Billboard Publication

The International Newsweekly Of Music & Home Entertainment

Dec. 11, 1982 • \$3 (U.S.)

Record Retailers Cautious In Testing Video Waters

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

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

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

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

"Our main concern was that most

record stores sell records first and video second. These sell video first,

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

and sometimes records. It's not hap-

area, and malls are not ideal for re-(Continued on page 30)

Study: AMers Stereo Bound

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

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

(Continued on page 11)

Games Help Boost Thanksgiving Sales

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

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

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

printed several hundred thousand. It runs the full range of our stock from records and tapes to accessories and video.

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

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

(Continued on page 68)

Nov. Gold LP Total Hits Two-Year High

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

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

The RIAA certified three platinum albums in Novem-

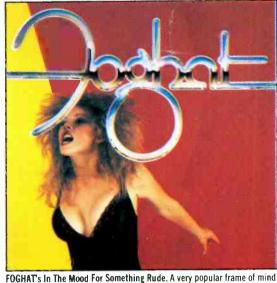
ber, the same total as in October and as in November, 1981. For the year to date, there have been 45 platinum albums, down moderately from 49 at this point last year.

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

Also in November, Columbia's Neil Diamond became the first artist to collect three gold albums in '82. "Heartlight," the singer's 19th gold LP, follows "On The Way (Continued on page 56)



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



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



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

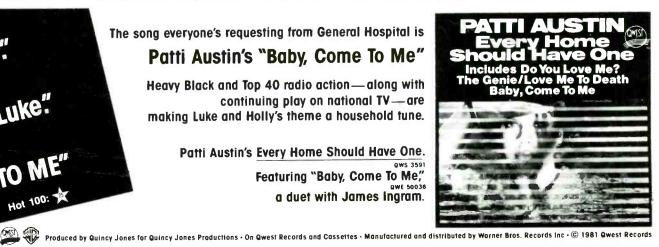
"I love you, Holly." "I love you too, Luke." Holly: MUSIC—COME TO ME" Black Singles: 🖈

The song everyone's requesting from General Hospital is

Patti Austin's "Baby, Come To Me"

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

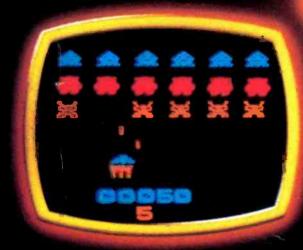
> Patti Austin's Every Home Should Have One. Featuring "Baby, Come To Me," a duet with James Ingram.



The CBS Viceo







Start with proven arcade hits.

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

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

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



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

Game plan-



The sum total: A big win for everybody.

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



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

A FLOCK OF SEAGULS

DEBUT ALBUM

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

RECORDS & TAPES

AFLOCK-OFFEAGULLS

| Continue | C

PRODUCED BY MIKE HOWLETT

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



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

News

NARAS Notes Increases In Grammy Entries

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

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

In the music categories, rock en-

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

(Continued on page 68)

Suit Keys On Cost Of Promotion

Indie Firm MusicVision Says MCA Owes It \$190,000

By JOHN SIPPEL

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

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

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

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

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



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

Letter Raises Questions On Pre-Termination Rights

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

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

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

New Rose Unit At Long Sought Chicago Site

By MOIRA McCORMICK

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

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

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

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

Rose notes that the new out-(Continued on page 68) Composers) in a written reply to Brabec's recently mailed letter. The Guild letter also attacks other ele-

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

man, executive director of the Guild, states, "... you appear to misunder-stand Judge Weinfeld's decision. In the first place, his decision concerns only mechanical royalties from sound recordings. It does not con-cern 'all derivative works' or 'other uses' or performances, contrary to the statements in your letter."

Bachman also takes Brabec to task

for the statement in the letter that (recordings) of pre-termination works "remain the property of the original publisher." "If T.B. Harms (Continued on page 38)

ments of Welk's claims.

In a reply to Brabec, Lew Bach-

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

By ROMAN KOZAK

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

"E.T." package.

As it stands now, the approximately 500,000 "E.T." albums in the retail pipeline can still be sold to consumers. And any advertising which had already been contracted (Continued on page 70)

In that month, MusicVision also contends it agreed to take a cut from its normal \$100,000 fee to \$60,000 to

work on a Poco project.

MusicVision, prior to these alleged deals, had worked on an album by Tanya Tucker, "TNT," and singles by Barbara Mandrell, Tom Petty, Rupert Holmes and Rufus, for which they were rightly paid. No fee amount is specified to the court for these transactions. The complaint charges the defendants shelled out only half of the \$60,000 for Poco, and asks a compensatory \$30,000.

MCA's Eugene Froehlich made statements damaging to the plaintiff to a person associated with Billboard, according to the file, with the knowledge that such statements could be published. MusicVision claims such information was part of an article in November, 1980.

This alleged defamation impaired their national business, the plaintiff (Continued on page 68)

Dealers Taking Closer Look At Security Devices

By EARL PAIGE

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

broadening applications.

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

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

(Continued on page 27)

NARM Polling Members On Packaging Of Cassettes

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

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

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

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

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

Those surveyed are asked to com-

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

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

In This Issue

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

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

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

'You've heard it on KBCO 97 FM," hang from the ceilings.

"It's a hell of a thing, a great selling tool," says Gus White, Denver branch manager for Bromo Distributors, parent of the Oklahoma Citybased Sound Warehouse chain. "It stimulates business for the station, the manufacturer and the retailer, and that's the beauty of the campaign. It's a positive promotion in a negative climate."

"For a little station, KBCO is getting ratings because they have a tre-mendously active listenership," states Randy Patrick, Denver sales manager for WEA Corp. "They're breaking new music product, and this is our way to capitalize on that

The promotion has won praise from the management of KBCO competitors KBPI-FM, KAZY-FM (Continued on page 68)

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Little Congressional Action Seen

By BILL HOLLAND

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

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

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

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

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

A staffer in Sen. Zorinsky's office says that the legislator's opposition "was one of the reasons, a large part of why Radio Marti was not brought up in the closing days before the elections. Right now, I can't say he won't and I won't say he will.'

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

Key, would "play a big part."

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

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

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

The Cable Copyright Bill (H.R. 5949) is expected to be scuttled even though there was a joint hearing of the Judiciary and Commerce Committees on Dec. 3. The hearing concerned the compulsory licensing and must-carry rules for cable systems and protections for broadcasters. Even though the NAB, the National Cable Television Assn. and the Motion Picture Assn. of America have hammered out a compromise that led to this bill, the witnesses at the hearing, including low-power broadcasters and Spanish and religious broadcasters, also want amendments added to the bill for must-carry protection. Unless the legislators feel the bill is "uncontroversial," chances are slim it will (Continued on page 70)



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

AHEAD OF SONY

Indie To Debut Video Single

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

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

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

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

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

Executive Turntable

Record Companies

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

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

Chrysalis Records as appointed Jon Monday director of marketing in Los Angeles. Monday, who joined the label in 1978 and has served as general man-

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



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

By ROMAN KOZAK

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

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

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

The festival was the first event

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

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

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

Tickets to the festival cost \$100 neid in the mew Bob Marley Performance Center, and, inevitably,

With package tour airline tickets,

(Continued on page 43)

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

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

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

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

Marketing

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

Publishing

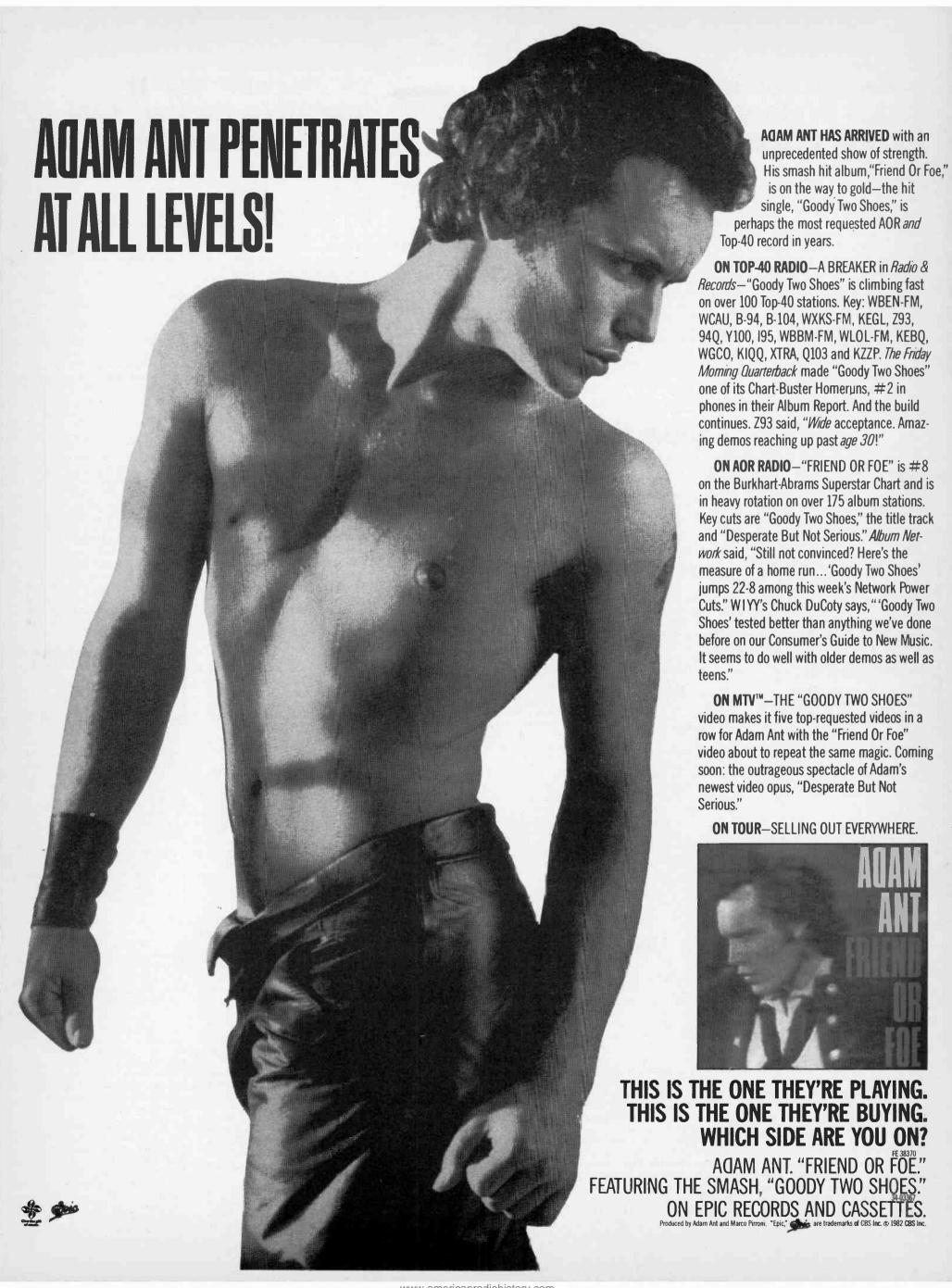
Peer-Southern Organization has appointed Billy Troy Graves director of creative services in Nashville. . . . ATV Music Group has named Bernard Walters professional manager in Nashville.

Video/Pro Equipment

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

Related Fields

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



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

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

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

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

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

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

'Custer' Game Is Subject Of **Two Lawsuits**

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

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

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

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

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

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

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

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



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

STOCKHOLDER MEET TOLD

Integrity's Kwiker, Kase **Get Amended Contracts**

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

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

However, under his escalating salary and incentive program, extending through June 30, 1985, Kwiker's base pay increases \$25,000 annually to a top of \$225,000. His deal also includes a yearly cash bonus equal to 3% of the firm's pre-tax earnings in excess of \$3 million, \$4 million, \$5 million and \$6 million for the consecutive years, but no more than \$150,000 for any year, plus 2,500 common shares and cash equal to 50% of the market value of such shares for each full quarter he is employed.

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

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

(Continued on page 68)

Chartbeat

Little Ditty 'Bout 'Mickey' & 'Gloria'

By PAUL GREIN

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

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

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

Chapman has now written or produced five of Chrysalis' six No. 1 pop hits. Besides producing "Hot Child" and co-writing "Mickey," he produced Blondie's "Heart Of Glass," "The Tide Is High" and "Rapture." Chrysalis' only No. 1 single in which Chapman didn't play a part was Blondie's 1980 smash "Call Me," which was produced and co-written by Giorgio

Warwick Marks 20 Chart Years With A New Hit

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

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

(Continued on page 52)

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

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

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

Billboard's number three single at that time was Summer's "Hot Stuff," which gave producer Giorgio Moroder two of the top three singles. That comes very close to Mathieson's cur-(Continued on page 56) For December **Heavy On Music** NEW YORK-'Tis the season for

Cable Schedules

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

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

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

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

(Continued on page 66)

Cable Watch____

View From The U.K. & France

By LAURA FOTI

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

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

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

The report stated that the committee sees cable as supplementary to public service broadcasting. Cable would "widen and enrich the viewer's choice by providing a large number of channels of special interest for which people are prepared to

The report also advised an initial ban on pay-per-view schemes, to prevent cable operators from charging "inflated" fees for major sports or entertainment events. It presented d not be an adult channel on special subscription, however.

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

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

only 14% of their programming from outside Europe.

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

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

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www.americanradiohistory.com

News/International

Philips Won't Ask Halt To VCR Dumping

By WILLEM HOOS

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

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

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

(Continued on page 32)



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

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

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

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

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

CBS Reports

Europe Sales

Up Slightly

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

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

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

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

(Continued on page 58)

Drop In Turnover Reported In Germany

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

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

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

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

The new Phonoverband figures

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

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

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

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

(Continued on page 59)

France's Pathe Marconi **Posts \$2 Million Profit**

By MICHAEL WAY

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

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

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

\$3 million loan from the U.K.-based P. EMI Music in July 1001 7 EMI Music in July, 1981. Reimbursement of this loan is to be made in four annual payments, starting next August.

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

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

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BPI And MRS Sign Royalty Agreement

By MIKE HENNESSEY

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

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

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

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

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

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

The mechanical royalty becomes due on shipment of product from the warehouse, but the agreement provides that mechanicals paid on returned product can be set against future shipments. There is also an allowance for faulty records.

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

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

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

(Continued on page 38)

Clayderman Sets Series Of 17 **Paris Recitals**

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

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

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

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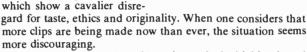
Taste & Fairness On Video

I see quite a bit of video music programming and talk to many people about this area, both in production and cable television. Unfortunately, for a fast-changing field, I've found that too many outdated ideals still exist. To put it bluntly, the video/

cable industry has much of which it should be embarrassed.

The relative newness of video/cable production makes it all the more appalling that such age-old problems as sexism, racism, sellout standards and lack of creativity are so rampant. We've all felt the effects of these problems in the film, television and record industries. It is not possible to learn from their mistakes?

First, let's examine promotional video clips, so many of



'Must cable tv repeat

racist history?"

Props such as French maids, mirrors, beds, highly glossed lips and cheap rip-offs of famous paintings abound, along with violent and sexist themes. Even clips in which the featured artist is a woman portray the female in a subordinate or frivolous

The slick negativity of what could-and should-be esthetically pleasing (especially considering the astronomical costs!) is depressing to anyone who cares about the effect on those who watch this programming. And, it must be pointed out, the blame lies not only with the creators but with the programmers of such product. Just because it exists and fills a time slot doesn't mean we can't do any better.

This brings up the subject of MTV, Music Television, the number one programmer of these clips. The channel's stated policy to air only AOR-and, consequently, virtually nothing but white artists-means the majority of its 24-hour-a-day programming is made up of clips such as those described above. MTV's programming executives have defended themselves by comparing MTV to typical AOR radio stations, but this argument avoids the real issues.

There's been a lot of talk about "narrowcasting" in cable, but

the fact is it's more the wave of the future than the present. MTV appears to be using the term to hide behind the fact that, for whatever reason, it does not want to air clips by black artists.

Of the clips shown at Billboard's Video Conference this year, those by black artists-Kool & the Gang, Stevie Wonder, Odyssey, Tina Turner (and Rod Stewart), the Whispers and, especially, the Pointer Sisters-were standouts in terms of quality and positive attitude. These clips were done with such a sense of fun, and with such energy, that they put most of the others to

Another comparison: "Night Flight" is the most successful show on the USA Network. It combines rock music with jazz, black and other forms, as well as some non-music segments like the "Video Artists" series. Mail comes in from 12-year-olds, and from 60-year-olds.

The show has proven it is possible to satisfy all of the people most of the time. Imagine if that philosophy were put into effect

'To put it bluntly, the industry has much of which it should be embarrassed'

For MTV to dismiss black artists as not fitting its "format" is an insult to the artists and to MTV's viewers. A young friend attending the video showcases at Billboard's recent conference asked, "Why don't I ever see any of this stuff on MTV?" Good

This person is an avid rock'n'roll fan, but he's not so narrowminded that he doesn't want to know what's going on in other forms of music. At least until this type of programming is available elsewhere on the cable dial, why can't MTV bend a little and give black artists a chance? Their own research shows a high interest in r&b among their viewers.

Must cable tv repeat the racist history of baseball, television, and so on? Please, MTV, don't underestimate your audience. You may be the only game in town now, but when that changes, cable viewers with wide-ranging interests will turn elsewhere for their sustenance.

Laura Foti is video editor of Billboard, based in New York

Letters To The Editor

Spector's Yule Recalled

Paul Grein's survey of Christmas hits over the years (Billboard, Dec. 4) was detailed and timely. Acknowledging that it focused mostly on recordings which went gold, the report was nevertheless flawed by the failure to mention what must be the rock era's most celebrated Yule offering, "Phil Spector's Christmas Al-

It was a singular package, featuring the producer's never-duplicated "wall of sound" and fine vocal performances by the Ronettes and Darlene Love, among others. Even in the '80s, the music sounds fresh and innovative—and in timeless mono, too!

> Eve Black Chicago

Playing The Racist Game

We view the video cassette "Custer's Revenge" as a blatant racial attack upon American Indian people. This cassette is further proof that the Hollywood film industry has successfully brainwashed a large segment of the American public into believing that Indians are somewhat less than human.

A video company would not dare to make a cassette such as "Custer's Revenge" using any other race of people. Can you imagine the outrage if they produced a game that showed a white man moving across the screen to rape a black woman, or a black man moving across the screen to rape a white woman?

The cassette cover shows an Indian woman bound with rope. However, Richard Lewis of Mahoney Wasser man, who handles promotion for American Multiple Industries, admitted that the young woman on the cover is tied up merely for shock value.

Lewis claims that in the game the woman smiles during the act of intercourse, showing that she is a willing participant. This is even more despicable than showing an act of rape. To insinuate that the woman is willing is to say that an Indian woman would agree to have sex with General George Armstrong Custer, a man responsible for the extremely brutal murder of hundreds of elderly Indians, women and children.

Not only is "Custer's Revenge" a racial attack upon Indian people and a sexist attack upon all women, it is also an obvious attack upon our religion. In the cassette, the Indian woman has a feather in her hair, which is a sacred, vitally important article used in our religious ceremonies. Would the public accept using a crucifix or a Star of David as part of a pornographic video cassette?

We, of course, plan to continue to fight this video atrocity in every way possible.

Hashi-Hanta **Media Coordinator** American Indian Movement West Hollywood, Calif.

On Taping & Buying

I believe there are a large number of home tapers like myself, who buy albums by acts they have taped in

Here's an example: I recently taped the mini LP by Missing Persons, I would not have bought it, because I had not heard any of the songs. I liked it, and when Missing Persons released their new album I bought it immediately.

Which is better, one album taped and one album purchased, or none taped and none purchased? This may not be a universal practice, but many of us do it

> Stephen Pisani Welland, Ontario

They Made It Happen

The recent Entertainment Expo was indeed a success, in many ways. Perhaps the most important thing was that it drew all factions of the Nashville industry together in a common cause.

It was such a pleasure seeing all those talented people together, and talking. People making new friends, new contacts, discussing ways to help each other, and the industry. People discovering a wealth of talent and willingness to help, in their own proverbial back yard.

Many times I heard the comment, "You mean we can do that in Nashvillle?" Well, the secret's out. All those who worked so hard at making Entertainment Expo such a success are to be congratulated for believing it would work and making it happen.

Elisabeth Chapin Nashville

Thanks For The Memory

In a recent article by Rollye Bornstein, I was pleasantly surprised to read of the escapades of my favorite disk jockey, Rick Shaw. I grew up in Fort Lauderdale, Fla., and Rick and WQAM were all we had back in the early '60s. Many nights were spent with my little transistor radio secretly hidden under my pillow.

Rick Shaw, you'll never know what you did for me. I hope he gets to see this with my thanks for the

influence he had on my life and the lives of many other South Floridians. And thank you, Billboard, for your guidance in this music industry. Couldn't do it without

Judith A. Morgan Manager, Geiger's Record Counter Hilton Head Island, S.C.

Wider Variety Needed

There is something incongruous about the relationship between new record releases and the trend in radio programming that confuses me. While a samenes: of sound persists in the majority of new releases, this sound is contrary to the widespread radio programming of oldies and adult contemporary.

We tend to lay the blame with the economy, home taping, diversion of limited spending money to arcade games, etc., as the principal reasons for reduced record sales. Though these factors may contribute to the problem, perhaps there is a need to produce a wider variety of releases to reach a broader market.

Marty Wyler

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.

FRAGMENTATION PROBLEMS CITED

Cable Offering New Competition

By DOUGLAS E. HALL

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

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

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

port," Van Loon says.

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

• Continued from page 1

to AM stereo.

wide-4,600 of them-then nearly

1,000 stations are planning the move

owners responding positively about a move to stereo-28%-came as "a

pleasant and positive surprise" to

the organization, according to a spokesman. "It's apparent that AM broadcasters, even though they're ir-

ritated that the FCC didn't choose a

system, are ready to jump on the

bandwagon as soon as they feel confident about which system will be

used," the NRBA spokesmen says.

"They've been frustrated by the gains FM has made because of

stereo, and I think that when Delco makes its decision, we're going to see it happen very quickly," he adds.

There are now more than 40 AM sta-

tions around the country broad-

maker of car radios, has been testing the four different systems okayed by

the FCC, and should announce its

decision within the next few weeks,

although there is industry talk that

General Motors' Delco, the largest

casting in stereo.

The high percentage of station

Study Finds AM Outlets

Ready For Stereo Move

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

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

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

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

the radio manufacturer is now con-

cerned with the legal ramifications

The programming survey also shows that the top format for AM and FM radio is AC, and the second

top format for both is country music,

with more than half of the responses

from both AM and FM stations in-

The formats split differently after

the top two, however. For FM sta-

tions, beautiful music came in third,

top 40 fourth, and AOR fifth. Num-

ber three for AM stations was a reli-

gious format, news/talk was fourth,

Average commercial minutes for FM stations were logged at 10 per hour; average number of spots, 12.7.

Average newscast length was four minutes, and the average amount of syndicated programming per week

was 38 hours.

AM totals were slightly higher, ex-

cept for syndicated programming

hours: average commercial minutes,

11 per hour; average spots, 15.5 per hour; average newscast length. 5.5

minutes, and average syndicated

and oldies was fifth.

hours per week, 23.5.

dicating they are AC or country.

of their upcoming choice.

tem, other signals are on cable by de-

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

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

(Continued on page 66)

Western Cities Buys KFAT From Levin

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

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

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

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



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

Broad Country Format Works For WPTR Albany

By KIP KIRBY

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

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

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

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

left and right ears."

When WPTR made the switch

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

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

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

Warren programs Paul Davis' "Cool Nights" and "Wasted On The Way" by Crosby, Stills & Nash. He (Continued on page 47)

Vox Jox

WASH-FM's John Bodnar leaves

his afternoon post to join Eddie Gal-

WWSH's Jim Connor Steps Down

By ROLLYE BORNSTEIN

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

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

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

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

a replacement. Send tapes to p.d. Norm Winer. ... Also in Chicago,

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

* * *

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

(Continued on page 66)

Format Turntable **KJYO Switching To Hot 100**

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

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

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

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

(Continued on page 66)

Longtime AOR personality Steve Clean is out of the afternoon slot on WXRT Chicago after only 10 weeks with the station. Management isn't saying why, but they are looking for

* * * www.americanradiohistory.com

Radio

Pro-Motions______Stations Getting Yule Spirit

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

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

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

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

Mike Harrison

It Looks Like A Great Convention

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

dates and venue for the event are Jan. 20-22 at the Huntington Sheraton, Pasadena, Calif.

A great convention, of course, is one that does more than just serve one

specific segment of the industry, or provide a convenient marketplace for the peddling of sales and services, or be a wild party away from home and work. It is one that brings together the varied elements of the whole that makes up a legitimate functioning scene. It is one that addresses the vital issues of the industry in search of solutions and general illumination; that effectively catalyzes connection between individuals and companies in need of each other; that serves as a rally and inspirational focus for increased productivity. And it is one that is sufficently supported and representative of industry leadership so as to significantly affect the direction and tone of the scene for years to come.

Most recent additions to the

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

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

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

(Continued on page 66)

Most Added Records

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

% of Billboard's radio panel adding record this week % of Billboard's radio panel now reporting record Key stations adding title this week include

Title, Artist, Label

	e		POP	
1	"Heart To Heart," Kenny Loggins, Columbia	22%	62%	WGCL-FM, KIMN-AM, KEEL-AM, KSTP-FM, WRQX-FM, WHBQ-AM
2	"Allentown," Billy Joel, Columbia	19%	50%	KRTH-FM, WGCL-FM, WZGC-FM, WBBQ-FM, WFLY-FM, WCCK-FM
3	"Love In Store," Fleetwood Mac, Warner	17%	64%	KUBE-FM, WXKS-FM, WZGC-FM, KIMN-AM, WTIX-AM, KBEQ-FM
4	"Your Love Is Driving Me Crazy," Sammy Hagar, Geffen	16%	23%	KRTH-FM, WCAU-FM, WBEN-FM, WIKS-FM, WHFM-FM, WANS-FM
5	"All Those Lies," Glenn Frey, Asylum	16%	21%	KIQQ-FM, KRTH-FM, KSLQ-FM, WMC-FM, WGH-AM, WSEZ-FM
		TO THE TAX OF THE TAX		

1	"Mind Up Tonight," Melba Moore, EMI America	11%	43%	WBMX-FM, WKTU-FM, WHUR-FM, WAOK-AM, WYLD-FM, WTLC-FM
2	"Bad Boy," Ray Parker Jr., Arista	9%	49%	WAOK-AM, WGPR-FM, WLOU-AM, KAPE-AM, WYLD-FM, WANT-AM
3	"Are You Serious," Tyrone Davis, Highrise	8%	53%	WBLS-FM, WDIA-AM, WEAS-AM, WILD-AM, WBMX-FM, KMJQ-FM
4	"After I Cry Tonight," Lanier & Co., Larc	7%	46%	KDAY-AM, WCHB-AM, WOKB-AM, WORL-AM, KIDA-AM, WTLC-FM
5	"I Can't Help It," Junior, Mercury	7%	7 %	KAPE-AM, WPEG-FM, KPOP-FM, WPAL-AM, KDKO-AM, WPEG-FM

1	"If Hollywood Don't Need You," Don Williams, MCA	34%	34%	WDGY-AM, WMAQ-AM, KSOP-AM, KGA-AM, KVET-AM, WSLC-AM
2	"Why Baby Why," Charley Pride, RCA	29%	60%	KYGO-FM, KKYX-AM, WDGY-AM, WMAQ-AM, KVET-AM, WSLC-AM
3	"Velvet Chains," Gary Morris, Warner	27%	65%	WSOC-FM, WDGY-AM, KYGO-FM, KVOO-AM, KSOP-AM, KLUR-FM
4	"Last Thing I Needed First Thing This Morning," Willie Nelson, Columbia	24%	43%	KSOP-AM, KHJ-AM, KEBC-FM, KFKF-FM, WSLC-AM, WIRK-FM
5	"C.C. Waterback," George Jones/ Merle Haggard, Epic	23%	51%	WDAF-AM, KRAK-AM, KEBC-FM, WWVA-AM, WSOC-FM, KYGO-AM

	Morning," Willie Nelson, Columbia	24%	45%	KFKF-FM, WSLC-AM, WIKK-FM
5	"C.C. Waterback," George Jones/ Merle Haggard, Epic	23%	51%	WDAF-AM, KRAK-AM, KEBC-FM, WWVA-AM, WSOC-FM, KYGO-AM
1000		ADULT CONTEMP	ORARY	
1	"Heart To Heart," Kenny Loggins, Columbia	23%	58%	KHOW-AM, WGAR-AM, WTMJ-AM, KOB-AM, KMBZ-AM, KMOX-AM
2	"The Other Guy," Little River Band, Capitol	16%	56%	KOY-AM, WHAM-AM, WBT-AM, WRMF-FM, WROR-FM, KOB-AM
3	"Two Less Lonely People In The World," Air Supply, Arista	14%	74%	KHOW-AM, WFYR-FM, WOMC-FM, WIP-AM, KOB-AM, WRMF-FM
4	"Love In Store," Fleetwood Mac, Warner	14%	40%	KPPL-FM, WTMJ-AM, KOB-AM, WSB-AM, WGY-AM, WAIA-AM
5	"Down Under," Men At Work, Columbia	14%	33%	WGAR-AM, WKRC-AM, KOB-AM, WROR-FM, WRVR-FM, WAIA-AM

New On The Charts



SCANDAL
"Goodbye To You"—

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

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

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

ral extension of my upbringing."

For more information, contact Zuckerman & Baer, 60 West 42nd St., Room

750, N.Y., N.Y. 10036, (212) 661-7805.

Radio

Chicago Country Stations Slowly Loosening Formats

By MOIRA McCORMICK

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

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

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

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

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

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

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

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

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

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

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

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

WMAQ's Cramer, on the other hand, says that superstar product has never been a negative factor in his programming of new artists. He claims WMAQ has "been getting more adventurous" in the past six months, and takes credit for breaking several new artists in the Chicago area, including Bandana, Razzy Bailey and Earl Thomas Conley. "We've been more aggressive on major artists than before," Cramer adds. "Playing it safe has been the watchword for the past five years, but it is not the wave of the future. You have to break new artists to have something to fall back on in the future, and it makes for a much more exciting radio station. In 1982, standing still is committing suicide."



