sent to 2,400 additional pro-

# **New Titles Due** From Purifoy Co.

KNOXVILLE, Ky.-Purifoy Publishing Co., launched in October, will publish new anthems, choruses and song collections designed for use by church musicians in January.

Themes in the company's catalog aim at children, youths and adults. Composers represented are Tina English, Lilly and Kelly Green, Fletch Wiley, Leanne Langley, Henry Smiley, Frankie Cardoza, Carol Gaddy, Mary McDonald, Kathy Darden, and John Purifoy, president of the company. Purifoy has also served as editor and director of music publishing for Word, Inc.



TAPE TALK—Pat Boone and members of the Swedish group Jerusalem, both Lamb & Lion records acts, discuss their ty productions—Jerusalem's MTV video and Boone's upcoming ty special. His show is being taped at the Tenn. Performing Arts Center in Nashville, where the meeting took place.

# 3,000 EXPECTED TO ATTEND

# NRB Meet Focus: Money Woes

broadcast day is ministry shows, says Jim Black, chairman of the Na-

tional Gospel Radio Seminar and

vice president of SESAC in Nash-

they face right now, from their some-

what non-commercial status, is lack of donor dollars from syndicators'

"The most serious problem

in Washington can expect discussion in many of the 152 workshops to by syndicators of ministry programs,

Ben Armstrong, executive director of the NRB, agrees, noting that "there are more and more programs, but the donor pool remains the same.

The audience for syndicated religious programs is increasingly limited to middle-aged and elderly demographics, meaning a loss of listeners—and financial contributors-by attrition, Black says. And Armstrong notes that Arbitron ratings show gospel stations doing poorly with young listeners.

He sees more music programming as a way of broadening gospel's audience, and feels that donations to

Best Selling

ministry programs should naturally follow. The Gospel Music Assn. will sponsor six workshops on the role of music in broadcasting, plus a round of shows by major contemporary

Another limiting factor, according to Armstrong, is "too much internal communication in the ministry, too much ecclesiastical phraseology that isn't accessible to a mass audience.

The convention should be NRB's largest ever. Armstrong expects President Reagan to attend, as in previous years. Evangelists Billy Graham, Jim Bakker and Oral Roberts are also scheduled to speak, and performers scheduled during the four-day conference include Sandi Patti, Larnelle Harris and George Beverly Shea.

Space is reserved for 350 exhibitors in the Sheraton Washington's exhibit hall, and Armstrong says advance reservations are above past figures at this stage.

Survey For Week Ending 12/4/82

**DECEMBER 4, 1982,** 

### Inspirational LPs on Chart Charl Week 10 Week Title, Artist\_Label & Number Last This Last FOR HIM WHO HAS EARS TO HEAR Keith Green, Sparrow SPR 1015 21 23 A SONG IN THE NIGHT 22 22 2 44 THE VERY BEST OF THE AMY GRANT IN CONCERT. 23 24 The Imperials Day Spring DST-4025 VOLUME 11 Amy Grant, Myrrh MSB 6677 3 62 AMAZING GRACE 3 **FORGIVEN** 24 27 137 cisco. New Pay NP 33042 JONI'S SONG Ioni Eareckson Word WSB 8856 4 53 THE BEST OF PRAISE 25 25 44 5 16 LIFT UP THE LORD Sandy Patty, Impact R 3799 5 Marantha Singers Marantha (Word) MM0083A AEROBIC CELEBRATION Address Renson NP 33133 26 26 32 BLESS THE LORD WHO 6 16 REIGNS IN BEAUTY The Bill Gaither Trio. Word WSB 8870 7 The Imperials, Day Spring DST 4017 MAINSTREAM 27 NO SUMBY Michael and Stormie Omartian Sparrow SPR 1060 SONGS FOR THE 8 8 12 SHEPHERD Keith Green, Pretty Good Records PGR 002 MORE POWER TO YA ONLY JESUS 29 29 9 16 MIRACLE B.J. Thomas, Myrrh 6705 30 10 HE IS JEHOVAH Kenneth Copeland, KCP SLP-1010 10 14 53 COLLECTION Keith Green, Sparrow SPR 1055 31 11 44 UNFAILING LOVE 11 16 **EXALTATION** NEVER SAY DIE 32 32 49 I SAW THE LORD 12 12 33 33 53 PRAISE V 13 13 COME AND SING PRAISES Maranatha Singers Maranatha MM 0076 A DON'T GIVE IN 34 21 66 14 19 5 PLAY THRU ME Phil Keappy, Sparrow SPR 1062 Leon Patillo Myrrh MSB 6662 (Word) 15 18 STAND BY THE POWER THE TRAVELER New Pax NP 33106 35 28 17 16 12 I'LL NEVER STOP LOVING CHARIOTS OF FIRE 36 30 on Patillo Word MSB 6711 FRONT ROW David Meece, Myrrh MSB 6676 TROUBADOR OF THE GREAT KING John Michael Talbot Sparrow BWR 2034 37 31 17 15 12 LIGHT ETERNAL John Michael Talbot, Birdwing BWR 18 20 38 38 137 **BULLFROGS &** BUTTERFLIES Candle Birdwing BWR 2004 19 NEW EUR HE SET MY LIFE TO

39 39 70

40 137

KOO-AH Rick Cua Benson R3788

KIDS PRAISE ALBUM

MUSIC MACHINE Candle, Birdwing BWR 2004

20

DECEMBER 4, 1982,

# Jazz

# Windham Hill Pacts With Teldec

# Licensing Deal Will Give Label Direct Metal Pressings

**By SAM SUTHERLAND** 

NEW YORK — The small Windham Hill label could become the first American record manufacturer outside the classical field to offer Direct Metal Mastered LPs on the U.S. market, thanks to a new licensing arrangement between the Palo Alto, Calif. firm and Germany's Teldec.

Teldec, which controls the patents on the premium Direct Metal Mastering (DMM) cutting technology, is launching a German Windham Hill label via the new deal. This covers 11 of the American company's most recent recordings, including its biggest sellers to date by pianist George Winston, along with current items from such label artists as Alex DeGrassi, Scott Cossu, Darol Anger and Barbara Higbie, and label founder William Ackerman.

For Windham Hill here, however, the deal is at least as significant for its impact on the label's audiophile market stance. According to Ackerman, who confirmed the pact last week, the agreement with the Teldec Import Service (TIS) will enable Windham Hill to bring in Germanproduced product pressed on Teldec's highly-rated premium vinyl, using the revolutionary metal masters, which are said to provide improved quality through elimination of several generations in the chain between master disk and actual production stamper. The DMM approach also enables manufacturers to sidestep the chronic problems posed by lacquer masters, which can create audible flaws through the inherent instability of the lacquer me-

Ackerman reports that the deal was reached through negotiation

with TIS' Rolf Baehnk, who has just ordered the first batch of digital tape copies of Windham Hill's own original two-channel tape masters. Production is expected to begin during the first quarter of 1983.

Windham Hill here has used custom pressing via Record Technology, Inc. of Camarillo, Calif., as well as both digital and half-speed mastering technology, for its domestic disks. Its own American-manufactured audiophile product has utilized Vytec's Quiex vinyl compound, but Ackerman now asserts that the comparatively high quality of Windham Hill's conventionally pressed product has created problems in distinguishing between its regularly priced and premium audiophile

# New Orchestra To Be Featured On NPR Series

LOS ANGELES — The New American Orchestra and its organizational parent, the Foundation For New American Music, get a boost from National Public Radio over the next few weeks via the NPR "Jazz Alive!" series. An estimated 250 affiliated stations will air a program assembled from excerpts from the New American Orchestra's 1981-1982 season.

Producer Tim Owens recorded the performances for NPR, which were to begin airing Sunday (28) as part of the weekly series. Included are pieces written by Joe Roccisano, commissioned by the Foundation and featuring Ernie Watts on tenor sax ("Synthesis For Orchestra"); Foundation board member Henry Mancini ("Cameo For Violin"); baritone sax stylist Gerry Mulligan, featured also as soloist ("Suite Gerry"); and John Lewis ("The Rose Gate").

# **Monterey Fest Seeking Sponsors**

LOS ANGELES—The Monterey Jazz Festival is breaking from its quarter-century history of selfcontained festival promotion and funding to pursue corporate sponsorship for the annual jazz summit. It's the oldest continuous jazz festival in the U.S.

An active drive to obtain sponsors for the 1983 edition of the festival is being overseen by Fingerote & Grauer/Grauer & Fingerote, a Monterey advertising and pub-

licity firm. Through that agency, the festival's promoters will try to attract exclusive sponsors for each of its five programs, again to be scheduled over three days in the third weekend of September.

Also being sought is corporate involvement in scholarships, tied to the festival's annual donation of profits toward educational grants for young musicians, as well as direct product involvement and service donations

# **KJJZ Denver Takes Steps To Fill Programming Void**

NEW YORK—Jazz radio is back in Denver, but not without a share of controversy for that city's KJJZ, the daytime AM station that has sought to fill the void in local radio programming left when Denver's previous jazz station, KADX-FM, went off the air.

The loss of that station was deemed a major problem to area retailers and a source of frustration to fans. Denver's mile-high image may have been that of a stereotypical city, but concert attendance and retail sales have in fact earmarked the area as one of the stronger markets for both commercial mainstream jazz and pop/jazz hybrids.

KADX's demise two years ago

KADX's demise two years ago posed an opportunity, however, for KFML, KJJZ's previous AM incarnation. According to Christy Robbins, the music/program director at KJJZ, KFML had offered area listeners a rock format leaning heavily toward new wave. But new owner Denny Workman saw major problems for the daytimer in attempting to compete with seven other rock formats in the market. Thus, KJJZ was set up to fill the jazz slot, a move made with the knowledge that the old KADX library could be obtained.

During February and March of this year, the revamped station be-

gan breaking in its jazz format, which, Robbins reports, "was totally jazz-based by spring."

During that period, various KADX alumni were brought aboard to help staff the station, while KJJZ management weeded out its remaining rock disk jockeys. That transitional period wasn't the end of change, however. Says Robbins, "We felt that our new daytime format meant that we'd need to broaden our listener base, so in an effort to reach a new audience, we decided to make the music accessible."

Instead of the emerging straight jazz format the KADX crew and that station's old listeners had expected, KJJZ mixed in elements unheard during the FM outlet's earlier reign. "They (KADX) were a 24-hour, straight-ahead format with little or no fusion or avant garde," recalls Robbins.

KJJZ, by contrast, opted for a mix of acoustic jazz, fusion, pop and even some rock, although Robbins says her goal has been to sustain a jazz flavor throughout. Ideally, the station is shooting for both confirmed jazz listeners "and people who think they don't like jazz—we want them to tune in and say, "So that's jazz? I like it."

# **VIA REISSUES, MIDLINES**

# PolyGram Stepping Up Activity

• Continued from page 6

here. Once you've satisfied the core collector market, demand for the reissues can tail off. One thing that alerted me to this was the critical and sales reaction to the Clifford Brown and Max Roach package on Elektra/Musician, which was released soon after we put out our own import reissue of a Brown/Roach set."

Feldman is convinced the higher visibility for the competing product stemmed not from any substantial difference in the performances, but from Musician's sleek repackaging. "The U.S. is the home of jazz, so you don't have the same archivist mentality that you'll find overseas, where the emphasis on original packages is so significant," he theorizes.

Hence, the commitment to re-establishing Verve as a home-grown line. Feldman reports that the first volley of six two-disk anthologies, all carrying a \$9.98 list tag, has just shipped, and sets a pattern for the reactivated Verve as a historical series that will go beyond straightforward couplings of previously released albums.

Exemplifying the empahsis on creating new packages from Poly-Gram's vaults is "California, Here I

Come," a two-record set of 1967 performances by the Bill Evans Trio with Philly Joe Jones on drums and Eddie Gomez on bass recorded during a Village Vanguard engagement. Although the late pianist's producer, Helen Keane, supervised those dates, Feldman says the tracks remained unreleased largely because Evans' recorded output for that year had already been unusually high.

Also included in the first group of twofers is an Ella Fitzgerald set designed as a small ensemble counterpart to her initial Duke Ellington songbook venture; a retrospective of Illinois Jacquet's Verve output, including previously unreleased tracks by the saxophone stylist; Count Basie's "Paradise Squat," culled from his earliest dates with Verve founder Norman Granz at the helm, and featuring Oscar Peterson guesting on keyboards; a Lionel Hampton package coupling separate albums recorded for MGM and Verve (both lines acquired in the '70s by PolyGram), and "Once In A Lifetime," showcasing Tony Williams' seminal fusion band Lifetime. Latter includes the drummer's entire "Emergency" set for Polydor as well as selections from its sequel.

Although Feldman himself is executive producing the twofer line, he stresses that PolyGram's domestic sets will tap a variety of different producers to insure that each package is appropriate to its subject. Already enlisted have been Bob Porter, James Isaacs and onetime PolyGram/Verve jazz maven Bob Hurwitz, now in charge of ECM's U.S. operation.

Meanwhile, PolyGram Classics' Richard Seidel, national promotion manager for that sector, is being tapped to oversee the forthcoming \$5.98 line of single unit packages, which are expected to begin reaching the market around April, 1983. Seidel, whose role, like Feldman's, encompasses elements of sales, marketing and a&r as well as his official domain, says the Verve midline will also sidestep simple reissues to a degree; although there may be whole albums reactivated, he'll initially focus on unique compilations.

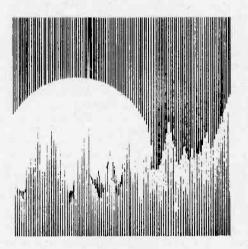
"Each one will have a specific theme or concept other than the conventional 'best of approach," says Seidel. "It will give radio and jazz writers something to work with. We wanted to maintain the same integrity that the imports offer, so for example, we'll have complete liner notes and discographies wherever possible. That's something a number of other budget jazz labels don't do."

### Survey For Week Ending 12/4/82 Billboard® Best Sellina Chart Week 8 TITLE Weeks E Artist, Label & Number (Dist. Label) 1st This 125 26 81 THE DUDE ▲ Quincy Jones, A&M SP-3721 27 CRAZY FOR YOU Earl Klugh, Liberty LT 51113 56 OFFRAMP 26 CONCERTS Keith Jarrett ECM ECM 1 1228 (Warner Bros.) Pat Metheny Group, ECM ECM 1 1216 (Warner Bros ) INCOGNITO Spyro Gyra, MCA MCA 5368 1 3 41 MYSTICAL ADVENTURE 29 Jean-Luc Ponty Atlantic SD 19333 ☆ CASINO LIGHTS Various Artists Warner Bros 23718-1 6 5 台 32 TOUCH THE FEELING Stix HOoper, MCA MCA 5374 5 5 13 OFF THE TOP Jimmy Smith, Musician 60161-1 31 28 21 LOOKING OUT McCoy Tyner, Columbia FC 38053 HEATWAVE Cal Tjäder, Carmen MCRae, Concord Jazz CJ-189 32 25 11 WE ARE ONE 6 4 17 Pieces Of A Dream Elektra 60142 l CONFIRMATION Tommy Flanagan, Enja 4014 (Polygram) Tom Scott Musician 60162-1 (Elektra) 山 36 7 7 13 DESIRE TWO OF A KIND Earl Klugh/Bob James, Capitol ST 12247 TRIO MUSIC Chick Corea, ECM ECM-1-1232 (Warner Bros ) NEW ENTRY 验 10 3 PATHS, PRINTS Jan Garbarek, ECM ECM-1-1223 (Warner Bros.) TOUCHSTONE Chick Corea Warner Bros. 23699-1 38 9 11 儉 12 9 KENNY G Kenny G, Arista AL 9608 AN EVENING WITH GEORGE SHEARING AND MEL TORME George Shearing And Mel Torme Concord Jazz CJ-190 36 37 11 HANDS DOWN Bob James, Columbia/Tappan Zee FC 38067 11 8 21 BREAKIN' AWAY A Jarreau, Warner Bros BSK 3576 37 39 35 TELECOMMUNICATION Azymuth, Milestone M-9101 11 66 12 Azymuth, (Fantasy) MOVING TARGET Gil Scott-Heron Arista AL 9606 13 13 AS FALLS WICHITA SO FALLS WICHITA FALLS Pat Metheny & Lyle Mays, ECM 1-1190 (Warner Bros) 38 40 76 14 14 15 LET ME KNOW YOU Stanley Clarke, Epic FE 38096 15 15 22 WINTER INTO SPRING George Winston, Windham Hill C 39 41 5 GIANT STEPS Tommy Flanagan Trio, Enja 4022 OUT OF THE SHADOWS Dave Grusin\_Arista/GRP 5510 16 17 19 CHANCE ENCOUNTER Ramsey Lewis, Columbia FC 38294 HEW EN PEACE Chet Baker, Enja 4016 (Polygram) THE GEORGE BENSON COLLECTION 17 18 53 42 MASTER OF THE ART Woody Shaw, Musician E1-60131 (Elektra) 43 42 George Benson, Warner Bros. 2HW 3577 Warner Bros. 2007 557. LOTUS FLOWER Woody Shaw, Enja 4018 (Polygram) 血 20 BLACK ROCK James Blood Ulmer Columbia ARC 38285 43 MEU EUTEV WE WANT MILES Miles Davis Columbia C2-38005 19 16 28 TEHELLIM Steve Reich ECM ECM-1 1215 (Warner Bros.) 44 NEW ENTRY 20 19 CITYSCAPE Claus Ogerman/Michael Breck r Warner Bros 23698-1 15 (Warner Bros.) ELECTRIC RENDEZVOUS AL DIMEGIA Columbia FC 37654 45 49 ROYAL JAM The Crusaders With B.B. King And The Royal Philharmonic Orchestra MCA MCA 2-8017 21 22 21 46 31 21 THE BEST Quincy Jones, A&M SP-3200 21 COME MORNING Grover Washington Jr., Elektra 5E-562 22 51 WINDSONG Randy Crawford, Warner Bros 1-23687 47 30 21 WORDS, SOUNDS, COLORS AND SHAPES Donald Byrd And 125th St. N.Y.C Elektra 60188-1 MEN ENTRY WINELIGHT ▲ Grover Washington Jr Elektra 6E-305 48 35 106 FATHERS AND SONS Fathers And Sons Columbia FC 37972 49 46 30 LOVE NOTES Chuck Mangione, Columbia FC 38101 24 24 21 50 50 43 OBJECTS OF DESIRE 23 25 26 FANDANGO Herb Alpert, A&M SP-3731 Michael Franks Warner Bros BSK 3648

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★ 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 American seal for sales of 1,000,000 units (seal indicated by triangle).

— Jazz Classical — Folk — Rock



Windham Hill Records

# 1982 Releases

C 1019 Winter into Spring, George Winston C 1020 Elements, Ira Stein and Russel Walder C 1021 Tideline, Darol Anger and Barbara Higbie C 1022 Shadowfax, Shadowfax C 1024 Sampler '82, Various Artists C 1025 December, George Winston

head office: 247 High Street, Palo Alto, CA 94301 415 329 0647 promotion: 2717 Western Ave., Seattle, WA 98117 206 223 0517 east coast: Raymond Road, Chester, NH 03036 603 887 4510

# Black

# The Rhythm & The Blues

# The Concert Issue Won't Go Away

By NELSON GEORGE

The phenomenon of black acts playing black music for predominantly black audiences on dates promoted by white promoters angers many blacks in and out of the entertainment industry. It is an ache that never seems to go away. For a time it bubbles underneath the surface, unresolved until a catalyst, either an event or a person, brings it back to prominence.

The complaint is simple to understand, yet has defied any stopgap solutions. Black promoters who book black acts early in their career

on the local or regional level want to continue that relationship after the act has broken to the headlining level. In many cases, black acts, often managed by whites or booked by the major agencies, find themselves working with the established white promoters and not the men who originally promoted their efforts.

The black promoters, struggling as almost all businessmen are in 1982, claim this practice is driving them out of business. They feel that they plant the seeds for an act's growth, but reap little of the benefits. Black support services (such as caterers, stage hands, limo services) usually aren't utilized when whites promote a black concert. Another factor is that, in the words of one black promoter "We don't have a chance in hell of booking the Rolling Stones or Queen, while any of them can swoop down and grab Rick James or Luther Vandross.'

When the Black Music Assn. was formed in Philadelphia in 1978, the

role of white promoters in presenting black acts was the most explosive topic at an energetic, combative convention. A body called the United Black Concert Promoters was an outgrowth of the emotional debate of that conference. At the time, some national tours-heretofore controlled totally by whites-brought in black promoters in several markets to use their expertise in exchange for a percentage. For a time, the anger subsided.

But the commitment of two important black leaders to the area is stirring it again. Rev. Jesse Jackson helped form the new promoters organization, the National Assn. of Black Promoters, earlier this year. In the wake of boycotts against Heublein and Coca-Cola that resulted in jobs and financial commitments to black America, Jackson has put his weight behind the struggle of black promoters. He is currently, through Operation PUSH, advocating a boycott of Anheuser-Busch products to protest what he considers unfair hiring employment practices and low minority representation on the executive level. One of Jackson's grievances is that the company's successful and growing black-oriented Budweiser SuperFest shows don't have enough blacks behind the scenes

Dick Griffey, currently one of the most respected black businessmen in the industry, has his roots in concert promotion and has been outspoken about this problem. The proposed boycott of Luther Vandross' concert tour was a manifestation of his concern (that boycott has since been cancelled). Griffey's involvement is interesting, since aside for speaking for himself and Solar Records, he is also president of the BMA. Since that first conference, the BMA has basically steered clear of the black promoter question-a position that has hurt the BMA's credibility with many blacks. Whether Griffey will (or can) swing the association into an active role on this issue probably won't be clear until the next BMA conference, next summer.

White promoters-such as Dick Klotzman, who is handling the Vandross dates-are not being attacked for taking on lucrative black concerts. They'd be crazy not to take them or pursue them. But blacks feel betrayed by the acts who use white promoters once they reach headlining status. The conventional wis-(Continued on page 51)

# Growing Interest Is Seen In Sponsorship Of Tours

NEW YORK-"The area of corporate sponsorship of black tours is wide open. Companies are looking to link up with black acts," says attorney David Siegel of the National Entertainment Group. That's his four-year-old marketing consultancy, based here.

Siegel brought Pabst Brewing and A&M Records together to sponsor free concerts by A&M artist Howard Johnson at 11 predominantly black colleges in Louisiana, Florida, North and South Carolina, Georgia, Alabama, and Tennessee. Pabst, which provided the bulk of the tour support dollars, used the concerts as a vehicle to promote Olde English 800, a malt liquor with a strong black following.

The schools, involved were Southern University, Grambling University, Tuskeegee Institute, Jackson State, North Carolina A&T, Bennett College, Fayetteville State, Allen University, Savannah State, and Claflin College.

The concerts were staged on campus in venues ranging from 800 to 6,000 seats and were advertised primarily on campus. "Altogether, 19 different schools participated, since several colleges invited neighboring black schools to attend," says

Siegel. A nominal admission charge earmarked for the student activities fund was allowed by Pabst and A&M, but only three of the schools exercised this option. At each concert, T-shirts, posters, and a stick-on "backstage passes" featuring the names of Howard Johnson and Olde English 800 were given away. Showco provided the lighting and sound equipment.

Siegel, who was involved in starting the Michelob Sunset concert series at New York's Belmont Park and a Crystal Gayle/Jordache tie-in for a series of concerts in Florida, says several record labels have approached him about future sponsored tours for their artists.

The fact that Howard Johnson is a newcomer and that every show played to capacity crowds has shown both the labels and companies with products aimed at the youth market that this is an effective merchandising tool," says Siegel.

This approach benefits the artists, the record label, and the product involved. The key to making this happen for young or middle level acts is to try to match the artist with the right product. As this Howard Johnson tour shows, it is not just the Earth, Wind & Fires who can exploit this area.





HOT FUN IN THE SUN-An aggregation of U.S. musiclans, led by P-Funk leader George Clinton, visited the Bahamas recently to conduct seminars co-sponsored by the Black Music Assn. and the Bamahas Musicians Assn. In the left picture above, Clinton leads an impromptu jam session with some local stand-ins for the Brides of Funkenstein. At right, Donald Byrd conducts a seminar on composition for local jazz musicians.

### Survey For Week Ending 12/4/82 Black LPs. Char Week Week Weeks on Weeks on TITLE Artist, Label & Number (Dist. Label) Artist, Label & Number (Dist. Label) Last Last 38 LET ME TICKLE YOUR 30 FANCY Jermaine Jackson, Motown 6017ML 2 FOREVER, FOR ALWAYS, 39 39 5 INCOGNITO Spyro Gyra, MCA MCA 5368 FOR LOVE Vandross, Epic FE Luther 38235 DEW ENTRY S.O.S. II 1 6 LIONEL RICHIE The S.O.S. Band, Tabu FZ 38352 (Epic) CBS 6007ML 41 42 ALL THIS LOVE 攽 10 3 1999 IND Prince, 23720-如 44 5 DISTANT LOVER 5 5 7 SILK ELECTRIC Diana Ross, RCA AFE1-4384 Rise HR 100AE 1 6 43 43 5 GRAND SLAM 10 VANITY 6 Vanity 6 Warner Bros. 1-23716 WEA The Spin 80020-1 WEA 7 12 WHAT TIME IS IT? 血 48 3 TWO OF A KIND The Time, Warner Bros. 23701-1 Earl Klugh/Bob James Capitol ST-12244 WEA 9 THE MESSAGE 45 45 DONNA SUMMER Grand Master Flash And The Furious Five, Sugar HillSH 268 Donna Summer, Geffen GHS 2005 (Warner Bros.) IND 46 41 22 HERE WE GO AGAIN 4 GET LOOSE Evelyn King, RCA AFL1-4337 13 RCA **NEW DIRECTIONS** AS ONE Kool & The Gang, De-Lite DSR 8505 (Polygram) 47 47 12 10 8 9 51 IN THE HEAT OF THE 血 金 JANET JACKSON Janet Jackson, A&M SP 4907 Imagination, MCA MCA 5373 13 5 THROWIN' DOWN 49 31 JUMP TO IT 12 11 17 Aretha Franklin, Arista AL 9602 Rick James, Gordy 6005GL (Motown) IND 50 36 21 WE ARE ONE 13 12 25 JEFFREY OSBORNE Pieces Of A Dream, Elektra 60142-1 Jeffrey Osborne, A&M S 4896 RCA 49 STEVIE WONDER'S 金 25 3 PROPOSITIONS ORIGINAL MUSIQUARIUM I The Bar-Kays, Mercury SRM-1-4065 (Polygram) POL 15 15 25 GAP BAND IV Stevie Wonder, Tamla 6002TL2 (Motown) The Gap Band, Total Experience TE-1-3001 (Polygram) GIVE EVERYBODY SOME Richard "Dimples" Field Boardwalk NB 33258-1 金 19 6 HEARTBREAKER 58 USED TO BE ZAPP II • 17 16 18 54 54 12 GWEN GUTHRIE 90004-1 (Atlantic) 血 18 5 THE OTHER SIDE OF THE 55 55 4 **NIGHTBIRDS** Shakatak, Polydor PD-1-6354 (Polygram) Melba Moore, EMI-America ST-12243 RAINBOW 50 56 22 WE GO A LONG WAY 19 17 17 TANTALIZINGLY HOT Stephanie Mills, Casabi NBLP 7265 (Polygram) Bloodstone, T-Neck FZ 38115 (Epic) 20 20 14 IF THAT'S WHAT 57 59 64 NEVER TOO MUCH Michael McOonald, Warner Bros. 23703-1 CHANGE Barry White, Unlimited Gold FZ 38048 (Epic) 46 58 13 21 23 6 JUST AIN'T GOOD ENOUGH LIVIN' IN THE NEW WAVE 59 SECOND TO NUNN Bobby Nunn, Motown 6022ML 14 22 TONGUE IN CHIC 23 22 53 15 SNEAKIN' OUT KEEPIN' LOVE NEW Howard Johnson, A&M SP-Howard 4895 RCA 24 SO EXCITED 26 WILD NIGHT 62 62 20 MCA MCA 5369 MCA Pointer Sisters, P BXL1-4355 (RCA) 会 RCA 35 3 TO THE MAX 63 52 16 THE REAL DEAL Con Funk Shun, Mercury SRM-1 4067 (Polygram) POL FZ 38047 (Epic) 26 28 THE NIGHTFLY 64 NEW ENTRY ICE 'N HOT Donald Fagen, Warner Bros. 23730-1 Butler, Fountain FR 2.82.1 27 24 16 THIS ONE'S FOR YOU I'M THE ONE 65 65 Teddy Pendergrass, P.I.R. FZ 38118 (Epic) Roberta Flack, Atlantic SD 28 WEA 27 I FOOLED YOU THIS TIME 66 NEW ENTRY THE SUN STILL SHINES 40 SKYYJAMMER 67 70 D TRAIN D Train, Prelude PRL 14105 30 29 21 INSTANT LOVE IND 68 KEEP IT LIVE 68 Dazz Band, Moto 6004ML 血 IND 33 **EVERY HOME SHOULD** 69 69 21 AS WE SPEAK HAVE ONE Patti Austin, Q West QWS 3691 (Warner Bros.) David Sanborn, Warner Bros. 1-23650 WEA 37 70 57 10 UPSTAIRS AT ERIC'S 32 4 SEVENTEEN Bill Summers & Summers Heat, MCA MCA 5367 BRILLIANCE HARD TIMES Atlantic Starr, A&M SP-4883 Millie Jackson, Spring SF 1-6737 (Polygram) 72 63 34 34 43 DOWN HOME Curtis Mayfield, Boardwalk NB-332-57-1 MAL 7406 IND 血 38 CASINO LIGHTS ABRACADABRA 73 64 Bros. 23718-1 CAP ALL THE GREATEST HITS 74 74 68 BREAKIN' AWAY Al Jarreau, Warner Bros BSK 3576 commodores, Mo 6028ML 37 21 THE BAD C.C. Carl Carlton, RCA AFL1-4425 75 71 TRAVELIN' L.J. Reynolds, Capitol ST-12223

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Advertising DEADLINE: December 13th

Issue date is December 25th

(this issue will be on the stands etc. on December 20th)

(Continued on page 42)

Two ways this could be dealt with

involve an educational effort and an

# The Rhythm & The Blues

• Continued from page 46

dom is that they move away from black businessmen due to the advice of white managers and booking agents without any concern for those they've left behind.

Some may claim, not without

some justification, that this is sour grapes from people who simply haven't been able to land the big contracts. That attitude, however, just brushes the issue under the rug without dealing with the emotions

organizational effort by minority promoters. The NABP or BMA could mount an educational campaign directed by black acts to explain their problems and concerns so that the acts themselves have an understanding of the economic and so-

cial impact of their decisions.

The black promoters themselves must pool their resources, perhaps form a national or series of regional concert promotion agencies, so they can compete on equal footing with their better financed white competi-

Short Stuff: Coming off his wonderful and surprisingly successful "Down Home Blues" album, Z.Z. Hill has just released his new Malaco album, and we must admit to admiring the title: "The Rhythm & The Blues." It's one of the best titles we've heard in years! Pleased to see that Thomisene Anderson, a member of Malaco's promotional staff and background singer on the album, cowrote the song "What Am I Gonna Tell Her." ... Sanctuary doesn't yet have a label deal, but it does have airplay. A tape of the band's two masters, "Two Sides Of You" and "I Am Gonna Love Him," is receiving heavy play on WWIL Wilmington, N.C. and WJJS Lynchberg, Virginia. In addition, the Vernon Gibbsproduced sides have been aired on both WWRL and WBLS in New



ALL-NIGHT SIGNING—Three members of Starpoint personalize copies of their new Casablanca album, "All Night Long," during a party held at the Heathstead Club House in Charlotte, N.C. From left are George Phillips, Renee Diggs and Ernesto Phillips.

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Continued from page 27

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# News/International

# **BBC SETTLES WITH PPL**

# 'Needletime' Accord Reached

By PETER JONES

LONDON-After long and often bitter negotiations, the BBC and Phonographic Performance Ltd. (PPL) have finally reached a new "needletime" deal. This gives the corporation an extra 30 hours of recorded programming a week for a payment of around \$25 million, spread over the next three-and-ahalf years.

Radio 1, the prime BBC pop showcase, is to take 15 extra hours to enable it to broadcast 18 hours a day, 6 a.m. to midnight. Derek Chinnery, network controller, hails this as "a triumph, our objective for years."

The BCC now is to press even

harder for government allocation of the next VHF network for Radio 1. Radio 2, the mainly easy listening network, is to get extra hours for records, too, and at least a little additional space will be given to Radio 3, the classical network, and Radio 4.

In addition to the extra 30 hours, the new deal also incorporates the BBC's 19 hours of "free" review time each week. This aspect had been threatened during the negotiations.

Chinnery is particularly pleased because the agreement means that Radio 1 now becomes a completely independent network, with no onair doubling with Radio 2, for the first time in its 15 years of existence as the national pop showcase.

The previous BBC-PPL deal expired last year. The new agreement is retroactive from this past Oct. 1 to

March 31, 1985. For the first half year the BBC pays roughly \$2.75 million, jumping to \$6.6 million for the first full year from April 1, 1983. The final year of the deal sees a BBC payment of \$8 million.

This compares with roughly \$4.5 million for the last full year under the old pact-taking an exchange rate of around \$1.60 to the pound sterling.

Worked out on an hourly basis, the BBC is to pay roughly \$525 in the first year, rising to some \$600 in the final year. This is spread across the four main networks. And these payments will no longer be linked, as in the past, with the Retail Price

Maurice Oberstein, chairman of PPL and chairman of CBS Records U.K., says: "The new deal is best described as a decent agreement with goodwill remaining on both sides."

And John Love, PPL general

# Opus LP 'Eleven' **Wins Austrian Award**

VIENNA-The first annual Austrian Record Award, judged exclusively by music journalists here, has gone to Musica group Opus for the album "Eleven.

Andre Heller and his "Verwunschen" LP (Mandragora) took second place. Franz Morak's "Morak'n Roll" (Polydor) finished third.

tor, have been Franco Battiato's "La

Voce Del Padrone" LP, with total sales of 850,000 units (100,000 car-

ried over from 1981), and the San

manager, agreeing the negotiations had been "tough," says: "We've granted a very substantial increase in needletime, and the BBC has paid substantially more than they originally wanted to.

"This agreement surely finally gets over the old argument about the value of airplay, and it seems the BBC has recognized that whatever the value of airplay, recorded music is valuable program material and, as such, has to be paid for accord-

The Musicians' Union has endorsed the new five-year plan. Along with the unveiling of the precise financial details came news that the BBC was employing an additional 20 string musicians for two of



KOCH COLLECTS—New York City mayor Ed Koch accepts a copy of the Radio Telefis Eireann/PolyGram album "Eamon De Valera" from RTE deputy director general Vincent Finn during a recent visit to Dublin. The double album release marks the centenary of the Irish statesman's birth.

# AT JAPANESE FESTIVAL

# Businessman Wins Video Prize

• Continued from page 37
The stated purpose of the festival is to help "more people master the use of video as a medium of expression, and to enable more people to see the vanguard of the world's finest video compositions and the latest in video uses and technology." The award-winning entries are to be screened publicly in JVC Video Information Centers in Japan and worldwide.

The team of judges, headed by Hiroshi Minami, president of the Ja-pan Society of Image Arts and Sciences, makes no distinction between amateur and professional entries. Criteria are how the composition moves the viewer, new and original use of the video medium, quality of the composition and artistic merit.

Other prizes included the JVC President Award, given for the first time this year, which went to "Amami-Tokyo" by Sakaru Hamada. Both this award and the Grand Prix carry cash prizes of \$1,900 in addition to trophies.

In the open theme category, three Work Of Excellence awards went to "Hoikuen Made" by Yoko Kato, "Eating Jaffa TV" by Barbara Hamman of West Germany, and "From Video With Love: Miyuki" by Masashi Hironaka.

The festival is supported by Japan Airlines and sponsored by electronics giant JVC, which announced at the event the seven first-year recipients of its newly established Video Scholarship Program. Artist

Tsuneo Nakai and West German research student Leonore Weltzen received \$3,800 each. Nakai plans a production called "Video Collage Of Paradise," while Weltzen will undertake a study of video "glamor" through body language.

# **Deliveries Down In U.K.**

• Continued from page 9

July-September quarter this year, with 1981 figures in parentheses,

Singles, 19.4 million units, \$25.06 million value (18.1, \$22 million), up 6.7% on units and 14.3% on value:

LPs, 10.85 million units, \$42.5 million value (13.69, \$48.5 million), down 20.7% on units, 12.3% on

Cassettes, 6.8 million units, \$23.9 million value (6.4 million, \$22.3 million), up 6% on units, 8% on value. Total deliveries \$91.7 million as against \$92.7 million, or down 1.1%.

With this set of statistics, BPI produces figures covering the annual figures going back to the years ending September, 1979

These nine-month tallies show single units dipping from 92.6 million in 1979 to 79.5 million this year, but with an upturn in monetary terms from \$86.9 million three years ago to \$99.8 million so far this year.

On the LP side, unit sales have dipped from 79 million in 1979's first nine months to 59.9 million this year, and the monetary tally has slumped from \$267.9 million to \$232

On prerecorded cassette deliveries, BPI figures show a 1979 unit total of 23.4 million against 29.6 million this year, over the first three quarters, and a value figure of \$109.5 million against \$79.5 million in 1979.

Total value of deliveries to the trade in the first nine months of 1979 was \$435.1 million, slipping to \$410.8 million in 1980, then up to \$426.1 million the following year and to \$442.3 million so far this year.

# **Nine-Month Sales Jump** Posted By EMI Italiana

By VITTORIO CASTELLI

MILAN-EMI Italiana has reported an increase in sales of 80% for the first nine months of 1982, compared to the same period in 1981. This is in contrast to industrywide sales estimated to be 15% down on last year. EMI declines to reveal specific volume and turnover figures.

Key ingredients of the success. says Alexis Rotelli, managing direc-

# **UNICEF Will Benefit From** All-Star LP

BRUSSELS-Abba, Harry Belafonte and Gilbert Becaud are among the artists featured on a new album to be marketed throughout Europe to aid the United Nations' Children's Fund (UNICEF). Titled "Stars For UNICEF-Europe Helps The Children Of The World," the LP is expected to raise around \$1 million. It will be released by Polydor.

The release of the album was announced at a meeting in Brussels with the support of the EEC parliament, whose president, Piet Dankert of the Netherlands, said: "The EEC countries are in a difficult position because of economic recession, but there is no starvation in our countries as there is in Africa, Asia and Latin America. There young people die before they even have the chance to know who they are.'

The album, which will retail at \$9, will be sold in 12 European territories, with \$1 from each sale going to UNICEF.

Remo Song Festival compilation, which sold 400,000 two-LP packages. Rotelli says that, in general, the record business here is paying great

attention to marketing catalog material, repackaging and rereleasing what is in the vaults. But EMI Italiana has reshaped its classical and full-price pop lines, cutting out many items, with the decisions on what to drop being made on both artistic and technical lines. Now the same pruning is going on in the mid-

Says Rotelli: "With EMI here, the emphasis is on artists, rather than seeking out one-off hits which burn themselves out in a matter of weeks. Franco Battiato is a case in point. His big seller this year is his third al-bum for EMI. Each release has added something extra to his popularity rating and to his sales poten-

While EMI Italiana is riding high, Rotelli says he has doubts and fears about what the future will bring for the record industry. He anticipates a spate of national strikes here which could upset the normally lucrative pre-Christmas spending period.

"Our fiscal year runs April 1 to March 31," Rotelli says. "So far, in gross turnover unit terms, we're some 45% up on the same period of the last fiscal year. We've gained advance orders of 400,000-plus units on each of the new albums by Franco Battiato and Mino, but we have to accept that industrial unrest could hold up delivery and so damage our year.

# **Orfeo Aims To Fill Catalog Gaps** German Classical Label Stresses Unusual Repertoire

• Continued from page 9

seven years ago. He calls Orfeo "a kind of foundation" with numerous financial backers, none of whom are in the music business.

In recent years, Mehrle believes, the major classical labels committed themselves to backing new productions of well-known works to showcase their exclusive artists. "What resulted was overproduction and too few new impulses. As in pop music, there was over-emphasis on sales figures."

In addition, Mehrle claims, some established artists were not allowed to record outside certain prescribed repertoire areas. For example, he says, "The late Karl Richter always wanted to conduct Brahms and Bruckner, in addition to Bach."

Orfeo's initial 33 albums feature several works either currently unavailable or available only in analog recordings, among them Leoncavallo's "La Boheme," Leoncavallo's "La Boheme," Gluck's "Alceste" (part of a Gluck cycle) and Schubert's "Lazarus." Though Orfeo offers a wide range of

orchestral, chamber, vocal and operatic music, there is not one symphony or concerto by Beethoven, Brahms or Tchaikovsky. Indeed, the only fairly well-known orchestral work is Stravinsky's "Petrushka" suite, played on solo piano.

The label's artist roster sets Orfeo apart from other classical independents: Dietrich Fischer-Dieskau, Nicolai Gedda, Carlo Bergonzi, Hermann Prey, Lucia Popp, Margaret Price, Boris Christoff, Jose Carreras, Bernard Haitink, Eugen Jochum and Rafael Kubelik. Orfeo also offers several young pianists and a string quartet their recording debuts.

In order to attract major artists while limiting expenses, many of these recordings were made as coproductions with German broadcasting companies. But Orfeo retains world master rights to all but a few albums. Some Orfeo recordings were released in 1981 by EMI and RCA through five-year license

Mehrle puts particular emphasis on recording quality and graphic presentation. All his masters are digital, all pressings are by Teldec using Direct Metal Mastering, all releases will be available on CD (starting in 1983), and all album covers feature a striking navy blue border with elaborate artwork and trilingual notes.