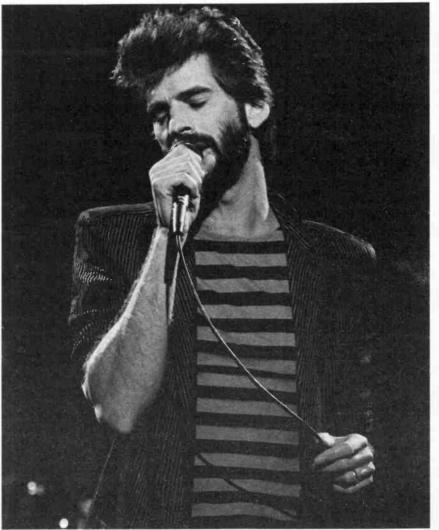
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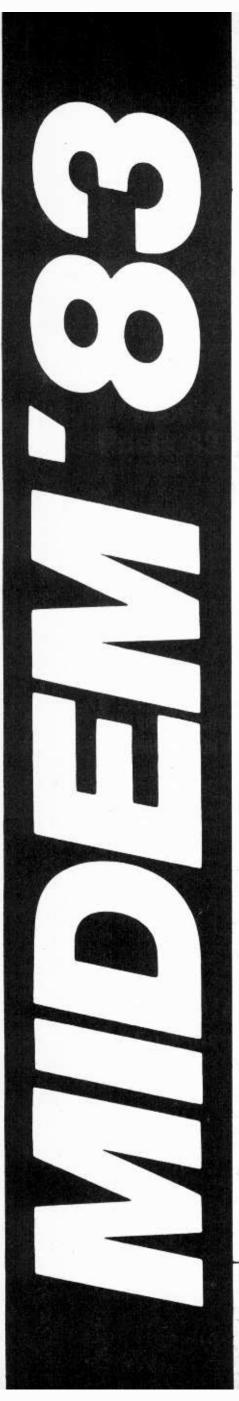
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PERSONALITY PROFILE DC-101's Greaseman Is Slick

By ROLLYE BORNSTEIN

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

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



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

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

"contractual," he says).

"Back then, all the boss jocks were saying things like 'I'm cooking.' Well, I added to it, coming up with 'I'm cooking with grease!' One day I was running the board for a guy doing a shopping center remote, and he stole one of my lines. Realizing halfway through it that I was listening back at the station, he (Continued on page 24)

View," an hour-long weekly pro-

gram hosted by Jim Ladd, is currently heard on more than 180 sta-

tions. Peterson previously served in

a similar capacity at Syndicate It

(Continued on page 22)

and Golden Egg Productions.

Goodphone Commentaries It's Time To Call A Truce

By "HUMBLE" HARVE MILLER

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

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

On the other hand, in this new era of downsizing, record companies should fully test and evaluate every LP they request radio station to play, by using focus groups to determine the most popular cuts prior to delivery. Today's program directors (more aptly titled "system" directors) are much too busy to test and evaluate 10 cuts of every LP that comes in the door. In this new age, some p.d.'s say that it has now become the record company's obliga-tion and responsibility to supply proven test results with each LP delivered. "Gut feelings" are yesterday's methodology. The stakes have become too narrow to fool around with "gut feelings." Besides, one has to have guts to have "gut feelings." Once the record companies deliver proven hit songs, there will no longer be any excuse for radio stations not to play them.

The other area of contention is

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

(Continued on page 22)

National Programming **McLendon Sets Country Show**

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

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

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

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

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

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

Robin Wren has been named director of concert programming for

Westwood One. He comes from Epic Records, where he was national promotion director. He had earlier been national promotion director for Records.



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

A new program in radio with a long history of excellence

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

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

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Drake-Chenault Heading For Japan

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

on Saipan. It will be beamed into

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

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

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

formats to include cultural events. news and other non-music seg-ments."

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



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

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

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

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

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

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

Dec. 6, Linda Ronstadt, Rockline, Global Sat-

ellite Network, 90 minutes.
Dec. 6-10, John Lennon, Inside Track, DIR

Broadcasting, 90 minutes.

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

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

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

Dec. 10-12, Four Tops, Budweiser Concert, Westwood One, one hour.
Dec. 10-12, Rush, Billy Joel, Rock Album

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

Countdown, Westwood One, one hour

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

Dec. 10-12, Mel McDaniel, Weekly Country Music Countdown, United Stations, three hours. Dec. 10-12, Brenda Lee, Dick Clark's Rock Roll And Remember, United Stations, four

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

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

Dec. 11-12, Alfred Drake, "Oklahoma," Musi cal. Watermark, three hours Dec. 11-12, Frankie Valli, Soundtrack Of The

60s. Watermark, three hours Dec. 12, Triumph, King Biscuit Flower Hour,

ABC Rock Radio Network, one hour. Dec. 12, Greg Allman Band, BBC Rock Hour,

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

Concert, London Wavelength, one hour. Dec. 12, Kenny Loggins, The Source, NBC,

Dec. 12, Anne Murray, Words And Music Christmas Special, Narwood, two hours. Dec. 12-18, Steve Winwood, Steel Pulse, Newsweek-FM, Thirsty Ear Productions, 30 min-

Dec. 13, Peter Gabriel, Saga, Rockline, Global

Satellite Network, 90 minutes. Dec. 13, Glenn Frey, Inner-View, Inner-View Network, one hour.

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

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

Judge Transfers License Of WGLI

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

Marty Ross of Beck-Ross asked the court to appoint a receiver after Greater Long Island fell behind in payments for the \$575,000 sale price Beck-Ross sold the station for in 1978. According to Ross, "He (Israel) owed me \$400,000, and he hasn't made a payment in a year."
Price has set a \$750,000 price tag

on the station and has hired Blackburn & Co. as broker.



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

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

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POP SINGLES-10 Years Ago

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

POP SINGLES-20 Years Ago

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

TOP LPs-10 Years Ago

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

TOP LPs-20 Years Ago

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

COUNTRY SINGLES-10 Years Ago

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

SOUL SINGLES-10 Years Ago

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

Drake's Jingles Making Comeback

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

programming concept.

The package of 25 jingles, which

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

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

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

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

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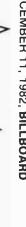
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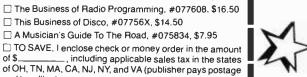






































DRGJ0233

Billboard Singles Radio Action Playlist Prime Movers * Singles Radio Action Breakout

Based on station playlists through Tuesday (11/30/82) TOP ADD ONS -NATIONAL

KENNY LOGGINS-Heart To Heart (Columbia)

BILLY JOEL—Allentown (Asylum)
MICHAEL McDONALD—I Gotta Try (Warner Bros.)

PRIME MOVERS-NATIONAL

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

MARVIN GAYE—Sexual Healing (Columbia)

★PRIME MOVERS—those records registering good upward movement on the

station's playlist as determined by station personnel.

**KEY PRIME MOVERS—the two records registering the greatest proportionate upward movement on the station's playlist as determined by station personnel •ADD-ONS-All records added at the stations listed as determined by station

•• KEY ADD-ONS—the two key records added at the stations listed as determined by station personnel.

BREAKOUTS-Billboard Chart Department summary of Add On and Prime Mover information to reflect greatest record activity at regional and national levels ENTRY SYMBOLS-

N-Night Part, D-Day Part, H-Hit Bound, L-LP Cut, X-Extra, K-Key Add, A-Add, B-Debut, P-Prime Mover, Q-Key Prime Mover, RU-Reused Playlist From Last Week.

Pacific Southwest Region

→ ★ PRIME MOVERS

LIONEL RICHIE—Truly (Motown)

MARVIN GAYE—Sexual Healing (Columbia)

DARYL HALL AND JOHN OATES—Maneater

TOP ADD ONS

KENNY LOGGINS—Heart To Heart (Columbia)
AIR SUPPLY—Two Less Lonely People In The
World (Arista)
FLEETWOOD MAC—Love In Store (Warner

BREAKOUTS

SAGA—On The Loose (Portrait)
CULTURE CLUB—Do You Really Want To Hurt
Me (Virgin/Epic)

KIMN-AM - Denver

KIMN-AM—Denver
(Gloria La Perez—MD)

* LUOREL RICHIE—Truly 1-1

* DARYL HALL AND JOHN DATES—Maneater 2-2

* DON HENLEY—Dirly Laundry 3-3

* CHICAGO—Love Me Tomorrow 6-4

* JOE JACKSON—Steppin' Out 5-5

• FLEETWOOD MAC—Love in Store

• KENNY LOGGINS—Heart To Heart

* THE J. GEILS BAND—I DO B

* TOM PETTY AND THE HEART BREAKERS—You Got
Lucky B

* LITTLE RIVER BAND—The Other Guy B

* ABC—The Look Of Love B

LITTÉ RIVER BAND—The Other Guy B
ABC—The Look Of Love B
ADAM ANT—Goody Two Shoes A
JUICE NEWTON—Heart Of The Night A
KIM CARNES—Does It Make You Remember A
JEFFREY OSBORNE—On The Wings Of Love X
CHILLIWACK—Whatcha Gonna Do X
A FLOCK OF SEGGULLS—Space Age Love Songs X
BILLY JOEL—Allentown X
EDDIE RABBITT WITH CRYSTAL GAYLE—You And I X
KOOL AND THE GANG—Let's Go Dancin' X
SCANDAL—Goodbye To You X

KFI-AM-Los Angeles

KFI-AM—Los Angeles
(Roger Collins—MD)

* LIONEL RICHIE—Truly 1-1

* MARYNIN GAYE—Sexual Healing 5-3

* DON HENLEY—Dirty Laundry 11-4

* MICHAEL JACKSON AND PAUL McCARTNEY—The Girl
Is Mine 12-7

* MEN AT WORK—Down Under 23-15

* KENNY LOGGINS—Heart To Heart B

* AMERICA—Right Before Your Eyes B

* AMERICA—Right Before Your Eyes B

* AMERICA—Right Before Your Eyes B

* SAMMY HAGAR—Your Love Is Driving Me Crazy B

* THE COMMOODRES—Painted Pictures A

* SARRY MANILOW—Memory A

* LINDA ROMSTAOT—I Knew You When A

* THE STEYE MILLER RAND—Give It Up A

* CULTURE CLUB—Do You Really Want To Hurt Me A

* AIR SUPPLY—Two Less Lonely People In The World A

* BILL WOLFER—Papa Was A Rolling Stone A

* GOLOBE RARRING—Willipt Zone X

* MUSICAL YOUTH—Pass The Dutchie X

* LANIER AND COMPANY—After I Cry Tonight X

* SUBIE BARTON—UCLA X

* LEE RITENOUR—Cross My Heart X

* BILLY JOEL—Allentown X

* SONNY CHARLES—Put It In A Magazine X

* SARTANA—Nowhere To Roun X

* THE MOTELS—Forever Mine X

* EDDIE RABBITT WITH CRYSTAL GAYLE—You And I X

* PETER GABRIEL—Shock The Monkey X

KRLA-AM-Los Angeles

(Rick Stancatto—MO)

★ DIONNE WARWICK—Heartbreaker 15-7

★ Q-FEEL—Dancing In Heaven (Orbital Be-Bop) 13-9

★ DON HEMLEY—Dirty Laundry 22-11

★ SUPERTRAMP—It's Raining Again 21-19

★ KOOL_ANO THE GANG—Let's Go Dancin' (Ooh La,

La) 30-26

• CYMTHIA MANLEY—Back in My Arms Again

• AIR SUPPLY—Two Less Lonely People in The World

• DAN FOGELBERG—Missing You B

• PAITI AUSTIN WITH JAMES INGRAM—Baby Come To

Me B
SAGR—On The Loose A
THE STEVE MILLER BANO—Give It Up X
CROSSY, STILLS AND NASH—Southern Cross X
THE COMMODORES—Painted Pictures X
THE ALAN PARSONS PROJECT—Psychobabble X
TOM PETTY AND THE HEARTBREAKERS—You Got

Lucky X
RAY PARKER JR.—Bad Boy X
RAY PARKER JR.—Bad Boy X
RAY PARKER JR.—Bad Boy X
BARRY MANILOW—Memory X
JOHN COUGAR—Hand To Hold On To X
A FLOCK OF SEAGULLS—Space Age Love Songs X

ADAM ANT – Goody Two Shoes X
 CHARLENE AND STEVIE WONDER – Used To Be X

(Chaz Kelley—MD)

* MARYIN GAYE—Sexual Healing 15-8

* TOTO—Africa 18-10

* JEFFREY OSBORNE—On The Wings Of Love 17-12

* EDDIE RABBITT WITH CRYSTAL GAYLE—You And I

26-20

* PATTI AUSTIN WITH JAMES INGRAM—Baby Come To

Me 28-23

• KENNY LOGGINS—Heart To Heart
• BILLY JOEL—Allentown
• PHIL COLLINS—You Can't Hurry Love B
• LITTLE RIVER BAND—The Other Guy B
• FLEETWOOD MAC—Love In Store X

KGGI (99-1-FM)-Riverside

(Steve O'Neil—MO)

** LIONEL RICHE—Truly 1-1

** MARVIN GAYE—Sexual Healing 4-3

* DIONNE WARWICK—Hearthreaker 14-9

* PATTI AUSTIN WITH JAMES INGRAM—Baby Come To

Me 15-10
MEN AT WORK—Down Under 29-19
BILLY JOEL—Allentown

BILLY JOEL—Allentown
BILLY JOEL—Allentown
BILLY JOEL—Allentown
BILLY JOEL—Allentown
KENNY LOGGINS—Heart To Heart B
FILETWOOD MAC—Love In Store B
BILL CONTI—Theme From Dynasty B
GLENN FREY—All Those Lisa
RONNIE MILSAP—Inside A
LAMIER AND COMPANY—After I Cry Tonight A

KRSP-AM-Salt Lake City

(Lorraine Windgar—MD)

DARY HALL AND JOHN OATES—Maneater 11-2

DON HERLEY—DIVID Laundry 15-16

SUPERTRAMP—It's Raining Again 16-5

MICHAEL JACKSON AND PAUL MCCARTNEY—The Girl

PATTI AUSTIN WITH JAMES INGRAM—Baby Cor Me B P THE J. GEILS BAND—I Do B JEFFREY OSBORNE—On The Wings OI Love B LITTLE RIVER BAND—The Other Guy B KIM CARNES—Does II Make You Remember B KENNY LOGGINS—Heart To Heart A KOOL AND THE GANG—Let's Go Dancin' A MARVIN GAYE—Sexual Healing X

XTRA-AM—San Diego

(Jim Richards – MD)

** MEN AT WORK – Down Under 6-2

** ABC—The Look Of Love 16-12

** TOTO – Africa 23-15

** JOHN COUGAR – Hand To Hold On To 21-18

** PATTI AUSTIN WITH JAMES INGRAM – Baby Come To

* PAIT AUSTIN WITH JAMES INGKAM—Baby Comin Me 28-22

• PHIL COLLINS—You Can't Hurry Love

• A FLOCK OF SEAGULLS—Space Age Love Songs

• KENNY LOGGINS—Heart To Heart B

• CHILLIWACK—Whatcha Gonna Do B

• MICHAEL McDONALO—I Gotta Try B

MICHAEL McDONALO—I Gotta 117 B MOVING PKTURES—What About Me B KIM CARNES—Does It Make You Remember B EDDIE RABBITT WITH CRYSTAL GAYLE—You And I A

PEDUIX RABBITI WIT CRTSTAL GATLE—TOU AND FA SAGA—On The Loose A BILLY JOEL—Allentown X AIR SUPPLY—Two Less Lonely People In The World X MUSICAL YOUTH—Pass The Dutchie X BARRY MANILOW—Memory X

KRQQ-FM-Tucson

KRQQ-FM—Tucson
(Zapolian/Hart—MD)

* MENAT WORK—Down Under 1-1

* LIONEL RICHIE—Truly 1-2

* DON HENLEY—Dirty Laundry 3-3

* TONI BASI.—Mickey 44

* PETER GABRIEL—Shock The Monkey 22-16

* MARVIN GAYT—Sexual Healing

* DIONNE WARWICK—Heartbreaker

* TRIO—Da Da Da You Don't Love Me Anymore B

* KIM CARNES—Does II Make You Remember A

* GLENN FREY—All Those Lies A

* JUSTIN HAVWARD—Forever Autumn X

* FRIDA—I Know There's Something Going On X

* ROXY MUSIC—More Than This X

* CHILLIWACK—Whatcha Gonna Do X

* STEVE WINWOOD—Valerie X

* JUDY TULKE—Back On The Chain Gang X

* THE J. GEILS BAND—I Do X

* JONN MITCHELL—(You're So Square) Baby, I Don't Care X

* MINCHAEL MEDOMALD—I Gotta To X

* MICHAEL MEDOMALD—I Gotta To X

JON MITCHELL—(TOU IE SU SQUEEN, JOSE),
CARE X
 MICHAEL MCDONALD—I GOTTA TY X
 A FLOCK OF SEAGUILS—Space Age Love Songs X
 EFFREY OSBORNE—On The Wings Of Love X
 BILLY JOEL—Allentown X
 EODIE RABBITT WITH CRYSTAL GAYLE—You And I X
 KENNY LOGGINS—Heart To Heart X
 CHICAGO—Love Me Tomorrow X

KTKT-AM-Tucson

RINI-AMM - IUCSON
(Bobby Rivers—MD)

** TOTO—Africa 13-8

** SUPERTRAINF—It's Raining Again 20-15

** BARRY MANILOW—Memory 24-18

** PHIL COLLINS—You Can't Hurry Love 23-20

** ILITILE RIVER BANO—THE Other Guy 27-23

** FLEETWOOD MAC—Love In Store

** JUICE NEWTON—Heart Of The Night

** MEN AT WORK—Down Under

Pacific Northwest Region

MARVIN GAYE—Sexual Healing
 IUICE NEWTON—Break It To Me Gently B

■★ PRIME MOVERS LIONEL RICHIE—Truly (Motown)
DARYL HALL AND JOHN OATES—Maneater

SIIPERTRAMP_It's Raining Again (A&M)

TOP ADD ONS FLEETWOOD MAC-Love In Store (Warner

Bros.)
KIM CARNES—Does It Make You Remember (EMI-America)
MEN AT WORK—Down Under (Columbia)

-BREAKOUTS-

RAY PARKER JR.—Bad Boy (Arista)

KRLC-AM-Lewiston

(Sleve MacKelvie – MD)

** MICHAEL JACKSON AND PAUL McCARTNEY – The
Gri Is Mine 8-4

** AFRICA – Toto 10-6

** AIR SUPPLY – Two Less Lonely People In The World

AIR SUPPLY—INV 14-10
14-10
RONNIE MILSAP—Inside 19-15
Come Down 24-20

* RONNIE MILSAP—Inside 19-15

* EVELYN KING—Love Come Down 24-20

* KENNY LOGGINS—Heart Do Heart B

** JUICE NEWTON—Heart Of The Night B

** MER AIT WORK—Down Under A

** CHICAGO—What You're Missing A

** GLENN FREY—That Girl X

** POCO—Shoot For The Moon X

** STANLEY CLARK—You Are The One For Me X

** CULTURE CLUB—Do You Really Want To Hurt Me X

** LUTHER VANOROSS—Bad Boy/ Naving A Party X

** SPYRO GYRA—Soho Mojo X

** JOHN COUGAR—Hand To Hold On To X

** DOLLY PARTON AND WILLIE NELSON—Everything's Beautiful A

KCBN-AM-Reno

(Jim O'Neil-MD)

★ DIONNE WARWICK—Heartbreaker 3-1

★ ABC—The Look Of Love 17-11

★ ABC—The Look Of Love 17-12

★ TOTO—Africa 23-15

◆ AIR SUPPLY—Two Less Lonely People In The World

• AIR SUPPLY—Two Less Lonely People In The World

• THE FURTS—Don't Put Another Dime In The Juke
Box B

BOX B

RAY PARKER, JR.—Bad Boy B

LIFFREY OSBORNE—On The Wings Of Love B

LINDA ROMSTADT—I Knew You When B

GLENN FREY—All Those Lies B

KOOL AND THE GANG—Tonight I'm On The Loose A

KOOL AND THE GANG—Let's Go Dancin' A

HUGHES/THRALL—Beg, Barrow, Steal A

BILLY JOEL—Allentown X

KSFM-FM—Sacramento

(Mark Preston—MO)

* DAM FOGELBERG—Missing You 20-12

* TAVARES—A Penny For Your Thoughts 28-18

* PATTI AUSTIN WITH JAMES IMGRAM—Baby Come To Me 10-6 r MEN AT WORK—Down Under 17-13 EDDIE RABBITT WITH CRYSTAL GALE—You And I 22-

16

FILETWOOD MAC—Love In Store B

KENNY LOGGINS—Heart To Heart B

JUICE NEWTON—Heart Of The Night B

LITTLE RIVER BAND—The Other Guy B

KPLZ-FM-Seattle

(Greg Cook-MD)

** DAN FOGELBERG-Missing You 12-5

** SUPERTRAMP-It's Raining Again 15-11

**MICHAEL JACKSON AND PAUL McCARTNEY-The Girl

MICHAEL JACKSON AND PAUL MCCARTNEY—The GIT IS Mine 6-4

DONALD FAGEN—I.G.Y. (What A Beautiful World) 5-3

PMIL COLLINS—You Can't Hurry Love 17-14

JOHN COUGAR—Hand To Hold On To B

MARYIN GAYE—Sexual Healing B

KIM CARNES—Does II Make You Remember B

ELEETWOOD MAC—Love In Store B

KUBE-FM-Seattle

(Tom Hutyler—MO)

** LIONEL RICHIE—Truly 2-1

** DARYL HALL AND JOHN OATES—Maneater 5-2

** MICHAEL JACKSON AND PAUL McCARTNEY—The Girl
Is Mine 6-3

ls Mine 6-3 PAT BENATAR—Shadows Of The Night 9-7 DONALD FAGEN—I.G.Y. (What A Beautiful World) 11-8

• FLEETWOOD MAC—Love In Store
• KIM CARNES—Does It Make You Remember
• MOVING PICTURES—What About Me B
• LITTLE RIVER BAND—The Other Guy B
• BILLY JOEL—ALLENTOWN B

KYYX-FM-Seattle (Elvin Ichiyma—MD)

* AOAM ANT—Goody Two Shoes 5-3

* DOEN PRENIDER'S Dirty Laundry 7-5

± TOM PETTY AND THE HEARTBREAKERS — You Got

TOM PETER AND THE ADDRESS OF THE WAITESSES – Square Pegs
CULTURE CLUB – DO YOU Really Want To Hurt Me B
THE ALAM PARSONS PROJECT – Psychobabble B
GOLDEN EARRING – Twilight Zone B

GOLDEN EARRING — Twilight Zone B
 PRINCE — 1999 A
 MUSICAL YOUTH — Pass The Dutchie X
 RODWAY — Don't Stop Trying X
 ROUGH TANCE — All Touch X
 HUGHES/THRALL — Beg Barrow Steal X
 JONIN MITCHELL — (You're So Square) Baby, I Oon't Care X

* THE PAYOLAS — Eyes Of A Stranger X

* MAGAZINE — About The Weather X

KJRB-AM-Spokane

(Brian Gregory—MD)

* SUPERTRAMP—It's Raining Again 9-5

* STRAY CATS—Rock This Town 10-6

DAN FOGELER G—Missing You 12-9

PATTI AUST IN WITH JAMES INGRAM—Baby Come To

* PAI IT AUSTIN WITH JAMES INGRAM — DADY COME
Me 17-13

* PHIL COLLINS—YOU Can't Hurry Love 24-18

* KENNY LOGGINS—Heart To Heart B

* TAVARES—A Penny For Your Thoughts B

* LINDA RONSTADT—I Knew You When B

* NOVO COMBO—TOO Long Gone A

* RAY PARKER JR.—Bad Boy A

* TOM PETTY AND THE HEART BREAKERS—You Got
Lucky X

Lucky X
THE SPINNERS—Funny How Time Slips Away X
JOHN COUGAR—Hand To Hold On To X
SAMMY HAGAR—Your Love Is Driving Me Crazy X

North Central Region ■★ PRIME MOVERS

MEN AT WORK-Down Under (Columbia) MICHAEL JACKSON AND PAUL McCARTNEY-The Girl Is Mine (Epic)

LIONEL RICHIE—Truly (Motown)

■● TOP ADD ONS

KENNY LOGGINS—Heart To Heart (Columbia) FLEETWOOD MAC—Love In Store (Warner BILLY JOEL-Allentown (Columbia)

BREAKOUTS RAY PARKER IR - Bad Boy (Arista)

WKRO-FM — Cincinnati

TOTO—Africa
 ADAM ANT—Goody Two Shoes

WYYS-FM-Cincinnati

(Barry James—MD)

** IEFFREY OSBORNE—On The Wings Of Love 5-3

** KENNY ROGERS—A Love Song 16-13

** LIONEL RICHIE—Truly 2-1

** DIONNE WARWICK—Heartbreaker 11-9

** PATTI AUSTIN WITH JAMES INGRAM—Baby Come To Me 12·11

◆ CROSBY, STILLS AND NASH—Southern Cross
◆ BILL MEDLEY—Right Here And Now

WGCL-FM-Cleveland

(Tom Jefferies—MD)

★★ MEN AT WORK—Down Under 11-8

★★ MARYIN GAYE—Sexual Healing 30-16

★PETER GABRIEL—Shock The Monkey 12-11

★PHLL COLLINS—You Can't Hurny Love 13-12

★PATI AUSTIN WITH JAMES INGRAM—Baby Come To

* PATTI AUSTIN WITH JAMES INGRAM—Baby Con Me 23-21

BILLY JOEL—Allentown

ENEMBY LOGGINS—Heart To Heart

ADAN ANT—Goody Two Shoes B

JEFFREY OSBOURNE—On The Wings Of Love B

TAVARES—A Penny For Your Thoughts A

JUICE REWTON—Heart Of The Night A

LITTLE STEVEN AND THE DISCIPLES OF SOUL—FROMERS

LITTLE STEVEN AND THE DISON ELS OF SOFTONEY A MOVING PICTURES—What About Me X FRIDA—I Know There's Something Going On X KIM CARNES—Does It Make You Remember X JOHN COUGAR—Hand To Hold On To X EDDIE RABBITT WITH CRYSTAL GAYLE—You And I X SAGA—On The Loose X A FLOCK OF SEAGULLS—Space Age Love Songs X MICHAEL MCDONALD—I Gotta Try X FLOCK OF SEAGULLS—Space Age Love Songs X MICHAEL MCDONALD—I Gotta Try X FLOCK OF STATE WITH CARRY PROBLEM TO THE WORLD AND THE WORLD MICHAEL MCCOMALU—I GOTTA Try X
AIR SUPPLY—Two Less Lonely People in The World X
THE MOTELS—Forever Mine X

WNCI-FM-Columbus

(Steve Edwards—MD)

** LIONEL RICHIE—Truly 1-1

** MICHAEL JACKSON AND PAUL McCARTNEY—The Girl Is Mine 7-3

★ DAN FOGELBERG—Missing You 9-6

* UAR TOBELDENG—MISSING TOU 9-0
* SUPERTRAMP—IT'S Raining Again 12-9
* PATTI AUSTIN WITH JAMES INGRAM—Baby Come To
Me 22-1-15
* AIR SUPPLY—Two Less Lonely People In The World
* KENNY LOGGINS—Heart To Heart

WXGT-FM-Columbus (Teri Nutter—MO)

** DON HENLEY—Dirty Laundry 14-8

* MICHAEL JACKSON AND PAUL McCARTNEY—The Girl

I MICHAEL MICHAEL MECHANINET— IS Mine 20-15
TONI BASIL—Mickey 23-17
PAT BERATAR—Shadows Of The Night 25-21
DIONNE WARWICK—HEART breaker
THE J. GEILS BAND—I DO
FLEETWOOD MAC—Love in Store A

 BILLY JOEL—Pressure X
 TOM PETTY AND THE HEARTBREAKERS—You Got TOM PETTY AND THE HEART DREAM.
Lucky X
 JOHN COUGAR—Hand To Hold On To X

CKLW-AM — Detroit

(Rosalee Trombley — MO)

* LAURA BRANIGAN — Gloria 4-2

* ABC — The Look Of Love 27-21

* TOM BRASIL — Mickey 1

* DIONNE WARWICK — Heartbreaker 15-12

* PRINCE — 1999 B

* JAMET JACKSON — Young Love B

* MEN AT WORK — Down Under B

* JOHN COUGAR — Hand To Hold On To X

* KIM CARNES — Does If Make You Remember X

* AMERICA — Right Before Your Eyes X

* ELITON JOHN — Ball And Chain X

* LITTLE RIVER BAND — The Other Guy X

* KENNY LOGGINS — Heart To Heart X

* RAY PARKER JR. — Bad Boy X

* CULTURE CLUB — Oo You Really Want To Hurt Me X

* TOM PETTY AND THE HEART BREAKERS — You Got Lucky X

BREAKOUTS-NATIONAL

SAMMY HAGAR-Your Love Is Driving Me Crazy (Geffen) CULTURE CLUB—Do You Really Want To Hurt Me (Virgin/Epic)
RAY PARKER JR.—Bad Boy (Arista)

WKII-FM-Louisville

Me 22-16

LITITLE RIVER BAND—The Other Guy B

BARRY MANILOW—Memory B

TAVARES—A Penny For Your Thoughts A

FLEETWOOD MAC—Love in Store A

AMERICA—Right Before Your Eyes A

GARY EDWARDS—Everytime I Fall In Love X

KENNY LOGGIMS—Heart To Meart X

WBZZ-FM-Pittsburgh

WBZZ-FM — Pittsburgh

(Chuck Tyler-MD)

* LIONEL RICHIE—Truly 1-1

** TOM BASIL—Mickey 4-2

* DOM HENLEY—Dirty Laundry 5-4

* BILLY SQUIER—Everybody Wants You 15-10

* STRAY CATS—Rock This Town 19-14

PATTI AUSTIN WITH JAMES INGRAM—Baby Come To Me B

* TOTIO—Africa B

* JEFFREY OSBORNE—On The Wings Of Love B

* TOM PETTY AND THE HEARTBREAKERS—You Got Lucky B

* FLEETWOOD MAC—Love In Store A

* KENNY LOGGINS—Heart To Heart A

* PETER CARRIEL—Shock The Monkey A

* BILLY JOEL—Allentown X

* A FLOCK OF SEABULLS—Space Age Love Songs X

WHYW-FM-Pittsburgh (Jay Cresswell—MD)

** OIONNE WARWICK—Heartbreaker 11-8

** OAN FOGELBERG—Missing You 15-11

** JDE JACKSON—Steppin' Out 17-13

** MEN AT WORK—Down Under 30 25

** PHIL COLLINS—You Can't Hurry Love 31-26

AFRICA—Toto B
 PATTI AUSTIN WITH JAMES INGRAM—Baby Come To

Me B

BILLY JOEL—Allentown A

RAY PARKER JR.—Bad Boy A

WXKX-FM—Pittsburgh
(Craig jackson—MD)