Next year Orfeo plans a series of Next year Orfeo plans a series of "historic" recordings, such as a recital by George London and a Verdi "Macbeth" from Salzburg with Grace Bumbry and Wolfgang Sawallisch. These performances are in good quality stereo but, quips Mehrle, "Everything that's not digi-tal is 'historic' for us."

In Germany, Orfeo is handling its own sales and distribution out of of-fices in Munich. All classical disks carry a suggested retail price of about \$12.

Mehrle has partners in Switzerland (Disc-Import) and the U.S. (George Mendelssohn's New York-based Pantheon Music) but is looking for distributors in all other markets. He hopes to complete his international representation at MIDEM in Cannes next January.

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# News/International\_\_\_\_\_

# Bad News For Yugoslav Industry Fear Impact Of New Government Economic Measures

By MITJA VOLCIC

LJUBLJANA-Stringent economic measures being taken by the Yugoslavian government to counter the effects of a severe recession are aimed at bolstering the export trade in general, but they're seen as very bad news for the record industry.

Basically, the economic plan means that only those companies who produce substantially for export will be permitted to import substantial product. Yugoslavian record companies export virtually nothing, so their existing licensing deals with foreign companies are bound to be severely disrupted.

Nikola Neskovic, an executive with PGP-RTB Belgrade, says, "What it adds up to is that Yugoslav record companies will have to persuade their license partners to accept payment in dinars, the local currency. For the next three years, the length of the government's economic plan, this seems the only way around the problem. So far, we're finding our license partners under-

# **Ariola-Benelux** Classics Back

AMSTERDAM-In a new move "to get a firmer grip on the Benelux record market," Ariola-Benelux is reactivating its classical music branch after a gap of five years.

First release under the new sales push is a package of 26 albums from the U.S. Vox label, which has a longterm deal with Ariola for Holland and Belgium. At least eight albums will be released each month, retailing at roughly \$7 each, and the marketing campaign includes radio commercials, plus 20,000 brochures of detailed information about the

Jaap Haasnoot, who is handling Ariola's classical division, says that more deals with classical labels will stand the situation and are sympa-

The same reaction has been found by ZKP RTV Ljuibljana, which has already signed deals with some smaller British and German record companies which call for payment in the local currency. But the license programs, which represent 30%-50% of the total production of the Yugoslav record business, will clearly be curtailed.

And it's equally sure that domestic production of records and tapes will be hurt. There is no tape manufacturing center in Yugoslavia, so all tape for cassettes has to be imported. And import is fraught with legislative difficulties.

Similar hassles now exist for individuals who have been involved in personal imports. Citizens who were buying records, tapes and hi fi hardware abroad, especially in Italy and Austria, now have to deposit, for one year and interest free, a total of 5,000 dinars (around \$85) if they plan to travel abroad. That amount is increased by 2,000 dinars (\$35) for each trip abroad. Additionally, the Yugoslav traveller abroad is not allowed to import, or bring in, goods worth more than 1,500 dinars (\$25).

The national shortage of foreign currency will undoubtedly affect tours in Yugoslavia by foreign artists. Even Yugoslav artists have a new problem on the road, because gasoline consumption has also been severely rationed, to just 40 liters monthly per car.

As for the video side of the entertainment industry in Yugoslavia, which has been slow to start, nobody now expects any kind of upturn for the next few years. That scene, economic pundits here believe, can wait while the record industry fights its own desperate battle for survival.

# No Japanese Million Sellers

• Continued from page 9

while in this marketplace.

Simon & Garfunkel have also had a good year so far in Japan, with "The Simon & Garfunkel Collec-tion" and "The Concert In Central Park" both among the top five sellers, along with Bertie Higgins' "Just Another Day In Paradise" and Toto's "Toto IV."

One discernible trend in Japan, as the industry tries to make up lost ground, is the use of the English language in song and album titles, even though the actual lyrics are in Japanese-for example, "Silhouette Ro-mance," "Over" and "A Long Vaca-

# IFPI-BIEM Talks Set

Continued from page 9

broadcasting and public performance of sound recordings. In addition to its continuing efforts to obtain specific rights in some major markets, the IFPI intends to encourage the exercise of rights where they already exist but are not enforced.

The Hamburg meetings also included a session by the working party of antipiracy experts from the various European video groups associated with IFPI Video. At this session, it was observed that the large illicit profits made from video piracy

attract international criminals, and it was suggested the problem there-fore has to be tackled on an international basis.

The overall picture that emerged was that countries represented at the meeting-which did not include the U.K. because the newly formed Federation Against Copyright Theft was unable to send a representative-are making considerable progress in dealing with the problem of video piracy, despite inadequate sanctions and penalties and the lack of cooperation from the law enforcement agencies of some countries.

# Bid To Control Grundig Made French Company Moves To Acquire 75.5% Share

• Continued from page 9

The Thomson-Grundig move is seen in some quarters as significant chiefly because it indicates an intention by European manufacturers to link up in a commitment to the Philips/Grundig V2000 standard. Certainly, it will strengthen the links between Thomson and Philips, the creator of the V2000 system and a holder of 24.5% of the Grundig com-

It is not clear at this stage whether Thomson-Brandt—which projects a \$1,875 million turnover for 1983, and accounts for 30% of the French VCR market-would abandon its commitments to the VHS system, produced under license from JVC, if it decides to go all-out in backing the V2000 standard.

The acquisition of Grundig by Thomson-Brandt must be sanctioned by the German Cartel Office in Berlin. Gomez says he is expecting a decision within four months. However, a possible obstacle to the deal could develop if Grundig concludes negotiations to acquire a 26% share of the electronics branch of the ailing AEG-Telefunken group, in which case the effect of the Thomson-Grundig amalgamation would be to give the conglomerate a share of the West German home entertainment hardware market which might be considered excessive by the German Cartel Office.

French observers have called the government-sponsored Thomson bid a clear indication of President Francois Mitterrand's determination that Thomson-Brandt should develop its video capacity in the marketplaces of Western Europe.

There is now some speculation as to whether Philips will pull out of Grundig altogether in exchange for Grundig's handing back its 5.8% stake in Philips, or whether it will

Assistance with this story was provided by Wolfgang Spahr in Hamburg and Michael Way in Paris.

decide to develop its links with Thomson-Brandt in order to achieve better penetration of the V2000 sys-

With VHS accounting for more than 70% of the player market in Europe, and Beta more than 10%, the V2000 system, though boasting 20% shares in Holland and Germany, has less than a 10% penetration in Western Europe as a whole.

Philips is currently the only man-ufacturer of video hardware in

France, having opened a V2000 assembly plant at Le Mans early last month which in its first stage was assembling parts imported from Austria. The V2000 system currently accounts for less than 10% of the VCR market in France.

The West German government, commenting on the Thomson-Grundig link, has made it clear that it would prefer an all-German solution of the German problem and has hinted at a counter-bid from the Bosch-Blaupunkt group. None has so far materialized, however.

Outlining his philosophy in the face of Japanese competition, Max Grundig says: "Our group just does not have the resources to fight the Japanese. Unless we can combine with other European companies to find a solution, Grundig in five years will go the way of AEG Telefunken."

In the face of the French government's challenge to the Japanese in-dustry, the Akai group in France is reconsidering plans to manufacture VCRs at its Honfleur plant in Northern France. Christian Paillot, president of Akai France, attributes the decision to the French government's imposition of restrictions on the import of Japanese VCRs.

# Canada **Quality Stays Active Despite Hard Times**

TORONTO-George president of Canadian-owned Quality Records, says he is not discouraged by the recession or by a shortfall of hit product that has been available to his label this year. "It's a matter of working harder to earn the same dollars," Struth says of the current economic picture. "But I firmly believe that effective marketing is going to yield results."

The 23-year-old Quality, the oldest existing Canadian-owned label, has been keeping its head above water through a variety of cost-cutting moves, changes in distribution, and unusual one-off projects-and with the help of some very successful license deals.

For example, the label scored a major hit single earlier this year via Vanguard with Roni Griffith. Its deal with the U.K.-based Jive label has yielded a blockbuster album from A Flock Of Seagulls, which is nearing the platinum level (retail sales of 100,000 units). And from Motown have come platinum and gold LPs from Rick James, gold albums from Lionel Richie and Stevie Wonder (the two-record "Musiquarium"), and a number of hit singles, most recently the Charlene-Stevie Wonder duet "Used To Be."

In order to increase his label's profitability, Struth has had to do some juggling of his staff. He recently let sales vice president Barry Stafford go, naming national marketing director Steve Tennant to the position of national sales manager to take Stafford's place. Several other staffers' jobs have been restructured to cover marketing and

Quality also recently took over its own distribution in the West, opening its own branch sales office in Calgary, headed by Doug Inaschuk, to replace DJS Music Service. Struth, who says that his relations with DJS otherwise remain "excellent," claims that his sales in the West have improved markedly since he made the change.

In addition to its international licensing deals, Quality has also profited from its affiliation with Ready Records, due largely to the success of Canadian group the Spoons and rocker Rick Santers, whose new album, produced by Jack Richardson, has just been released.

But pop and rock product is only part of Quality's bottom-line projection. Struth says that the real sales foundation for his label comes from an assortment of unusual one-off projects.

For example, he cites a guaranteed order of 200,000 for a compilation album of Canadian composers performing Christmas tunes, many of those orders coming from the Ontario Lottery Corp., which will market the LP itself.

# **New Toronto Rock Club Expands**

TORONTO-A relatively new club operating in the north end of this city plans on giving the El Mocambo tavern a run for its money as the showcase room for small concert-type acts.

550-seat Nag's Head North, about 10 miles to the north of Toronto's core, is one of several in a chain, but the only one booking rock music. According to the club's talent buyer, Gary Pring, the lack of disposable income is hurting the club business generally and he had to re-

act. After talking it over with the

club's backers, it was agreed to ex-

club's backers, it was agreed to expand.

The club recently demonstrated its new-found aggressiveness by bringing in WEA act the Rockets on a Wednesday night at no cost to patrons. Estimates ("my highest") trons; Eric Burdon ("my highest ticket price yet at \$11"); Rick Derringer and Humble Pie.

Pring plans to continue booking top name local and Canadian bands like the Kings (whom he co-manages, along with several other acts), Blue Peter, Kim Mitchell and Cleve-

# **CBS Mulling Gould Boxed Set**

here is considering releasing a threealbum Glenn Gould boxed set next year pairing his original 1955 album of Bach's "Goldberg Variations" with a recent digital recording, along with an interview disk in which the late pianist discusses the two recordings with New York Times writer Tim Page.

The decision to go ahead with the project has not been made, but the label is reportedly under intense pressure from classical accounts to make the interview portion generally available. It was issued with the digital gatefold album of the new recording as part of a limited-edition run of 500 copies last month.

The idea of enclosing the interview disk in the Canadian release was conceived by Masterworks product manager Norman Miller. Accounts were solicited with a chance to buy it before Gould's death. Despite inquiries from retailers since then, the record company says that it doesn't want to cash in on the loss of the artist.

The fact that there were two version of the album available was not promoted outside the trade heavily

and several retailers-asked by Billboard if customers were asking specifically for the interview versionresponded that customers were just buying for the music. However, local retailer Bob Sagman of Song & Script reports that he had a dozen orders from customers within days of Gould's death.

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t I DON'T WANNA DANCE, Eddy Grant, Ice MIRROR MAN, Human League,

Virgin HEARTBREAKER, Dionne Warwick, Arista YOUNG GUNS (GO FOR IT), Wham!, innervision (SEXUAL) HEALING, Marvin Gaye, CBS MAD WORLD, Tears For Fears,

Mercury LIVING ON THE CEILING,

Blancmange, London
THEME FROM HARRY'S GAME,
Clannad, RCA
SAVE YOUR LOVE, Renee and
Renato, Hollywood
MANEATER, Daryl Hall & John

MANEATER, Daryl Hall & John
Oates, RCA
RIO, Duran Duran, EMI
THE GIRL IS MINE, Michael
Jackson/Paul McCartney, Epic
CRY BOY CRY, Blue Zoo, Magnet
WISHING, Flock Of Seagulis, Jive
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Donas Summer Warser Bose DONAS SUMMER, Warner Bros.
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HURT ME, Culture Club, Virgin
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THE OTHER SIDE OF LOVE,
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Yazoo, Mute
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OOH LA, LA, LA (LET'S GO
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IT'S RAINING AGAIN,
Supertramp, A&M
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Stevens, Epic
NEVER GIVE YOU UP, Sharon
Redd, Prelude
OUR HOUSE, Madness, Stiff
LOVE'S COMIN' AT YA, Melba
Moore, EMI America
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COLLECTION, Parlophone
GIVE ME YOUR HEART
TONIGHT, Shakin' Stevens,
Epic 12 34 13 14 19 20

THE KIDS FROM "FAME" AGAIN. 16 Kids from "Fame," RCA LOVE OVER GOLD, Dire Straits, 17

Vertigo
FAMOUS LAST WORDS,
Supertramp, A&M
THE RISE & FALL, Madness, Stiff
CHART HITS '82, Various, K-tel
TALK OF THE DEVIL, Ozzy 10 11 NEW

Osbourne, Jet LIVING MY LIFE, Grace Jones,

Island
GREATEST HITS, Olivia Newton-John, EMI
A KISS IN THE DREAMHOUSE, Siouxsie & Banshees, Polydor UPSTAIRS AT ERIC'S, Yazoo, 24 25

Mute 20 GREATEST HITS, Beatles, Parlophone
KISSING TO BE CLEVER, Culture
Club, Virgin
TROPICAL GANGSTERS, Kid

28

RCA INVITATIONS, Shakatak, Polydoi LOVE SONGS, Commodores, K-

32 33 THE LEXICON OF LOVE, ABC. QUARTET, Ultravox, Chrysalis MIDNIGHT IN MOTOWN, Various, Telstar
HITS OF THE SCREAMING 60'S,
Various, Warwick
FRIENDS, Shalamar, Solar
DISCO DANCER, Various, K-tel
SILK ELECTRIC, Diana Ross, Capitol FLASH TRACKS, Various, TV

CANADA

Records HAPPY FAMILIES, Blancmange

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UP WHERE WE BELONG, Joe Cocker & Jennifer Warnes, THE LOOK OF LOVE, ABC, Mercury IT'S RAINING AGAIN. Supertramp, A&M STEPPIN' OUT, Joe Jackson, A&M
PRESSURE, Billy Joel, CBS
MANEATER, Daryl Hall & John
Ostes, RCA
GLORIA, Laura Branigan, Atlantic
DA DA, Trio, Mercury
ROCK THIS TOWN, Stray Cats, Arista
HEART ATTACK, Olivia Newton-John, MCA
WATCHA GONNA DO, Chilliwack, 10 11 DIRTY LAUNDRY, Don Henley, Asylum NEW WORLD MAN, Rush. Anthem 13 Anthem
TRULY, Lionel Richle, Motown
MEARTLIGHT, Nell Diamond, CBS
NOBODY, Sylvia, RCA
LOVE ME TOMORROW, Chicago,
Full Moon Full Moon START TELLIN' THE TRUTH, Toronto, A&M DOWN UNDER, Men At Work, CBS

ALBUMS FAMOUS LAST WORDS, Supertramp, A&M BUSINESS AS USUAL, Men At Work, CBS I CAN'T STAND STILL, Don Henley, Asylum
AMERICAN FOOL, John Cougar, Riva LOVE OVER GOLD, Dire Straits,

Mercury SECURITY, Peter Gabriel, Atlantic SIGNALS, Rush, Anthem AVALON, Roxy Music, Warner Bros. LEXICON OF LOVE, ABC,

Mercury H2O, Daryl Hall & John Oates, **WEST GERMANY** 

rtesy Der Musikm As of 11/24/82 SINGLES WORDS, F.R. David, Carrere

DGG NUR GETRAEUMT, Nena, CBS JOHN WAYNE IS BIG LEGGY, HaysI Fantayzee, Regard/RCA DO YOU REALLY WANT TO DO YOU REALLY WANT TO HURT ME, Culture Club, Virgin/Ariola STERNENHIMMEL, Hubert Kah, Polydor/DGG THE DAY BEFORE YOU CAME, Abba, Polydor/DGG DON'T GO, Yazoo, Mute/ Intercord DON'T GO, Yazoo, Mute/ intercord
ANNA-LASSMICHREIN,
LASSMICHRAUS, Trio,
Mercury/Phonogram
ARRIVEDERCI CLAIRE, Andy
Borg, Papagayo/EMI Electrola
ADIOS AMOR, Andy Borg,
Papagayo/EMI Electrola
COME ON EILEEN, Dexy's
Midnight Runners, Mercury/
Phonogram 10 Phonogram WEIL I DI MOG, Relax, Ariola MANCHMAL MOECHTE ICH SCHON MIT DIR, Roland Kaiser, Hansa/Ariola H WILL, UKW, Telefunken. I KNOW THERE'S SOMETHING GOING ON, Frida, Polydor/ DGG JEDE STUNDE, Karat, Pool/ 16 Teldec
HARD TO SAY I'M SORRY,
Chicago, Full Moon/WEA
EYE OF THE TIGER, Survivor,
Scottl Bros./Bellaphon
IT'S RAINING AGAIN, 17 24 18 29

RCA
DIE WEISSEN TAUBEN SIND
MUEDE, Hans Hartz, Philips
Phonogram

HEARTBREAKER, Dionne Warwick, Arista/Ariola DER HIMMEL BRENNT, Wolfgang 22 NEW 23 DER HIMMEL BRENNT, Wolfgang Petry, Coconut/Ariola AFRICA, Toto, CBS DISCO PROJECT, Pink Project, Ultraphone/Teldec VERLORENES PARADIES, Vicky Leandros, Philips/Phonogram DESIRE, Roni Griffith, Vanguard/ 26 27 Metronome KRISTALLNAACH, Bap, Musikant/EMI Electrola MARIE MARIE, Olsen Brothers, 29 RCA HALLO KLAUS, Nickerbocker & Blene, Telefunken/Teldec

ALBUMS
YOUR SONGS, Elton John,
Polystar/DGG
FAMOUS LAST WORDS,
SUpertramp, A&M/CBS
ROCK CLASSICS, Peter
Hoftmann, CBS
YUN DRINNE NOH DRUSSE, Bap,
Musikant/EMI Electrola
LOVE OVER GOLD, Dire Straits,
Vertigo/Phonogram 2 Vertigo/Phonogram TUTTI FRUTTI, Spider Murphy Gang, EMI/EMI Electrola FUER USSZESCHINIGGE, Bap, Musikant/EMI Electroia SOMEWHERE IN AFRICA, Manfred Mann's Earthband, Bronze/Ariola HE GETAWAY, Chris De Burgh, A&M/CBS A&M/CBS HERZLICHEN GLUCKWUNSCH!, Spliff, CBS DAS HERZ EINES BOXERS, 10 NEW Marius Mueller-Westerhagen, Warner Bros./WEA IN GEDANKEN BEI DIR, Roland Kalser, Hansa/Arlola NIMM MICH MIT KAEPT'N JAMES, James Last, Polystar/ 13 DGG
IV, Toto, CBS
GIVE ME YOUR HEART
TONIGHT, Shakin' Stevens
Epic/CBS
DER BLAUE PLANET, Karat, 16

> **JAPAN** (Courtesy Music Labo) As of 11/29/82 SINGLES

16, Chicago, Full Moon/WEA WORDS, F.R. David, Carrere/

DGG
UPSTAIRS AT ERIC'S, Yazoo,
Muta/intercord

Mute/intercord HELLO I MUST BE GOING, Phil Collins, WEA

SECOND LOVE, Akina Nakamori, Warner-Pioneer/Ken on-SECOND LOVE, Akina Nakamori, Warner-Ploneer/Ken on-Nichion YAKUSOKU, Toru Watanabe, Epic-Sony/NTV NOBARANO ETUDE, Seiko Matsuda, CBS-Sony/Sun SAN-NENMENO UWAKI, Hiroshi V Kilboh, RCA/Total NATSUO AKIRAMETE, Naoko Ken, Canyon/Amuse-PMP YUWAKU SURESURE, Toshihiko Tshara Canyon/Janny's 3 Tahara, Canyon/Janny's HORETAZE KANPAI, Masahiko Kondo, RVC/Janny's ZIGZAG SEVENTEEN, Shibugakitai, CBS-Sony/ Shibugakital, CBS-Sony/ Janny's SUMIRE SEPTEMBER LOVE, Ippu-Do, Epic-Sony/JCM-Hakuhodo DAKISHIMETAI, Iyo Matsumoto, 10

11 Amuse ASEKAKI BESOKAKI ROCK'N 12

ROLL RUN, Yokohama Ginbae King/Crazy Rider ROKU-BANMENO YU U U TSU, Kenji Sawada, Polydor/ Watanabe-Anima KOIBITOMO NURERU MACHIKADO, Masatoshi Nakamura, Nippon Columbia/ NTV SHOJO A, Akina Nakamori, Warner-Pioneer/NTV-Nichion TOMADOINO SHUMATSU, Chier Hord, Canyon/Too