** PHIL COLLINS—You Can't Hurty Love 3·1

** BILLY SQUIER—Everybody Wants You 8·4

** BILLY SQUIER—Everybody Wants You 8·4

** DARYL HALL AND JOHN OATES—Maneater 9·7

** JOE JACKSON—Steppin' Out 12·8

** PAT BENATAR—Shadows O'The Night 11·9

** TOM PETTY AND THE HEARTBREAKERS—You Got Lucky

** SAMMY HAGAR—Your Love Is Driving Me Crazy B

** ROBERT PLANT—Pledge Pin B

** LED ZEPPELIN—Poor Tom A

** HE WHO—Cry If You Want A

** THE WHO—Cry If You Want A

** RUSH—Suddivision A

** MIGHT RANGER—Don't Tell Me You Love Me A

** BILLY SQUIER—Learn How To Live X

** GEORGE HARRISON—WANE Up My Love X

** 38 SPECIAL—Chain Lightning X

** MISSING PERSONS—Destination Unknown X

** DONALD FAGEM—I.G.Y. (What A Beautiful World) X

** SUPPERTRAMP—Crazy X

** CROSBY, STILLS AND MASH—Too Much Love To Hide X

** DONN COUGAR—Thundering Hearts X WXKX-FM-Pittsburgh

IOHN COUGAR—Thundering Hearts X

Southwest Region ■★ PRIME MOVERS

RAY PARKER IR. - Bad Boy (Arista)

MARVIN GAYE—Sexual Healing (Columbia)
MICHAEL JACKSON AND PAUL McCARTNEY— The Girl Is Mine (Epic)

LIONEL RICHIE - Truly (Motown) TOP ADD ONS KENNY LOGGINS- Heart To Heart (Columbia)

JUICE NEWTON - Heart Of The Night (Capitol) BREAKOUTS CULTURE CLUB - Do You Really Want To Hurt Me (Virgin/Epic)

KHFL-FM-Austin

KHFI-FM—Austin
(Ed Yolkman—MD)

* STEVE WINWOOD—Valerie 25-15

* LITTLE RIVER BAND—The Other Guy 17-6

* PHIL COLLINS—You Can't Hurry Love 13-5

* KEMNY LOGGINS—Heart To Heart 26-17

* PATTI AUSTIN WITH JAMES INGRAM—Baby Come T Me 24-18

• MICHAEL MCDONALD—I Gotta Try

• RAY PARKER JR.—Bab Boy

• MARVIN GAYE—Sexual Healing B

• MOVING PICTURES—What About Me B

* FLEETWOOD MAC—Love In Store X

LEE RITENOUR—Cross My Heart X

- JUICE REWTOM—Heart Of The Night X

* SUPERTRAMP—Crazy X

* PRIVATE LIVES—When The World Comes Crashing Through X

Through X

• STEVENS AND GARONICS—Fast Food X

WFMF-FM-Baton Rouge

WYFMF-FM — BATON ROUGE
(Wayne Watkins—MD)

** MARYIN GAYE—Sexual Healing 4-1

** MICHAEL JACKSON AND PAUL MCCARTNEY—The
GIT Is Mine 9-5

** DOM HEMLEY—Dirty Laundry 12-9

** TOMI BASIL—Mickey 16-10

** MEN AT WORK—Down Under 23-13

** LITTLE RIVER BAND—The Other Guy B

** AFLOCK OF SEAGULLS—Space Age Love Songs B

**JEFFREY DSBORNE—On The Wings Of Love X

**PRINCE—1999 X

KLVU-FM - Dallas

(Rivers/Morgan-MD)
** MICHAEL JACKSON AND PAUL McCARTNEY-The

Girl Is Mine 9-5

** SUPERTRAMP—It's Raining Again 12-6

** PATTI AUSTIN WITH JAMES INGRAM—Baby Come To

* PATH AUSTIN WITH JAMES INGRAM—Baby Come To Me 17-14 **

* AIR SUPPLY—Two Less Lonely People In The World 22-17 **

* AMERICA—Right Before Your Eyes 23-18 **

* PHIL COLLINS—You Can't Hurry Love **

* LITTLE RIVER BAND—The Dither Guy

* MICHAEL JACKSON—Someone In The Dark X

KILE-AM - Galveston

(Scott Taylor—MO)

* * LIONEL RICHIE—Truly 1-1

* * LAURA BRANIGAN—Gloria 6-3

* DONALD FAGEN—I.G.Y. (What A Beautiful World) 8-5

* MICHAEL JACKSON AND PAUL McCARTNEY—The Girl

Is Mine 16-11
DARYL HALL AND JOHN OATES—Maneater 21-15 BILLY JOEL — Allentown
 THE ALLAN PARSONS PROJECT — Psychology
 AMERICA — Right Before Your Eyes A
 THE CLASH — Rock The Casbah X

■ RECURSING THE CASBAIN X

■ BILLY SQUIER—Everybody Wants You X

■ BILL CONTI—Theme From Dynasty X

■ THE J. GEILS BAND—I Do X

■ SAMMY HAGAR—Your Love Is Driving Me Crazy X

KFMK-FM-Houston (Kirk Patrick—MO)

** MICHAEL JACKSON AND PAUL McCARTNEY—The
Girl Is Mine 12-7

** CROSSY, STILLS AND NASH—Southern Cross 13-8

*MARYIN GAYE—Sexual Healing, 15-10

** EODIE RABBITT WITH CRYSTAL GAYLE—You And I

17-14

•• LITTLE RIVER BANO—The Other Guy KRI Y-FM-Houston

(Steve Harriis—MD)

• BOBBY MILITELLO FEATURING JEAN CARN—Let's Stay Together A

EVELYN KING—Betcha She Don't Love You A

RAY PARKER JR.—Bad Boy A

RICHARD DIMPLES FIELOS—Don't Stay Chasing Your

Dreams X

• JEFFREY OSBORNE—New Love A

• GROOVER WASHINGTON—Can You Dig It X

• DEBARGER—All This Love X

KVOL-AM — Lafayette

NVUL-AMM — LaTayette
(Phil Rankin — MD)

* OARYL HALL AND JOHN OATES — Maneater 2-1

* SUPERTRAMP—It's Raining Again 4-2

* TONI BASIL—Mickey 9-4

* DON HEMLEY—Dirty Laundry 17-12

* MEN AT WORK—Down Under 22-17

* SAMMY HAGAR—Your Love Is Driving Me Crazy

* ROUGH TRADE—I'll Touch

* SPIMNERS—Ain't If Funny How Time Slips Away A

* THE ALAM PARSONS PROJECT — Psychobabble A

* BILLY JOEL—Allentown A

THE ALAN PARSONS PROJECT — Psychobabble A
BILLY JOEL — Allentown A
MUSICAL YOUTH — Pass The Dutchie A
CHARLENE AND STEVILE WONDER — Used To Be B
A FLOCK OF SEAGULLS — Space Age Love Songs B
AIR SUPPLY — Two Less Lonely People In The World B
FLEETWOOD MAC — Love in Store B
BARRY MANILOW — Memory X
RAY PARKER IR. — Bad Boy X
THE COMMODRES — Painted Pictures X
PROVAY — Don't Stop Trying X
SANTANA — Nowhere To Run X
JUICE NEWTON — Heart Of The Night X
JUNI MITCHELL — (You're So Square) Baby I Don't
Care X

JOHN MITCHELL— (TOU I'E 20 Square) BE Care X
 PETER GABRIEL— Shock The Monkey X
 PETER GABRIEL— Shock The Monkey X
 POCO— Shoot For The Moon X
 AMERICA— Right Before Your Eyes X
 LOVERBOY— Jump X
 RONNIE MILSAP— Inside X
 GOLOEN EARRING — Twilight Zone X
 PRINCE— 1999 X

KBFM-FM - McAlien-Brownsville (Steve Owens−MD)

★★ PATTI AUSTIN WITH JAMES INGRAM−Baby Come

To Me 3-1

* * DARYL HALL AND JOHN OATES—Maneater 4-3 BILLY SQUIER—Everybody Wants You 15-4
MICHAEL JACKSON AND PAUL McCARTNEY—The Girl

* MICHAEL JACKSON AND PAUL MCCARTNEY—The Girl
Is Mine 17-6

* MEN AT WORK—Down Under 24-16

• RAY PARKER JR.—Bad Boy

• KENRY LOGGINS—Heart To Heart

• FLEETWOOD MAC.—Love in Store B

• LOVERBOY—Jump B

• BILLY JOEL—Allentown B

• AIR SUPPLY—Two Less Lonely People In The World B

• MICHAEL MCDONALD—I Gotta Try A

• A FLOCK OF SEAGULLS—Space Age Love Songs A

• ADAM ANT—Goody Two Shoes X

• THE COMMODORES—Painted Pictures X

WEZB-FM — New Orleans (Jerry Lousteau—MD)

** MARYIN GAYE—Sexual Healing 2-1

** DON HEMLEY—DITY Laundry 12-7

** PATTI AUSTIN WITH JAMES INGRAM—Baby Come To

Me 13-8

* ADAM ANT—Goody Two Shoes 18-14

* MEN AT WORK—Down Under 29-19 TOTO—Africa
 TOM PETTY AND THE HEARTBREAKERS—You Got Lucky

STRAY CATS—Rock This Town B

MOVING PICTURES—What About Me B

THE CLASH—Rock The Casbah B

PRINCE—1999 B

KENNY LOGGINS—Heart To Heart A

TAVARES—A Penny For Your Thoughts X

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Billboard Singles Radio Action (11/30/82) Billboard Singles Radio Action (11/30/82)

Playlist Prime Movers * Playlist Top Add Ons

FLEETWOOD MAC-Love In Store X
 IEFFREY OSBORNE-On The Wings Of Love X

WQUE-FM-New Orleans

- (Chris Bryan—MD)

 * JOE JACKSON—Steppin 'Out 8.4

 * MICHAEL JACKSON AND PAUL MCCARTNEY—The
 Girl Is Mine 14-9

 * PATTI AUSTIN WITH JAMES INGRAM—Baby Come To

- ** FAIT I AUSTIA WITH JAMES INGARM—Daby Come I Me 24.19

 ** MEM AT WORK—Down Under 26-20

 ** KENNY LOGGINS—Heart To Heart 24-21

 ** EVELYM KING—Love In Store B

 ** LITTLE RIVER BAND—The Other Guy B

 ** TAVARES—A Penny For Your Thoughts B

 ** CULTURE CLUB—Do You Really Want To Hurt Me A

 ** GLENN FREY—All Those Lies A

 ** MICHAEL MURPHEY—Still Taking Chances X

WTIX-AM - New Orleans

- WTIX-AM New Orleans
 (Gary Franklin—MD)

 * MARYIN GAYE—Sexual Healing 1-1

 * MEN AT WORK—Down Under 22-14

 * OON HENLEY—Dirly Laundry 35-22

 * PETER GARRIEL—Shock The Monkey 33-23

 * PATTI AUSTIN WITH JAMES INGRAM—Baby Come To Me 34-24

 FLEETWOOD MAC—Love In Store

 PAT BENATAR—Shadows Of The Night

 MICHAEL MCDONALD—I Gotta Try B

 POCO—Shoot For The Moon B

 RAY PARKE RIR—Bad Boy B

 KENNY LOGGINS—Heart To Heart B

 LITTLE RIVER BAND—The Other Guy B

 ADAM ANT—Goody Two Shoes B

 AMERICA—Right Before Your Eyes A

 JUICE REWTON—Heart Of The Night A

 LINDA ROMSTADT—I Knew You When A

 GEORGE HARRISON—Wake Up My Love X

 BILL CONTI—Theme From Dynasty X

 KOFM.-FM Oklahoma City

KOFM-FM-Oklahoma City

- (Dave Duquesne—MD)

 * * OAN FOGELBERG—Missing You 5-3

 * * MICHAEL JACKSON AND PAUL MCCARTNEY—The
 Girl Is Mine 8-5

 * TOTO—Africa 10-7

 * BARRY MANILOW—Memory 19-8

 * SUPERTRAMP—It's Raining Again 13-9

 KENNYLOGINS—Heart To Heart

 JUICE NEWTON—Heart Of the Night

KEEL-AM-Shreveport

- (Andy Taylor MD)

 * ± LIOMEL RICHIE Truly 1-1

 * ± GLENN FREY—The One You Love 6:3

 * CHICAGO—Love Me Tomorrow 8:4

 * JOE JACKSON—Steppin* Out 9:7

 * JEFFREY OSBORNE—On The Wings Of Love 12-10

 ERNYL LOGGINS—Heart To Heart
- TAVARES—A Penny For Your Thoughts
 BARRY MANILDW—Memory B

Midwest Region

■★ PRIME MOVERS■

TONI BASIL— Mickey (Chrysalis)
BILLY SQUIER— Everybody Wants You (Capitol)
DARYL HALL AND JOHN OATES— Maneater (RCA)

TOP ADD ONS

FLEETWOOD MAC - Love In Store (Warner Bros)

JUICE NEWTON— Heart Of The Night (Capitol) PHIL COLLINS - You Can't Hurry Love (Atlantic)

-BREAKOUTS

CULTURE CLUB— Do You Really Want To Hurt

Me (Virgin/Epic) THE PRETENDERS— Back On The Chain Gang

(Sire)
SAMMY HAGAR— Your Love Is Driving Me Crazy

(Geffen)

KFYR-AM-Bismarck

- KFYR-AM—Bismarck
 (Dan Brannan—MD)

 ** TOMI BASIL—Mickey 2:1

 ** SUPERTRIMP—II's Raining Again 8:5

 ** MICHAEL JACKSON AND PAUL MCCARTHEY—The Girl Is Mine 14:10

 ** DIONNE WARWICK—Heartbreaker 18:12

 ** DAN FOGELBERG—Missing You 20:14

 ** SAMMY HAGAR—Your Love Is Driving Me Crazy

 ** FLEETWOOD MAC—Love In Store

 ** BARRY MANILOW—Memory B

 ** PAIT BENATAR—Shadows O'THO Hight B

 ** JOHN COUGAR—Hand To Hold On To B

 ** PHIL COLLINS—You Can't Hurry Love B

 ** KENNY LOGGINS—Heart To Heart A

 ** MOVING PICTURES—What About Me A

 ** ABC—The Look O'L Love X

 ** IEFFREY O'SBORNE—On The Wings O'L Love X

 ** CHILLIWACK—Whatche Gonna Do X

 ** MEN AIT WORK—Own Under X

 ** ELTON JOHN—Ball And Chain X

 ** LOVERBOY—Jump X

 ** THE J. GEILS BAND—I Oo X

 ** JUICE NEWTON—Heart O'The Night X

 ** AMERICA—Right Before Your Eyes X

 ** SYLVIN—Nobody X

 ** TOM JETTY AND THE HEARTBREAKERS—You Got Lucky X

 ** ELTYS PRESLEY—The Elvis Medley X Lucky X

 ■ ELVIS PRESLEY—The Elvis Medley X

WLS-AM - Chicago

- WLS-AM Chicago
 (Dave Denver-MO)

 * TOMI BASIL-Mickey 4-1

 * BILLY SQUIER-Everybody Wants You 14-11

 * MICHAEL JACKSON AND PAUL McCARTNEY—The Girl
 Is Mine 17-14

 * TOTO—Africa 30-22

 * TOM PETTY AND THE HEARTBREAKERS—You Got
 Lucky 35-30

 * DIONNE WARRWICK—Heartbreaker

 MEN AT WORK—Down Under B

 PHIL COLLINS—You Can't Hurry Love A

- WLS-FM-Chicago
- (Dave Denver—MD)

 ** TONI BASIL—Mickey 4-1

 ** BILLY SQUIER—Everybody Wants You 14-11

 ** TOTO—Africa 30-22

 ** TOM PETTY AND THE HEARTBREAKERS—You Got
- Lucky 35:30
 PETER GABRIEL—Shock The Monkey
 JOHN COUGAR—Hand To Hold On To A
 THE CLASH—Rock The Casbah X
- KIOA-AM Des Moines
- (A.W. Pantoja—MO)

 * * DIONNE WARWICK—Heartbreaker 10-4

 * * STRAY CATS—Rock This Town 16-12

- * TOTO—Africa 18-13

 * SUPERTRAMP—It's Raining Again 19-15

 * KIM CARNES—Does It Make You Remember 25-17

 CULTURE CLUB—Do You Really Want To Hurt Me

 POCO—Shoot For The Moon

 KOOL AND THE GANG—Let's Go Dancin' (Ooh La, La)

- MODIAND THE GANG—Lel's Go Dancin' (Ooh La, La) B

 AMERICA—Right Before Your Eyes B
 BARRY MANILOW—Memory B
 LEER TITSOUDE—Cross My Heart X

 AIR SUPPLY—Two Less Lonely People In The World X

 MARYIN GAYE—Sexual Healing X

 JUICE NEWTON—Heart Of The Night X

 RONNIE MILSAP—Inside X

 MICHAEL MCDONALD—I Gotta Try X

 KENNY LOGGINS—Heart To Heart X

 FLEETWOOD MAC—Love In Store X

 BILLY JOEL—Allentown X

 RAY PARKER JR.—Bad Boy X

 GLENN FREY—That Girl X

KMGK-FM - Des Moines

- (Michael Stone—MO)

 * DARYL HALL AND JOHN OATES—Maneater 4-1

 * JOE COCKER AND JENNIFER WARNES—Up Where
- We Belong 10.4

 PAT BENATAR—Shadows Of The Night 11.6

 MEN AT WORK—Down Under 24.13

 DONALD FAGEN—I.G.Y. (What A Beautiful World) 15.10
- o CULTURE CLUB—Do You Really Want To Hurt Me
- PRINCE 1999
 MICHAEL JACKSON AND PAUL McCARTNEY—The Girl Is Mine B

- MICHAEL JACKSON AND PAUL MCCARTNEY—The Girl Is Mine B
 BILLY JOEL—Allentown B
 BILLY JOEL—Allentown B
 LITLE RIVER BAND—The Other Guy B
 SCAMDAL—Goodbye To You B
 LEE RITENOUR—Cross My Heart B
 PETER GABRIEL—Shock The Monkey B
 CLIFF RICHARD—The Only Way Out B
 SAGA—On The Loose A
 MARVIN GAYE—Sexual Healing A
 FRIDA—I Known There's Something Going On A
 THE PRETENDERS—Back On The Chain Gang A
 DON HERLEY—Dirly Laundry X
 ABC—The Look Of Love X
 KIM CARNES—Does It Make You Remember X
 PHIL COLLING—You Can't Hurry Love X
 KENNY LOGGINS—Heart To Heart X
 THE ALAN PARSONS PROJECT—Psychobabble X
 RODWNY—Don't Stop Trying X
- IN ALAM FARSUMS TRUJECT TSYLHOUGUING A
 RODWAY Don't Stop Trying X
 GLENN FREY—All Those Lies X
 SAMMY MAGAR—Your Love Is Driving Me Crazy X
 FLEETWOOD MAC—Love In Store X
 MICHAEL McDONALD—I Gotta Try X
 JEFFREY OSBORNE—On The Wings Of Love X
- WIKS-FM-Indianapolis

- (Jay Stevans—MD)

 ** CHICAGO—Love Me Tomorrow 8-6

 ** PAT BEMATAR—Shadows Of The Night 16-11

 ** DOM HENLEY—Dirty Laundry 6-4

 ** DAM FOGELBERG—Missing You 7-5

 ** EDOIE MONEY—Shakin' 9-7

 ** LIONEL RICHE—Truly

 ** SAMMY HAGAR—Your Love Is Driving Me Crazy

 ** SAGA—On The Loose X
- SAGA—On The Loose X
 LITTLE RIVER BAND—The Other Guy X
 MOVING PICTURES—What About Me X
 TOM PETTY AND THE HEARTBREAKERS—You Got
- Lucky X

 ◆ PHIL COLLINS—You Can't Hurry Love X

KBEQ-FM - Kansas City

- MBEU-FM NanSaS CITY

 (Maja Britton—MD)

 ★ LIONEL RICHIE—Truly 5-1

 ★ JDE JACKSON—Steppin Out 8-5

 ★ JDIANA ROSS—Muscles 11-8

 ★ STRAY CATS—Rock This Town 18-14

 ★ KOOL AND THE GANG—Let's Go Dancin' (Ooh La, 1a) 21-15

 ◆ JUICE NEWTOM—Heart Of The Night

 ◆ FLEETWODD MAC—Love In Store

 ◆ ABC—The Look Of Love A

 ◆ MEN AT WORK—Down Under A
- WISM-AM Madison
- (Barb Starr MD)

 * * TOTO Africa 15-5

 * LITTLE RIVER BAND The Other Guy 28-18

 * PATTI AUSTIN WITH JAMES INGRAM Baby Come To
- * PAILINUSIN THE TOWN ME 23-16

 * MEN AT WORK Down Under 29-22

 * MICHAEL McDONALD—I Gotta Try 30-23

 * AIR SUPPLY—Two Less Lonely People In

 * JUICE NEWTON Heart Of The Night

 * STRAY CATS—Rock This Town B

 LEE RITENOUR—Cross My Heart A

 * FLEETWOOD MAC—Love In Store A

WZEE-FM — Madison

- WZEE-FM Madison

 (Matt Hudson—MD)

 ** SUPERTRAMP—It's Raining Again 15-8

 ** DARYL HALL AND JOHN OATES—Maneater 21-1

 **MARVIN GAYE—Sexual Healing 23-18

 ** ADAM ANT—Goody Two Shoes 25-19

 JOHN COUGAR—Hand To Hold On To B

 ** THE J. GEILS BAND—I DO B

 LITTLE RIVER BAND—The Other Guy B

 ** AFLOCK OF SEAGULLS—Space Age Love Songs B

 ** KOOL AND THE GANG—Let's Go Dancin' (Ooh La, La)

 B
- B
 SAMMY HAGAR—Your Love Is Driving Me Crazy A
 THE PRETENDERS—Back On The Chain Gang
 PETER GABRIEL—Shock The Monkey X
 BILLY JOEL—Allentown X
 FLEETWOOD MAC—Love In Store X
 MICHAEL McDOMALD—I Gotta Try X
- KDWB-AM Minneapolis
- (Lorrin Palagy MD)

 ** TOTO—Africa 13-8

 ** LITTLE RIVER BAND—The Other Guy 16-9

 ** MICHAEL JACKSON AND PAUL McCARTMEY—The Girl
- Is Mine 18-16

 ★ PRINCE—1999 20-16

 ★ PHIL COLLINS—You Can't Hurry Love 24-18

 ◆ KIM CARNES—Does It Make You Remember
- JUICE NEWTON—Heart Of The Night
 KOOL AND THE GANG—Let's Go Dancin' (Ooh La, La)
- A THE J. GEILS BAND—I Do X FLEETWOOD MAC — Love In Store X
 A FLOCK OF SEAGULLS—Space Age Love Songs X
 TAYARES—A Penny For Your Thoughts X
- WLOL-FM-Minneapolis

- WLOL-FM Minneapolis
 (Gregg Swedberg MD)

 ** DARYL HALL AND JOHN OATES Maneater 3-1

 ** MOVING PICTURES What About Me 5-3

 ** TOTO—Africa 6-4

 ** MEN AT WORK Down Under 11-6

 ** DON HENLEY Dirty Laundry 13-10

 ** RACHEL SWEET Voodoo

 ** CULTURE CLUB DO You Really Want To Hurt Me

 ** SAMMY HAGAR—Your Love is Driving Me Grazy B

 ** KIM CARNES Does It Make You Remember B

 ** JOHN WAITE Going To The Top B

 ** A FLOCK OF SEAGULLS Space Age Love Songs B

 ** SAGA On The Loose B

 ** MARYIN GAYE Sexual Healing A

 ** Q-FEEL Dancing In Heaven (Orbital Be-Bop) A

 ** JEFFREY OSBORNE— On The Wings Of Love X

 ** THE ALAM PARSONS PROJECT Psychobabble X

 ** KENNY LOGGINS Heart TO Heart X

- RODWAY—Don't Stop Trying X
 SCANDAL—Goodbye To You X
 LEE RITEMOUR—Cross My Heart X
 FRIDA—I Know There's Something Going On X
 JUDY TZUKE—Back On The Chain Gang X
 GLENN FREY—All Those Lies X
 MICHAEL McDONALD—I Gotta Try X
 JEFFERSON STARSHIP—Be My Lady X
- KSLQ-FM-St. Louis
- (Johnnie King—MD)

 * CROSBY, STILLS AND MASH—Southern Cross 1-1

 * DAN FOGELBERG—Missing You 3-2

 * SUPERTRAMP—It's Raining Again 14-10

 * PATTI AUSTIN WITH JAMES INGRAM—Baby Come To
- Me 15-12

 ★ LITTLE RIVER BAND—The Other Guy 17-14

 ◆ FLEETWOOD MAC—Love In Store

 ◆ GLENN FREY—All Those Lies

- KSTP-FM (KS-95)-St. Paul (Chuck Napp—MO)

 ★★ MICHAEL JACKSON AND PAUL McCARTNEY—The
- ## MICHAEL JACKSON AND FREE MOORNELS
 GIRLS Mine 3-1

 * MEN AT WORK—Who Can It Be Now 8-5

 * DONALD FAGEN—I.G.Y. (What A Beautiful World) 10-7
 * KENNY ROGERS—A Love Song 13-11
 **CURE TRANSPORT | Raining Again 17-12
- SUPERTRAMP—It's Raining Again 17-12

 JOE JACKSON—Steppin' Out

 KENNY LOGGINS—Heart To Heart
 DARY! HALL MAN JOHN OATES—Maneater B
 TOTO—Africa B

LITTLE RIVER BAND—The Other Guy B BARRY MANILOW—Memory B WSPT-FM-Stevens Point

- WSPT-FM—Stevens Point

 (Brad Fuhr/Marie Stage—MD)

 **TONI BASIL—Mickey 1-1

 **LAURA BRANICAM—Gloria 2-2

 *MEN AT WORK—Down Under 5-3

 *DON HENLEY—Dirty Laundry 6-4

 *ADAM ANT—Goody Two Shoes 14-6

 *MICHAEL M.CDONALD—I Gotta Try

 *EDOIL RABBITT WITH CRYSTAL GAYLE—You And I

 *CULTURE CLUB—Do You Really Want To Hurt Me A

 *POCO—Shoot For The Moon A

 *MARVIM GAYE—Sexual Healing A

 *THE ALAM PARSONS PROILECT—Psychobabble X

 *FLEETWOOD MAC—Love In Store X

 *UIUCE NEWTOM—Heart Of The Wings Of Love X

 EVAL CAM Michails

- KEYN-FM-Wichita
- (Dan Pearman—MD)

 ** DON HRILEY—Dirty Laundry 7-4

 ** PAT BENATAR—Shadows Of The Night 15-11

 ** MEN AT WORK—Down Under 17-12

 ** TOTO—Africa 18-13

 ** PATTI AUSTIN WITH JAMES INGRAM—Baby Come To Ma 24-18
- Me 24-18 ●● A FLOCK OF SEAGULLS—Space Age Love Songs
- LINDA RONSTADT—I Knew You When
 KENNY LOGGINS—Heart To Heart B
 FLEETWOOD MAC—Love In Store B
 TOM PETTY AND THE HEARTBREAKERS—You Got
- TOM PETTY AND THE HEARTBREAKERS—You Got Lucky B
 LITTLE RIVER BAND—The Other Guy B
 MICHAEL MURPHEY—What's Forever For B
 ADAM ANT—Goody Two Shoes X
 MICHAEL McDONALD—I Gotta Try X
 SCANDAL—Goodbye To You X
 MOVING PICTURES—What About Me X
 EFFREY OSBORNE—On The Wings Of Love X
 TONI BASIL—Mickey X
 THE ALAN PARSONS PROJECT—Psychobabble X

Northeast Region

■★ PRIME MOVERS

DARYL HALL AND JOHN OATES— Maneater (RCA)

MEN AT WORK – Down Under (Columbia) LIONEL RICHIE – Truly (Motown)

TOP ADD ONS RAY PARKER JR.— Bad Boy (Arista)
MICHAEL McDONALD— I Gotta Try (Warner

KENNY LOGGINS— Heart To Heart (Columbia) BREAKOUTS

SAMMY HAGAR— Your Love Is Driving Me Crazy (Geffen) CULTURE CLUB— Do You Really Want To Hurt

Me (Virgin/Epic)

- WFLY-FM-Albany

- WTRY-AM Albany (Bill Cahill—MD ★★ DOMALD FAGEN—I.G.Y. (What A Beautiful World)
- TOWNED PAGEN 1.5.1. (While A Beautiful World)

 12.7

 * MEN AT WORK Down Under 13.8

 * SUPERTRAMP 11's Raining Again 17-11

 * PATTI AUSTIN WITH JAMES INGRAM Baby Come To Me 18-12

 * STRAY CATS Rock This Town 21-15

 MOVING PICTURES What About Me

 KENNY LOGGINS Heart To Heart

 MARVIN GAYE Sexual Healing B

 FLEETWOOD MAC Love In Store B
- WGIIY-AM Rangor
- (Jim Randall—MD)

 ** DARYL HALL AND JOHN OATES—Maneater 1-1

 ** ABC.—The Look Of Love 2-2

 ** TONI BASIL—Mickey 7-4

 ** DON HENLEY—Dirty Laundry 9-9

 ** RAY PARKER JR.—Bad Boy TOTO—Africa
 THE WEATHER GIRLS—It's Raining Men B
 MEN AT WORK—Down Under B
 PAT BENATAR—Shadows Of The Night B

MR B

TAVARES—A Penny For Your Thoughts B
MICHAEL MCDONALD—I Gotta Try B

THE J. GEILS BAND—I Do B

THE J. GEILS BAND—I Do B

THE CLASH—ROCK THE CASHAH
JUDAS PRIEST—You've Got Another Thing Coming X

THE ALAN PARSOMS PROJECT—Psychobabble A

RAY PARKER IR.—Bad Boy A

SAMMY HAGAR—Your Love Is Driving Me Crazy A

AMERICA—Right Before Your Eyes A

MOVING PICTURES—What About Me A

THE MOTER S—Greyer Mine X

SONNY CHARLES—Put it in A Magazine A
SAMMY HAGAR—Your Love is Driving Me Grazy A
JUICE NEWTON—Heart Of The Night A
CULTURE CLUB—Do You Really Want To Hurt Me X
GOLDEN EARRING—Twilight Zone X
SUPERTRAMP—It's Raining Again X
THE MOTELS—Forever Mine X
JOHN COUGAR—Hand To Hold On To X
PHIL COLLIDS—You Can't Hurry Love X
FLEETWOOD MAC—Love in Store X
SHAKATAR—Night Birds X
RODWAY—Don't Stop Trying X
A DAM ANT—Goody Two Shoes X

WIGY-FM-Bath

- MMERICA-RIGHT DELIDER TO MESSA

 MOVING PICTURES—What About Me A

 THE MOTELS—Forever Mine X

 DOLOBE REARRING—Twilight Zone X

 DRONNE WARRWICK—Heartbreaker X

 PLEETWOOD MAC—Love In Store X

 BILLY JOEL—Allentown X

 LOVERBOY—Jump X

 SCEMP REV—All Those Lies X

 JUICE NEWTON—Heart Of The Night X

 SANTANA—Nowhere To Run X

 LITTLE RIVER BAND—The Other Guy X

 38 SPECIAL—Chain Lightning X

 PHIL COLLINS—You Can't Hurry Love X

 THE FIXX—Stand Or Fall X

 ROUGH TRADE—All Touch X

WVBF-FM-Boston

- (Dave Newfill—MD)

 ★ LIONEL RICHIE—Truly 5-1

 ★ DIONNE WARMFICK—Heartbreaker 13-7

 ★ CHCAGO—Love Me Tomorrow 11-9

 ★ DAN FDGELBERG—Missing You 14-11

 ★ MICHAEL JACKSON AND PAUL McCARTNEY—The Girl Is Mine 20-15

 PHIL COLLINS—You Can't Hurry Love

 PATTY AUSTIN WITH JAMES INGRAM—Baby Come To Me
- To Me

 MICHAEL McDONALD—I Gotta Try A

 JUICE NEWTON—Heart Of The Night A

 JEFFERSON STARSHIP—Be My Lady X
- WBEN-FM Buffalo
- WBEN-FM Buffalo
 (Roger Christian—MD)

 * TONI BASIL Mickey 15-8

 * MEN AT WORK—Down Under 20-9

 * MICHAEL JACKSON AND PAUL MCCARTNEY—The Girl
 Is Mine 63

 * CHILLIWACK—Whatcha Gonna Do 32-24

 * ABC—The Look Of Love 36-31

 MICHAEL MCDONALD—I Gotta Try

 JUICE NEWTON—Heart Of The Wight
 PETER GABREL—Shock The Monkey A

 RAY PARKER, JR.—Bad Boy A

 SAMMY HAGAR—Your Love Is Driving Me Crazy A

- WKBW-AM Buffalo
- (John Summers—MD)

 * DARYL HALL AND JOHN OATES—Maneater 5-2

 * MICHAEL JACKSON AND PAUL McCARTNEY—The Girl Is Mine 14-10 TOTO—Africa 18-14

 * PMIC COLLINS—You Can't Hurry Love 20-16

 * EDDIE RABBITT WITH CRYSTAL GAYLE—You And I
- 25-18
 •• PATTI AUSTIN WITH JAMES INGRAM—Baby Come

- To Me

 LITTLE RIVER BAND—The Other Guy WTSN-AM - Dover
- WISN-AMM DOVEY
 (Jim Sewastian—MD)

 ** DARYL HALL AND JOHN OATES—Maneater 2-1

 ** SUPERTRAMM—It's Raining Again 12-6

 * STRAY CATS—Rock This Town 20-11

 ** MEN AT WORK—Oown Under 23-17

 ** MEN AT WORK—Oown Under 23-17

 ** TAVARES—A Penny For Your Thoughts 26-21

 •• GOLDEN EARRING—Twillight Zone

 •• THE STEVE MILLER BAND—Give It Up

 ** THE CLASH—Rock The Casabla B

 ** TOM PETTY AND THE HEART BREAKERS—You Got Lucky B
- TOM PETTY AND THE HEARTBREARENS LUCKY B
 BILLY JOEL—Allentown A
 ADAM ANT—Goody Two Shoes A
 AMERICA—Right Before Your Eyes A
 MICHAEL McDONALD—I Gotta Try A
 JUICE NEWTON—Heart Of The Night X
 RY PARKER, IR.—Bad Boy.
 THE J. GEILS BAND—I DO X
 SHAKATAK—Night Birds X

- WTIC-FM-Hartford
- (Mike West—MD)

 * MARYIN GAYE-Soual Healing 2-2

 * MEN AT WORK—Down Under 9-5

 * DOM HEMLEY—Dirty Laundry 16-9

 * DAM FOGELBERG—Missing You 22-11

 K OOL AND THE GANG—Let's Go Dancin' (Ooh La, 10-2-11) La,) 21-12

 KIM CARNES—Does It Make You Remember

 KENNY LOGGINS—Heart To Heart
- WBLI-FM—Long Island
- WBLI-FM—Long Island
 (BillTerry—MD)

 **LIONEL RICHIE—Truly 4-1

 **LUAURA BRANICAN—Gloria 6-5

 *JDE JACKSON—Steppin*Out 14-8

 *DIANA ROSS—MUSCIES 11-9

 *•DARY CHALL AND JOHN OATES—Maneater 16-10

 *•STRAY CATS—Rock This Town

 **PATB BERATAR—Shadows Of The Night

 **DAN FOGELBERG—Missing You B

 **TOTO—Africa A

 **MEM AT WORK—Down Under A

 **ABG—The Look Of Love A

 **DOMALD FAGEN—LOS, What A Beautiful World) X
- WKTU-FM—New York City
- WINTU-FM NEW TOTA CITY
 (Michael Ellis—MD)

 ** DIAMA ROSS—Muscles 11-1

 ** JOE JACKSON—Steppin' Out 20-13

 ** MICHAEL JACKSON AND PAUL McCARTNEY—The Girl
 Is Mine 8-6

 ** KOOL AND THE GANG—Let's Go Dancin' (Ooh La,
- * KOUL AND INTE WATER—SIZE Raining Men 22-16
 La, 13-11
 ** THE WEATHER GIRLS—It's Raining Men 22-16
 ** DARYL HALL AND JOHN OATES—Maneater
 ** TAVARES—A Penny For Your Thoughts
 ** MADONNA—Everybody B
 ** CHANA KHAM—Got To Be There B
 ** MAN PARRISH—HipHop (Be Bop) Don't Stop A
 ** NIAROBI—Funky Soul Makossa A

radiohistory

• TONY LEE—Reach UP A
• ROUNDTREE—Hit On You A

- WNBC-AM New York City
- (Babette Stirland MO)

 * DARYL HALL AND JOHN OATES Maneater 10-6

 * SUPERTRAMP It's Raining Again 17-13

 * MARYIN GAYE Sexual Healing 22-15

 * STRAY CATS ROck This Town 29-2

 * KOOL AND THE GANG—Let's Go Dancin' (Ooh La,

La,) 28-24 •• JEFFREY OSBORNE—On The Wings Of Love

- WHER-FM Portsmouth
- WIGHT-PM—BATN

 (Willie Mitchell—MD)

 ★★ DON HEBLEY—Dirty Laundry 1-1

 ★★ LIONEL RICHIE—Truly 5-3

 ★ SUPERTRAMP—It's Raining Again 8-4

 ★ MEN AT WORK—Down Under 24-14

 ★ TOTO—Africa 29-21

 ◆ MARYIN GAYE—Sexual Healing

 ◆ ADAM ANT—Goody Two Shoes

 PATTI AUSTIN WITH JAMES INGRAM—Baby Come To Me B
- (Rick Dean-MD)

 ** STRAY CATS—Rock This Town 15-10

 ** STRAY CATS—Rock This Town 15-10

 ** MEN AT WORK—Down Under 17-13

 ** JEFFREY OSBORNE—On The Wings Of Love 22-16

 ** PHIL COLLINS—You Can't Hurry Love 26-19

 ** THE J. GELIS BAND—I Do 25-20

 ** KENNY LOGGINS—Heart To Heart A

 ** FLEETWOOD MAC—Love In Store A

 CHILLIWACK—Whatcha Gonna Do X

 ** TOWIR BASIL** Mickey X

 ** TOWIR BASIL** Mickey X
 - CHILLWALK—WHATCHA GODINA DO X
 TONI BASIL—Mickey X
 DON HENLEY—Dirly Laundry X
 EDDIE RABBIT WITH CHRYSTAL GAYLE—You And I X
 KOOL AND THE GANG—Let's Go Dancing' (Ooh La,
 - La,) X

 JUICE NEWTON—Heart Of The Night X

- WPRO-FM-Providence
- (Tom Cuddy—MD)

 * MICHAEL JACKSON AND PAUL McCARTNEY—The
 Girl Is Mine 13-8

 * PATTI AUSTIN WITH JAMES INGRAM—Baby Come
- * * PATTI AUSTIN WITH JAMES INGRAM—Baby Come To Me 19-12

 * MEN AT WORK—Down Under 22-11

 * DON HENLEY—Dirly Laundry 20-13

 * TOTO—Africa 18-14

 * AIR SUPPLY—Two Less Lonely People In The World X

 * LIONEL RICHIE—Truly X

 * MOVING PICTURES—What About Me A

 * FLEETWOOD MAC—Love In Store A

 * ADAM ANT—Goody Two Shoes A

 * LITTLE RIVER BAND—The Other Guy A

 * BILLY JOEL—Allentown A

- WBBF-AM Rochester (Mike Vickers—MD)

 * * MICHAEL JACKSON AND PAUL McCARTNEY—The
 Girl Is Mine 5-4

 * * PATTI AUSTIN WITH JAMES INGRAM—Baby Come
- To Me 14-9

 BARRY MANILOW—Memory B

 TOTO—Africa B

 AIR SUPPLY—Two Less Lonely People in The World B
- WHFM-FM-Rochester

- WHFM-FM—Rochester
 (Marc Cronin—MD)

 ** PAT BEMATAR—Shadows 01 The Night 13-8

 ** DON MENLEY—Dirly Laundry 16-9

 ** DIONNE WARWICK—Hearthreaker 17-11

 ** ADAM ANT—Goody Two Shoes 37-33

 ** TOTO—Africa 19-12

 ** DAMM*Y HAGAR—Your Love Is Driving Me Crazy

 ** THE COMMODORES—Painted Fictures

 ** TLEETWOODD MAC—Love In Store B

 ** MOYING PICTURES—What About Me B

 ** A FLOCK OF SEAGULLS—Space Age Love Songs B

 ** KENNY LOGGINS—Heart To Heart B

 ** JUICE NEWTON—Heart Of The Night B

 ** ARY PARKER IR.—Bad Boy A

 ** GLENN FREY—All Those Lies A

 ** CULTURE CLUB—Do You Really Want To Hurt Me A

 ** SAGA—On The Loss X

 ** AIR SULPPLY—Two Less Lonely People In The World

 ** ARY SOULER.** Soules Sulphy Soules AIR SULPPLY—Two Less Lonely People In The World

 ** AIR SULPPLY—Supplied Waster Vol. Y.**

 ** BULL SOULER.** Excepted Waster Vol. Y.**

 ** BULL SOULER.** Excepted Waster Vol. Y.**

 ** BULL SOULER.** Excepted Waster Vol. Y.**
- X
 BILLY SQUIER—Everybody Wants You X
 ROBERT PLANT—Pledge Pin X
 EDDIE RABBIT WITH CRYSTAL GAYLE—You And I X
 THE ALAN PARSONS PROJECT—Psychobabble X
 JONI MITCHELL—(You're So Square), Baby I Don'l Care X

JONI MITCHELL CARE X GEORGE HARRISON—Wake Up My Love X TAVARES—A Penny For Your Thoughts X MICHAEL McDONALD—! Gotta Try X

- WPST-FM-Trenton
- Tom Taylor—MO)

 * MEN AT WORK—Down Under 9-5

 * BILLY JOEL—Allendown 36-28

 * SUPERTRAMP—It's Raining Again 7-4

 * TOM PETTY AND THE HEARTBREAKERS—You Got
 Lucky 23-17

 * MOVING PICTURES—What About Me 31-26

* MOYING PICTORES—What About Me 31-26 • RAY PARKER JR.—Bad Boy • THE PRETENDERS—Back On The Chain Gang A • PETER GABRIEL—Shock The Monkey B • KENNY LOGGINS—Heart To Heart B • JUICE NEWTON—Heart Of The Night B • GOLDEN EARRING—Twilight Zone A

- WRCK-FM-Utica Rome
- WKLA-F M UTICA KOME

 (Jim Retz-MD)

 * TONI BASIL—Mickey 2-1

 * DON HENLEY—Dirty Laundry 5-2

 * MEN AT WORK—Down Under 8-4

 * THE CLASH—Rock The Casbah 14-9

 * PETER CABRIEL—Shock The Monkey 12-10

 GLENN FREY—All Those Lies

 MICHAEL McDONALD—I Gotta Try

 * HUGHES/THRALL—Beg Borrow Steal A

 LITTLE STEVEN AND THE DISCIPLES OF SOUL—
 Forever A
- BILLY JOEL—Allentown X

BILLY JUBLE-Allentown X THE WHO —Eminence Front X GOLDEN EARRING—Twilight Zone X SAMMY HAGAR—Our Love Is Driving Me Crazy X KIM CARNES—Does It Make You Remember X MOVING PICTURES—What About Me X

Mid-Allanlic Region ■★ PRIME MOVERS LIONEL RICHIE— Truly (Motown)

DARYL HALL AND JOHN OATES— Maneater

(RCA)

DIANA ROSS - Muscles (RCA)

World (Arista) BILLY IOEL - Allentown (Columbia)

TOP ADD ONS KENNY LOGGINS— Heart To Heart (Columbia) AIR SUPPLY— Two Less Lonely People In The

CULTURE CLUB- Do You Really Want To Hurt Me (Virgin/Epic)
SAMMY HAGAR— Your Love Is Driving Me Crazy

WAEB-AM-Allentown (Jefferson Ward→MD) ★★ LJONEL RICHIE—Truly 2·1 ★★ PATTI AUSTIN WITH JAMES INGRAM—Baby Come To Me 14·6

BREAKOUTS

- * STRAY CATS—Rock This Town 22-17
 * THE I. GEILS BAND—I Do 26-21
 KENNY LOGGINS—Heart To Heart
 JUICE MEWTON—Heart Of The Night
 MEN AT WORK—Down Under B
 GLENN FREY—All Those Lies B
 CULTURE CLUB—Do You Really Want To Hurt Me A
 FLEETWOOD MAC—Love In Store A
 KIM CARNES—Does It Make You Remember X
 SYLYIA—Nobody X
 GLENN FREY—The One You Love X
 SYLYIA—Nobody X
 MELISSA MANCHESTER—You Should Hear How She
 Talks About You X
 JACKSON BROWNE—Somebody's Baby X
 AMERICA—You Can Do Magic X

 WEEDC—AM Althoose

- WFBG-AM Altoona
- (Tony Booth—MD)

 * * MEN AT WORK—Down Under 14-9

 * MICHAEL JACKSON AND PAUL McCARTNEY—The
- Girl Is Mine 15-10

 * DON HENLEY—Dirty Laundry 19-13

 * PATTI AUSTIN WITH JAMES INGRAM—Baby Come To
- Me 26-16 ★ PHIL COLLINS—You Can't Hurry Love 23-17 BILLY JOEL—Allentown
- BILL SOLLINS—TOU Can't Hurry Love 23-17

 BILLY JOEL—Allentown

 MICHAEL MCDOMALD—I Gotta Try

 AIR SUPPLY—Two Less Lonely People In The World B

 LINDA RONSTADT—I Knew When A

 SAMMY HAGAR—Your Love Is Driving Me Crazy A

 THE SPIMMERS—Funny How Time Slips Away A

 LEE RITENOUR—Cross My Heart X

 THE STEVE MILLER BAND—Give It Up X

 PETER GABRIEL—Shock The Monkey X

 GOLDEN EARRING—Twilight Zone X

 JONI MITCHELL—(You're So Square) Baby I Don't Care X

 EDDIE RABRITT WITH GREETS

 EDDIE RABRITT WITH GREETS

 EDDIE RABRITT WITH GREETS

 ENDOR HEAD TO STEVEN TO STE

Care X EDDIE RABBITT WITH CRYSTAL GAYLE—You And I X THE MOTELS—Forever Mine X

- WYRE-AM—Annapolis
- WITH C-MM MINIA DOIS

 (Mike O'Meara—MD)

 ** SUPERTRAMP—It's Raining Again 10-5

 ** TOTO—Artica 16-9

 *DIONNE WARWICK—Heartbreaker 11-8

 *LITTLE RIVER BAND—The Other Guy 22-18

 *PATTI AUSTIN WITH JAMES INGRAM—Baby Come To
- PATTI AUSTIN WITH JAMES INGRAM—Baby Co
 Me 30.26

 MARVIN GAYE—Sexual Healing

 MEN AT WORK—Obwn Under
 FLEETWOOD MAC—Love In Store B

 BILLY JOEL—Allentown B

 JUICE ROWTON—Heart Of The Night A

 LANI HALL—Who's That Guy A

 MICHAEL JACKSON—Someone In The Dark A

 POCO—Shoot For The Moon X

 KIM CARNES—Does It Make You Remember X
- WBSB-FM-Baltimore
- WBSB-F M Baltimore
 (Rick James/Jan Jeffries—MD)

 * TON BASIL—Mickey 2-1

 * DARYL HALL AND JOHN OATES—Maneater 4-2

 * MARYIN GAVE—Sexual Healing 7-4

 * STRAY CATS—Rock This Town 6-5

 * MICHAEL JACKSON AND PAUL McCARTNEY—The Girl
 Is Mine 15-8

 TOTO—Artica

 FLEETWOOD MAC—Love In Store

 ADAM ANT—Goody Two Shoes X

 THE J. GEILS BAND—I Do X

 MIM CARNES—Does It Make You Remember X

 MOVINC PICTURES—What About Me X

 TOM PETTY AND THE HEARTBREAKERS—You Got
 Lucky X

 TOM PETTY AND THE HEARTBREAKERS—You Got
 Lucky X

- WFBR-AM-Baltimore
- WCIR-FM-Beckley, W. Va.
- (Jim Martin—MD)

 * DON HENLEY—Dirly Laundry 2-1

 * TON BASIL—Mickey 6-2

 * PATTI AUSTIN WITH JAMES INGRAM—Baby Come To
 Me 9-3

 * MER AT WORK—Down Under 8-5

- ME 9-3

 * MEN AT WORK-Down Under 8-5

 * TOTO-Africa 18-8

 PETER GABRIEL—Shock The Monkey

 LITTLE RIVER BAND—The Other Guy B

 KIM CARNES—Does It Make You Remember B

 KENNY LOGGIMS—Heart To Heart A

 CULTURE CLUB—Do You Really Want To Hurt Me A

 MICHAEL McDONALO—I Gotta Try X

 MOVING PICTURES—What About Me X

 THE J. GEILS BAND—I Do X

 AIR SUPPLY—Two Less Lonely People In The World X

 ADAM ANT—Goody Two Shoes X

 BILLY JOEL—Allentown X

 RAY PARKER IR.—Bad Boy X

 TAVARES—A Penny For Your Thoughts X

 A FLOCK OF SEAGULLS—Space Age Love Songs X

 FLEETWOOD MAC—Love In Store X

 BARRY MANILOW—Memory X

 JUICE NEWTON—Heart Of The Night X

 . 38 SPECIAL—Chain Lightning X

 WCCK-FM—Frie
- WCCK-FM-Erie (J.J. Santord—MD)

 * * LIONEL RICHIE—Truly 3-1

 * * CHICAGO—Love Me Tomorrow 5-3

 * DARYL HALL AND JOHN OATES—Mai
- ➤ DARYL HALL AND JOHN OATES—Maneater 13-8

 J JOHN COUGAR—Mand To Hold On To 18-12

 MICHAEL JACKSON AND PAUL McCARTNEY—The Girl
 Is Mine 23-17

 BILLY JOEL—Allentown

 MICHAEL JACKSON—Someone In The Dark

 LED ZEPPELIM—Poor Tom B

 REO SPEEDWAGON—The Key B

 VANDENBERG—Burrining Heart B

 THE WHO—Eminence Front B

 THE CLASH—Rock The Casbah A

 A FLOCK OF SEAGULLS—Space Age Love Songs A

 SAMMY HAGRAF—Your Love Is Driving Me Crazy A

 CULTURE CLUB—Do You Really Want To Hurt Me X

 LED ZEPPELIM—We're Gonna Groove X

WKBO-AM-Harrisburg (Bill Trousdale—MD) ● JEFFERSON STARSHIP—Be My Lady ● EDDIE RABBITT WITH CRYSTAL GAYLE—You And I

WGH-AM - Norfolk WIGH-AIM — NOTIOIN
(Bob Canada—MD)

★ LIONEL RICHIE—Truly 1-1

★ DARYL HALL AND JOHN OATES—Maneater 6-4

★ STRAY CATS—Rock This Town 9-7

★ MICHAEL MEDONALD—I Gotta Try 14-8

★ FLEETWOOD MAC—Love In Store 17-9

■ GLENN FREY—All Those Lies

■ AIR SUPPLY—Two Less Lonely People In The World

■ GEORGE HARRISON—Wake Up My Love B

(Continued on page 20)

WHEN-AM—Baltimore (Andy Szulinski—MD) * LIONEL RICHIE—Truly 1-1 * BARRY MANILOW—Memory 29-18 * IEFFREY OSBORNE—On The Wings Of Love 3-2 * DARYL HALL AND JOHN OATES—Maneater 4-3 * JOE JACKSON—Steppin* Out 7-5 * KENNY LOGGINS—Heart To Heart * LIDDA RONSTADT—I Knew You When * MICHAEL MURPHEY—Still Taking Chances A * MICHAEL JACKSON—Someone In The Dark X • LEE RITENOUR—Cross My Heart X

Billboard Singles Radio Action. Based on station playlists through Tuesday (11/30/82)

Playlist Prime Movers ★ Playlist Top Add Ons

• Continued from page 19

Continued from page 19

PETER GABRIEL—Shock The Monkey B
ROBERT PLANT—Pledge Pin B
SANTANA—Nowhere To Roun B
SUPPERTRAMP—It's Raining Again B
- THE MICHAEL STANLEY BAND—Take The Time A
HUGHES/THRALL—Beg, Barrow. Steal A
THE STEVE MILLER BAND—Give it Up A
THE PRETREDDERS—Back On The Chain Gang A
LEER RITENOUR—Cross My Heart X
RONNIE MILSAP—Inside X
THE COMMODORES—Painted Pictures X
POCO—Shoot For The Moon X
LAMIER AND COMPANY—After I Cry Tonight X
FRIDA—I know There's Something Going On D
BILL WOLFER—Papa Was A Rolling Stone D
SAMMY HAGAR—Your Love Is Driving Me Crazy D
MUSICAL YOUTM—Pass The Dutchie D
SAGA—On The Loose D

WMNY T EM — Norfolk

MINTER — Norfolk

MINTER — Norfolk

WNVZ-FM - Norfolk

WNVZ-FM — Norfolk

(Steve Keily—MD)

* DIANA ROSS—Muscles 7-2

* THE CLASH—Rock The Casbah 17-12

* IFFERSON STARSHIP—Be My Lady 29-25

* THE J. GEILS BAND—I Do 38-28

* KENNY LOGGINS—Heart To Heart B

* RAY PARKER IR.—Bad Boy B

* THE WHO—Emmence Front A

* JANET JACKSON—Young Love A

* BILL WOLFER—Papa Was A Rolling Stone A

WCAU-FM-Philadelphia

(Glen Kalina—MO)

* * KOOL AND THE GANG—Let's Go Dancin' (Ooh La
La) 23-14

La) 23-14

* PHIL COLLINS—You Can't Hurry Love 47-30

* MEN AT WORK—Down Under 27-22

* EDDIE RABBITT WITH CRYSTAL GAYLE—You And I

* MILD A.

** EDDIE RABBITT WITH CRYSTAL DRIVER
38-33

** THE J. GELLS BAND—I Oo 40-35

** MUSICAL YOUTH—Pass The Dutchie

** AIR SUPPLY—Two Less Lonely People In The World

** SAMMY HAGRAF—Your Love Is Driving Me Crazy A

** ROUGH TRADE—All Touch A

** LEE RITENOUR—Cross My Heart A

** LEE RITENOUR—Cross My Heart A

** LEE RITENOUR—Cross My Heart A

** SCANDAL—Goodbye To You X

** MICHAEL McDONALD—I Gotta Try X

** PhiladeInhia

WIFI-FM — Philadelphia

(Don Cannon/Yerna McKay — MD)

* DARYL HALL AND JOHN OATES — Maneater 11-8

* DIONNE WARWICK — Heartbreaker 18-13

* IEFFREY OSBORNE — On The Wings Of Love 19-16

* ABC — The Look Of Love 20-17

* MEN AT WORK — Down Under 29-22

• DON HENLEY—Dirty Laundry

• AMERICA — Right Before Your Eyes

• DONALD FAGEN — 1.6. Y. (What A Beautiful World) B

• EDDIE RABBITT WITH CRYSTAL GAYLE — You And I B

• KENNY LOGGINS — Heart TO Heart A

• SANTANA — Nowhere To Run A

• JEFFERSON STARSHIP — De My Lady X

• CHARLEN EAND STEVIE WONDOR — Used To Be X

• THE J. GEILS BAND — I Do X

• DAN FOGELBERG — MISSING YOU X

• PHIL COLLINS — YOU Can't Hurry Love X

• MOVING POTURES — What About Me X

• CHICAGO — Love Me Tomorrow X

• LITTLE RIVER BAND — I'D of The Night X

• BILLY JOEL — Allentown X

• MICHAEL MOONALD — I Gotta Try X

MICHAEL MOONALD — I Gotta Try X

BILLY JOEL—Allentown X
 MICHAEL McDONALD—I Gotta Try X

WRVQ-FM-Richmond

(Bill Thomas—MD)

* PAT BENATAR—Shadows Of The Night 10-6

* MEN AT WORK—Down Under 13-7

* THE CLASM—Rock The Cashah 2-1

* ABC—The Look Of Love 12-8

* DONALD FAGEN—I.G.Y. (What A Beautiful World) 11-

•• MICHAEL JACKSON AND PAUL McCARTNEY—The

Girl Is Mine

BILLY JOEL—Allentown

SAGA—On The Loose B

KENNY LDGGINS—Heart To Heart B

PETER GABRIEL—Shock The Monkey A

FRIDA—I Know There's Something Going On X

JONI MITCHELL—(You're So Square) Baby. I Don't

Care X
• LOVERBOY—Jump X

WPGC-FM-Washington, D.C.

(Bruce Kelly—MD)

**DIANA ROSS—Muscles 5-3

**MARYIN GAYE—Sexual Healing 13-7

* JOE JACKSON—Steppin' Out 11-8

*MICHAEL JACKSON—Someone In The Dark

LAURA BRANIGAN—Gioria

WRQX-FM-Washington, D.C.

WKQA-FM — Washington, D.C.