16 Hori, Canyon/Top YOKORENBO, Miyuki Nakajima, 17 Canyon/Yamaha KITASAKABA, Takashi Hosokawa, Nippon C JCM-Burning

JCM-Burning KARIN, Yoshie Kashiwabara, Nippon Phonogram/Noeru MATSUWA, Aming, Nippon Phonogram/Yamaha 19

ALBUMS
CANDY, Selko Matsuda, CBS/ Sony VARIATION, Akina Nakamori, NYLON CURTAIN, Billy Joel, 3 CBS-Sony NUDE MAN, Southern All Stars,

SHIOSAI, Mayumi Itsuwa, CBS-

8 NEW STAGE, Chiharu Matsuyama, News 9 15 YUHODO, Takao Kisugi, Kitty 10 8 BEAT POPS, RC Succession,

London TORIKO, Kai Band, Toshiba-EMI MOMENTOS, Julio Iglesias, Epic-Sony TAIYOGA IPPAI, Tatsuhiko Yamamoto. Toshiba-EMI

Yamamoto, Toshiba-EMI LUNATIC MENU, Ippu-Do, Epic-14 Sony
SPECIAL LIVE, Shinji Tanimura &
Masahi Sada, Polystar/Warner-

Pioneer LOVE LETTER, Hiromi Iwasaki,

Victor
GREATEST HITS VOL.2, Olivia 17 Newton-John, Toshiba-EM ASSAULT ATTACK, Michael 19 Schenker Group, Toshiba-EMI PROMISED LAND, Shogo Hamada, CBS/Sony YUME-NIKKI, Chiemi Hori,

**AUSTRALIA** 

esy Kent Music I As of 11/24/82 SINGLES Last
Week
1 COME ON EILEEN, Dexy's
Midnight Runners, Merci This Week 1

Midnight Runners, Mercury PASS THE DUTCHIE, Musical PASS THE DUTCHIE, Musical Youth, MCA
ROCK THE CASBAH, Clash, Epic THE GIRL IS MINE, Michael Jackson/Paul McCartney, Epic SOLID ROCK, Goanna, WEA
SHY BOY, Bananarama, Liberation

SHY BOY, Bananarama, Liberation JACK DIANE, John Cougar, Riva THIS GUY'S IN LOVE (WITH YOU), Reels, RCA EYE OF THE TIGER, Survivor,

EYE OF THE HIGEN, SURVIVOR, EPIC
YOU SHOULD HEAR HOW SHE
TALKS ABOUT YOU, Melissa
Manchester, Arista
MANEATER, Daryl Hall & John
Ostes, RCA
WINNERS, Moving Pictures, WBE
I KNOW THERE'S SOMETHING
GOING ON, Frida, RCA
TAXI MARY, Jo Jo Zep,
Mushroom

HEY LITTLE GIRL, Icehouse 15 NEW

Regular
IT STARTED WITH A KISS, Hot
Chocolate, Rak
DA DA DA I DON'T LOVE YOU,
Trio, Mercury 16

Trio, Mercury
DO YOU WANNA TOUCH ME,
Joan Jett & Blackhearts, Joan Jett & Blackhearts, Liberation 19 NEW HOT IN THE CITY, Billy Idol, Chrysalls IT'S RAINING AGAIN, Supertramp, A&M

**ITALY** 

(Courtesy Germano Ruscitto)
As of 11/23/82
ALBUMS

Week

4 LA VOCE DEL PADRONE, Franco
Battleto, EMI
3 MOMENTI, Julio Iglesias, CBS
2 BELLA 'MBRIANA, Pino Daniele,
EMI
6 EYE IN THE SKY, Alan Parsons
Project, Arista/CGD-MM
7 TITANIC, Francesco De Gregori, 4 RCA TERESA DE SIO, Teresa De Sio, PolyGram

LOVE OVER GOLD, Dire Stralts,
PolyGram

PALASPORT, Pooh, CGD/MM

E GIA, Lucio Battisti, RCA

BRAVI RAGAZZI, Miguel Bose,

CBS
FESTIVAL BAR '82, Various,
CGD-MM
TRASLOCANDO, Loredana Berte, 11 12 CGD-MM COCCIANTE, Riccardo 13 COCCIANTE, RICCARDO
COCCIANTE, RICCARDO
VIA TAGLIAMENTO 65-70, Renato
Zero, Zerolandia/RCA
NEW TEMPTATION, Stephan
Schlacks, Baby/CGD-MM
IN THE HEAT OF THE NIGHT, 14

16 Imagination, Panarecord TWIST 82, Five/CGD-MM AS ONE, Kool & Gang, Carosello/Ricordi EINZELHAFT, Falco, VIP/CGD-

15

19 NEW UH... UH..., Adriano Celentano, Clan/CGD-MM

NETHERLANDS
urlesy Stichting Nederlandse Top
As of 11/27/82
SINGLES

PASS THE DUTCHIE, Musical Youth, MCA
DE BOM, Doe Maar, Sky
ANNIE I'M NOT YOUR DADDY,
Kid Creole & Coconuts, Islands
DO YOU REALLY WANT TO
HURT ME, Culture Club, Virgin
NASTY GIRLS, Vanity Six, Warner
Bros.

7 IT'S RAINING AGAIN, Supertramp, A&M 9 GOOD LOOKIN, Vitesse, Phonogram
THE DAY BEFORE YOU CAME,

Abba, Polydor I I DON'T WANNA DANCE, Eddy Grant, Ice BOER HARMS, Dutch Boys, Non

ALBUMS LOVE OVER GOLD, Dire Straits, LOVE OVER GOLD, Dire Straits, Vertigo FAMOUS LAST WORDS, Supertramp, A&M MET LIEFDE, Andre Hazes, EMI TROPICAL GANGSTERS, KId Creole & Coconuts, Island DONNA SUMMER, Geffen MOOIE MENEREN, Simplistisch Verboud, Bloopenad

Verbond, Phonogram
KINDEREN VOOR KINDEREN DL.

3, Diverse Kinderen, Varagram HEARTBREAKERS, Dionne Warwick, Arista PICTURES AT MOMENTS, BZN,

Mercury
PAST PRESENT AND FUTURE,

**SWEDEN** 

(Courtesy GLF) As of 11/23/82 SINGLES

PUTTIN ON THE RITZ, Taco. RCA NEVER AGAIN, Tomas Ledin-Agnetha Faltskog, Polar THE DAY BEFORE YOU CAME, Abba, Polar
VAR SKA VI SOVA INATT,
Perikles, RCA
I KNOW THERE'S SOMETHING
GOING ON, Frida, Polar
CAT PEOPLE, David Bowle,

CAT PEOPLE, David Bowle,
Beckstreet
HEARTBREAKER, Dionne
Warwick, Ariola
AND I'M TELLING YOU, Jennifer
Holiday, CBS
DON'T GO, Yazoo, Mute
EYE OF THE TIGER, Survivor,

ALBUMS
KAER OCH GALEN, Ulf Lundell,
Sweetheart
LOVE OVER GOLD, Dire Straits, Vertigo
THE KIDS FROM FAME, RCA
SOMETHING'S GOING ON, Frida,

Polar FAMOUS LAST WORDS, Supertramp, A&M PUTTIN ON THE RITZ, Taco, RCA HEARTBREAKER, Dionne

Warwick, Ariola HELLO I MUST BE GOING, Phil Collins, Warner Bros. MEMORIES, Barbra Streisand, CBS 6 AVALON, Roxy Music, EG

# 'Party' LP Will Offer Surprises

LONDON-Current chart artists performing songs "musical miles" from the material normally associated with them have given A&M Records here a surprise compilation package likely to grab big sales in the Christmas/New Year season.

The album, "Party, Party," is the soundtrack of A&M Sound Pictures' first feature film, expected to bow in U.K. cinemas next February.

The title track, by Elvis Costello, comes out as a single at the end of November, and the album, backed by television advertising, follows Dec. 3. Other artists involved include Sting (singing "Tutti Frutti," backed by the Dave Edmunds group), Bad Manners (playing 'Elizabethan Serenade") and, all performing offbeat songs, Chas & Dave, Altered Images, Bananarama, Modern Romance, Madness and

Rights to singles on tracks other than the Costello contribution rest with the record companies to which the individual artists are contracted.

www.americanradiohistory.com

DECEMBER 4, 1982, BILLBOARD

# **Photo News**



STRONG BONDS—Elektra/Asylum prexy Joe Smith toasts Bert Wasserman, left at a dinner in New York honoring the Warner Communications executive. He received the Eleanor Roosevett Humanities Award for his philanthropic activities and support for the State of Israel Bond Organization.



MAMA, DON'T LET YOUR BABY GROW UP TO BE AN EXECU-TIVE-Waylon Jennings, center, and producer Rick Hall, right, congratulate Joe Galante following his appointment as vice president of Nashville operations for RCA Records.







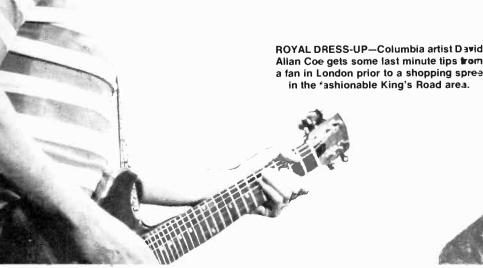
SQUARE DEAL—Teena Marie maps plans with Epic executives after signing a long-term pact with the label. Pictured from left are T.C. Thompkins, director of national black music promotion; Larkin Arnold, vice presider t and general manager of national black music a&r for CBS Records; 'oad manager P.J.; Marie; attorney Wayne Halper; Dick Asher, deputy president and chief operating officer for CBS Records Group; Don Dempsey, senior vice president and general manager for CBS associated labels; and Ron McCarrell, Epic's vice president of marketing.

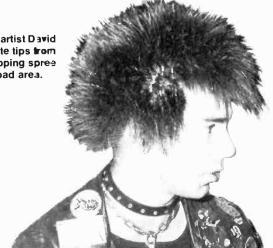


WISE GUY AND GAL—Andy Hernandez of Kid Creole and the Coconuts hams it up with Claudja Barry in Manhattan, where the duo is finishing tracks for her forthcoming LP on the



FUN AND SUN AT COMPASS POINT—Members of WEA's Cleveland branch swam, golfed and gambled during a visit to Island Records's studio complex at Compass Point in the Bahamas. The branch reps won the label's "Come Join Our Island" merchandising campaign to promote its summer releases.







# Billboards Survey For Week Ending 12/4/82 CO A Survey For Week Ending 12/4/82 Survey For Week Ending 12/4/82



ABBA—The Singles, Atlantic 80036. Produced by Benny Anderson & Bjorn Ulvaeus. Subtitled "The First 10 Years," this double set begins with "Ring Ring" and "Waterloo," the quartet's first hits from the early '70s, and ends with the new and previously unreleased "The Day Before You Came" and "Under Attack." In between are such Abba gems as "Mama Mia," "Fernando," "Dancing Queen," "Knowing Me, Knowing You," "Chiquitita," "Voulez Yous," and "Super Trooper." Abba probably has been the most successful "singles" act worldwide in the last decade, and this generous anthology



RIUICHI SAKAMOTO—Left Handed Dream, Epic ARE 38404. Produced by Riuichi Sakamoto. Helping out here are co-producer and vocalist Robin Scott and King Crimson guitarist Adrian Belew. Sakamoto himself comes from the Yellow Magic Orchestra, and he plays keyboards, bass, guitar, drums, percussion, marimba, syndrums, and vocals. He also helped program the computer. While there is a nod or two here toward Japanese music, its mostly machine pop knows no nationalities.

TONY CAREY-Rocshire Records RSR 0001. Produced by Peter Hauke, Somewhere between the music of Steve Miller Aldo Nova and Rick Springfield is Tony Carey. Recorded in Germany with local musicians, the LP moves easily from a nidtempo song, to a ballad, to a party rocker, and while some of the riffs and licks have been heard before. Carey's presence is unmistakable throughout.

NU-CLEAR ENERGY-Ground Zero, J.P. Productions NRG 101. Produced by Dave Elliott & John Pergamo. This is pretty unusual: a white reggae band from Brooklyn. With only four members in the band, they keep it pretty basic, though they do get a little help on percussion and horns. They seem unlikely recruits to "Jah Jah's Army" but they seem to hold up the musical end, at least, very well. Contact: (212) 789-4078.



Get The Parts, Polydor FX1507 (PolyGram), Produced by Mike Frondelli, Chris Butler. The debut Waitresses' album, "Wasn't Tomorrow Wonderful?," sold well earlier this year so no doubt there are many waiting to be served more of the Waitresses' tongue-in-cheek brand of rock. This five song EP includes the theme from the CBS-TV show "Square Pegs," plus "Christmas Wrapping," which appeared last year on the Ze holiday anthology, imported from Island.

ERNIE & THE IMPORTS—Made In America, Sirocia Sounds IM 3101. Produced by Michael Sauvage. Ernie & the Imports play sardonic wise guy rock'n'roll from the suburbs. Com-prised of six guys and two female backup singers they sound very cynical, but have their rock'n'roll chops down, and that is basically what matters.



FRANK CORRALES, BEN TAVERA KING AND THE LOS POL-KEROS GROUP-Saturday Night San Antonio, Folkways FD6527. Produced by Ben Tavera King. Subtitled "Tex-Mex Dance Music," this LP illustrates the range of rhythms popular along the U.S.-Mexican border: Unfortunately, like most folk anthologies the cuts are too short to get in the groove to party along with this charming collection.

LOS VECINOS-Acabando!, Algar ALG-32, Produced by Marcos Garcia, Rafael Vazquez, Milly Quezada. New York's hottest merengue band is into Caribbean fusion these days. crossing the rhythms of their native Dominican Republic with Colombian cumbia and Puerto Rican plena. No one delivers the sweet, double-time vocals of modern merangue like sisters Milly and Jocelyn. Infectious dance music.

# Billboard's Recommended LPs

LEVEL 42-The Pursuit of Accidents, Polydor FD16359 (Poly-Gram). Produced by Mike Vernon. Level 42 took everyone in their native Britain by surprise last year. Their brand of vi brant, danceable jazz-rock with books seemed out of step with much of the new wave but the debut LP sold well. While the quartet only has a cult following here, it plays the kind of easily accessible non-lazz which could prove popular. This

their second U.S. album, holds no surprises but it is a wellcrafted and satisfying set

BILL WOLFER-Wolf, Constellation 60187-1. Produced by Bill Wolfer. Executive produced by Dick Griffey, this blue-eyed pop/funk effort features Wolf wearing soul clothing but with out any identity of his own beyond shadings between Michael McDonald and Stevie Wonder. Wonder, Wolf's mentor, cam-eos harmonica on "Soaring," while Michael Jackson backgrounds on "So Shy," as the singer/songwriter/keyboardist shows plenty of flair, little fire.

BILL COSBY-Himself, Motown 6026 ML. Produced by Steve Barri. Subtitled "From The Original Motion Picture," this slate of comedy routines marks the return to record of one of the most visible performers on TV today. Cosby has risen beyond the comedy arena while retaining his puckish charm. Now he's back on track with tame but warm crowd-pleasing plunges into "The Dentist," "Natural Childbirth," "Brain Damage," "The Grandparents" and three others.

HOT CHOCOLATE-Mystery, EMI ST-17077. Produced by Mickie Most. Euro-funk pathfinders Hot Chocolate features who team up to recapture their "You Sexy Thing" success with "Girl Crazy," "Mystery" and the current "Are You Getting Enough Happiness." The group blends pop, r&b and rock with reggae traces, and with Brown's unique vocals and

ORIGINAL MOTION PICTURE SOUNDTRACK-Vortex, Neutral Records N SIX. Produced by Beth B & Scott B. This is a sound-track LP of an underground film by Beth and Scott B. who have also composed some of the music here. Other music is composed by such avant garde musicians as Adele Bertai, Richard Edson, Kristian Hoffman, and Lydia Lunch. The latter is one of the principal actors in the film. The music ranges from doo wop to the virtually undoable.

PASSPORT-Earthborn, Atlantic 7 80034-1. Produced by Klaus Doldinger. Passport plays cool jazz rock, mostly instru-mental, though there are some vocals, on this LP done by new keyboard player Hermann Weindorf. But the main force remains composer/producer/horn/keyboard player Klaus Doldinger. In fact, the band is now referred to as Klaus Doldinger's Passport. The result is backup music for stylish

DUSTY SPRINGFIELD-White Heat, Casablanca NBLP 7271. Produced by Howard Steele & Dusty Springfield. It's been a most two decades since Springfield first hit as a solo artist with songs like "Wishin' And Hopin'," but instead of mellowing with age, she's kept pace with current musical modes. A number of the tracks on her Casablanca debut feature synthesizers and carry a strong dance beat, while writers include Elvis Costello and the Police's Sting.

LARRY SANTOS-Interplay, Casablanca NBLP 7273. Various producers. Santos' rich, r&b styled vocals lend themselves well to this ballad-laden package. More than half of the cuts have been previously released, either on Casablanca or Overture. The album should garner both pop and AC airplay.

DALLAS COWBOYS CHEERLEADERS-In Training With The Dallas Cowboys Cheerleaders, Compleat CPL 11002 (Poly-Gram). Music production by Paul Whitehead. With the almost two-month long football strike, these gals haven't had much to cheer about this season, but they've been keeping in shape creating this aerobics album. Included in the package is a 24 page photo instruction booklet illustrating the cheerleaders exercise expertise.

BILL NELSON-Flaming Desire And Other Passions, PVC Records PVC5901, Produced by Bill Nelson, Nelson plays all the instruments here except for a few drum and saxophone parts. Centerpiece of this album is a six minute version of "Flaming Desire" which takes up most of the first side, and where Nelson gives full rein to his post David Bowie sound texturings. Other songs further explore other electronic new wave forms

ORIGINAL MOTION PICTURE SOUNDTRACK-Creepshow, Va rese Sarabande STV81160. From the upcoming George Romero film which is written by novelist Stephen King, this soundtrack of moody instrumental music—composed by John Harrison—fits the mood of this horror film well. "Prologue" and "Until Next Time . . ." have the same ethereal atmosphere as Mike Oldfield's "Tubular Bells."

# black

RITA MARLEY-Harambe, Shanachie 43010. Produced by Ricky Walters, Grub Cooper & Steve Golding. On her second solo album Rita Markey keeps it pretty much soft and mellow with the reggae beat as a lilting backdrop to her soulful bal lads. It's music to sway by, but it also has an edge. The songs are mostly optimistic, but the Rasta concerns have not been forgotten. "This is the time of Armagaddon," writes Marley, and also the time of love.

FIRST LOVE-Love At First Sight, Chycago International FZ 38374. Produced by Donald Burnside. No reason why First Love's first outing shouldn't be titled "Hit At First Listen." These four gals pack all the power and precision of vocal veterans, and producer/songwriter/musican Burnside has provied a fitting showcase with "Stop What 'Cha Doing," "Party Lights" and "Don't Be Afraid."

NEW BIRTH-I'm Back, RCA AFL1-4411, Produced by James Baker/Bright Lights Productions. This seasoned group returns

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to record and to RCA with a package of only modest virtues. The sound is contemporary but not distinctive, the material acceptable but not superlative. Uptempo funk (including "Kute Girls," the first 45) alternates with reflective ballads, while at least one tune recalls the '60s sound of the Chambers

THE S.O.S. BAND-S.O.S. III, Tabu FZ38352 (CBS). Produced by Ricky Sylvers, Gene Dozier. In the hand of Sylvers and Dozier, the band's brand of funk has acquired a pop flavor, and the result is both pleasing and commercial. Lead vocalist Mary Davis excels on "Can't Get Enough" and "Your Love," two uptempo items with the Solar sheen, while Abdul Raoff struts his stuff on the charting single, "High Hopes."

# country

CRASH CRADDOCK-The New Will Never Wear Off Of You, Capitol ST12249. Produced by Dale Morris, Buddy Killen, Joel Diamond. With a troika of producers riding shotgun, Craddock delivers one of his best albums yet. It sparkles with verve and clean, gleaming arrangements. Part of the reason is the choice of songs and instrumentation: top choices include "Love Busted," "Darlin' Take Care Of Yourself," "Next Stop Love" and "I Can't Get Over Getting Over You."