(Mary Caten — MD)

* THE CLASH—Rock The Casbah 12-8

* TOTO — Africa 21-17

* DARY! HALL AND JOHN OATES — Maneater 4-2

* JOE JACKSON — Steppin' Out 5-3

* SUPERTRAMP—It's Raining Again 6-4

* MICHAEL JACKSON AND PAUL McCARTNEY—The
Girl Is Mine

* KENNY LOGGINS—Heart To Heart

* MEN AIT WORK — Down Under B

* TOM PETTY AND THE HEART BREAKERS — You Got
Lucky B

Lucky B
 AOAM ANT—Goody Two Shoes A

WQXA-FM-York

(Dan Steele-MD)

**TONI BASIL-Mickey 2-1

**SUPERTRAMP—II's Raining Again 10-7

*TOTO-Africa 17-12

*STRAY CATS-Rock This Town 19-14

*PATH AUSTIN WITH JAMES INGRAM—Baby Come To

* PATTI AUSTIN WITH JAMES INGRAM—Baby Come
Me 26-18

• BILLY JOEL—Allentown
• GLENN FREY—All Those Lies
• MARVIN GAYE—Sexual Healing B
• ADAM ANT—Goody Two Shoes B
• TLEETWOOD MAC—Love in Store B
• THE STEVE MILLER BAND—Give It Up A
• MOVING PICTURES—WHAT About Me X
• TOM PETTY AND THE HEARTBREAKERS—You Got
Link X

**TOM PETTY AND THE HEARTBREAKERS—You Got
Link X

Lucky X

• AMERICA—Right Before Your Eyes X

• KENNY LOGGINS—Heart To Heart X

• TAVARES—A Penny For Your Thoughts X

• JUICE NEWTON—Heart Of The Night X

Southeast Region

■★ PRIME MOVERS■

MARVIN GAYE—Sexual Healing (Columbia) DARYL HALL AND JOHN OATES— Maneater

DON HENLEY - Dirty Laundry (Elektra)

● TOP ADD ONS

GLENN FREY— All Those Lies (Asylum)
PATTI AUSTIN WITH JAMES INGRAM— Baby Come To Me (Owest)

MICHAEL McDONALD - I Gotta Try (Warner Bros.) BREAKOUTS

LINDA RONSTADT— I Knew You When (Asylum) SAMMY HAGAR— Your Love Is Driving Me Crazy

GOLDEN EARRING - Twilight Zone (21 Records)

WANS-FM-Anderson/Greenville

THATA3-FM —ANDERSON/Greenville
(Rod Metts-MD)

** DON HENLEY-Dirty Laundry 3-1

** LIONEL RICHIE-Truly 5-3

** DARYH AHLA AND JOHN OATES-M Aneater 7-5

** PAT BENATAR-Shadows Of The Night 11-7

** TOTO-Africa 12-9

• LINDA RONSTADT-I Knew You When

**THE CLASH-ROCK The Casbab B

** BILLY JOEL-Allentown B

** A FLOCK OF SEAGUILLS—Space Age Love Songs B

**OUVERBOY-Jump A

LOVERBOY—Jump A GOLDEN EARRING—Twilight Zone A GLENN FREY—All Those Lies X
THE ALAN PARSONS PROJECT—Psychobabble X
SAGA—On The Loose X

WISE-AM - Asheville

WISE-AM — Asheville
(John Stevens-MD)

* SUPERTRAMP—It's Raining Again 12-5

* MEN AT WORK—Down Under 16-9

* MON HENLEY—Dirty Laundry 4-1

* THE CLASH—Rock The Casbah 19-16

* MOVING PICTURES—What About Me 21-18

* BILLY JOEL—Allentown

* SAMMY HAGAR—Your Love Is Driving Me Crazy

PETER GABRIEL—Shock The Monkey B

GOLDEN EARRING—Twilight Zone B

JUICE NEWTON—Heart Of The Night B

MUSICAL YOUTH—Pass The Dutchie A

LITTLE STEVEN AND THE DISCIPLES OF SOUL—Forever A

HOT UNCOLATE—Are You Getting Enough
Happiness X
 SANTANA—Nowhere To Run X
 EDOIE RABBITT WITH CRYSTAL GAYLE—You And I X
 RAY PARKER, IR.—Bad Boy X
 LEE RITENOUR—Cross My Heart X

WZGC-FM-Atlanta

(John Young—MD)

**DON HENLEY—Dirty Laundry 2-1

**TONI BASIL—Mickey 3-2

**MARVIN GAYE—Sexual Healing 7-4

**MEN AT WORK—Down Under 17-9

**MICHAEL JACKSON AND PAUL McCARTNEY—The Girl

* MICHAEL JACKSON AND PAUL MCCARTNEY—The Girl Is Mine 21-13
• A FLOCK OF SEAGULLS—Space Age Love Songs B
• JUICE NEWTON—Heart Of The Night B
• THEE TWO DAMC—Love In Store A
• THE CLASH—Rock The Casbah A
• BILLY JOEL—Allendown A
• KENNY LOGEL—MIND—Heart TO Heart X
• BARRY MANILOW—Memory X
• LITTLE RIVER BANO—The Other Guy X
• ADAM ANT—Goody Two Shoes X
• KOOL AND THE GANG—Let's Go Dancin' (Ooh La, La)
X

 RAY PARKER JR.—Bad Boy X
 PIA ZADORA—The Clapping Song X WQXI-AM-Atlanta

(J.J. Jackson—MD)

* * MARVIN GAYE—Sexual Healing 1-1

* PATTI AUSTIN WITH JAMES INGRAM—Baby Come

To Me 12:3

MEN AT WORK—Down Under B

AIR SUPPLY—Two Less Lonely People in The World A

WOXI-FM-Atlanta

(Jeff McCartney—MD)

* * MEN AT WORK—Down Under 2-1

* MARVIN GAYE—Sexual Healing 7-3

* PATTI AUSTIN WITH JAMES INGRAM—Baby Come To

* PATTI AUSTIN WITH JAMES INGRAM—I Me 10-5
** TOTO—Africa 9-8
** THE CLASH—Rock The Casbah 21-14
** BILLY JOEL—Allentown B
** ADAM ANT—Goody Two Shoes B
** THE I. GEILS BAND—I Do B
** FLEETWOOD MAC—Love In Store A
** RAY PARKER JR.—Bad Boy X
** JUICE NEWTON—Heart Of The Night X
** MICHAEL M-GOONALD—I Gotta Try X
** CHILLIWACK—Whatcha Gonna Do X
** LITTLE RIVER BAND—The Other Guy X

WBBQ-FM-Augusta

WDDV-FMT — MURUSTA
(Bruce Stevens—MD)

** MARRVIN GAYE—Sexual Healing 18-6

** MEN AT WORK—Down Under 22-7

* TOTO—Africa 15-10

*PAT BENATAR—Shadows Of The Night 16-11

*PATTI AUSTIN WITH JAMES INGRAM—Baby Come To

PATTI AUSTIN WITH JAMES INGRAM—Baby Come To Me 25-18

■ BILLY JOEL—Allentown

■ CULTURE CLUB—Do You Really Want To Hurt Me

BARRY MANILOW—Memory B

GLENN FREY—All Those Lies A

FLEETWOOD MAC—Love In Store X

AIR SUPPLY—Two Less Lonely People In The World X

LITTLE RIVER BAND—The Other Guy X

A FLOCK OF SEAGULLS—Space Age Love Songs X

THE CLASH—Rock The Casbah X

ADAM ANT—Goody Two Shoes X

KOOL AND THE GANG—Let's Go Dancin' (Ooh La, La) X

X

MICHAEL McDONALO—I Gotta Try X

JUICE NEWTON—Heart Of The Night X

RAY PARKER IR.—Bad Boy X

KENNY LOGGINS—Heart To Heart X

TAVARES—A Penny For Your Thoughts X

THE J. GEILS BANO—I Do X

WKXX-FM-Birmingham

YNAA-F M—DITTINING TIGHT
(Rocky Jones—MO)

** LIOMEL RICHIE—Truly 1-1

** SUPERTRAMP—It's Raining Again 10-6

** MICHAEL JACKSON AND PAUL McCARTNEY—The Girl
Is Mine 15-9

** TOTO—Africa 18-14

** PATTI AUSTIN WITH JAMES INGRAM—Baby Come To
Me 21-15

** KENNY LOCCING—Most To Most

Me 21-15

• KENNY LOGGINS—Heart To Heart

• JUICE NEWTON—Heart Of The Night

• KIM CARNES—Does It Make You Remer

• FLEETWOOD MAC—Love In Store B

• MOVING PICTURES—What About Me B

WCSC-AM-Charleston

WCSC-AM — Charleston
(Chris Bailey — MO)

* SUPERTRAMP—II's Raining Again 5-3

* MARVIN GAYE—Sexual Healing 10-6

* MEN AT WORK—Down Under 16-12

* PHIL COLLINS—You Can't Hurry Love 19-15

* THE J. GEILS BAND—I Do 26-19

• RAY PARKER IR.—Bad Boy
• SAMMY HAGAR—Your Love Is Driving Me Crazy
• MOVING PICTURES—What About Me A

• TAVARES—A Penny For Your Thoughts A

• GLENN FREY—All Those Lies A

• BILLY 10EL—Allentown X

LEE RITENOUR—Cross My Heart X

• A FLOCK OF SEAGULLS—Space Age Love Song X

• LINDAR ONSTADT—I Knew You When X

• MISICAL YOUTH—Pass The Dutchie X

• PETER GABRIEL—Shock The Monkey X

WBCY-FM-Charlotte

WBCY-FM — Charlotte

(Bob Kaghan—MD)

* DARYL HALL ANO JOHN OATES—Maneater 2-1

* DON NENLEY—Dirty Laundry 7-3

* MEN AT WORK—Down Under 21-8

* DIONNE WARWHICK—Hearthreaker 17-9

* PHIL COLLINS—You Can't Hurry Love 19-14

• KIM CARNES—Does It Make You Remember

• MOVING PICTURES—What About Me

• LITTLE RIVER BAND—The Other Guy B

• MARVIN GAYE—Sexual Healing B

• THE CLASH—Rock The Casbah B

• AOAM ANT—Goody Two Shoes A

• MICHAEL MICDONALD—I Gotta Try A

• JUICE NEWTON—Heart Of The Night A

• THE J. GELIS BANO—I DO X

• FLEETWOOD MAC—Love In Store X

• KENNY LOGGINS—Heart To Heart X

• MICK BOWLES—Tonight 11 Be Your Fool Again X

WSKZ-FM-Chattanooga

(David Carroll—MD)

** MEN AT WORK—Down Under 14-6

** LITTLE RIVER BAND—The Other Guy 22-14

*KENNY LOGGINS AND STEVE PERRY—Don't Fight It 4-2
JUDAS PRIEST—You've Got Another Thing Coming

19-16

CHILLIWACK.—Whatcha Gonna Do 21-17

CHILLIWACK.—Whatcha Gonna Do 21-17

NENRY LOGGINS.—Heart To Heart

ADAM ANT—Goody Two Shoes

SAMMY HAGAR—Your Love Is Driving Me Crazy A

SAGA—On The Loose X

JACKSOM BROWNE—Somebody's Baby X

BILLY JOEL—Allentown X

WDCG-AM - Durham

** ARYL HALL AND JOHN OATES — Maneater 16-4

** MICHAEL MASKON AND PAUL McCARTNEY—The Girl
Is Mine 13-5

IS MINE 13-5

* TONI BASIL—Mickey 11-6

* DON HENLEY—Dirty Laundry 15-8

• MEN AT WORK—Down Under

• PATTI AUSTIN WITH JAMES INGRAM—Baby Come

PATTI AUSTIN WITH JAMES INGRAM—Baby Come To Me
EDOIE RABBITT WITH CRYSTAL GAYLE—You And I B
ROOL AND THE GANG—Let's Go Dancin' B
PHIL COLLINS—You Can't Hury Love B
SILLY IOEL—Allentown A
PAFLOCK OF SEAGUILS—Space Age Love Songs A
PAFLOCK OF SEAGUILS—Space Age Love Songs A
LITTLE RIVER BAND—The Other Guy X
MOVING PICTURES—What About Mex
MISUPPLY—Two Less Lonely People in The World X
MISUPPLY—Two Less Lonely People in The World X
MICHAEL MICDONALD—I Gotta Try A

WFLB-AM—Fayetteville
(Larry Canon—MD)

** DARYL HALL AND JOHN OATES—Maneater 8-3

** MARYIN GAYE—Sexual Healing 15-7

** DON HENLEY—Drity Laundry 24-14

** PATTI AUSTIN WITH JAMES INGRAM—Baby Come To

Me 21-15
LITTLE RIVER BAND—I Do 32-27
LINDA RONSTADT—I Knew You When BILLY JDEL Allentown
 MICHAEL McDONALD—I Gotta Try B
 RAY PARKER JR.—Bad Boy B
 KENNY LOGGINS—Heart To Heart B

THE MOTELS—Forever Mine D
JONI MITCHELL—(You're So Square) Baby, I Don't

.38 SPECIAL—Chain Lightning D

Care D

- 38 SPECIAL—Chain Lightning D

- LOVERBOY—Jump D

- PETER GABRIEL—Shock The Monkey D

- PETER GABRIEL—Shock The Monkey D

- POCO—Shoot For The Moon A

- SANTAMA—Nowhere to Run A

- MUSICAL YOUTH—Pass The Dutchie D

- SAMMY HAGRA—Your Love Is Driving Me Crazy D

- THE CLASH—Rock The Casbah D

- A FLOCK OF SEAGUILS—Space Age Love Songs D

- A FLOCK OF SEAGUILS—Space Age Love Songs D

- RONNIE MILSAP—Inside X

- THE ALAN PARSONS PROJECT—Psychobabble X

- LEE RITENOUR—Cross My Heart X

- GLENN FREY—All Those Lies X

- THE STEYE MILLER BAND—Give It Up X

- RODWAY—Don't Stop Trying D

- THE COMMOONES—Psinded Pictures D

- GOLDEN EARRING—Twitight Zone D

- AR SUPPLY—Young Love D

- FRIDA—I Know There's Something Goin' On D

WYKS-FM-Gainesville

(Lou Rodriguez—MD)

** DARYL HALL AND JOHN OATES—Maneater 1-1

** MEN AT WORK—Down Under 9-3

** TOM PETTY AND THE HEARTBREAKERS—You Got

* TOM PETTY AND THE HEARTBREAKERS—You Got Lucky 17-9
**PHIL COLLINS—You Can't Hurry Love 19-16
**THE CLASH—Rock The Gasbah 25-18
**O KENNYL OGGINS—Heart To Heart
**O KAMMY HAGAR—Your Love Is Driving Me Crazy
**ADAM ANT—Goody Two Shoes B
**BILLY JOEL—Allentown B
**BILLY JOEL—Allentown B
**FLETWOOD MAC—Love In Store B
**GLENN FRY—All Those Lies A
**SCANDAL—Goodbye To You A
**THE WHO —Timinence Front A
**THE WHO —Timinence Front A
**THE HENRY PAUL BAND—Heat Of The Night A
**PETER GABRIEL—Shock The Monkey X
**SAGA—On The Loose X

 PETER GABRIEL—SIDER THE MISSING,
 SAGA—On The Loose X
 THE ALAN PARSONS PROJECT—Psychobabble X
 GOLOEN EARRING—Twilight Zone X WQEN-FM-Gasden

(Leo Davis—MD)

** DARYL HALL AND JOHN OATES—Maneater 6-3

** MARYIN GAYE—Sexual Healing 19-13

*PATTI AUSTIN WITH JAMES INGRAM—Baby Come To

BARRY MANILOW—Memory A
FILETWOOD MAC—Love in Store A
A FLOCK OF SEAGULLS—Space Age Love Songs X
ROOWAY—Don't Stop Trying X
PAT TRAVERS—I'd Rather See You Dead X
GOLDEN EARRING—Twilight Zone X

WJDX-AM-Jackson

(Bill Crews—MD)

★★ DONALD FAGEN—I.G.Y. (What A Beautiful World)

* DOMALD FAGEN—I.G.Y. (What a Beautiful World 15-9

* TOTO—Africa 19-12

* MER AT WORK—Down Under 21-14

* LITTLE RIVER BAND—The Other Guy 26-18

* GOLDEN EARRING—Twilight Zone 29-25

* BILLY JOEL—Allentown

* ROUGH TRACE—III Touch A

* RAY PARKER IR.—Bad Boy A

• JOHN COUGAR—Hand To Hold On To X

* TOM PETTY AND THE HEARTBREAKERS—You Got Lucky X

OW PETTY AND THE HEART BREAKERS—YOU GOT LUCKY X

STRAY CATS—Rock This Town X

PAT BENATAR—Shadows Of The Night X

DON HEMLEY—Dirty Laundry X

THE CLASH—Rock The Casbah X

THE J. EEILS BAND—I DO X

BILLY SQUIER—Everybody Wants You X

PETTER GABRIEL—Shock The Monkey X

A FLOCK OF SEAGULLS—Space Age Love Songs X

WIVY-FM-Jacksonville

(Dave Scott—MD)

★★ DONALD FAGEN—I.G.Y. (What A Beautiful World) 2·1

** TOTO—Alrica 10·5

** DARYL HALL AND JOHN OATES—Maneater 13·8

** PATTI AUSTIN WITH JAMES INGRAM—Baby Come To

Me 18-13

* AIR SUPPLY—Two Less Lonely People in The World
17-14 RAY PARKER JR.—Bad Boy

WQUT-FM-Johnson City (Dave Adams—MD)

** DARYL HALL AND JOHN OATES—Maneater 10-4

** CHILLIWACK—Whatcha Gonna Do 18-10

LITTLE RIVER BAND—The Other Guy 27-22

**PHIL COLLINS—YOU Can't Hurry Love 29-24

** SUPERTRAMP—It's Raining Again 23-16

** TAYARES—A Penny For Your Thoughts

** A FLOCK OF SEAGULLS—Space Age Love Songs

** TOTO—ATICA B

TOTO—Africa B
MEN AT WORK—Down Under B
MEN AT WORK—Down Under B
MEN AT WORK—Down Under B
MICHAEL MEDONALD—I Gotta Try B
KIM CARNES—Does It Make You Remember B
GELENN FREY—All Those Lies A
KENNY LOGGINS—Heart To Heart X TOM BASIL Mickey X
THE I. GELLS BAND—I Do X
FIEETWOOD MAC—Love in Store X
S Special—Chain Lightning X
ELTON JOHN—Ball And Chain X
THE ALAN PARSONS PROJECT—Psychobabble X
BBC—The Look Of Love X

WOKI-FM - Knoxville

WOKI-FM — Knoxville

(Gary Adkins—MD)

** TONI BASIL—Mickey 5-1

** TOTO Africa 8-4

** ABC—The Look Of Love 7-5

** DON HENLEY—Dirty Laundry 10-7

** MEN AT WORK—Down Under 20-18

•* RAY PARKER IR.—Bad Boy

•* GLENN FREY—All Those Lies

•* AOAM ANT—Goody Two Shoes B

•* JUICE NEWTON—Heart Of The Night B

•* 38 SPECIAL—Chain Lightning B

•* FILEETWOOD MAC—Love In Store B

•* AFLOCK OF SEAGULLS—Space Age Love Songs B

** THE STEVE MILLER BAND—Give II Up A

** SAMMY HAGAR—Your Love Is Driving Me Crazy A

** FRIDA—I Know There's Something Going On X

•* EODIE RABBITT WITH CRYSTAL GAYLE—You And IX

OIRE STRAITS—Industrial Disease X

** BARRY MANILOW—Memory X

** SAMTANA—Nowhere To Run X

LEE RITENOUR—Cross My Heart X

LOVERDY—Jump X

** KENNY LOGGINS—Heart To Heart X

** AMERICA—Right Before Your Eyes X

** SAMCA—On The Loose X

** WMC-FM (FM-100) — Memphis

WMC-FM (FM-100)-Memphis (Tom Prestigiacomo – MD)

* * LIONEL RICHIE – Truly 6-3

* * EDOIE RABBITT WITH CRYSTAL GAYLE – You And I

7.5

* TOTO—Africa 11-8

* MEN AT WORK—Down Under 12-9

* MARVIN GAYE—Sexual Healing 17-11

* GLENN FREY—All Those Lies

LINDA RONSTADT—I Knew You When A

A FLOCK OF SEAGULLS—Space Age Love Songs A

THE SPINNERS—Funny How Time Slips Away X

CHILLIWACK—Whatcha Gonna Do X

KIMC CARRES—Does It Make You Remember X

JIMMY GRIFFIN—Lonely Girl X

WHYI-FM-Miami WHYI-FM — Miami
(Colleen Cassidy—MD)

* MARYIN GAYE—Sevual Healing 2-1

* MICHAEL JACKSON AND PAUL M CCARTMEY—The
Girl Is Mine 7-4

* MEN AT WORK—Down Under 11-7

* STRAY CATS—Rock This Town 14-8

• RAY PARKER IR.—Bad Boy

• PETER GABRIEL—Shock The Monkey

BILLY SQUIER— Everybody Wanls You B

• AFLOCK OF SCAGULLS—Space Age Love Songs B

• BARRY MANILOW—Memory A

• MICHAEL McOONALD—I Gotta Try A

• SYLVIA—Nobody A

SYLVIA - Nobody A

THE J. GEILS BAND — i Do X

BILL WOLFER — Papa Was A Rolling Stone X

JEFFREY OSBORNE — On The Wings Of Love X WIN7-FM-Miami

(Johnny Dolan—MD)

** DON HENLEY—Dirty Laundry 7-4

** DARYL HALL AND JOHN OATES—Maneater 17-7

* STRAY CATS—Rock This Town 9-6

** MICHAEL JACKSON AND PAUL MCCARTNEY—The Girt IS Mine 16-8

MEN AT WORK—Down Under 20-11

PETER GABRIEL—Shock The Monkey

MICHAEL JACKSON—Someone in The Dark

 DIONNE WARWICK—Heartbreaker B
 PATTI AUSTIN WITH JAMES INGRAM—Baby Come To DIDINIE WARKTICH—TRESTOTECHES D
PATTI AUSTIN WITH JAMES INGRAM—Baby Come To Me B
THE I. GEILS BAND—I Do B
THE FIXY—Stand Or Fall A
TOTO—Africa A
TRIO—Da Da Da You Don't Love Me Anymore A
THE GO-GO'S—This Old Feeling A
PHIL COLLINS—You Can't Hurry Love X
KOOL AND THE GANG—Let's Go Dancin' (Ooh La, La) Y

(Mark S. John—MO)

* DARYL HALL AND JOHN DATES—Maneater 1-1

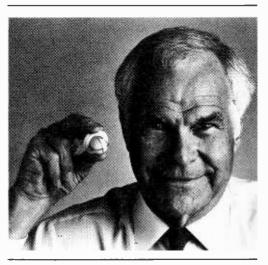
* TOTO—Africa 11-5

* SUPERTRAMP—It's Raining Again 14-9

* MEN AT WORK—Down Under 16-12

WHHY-FM-Montgomery

In 1955, the artificial heart valve was just an idea. This year, it saved my life.



For over 30 years, The American Heart Association has invested research money in ideas. Lifesaving ideas like the artificial heart valve, cardiopulmonary rescusitation and drugs to control high blood pressure. Today, these ideas save lives.

Despite this progress, one of every two American deaths is caused by diseases of the heart and

blood vessels. If today's ideas are to grow into the lifesaving techniques of tomorrow, the American Heart Association needs your support now.

American Heart Association, We're Fighting for Your Life.



WE'RE FIGHTING FOR YOUR LIFE



- MARVIN GAYE—Sexual Healing 30-18

 MICHAEL McDONALD—I Gotta Ty

 CULTURE CLUB—Do You Really Want To Hurt Me

 **THE CLASH—Rock The Casbah B

 **TAWARES—A Penny For Your Thoughts B

 **JUICE NEWTON—Heart Of The Night B

 **MOVING PICTURES—What About Me X

 **KOOL AND THE GANG—Let's Go Oancin' (Ooh La, La) X
- TOM PETTY AND THE HEARTBREAKERS—You Got

- PHIL COLLINS—You Can't Hurry Love X
 BARRY MAMILOW—Memory X
 THE J. GEILS BAND—I Do X
 KENNY LOGGINS—Heart To Heart X
 A FLOCK OF SEAGULLS—Space Age Love Songs X
 AMERICA—Right Before Your Eyes X
 BILLY JOEL—Allentown X
 FLEETWOOD MAC—Love In Store X

WWKX-FM-Nashville

WWKX-FM — Nashville
(John Anthony—MD)

*DON HEMELY—Dirty Laundry 1-1

*MICHAEL JACKSON AND PAUL MCCARTNEY—The
girl is Mine 6-4

*MARYIN GAYE—Sexual Healing 13-6

*PRINCE—1999 15-9

*MEN AT WORK—Down Under 21-10

• LINDA RONSTADT—I Knew You When

• BARRY MANILOW—Memory

LITTLE RIVER BAND—The Other Guy B

KENNY LOGGINS—Heart To Heart B

*PHL COLLINS—You Can't Hurry Love B

RAY PARKER JR.—Bad Boy B

FLEETWOOD MACE—Love In Store B

*SAMAY HARCA—Love In Store B

*SAMAY HARCA—Your Love Is Driving Me Crazy A

CULTURE CLUB—Do You Really Want To Hurt Me A

GLENN FREY—All Those Lies A

FRIDA—I Know There's Something Going On A

*SAGA—On The Loose A

*FRIDA—I Know There's Something Going On A

*SAGA—On The Loose A

*FRIDA—I Know There's Something Going On A

*SAGA—On The Loose A

*FRIDA—I Know There's Something Going On A

*SAGA—On The Loose A

*FRIDA—I Know There's Something Going On A

*SAGA—On The Loose A

*FRIDA—I Know There's Something Going On A

*SAGA—On The Loose A

*FRIDA—I Know There's Something Going On A

*SAGA—On The Loose A

*FRIDA—I Know There's Something Going On A

*SAGA—On The Loose A

*FRIDA—I Know There's Something Going On A

*SAGA—On The Loose A

*FRIDA—I Know There's Loose A

*FRIDA—I Know There's Something Going On A

*SAGA—On The Loose A

*FRIDA—I Know There's Something Going On A

*SAGA—On The Loose A

*FRIDA—I Know There's Something Going On A

*SAGA—On The Loose A

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*SAGA—On The Loose A

*FRIDA—I Know There's Something Going On A

*SAGA—On The Loose A

*FRIDA—I Know There's Something Going On A

*SAGA—On The Loose A

*FRIDA—I Know There's Something Going On A

*SAGA—On The Loose A

*FRIDA—I Know There's Something Going On A

*SAGA—ON THE LOOSE A

*FRIDA—I Know There's Something Going On A

*SAGA—ON THE LOOSE A

*FRIDA—I Know There's Something Going On A

*SAGA—ON THE LOOSE A

*FRIDA—I Know There's Something Going On A

*SAGA—ON THE LOOSE A

*FRIDA—I Know There's Something Going On A

*SAGA—ON THE LOOSE A

*FRIDA—I Know There's Something Going On A

*SA

- Lucky X THE J. GEILS BAND—I Do X
- THE CLASH—Rock The Casbah X ADAM ANT—Goody Two Shoes X
- WBJM-FM-Orlando

- Me B

 LITTLE RIVER BAND—The Other Guy B

 CHILLIWACK—Whatcha Gonna Do A

 ADAM ANT—Goody Two Shoes A

WKXY-AM-Sarasota

- (Tony Williams—MD)

 ** DARYL HALL AND JOHN OATES—Maneater 7-4

 ** MICHAEL JACKSON AND PAUL McCARTNEY—The
- Girl Is Mine 16-8

 * EDDIE RABBITT WITH CRYSTAL GAYLE—You And I
 28-18

- 28-18

 * JEFFREY OSBORNE—On The Wings Of Love 27-19

 * THE CLASH—Rock The Casbah 29-25

 PHIL COLLINS—You Can't Hurry Love B

 PATTI AUSTIN WITH JAMES INGRAM—Baby Come To

- Me B
 TOTO—Africa B
 ADAM ANT—Goody Two Shoes A
 RAY PARKER JR.—Bad Boy A
 TOM PETTY AND THE HEARTBREAKERS—You Got

- Lucky X
 BILLY SQUIER—Everybody Wants You X
 THE COMMODORES—Painted Pictures X
 THE ALAN PARSONS PROJECT—Psychobabble X
 A FLOCK OF SEAGUILS—Space Age Love Songs X
 LITTLE RIYER BAND—The Other Guy X
 TILL SESSION FROM THE WOR

- AIR SUPPLY—Two Less Lonely People In The World X

 UNIPOP—What II I Said I Loved You X

WSGF-FM-Savannah

- (J.P. Hunter MD)

 ** TOTO Africa 12-8

 ** MARVIN GAYE Sexual Healing 20-16

 * JOHN COUGAR Hand To Hold On To 24-18

 ** TOM PETTY AND THE HEARTBREAKERS You Got Lucky 28-28

- * JUNIA CUSAN
 * TOM PETIT AND THE HEARTBREAKERS—You Got Lucky 28-23

 * 38 SPECIAL—Chain Lightning 34-27

 * RAY PARKER IR.—Bad Boy B

 * WILLIAM BOOTSY COLLINS—Body Slam B

 * MILLIAM BOOTSY COLLINS—Body Slam B

 * A FLOCK OF SEABLIS—Space Age Love Songs B

 * MISCAL YOUTH—Pass The Dutchie

 CULTURE CLUB—Do You Really Want To Hurt Me

 LINDA RONSTADT—I Knew You When A

 GOLDEN EARRING—Twilight Zone A

 CHARLENE AND STEVEL WONDER—Used To Be X

 MOVINCP PICTURES—What About Me X

 FLEETWOOD MAC—Love In Store X

 BARRY MANILOW—Memory X

 JANET JACKSON—Young Love X

 BIALY 10E—Allentown X

 DIRE STRAITS—Industrial Disease X

 ELTDN JOHN—Ball And Chain X

 MICHAEL MICOWALD—I Gotta Try X

 EYELTYN KING—Betcha She Don't Love You X

 LIONEL RICHIE—Serves You Right X

 WDRD—FM —Tanda

WRBQ-FM-Tampa

- (Pat McKay—MD)

 * MEN AT WORK—Down Under 17-10

 * TOTO—Arrica 26-21

 * THE CLASH—ROck The Cashah 22-17

 * THE CLASH—ROck The Cashah 22-17

 * ONN COUGAR—Hand To Hold On To

 OAN FOGELBERG—Missing You

WSEZ-FM-Winston-Salem

- WSEZ-FM—Winston-Salem
 (80b Mahoney—MD)

 * SUPERTRAMP—H's Raining Again 3-1

 * PATTI AUSTIN WITH JAMES INGRAM—Baby Come
 To Me 15-8

 ** DIONNE WARNICK—Heartbreaker 13-10

 ** THE CLASH—ROCK The Casbah 25-20

 ** MER AT WORK—Down Under 27-22

 ** ADAM ANT—Goody Two Shoes

 ** GLENN FREY—All Those Lies

 ** GLENN FREY—All Those Lies

 ** FLEETWOOD MAC—Love In Store B

 ** DON HENLEY—Oirty Laundry B

 ** KENNY LOGGINS—Heart To Heart B

 ** UILICE NEWTOM—Heart Of The Night B

 ** SAMMAN THAGAR—Your Love Is Driving Me Crazy A

 ** GOLDEN EARRING—Twilight Zone A

 ** SAGA—On The Loose A

 ** GEORGE MARRISON—Wake Up My Love X

 ** ROBERT PLANT—Pledge Pin X

 ** SCANDAL—Goodbye To You X

 ** ROWNER MILSAP—Inside X

 ** AMERICA—Right Before Your Eyes X

• Continued from page 11

The big boss with the hot sauce, Jerry Blavat, is in syndication. As you may have heard, he's been doing a one-hour, five-day-a-week show heard from noon to 1 p.m. and again from midnight to 1 p.m. on Trenton's Kix 101 (WKXW). But now that show is also being heard on Miami's WVCG each evening from to 8 p.m. According to resident oldie expert and WVCG chief engineer Mitch Wein, who abdicates his weekend shift so that the station may air "The Best Of Blavat" on Sunday nights from 7 to 11, the show is getting great reaction from South Flor-

Also in Florida, Hal Frank resigns his post as general manager of WINZ-AM-FM Miami to go into ownership, buying KACY-AM-FM Oxnard, Calif. with WCKT-TV Miami owner Ed Ansin.

* * *

KIIS Los Angeles midday personality Paul Freeman has signed a long-term contract, according to g.m. Wally Clark, who also mentioned that Rick Dees gave away \$50,000 Monday morning at 9:30 to the 50th person who called after hearing three specific songs in a specific order. Wally couldn't remem-

ber what they were (said he, "'Abra-

Out Of The Box

HOT 100/AC

BERKELEY-Grover Washington Jr.'s duet with Patti LaBelle on "The

Best Is Yet To Come," the title track from the saxophonist's new Elektra LP,

underscores a new trend in AC programming, according to B.K. Kirkland of

KBLX-FM. "AC used to mean the Carpenters, but now the format has begun to incorporate more progressive artists," the program-music director notes.

"The tune marries two strong performances, and when you couple it with recent works by Lee Ritenour, Rodney Franklin, Bill Wolfer and the 'Casino

Lights' LP, it represents a sound that our older demos find expressive, a sound the labels stopped pursuing some years ago." Kirkland is also enthusiastic about the top 40 potential of Barry Biggs' "Care My Love" from the "Wide

Awake" LP (Mango); he calls it "one of the finest pop-reggae records I've heard this year." And the programmer likes two cuts from Joni Mitchell's new Geffen collection ("Wild Things Run Free"), "Lady's Man" and "Man To

Man," because "they have a progressive sound and a mature message. They

AOR

the onslaught of techno-pop groups with a dose of Night Ranger from the Boardwalk group's debut LP, "Dawn Patrol." Two cuts, "Don't Tell Me You Love Me" and "Sing Me Away," "jump right out," he says. "This is good, straight-ahead rock'n'roll that listeners are responding to. Direct, to the point;

nothing pretentious, great hooks." Kane adds that Sammy Hagar's new Geffen 45, "Your Love Is Driving Me Crazy," is "smooth and polished, a made-for-radio hit." He's also plugging three tunes from Led Zeppelin's "monster" Swan Song LP, "Coda"—"Poor Tom," "Darlene" and "Ozone Baby." "Critically,

mean, a four-and-one-half-minute drum solo on 'Bonzo's Montreux'? Come on! Still, it's something fresh and new to play."