McGUFFEY LANE-Let The Hard Times Roll, Atco 90020 (Atlantic). Produced by Marshall Morgan & Paul Worley. The sextet's third album proves its most fully-realized, partly on the strength of the production and partly because the band augments its original songs with works from other Music Row writers. The basic country-rock feel hints this band could raise the roof whenever needed, but a mellow atmosphere

### gospel

TWILA PARIS-Keepin' My Eyes On You, Milk & Honey 1041. Produced by Jonathan David Brown. With "Humility" and "We Will Glorify" already getting airplay and the label planning to release the title cut as a single, Paris' collection should score in the inspirational and Christian AC bins. Bal lads such as "We Will Glorify" are supported well by melodic

JAMES GABRIEL STIPECH-All That I Am, CRT 1050. Produced by James Gabriel Stipech. Stipech comes as close to anyone in making praise music commercial, yet avoids both the soporific tendencies of some praise and the predictability of sweet pop confections. With nice help from vocalists Michele Pillar and Kathi Pinto, Stipech's own singing and guitar/ keyboard arrangements are well-balanced

JIMMIE DAVIS-Favorites, Canaan 9895. Produced by Marvin Norcross, Owen Bradley, Joe Huffman. Davis has long been a key figure in lending traditional Southern gospel the credence it deserves but seldom receives outside the South, and this collection is a worthy credit. Although it totals less than 30 minutes, the album features 10 soothing tracks that blend Davis' gentle vocals and country instrumentation

### latin

JOSE CARRERAS—Romantico, Philips 9500 894. Producer unlisted. Placido Domingo's success with Spanish-language popular music is inspiring others to try the same. Young Spanish tenor Jose Carreras enters the field with a selection of semi-classical chestnuts from Spain and Latin America, backed by the English Chamber Orchestra, that should please nostalgia buffs and Spanish light opera aficionados.

OSCAR D'LEON-El Discobolo, Top Hits TH-AMF/2207. Directed by Oscar D'Leon. Though "salsa's lion" is an exciting bassist, his forte is the soneo, the improvisational singing typical to tropical music. A rock-steady dance beat and elegant arrangments serve as a frame for Oscar's self-assured singing his views on life, as in the merengue "El Derecho De

## Jazz

JIMMY MOSHER QUARTET-A Chick From Chelsea, Discovery DS860. Produced by Jimmy Mosher. Tom Ranier, Joel DiBartolo and Peter Donald lend backup to Mosher's alto sax, and although only six cuts are transcribed, all are lengthy. Two titles are Mosher's own melodies and Bird Parker's "Quasi Modo" is included. It's all contemporary jazz of an almost chamber music intimacy

WILD BILL DAVISON & RALPH SUTTON-Together Again, Storyville SLP4027. Produced by Ole Matthiessen. Taped in Copenhagen in 1977, the Davison-Sutton duo offers 11 tracks, titles ranging from "Cute," "Old Cape Cod" and "Time After Time" back to "Shine" and "Squeeze Me." Danish musicians accompany the trumpeter and planist competently.

THE JOHN LEWIS GROUP-Kansas City Breaks, Finesse FW38187. Produced by Ken Glancy. Pianist Lewis is flanked by five sidemen, including Shelly Manne on drums, in a recital which includes "Django," "Milano" and the album's title song along with five others. Lewis' keyboard style is of interhistory com

est, as are his charts, but it's far from an all-out, swinging session. The album was taped in New York last May.

ART BLAKEY-Keystone 3, Concord Jazz CJ196. Produced by Frank Dorrittie. Five sidemen comprise Blakey's Jazz Messengers and they mesh well together on five cuts, particularly on Ellington's "In A Sentimental Mood" and Monk's "In Walked Bud." Trumpet by Wynton Marsalis and Don Brown's piano rate a nod along with the leader's ever-dependable drum

BOB MAGNUSSON-Two Generation Of Music, Trend TR528. Produced by Albert Marx. Bassist Magnusson teams with his father, clarinetist Daniel Magnusson and a rhythm section in a program which may not come off as pure jazz, but which has emphatic jazz overtones. "Sonata For Clarinet And Rhythm Section" occupies all of Side A. It's a Gordon Brisker composition. All in all, it's a laudable effort, but subtle and cerebral

MUGGSY SPANIER-Hot Horn, Storvville SLP4053, Producer uncredited. These 16 tracks, recorded in 1945 and 1957, are beautifully representative of little Muggsy's giant talents as a hot cornetist. The repertoire is strictly evergreens and Spanier's famed plunger mute is backed by numerous old-time virtuosi, Miff Mole, Pee Wee Russell, Lou McGarity, Carl Kress

STAN GETZ—The Master, Columbia Contemporary FC38272. Produced by Stan Getz. Billy Hart, Albert Dailey and Clint Houston accompany the tenor saxophonist on four tracks taped in '75, and despite the meager background. Getz holds one's attention with his cool and fanciful improvisations. "Summer Night" and "Lover Man" are standouts. Excellentnotes by Samuel Graham.

MIKE GARSON—Jazzical, Jazz Hounds JHR0005. Produced by Mike Garson. One of the most unusual LPs of the year. Garson's piano is backed by a string quartet, rhythm and, on two of the 10 tracks, Chick Corea's mini-Moog synthesizer. Titles range from Liszt, Schumann and Chopin to Garson's own compositions, a most eclectic repertoire but one which is con sistently intriguing.

PACO DE LUCIA-Castro Marin, Philips 6301 025 (PolyGram Special Imports). Produced by Kiyoshi Koyama. His flamencobased guitar work long ago made deLucia a musician's musician, sought after for jazz and fusion dates. This new import actually released in Holland last year, offers a satisfying por trait of that style, as well as guest performances by Larry Coryell and John McLaughlin.

MARTY PAICH BIG BAND-What's New? Discovery DS857 Produced by Albert L. Marx. Pianist Paich performs eight originals and one standard—the album title tune—with a sprightly 12-piece band dating back to 1957 in which Herbie Harper, Pete Condoli, Bill Perkins and Bob Enevoldsen are prominent. It's a pleasing mix of sounds with Mel Lewis drums sparking the rhythm section.

THE L.A. FOUR-Just Friends, Concert Jazz CJ199. Produced by Carl E. Jefferson. This group is made up of Laurindo Almeida, Bud Shank, Jeff Hamilton and Ray Brown, and it offers for its umpteenth LP six tunes, among them an 8:28 version of Chick Corea's "Spain" classic. But even better is the four-some's medley of "Love For Sale" and "Love Walked In." A slick and well-coordinated combo that purveys chamber jazz

## classical

BACH: MASS IN B MINOR-Nelson, Baird, Dooley, Bach Ensemble, Rifkin, Nonesuch 79036. Performer/scholar Joshua Rifkin's controversial contention that single voices can re place choral ranks in a given vocal part will only help focus attention on this maverick setting of the Bach perennial, with collectors and students both likely to join consumer ranks. Listeners accustomed to the fuller textures of tradi tional choral readings may remain unconvinced, though

SAINT-SAENS: SYMPHONY NO. 3-Cochersuru, Berlin Philharmonic, Karajan, Deutsche Grammophon, 2532 045. This is one of the more attractive single LPs issued as part of the season's Berlin Philharmonic/Karajan festivities, and not alone for the expected magnificent climax when the organ adds its heft to the orchestra. Even more impressive is the limpid beauty of the final portion of the first movement which embodies the tonal suavity synonymous with this conductor orchestra pairing.

MOZART: SYMPHONIES, NOS. 40 & 41-Chicago Symphony, Levine, RCA ARCI-4413. Straightforward Mozart with little "interpretation," but beautifully presented and expertly shaped. If Levine doesn't dally, neither does he neglect each repeat in the scores, thus providing well over 70 minutes of music on the disk. Though level, as a result, is on the low side, natural dynamics and a full dose of bass are provided, and the sides are cleanly cut—a superior engineering achievement. Good addition to the basic repertoire bin.

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 Sabournin, Sam Sutherland, Robyn Wells, Adam White.

# **News**

# MCA Can Sell 'E.T.' Package, But Not Fill Reorders

• Continued from page 1

granted a preliminary injunction by New York State Supreme Court Justice Myriam J. Altman "prohibiting further distribution of the E.T. album or the promotional single and further marketing, advertising or soliciting for sale of the album."

Subsequently, attorneys for MCA went to the Appellate Division of the Court and got a partial stay which upheld the other provisions of the injunction, but allowed MCA to continue to advertise the "E.T." album. MCA planned to go to court again Friday (26) to try to have the whole injunction lifted. A decision is expected this week.

At the crux of the matter is Michael Jackson's involvement in the project. CBS, which has Jackson signed to its Epic roster with an LP due within the week, claims in its suit that it allowed Jackson to take part in MCA's "E.T." album provided Jackson would do only one song, which would not be released as a single, and that the album would not appear until after Christmas.

Since CBS has a Michael Jackson single, "The Girl Is Mine," already on the market, the label charges that MCA's actions mislead the consumer into purchasing the "E.T." storybook thinking it contains the single.

Bob Dudnick, attorney for MCA. says that the company "was shocked to hear two weeks ago that CBS didn't want the album out before Christmas." He says that when one record company wants to use the services of another record company's artist, it normally approaches the artist, whose responsibility is then to get the OK from his record company.

"If, for instance, Warner Bros, wanted to borrow Olivia Newton-John to be on a cut on a Paul Simon album, it would be Olivia who would approach MCA about it." Dudnick says.

He says MCA had no knowledge of the conditions imposed by CBS on the "E.T." album, because Jackson's attorneys never conveyed that information to MCA. However, in granting the preliminary injunction, the judge did not buy that view.

"The superficial appeal of this argument is belied by the realities of the situation." writes Judge Altman. "Both parties are major companies in the record business. Presumably, MCA is aware of the nature and value of an exclusive recording contract. It had actual knowledge of Jackson's contract with CBS.

"Yet, MCA failed to communicate directly with the plaintiff to receive permission, but rather relied on the alleged representations of

# 'Nickleby' LP Due From DRG

NEW YORK—When PBS begins airing a nine-hour production of "Nicholas Nickelby" on Jan. 9, DRG Records will be ready with an album of music from the show. The \$9.98 gatefold package contains music and lyrics penned by Stephen Oliver.

The celebrated Royal Shake-speare Company's production of the Dickens classic will be aired over a four-day period, with underwriting by Mobile. A home video version of the production via MGM/UA has reportedly sold in excess of 4,000 copies—at a list price of more than \$300.

Jackson's attorney. It may well be that MCA deliberately avoided direct contact with CBS because the latter then would have the uncontroverted whiphand in dictating the terms of the consent.'

As it stands now, Jackson is not party to the suit, though legal sources say that should it continue, he will probably be named. In the meantime, Judge Altman has ruled that it would be "unduly burdensome at this junction" for MCA to recall the some 450,000 "E.T." LPs already shipped. With

the partial stay, MCA can still advertise them. It is expected the suit will be resolved before retailers need order any more copies of the storybook.

# **REAL LAFF'S**

FROM THE COMEDY STAR OF

T.V.'S "REAL PEOPLE"

THE REAL COMEDY OF

Skip Stephenson





RECORDED VERY LIVE!

A225

# **GOOD CLEAN FUN**

LP# LAFF A-225/CASS# LAFF C-225 available from these LAFF DISTRIBUTORS

ALL SOUTH DISTRIBUTORS—NEW ORLEANS. LA ALTA DISTRIBUTORS—PHOENIX. ARIZONA ALTA DISTRIBUTORS—SALT LAKE CITY. UTAH AMI DISTRIBUTORS—DETROIT. MICH. BIG STATE DISTRIBUTORS—DALLAS. TEXAS BIG STATE DISTRIBUTORS—DENVER. COLO. HOT LINE DISTRIBUTORS—MEMPHIS. TENN. H.W. DAILY DISTRIBUTORS—HOUSTON. TEXAS

MALVERNE DISTRIBUTORS—NEW YORK. N.Y.
MALVERNE DISTRIBUTORS—NEW ENGLAND
M.S. DISTRIBUTORS—CHICAGO, ILL.
PACIFIC RECORD & TAPE—NORTHERN CALIFORNIA
PACIFIC RECORD & TAPE—SOUTHERN CALIFORNIA
PACIFIC RECORD & TAPE—SEATTLE. WASHINGTON
PICKWICK INTERNATIONAL—ATLANTA. GA
PICKWICK INTERNATIONAL—MINNEAPOLIS. MN
PICKWICK INTERNATIONAL—HONOLULU, HAWAII

PICKWICK INTERNATIONAL—MIAMI, FLORIDA
PIKS CORP.—CLEVELAND. OHIO
PIKS CORP.—PITTSBURGH. PA
SCHWARTZ BROTHERS—WASHINGTON. D.C.
SCHWARTZ BROTHERS—BALTIMORE. MD
STANS RECORD SERVICE—SHREVEPORT. LA
TREND DISTRIBUTORS—TORONTO. CANADA
UNIVERSAL DISTRIBUTORS—PHILADELPHIA. PA

# News

# **Dealers Muli WEA Catalog Move**

# Benefits Of \$6.98 List Said To Outweigh Problems

• Continued from page 1

inventory. "Their sister company, Atari, backed us up when they cut their list prices on videogame cartridges from \$19.95 to \$12.95. Atari provided us with a credit equal to the loss on each title we had in stock, which was applicable on the next order we placed," Bonk explains.

"(WEA president) Henry Droz is to be complimented," says Tower Records' founder Russ Solomon, taking the positive side. "It's dynamite. It provides us with a chance to sell catalog at a profit along with selling loss leaders at a very narrow margin. To the consumer, it is truly a lower price. Tower has always been a full catalog chain. We have plenty of these \$8.98s in stock, but in the long run, this is great," concludes Solomon.

"It's going to be good for business to sell catalog at \$6.98; it's logical to sell older cheaper. It is certainly a much stronger step forward than the possibility that albums would go to a \$9.98 plateau," Alan Levinson of the 30-plus Turtles stores out of Atlanta

Flipside's Larry Rosenbaum terms the WEA move "fantastic." The Chicago area chain principal adds. "It was more than I hoped for to bring down the price point to the public. I see a \$5.79 to \$5.99 shelf

price and an advertised special probably of \$4.99 or two for \$10. Right now we are playing with paper dollars. We can't always expect to be reimbursed by suppliers. I am encouraged because I see manufacturers trying to do something to help business, like the one-sided single and the double-feature cassette."

"It's wonderful for our industry," avers Scott Young of the nine-store Young Entertainment chain out of Atlanta. "Anything under \$7 is beneficial, and we may bring this in for around \$5.99. I have two choices: I can either stick with the same inventory and save money there, or I can increase my inventory and come out with the same dollar figure in 1983. Either way. I think we get a better turnover. In the short term, I'm kind of hurting, but in the long run, I'm the winner and that's what counts."

Says Fred Traub, vice president of software merchandising for the 450store Musicland chain: "WEA has come up with a bold and imaginative step to reverse declining alhum sales. While I feel the absence of inventory protections and adjustment downward in their return program will cause us difficulty. I think that such hardship could only pale by comparison with the possible benefits. Surely recognition of the dwindling demand for product as

the life cycle matures has long been

"WEA's farsightedness in reducing its inventory at last should finally enable the industry to sell the most wanted merchandise (hits) at higher prices than less demanded stock (catalog). Hopefully, we will support this creative stroke with consequential promotional efforts. And, remember, the five-week holiday selloff translates into sales data that covers a normal 20 weeks, Traub adds.

Steve Libman of Atlanta onestop Nova acknowledges all the positives, but he emphasizes the devaluation of 1,100 possible titles in his stockroom from \$4.90 to \$3.81. In addition, he wonders about \$8.98 defectives: what happens, he asks: when he gets them returned after Jan. 3, when they are credited as \$6.98s? He is worried about his full catalog store customers.

Speaking for the smaller retailer. Steve DeVre, who operates three Big Sounds units in central New Jersey. figures he stands to lose about \$6,000 on the WEA price reduction of catalog. "It makes it tough for little stores to stay in business. Manufacturers have no feelings for the little guy anymore," DeVre savs.

Big Daddy's Ben Bartel is startled by the fact that all albums on the ECM label remain at \$9.98. He and his buyer, Rick Lawrence, like some others single out the absence of Rod Stewart and Rolling Stones catalog from the \$6.98 mix. (Droz at a press conference Friday (19) explained that all the new \$6.98 merchandise had to be approved for markdown by "artist and/or his manager.") Both Bartel and Lawrence are generally positive about the plan, how-

Sid Silverman of United Records & Tape, who wears two hats as a racker and principal in Peaches' southern stores, says the industry required the \$6.98s, feeling the resultant price drop would hype business. He says he found other "elements hard to digest" and would probably know more when he saw the WEA ukase officially.

# **WEA Unveils Details Of New Catalog Pricing Plan**

LOS ANGELES-The speculation that WEA would drop a substantial part of its \$8.98 frontline "catalog" LPs and cassettes to \$6.98. while easing upward by one dollar some \$5.98s (Billboard, Nov. 27), becomes reality Jan. 3.

In addition, Light religious albums are cut \$1 from present \$7.98 list. WEA at that time ends its 2% open display cassette incentive program, because, savs WEA president Henry Droz, nobody followed suit. All WEA album base prices elevate one cent. The break-even point for subdistributors' returns lowers from 22% to 20%, while retail's decrease from 18% to 16%.

Rising costs require the one cent per album hike, Droz states. Approximately 1,100 titles drop \$2 at list, while about 200 rise \$1 to \$6.98. Droz estimates that approximately

### Stuart, Zavin Moves

NEW YORK-The music industry law firm of Stuart, Zavin & Sinnreich has moved to new offices here at 1700 Broadway.

80% of WEA albums now are \$6.98

All album list price changes had to be negotiated with acts and/or managers. Droz says. All future album list price changes, too, will follow such negotiations. No specific timetable for the next such list price changes has been stated. Droz adds.

Studies by NARM, RIAA, Warner Communications and WEA indicate consumer price resistance. Droz explains, resulting in the precedental pricing of catalog. Droz envisions no pricing cut in new frontline albums. He promises that the labels within the WEA family will improve packaging.

The consumer has become confused paying \$2 or \$3 more for frontline catalog than hot new albums, Droz feels. "Catalog is very important to us. It takes five years to develop catalog.

Until Jan. 3, all sales of album product involved in the change will be at prevailing prices. All new authorized returns will be credited at Jan. 3 levels, except for the selected 200 \$5.98 list albums which will be credited at \$5.98.

# **Beach Awards**

Continued from page 6

S.C., beach music radio station of the year: Fat Jack's, North Myrtle Beach, beach music club of the year; the Coquina Club. Myrtle Beach. beach music show club of the year: Eric and Rhonda Lessmeister, novice shag couple of the year; Cecil and Linda Squires, pro shag couple of the year.

Janice Barnett, female vocalist of the year; Jackie Gore, male vocalist of the year; Billy Scott, single artist of the year; "Ocean Boulevard," by the Band Of Oz, single record of the year: "This One's For You." by the Embers, album of the year; "Miss Grace," by the Tymes, beach music song of the decade; and the Band Of

Winners were chosen through ballots distributed to the public at clubs, radio stations and record stores in South Carolina, North Carolina, Virginia, Georgia and

The awards presentation was highlighted by performances from the Tams, the Catalinas, J. D. Cash & the Leaders, the Poor Souls, Harry Deal & the Galaxies, Clifford Curry & the Hot Smoking Brass, the Plaids. Billy Scott & the Georgia Prophets. Al Williams and the Gold Rush

Oz. new group of the year. Tennessee.

> Lead vocals on "Painted Picture" support band.

# Market Quotations

			A	s of closing	I, Nov. 23	3, 1982				
Ann High	Low		Section   Sect	Close	Change					
13/16	1/2	Altec Corpo	oration				11/16	5/6	11/16	Unch.
553/4	263/4	ABC			8				46%	– ½
353/4	253/4	American C	an						301/2	— ½
91/8	4	Automatic F	Radio						7%	+ 43/2
59	33%	CBS							57%	- 1/2
71/2	5	Craig Corpo	oration		77				71/4	Unch.
711/2	47	Disney, Wal	t		20				621/4	- 2 <sup>3</sup> / <sub>2</sub>
4	21/8	Electrosour	nd Group		42	4		_	31/4	Unch.
181/2	111/4	Gulf + Wes	tern		5	1289			17%	Unch.
181/8	101/4	Handleman			6				16%	- 1/4
61/4	1 1/2	Integrity En	tertainmer	nt	13				3	+ 1/6
7	33/4	K-tel			50	2			5¾	Unch.
59	36	Matsushita	Electronic	s	11	329	54		54	+ 11/4
78	38	MCA			10	1249	68		66%	+ 1
79¾	483/4	3M			19	2809	70%	681/8	681/8	- 1%
92	49	Motorola			16	1184	83	81%	81%	- %
50%	30			S	8	71	43%	42	42	+ 1%
14	51/8	Orrox Corop	oration		_	113	111/4	10%	— ¾	
16%	10	Pioneer Ele	ctronics		23	11	151/4	151/4	151/4	- 1/4
27	15%	RCA			50	2515	25	241/4	24 %	Unch.
18	11	Sony			12	6919	161/4	16	161/8	Unch.
34 1/4	19	Storer Broa			21	567	301/2	29%	293/4	- 11/4
3¾	2	Superscope			-	43	23/4	2%	2 %	- ½
45	271/4	Taft Broadc			10	82	401/4	40	401/8	— ¾
631/4	34	Warner Con	nmunicatio	ns	11	2766	56¼	55 1/4	55%	<b>−</b> ³⁄₄
OVER TH COUNTE		Sales	Bid	Ask				Sales	Bid	Ask
ABKCO			<u>-</u> -	1 1/4	Kusto	om Elec.		1000	21/8	21/8
Certron C		17,200	1 1/2	1 %	Reco	ton			43/4	51/4
Data Pac		1200	61/2	7	Reev	es				
Josephso	n Int'i	13.700	14%	15	Co	mm.	64	1,100	381/2	39
Koss Cor	p.	13,400	4 1/8	5	Schw	artz Brot	hers	_	21/4	2¾

Over-the-Counter prices shown may or may not represent actual transactions. Rather, they are a guide to the range within which these securities could have been sold or bought at the time of compilation. The above information contributed to Billboard by Douglas J. Vollmer, Associate Vice President, Los Angeles region, Dean Witter Reynolds, Inc., 4001 West Alameda, Suite 100, Toluca Lake, Burbank, California 91505, (213) 841-3761, member of the New York Stock Exchange, Inc.