BLACK/URBAN

GREENSBORO, N.C.—Bobby Knight is singing the praises of Cheryl Lynn's new single, "Look Before You Leap" (Columbia). "I like everything about this woman," says the WEAL program-music director. "She's talented,

versatile and hot; you can't go wrong with that combination. People take time to listen to her voice, and the best thing is that she's just now coming into her

own." Knight also likes the musical direction of the Four Tops' Casablanca single. "I Believe In You And Me." "You'd never know it was the same Levi Stubbs who sang 'Same Old Song,'" he notes. "It's a mellow tune for young adults and older demos." Another new add is Cashmere's "Do It Anyway You Wanna" on Philly World. "The singer sounds like Michael Jackson with the early Jackson Five. Not too funky, but definitely danceable. A lot of stuff gets

COUNTRY

SAN MARCOS, Tex.—"Christmas In Dixie" by Alabama is KCNY music director Terry DiDonato's favorite new cut of the week. "There are no jingle bells, but it has a wonderful seasonal spirit," he says of the song, taken from the group's new RCA LP, "Country Christmas." "I especially like the way the members cap the tune with individual greetings." He feels that Ronnie Milsap has produced "one of his better works to date" with "Inside" (RCA), and he

likes the contrast between Charley Pride's uptempo "Why Baby Why" and the bluesy "C.C. Waterback" by George Jones and Merle Haggard (Epic).

LEO SACKS

lost because it's so repetitive, but this steps right out."

ve had better albums-this stuff was unreleased for a reason, right? I

ROCHESTER, N.Y.-WCMF-FM Music director Dave Kane is combating

could even make it as instrumentals, that's how strong they are."

cadabra' was the third one"). Some contest player he is, but he did remember that the winner "had perfect demos-female, 31, UCLA medical worker.'

Ronnie Grant, who programmed and jocked at such notables as Y-100, WWDJ, WQAM and KOMA in the '60s and '70s, is back in broadcasting in his home state of Mississippi. He's operating WSWG-AM-FM Greenwood on an interim basis while the FCC is deciding the fate of the license, which should net him ownership of at least one of the facilities. Currently they're AC by day, black at night and in desperate need of record service. . . . Paul Rollins is the newest addition to the B-97 New Orleans air staff, filling that 10 p.m. to 2 a.m. vacancy created when Nick Bazoo was promoted to p.d. Rollins, who comes to the station from Nashville's Kix-104, will be known on the air as "Boomer."

Robert Ryan music director and acting p.d. for KWEN-FM Tulsa, has been given the p.d. title officially for the Katz facility. . . And Roger W. Wiggs has joined McCrudden Media, Inc. as senior vice president and g.m. and partner at WJQI New Bern, N.C. from his previous posts at

* * *

N.W. Aver in New York and J. Walter Thompson in Raleigh and N.Y. ... Meanwhile, WLAK-FM Chicago g.m. Jim Haviland has been given the added title of vice president of Viacom Radio.

* * *

WYSP Philadelphia's morning personality Michael J. Picozzi has officially announced his candidacy for mayor of Philadelphia. Picozzi, a prime candidate for the "Rock'n'Roll Party" ticket, has already begun building his platform. Included in it are better music in elevators and plans to abolish neckties. Always receptive to the needs of his public, Picozzi has begun taking calls for campaign suggestions during his morning show, where he announced his candidacy saying, "Just think what a rock'n'roll mayor could do for this city."

Registration for the 11th Burns Media Radio Studies Seminar are now being accepted. The three-day meeting will be held Jan. 10-12 at the Marina International Hotel. For more information, contact Burns Media at (213) 985-8522.... Just a reminder: the organization of Country Radio Broadcasters (OCRB) recently sent out questionnaires to all country stations, and some of you have not returned them. They want you to do so, in order to be included in the first "OCRB Update" due out in February.

Perry S. Ury, president of WTIC-AM-FM Hartford, has been elected president of the Connecticut Broadcasters Assn. Elected with Urv was G. William Ryan of WFSB-TV Hartford as vice president. Re-elected were Ronald J. Tarsi of WINE/ WRKI Danbury-Brookfield as secretary-treasurer, and Ann Powers of

WLIS Old Saybrook as assistant secretary-treasurer. Also named to the board of directors were Michael Hanson of WNLK Norwalk, Lee Manson of WRCH/WRCQ Farmington, James T. Morely of WEZN Bridgeport and Albert B. Pellegrino of WPOP Hartford.

KGB San Diego has joined forces with KGTV, Channel 10, to produce a monthly television show, "KGB Rocks 10," which airs from 11:30 p.m. to 12:30 a.m. on the last Saturday of every month. The show, which features video clips from acts such as Adam Ant, Fleetwood Mac, Peter Gabriel and Missing Persons, interspersed with location shots of co-hosts Jeff Prescott and Liz St. John of KGB, was set this month at San Diego's Coca-Cola Museum, which houses soft drink memorabilia. ... WQDR Raleigh's Sunday night talk show "East Coast Live," hosted by Allan Handleman, recently featured New York's Dan Ingram. The former WABC personality participated telephonically from his suburban New York home, talking about everything from his early days on the air to the demise of Superadio. Among the callers was morning legend Herb Oscar Anderson. Other recent guests on the program have included David Letterman, Frank Zappa and Vincent Price. * * *

National Public Radio's WBGO lazz 88) Newark, the New York ity area's only full-time jazz staon, has launched its second series f live national broadcasts, consist-(Jazz 88) Newark, the New York City area's only full-time jazz station, has launched its second series of live national broadcasts, consisting of 12 three-hour concerts each week anchored by the station's Rhonda Hamilton. The series, which alternates among three New York Jazz clubs, is offered to NPR affiliates via satellite distribution.

(Continued on page 66)

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ARTIST-Title, Label

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Top Tracks Rock Albums This Week Week Week On On Chart

TOM PETTY AND THE HEARTBREAKERS—Long After Dark, Backstreet MEN AT WORK-Business As Usual, Columbia 4 PHIL COLLINS-Hello, I Must Be Going!, Atlantic 5 10 3

PAT BENATAR-Get Nervous, Chrysalis 4 3 11 SAGA-Worlds Apart, Portrait SUPERTRAMP-Famous Last Words, A&M 6 6 5 RUSH-Signals, Mercury 11 3 LED ZEPPELIN-Coda (Swan Song) 10 8 2

27 2 12 THE FIXX-Shuttered Room, MCA 13 10 9 17 STRAY CATS-Built For Speed, EMI-America 11 8 9 JEFFERSON STARSHIP-Winds Of Change, Grunt 11 THE J. GEILS BAND-Showtime, EMI-America 12 3 13 14 8 MISSING PERSONS-Spring Session M, Capitol 21 14 ADAM ANT-Friend Or Foe, Epic 15 GOLDEN EARRING-Cut, 21 Records 19

> DIRE STRAITS-Love Over Gold, Warner Bros DON HENLEY-I Can't Stand Still, Asylum TALK TALK-Talk Talk, EMI-America THE PRETENDERS-Back On The Chain Gang, Sire

THE CLASH-Combat Rock, Epic THE WHO-It's Hard (Warner Bros.) NIGHT RANGER-Dawn Patrol, Boardwalk DARYL HALL AND JOHN OATES-H20, RCA BILLY JOEL-The Nylon Curtain, Columbia

3 JOE JACKSON-Night And Day, A&M SAMMY HAGAR-3 Lock Box (Geffen) 2 CHILLIWACK-Opus X, Millennium 12 PETER GABRIEL-Security. Geffen

> EDDIE MONEY-No Control, Columbia (EP) FRIDA-Something's Going On, Atlantic OZZY OSBOURNE-Speak Of The Devil (Jet) BILLY SOUIER-Emotions In Motion, Capitol

FOGHAT—In The Mood For Something Rude, Warner Bros. BAD COMPANY-Rough Diamonds, Swan Song JOHN COUGAR-American Fool, Riva/Mercury

BUCK DHARMA-Flat Out, Portrait DURAN DURAN-Carnival (Capitol) DONALD FAGEN-The Nightfly, Warner Bros

37 HENRY PAUL-Henry Paul (Atlantic) 39 46 JONI MITCHELL-Wild Things Run Fast, Geffen 23 ROBERT PLANT-Pictures At Eleven, Swan Song 41 47 14 STEEL BREEZE-Steel Breeze (RCA) 42

SURVIVOR-Eye Of The Tiger, Scotti Bros. VANDENBERG-Vandenberg (Atlantic) TAXXI-States Of Emergency, Fantasy SCANDAL-Scandal (Columbia)

PAT TRAVERS-Black Pearl, Polydor PSYCHEDELIC FURS-Forever Now (Columbia) STEVE WINWOOD-Talking Back To The Night, A FLOCK OF SEAGULLS-A Flock Of Seagulls, Jive/

Top Adds

48 LED ZEPPELIN-Coda (Swan Song) 49 50 DURAN DURAN-Carnival (Capitol) 51 FOREIGNER-Hot Blooded (Live Version) (Atlantic) (12 inch) 52 NIGHT RANGER-Dawn Patrol (Boardwalk) 53 SAMMY HAGAR-3 Lock Box (Geffen) 54 OZZY OSBOURNE-Speak Of The Devil (Jet) 55

KISS-Creatures Of The Night (Casablanca) CULTURE CLUB-Do. You Really Want To Hurt Me (Virgin/Epic)

LITTLE STEVEN AND THE DISCIPLES OF SOUL-Lying In A Bed ROUGH TRADE-For Those Who Think Young (Boardwalk)

ARTIST-Title, Label

TOM PETTY AND THE HEARTBREAKERS-You Got Lucky,

MEN AT WORK-Down Under, Columbia

SAGA-On The Loose, Portrait PFTFR GABRIEL-Shock The Monkey, Geffen PAT BENATAR-Shadows Of The Night, Asylum

STRAY CATS-Rock This Town, EMI America THE FIXX-Stand Or Fall, MCA ADAM ANT-Goody Two Shoes (Epic)

DIRE STRAITS-Industrial Disease, Warner Bros PHIL COLLINS-I Don't Care (Atlantic)

DON HENLEY-Dirty Laundry, Asylum THE WHO-Eminence Front, Warner Bros.

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NEW ENTRY

NEW ENTRY

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NEW ENTRY

GOLDEN EARRING-Twilight Zone, 21 Records SUPERTRAMP-It's Raining Again, A&M

THE J. GEILS BAND-I Do, EMI-America JOE JACKSON-Steppin' Out. A?M THE CLASH-Rock The Casbah, Epic

PHIL COLLINS-Like China (Atlantic) JEFFERSON STARSHIP-Can't Find Love. Grunt

THE PRETENDERS-Back On The Chain Gang, Sire

FOGHAT-Slipped, Tripped, Fell In Love, Bearsville BILLY JOEL-Pressure, Columbia

DONALD FAGEN-I.G.Y. (What A Beautiful World),

RUSH-Subdivisions, Mercury SUPERTRAMP-Crazy, A&M

LED ZEPPELIN-Darlene (Swan Song)

STEEL BREEZE-You Don't Want Me Anymore, RCA DARYL HALL AND JOHN OATES-Maneater RCA

NIGHT RANGER-Don't Tell Me You Love Me

DAN FOGELBERG-Missing You (Full Moon/Epic) TOM PETTY AND THE HEARTBREAKERS-One Story

SUPERTRAMP-Don't Leave Me Now (A&M) THE POLICE-I Burn For You (A&M)

PAT BENATAR-Looking For A Stranger (Chrysalis)

DONNIE IRIS-Tough World, MCA LED ZEPPELIN-Ozone Baby (Swan Song) THE PRETENDERS-My City Was Gone, Sire

MISSING PERSONS—Destination Unknown, Capitol MISSING PERSONS-Walking In L.A., Capitol

BILLY SQUIER-Everybody Wants You, RUSH-New World Man, Mercury

ROBERT PLANT-Burning Down One Side, Swan

EDDIE MONEY-Shakin', Columbia JUDAS PRIEST-You've Got Another Thing Coming

STEVE WINWOOD-Still in The Game, Island KENNY LOGGINS AND STEVE PERRY-Don't Fight

BILLY SQUIER-Learn How To Live, Capitol THE WHO-Dangerous, Warner Bros

ROBERT PLANT-Far Post, Swan Song (Import) JEFFERSON STARSHIP-Winds Of Change, Grunt BILLY JOEL-A Room Of Our Own, Columbia

TOM PETTY AND THE HEARTBREAKERS-Change

THE WHO-Athena, Warner Bros.

THE PAYOLA\$-Eyes Of A Stranger, A&M SUPERTRAMP-Waiting So Long, A&M

PHIL COLLINS-You Can't Hurry Love, Atlantic SANTANA-Nowhere To Run, Columbia

WALL OF VOODOO-Mexican Radio, I.R.S BRUCE SPRINGSTEEN-Atlantic City, Columbia BRUCE SPRINGSTEEN-Open All Night, Columbia

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

10

Radio



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

National Programming

• Continued from page 15

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

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

RKO Radio Networks vice presi-

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

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

Goodphone Commentaries

• Continued from page 15

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

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

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

No honoree, no black tie, no speeches.



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

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

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

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BLDC LOTH BE ME
LET IT BE ME
Willie Nelson, Columbia 18-03073 (MCA, BMI)

WHAT'S FOREVER FOR Michael Murphey, EMI-America 1466 (Tree, BMI)

America, Capitol 5142 (April/Russell Ballard, ASCAP)

SO MUCH IN LOVE Timothy B. Schmit, Full Moon/Asylum 7-69939 (Elektra) (ABKCO, BMI)

EYE IN THE SKY
The Alan Parsons Project, Arista 0696 (Woolfsongs/Careers, BMI)

MUSCLES Diana Ross, RCA 13348 (Mijac, BMI) I KEEP FORGETTIN' (EVERY TIME YOU'RE NEAR) Michael McDonald, Warner Bros. 7-29933 (Yellow Dog, ASCAP)

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BLUE EYES

tually that was my first announcing

Thirty-two and single, after "a brief marriage over a decade ago," he stands 6'2", weighs 187 lbs., has

DC-101's Greaseman Is Slick

job-yelling 'hot dogs!'

• Continued from page 15

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

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

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

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

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

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

The Greaseman's beginnings, it turns out, were not as exotic as might have been expected. "I had a pretty normal childhood, really. A mother, a father and a sister. I was born and raised in the Bronx, was a big fan of Dan Ingram, Jack Armstrong and Bob Elliott when he was on 'OR-FM. I always knew I wanted to be a jock, even in high school when I sold hot dogs in Yankee Stadium. Acbrown hair and green or blue eyes ("They change depending on what Ì'm wearing"). Change is a quality his eyes share with his image: "When WAPE went country in 1980, Grease changed a bit. With rock, he was working with the music, but country-they're all two-minute, 42-second, seven-second intro, similar-beat records, so I started finding background music for my bits which made it more dramatic. Country also forced me to find avenues of entertainment that weren't dirty.

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

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

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

He describes one segment that opens with him sitting in his living room reminiscing about his days as a lawman. The scene fades into a dream sequence with him on a D.C. street in a police uniform chasing after a vicious-looking suspect. As he catches the guy, pumping lead into the soon-to-be-lifeless body, he leans over the dying victim, looks into the camera, and warns, "That'll be the last time somebody jaywalks in my precinct."

But being on television and being in Washington, there are just some things the Greaseman can no longer Well, I really can't do the 'yankee' thing here, since everyone's from up North. But you can make fun of tourists—'Poisoning tourists and letting 'em twitch!' But you're right, being seen does change the character. The Greaseman is becoming closer to reality. To some extent, the two characters are meshing. But they always have been similar. Often with women on dates, they'll say, 'Don't play the Greaseman with me." That aggravates me, because what they don't realize is that it is me.'

In keeping with his personal appearances, the lard-bellied middleaged truck driver has given way to the Greaseman's current evolution "a grotesquely over-developed weight lifter pumping iron. But really, there is no identifiable thing. Since I'm doing the appearances, guess I come on as an athletic ladies' man, which I am.

"Grease and me are coming together," he says pensively. "I don't know what that will eventually do to the act. It will either open all sorts of new opportunities and cause me to become a fabulous entertainer, or I may lose it all and end up in a mental home in a straitjacket with some-one spoon-feeding me." His demeanor lets you know he expects the

'Music In Air' By Eberly More Than Nostalgia Trip

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

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

Book Review

It's a gargantuan effort. In his enjoyable and informative 21 chapters, Eb-

erly wisely concentrates on radio's role in the development of pop music through seven exciting decades.

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

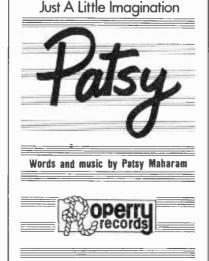
Eberly-unrelated to the singing Bob and Ray of the 1940s-takes the reader in a well-organized text from Sarnoff's visionary premise along the long path to the innumerable formats of the '80s, and he offers charts, graphs, and a balanced selection of photographs to augment his words. Excerpts of old radio scripts are included. Is there anyone around today who heard pianist Vincent Lopez broadcast live with his orchestra from Newark's WJZ (now WABC New York) studios the evening of Nov. 27, 1921? It was a first.

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

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

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

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Retailing

Videotape Mart Proves Volatile

Dealers Cite Frequent Shifts In Blank Cassette Prices

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

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

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

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

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

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

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

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

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

With regular T-120s going below

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

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

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

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

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

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

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

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

(Continued on page 29)

Two Chains Acquire Outlets

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

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

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

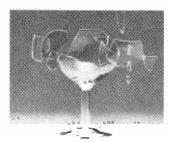


CAT PEOPLE—Nickelodeon video buyer Chaz Austin is on the receiving end of some fun, as part of MCA's recent promotion for the video release of "Cat People." The promo involved more than 1,300 video outlets nationwide.

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Retailing

Dealers Taking A Closer Look At Security Devices

• Continued from page 5

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

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

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

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



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

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

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

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

cents if rented and eight to 15 cents

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Founded in 1967 and involved mainly in library security, moving to retail mid '70s and now marketing overseas, Check Point uses an archlike exit detector. As for the cosmetic argument, Edwardsen says, "We want the system to be highly visible. That's part of the psychology."

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

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

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



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Atlanta Chain Using Sensormatic

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

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

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

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

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

A final note: Calzone wishes there were more standardization among systems. "There are so

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 confliguration abbreviations are used: LP—album; 8T—8-track cartridge; CA—cassette. Multiple records and/or ing the manufacturer number.

POPULAR ARTISTS

ALFONZO Alfonzo LP Larc LR-8101 BLOTTO

Combo Akimbo

BRYSON, PEABO Don't Play With Fire LP Capitol ST-12241

CHARLES, SONNY The Sun Still Shines LP Highrise HR102AE

DEVO Oh No! It's DEVO LP Warner Bros. 23741

FABULOUS THUNDERBIRDS T-Bird Rhythm LP Chrysalis CHR 1395

GEILS, J., BAND Showtime! LP EMI America So-17087 GREAVES, JOHN

Accident LP Europa Recs. 6313 408 LAWS, ELOISE All In Time LP Capitol ST-12252

LITTLE RIVER BAND Greatest Hits LP Capitol ST12247

MISSISSIPPI DELTA BLUES BAND Mississippi Delta Blues Band LPTJ Recs. TJ 1050 MONK, T. S.

Human LP Mirage 90013-1 NIGHTINGALE, MAXINE It's A Beautiful Thing LP Highrise HR101AP

PHAROAH Point Of Entry LP Scarab Recs. SR1001

RESURRECTION BAND DMZ LP Elektra / Light 60207

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WINTERS, ROBERT, & FALL L-O-V-E LP Casablanca NBLP 7275

YOUNG, JESSE COLIN

JAZZ

McSHANN, JAY After Hours LP Storyville SLP4024 MIGLIORI, JAY The Courage LP Discovery DS859

TURRENTINE, STANLEY Home Again LP Elektra 60201

GOSPEL

BROOKLYN ALLSTARS, see Rev. Spann DAUGHTERS OF ZION **ELLISON, TOMMY** LP Atlanta Int'l AIR-10044 CA AIR-10044 8T AIR-10044 FIVE SINGING SONS I'm Yours Lord LP Atlanta Int I AIR-10049 CA AIR-10049 8T AIR-10049 FORD, EARLSTON New Day LP Atlanta Int'l AIR-10046 CA AIR-10046 8T AIR-10046 NORWOOD, DOROTHY Jesus is The Answer
LP Alanta Int AIR-10050
CA AIR-10050
8T AIR-10050 **SOUL STIRRERS** Back To Basics LP Atlanta Int'l AIR-10054 CA AIR-10054 8T AIR-10054 SPANN, REV., & THE BROOKLYN LP Atlanta Int I AIR-10047 CA AIR-10047 8T AIR-10047

WILLIAMS, REV. JASPER, JR. Sings LP Atlanta Int'l ACD2-10048 (2) CA ACD2-10048 8T ACD2-10048

THEATRE/FILMS/TV

E.T./THE EXTRA-TERRESTRIAL Storybook Album LP MCA MCA-70000. 8T MCAC-70000 \$11.98

CLASSICAL

PINKHAM, DANIEL Christmas Music Dale Warland Singers LP Augsburg 23-1916 8T 23-1917

VIVALDI, ANTONIO The Four Seasons Standage, The English Concert, Pinnock LP Archiv 2534003-10 **MISCELLANEOUS**

AEROBIC JUBILATION Aerobic Jubilation LP Windy Distributor WDR 21001

HEAVYHANDS Heavyhands LP Casablanca NBLP 7276. CA NBL5 7276

HENSEL, CAROL Exercise & Dance Program Volume 3 LP Vintage VNI 30004 \$8.98 CA VN4 30004 \$8.98 SCANDIFF, JAYNEY

Aerobic Lifestyle
LP Our Gang Entertainment OGI 30002 ... \$8.98
CA OG4 30002 ... \$8.98

ULLOA, JUANITA, & MAYO Malinalco LP Senda Recs. 1001

ULLOA, NAYO, see Juanita Ulloa

To get your company's new album and tape (no EP's) releases listed, either send release sheets or else type the information in the above format on your letterhead. Send to Bob Hudoba, Billboard, 2160 Patterson St., Cincinnati, Ohio 45214.



5.98

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Retailing

LOW-PRICED 'STAR TREK II' HELPS

Thanksgiving Video Volume Up

By EARL PAIGE

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

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

Several dealers note consumer skepticism. Susan Gee of Audio Video Plus in Houston offers, "Sure they're leary. They've been paying an average of \$59.95 and up to \$80. They ask, 'What's wrong with it? Is it the cut version?' And you have to educate them—explain it's an experiLike others, Gee held back on adding "Star Trek II" to her rental library to give the sales "a running head start. We tell them it's an item they ought to be purchasing at that

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

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

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

At Video Cassettes Unlimited of Santa Ana, Calif., John and Carol Pough had record pre-orders of 100, but Carol Pough is skeptical. "I know of only a couple of the total 100 who were not 'trekkies'.'

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

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

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

(Continued on page 32)



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

Elroy Moves To Bigger HQ

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

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

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

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

Videotape Mart **Proves Volatile**

• Continued from page 26

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

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

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

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

Get High On Christmas With Parade Records Hottest Hit



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

Available from these distributors.

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

P	arade's Direct Sales.	men:
VP Sales	James F. Monaghan	(201) 344-4214
Western	Bob Rice	(213) 740-8440
Midwest	David Wulfsohn	(312) 432-6019
Northeastern	Sy Spiegelman	(516) 277-9361
Southeastern	Perry Saftler	(404) 762-6909
		X 2







2832 Spring Grove Aven Cincinnati, Ohio 4522 (513)681-8400

Video

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

By PETER JONES

LONDON-Pressure on the British government to crack down on video and audio pirates is intensifying, with legislation being intro-duced through both Houses of Par-

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

The counterattack by the legiti-

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

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

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

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

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

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

----- 'MURDER, ANYONE?'-----

Interactive Disk Game Released

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

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

The disk consists of 16 separate mysteries, each based on the fictional murder of millionaire industrialist Derrick Reardon in 1936. Players are introduced to 10 characters, all of whom are suspects. Each segment has a different solution; each takes approximately an hour and a half to solve.

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

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

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

FOUNDATION STONE LAID

Sony Plant Due In France

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

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

Rep Firm For Manufacturers Bows In Mass.

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

Dreyer was formerly vice president and general manager of con-sumer products for CBS/Fox Video; Kelleher most recently served as executive vice president of Denverbased American Home Video, owners of the Video Concepts retail

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

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

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

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

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

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

VHD Delay Called Boost For Philips LaserVision

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

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

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

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

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

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

• Continued from page 1

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

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

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

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

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

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

ting in a video section," he says.

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

uct, they're receptive."

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

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

video competition at all.

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

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

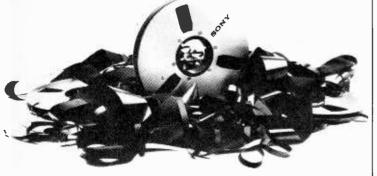
Poplar Tunes in Memphis, says he's not interested in video. He tried carrying tapes two years ago, and says he got nowhere because of high prices and competition from rental. The store dropped video six months

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

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

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

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tapes, while others require Beta.
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maxell IT'S WORTH IT.

Video

Philips Won't Ask EEC To Stop Japan VCR Dumping

• Continued from page 9 this time not to take this kind of protectionist measure. He added that the conglomerate believes "in free He said: "First, we would want to investigate whether Japanese companies are really dumping their VCRs in Europe, and in seeking out information we would want to talk

this whole business over with the Japanese to sort out the problems." Philips held talks in October with

Philips held talks in October with the Japanese companies about their VCR activities in the European territories. "I must admit," said Spinosa Cattela, "that the result of these discussions was almost zero, because it was shortly afterwards that the VCR war really started opening up

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

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

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

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

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

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



• Continued from page 29

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

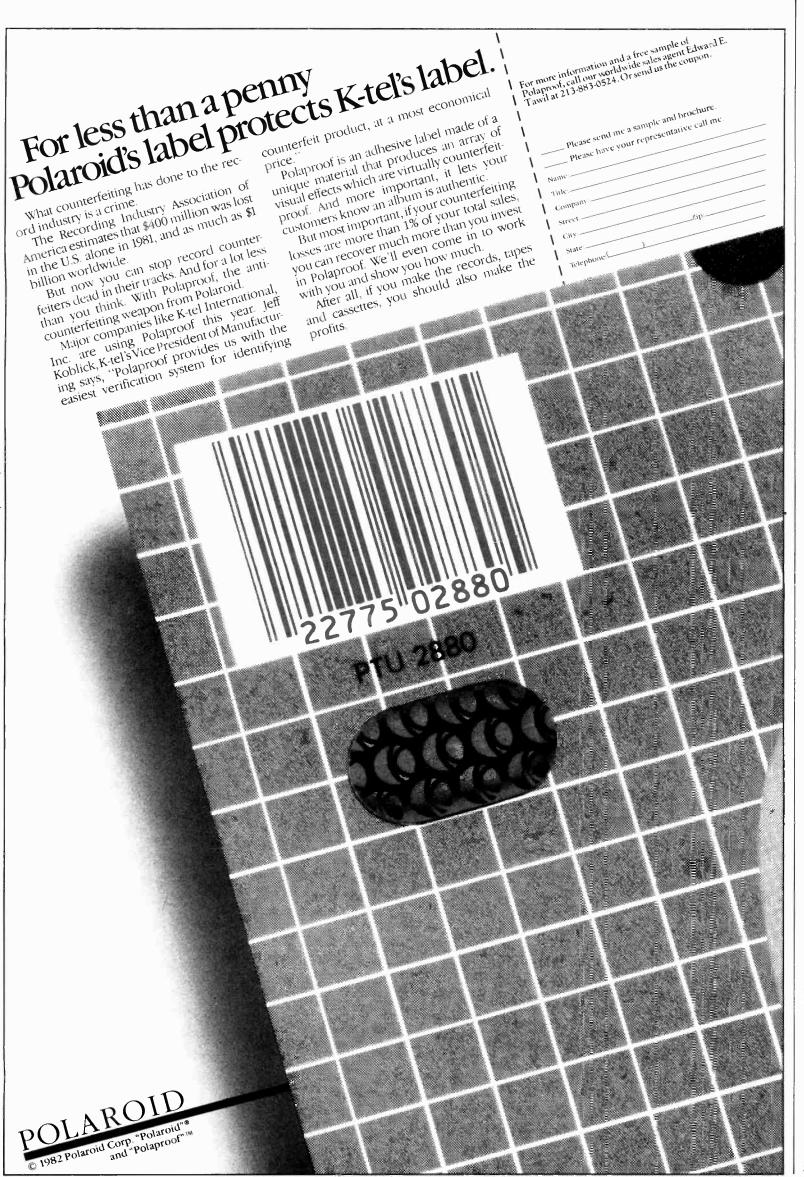
Unsure of the release date at the chain, owned by Jack Grimes, Huber did little pre-ordering. "We were not taking lists, but sales have been very good," Huber says, putting the figure at 30 copies for the Thanksgiving weekend.

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

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

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

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



Billboard ® Survey For Week Ending 12/11/82 Videocassette Top 40

SALES		
These are best selling videocassettes compiler retail sales, including releases in both Beta an formats.	ns week Position	ts on Chart

Cha retail sales, including releases in both Beta and VHS formats. TITLE

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Weeks Last Copyright Owner, Distributor, Catalog Number STAR TREK II-THE WRATH OF KHAN
Paramount Pictures, Paramount Home Video

0.000	10000000		1		
1	30	JANE FONDA'S WORKOUT KVC-RCA, Karl Video Corporation 042	2	2	25
3	6	THE COMPLEAT BEATLES MGM/UA Home Video 700166	3	6	4
4	13	STAR WARS ▲ CBS-Fox Video 1130	4	11	3
6	28	ON GOLDEN POND ● CBS-Fox Video 9037	5	15	3
10	3	THE THING Universal City Studies Inc. MCA Distributing Corp. 77009	6	4	25

FIREFOX Warner Brothers Pictures, Warner Home Video 11219 SHARKY'S MACHINE Warner Brothers Pictures, Warner Home Video 72024 8 VICTOR/VICTORIA MGM/UA, Home Video 800151

RICHARD PRYOR LIVE ON THE SUNSET STRIP Columbia Pictures Industries Inc., Columbia Pictures Home Entertainment 10469 10 QUEST FOR FIRE CBS-Fox Video 1148 11

CONAN THE BARBARIAN Universal City Studios Inc., MCA Distributing Corp. 77010

ROCKY ● CBS·Fox Video 4546 PLAYBOY CBS-Fox Video 6201 ARTHUR
Orion Pictures, Warner Home Video 22020

THE SWORD AND THE SORCERER
Universal City Studios Inc., MCA Distributing Corp. 71010 ROCKY II CBS-Fox Video 4565 ELVIS ON TOUR MGM/UA Home Video 600153

THE TIME MACHINE MGM/UA Home Video 600152 DEATH WISH II Orion Pictures, Warner Home Video 26032

DEAD MEN DON'T WEAR PLAIDUniversal City Studios Inc., MCA Distributing Corp. 77011 DINER MGM/UA Home Video 800164 CAT PEOPLE

Universal City Studios, Inc., MCA Distributing Corp. 77008 ESCAPE FROM NEW YORK Embassy Home Entertainment 1602

THE THREE STOOGES—VOLUME V
Columbia Pictures Industries Inc., Columbia Pictures Home
Entertainment 10554 DEATHTRAP 26 11 Warner Brothers Pictures, Warner Home Video 11256 23 10 NICE DREAMS Columbia Pictures Industries Inc., Columbia Pictures Home Entertainment 10456 33

FROM RUSSIA WITH LOVE CBS-Fox Video 4566 30 32 15 CASABLANCA CBS-Fox Video 4514 31 31 15 RODY HEAT The Ladd Co., Warner Home Video 20005 FOR YOUR EYES ONLY CBS-Fox Video 1128 32 22 12

AUTHOR! AUTHOR!