# Heartland Beat

• Continued from page 6 ical attention, and concedes that resulting publicity couldn't hurt Erect

He adds that Erect is planing a Christmas push for the \$6.98-listed "Solidarnosc Rock," a percentage of the proceeds of which continues to go to the Polish-Amesican Congress.

A different kind of benefit here in mid-November found newest "Saturday Night Live" members (and Chicago natives) Brad Hall and Paul Barosse shouldering guitars and knocking off two sets of raucous rock'n'roll, to help finance the twovear-old Practical Theatre Co. from whence they recently came.

Writer/performer Hall and writer Barosse, along with writer/performers Gary Kroeger and Julia Louis-Dreyfuss, had shipped off to New York last September after their literal overnight discovery by "SNL" producers, who'd caught the Practical's latest comedy revue and signed them on the spot. When "SNL" star (and now recording artist) Eddie Murphy played Evanston's Northwestern University Nov. 14. Barosse and Hall came back home too.

As "Riffmaster & the Rockme Foundation," Barosse, Hall, and selected music buddies opened for Murphy before staging the enthusiastically-received benefit in the Practical's Old Town theatre space.

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**Commodores** 

gether in the near future.

The band, without Richie, has toured in Asia and recently performed at a private concert in Dallas hosted by the Commodores Entertainment Corp. The event was held for about 700 and filmed for a documentary being prepared about the

were provided by the song's cowriter Harold Hudson, a member of Mean Machine, the Commodores'

Roaring through golden oldies ("Secret Agent Man." "Louie Louie") and originals alike, the Rockme Foundation heartily and humorously dispelled the old notion that writers can't play rock'n'roll. returning to New York and the set of "Saturday Night Live."

Heartland Beat welcomes news releases, announcements and suggestions. Send details to this column c/o Billboard, 150 N. Wacker Drive, Chicago, Ill. 60606.



SOMETHING'S IN THE AIR-Frida has a word with Atlantic Records' chairman Ahmet Ertegun at a reception for the singer in New York to promote her LP, "Something's Go-ing On."

# **Canadian Figures**

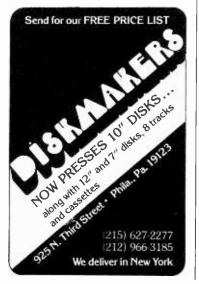
• Continued from page 3

corded cassette shipments up by more than two million units to 13,944,208 for the year through September. Last year's cassette tally for the comparable period was 11.905.803 units.

As expected, 8-track shipments continued to fall, down some 400.000 units to a nine-month total of 1.1 million.

The record industry in Canada had hoped for a strong fall quarter to counter the sagging nine-month figures, but found little solace in the generally mild weather so far, the ongoing recession and an increase in unemployment.





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# BECAUSE OF THESE MEN, MORE THAN HALF A MILLION PEOPLE ARE RIVINGENIA



Going into overtime with their gold album
What Time Is It?

the new single "The Walk"

and the second phase of a four-month national tour with Prince and Vanity 6.

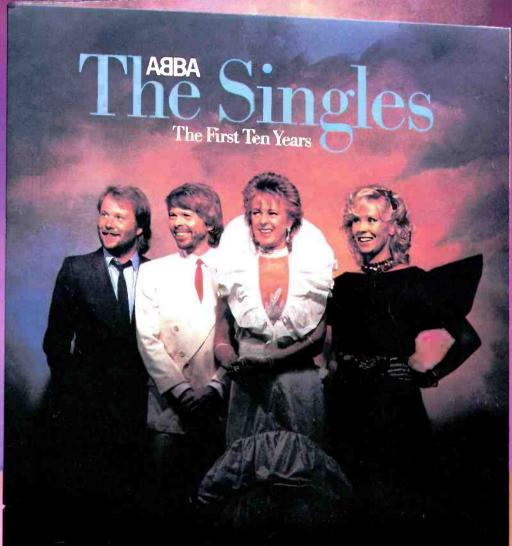


On Warner Bros. Records & Cassettes.

Produced by Morris Day and The Starr & Company

Another Starr Production

Personal Management: Jamie Shoop/Cavallo, Rulfalo & Fargnoli



Side 1.

RING RING
WATERLOO
SO LONG
I DO. I DO. I DO, I DO, I DO
SOS
MAMMA MIA
FERNANDO

Side 2.

DANCING QUEEN MONEY, MONEY KNOWING ME, KNOWING YOU THE NAME OF THE GAME TAKE A CHANCE ON ME SUMMER NIGHT CITY Side 3.

CHIQUITITA
DOES YOUR MOTHER KNOW
VOULEZ-VOUS
GIMME! GIMME! GIMME!
(A Man After Midnight)
I HAVE A DREAM

Side 4.

THE WINNER TAKES IT ALL SUPER TROUPER ONE OF US
THE DAY BEFORE YOU CAME UNDER ATTACK



ON ATLANTIC RECORDS & CASSETTES

80036 Produced & Arranged by Benny Andersson & Björn Ulvacus.

Ine First Ten Tears

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peri		Chart	Compiled from national retail stores and one-stops by the Music Popularity Chart Dept. of Bill- board.		Suggested				Chart			Suggested				Chart			Suggested	
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	LAST W	Weeks	ARTIST Title Label, No. (Dist. Label) Dist. Co.	RIAA	LP, Cassettes, 8-Track	Black LP/ Country LP Chart	THIS V	LAST V	Weeks	Title Label, No. (Dist. Label) Dist. Co.	RIAA Symbols	LP, Cassettes, 8 Track	Black LP/ Country LP Chart	THIS 1	LAST	Weeks	Title Label, No. (Dist. Label) Dist. Co.	RIAA Symbols	Cassettes, 8 Track	Chart
		23	MEN AT WORK	Symbols	O-ITALK	Chart	37	19	$\overline{}$	DIRE STRAITS Love Over Gold	Symbols	Ollack		愈	81	4	THE ENGLISH BEAT Special Beat Service	1		
7			Usual Columbia ARC 37978					An	11	Warner Bros. 1-23728 WEA  LAURA BRANIGAN	-	8.98			83	4	I.R.S. SP 70032 (A&M) RCA THE BEATLES	-	8.98	
	2	23	STRAY CATS	•			38	40	''	Branigan Atlantic SD 19289 WEA		8.98		企	6.5		20 Greatest Hits Capitol SV 12245 CAP		9.98	
3			Built For Speed EMI-America ST-17070 CAP		8.98		39	20	29	A FLOCK OF SEAGULLS A Flock Of Seagulls				74	74	5	PAT TRAVERS Black Pearl			
3	3	7	LIONEL RICHIE Lionel Richie Motown 6007 ML IND		8.98	BLP 3	_	42	6	Jive/Arista VA 66000 IND SOUNDTRACK	-	6.98		75	75	15	Polydor PD-1-6361 (Polygram) POL  ROYAL PHILHARMONIC	+-	8.98	
7	4	21	JOE JACKSON Night And Day	•			40			An Officer And A Gentleman Island 90007-1 (Atcō) WEA		8.98		, ,			ORCHESTRA CONDUCTED BY LOUIS CLARK	•		
–ŀ	5	4	A&M SP-4906 RCA SUPERTRAMP		8.98		4	41	15	AMERICA View From The Ground				76	76	,,	Hooked On Classics II RCA AFL1-4373 RCA	-	8.98	
3			Famous Last Words A&M SP 3732 RCA		8.98			44	11	Capitol ST-12209 CAP KENNY LOGGINS		8.98		76	76	"	AEROSMITH Rock In A Hard Place Columbia FC 38061 CBS			
7	6	6	DARYL HALL & JOHN OATES H2O RCA AFLI-4383 RCA		8.98	(	122			High Adventure Columbia TC 38127 CBS				血	85	8	DOLLY PARTON Greatest Hits			
	7	8	BILLY JOEL The Nylon Curtain			Ì	☆	47	5	ADAM ANT Friend Or Foe Epic ARE 38370 CBS		-			OÉW E		RCA AHL1-4422 RCA COMMODORES	-	8.98	CLP 8
-	15	3	Columbia TC 38200 CBS MARVIN GAYE				44	22	11	THE WHO	•			W			All The Greatest Hits Motown 6028 ML IND		8.98	
3			Midnight Love Columbia FC 38197 CBS			BLP 1			L,	It's Hard Warner Bros. 1-23731 WEA		8.98		79	56	18	SYLVIA Just Sylvia		11.00	CID 4
r	9	8	NEIL DIAMOND Heartlight Columbia TC 38359 CBS				儉	HEN	EMERY MENT	JOHN LENNON The John Lennon Collection				80	82	8	RCA AHÉ1-4312 RCA PINK FLOYD	<b>A</b>	11.98	CLP 4
7	23	3	PAT BENATAR Get Nervous					49	5	Geffen GHSP 2023 (Warner Bros.) WEA  EARL KLUGH/BOB JAMES	-	9.98					The Wall Columbia PC2 36183 CBS			
-	11	6	Chrysalis CHR 1396 IND DONALD FAGEN		8.98		46			Two Of A Kind Capitol ST 12247 CAP		8.98	BLP 44	81	61	8	RICKY SKAGGS Highways And Heartaches EDIC FE 37996 CBS			CLP 2
			The Nightfly Warner Bros. 1-23696 WEA		8.98	BLP 26	血	52	10	VANITY 6 Vanity 6. Warner Bros. 1-23716 WEA		8.98	BLP 6		95	3	JANET JACKSON			OLI Z
3	12	26	THE CLASH Combat Rock Epic FE 37689 CBS	•			48	33	36	ASIA	<b>A</b>	0.30	DEI U		62	,,	Janet Jackson A&M SP 4907 RCA		6.98	BLP 11
	8	9	BRUCE SPRINGSTEEN Nebraska	•			40	20	25	ASIA GEHER GHR 2008 (Warner Bros.) WEA THE ALAN PARSONS PROJECT		8.98		83	63	15	MICHAEL McDONALD If That's What It Takes Warner Bros. 23703 WEA		8.98	BLP 20
	13	21	Columbia TC 38358 CBS FLEETWOOD MAC	•	8.98		49	36	25	Eye In The Sky Arista AL 9599 IND		8.98		84	70	28	JUICE NEWTON Ouiet Lies	•		
-	20		Mirage Warner Bros. 1-23607 WEA		8.98		\$50	58	3	ROD STEWART Absolutely Live		0.00		٨	96	3	Capitol ST-12210 CAP		8.98	CLP 23
3	30	3	TOM PETTY AND THE HEARTBREAKERS Long After Dark				51	51	24	Warner Bros. 1-23743 WEA CHICAGO	•	8.98		7857	-		Creatures Of The Night Casablanca NBLP 7270 (Polygram) POL		8.98	
6	16	9	Backstreet/MCA BSR 5360 MCA OLIVIA NEWTON-JOHN	•	8.98			_	ļ.,	Chicago 16 Full Moon/Warner Bros. 1-23689 WEA		8.98		86	71	56	LOVERBOY Get Lucky	<b>A</b>		
			Olivia's Greatest Hits, Vol. 2 MCA MCA 5347 MCA		8.98		食	59	3	DEVO Oh No! It's Devo Warner Bros. 1-23741 WEA		8.98		愈	97	25	Columbia FC 37638 CBS  JEFFREY OSBORNE			
-	17	20	JUDAS PRIEST Screaming For Vengeance	•	0.30		盦	53	8	GRAND MASTER FLASH & THE FURIOUS FIVE					-		Jeffrey Osborne A&M SP-4896 RCA	-	8.98	BLP 13
-	18	21	Columbia FC 38160 CBS  CROSBY, STILLS AND NASH	•						The Message Sugar Hill 268 IND		8.98	BLP 8	88	72	21	Pictures At Eleven Swan Song SS 8512 (Atlantic) WEA	•	8.98	
1			Daylight Again Atlantic SD 19360 WEA		8.98		54	45	24	GLENN FREY No Fun Aloud Elektra E1-60129 WEA	11	8.98		\$89	REW	(119)	THE J. GEILS BAND Showtime			
9	10	10	RUSH Signals Mercury SRM-1-4063 (Polygram) POL		8.98		55	55	28	JANE FONDA Jane Fonda's Workout	•	0.30		90	70	17	EMI-America SD 17087 CAP  ARETHA FRANKLIN	+	8.98	
0	21	18	BILLY SQUIER Emotions in Motion	<b>A</b>	0.30					Record Columbia CX2-38054 CBS				30	/*	17	Jump To It Arista AL 9602 IND.		8.98	BLP 12
-	24	8	Capitol ST 12217 CAP  LUTHER VANDROSS		8.98		56	46	7	SPYRO GYRA Incognito		8.98	BLP 39	91	79	28	.38 SPECIAL Special Forces	•		
3			Forever, For Always, For Love Epic FE 38235 CBS			BLP 2	57	57	6	MCA MCA 5368 MCA WAYLON AND WILLIE		0.70	DLF 39	92	87	24	A&M SP-4888 RCA THE STEVE MILLER BAND	•	8.98	
3	27	4	DAN FOGELBERG Greatest Hits			DCI 2		64		WW II RCA AHL1-4455 RCA	-	8.98					Abracadabra Capitol ST 12216 CAP		8.98	
-	26	6	Full Moon/Epic FE 38308 CBS MISSING PERSONS				58	04	5	EDDIE RABBITT Radio Romance Elektra E1-60160 WEA		8.98	CLP 7	93	94	8	UTOPIA Utopia Network 60183 (Elektra) WEA		8.98	
7			Spring Session M Capitol ST 12228 CAP		8.98		59	48	22	EDDIE MONEY No Control	•			-	101	70	JOURNEY	<b>A</b>	0.00	
1	25	14	DON HENLEY 1 Can't Stand Still Elektra E1-60048 WEA		8.98		60	60	5	Columbia FC 37960 CBS ANDY SUMMERS AND ROBERT					04	16	Escape Columbia TC 37408 CBS STEVE WINWOOD			
7	73	2	PHIL COLLINS Hello, I Must Be Going							FRIPP I Advance Masked A&M SP:4913 RCA		8.98		95	84	16	Talking Back To The Night Island ILPS 9777 (Warner Bros.) WEA		8.98	
-	35	3	Atlantic 80035-1 WEA PRINCE		8.98		A	69	7	SAGA Worlds Apart				96	103	21	So Excited			DI D 4
7			1999 Warner Bros. 1-23790 WEA		10.98	BLP 4	62	62	14	Portrait ARR 38246 (Epic) CBS SANTANA				97	100	89	Planet BXL1 1055 (RCA) RCA  ALABAMA	<b>A</b>	8.98	BLP 62
1	29	7	DIANA ROSS Silk Electric RCA AFL1 4384 RCA		8.98	BLP 5				Shango Columbia FC 38122 CBS							Feels So Right RCA AHL1-3930 RCA		8.98	CLP 21
7	28	10	PETER GABRIEL Security				63	50	12	STEEL BREEZE Steel Breeze RCA AFL1-4424 RCA		8.98		98	86	17	DONNA SUMMER Donna Summer Geffen GHS 2005 (Warner Bros.) WEA	•	8.98	BLP 45
7	32	6	Geffen GHS 2011 (Warner Bros.) WEA  JEFFERSON STARSHIP		8.98		64	54	24	SURVIVOR Eye Of The Tiger	<b>A</b>	1		99	88	14	BAD COMPANY		0.30	DE1 43
_	3		Winds Of Change Grunt BXL1-4372 (RCA) RCA		8.98		_	65	4	Scotti Bros. FZ 38062 (Epic) CBS EMMYLOU HARRIS	-			_	100	.	Rough Diamonds Swan Song 90001-1 (Atlantic) WEA		8.98	-
7	37	7	TONI BASIL Word Of Mouth Chrysalis CHR 1410 IND		8.98		65			Last Date Warner Bros 1-23740 WEA		8.98		100	108	3	JERRY GARCIA Run For The Roses Arista AL 9603 IND		8.98	
1	31	8	LINDA RONSTADT Get Closer	•			66	66	39	ALABAMA Mountain Music RCA AFL1-4229 RCA	<b>A</b>	8.98	CLP 1	101	102	84	BILLY SQUIER	<b>A</b>		
	34	9	Asylum 60185 (Elektra) WEA KOOL AND THE GANG		8.98	CLP 22	67	67	13	RCA AFL1-4229 RCA EVELYN KING Get Loose		0.30	001 1	4	122	33	Don't Say No Capitol ST-12146 CAP		8.98	-
7			As One De-Lite DSR 8505 (Polygram) POL	ļ	8.98	BLP 10	68	68	11	RCA AFL1-4337 RCA THE TIME		8.98	BLP 9	102			Toto IV Columbia FC 37728 CBS			
3	43	3	JONI MITCHELL Wild Things Run Fast Geffen GHS 2019 (Warner Bros.) WEA		8.98		96	"		What Time Is It? Warner Bros. 1-23701 WEA		8.98	BLP 7	103	105	33	All Four One	•	8.98	
-	36	11	ABC The Lexicon Of Love				☆	90	3	THE BAR-KAYS Proposition		8.98	BLP 14	104	104	30		1	6.36	
3	39	6	Mercury SRM-1-4059 (Polygram) POL DIONNE WARWICK		8.98		☆	77	4	Mercury SRM-1-4065 (Polygram) POL  EAGLES Greatest Hits, Vol. 2		0.78	DEI 14	_		-	Missing Persons Capitol DLP 15001 CAP		4.98	
2		31	Heartbreaker Arista AL 9609 IND  HOHN COUGAR	A	8.98	BLP 16	-	90		Greatest Hits, Vol. 2 Asylum 60205 (Elektra) WEA  VARIOUS ARTISTS		8.98		105	107	56	ROYAL PHILHARMONIC ORCHESTRA CONDUCTED BY LOUIS CLARK			
6	14	71 .			1	1	金	.		Casino Lights	1		1	4	1	1	Hooked On Classics	_	1	4

# News

# Industry Events

conventions, awards shows, seminars and other notable events.

Jan. 6-9, Consumer Electronics Show, Las Vegas Convention Cen-

Jan. 20-22, Billboard's radio programming convention, Huntington Sheraton Hotel, Pasadena, Calif.

Jan. 21-23, National Assn. of Music Merchants Winter Market, Anaheim Convention Center, Anaheim.

Jan. 24-28, MIDEM, Palais des Festivals, Cannes.

Feb. 1-3, Country Music Assn. board meeting, Century Plaza Hotel,

Feb. 17-19, 14th annual Country Radio Seminar, Opryland Hotel, Nashville.

Feb. 23, National Academy of Recording Arts & Sciences 25th annual Grammy awards show, Shrine Auditorium, Los Angeles.

\* \* \*

March 4-6, Nashville Songwriters Assn. International (NSAI) showcase (4), achievement awards ceremony and dinner (5) and symposium (5-6), Hyatt Regency, Nashville.

Mar. 6-9, International Tape/Disc Assn. (ITA) seminar, Diplomat Hotel, Hollywood, Fla.

March 13-15, Ohio Cable Television Assn. annual convention and trade show, Hyatt Regency, Colum-

March 15-18, Audio Engineering Society's 73rd convention, POC Congress Centre, Eindhoven, Holland.

Broadcasters convention, Las Vegas

April 10-13, Gospel Music Week,

April 10-13, Gospel Music Assn. board meeting, Opryland Hotel,

April 13, Gospel Music Assn. Dove awards show, Opryland Hotel, Nashville.

Recording Merchandisers, Fontainebleau Hilton, Miami Beach.

April 23-24, National Kidney Foundation Country Music Festival, Nashville.

tion for Leukemia and Cancer Research annual Humanitarian award dinner, Sheraton Centre, New York.

# Ask Billboard

Company.

A. BNB Associates, Ltd. is located at 9454 Wilshire Blvd., Beverly Hills, Calif. 90212 (phone: 213-273-7020), and The Entertainment Company is at 40 West 57th St., New York, N.Y. 10019 (phone: 212-265-2600).

New York, N.Y. 10036. Questions will be answered only in

# Chartbeat

• Continued from page 6

only member of the group not to chart on his own is Bernie Leadon, whom Walsh replaced in 1976.

At this point we'll turn it over to Neale H. Stutt of Rexford, N.Y. who wrote in to tell us "The Eagles are now the group with the most members appearing solo on the Hot 100, dethroning the four Beatles of that distinction.

"Of course the Eagles haven't threatened the Beatles' feat of all hitting No. 1 on their own," adds Stutt, warming to his subject. "But it's appropriate that the rock group with the most No. 1 singles-the Fab Four-and the American rock group with the most No. 1 hits-the Eagles-have each earned distinctions for solo activity."

(Editor's Note: Stutt isn't counting the Four Seasons or K.C. & the Sunshine Band as American rock groups-and who can blame him?)

"Unless another supergroup dis-

along with Luciano Pavarotti, who

scored last year with "O Holy Night"

The biggest category historically

for Christmas albums has been

MOR pop vocalists, and over the

years most of the biggest have spun

holiday gold, including Bing Crosby

("Merry Christmas," Decca), Frank

Sinatra ("The Sinatra Christmas Al-

bum," Capitol) and Barbra Strei-

sand ("A Christmas Album," Co-

Other acts in this category range from the late Nat "King" Cole ("The

Christmas Song," Capitol) to night-

club and television veterans Dean

Martin (Reprise), Engelbert Hum-

perdinck (Epic) and Jim Nabors

(Columbia), whose brief run as a hot

record act included a gold Christmas

Pop groups who have hit gold with Christmas LPs are Herb Alpert

& the Tijuana Brass (A&M), the

Carpenters (A&M) and the Par-

tridge Family (Bell), who carried the

bubblegum banner in 1971 with

Numerous choral acts have gone

gold with holiday releases, including

the Mormon Tabernacle Choir

(CBS) and the Robert Shaw Chorale

(RCA) in addition to the aforemen-

tioned Mitch Miller and Ray Con-

niff. The pop instrumental category

is headed by Mantovani, who went gold with his 1954 LP "Christmas

No r&b acts have earned gold cer-

tifications for Christmas product.

Johnny Mathis and Nat "King"

Cole have scored, but both are basic-

since 1958, though a handful of

them were released prior to that

date. Bing Crosby's "Merry Christ-

mas" was on the charts in 1945,

All of these albums were certified

(London).

lumbia).

album in 1970.

"Christmas Card."

Carols" (London).

ally pop vocalists.

bands," decides Stutt, "you can expect the mark set by Eagles to stand." Stutt adds a P.S.: "I'm a music enthusiast/chart buff and work in radio. Could you send employment info. for Billboard?"

And here we thought Stutt just liked our stats.

\* \*

That Pat: Pat Benatar's LP "Get Nervous" (Chrysalis) leaps 13 notches to number 10 this week, becoming her third top 10 album in a row. That's Benatar's entire output except for her 1979 debut "In The Heat Of The Night," which peaked

Benatar's single "Shadows Of The Night" also jumps two points to number 14, looking to become her second top 10 hit. "Hit Me With Your Best Shot" peaked at nine in December, 1980. Benatar's other biggest hits are "Fire And Ice" (#17, 1981), "Treat Me Right"

(#18, 1981) and "Heartbreaker" (#23, 1980).

We Get Letters: We got a memorable letter a while back from George Lippold of the Bronx, who supplied "answers" to our recent list of 16 No. 1 hits whose titles pose questions.

Elvis Presley's "Are You Lonesome Tonight?," for example, is answered by B.J. Thomas' "I'm So Lonesome I Could Cry." And Diana Ross' "Do You Know Where You're Going To?" elicits the Miracles' response, "Going To A Go-Go."

Our choice as Lippold's best pairing: To Frankie Avalon's immortal question "Why?" comes the Dave Clark Five's succinct reply, "Be-

# **Handleman Posts Drop In Income**

NEW YORK-Net income and sales for Handleman Co., the giant racker, dipped in the second quarter of the company's fiscal year ending

Net income for the second quarter was \$2,502,000 or 56 cents per share, compared to \$2,571,000 or 58 cents per share in the same period last year, a 2.7% decrease. Sales for the period decreased 4.4% to \$58,582,000 from \$61,269,000 last

For the first six months this year, earnings were \$4,326,000 and sales were \$113,110,000, compared to last year's earnings and sales of \$4,414,000 and \$116,948,000, respectively. Earnings per share were 97 cents this year compared to 99 cents last year.

# **Bubbling Under The**

101-NASTY GIRLS, Vanity 6, Warner Bros. 7-29908

102-GOT TO BE THERE, Chaka Khan, Warner

103-D00 WA DITTY, Zapp, Warner Bros. 7-

104-IF THIS WORLD WERE MINE, Cheryl Lynn, Columbia 18-03204

105-NIPPLE TO THE BOTTLE, Grace Jones, Island 7-99963 (Atco) 106-FUNNY HOW TIME SLIPS AWAY, The Spin-

ners, Atlantic 7-89922 107-PEEK-A-BOO, Devo, Warner Bros. 7-29931

108-WHITE WEDDING, Billy Idol, Chrysalis

109-HE WAS REALLY SAYING SOMETHING, Bananarama, London 201 (Polygram) 110—IT'S RAINING MEN, The Weather Girls, Co-

lumbia 38-03354

# **Bubbling Under The** Top LPs

201-MILLIE JACKSON, Hard Times, Spring SP 1-6737 (Polygram)

202-DAVID LINDLEY, Win This Record, Elektra 60178

203-TAVARES, New Directions, RCA AFL1-4357 204-GOLDEN EARRING, Cut, 21 Records T-1-19004 (Polygram)

205-CREEDENCE CLEARWATER REVIVAL. Chooglin', Fantasy 9621 (Polygram) 206-SAMMY HAGAR, Rematch, Capital St

207-SHAKATAK, Night Birds, Polydor PD1-6354 (Polygram)

208-GWEN GUTHRIE, Gwen Guthrie, Cotillion 90004 (Atlantic)

209-POCO, Back Tracks, MCA 5363

210-GIRLSCHOOL, Screaming Blue Murder, Mercury SRM1-4066 (Polygram)

# Lifelines

Girl, Savannah Lauren, to Nancy and Ralph King, Nov. 4 in Durham, N.C. He is vice president of marketing for the Record Bar chain.

Girl, Taren, to Teddy and Danny Seraphine, Nov. 1 in Los Angeles. He is a member of the group Chicago.

Boy, Brooks Richard, to Beau and Joni Siegel, Oct. 18 in Minneapolis. He is a promotion rep for Elektra/ Asylum.

Boy, Andrew Jonathan, to Christie and Mark Andrews, Nov. 20 in Portland. He is music director for KWJJ

Girl, Lauren Anne, to Karen and Denny Schone, Nov. 1 in Overland Park, Kan. He is district sales manager for WEA Corp. in Kansas City,

# <u>Marriages</u>

Leeds Levy to Jaymes Foster, Nov. 20 in Los Angeles. He is president of MCA Music.

Lee Cohen to Lois Sarkisian, Oct. 30 in Los Angeles. He is vice president of marketing for the Licorice Pizza chain.

# Deaths

Etsuro Nakamichi, 58, founder and chairman of the Nakamichi Corp., Nov. 10 in Los Angeles.

\* \* \* Charlotte Herman, 69, of cancer Nov. 20 in Los Angeles. She was married to bandleader Woody Herman.

# K-tel, Anderson Settle On Single

• Continued from page 3

"promotional tool" to help buttress K-tel's traditional tv advertising thrust for packages of this type.

The \$5.98 album was produced and compiled prior to Anderson's October signing with Permian Records, an independent Texas label. Released on K-tel's Era label, the LP contains her own hits plus new songs

K-tel has made a general mailing to radio and press of the package and single, with promotion handled by Cindi Drop, national promotions coordinator out of K-tel's headquarters in Minnetonka, Minn.

The Anderson incident puts further focus on K-tel's moves over the past year to enter mainstream marketing of its wares. It has been the producer of two "Hooked On" classics and swing albums, released here by RCA. Early last summer, it briefly had on the market a "Baroque Connection" package, on a label called Arrival, along with a single from the LP. The album was pulled and the master is currently in the hands of CBS for release.

Another current recording project, on K-tel's own logo, is the soundtrack to the just-released Hanna-Barbera animated feature, "Heidi's Song." Veteran tunesmiths Sammy Cahn and Burton Lane wrote the eight-song score, one number of which, "It's A Christmas-sy Day," is being sent to programmers on a strictly promotional basis.

# DECEMBER

Convention Center.

Opryland Hotel, Nashville.

April 10-14, National Assn. of

April 17-21, National Public Radio convention, Hyatt Regency, Minneapolis.

April 30, T. J. Martell Founda-

Q. I must find out the addresses of two management companies-BNB and The Entertainment

Readers are invited to send written questions to: Ask Billboard, Billboard Magazine, 1515 Broadway,

• Continued from page 4 while "Perry Como Sings Merry ers are Elvis Presley (RCA), Perry Christmas Music" dates to 1946, the Como (Camden and RCA) and Robert Shaw Chorale's "Christmas Johnny Mathis, Mitch Miller, Ray Hymns & Carols" to 1949, Manto-Conniff, Andy Williams and Euvani's "Christmas Carols" to 1954 gene Ormandy & the Philharmonic and Elvis Presley's "Elvis' Christmas

Gold Certifications Reveal

Christmas LP Comeback

Orchestra (all on Columbia). Album" to 1957. Presley is also one of only two Most of the albums that have gone mainstream pop/rock acts to earn a gold are secular in nature, though a gold Christmas LP, along with the few are keyed to sacred material, in-Beach Boys, who went gold earlier cluding Ernie Ford's "Star Carol" this year with their 1964 release (Capitol) and Eugene Ormandy's "The Beach Boys Christmas Album" "Handel's Messiah" (Columbia), (Capitol). Likewise Ormandy is one which hit gold in '62 and '63. of only two classical acts to hit gold,

Only one Christmas single has been certified gold: Gene Autry's "Rudolph, The Red-Nosed Reindeer" (Columbia), which was released in 1949 and certified in 1969.

The song hit No. I pop as have five other Christmas records since 1940: Crosby's "White Christmas" (Decca, 1942), Vaughn Monroe's "Let It Snow! Let It Snow! Let It Snow!" (Victor, 1946), Spike Jones' "All I Want For Christmas (Is My Two Front Teeth)" (RCA Victor, 1948), Jimmy Boyd's "I Saw Mommy Kissing Santa Claus" (Columba, 1952) and the Chipmunks' "Chipmunk Song" (Liberty, 1958).

The highest-charting Christmas single in recent years is the Eagles' 1978 release "Please Come Home For Christmas" (Asylum), a remake of a 1961 hit by Charles Brown (King). The Eagles' record went to number 18 on the weekly pop charts, making it the first new Christmas single to crack the top 20 since Brenda Lee's "Rockin' Around The Christmas Tree" (Decca) in 1960.

Five other Christmas records have hit the top 20 in the rock era, including two versions of "Nuttin For Christmas" in 1955. Barry Gordon (MGM) took the novelty song to number six; Joe Ward (King) took it to number 20. Also, Harry Belafonte's "Mary's Boy Child" (RCA) hit number 12 in 1956, Bobby Helms' "Jingle Bell Rock" (Decca) reached number six in 1957 and the Harry Simeone Chorale's "Little Drummer Boy" (20th Century-Fox) peaked at 13 in 1958.

Among the more distinctive Christmas singles to appear on Billboard's charts over the years: James Brown's "Santa Claus Go Straight To The Ghetto," Cheech & Chong's "Santa Claus & His Old Lady" and Stan Freberg's "Green Christmas." PAUL GREIN

www.americanradiohistory.com

**DECEMBER 4, 1982,** 

BILLBOARD

Co e re	prod is, el	ght 1 uced ectro writte	1982 d. st onic en p	2. Billboard Publications tored in a retrieval system c. mechanical, photocopi permission of the publish	Inc. No p or transn	art of this	publication	OSITION 106-200 In may by any othout	S WEEK	T WEEK	ks on Chart	Compiled from national r stores and one-stops by the N Popularity Chart Dept. of board.	Ausic		Suggested List Prices LP,	Black LP/	WEEK	WEEK	ks on Chart	ARTIST		Suggested List Prices LP,	Black
_	*	Chart					Suggested List		HIS	LAST	Weeks	Title Label, No. (Dist. Label) D	Dist. Co.	RIAA Symbols	Cassettes, 8-Track	Country LP Chart	TES SE	LAST	Weeks	Title Label, No. (Dist. Label) Dist. Co.	RIAA Symbols	Cassettes. 8-Track	Count
IHIS WEEK	LAST WEEK	Weeks on		ARTIST Title Label, No. (Dist. Label)	Dist. Co.	RIAA Symbols	Prices LP, Cassettes, 8-Track	Black LP/ Country LP Chart	虚	145		The Jazz Singer Capitol Sw 12120	CAP	•	8.98		169	168	28	STEVIE WONDER Stevie Wonder's Original Musiquarium I Tamla 60071L2 IN	•	13.98	BLP
06	89	15	5	STACY LATTISAW Sneakin' Out Cotillion 90002-1 (Atlantic)	WEA		8.98	BLP 23	138			Annie: Children's Christmas Columbia CR 38168	CBS				顶	HEW E		LITTLE STEVEN AND THE DISCIPLES OF SOUL Men Without Women			
07	109	15		GEORGE THOROGOOD & THE DESTROYERS Bad To The Bone					140	179	25	The Elvis Medley RCA AHLI-4530	RCA		8.98		171	171	3	EMI-America ST 17086 CA LYNRYD SKYNYRD Best Of The Rest		8.98	
8	91	30		EMI-America ST-17076  MELISSA MANCHESTER Hey Ricky	CAP		8.98		140	100	2.	MANHATTAN SWING ORCH Hooked On Swing RCA AFL1 4343	IESTRA RCA	•	8.98		172	129	20	MCA MCA 5370 MC KENNY ROGERS Love Will Turn You Around	•		
7	121	3	3	SKYY Skyyjammer	IND		8.98		141	118	37		POL	•	8.98		血	188	2	Liberty LD 51124 CAI CHARLENE Used To Be		8.98	CLP
10	110	38	3	Salsoul SA 8555 (RCA) WILLIE NELSON Always On My Mind	RCA	<b>A</b>	8.98	BLP 29	142	125	20		CBS		0.30		174	146	22	Motown 6027 ML IND PETE TOWNSHEND All The Best Cowboys Have		8.98	
1	112	10		Columbia FC 37951 YAZ Upstairs At Eric's	CBS			CLP 3	143	128	17	ZAPP Zapp II		•	9.00	DI D: 17			_	Chinese Eyes Atco SD 38149 (Atlantic) WE  THE OAK RIDGE BOYS	-	8.98	-
2	114	4	+	Sire 1-23737 (Warner Bros.)  HANK WILLIAMS JR.  Greatest Hits	WEA		8.98	BLP 70	血	180	2	The Bitterest Pill I Ever	WEA		8.98	BLP 17	政	NEW EX		Christmas MCA MCA 5365 MCA		8.98	
3	116	4	1	PSYCHEDELIC FURS	WEA		8.98		**	REE	113	Had To Swallow Mercury PXL 506 (PolyGram) CRYSTAL GAYLE	PDL		5.98		1/6	175	8	SHEENA EASTON Madness, Money And Music		9 00	
-	119	2	+	Forever Now Columbia FC 38261 GEORGE HARRISON	CBS				146		31	True Love Elektra 60200 VAN HALEN	WEA	<b>A</b>	8.98		177	176	111	EMI-America ST 17080 CAF THE POLICE Zenyatta Mondatta	<b>A</b>	8.98	
-	115	26	1	Gone Troppo Dark Horse 1-23734 (Warner Bro GAP BAND	s.) WEA		8.98		147	147	444	Diver Down Warner Bros. BSK 3677 PINK FLOYD	WEA		8.98		血	184	2	THE OUTLAWS Greatest Hits		8.98	
			1	Gap Band IV Total Experience TE-1-3001 (Polygram)	POL		8.98	BLP 15	148	139	15	Dark Side Of The Moon Harvest SMAS 11163 (Capitol)  SOUNDTRACK	CAP		8.98		179	130	31	Arista AL 9614 INC ELTON JOHN Jump Up		8.98	
	123	5	1	ORIGINAL CAST Cats Geffen 2GHS 2017 (Warner Bros	) WEA		16.98					Fast Times At Ridgemont High Full Moon/Asylum 60158-1				*	180	190	2	Geffen GHS 2013 (Warner Bros.) WEA  DONNIE IRIS The High And The Mighty		8.98	
1	117	6	1.9	THE BLASTERS Over There—Live At The Venue, London					149	148	7	BOBBY NUNN Second To Nunn	WEA		12.98		1	NEW EN	IA)	MCA MCĀ 5340 MCA		8.98	-
	alem er	111	1	Slash 1-23735 Warner Bros. LEE RITENOUR Rit/2	WEA		5.99		150	150	19	Motown 6022 ML KENNY ROGERS Greatest Hits	IND	<b>A</b>		BLP 22	182	182	4	Tongue In Chic Atlantic 80031 WEA		8.98	
+	92	13	J	Elektra 60186 JOAN JETT AND THE BLACKHEARTS	WEA		8.98		151	151	53	Liberty LOD 1072 LOVERBOY Loverboy	CAP	A	8.98	CLP 37	183	159	25	Shuttered Room MCA MCA 5345 MCA ROXY MUSIC		8.98	
1	120	17		Bad Reputation Boardwalk NB 33251-1 THE GO GO'S	IND		8.98		152	152	59	Columbia JC 36762  POLICE Ghost In The Machine	CBS	<b>A</b> _			184	144	13	Avalon Warner Bros. 1-23686 WEA PAUL CARRACK		8.98	
ļ			1	Vacation LR.S. SP 70031 (A&M)	RCA		8.98		153	156	11	A&M SP-3730	RCA		8.98		185		26	Suburban Voodoo Epic ARE 38161 CBS RICKY SKAGGS			
	111		F	RICHARD SIMMONS Reach Elektra El-60122	WEA		10.98		154	149	51	Mercury SRM-1-4021 (Polygram)  JOAN JETT AND THE BLACKHEARTS	POL		8.98					Waitin' For The Sun To Shine Epic FE 37193 CBS			CLP
		25	N A	AIR SUPPLY Now And Forever Arista AL 9587	IND	•	8.98		155	155	60	! Love Rock 'N' Roll Boardwalk NB1-33243 KOOL & THE GANG	IND	_	8.98		186	169	11	MERLE HAGGARD/GEORGE JONE A Taste Of Yesterday's Wine	S		
1	26	11	V	KIM CARNES Voyeur EMI-America SO 17078	CAP		8.98			154		Something Special De-Lite DSR 8502 (Polygram) MICHAEL MURPHY	POL		8.98		187	170	19	Epic FE 38203 CBS BILLY IDOL Billy Idol			CI
2	100 (0)		G	LITTLE RIVER BAND Greatest Hits Capitol ST 12247	CAP		8.98			142		Michael Martin Murphy Liberty LT-51120	CAP		8.98	CLP 39	1	MEW ELY	11	Chrysalis CHR 1377 IND MOVING PICTURES		8.98	
C	60 E3	1	T	CON FUN SHUN To The Max Mercury SRM 1-4067 (Polygram)	POL		8,98			157		Breakin' Away Warner Bros. BSK 3576	WEA		8.98	BLP 74		NEW ENT		Days Of Innocence Network E1-60202 (Elektra) WEA  DEPECHE MODE		8.98	
1	27	23	S	SOUNDTRACK E.T. MCA MCA 6109	MCA	•	9.98		139		4	KATE BUSH The Dreaming EMI-America ST 17084	CAP		8.98		190	_	_	A Broken Frame Sire 1-23751 (Warner Bros.)  THE J. GEILS BAND		8.98	
1	13	69	S	STEVIE NICKS Bella Donna Aodern Records MR 38139 (Atco)		<b>A</b>	8.98		1 DO	172	•	FRIDA Something's Going On Atlantic 80018-1	WEA		8.98		191	186	28	Freeze-Frame EMI-America SOD-17062 CAP  SQUEEZE		8.98	
	93	22	R	REO SPEEDWAGON Good Trouble pic FE 38100	CBS	<b>A</b>			161	160	2	ANNE MURRAY Greatest Hits Capitol SO-12225	CAP	^	8.98		192	MEN ENT		Sweets From A Stranger A&M SP-4899 RCA  ALPHONSE MOUZON		8.98	
	98	10	D	DURAN DURAN Carnival Capitol SLP-15006	CAP		4.98			153		STEPHANIE MILLS Tantalizing Hot Casabianca NBtP 7265 (Polygram)	POL		8.98	BLP 19	193			Distant Lover Highrise HR100AE IND TALK TALK		8.98	
1	99	24	G	GENESIS Three Sides Live	WEA	•	10.98		162	164	4	FOGHAT In The Mood For Something Rude					194			The Party's Over Liberty ST-17083 CAP  JERMAINE JACKSON		8.98	
1	74	2	CO	CHILLIWACK Opus X Millennium BXLI-7766 (RCA)	RCA		8.98		163	163	35	Bearsville Distributor Warner Bros. 1-23747  IRON MAIDEN The Number Of The Beast	WEA		8.98					Let Me Tickle Your Fancy, Motown 6017 ML IND		8.98	BLP
1:	34	55	<b>0</b>	DZZY OSBOURNE Diary Of A Madman et FZ 37492 (Epic)		<b>A</b>	0.35		164	166	4	The Number Of The Beast Capitol ST-12202  MELBA MOORE The Other Side Of The	CAP		8.98		195			Ghost Town Atlantic 80008 WEA		8.98	
0	10 (1)	<b>3</b>	P	EABO BRYSON Ion't Play With Fire	CBS		9.00		100	100	20	The Other Side Of The Rainbow Capitol ST 12243	CAP		8.98	BLP 18				FOREIGNER 4 Atlantic SD 16999 WEA	<b>A</b>	8.98	
1:	38	64	W	apitot ST 12241 VILLIE NELSON VIIIIe Nelson's Greatest	CAP	Δ	8.98		165			DAVID SÄNBORN As We Speak Warner Bros. 1 23650	WEA		8.98 E	BLP 69	197			ORIGINAL CAST Dreamgirls Geffen GHSP 2007 (Warner Bros.) WEA		9.98	
	1		Bo	olumbia KC 2 37542	CBS			CLP 24	166			JOE COCKER Scheffield Steel Island IL 9750 (Atco)	WEA		8.98		198			CARL CARLTON The Bad C.C. RCA AFL1-4425 RCA		8.98	BLP
L	36		Pe	AIRCUT ONE HUNDRED elican West dista AL 6600	IND		6.98		167			OZZY OSBOURNE Blizzard Of Ozz Jet JZ 36812 (Epic)	CBS	<b>A</b>			199			PIECES OF A DREAM We Are One Elektra E1-60142 WEA		8.98	BLP :
113	37	27	Ri	URAN DURAN io apitol ST-12211	CAP		8.98		168	161	28	NEIL OIAMOND 12 Greatest Hits Vol. II Columbia TC 38068	CBS	•			200	135	71	THE GO-GO'S Beauty And The Beat	<b>A</b>	8.98	

# TOP LPs & TAPE

A-Z (LISTED BY ARTISTS) Adam Ant.
Asia
Asia
Bad Company
Bar-Kays
Toni Basil
Beatles
Pat Benatar
Blasters
Laura Branigan
Peabo Bryson
Kate Bush
Carl Carlton
Kim Carnes
Paul Carrack
Charlene
Chic
Chicago
Chilliwack
Clash
Joe Cocker Adam Ant...