DUMBO Walt Disney Home Video 24 PERSONAL BEST Warner Brothers Pictures, Warner Home Video 61242 ABBOTT AND COSTELLO MEET FRANKENSTEIN

BUTTERFLY Vestron, VA-60007 37 HALLOWEEN II Universal City Studios, Inc., MCA Distributing Corporation 77005 38 SILENT RAGE 39

Columbia Pictures Industries Inc., Columbia Pictures Home Entertainment 10505 STAR TREK: SPACE SEED
Paramount Pictures, Paramount Home Video 60040

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ARTHUR

This

These are most popular videocassette rentals, in both Beta and VHS formats, compiled from a survey of retailers and wholesalers TITLE.

Copyright Owner, Distributor, Catalog Number

STAR TREK II-THE WRATH OF KHAN
Paramount Pictures, Paramount Home Video

STAR WARS ▲ CBS-Fox Video 1130 VICTOR/VICTORIA MGM/UA Home Video 800151

THE THING Universal City Studios Inc., MCA Distributing Corp. 77009 FIREFOX

arner Brothers Pictures, Warner Home Video 11219 ON GOLDEN POND
CBS-Fox Video 9037

ESCAPE FROM NEW YORK Embassy Home Entertainment 1602

on Pictures, Warner Home Video 72020

CONAN THE BARBARIAN Universal City Studios Inc., MCA Distributing Corporation 77010 THE SWORD & THE SORGERER
Universal City Studios Inc., MCA Distributing Corp. 77010

CHARIOTS OF FIRE Warner Brothers Pictures, Warner Home Video 70004

THE COMPLEAT BEATLES MGM/UA Home Video 700166

Orion Pictures, Warner Home Video 26032 RICHARD PRYOR LIVE ON THE SUNSET STRIP Columbia Pictures Industries Inc., Colu Entertainment 10469 nbia Pictures Home

SHARKY'S MACHINE Warner Brothers Pictures, Warner Home Video 72024

DEAD MEN DON'T WEAR PLAID
Universal City Studios Inc., MCA Distributing Corp. 77011

HANKY PANKY pia Pictures Industries Inc., Columbia Pictures Home Entertainment 10297 DEATHTRAP

Narner Brothers Pictures, Warner Home Video 11256 QUEST FOR FIRE CBS-Fox Video 1148

PLAYBOY CBS-Fox Video 6201 AUTHOR! AUTHOR!

CAT PEOPLE
Universal City Studios, Inc., MCA Distributing Corp. 77008

DINER MGM/UA Home Video 800164 NICE DREAMS Columbia Pictures Industries Inc., Columbia Pictures Home Entertainment 10456

TIME BANDITS unt Pictures, Paramount Home Video 2310 BODY HEAT The Ladd Co., Warner Home Video 70005

TAPS CBS-Fox Video SUPERMAN II D.C. Comics, Warner Home Video 61120

SILENT RAGE Columbia Pictures Industries Inc., Columbia Pictures Home Entertainment 10505

RICHARD PRYOR LIVE IN CONCERT Veston VA-4000 ROCKY II CBS-Fox Video 4565

VISITING HOURS RICH AND FAMOUS MGM/UA Home Video 800111

GREASE II Paramount Pictures, Paramount Home Video 1193 THE SHINING
Warner Brothers Pictures, Warner Home Video 11079 FOR YOUR EYES ONLY

TAXI DRIVER Columbia Pictures Industries Inc., Columbia Pictures Home Entertainment 10542THE AMATEUR

CBS-Fox Video 1147 AN AMERICAN WEREWOLF IN LONDON
Universal City Studios, MCA Distributing Corp. 77004 HALLOWEEN II Universal City Studios Inc., MCA Distributing Corp. 77005

● Recording Industry Of America seal for sales of 25,000 units plus (\$1,000,000 after returns) (Seal indicated by dot). ▲ Recording Industry Of America seal for sales of 50,000 units plus (\$2,000,000 after returns) (Seal indicated by dot). ▲ Recording Industry Of America seal for sales of 50,000 units plus (\$2,000,000 after returns) (Seal indicated by dot). ▲ Recording Industry Of America seal for sales of 50,000 units plus (\$2,000,000 after returns) (Seal indicated by dot). ▲ Recording Industry Of America seal for sales of 50,000 units plus (\$2,000,000 after returns) (Seal indicated by dot). ▲ Recording Industry Of America seal for sales of 50,000 units plus (\$2,000,000 after returns) (Seal indicated by dot). ▲ Recording Industry Of America seal for sales of 50,000 units plus (\$2,000,000 after returns) (Seal indicated by dot). ▲ Recording Industry Of America seal for sales of 50,000 units plus (\$2,000,000 after returns) (Seal indicated by dot). ▲ Recording Industry Of America seal for sales of 50,000 units plus (\$2,000,000 after returns) (Seal indicated by dot). ▲ Recording Industry Of America seal for sales of 50,000 units plus (\$2,000,000 after returns) (Seal indicated by dot). ▲ Recording Industry Of America seal for sales of 50,000 units plus (\$2,000,000 after returns) (Seal indicated by dot). ▲ Recording Industry Of America seal for sales of 50,000 units plus (\$2,000,000 after returns) (Seal indicated by dot). ▲ Recording Industry Of America seal for sales of 50,000 units plus (\$2,000,000 after returns) (Seal indicated by dot). ▲ Recording Industry Of America seal for sales of 50,000 units plus (\$2,000,000 after returns) (Seal indicated by dot). ▲ Recording Industry Of America seal for sales of 50,000 units plus (\$2,000,000 after returns) (Seal indicated by dot). ▲ Recording Industry Of America seal for sales of 50,000 units plus (\$2,000,000 after returns) (Seal indicated by dot). ▲ Recording Industry Of America seal for sales of 50,000 units plus (\$2,000,000 after returns) (Seal indicated by dot). ▲ Rec

Video

Music Monitor

- Crosby, Stills, Nash & Video: A series of concerts by Crosby, Stills & Nash on Friday (26) through Sun-day (28) at the New Universal Amphitheatre in Los Angeles was being taped for pay television and home video use by Universal Pay Television, MCA Videocassette and MCA Videodisk. Director is Tom Trbovich, with Neil Marshall producing. The project, tentatively titled "Daylight Again" after the trio's current Atlantic album, is the second such event for MCA. Rick Springfield was recently taped at the New Universal Amphitheatre for pay tv and home video consumption.
- Adventurous: The Gowers, Fields & Flattery firm is shooting three tracks for Kenny Loggins. The songs are "Sway Your Love," "Welcome To Heartland," and "Heart To Heart" from his Columbia album, "High Adventure." Steve Barron directed in association with Limelight Productions.
- The Hills Are Alive, Indeed: The actual location sites used for the family musical film "The Sound Of Music" are being used for Bananarama's latest promo clip, "Cheers Then." The clip is being shot in Salzburg, Austria by director Keith MacMillan for KEEFCO. The female trio has completed its album, as yet unnamed, for PolyGram.
- Conn Talk: Video directors aren't usually giving lectures on technology, but Peter Conn, who has recently done clips for Billy Squier and the Steve Miller Band, is doing just that. He recently spoke to the national convention of the "Forth" Interest Group in San Jose. "Forth" is not what comes after third but is instead a computer language. Conn's custom-built video equipment uses "Forth" in its computer system. Conn has also spoken to the West Coast chapter of ACM Siggraph at Art Center College of Design in Pasadena, Calif. He discussed the interfacing of computer

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

 The More Things Change Remember Butch Patrick, the kid called Eddie on "The Munsters" tv show in the mid 1960s? Well, he's back and video's got him. Patrick now fronts his own band, Eddie & the Monsters, and he has a promo clip called (what else?), "Whatever Happened To Eddie?" The video was produced by Patrick and Phil Kone for their Pine-Kone Productions, and was shot in various California locations using some 40 extras. The song has been featured on Dr. Demento's syndicated radio program. Well, what did happen to Eddie? Besides his rock band, the 26year-old has been featured in "General Hospital" and the Saturday morning show "Lidsville."
- Oops: It is somehow fitting that the one technical foulup during Devo's 3D Halloween broadcast from the Beverly Theatre in Beverly Hills came during the song "Big Mess," a track from the new album, "Oh No! 16 It's Devo." The backing videos, which go along with the group's actions onstage, became out-of-synch with the stage action. The group seemed out-of-sorts for a few seconds, but got back on track with the next song. next song.

New Video Releases Page 56

New On The Charts



"THE THREE STOOGES-VOL. V"

RCA/Columbia Pictures Home Video-26

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

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

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

Bill book I F

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RECORD COLLECTORS! TRIVIA BUFFS! **NOSTALGIA FANS!** RADIO PROGRAMMERS AND EVERYONE INTERES

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

WHAT'S AVAILABLE?

NUMBER ONE RECORDS (any package listed with the number "1"): A listing of every record that reached the Number One position on Billboard's charts for the period covered, week-by-week. Lists issue date, title, artist, label — in order of issue date.

TOP TEN RECORDS (any package listed with the number "2"):
A listing of every record that reached any of the Top Ten positions on Billboard's charts for the period covered. Records are listed in alphabetical order by title within each year. Where duplicate versions of the same tune (cover records) occur, they are listed alphabetically by artist's last name. In cases where a record reached Top Ten in one year and was also in the Top Ten the following or a later year, it is listed in both years. Records marked with a "#1" indicate that the record reached the Number One position in the year in which it is so marked. Lists title, artist, label.

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

POP SINGLES

YOU DINGE	LD .								
A-1	Number One Pop Singles, 1941 through Present	\$50.00							
A-2	Top Ten Pop Singles, 1947 through Present	50.00							
A-3	Top Pop Singles of the Year, 1946 through Present	50.00							
POP ALBUI	MS								
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B-2	Top Ten Pop Albums, August 1948 to Present	50.00							
B-3	Top Pop Albums of the Year, 1956 to Present	50.00							
COUNTRY	SINGLES								
C-1	Number One Country Singles, 1948 to Present	50.00							
C-2	Top Ten Country Singles, 1948 to Present	50.00							
C-3	Top Country Singles of the Year, 1946 to Present	50.00							
COUNTRY ALBUMS									
D-1	Number One Country Albums, 1964 to Present	25.00							
D-2	Top Ten Country Albums, 1964 to Present	25.00							
D-3	Top Country Albums of the Year, 1965 to Present	25.00							
SOUL (RHY	THM & BLUES) SINGLES								
E-1	Number One Soul Singles, 1948 to Present	50.00							
E-2	Top Ten Soul Singles, 1948 to Present	50.00							
E-3	Top Soul Singles of the Year, 1946 to Present	50.00							
SOUL (RHY	THM & BLUES) ALBUMS								
F-1	Number One Soul Albums, 1965 to Present	25.00							
F-2	Top Ten Soul Albums, 1965 to Present	25.00							
F-3	Top Soul Albums of the Year, 1966 to Present	25.00							

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

G-3

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

20.00 **IAZZ ALBUMS** 20.00 Number One Jazz Albums, 1969 to Present I-1

- Top Ten Jazz Albums, 1969 to Present Top Jazz Albums of the Year, 1969 to Present 20.00 I-2 20.00 I-3 *GOSPEL ALBUMS (Spiritual & Inspirational) NEW ITEM
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(E)	icant gains. • Recording ed by triangle).	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)	NOWHERE TO RUN—Santana (John Ryan), R. Ballard; Columbia 38-03376	YOU DON'T WANT ME ANYMORE—Steel Breeze	(Kim Fowley), K. Goorabian, RCA 13283 DESTINATION UNKNOWN—Missing Persons (Ken Scott), Bozzio, Bozzio, Cuccurullo; Capitol 5161	YOUR LOVE IS DRIVING ME CRAZY—Sammy Hagar (Maith Olean) S. Hagar Gaffen 7.29816 (Warner Brits)	THE ELVIS MEDLEY—Eivis Prestey Leiber, M. Stoller, K. Mann, B. Lowe, O. Blackwell, E.	DO YOU REALLY WANT TO	Steve Levine), R. Hay, J. Moss, M. Craig, G. O'Dowd; Virgin/Epic 34-03368	ALL IMOSE LIES—Glenn Frey (Glenn Frey, Allen Blazek, Jim Ed Norman), G. Frey; Asylum 7-69857 (Elektra/Asylum)	ON THE LOOSE—Saga (Rupert Hine), M. Sadler, J. Crichton, J. Gilmour, S. Negus; Portrait 37-03359 (Epic)	AFTER I CRY TONIGHT—Lanier And Company (G. Bow-Legs Miller), P. Mitchell; Larc 81010 (MCA)	CKOSS MY HEAKI—Lee Ritenour (Harvey Mason, Lee Ritenour), L. Ritenour, E. Tagg; Elektra 7-69892	I KNEW YOU WHEN—Linda Ronstadt (Peter Asher), J. South; Asylum 7-69853 (Elektra/Asylum)	AMERICAN HEARTBEAT—Survivor (Frankie Sullivan, James Peterik), F. Sullivan, J. Peterik; Scotti Bros. 4-03213 (Epic)	PAINTED PICTURES—Commodores (James Anthony Carmichael, Commodores), W. Orange, H. Hudson: Motown 1651	PASS THE DUTCHIE—Musical Group (Peter Collins), J. Mittoo; MCA 52149	WHO CAN IT BE NOW?—Men At Work (Peter Mclan), C. Hay, Columbia 18-02888	PAPA WAS A ROLLING STONE—Bill wolfer (Bill Wolfer, Exec Producer-Dick Griffey), N. Whittield, B. Strong, Constellation 7-69849 (Elektra/Asylum)
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	🔆 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 dot). • Recording Industry Assn. of America seal for sales of 2,000,000 units (seal indicated by triangle).	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)	EVERYBODY WANTS YOU—Billy Squier	A PENNY FOR YOUR THOUGHTS—Tavares (J. Senter, K. Nolan), K. Nolan; RCA 13292	GOODY TWO SHOES—Adam Ant (Adam Ant, Marco Pirroni), A. Ant, M. Pirroni; Epic 34-03367	WHAT ABOUT ME—Moving Pictures (Charles Fisher), G. Frost, F. Frost; Network 7-69952	DO—The J. Geils Band (Seth Justman), J. Paden, F. Paden, Smith, Stephenson,	Mason; EMI-America 8.148 LET'S GO DANCIN'—Koo! & The Gang (Eumir Deodato, Kool & The Gang), A. Bavvan, J. Tavlor,	Kool & The Gang; De-Lite 824 (Polygram) SHOCK THE MONKEY—Peter Gabriel	(David Lord, Peter Gabriel), P. Gabriel; Geffen 7-29883 (Warner Bros.)	(Lindsey Buckingham, Richard Dashut, Ken Caillat, Fleetwood Mac), C. McVie, J. Recor; Warner Bros. 7-29848	(Bill Henderson, Brian MacLeod), B. Henderson and B. MacLeod; Millennium 13110 (RCA)	SOUTHERN CROSS—Crosby, Stills and Nash (Crosby, Stills and Nash, Stanley Johnston, Steve Gursky), S. Stills, R. Curtis, M. Curtis, Adamtic 7-8969	DOES IT MAKE YOU	(Val Garay), K. Carnes, D. Ellingson; EMI-America 8147 1999—Prince	(Prince), Prince; Warner Bros. 7-29896 TWO LESS LONELY PEOPLE IN THE	WORLD—Air Supply (Harry Maslin), H. Greenfield, K. Hirsch; Arista 1004	USED 10 BE—Charlene & Stevie Wonder (Ron Miller), R. Miller, K. Hirsch; Motown 1650	(You're So Square) BABT, I DON'I CARE—Joni Mitchell (Joni Mitchell), J. Leiber, M. Stoller; Geffen 7.29849 (Warner Rroe)
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Copyright 1982, Billboard Publications, Inc. No part is publication may be reproduced, stored in a relat system or transmitted in any form or by any is, electronic, mechanical, photocopying, recordor or otherwise without the prior written permission e publisher.	☆ Superstars are awarded to those products der Industry Assn. of America seal for sales	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)	MICKEY—Toni Basil	(Greg Mathison, Trevor Veitch), N. Chinn, M. Chapman; Radialchoice/Virgin Record/ Chrysalis 2638	GLORIA—Laura Branigan (Jack White), Co-Produced—Gree Mathieson: U. Tozzi, G.	Bigazzi, T. Veitch, Atlantic 4048 MANEATER—Daryl Hall and John Oates Charyl Hall and John Oates Charyl Hall and John Oates	TRULY—Lionel Richie	(Lionel Richie, James Anthony Carmichael), L. Richie; Motown 1644 THE CIDI 10	MINE WIKE 13 MINE—Michael Jackson/Paul McCartney (Quincy Jones), M. Jackson; Epic 34-03288	STEPPIN' OUT—Joe Jackson (David Kershenbaum, Joe Jackson), J. Jackson, A&M 2428	DIRTY LAUNDRY—Don Henley (Don Henley, Danny Kortchmar, Greg Ladanyi), D. Henley, D. Kortchmar: Asvlum 7-69894 (Elektra)	SEXUAL HEALING—Marvin Gaye (Marvin Gaye), M. Gaye; Columbia 38-03302	ROCK THIS TOWN—Stray Cats (Dave Edmunds), B. Setzer; EMI-America 8132	MUSCLES—Diana Ross (Michael Jackson), M. Jackson; RCA 13348	IT'S RAINING AGAIN—Supertramp (Supertramp, Peter Henderson), R. Davies, R. Hodgson; A&M	UP WHERE WE BELONG— Joe Cocker And Jennifer Warnes	(Stewart Levine), J. Nitzsche, W. Jennings, B. Sainte-Marie, Island 7-9996 (Atco)	SHADOWS OF THE NIGHT—Pat Benetar (Neil Geraldo and Peter Coleman), D.L. Byron; Chrysalis CHS	DOWN UNDER—Men At Work (Peter Mclan), C. Hay, R. Strykert; Columbia 38-03303
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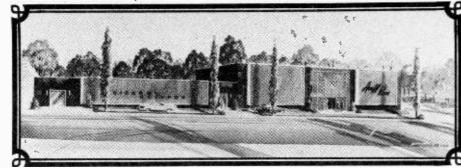








Roy Acuff



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

Roy Acuff: From Country Boy to Country King

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

FARON YOUNG

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

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

Acuff may have, indeed, been green when he came to the

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

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

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



Wesley Rose

Wesley Rose: Making His Own Kind of Music

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

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

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

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

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

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

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

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

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

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

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

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

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

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

So while Acuff-Rose was becoming the top country music

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

CHET ATKINS

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

cian to become the toast of politicians. He shared the stage with President Nixon when the new Opry house was dedicated, performed with Senate Majority Leader Robert Byrd on a PBS telecast of the Opry and was "roasted," most affectionately, last year by Vice President George Bush. He is the king on both sides of the aisle.

It would take a catalog the size of the Manhattan phone directory to enumerate Acuff's honors and awards. But a measure of his importance can be seen in such tributes as the street named for him on Music Row, the recent two-hour special aired on NBC-TV and the vast stock of anecdotes his friends like to tell about him.

"For years, he had gone to entertain the troops every Christmas," Wesley Rose recounts. "So one year I said, 'Roy how about staying home with us. And he did. To this day, he says, 'Worst Christmas I ever had, Wes'."
"He's a very humble man," Rose observes. "He tries not to

take credit for anything." Not long ago, Acuff excused himself early from a meeting with Rose, explaining that he had to "stand up" at a wedding. When Rose asked whose wedding, Acuff replied that he didn't know. "It turned out," Rose explains," that he had gotten a letter from a young lady, saying how honored she would be if he took part in her wedding. He brought them over to the Ryman and arranged the whole wed-

Rose admits to only one discontent with his old friend and partner, "If I had one wish, it would be that he would stop calling me, 'Kid.' "

Fred Rose Sows Publishing Seeds

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

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

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

In 1933, Rose brought the series from Chicago to Nashville's WSM. From there, he wandered back to Chicago, then to New York, then to Hollywood. Here he wrote songs for Gene Autry, including "Be Honest With Me," "Tweedle-O-Twill," "Tears On My Pillow," "Ages And Ages Ago," "At Mail Call Today" and "Sealing This Letter With Tears."

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

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

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

Another Side of Hank Williams



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

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

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

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

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

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

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



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

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

Still Going Strong At 40

• Continued from page AR-I

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

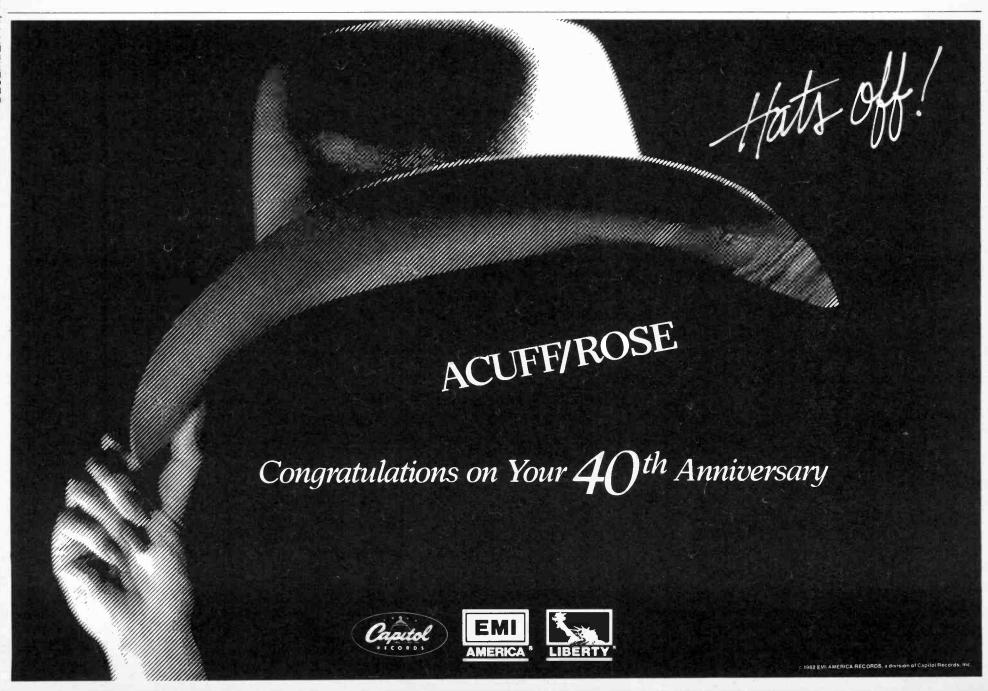
New writers are being signed to add their insights and melodies to the vast catalog of standards. Acuff-Rose has four full-time songpluggers, two full-time engineers for its in-house studio and facilities for printing and shipping all its own sheet music. The most effective songplugger—albeit an unofficial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

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

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

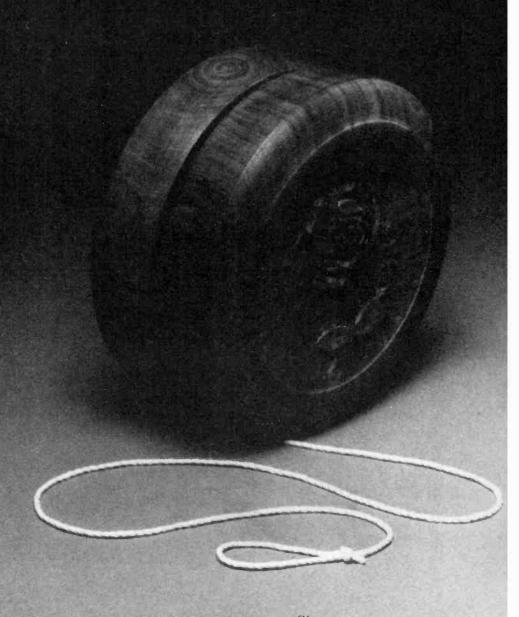
At every level of its success, Acuff-Rose has been a champion of Nashville and the city's social causes. "It's not a glory thing," says Rose. "I think it's our duty. Our basic philosophy is to do anything to help Nashville go forward."

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



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An Acuff-Rose Chronology



Fred Rose born Roy Acuff born 1918 Wesley Rose born

1936 Roy Acuff makes his first recording (in Chicago) 1938 Acuff becomes a member of the Grand Ole Opry 1942 Acuff-Rose Publications founded

1943 Company moves into its first office: 220 Capitol Blvd. Wesley Rose joins the company as manager Hank Williams signs with Acuff-Rose 1945

Mel Foree is hired as the firm's record promoter, a po-

sition he will hold for the next 36 years
John "Bud" Brown, now Acuff Rose's general man-1947 ager, joins the company

Roy Acuff runs for governor of Tennessee and loses Pee Wee King and Redd Stewart write "Tennessee Waltz

Fred Rose persuades pop star Polly Bergen to record Hank Williams' "Honky Tonkin" "
Patti Page hits with "Tennessee Waltz"

Tony Bennett has pop hit with Williams' "Cold, Cold

Opry fires Hank Williams 1952 Hickory Records established

Marty Robbins signed as exclusive writer 1953

Hank Williams dies 1954 Fred Rose dies

1955 Don Gibson signed as exclusiver writer

Boudleaux Bryant and Felice Bryant signed as exclu-

Don Everly and Phil Everly signed as exclusive writers Acuff-Rose Artists Corp., a management and booking 1957 arm, is established

1960

Roy Orbison signed as exclusive writer Jimmy Dean's "Big Bad John," an Acuff-Rose copyright, becomes the first country song to be certified "Gold" by the RIAA

Hank Williams and Fred Rose, along with Jimmie Rod gers, are the first to be elected to the new Country Music Hall Of Fame



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

Roy Acuff is elected to the Half Of Fame as its first living member

1965 Pee Wee King and Redd Stewart signed as exclusive writers

Dallas Frazier's "There Goes My Everything" is named the Country Music Assn. "Song Of The Year" 1967 John D. Loudermilk signed as exclusive writer

"Release Me," a Four Star copyright written by Eddie Miller and W.S. Stevenson and now owned by Acuff-Rose, wins the Robert J. Burton Award from BMI for most-performed country song of the year.

Pee Wee King, Vic McAlpin, Leon Payne, Fred Rose, Redd Stewart and Hank Williams elected to the Nash-ville Songwriters Assn., International Hall Of Fame

Peter Bogdanovich uses 10 Acuff-Rose songs in his critically acclaimed movie, "The Last Picture Show" Jenny Lou Carson elected to NSAI Hall Of Fame

Boudleaux Bryant and Felice Bryant elected to the NSAI Hall Of Fame

Don Gibson and Ed Nelson Jr. elected to NSAI Hall Of

Acuff-Rose buys Blue Crest Music from Ray Baker, adding to its catalog such hits as "There Goes My Everything," "Johnny One Time," "Sons Of Hickory Holler's Tramp," "So Afraid Of Losing You Again" and "Flyira"

Marty Robbins elected to NSAI Hall Of Fame

Dallas Frazier, Carl Belew and John D. Ludermilk elected to NSAI Hall Of Fame
"When Will I Be Loved," written by Phil Everly, earns

BMI's Robert J. Burton Award

Charlie and Ira Louvin elected to NSAI Hall Of Fame Mickey Newbury elected to NSAI Hall Of Fame Bob Jennings elected to Disk Jockey Hall Of Fame

Under Wesley Rose's sponsorship, Peter Bogdanovich premieres his "They All Laughed" in Nashville as a benefit performance; soundtrack has Acuff-Rose copyrights

Mildred Acuff, Roy's wife and the company's secre tary treasurer, dies Acuff-Rose purchases the Four Star catalog

Dallas Frazier's "Elvira" wins BMI's Robert J. Burton Award for most-performed country song of the year Acuff-Rose celebrates its 40th anniversary

Milene Music

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

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

Milene is a consistent winner of ASCAP citations. In 1976, it

earned six such prizes, two of which went to Fred Rose compo-

Congratulations to Wesley and Roy on 40 great years

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



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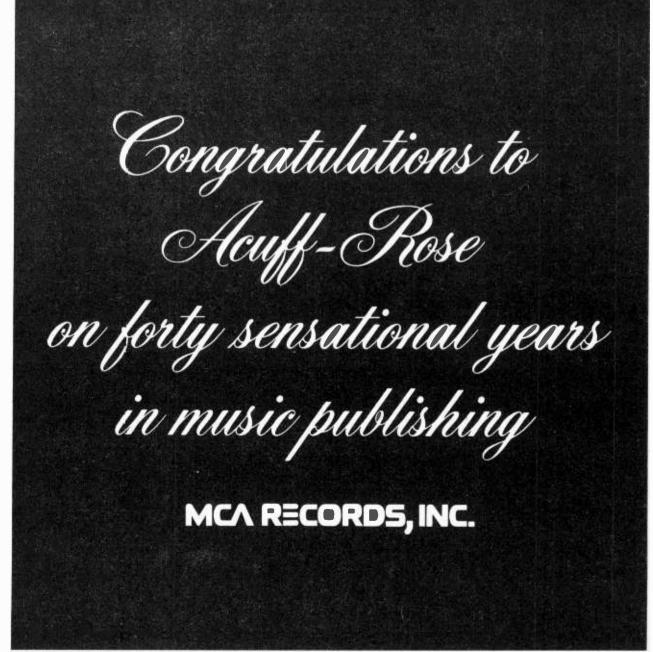
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ASCAP HITS FROM MILENE MUSIC, INC.