Phil Collins
Commodores
Con Funk Shun
Elvis Costello
John Cougar
Crosby, Stillis & Nash
Del Leppard
Depeche Mode
Devo
Neil Diamond
Dire Straits
Duran Duran 25
78
125
142
36
18
153
189
52
9, 137, 168
37
129, 136 Duran Duran ..... Duran Duran
Eagles
Sheena Easton....
Larry Elgart
English Beat, The
Donald Fagen...
Fixx, The Fixx, The...
Fleetwood Mac...
Fleetwood Mac...
A Flock Of Seaguils.
Dan Fogelberg
Fog Hat...
Jane Fonda
Foreigner
Aretha Franklin
Glenn Frey.
Frida
Peter Gabriel
Gap Band
Jerry Garcla
Marvin Gaye

Crystal Gayle.
Genesis.
Go-Go's
Grand Master Flash
Merle Haggard
Halrout One Hundred.
Darly Hall & John Oates
Emmylou Harris
Don Henley.
Billy Idol
Donnie Iris.
Iron Malden.
Janet Jackson
Jeenales Jackson
Joe Jackson
Joe Jackson
Joe Jackson
Joman Jackson
Joe Jackson
Jaman 145 130 120, 200 53 186 135 6 114 24 187 .163 .. 82 ..194 7 ...89, 196 ...179 ...94 ....17 ...67 ...85 ...46 ...32, 155 ...106 ...45 ....124 J. Gells Band
Elton John
Journey
Judas Priest
Evelyn King
Kiss
Earl Klugh & Bob James
Kool And The Gang
Stacy Lattisaw
John Lennon
Little River Band

Little Steven And the Disciples of Soul ... Kenny Loggins ... Loverboy... Loverboy... Lynyrd Skynyrd ... Melissa Manchester ... Michael McDonald ... Men At Work ... Stephanle Milis ... Milssing Persons ... Jon Mitchell ... Eddle Money ......170 .......42 .....86, 151 ......171 ......108 ........83 .........161 ..........23, 104 ............33 Missing Persons
Joni Mitcheil
Eddie Money
Meiba Moore
Motels
Alphonse Mouzon
Moving Pictures
Michael Murphy
Anne Murray
Wille Nelson
Juice Newton
Olivia Newton
Olivia Newton-John
Stevie Nicks
Bobby Nunn
Oak Ridge Boys
Ozzy Osbourne

70 Outfaws
Doily Parton
Tom Petty & The Heartbreakers
Pieces Of A Dream
Pink Floyd.
Robert Plant 333 59 164 103 182 188 156 160 110, 134 16 127 149 175 189 175 177 77 77 77 78kers 15 ......80, 147 ......88

Poco Pointer Sisters Police Evis Presley Prince Psychedelic Furs Eddie Rabbitt REO Speedwagon Lionel Richle Lee Ritenour Kenny Rogers 
 Kenny Rogers
 150,172

 Linda Ronstadt
 31

 Diana Ross
 27

 Roxy Music
 103

 Royal Philharmonic Orchestra
 .75, 105

 Rush
 19

 Saga
 61

 David Sanborn
 165

 Santana
 62

 Scorpions
 141

 Richard Simmons
 121

 Ricky Skaggs
 .81, 185

 Skyy
 109
 

.....191 ......92 .....92 .....50 .....2 ....98 .....60 .....95 

Every care for the accuracy of suggested list prices has been taken. Billboard does not assume responsibility for errors or omissions.

• RECORDING INDUSTRY ASSOCIATION OF AMERICA seal for sales of 500,000 units. 

• RECORDING INDUSTRY ASSOCIATION OF AMERICA seal for sales of 1,000,000 units.

NEXT FRAME—The J. Gells Band's lead singer Peter Wolf, second from left, chats with executives from EMI America at a reception honoring the group's new LP "Showtime." That's Steve Van Zant at far right conferring with Gells' producer/keyboardist Seth Justman.

# **Puzzling Promotional Ploy:** Japanese Jigsaw Jacket

TOKYO-Tokuma Musical Industries here is experimenting with an unusual marketing ploy for the recently released album "Jigsaw Party" by the Venus, a well-established local pop group: a jacket in the form of a jigsaw puzzle.

The first 30,000 copies of the album come with the jigsaw sleeve. Although the sleeve costs Tokuma around \$1 a unit, instead of the usual sleeve manufacturing tab of around 35 cents, the album is selling for \$9.25, about a dollar less than the price of most domestic repertoire

Says Ken Hasunuma, Tokuma Musical Industries producer: "It's a package containing the group's top hits, plus the newest single, so we can produce it more cheaply than one with all new material, and still provide the extravagant sleeve at a lower price than usual."

Jigsaw puzzles have always been popular in Japan, and there's currently a pre-Christmas puzzle sales boom. Many jigsaw puzzles here have featured replicas of old album

"Having decided we'd go for a sleeve which could be broken up into many pieces, we picked out the Venus group because it seemed to fit in with the general concept," Hasunuma says. "Judging by initial media and consumer interest, it looks like a winner, in which case

# **Vid Game Firm Apollo Files Chapter XI**

NEW YORK-The Nov. 12 Chapter XI bankruptcy filing by Richardson, Tex.-based Games By Apollo is being attributed to pressure for payment from the company's advertising agency, Benton & Bowles.

The video game software manufacturer owes its agency \$2.5 million, a figure representing only half of the year-old firm's total debts. The bankruptcy filing occurred one week after Benton & Bowles obtained a temporary restraining order prohibiting Apollo from disposing of its inventory in any way.

The agency wanted to sell the inventory itself, to pay the \$2.5 million debt for ad services. But rather than appear in court to respond to the temporary restraining order, Apollo filed Chapter

Apollo president Patrick Roper has said he expects the company to reorganize and return in smaller form.

we're likely to come out with future jigsaw jackets."

An extra promotional boost for the Venus dance music LP comes when the group, along with the Shanels, Black Cats, Tokyo JAP and M-Band, are featured in the first dance party staged at the huge Nippon Budokan Hall here Dec. 16.

The hall's 2,500 seats will be removed from the main arena to make room for an expected 10,000 dancers at the event, which is being sponsored by TBS Radio. Three other dance parties are scheduled for the end of December in Japanese centers, featuring Venus alongside acts from CBS/Sony, Epic/Sony and Victor Musical Industries. It is all a spinoff of the "Dance Contemporary" promotional project here (Billboard, Nov. 20), in which 11 record companies are jointly investing.

# WB Music Find Raises Issues

• Continued from page 4

George Gershwin's will calls for the manuscripts to be delivered to the Library of Congress; Cole Porter's will makes them available to the Porter archives at his alma mater, Yale.

Copyright experts stress that original contracts must be refered to in order to gain deeper legal understanding of ownership. Warners, however, has been making termination deals with a number of the authors' estates, including those of Porter and Gershwin. Under terms of the 1976 Copyright Act, authors or their estates can recapture copyrights during a 19-year extension period. Further legal entanglements could surface in establishing whether material never published in effect stands as a new copyright at the point at which it is published. As for those crates, Warner Bros. has removed them to an unknown location under tight security.

This whole affair has not gone unnoticed at other old publishing houses. They are looking into their warehouses, too, to seek out unpublished material and assess own-

### Trade Cancer Line

• Continued from page 3

all donors and the employees of all donor companies through special booklets, which will also acknowledge the contributions. Deadline for listing of donors is Dec. 17.

Because of the recession, the Industry Committee of the AMC has decided this year to forego the yearly industry banquet, held for the last 14

# **InsideTrack**

Pickwick's rack division is deliberating the opportunities in continuing as vendor for the 55 Zody's Discount Department Stores, after that chain's parent company, HRT Industries, announced it would file Chapter XI of the Bankruptcy Code in an effort to reorganize, Pickwick senior vice president Eric Paulsen says. The impact of the bankruptcy action strikes at what is acknowledged as the largest racked account serving the nation with Latin product. Insiders feel the effect of the Mexican peso's severe devaluation in the U.S. constricted Zody's volume.

Meanwhile, at the Pickwick racks wing, experiment is going on in marketing a line of cookware gadgetry primarily in the homemaking departments of accounts where they are already servicing records and tapes. . . You can mark your 1983 calendar for the annual NAIRD confab Decoration Day weekend at the plush Pick Congress hotel in Chicago's Loop. . . . CBS Records has cancelled its previously scheduled early '83 sales

Track salutes Evan Lasky and Danjay Music, who have sent copies of the WEA list of albums going \$6.98 (see stories this issue) so their Budget Tape & Records retail franchises can react accordingly. Unless this is done, one-stop-served retail can't roll with the punch.... Suffolk Marketing is using full-page newspaper ads to solicit mail orders for its tv-marketed albums that have slowed down. It's LPs for \$7.98, tape at \$9.98, with \$1 off each album if you order more than one up to five units. . Maria Cole, the former Ellington singer and mother of singer Natalie, has been named her daughter's conservator by an L.A. Superior Court. Cole said her daughter will soon undergo surgery for a throat nodule and that during the stress period of from two to three months she was made guardian of her daughter's person and es-

Marvin Gaye's "Midnight Love" package skyrockets, but his onetime Hidden Hills, Calif. ranch-manse goes on the block to satisfy an almost \$4 million tax bite. The IRS took over the northwest Valley holding in a personal bankruptcy proceeding Gaye filed in 1978. The expanse is valued at into seven figures. . . . John Scales heads the three-store Wherehouse experiment in computer software being conducted by Integrity Entertainment. The chain buys some from Softsell, the firm which hired ex-WEA national accounts exec Rich Lionetti, and some direct.... Watch for an announcement from an industry chain soon to bow computer hardware and software simultaneously in all its locations.

Video Game Vagaries: The California Board of Equalization has suggested to the state legislature it consider a 6% arcade video gross tax estimated to produce \$50.5 million revenue from \$832 million gross.

In-store demonstration impelled Paul Simon into purchasing the first copy of European harpist Andreas Vollenweider's CBS disk, according to CBS Masterworks marketing boss Harold Fein, who was so informed by Rizzoli's store manager John Brancati. . . . Don Kirshner got more than \$2 million for his 32-acre, 17-room New Jersey home in an aucy n. He paid \$662,500 for the place. ... Warner Bros. Music's Chuck Kaye, Screen Gems-EMI's Lester Sill and ATV's Sam Trust recall 1982 and forecast 1983 for the Assn. of Independent Music Publishers' luncheon Tuesday (30) at Gio's, Hollywood. Call Anita at (213) 463-1151 for reservations. . . KCBO-FM's promo manager Dennis Constantine is sup-plying stickers, reading "You've Heard It On KCBO-FM," to the five Denver Sound Warehouse stores. When

the AORer adds records, he immediately informs the chain's Terri Dugan. Good cooperation!

RCA offering a 5.56% discount on 48 hot album titles until Dec. 5, with 30 days extra dating. ... U.S. District Judge John T. Nixon in Nashville has dismissed charges by Acuff-Rose that Charlie Daniels' 1974 "Long-Haired Country Boy" infringed on the John Loudermilk's 1963 copyright, "Bad News," stating both were composed independently.

Track erred. Gary Brandt of WMET-FM Chicago is running 66 spots for Alley Rena Rent-A-Record there and not 126, as reported. Brandt reports Mark Thomas of Alley squared off against RIAA prexy Stan Gortikov about the rental LP idea (Billboard, Nov. 27) when Chi area industryites backed away from appearing on the station's "Zero BS" discussion seg Sunday (21). . . . The L.A. city finance committee has proposed a tax on radio and tv station billing. It would collect \$1.25 on every \$1,000 of gross. . . . The Federated Group, a hi fi hardware chain in Southern California, is offering Duracell battery packs at 99 cents with a \$1 factory refund certifi-**Edited by JOHN SIPPEL** 

# Back Track

30 years ago this week: ABC Broadcasting and the Dumont network shook up tv with their announcements they were going into their own syndication of programs. . . . The Dept. of Commerce was readying an exhaustive survey of the entertainment industry. .. Jo Stafford set for a bi-weekly tv show early in 1953.... Pocket Book Inc. was testing its own 35-cent Bell label singles in test N.Y. stores. . . . Arthur (Guitar) Smith and his Cracker-Jacks pacted to do a syndicated radio show for Procter & Gamble. ... Johnny Kaplan assumed sole ownership of Sensation Records when his partner Bernie Besman left Detroit for California

20 years ago:: Bill Gavin named contributing editor of Billboard, handling radio programming. . . . Allan Sherman getting a whopping 60 cents for each "My Son The Folk Singer" LP as performer, writer and producer.... Morty Palitz, 53, veteran a&r producer, died. . . . Fantasy Records' founder Sol Weiss bowed a second Bay area studio. . . . Billy Deaton, KMAC, Houston country DJ, signed with Smash Records. ... Pickwick International opened in the U.K. with Monty Lewis as boss. ... Martin Haerle named vice president, sales, at Starday Records by Don Pierce.... Sonny Bono of Record Merchandising was elected sergeant of arms for the L.A. promo men's association of which Russ Regan of Buckeye

Distributing was elected prexy.

10 years ago this week: The Supreme Court agreed to review California vs. Goldstein, a classic antipiracy decision. . . . Chicago's Merrill Rose thinking chain, with three stores planned to augment his S. Wabash citadel. . . . Warner Bros. Records new regional reps' slate included Worthy Patterson, New York; Gary Davis, San Francisco; Alan Mink, L.A.; Eddie Gilreath, Atlanta, and Roy Chiovari, Chicago, while Bob Regehr was appointed PR and development boss... Fantasy added the Milestone catalog. . . . Stax Records' chairman Al Bell received the National Pacesetter citation from the Department of Commerce.

### **BOOK REVIEW**

# Sedaka Tells Of 'Laughter' & Tears

"Laughter In The Rain, My Own Story," by Neil Sedaka, G.P. Putman's Sons, New York, 253 pp.

"Didn't you used to be Neil Sedaka?" Piercing words to a man whose plunge to oblivion was as quick as his skyrocket to success. "Laughter In The Rain," Sedaka's autobiography, is a candid look at the rise and fall of a performer-and his amazing comeback.

A self-described "Jewish mama's boy" as a child, Sedaka soon learned that rock'n'roll, and not the study of classical piano at Juilliard, would be his ticket to popularity and acceptance. The struggle with his mother and her attemped suicide after he ended her management of his career are painfully recalled.

But this is more than just a personal story. Sedaka's career parallels the early years of rock'n'roll. These

www.americanradiohistorv.com

were the Brill Building days when he and collaborator Howard Greenfield, Carole King (his high school girlfriend) and Gerry Goffin, Paul Simon and others cranked out hit after hit for Al Nevins and Don Kirshner's Aldon Music. After "Stupid Cupid," a hit song he and Greenfield wrote for Connie Francis, Sedaka was determined to record his

By 1963, he had amassed 10 top 10 hits, including; "Oh, Carol," "Stairway To Heaven," and "Breaking Up Is Hard To Do," with record sales totaling 25 million. But with the coming of the Beatles, artists such as Sedaka, Fabian, Frankie Avalon and Bobby Rydell vanished from the charts. Sedaka is frank about his emotional state during this time: "I found myself completely destroyed. The balloon had burst, the dream was over." With the spotlight gone, it was back to writing behind the scenes until the 1970s.

It was the love for his family and his vow to make a comeback that pulled him through "the valley of despond," he writes. Moving to England, where he found more hospitable audiences, Sedaka began his reemergence. Then an association with Elton John and Rocket Records enabled him to launch his return in the U.S. with the album "Sedaka's Back" and the No. 1 single "Laughter In The Rain" in 1975.

And what about Elton John? He writes, "I appreciated what he had done for my career," and attributes the end of their friendship to "hangers-on" surrounding John. "I'm sorry to say that these people may have repeated stories out of context and told out-and-out lies in order to break up our relationship." He adds, "It's something I'll always regret."

PETER MUSTICH

confab in Puerto Rico.

# Talent in Action No.1 Awards issue



To reach #1...it takes

When you hit No. 1 in Billboard, you've hit top, the very top. Billboard is the No. 1 international newsweekly of music & home entertainment, and Billboard's got the charts to prove it, charts that track TALENT IN ACTION around

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Being No. 1, Billboard also knows that it's one thing to reach the top and another to stay at the top. That's why this year Billboard is expanding it's No. 1 Awards issue to feature TALENT IN ACTION, highlighting 1982 in charts, events, headlines, stories, photos, talent listings-and capsule reviews of the year in every music category represented in Billboard's vast repertoire.

# **CHARTS:**

Top artists and recordings in pop, country, black, video, dance, jazz, adult contemporary, classical, spiritual, inspirational, soundtracks and comedy.

# LISTING:

Hundreds of active artists, managers and agents from A to Z.

# **FEATURES:**

The Year In Talent, The Year in Film/Video/TV, The Year In Radio, Top Industry Events of '82, The Year In Pictures, Star Reflections, New Talent To Watch, Top International Hits, plus summaries of the year in all musical categories, plus much more.

Advertisers, subscribers, regular readers, collectors and consumers will be focusing their attention on Billboard's exciting TALENT IN ACTION/NO. 1 AWARDS issue—No. 1 must reading for the entire world of popular music—in the December 25th special issue of Billboard.

The editors and research staff of Billboard have combined their talents to produce a dynamically visual, entertaining and informative edition you'll go out of your way to own! Because Billboard knows what it takes... and that's TALENT IN ACTION!!

A special section highlighting live talent from Australia will be included in this year's issue.

**AD DEADLINE: December 3rd** 

to be a part of this premier issue call: Bilboard

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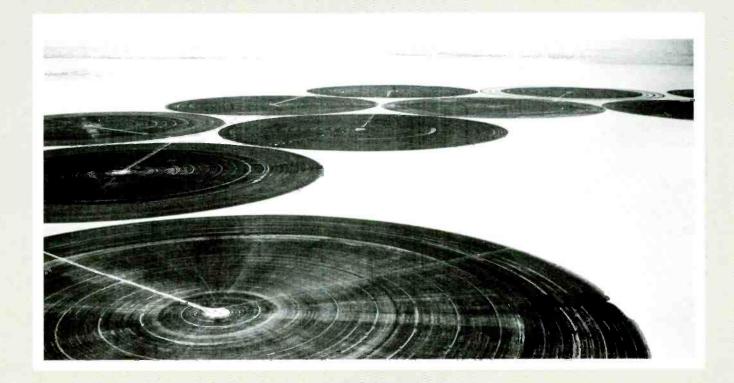
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