SONG TITLE

AFRAID AGES & AGES AGO AIN'T IT ALL WORTH LIVING FOR AT MAIL CALL TODAY BACK IN THE COUNTRY BE HONEST WITH ME
BLUE EYES CRYIN' IN THE RAIN
BLUES IN MY MIND
COUNTRY BOY COUNTRY GIRL WITH HOT PANTS ON CRAZY HEART CRYING OVER YOU DEALING WITH THE DEVIL DEEP BLUES DEEP WATER FADED LOVE & WINTER ROSES FAN THE FLAME, FEED THE FIRE FIREBALL MAIL FOGGY RIVER FOREVER ONE DAY AT A TIME FREE TO BE GONE AWAY GOOD OLD FASHIONED COUNTRY LOVE I DON'T WANNA TALK IT OVER ANYMORE I GUESS I'VE BEEN ASLEEP FOR ALL THESE YEARS I HANG MY HEAD AND CRY I SHOULD'VE CALLED I'M SEALING THIS LETTER WITH TEARS I'M YOUR WOMAN IT WOULDN'T BE THE SAME WITHOUT YOU IT'S A SIN JUST BETWEEN US KAWLIGA LAST OF THE SUNSHINE COWBOYS LONELY RIVER LOVE SONG JUST FOR YOU LOVIN' SOMEONE ON MY MIND LOW & LONELY MANSION ON THE HILL NO ONE WILL EVER KNOW NOBODY'S CHILD PHILADELPHIA FILLIES PINS AND NEEDLES (IN MY HEART)
PULL MY STRING & WIND ME UP ROOTIE TOOTIE ROLY POLY ROLY POLY
ROSE OF OL' PAWNEE
SETTIN' THE WOODS ON FIRE
SOMETIMES I TALK IN MY SLEEP
SONG WE FELL IN LOVE TO, THE
TAKE THESE CHAINS FROM MY HEART
TEARS ON MY PILLOW TENNESSEE CENTRAL NUMBER NINE TEXARKANA BABY THERE'S NO ROOM IN MY HEART (FOR THE BLUES) TOO MUCH PRIDE TOUCH THE MORNING TWEEDLE-O-TWILL
TWO LONELY PEOPLE WAIT FOR THE LIGHT TO SHINE WALTZ OF THE WIND WE LIVE IN TWO DIFFERENT WORLDS WHOSE HEART ARE YOU BREAKING NOW

WRITERS

FRED ROSE

GENE AUTRY, FRED ROSE, & RAY WHITLEY SAMMY KING GENE AUTRY & FRED ROSE **FDDY RAVEN** GENE AUTRY & FRED ROSE FRED ROSE FRED ROSE FELICE & BOUDLEAUX BRYANT JIM MUNDY FRED ROSE & M. MURRAY DANNY FLOWERS SANGER D. SHAFER & EDDY RAVEN FRED ROSE & VIC MCALPIN FRED ROSE EDDY RAVEN FLOYD JENKINS FRED ROSE EDDY RAVEN EDDY RAVEN STEVE COLLUM GLENN BARBER & JAMES WHITE EDDY RAVEN GENE AUTRY & FRED ROSE GENE AUTRY, FRED ROSE, & RAY WHITLEY EDDY RAVEN GENE AUTRY & FRED ROSE BOB JOHNSTON FRED ROSE & JIMMY WAKELY FRED ROSE & ZEB TURNER MICKEY NEWBURY FRED ROSE & HANK WILLIAMS EDDY RAVEN GENE AUTRY, FRED ROSE, & RAY WHITLEY MARSHA GAIL BARBER & JOE MELSON DON COOK FLOYD JENKINS FRED ROSE & HANK WILLIAMS FRED ROSE & MEL FOREE MEL FOREE & CY COBEN JIM MUNDY FLOYD JENKINS JIM WHITE FRED ROSE FRED ROSE FRED ROSE & ED G. NELSON EDDY RAVEN RAY BAKER & TUPPER SAUSSY FRED ROSE & HY HEATH
GENE AUTRY & FRED ROSE
BEASLEY SMITH FRED ROSE & COTTONSEED CLARK FRED ROSE & ZEB TURNER MACK WHITE EDDY RAVEN GENE AUTRY & FRED ROSE TOM BENJAMIN & ED PENNY FRED ROSE FRED ROSE FRED ROSE FLOYD JENKINS

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SONG TITLE

ABILENE AIN'T HAD NO LOVIN'
AIN'T LOVE A GOOD THING
ALL I HAVE TO DO IS DREAM
ALL I HAVE TO OFFER YOU IS ME
AM I THAT EASY TO FORGET
AN AMERICAN TRILOGY ANYWAY AS LONG AS I LIVE AS LONG AS I LIVE
BAD NEWS
BALTIMORE
BANDY THE RODEO CLOWN
BAPTISM OF JESSE TAYLOR, THE
BIG. BÂD JOHN
BIG MIDNIGHT SPECIAL
BIRD DOG
BILLIE ANGEL BIRD DOG BLUE ANGEL BLUE BAYOU BLUE. BLUE DAY BLUE BOY BONAPARTE'S RETREAT BREAD & BUTTER
BREAK MY MIND
BRING BACK YOUR LOVE TO ME
BUMMING AROUND BYE BYE LOVE CAJUN BABY CASH ON THE BARRELHEAD CATHEY'S CLOWN CHATTANOOGIE SHOE SHINE BOY COLD. COLD HEART COME WALK WITH ME COUNTRY GREEN CRY, CRY DARLING CRYING DEVOTED TO YOU

DO YOU KNOW WHAT IT'S LIKE TO BE LONESOME DON'T BE ANGRY
DON'T GIVE UP ON ME
DON'T LET THE STARS GET IN YOUR EYES
DON'T TELL ME YOUR TROUBLES
DREAM PAINTER EACH MOMENT (SPENT WITH YOU) **EBONY EYES** ELVIRA EVEN THE BAD TIMES ARE GOOD **EVEN THO** FOURTEEN CARAT MIND FROM THIS MOMENT ON (I-M A LONESOME) FUGITIVE FULL TIME JOB, A FUNDY FAMILIAR FORGOTTEN FEELINGS
GET YOUR LIFE THE WAY YOU WANT IT
GIVE MYSELF A PARTY
GONNA FIND ME A BLUE BIRD

HOKEY POKEY. THE HOT ROD LINCOLN I CAN'T BELIEVE THAT YOU'VE STOPPED LOVING ME
I CAN'T BELIEVE THAT YOU'VE STOPPED LOVING ME
I CAN'T GUIT (I'VE GONE TOO FAR)
I CAN'T STOP LOVING YOU
I FOUGHT THE LAW
I GET CARRIED AWAY

HALF AS MUCH HANK WILLIAMS YOU WROTE MY LIFE HELLO, LOVE HERE COMES THE RAIN, BABY

GUESS WHO

('TIL) I KISSED YOU I LIKE YOUR KIND OF LOVE I LOVE TO DANCE WITH ANNIE I LOVE YOU BECAUSE I SAW THE LIGHT I TAKE THE CHANCE I WANNA GO TO HEAVEN I WANNA LIVE I'M GONNA WALK AND TALK WITH MY LORD I'M IN LOVE AGAIN I'M SO AFRAID OF LOSING YOU I'M SO LONESOME I COULD CRY I'VE BEEN THINKING I'VE GOT SO MANY WIVES AT HOME IF I COULD ONLY WIN YOUR LOVE I KISS YOU (WILL YOU GO AWAY IF IT AIN'T LOVE (LET'S LEAVE IT ALONE) IF MY HEART HAD WINDOWS
IF YOU DON'T. SOMEBODY ELSE WILL

IN DREAMS
IN THE MISTY MOONLIGHT IT'S A LOVELY. LOVELY WORLD IT'S MY TIME IT'S OVER JAMBALAYA (ON THE BAYOU) JEALOUS HEART JOHNNY ONE TIME JUST FOR WHAT I AM JUST ONE TIME

JOHN D. LOUDERMILK, BOB GIBSON & LESTER BROWN DALLAS FRAZIER DALLAS FRAZIER BOUDLEAUX BRYANT DALLAS FRAZIER & A.L. OWENS CARL BELEW & W.S. STEVENSON MICKEY NEWBURY BOBBY BOND ROY ACUFF JOHN D. LOUDERMILK FELICE & BOUDLEAUX BRYANT SANGER D. SHAFER & LEFTY FRIZZELL SANGER D. SHAFER & DALLAS FRAZIER JIMMY DEAN JIMMY DEAN
WILMA LEE COOPER
BOUDLEAUX BRYANT
ROY ORBISON & JOE MELSON
ROY ORBISON & JOE MELSON
ROY ORBISON & JOE MELSON DON GIBSON DONSEY BURNETTE & PAUL BURLISON PEE WEE KING & REDD STEWART JAY TURNBOW & LARRY PARKS JOHN D. LOUDERMILK DON GIBSON PETE GRAVES FELICE & BOUDLEAUX BRYANT HANK WILLIAMS & HANK WILLIAMS, JR. IRA & CHARLES LOUVIN DON & PHIL EVERLY JACK STAPP & HARRY STONE HANK WILLIAMS **BURKETT GRAVES** EDDY BAVEN JIMMY NEWMAN & J.D. MILLER ROY ORBISON & JOE MELSON BOUDLEAUX BRYANT BERT PELLISH WADE JACKSON BEN PETERS SLIM WILLETT DON GIBSON DALLAS FRAZIER & SANGER D. SHAFER BILLY WORTH & BILLY HOGAN JOHN D. LOUDERMILK DALLAS FRAZIER DALLAS FRAZIER
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JENNY LOU CARSON
DALLAS FRAZIER & A.L. OWENS DALLAS FRAZIER & A.L. OWENS DON GIBSON

SONG TITLE JUST OUT OF REACH KNEE DEEP IN THE BLUES KNEE DEEP IN THE BLUES
LAST DATE
LAST PLANE TO SEATTLE
LAY SOME HAPPINESS ON ME
(I'D BE A) LEGEND IN MY TIME
LET'S THINK ABOUT LIVING
LIES (ARE BREAKIN' MY HEART)
LIL' RED RIDING HOOD
LIMBO BOCK LIMBO ROCK LONESOME NUMBER ONE LONELY AGAIN LONELY STREET LONG, GONE LONESOME BLUES LOUISIANA MAN LOVE IS THE LOOK YOU'RE LOOKIN' FOR LOVING YOU MAKING BELIEVE MEANY GO ROUND OF LOVE, THE MEXICO (INSTR)
MISTER TING-A-LING (STEEL GUITAR MAN)
MY LAST DATE (WITH YOU)
MY WIFE'S HOUSE MT WILES HOUSE MY WONDER WOMAN NEW ORLEANS IN THE RAIN NO HELP WANTED NOBODY'S HIGH LORD (WHO'S NEVER BEEN IN LOVE) NORMAN OH LONESOME ME
OH, PRETTY WOMAN
(LOST HER LOVE) ON OUR LAST DATE

ON SILVER WINGS ON THE REBOUND ON THE WAY HOME ONE BY ONE ONE BY ONE ONLY THE LONELY (KNOW THE WAY I FEEL)
PICK OF THE WEEK
PLAYBOY
POOR OLD HEARTSICK ME PROBLEMS RAMBLIN' MAN RELEASE ME RIDE, RIDE, RIDE RINGS OF GOLD RUBY (ARE YOU MAD AT YOUR MAN) RUNNING SCARED SAD MOVIES (MAKE ME CRY) SATISFIED SEND ME THE PILLOW YOU DREAM ON SHE EVEN WOKE ME UP TO SAY GOODBYE SHE'S NO ANGEL SING A LITTLE SONG OF HEARTACHE SINGING THE BLUES
SNAP YOUR FINGERS
SO SAD (TO WATCH GOOD LOVE GO BAD) SOFTLY AND TENDERLY (I'LL HOLD YOU INMY ARMS) SON OF HICKORY HOLLER'S TRAMP, THE STAMP OUR LONELINESS STILL LOVING YOU

STOP THE WORLD (AND LET ME CRY) STRANGERS. (MY FRIENDS ARE GONNA BE) SWEET DREAMS TALK BACK TREMBLING LIPS TEEN ANGEL TENNESSEE WALTZ TENNESSEE WALLZ
THAT LOVIN' YOU FEELIN' AGAIN
THAT'S THE WAY LOVE GOES
THAT'S WHAT MAKES THE JUKE BOX PLAY
THAT'S WHEN I SEE THE BLUES (IN YOUR PRETTY BROWN EYES)
THEN YOU CAN TELL ME GOODBYE
THERE GOES MY EVERYTHING
THERE SHE GOES

THERE'S A BIG WHEEL THIS OLD HEART THIS OLD HEART
THREE STEPS TO THE PHONE
TO GET TO YOU
TOUCHING HOME
WAKE UP. LITTLE SUSIE
WALKING AFTER MIDNIGHT WALL TO WALL LOVE WANTED MAN WASTED WORDS WHAT'S HE DOING IN MY WORLD WHAT'S YOUR MAMA'S NAME, CHILD WHEN I STOP DREAMING WHEN WILL I BE LOVED WHERE DID THEY GO, LORD WHERE IS MY CASTLE
WINE ME UP
WHITE SPORT COAT (AND A PINK CARNATION), A
WHO CARES FOR ME
WHY DON'T YOU LOVE ME WHY I'M WALKING WOULD YOU WALK WITH ME JIMMY YOU CAN'T PICK A ROSE IN DECEMBER YOU WIN AGAIN YOU'RE RUNNING WILD YOU'VE STILL GOT A PLACE IN MY HEART YOUNG WORLD YOUR CHEATIN' HEART

WRITER(S) V.F. (PAPPY) STEWART MELVIN ENDSLEY FLOYD CRAMER VONNY BARON JEAN CHAPEL & BOB JENNINGS DON GIBSON BOUDLEAUX BRYANT BUDDY RANDELL & BEAU CHARLES RONALD BLACKWELL WILLIAM E. (BILLY) STRANGE DON GIBSON JEAN CHAPEL KENNY SOWDER, CARL BELEW, & W.S. STEVENSON HANK WILLIAMS DOUG KERSHAW ROSE LEE MAPHIS WILMA LEE COOPER JIMMY WORK ROBERT LEE FLOYD BOUDLEAUX BRYANT GEORGE MORGAN BOUDLEAUX BRYANT, S. DAVIS & FLOYD CRAMER LORENE MANN & BOB JENNINGS BAKER KNIGHT BILL CARLISLE

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HANK WILLIAMS
EDDIE MILLER, DUB WILLIAMS & ROBERT YOUNT LIZ ANDERSON GENE THOMAS COUSIN EMMY **ROY ORBSION & JOE MELSON** ROY ORBSION & JOE MELSON
JOHN D. LOUDERMILK
MARTHA CARSON
HANK LOCKLIN
MICKEY NEWBURY & DOUGLAS GILMORE
WANDA BALLMAN & J.W. ARNOLD
LES EMMERSON
ELLEN & DEL REEVES
MELVIN ENDSLEY
GBADY MARTIN & ALEX ZINETIS

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CARL BELEW & W.S. STEVENSON
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DALLAS FRAZIER
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HARLAN HOWARD
JEAN CHAPEL
DALLAS FRAZIER & A.L. OWENS

GRADY MARTIN & ALEX ZINETIS

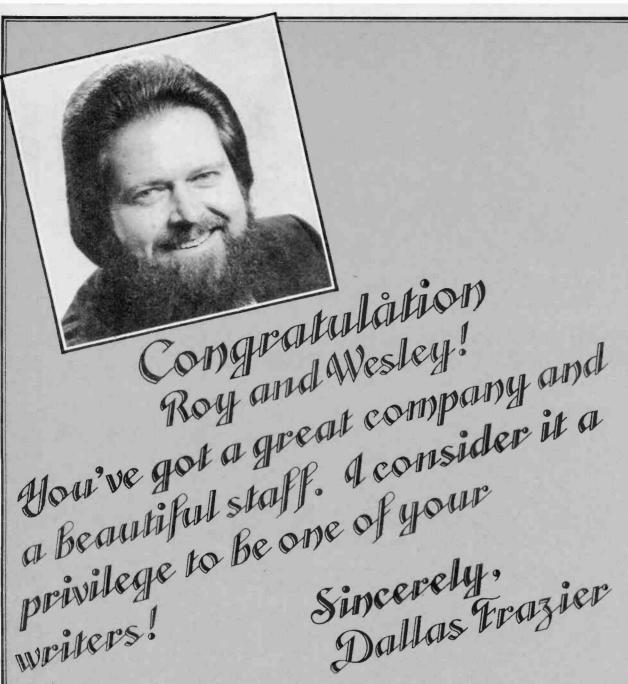
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DON GIBSON HANK WILLIAMS MELVIN ENDSLEY & S. JACKSON SANGER D. SHAFER & A.L. OWENS LEON PAYNE HANK WILLIAMS DON WINTERS & RAY EDENTON LEON PAYNE HANK WILLIAMS

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on the occasion of your 40th Anniversary.

We are looking forward to many more HITS together in Southern Africa



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Congratulations *TO ACUFF-ROSE*



We started with you 40 years ago, now let's go for another forty!

We are very proud to be with Acuff/Rose.

> Pee Wee King & Red Stewart



Chet Atkins, left, and Mel Foree. The first record promoter ever hired by a Nashville publisher, Foree retired from Acuff-Rose in 1982 after 36 years of service.



'Waltz' Boogies

Although "Tennessee Waltz" had been written in 1948 and subsequently recorded by Cowboy Copas and others, it was not until Patti Page covered it in late 1950 that it became a bonanza for its writers, Pee Wee King and Redd Stewart, and for Acuff-Rose. By May, 1951, according to country music historian Bill Malone, "Tennessee Waltz" had sold 4,800,000

records and grossed \$330,000 for its writers and publisher.

Patti Page recalls, "Jerry Wexler was a reviewer for Billboard. They had their review sessions in the Brill Building (in New York) and we had an office there. So this one Wednesday morning, Jack (Rael, her manager) was going into the office and Jerry said, 'Jack, we reviewed a record last night in the rhythm and blues field by Erskine Hawkins. Now if Patti got hold of this song it could be a pop smash.' Jack said, 'What is it?,' and Jerry said, '"Tennessee Waltz."

"So we got Erskine Hawkins' record of it and listened to it.
We had no arrangement, but we went in and recorded it. It

We had no arrangement, but we went in and recorded it. It happened really fast. Mercury (her label) was really hyped on 'Boogie Woogie Santa Claus.' It was being released, like, on the fifteenth of November because no one ever had a record that did anything around that time except a Christmas song. They put 'Tennessee Waltz' on the other side of 'Boogie Woogie Santa Claus' because they wanted a song that was obscure and really didn't mean much.

Million-Airs*

BLUE BAYOU BONAPARTE'S RETREAT COLD, COLD HEART HALF AS MUCH I CAN'T HELP IT (If I'm Still In Love With You)
I CAN'T STOP LOVIN' YOU I LOVE YOU BECAUSE I'M SO LONESOME I COULD CRY JAMBALAYA JEALOUS HEART LAST DATE OH, LONESOME ME RELEASE ME SEND ME THE PILLOW THAT YOU DREAM ON SINGING THE BLUES TENNESSEE WALTZ THEN YOU CAN TELL ME GOODBYE THERE GOES MY EVERYTHING ('TIL) I KISSED YOU WHEN WILL I BE LOVED YOUR CHEATIN' HEART CRYING DON'T LET THE STARS GET IN YOUR EYES ELVIRA HEY, JOE SWEET DREAMS A WHITE SPORT COAT LONELY STREET

*Songs that have logged at least a million performances, according to BMI.

To: Acuff-Rose Publications, Inc.



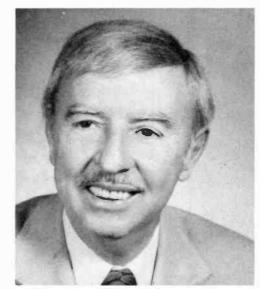
We're proud of being a part of this happy occasion, and wish you a greater future.

Sincerely

Shoo Kusano Shinko Music Publishing Co., Ltd. Tokyo, Japan

Congratulations





Roy and Wesley!

from your friends (



Buddy Donna Roger

Tree International

First American salutes Wesley Rose and Acuff-Rose Publications, Inc. now celebrating 40 years of contribution to the American Entertainment Industry.





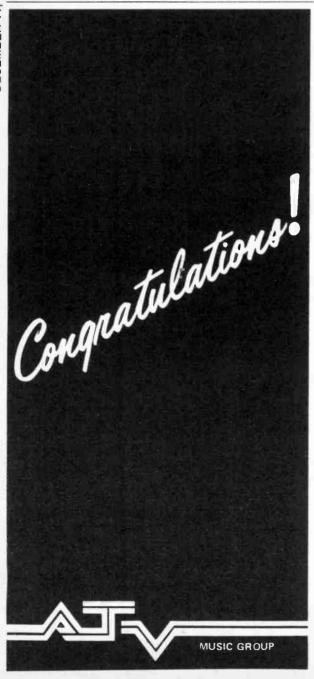
Exclusive Writers

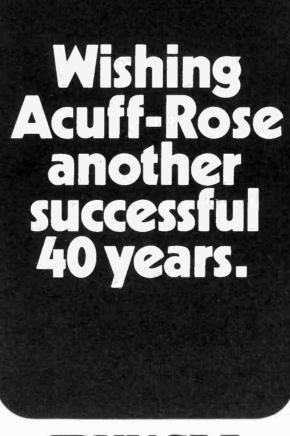
Hawk Adams Randy Albright Glenn Alexander Glenn E. Ashworth **Butch Baker** Marcia Beverly Don Byers Johnny Cobb Floyd Cramer Patricia Deasy Ron Demmans Steven Randall Drake Jim Elliott Don Everly Dallas Frazier Don Gibson Gary Haines Connie Havs Terry Howard Sid Johnston Mary Kay Jones Anthony Kenney Rusty Kershaw

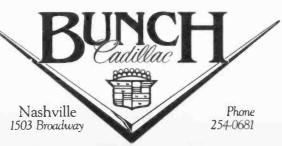
Hugh King John D. Loudermilk Charlie E. Louvin Jerry McCoy Jay Maxwell Lorrie Morgan Terri Mullins Mickey Newbury Mark Orr Eddy Raven Mark D. Sanders Whitey Shafer Glenn Shell Renee Shell Dana Sigmon Jacky Watts Carson Whittsett Ray Williams Bill Woody Fred Young Richard Young

Hall Of Famers

Of the 88 persons elected to the hall of fame established by the Nashville Songwriters Assn., International, 18 are (or have been) Acuff-Rose writers. They are: Pee Wee King, Vic McAlpin, Leon Payne, Fred Rose, Redd Stewart, Hank Williams, Jenny Lou Carson, Boudleaux Bryant, Fel ce Bryant, Lefty Frizzell, Don Gibson, Ed Nelson Jr., Marty Robbins, Dallas Frazier, John D. Loudermilk, Charlie Louvin, Ira Louvin, Mickey Newbury and Carl Belew (from Four Star).







Two reputations you can ride on.

CONGRATULATIONS
TO
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ON THEIR
40th
ANNIVERSARY

PEER-SOUTHERN
PRODUCTIONS

Seven Music Circle North, Nashville, Tennessee \$7203





Songwriter Butch Baker, center, signs an exclusive contract with Acuff-Rose under the watchful eye of Wesley Rose, right, and David Kastle, a member of the company's professional department.

Some Music City heavies convene to toast Mitch Miller's 1980 appearance at the Nashville Symphony's pop concert. From left are: radio personality Ralph Emery, Eddy Arnold; Miller; Wesley Rose; and Chet Atkins.



Roy Acuff Jr. receives congratulations from his father, left, and his mother Mildred for his years of service with Acuff-Rose and Hickory Rec-

40 Years Of Firsts

Not only was it the first music publisher in Nashville, Acuff-Rose was also the first to record country music in the city and the first to record what would come to be known as the "Nashville Sound."

Here are some other firsts:

First Nashville publisher to have its own recording studio.

First Nashville country music firm to get pop hits.

First Nashville publisher to get pop records of country

First Nashville publisher to receive a pop award.

First publisher to receive eight pop awards in one year.

First Nashville publisher to have its own educational publishing operation.

First Nashville publisher to have a promotion department.

First Nashville publisher to have a foreign booking agency.

First Nashville publisher to record foreign artists.

First Nashville publisher to have a worldwide operation.

Provided three of the first four members of the Country Music Hall Of Fame.

Provided first living member to the Hall Of Fame. Fred Rose was first to be elected "Country Music Man Of

Fred Rose and Wesley Rose were first father and son combi nation to be elected "Country Music Man Of The Year."

First founder of the Country Music Assn.

First Nashville publisher on the board of the National Music Publishers Assn.

First Nashville publisher on the board of ASCAP.

First Nashville publisher to serve as national president of NARAS.

'Elvira': A Late-**Blooming Success**

It was one of those "hit songs" that never quite managed to hit-at least not for the first 16 years of its shuttlecock existence. Then the Oak Ridge Boys came along and turned "Elvira" from a cult cutie into America's sweetheart.

Dallas Frazier had penned the bopping little paean in 1965 and cut it himself the next year. It crawled its way to 72 on the Hot 100 pop chart and quickly plummeted into the first of many periods of dormancy.

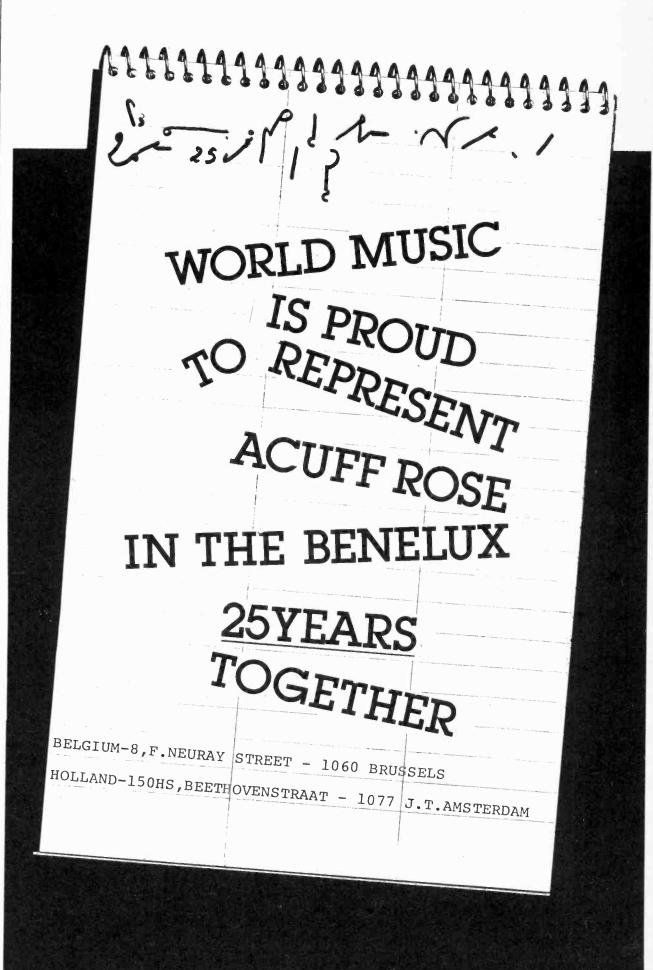
A lot of people heard the gold in the lyrics, but none could dig it out, although they tried in droves: the Skunks and Baby Ray in 1967; P. Martin and the Features, 1968; Kenny Rogers and the First Edition, 1970; Johnny Free, Murray Kellum and Rodney Crowell, 1978; Ronnie Hawkins, 1979; and Julius Cobb and the Major Minors, 1980.

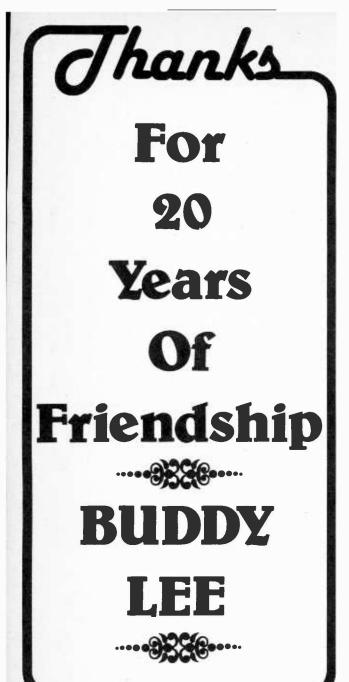
The catalytic experience that combined "Elvira" and the Oaks occurred one night when Acuff-Rose's professional manager Ronnie Gant heard the song done by a Texas club band. The incident galvanized Gant into action. He returned to Nashville, made a batch of demos and pitched one of them to Ron Chancey, the Oak's producer.

The rest is her story.



Credits: Special Issues Coordinator, Robyn Wells; All stories written by Edward Morris, Contributing Editor in Nashville; Cover art, Kats Smith; Interior Design, Miriam King.





Acuff-Rose Blossoms **Around The World**

Acuff-Rose began its exploration of foreign publishing markets in the 1950s. Today, it operates branches in 10 countries outside the U.S. and maintains an even larger network of licensing and distributing agreements.

The company's main outposts are: AUSTRALIA

Acuff-Rose Publications Pty, Ltd. Suite 7A, Grosvenor House 28 Glen St. Milsons Point, NSW 2061

Contact: Joe Halford

BELGIUM

Acuff-Rose Benelux

Rue Fernand Neuray, 8

1060 Bruxelles

Contact: Roland Kluger or Herman Van Laar

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1111 Copenhagen K ENGLAND

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Editions Acuff-Rose France SARL 12, Rue De Penthieura

75008 Paris

Contact: Gerard Davoust GERMANY

Acuff-Rose Musikverlage K G

Heinrich Barth Str. 30

Germany—Federal Republic Of Germany, West

Contact: Kirsten Gabriel

Ediziona Acuff-Rose S.R.L.

Via Quintiliano, 40 20138 Milano

Contact: Alex Perucchini

JAPAN

Acuff-Rose Far East, Inc.

2-12, Ogawa-Machi, Kanda

Chivoda-Ku, Tokvo

Contact: Shoo Kusano or Joe Miyasaki





Friends of Wesley Rose assemble for some last laughs following his charity roast. From left are comedian Archie Campbell. Roy Acuff, Eddy Arnold and then-Senate minority leader Howard Baker. The inset photo shows Rose's wife Lorene, Wesley Rose and BMI vice president Frances Preston. Staged four years ago, the roast raised more than \$10,000 for the Nashville Songwriters Assn. International. A Roy Acuff roast held in 1981 netted \$45,000 for the Buddies Of Nashville.

SOUTH AFRICA

Acuff-Rose (S.A.) (Pty) Ltd.

c/o Gallo Music

P.O. Box 6216

130 Kerk St.

Johannesburg 2000 Contact: Peter Gallo or John Edmond

SWITZERLAND

Acuff-Rose Verlag AG

P.O. Box 377

Badenerstrasse 555 CH-8040 Zurich

Contact: Mrs. Sarah Dimenstein or Ursula Graf

"DEAR ACUFF ROSE, **IHAVE THIS TAPE I'D** LIKE YOU TO HEAR. **IKNOW IT'S A HIT!!"**

Wes and Roy: For every time you've heard this statement or will hear it in the future, I send to you an equal amount of wishes for continued success and happiness.

Floyd Cramer Enterprises

We're

"JUST HOOKED ON COUNTRY"

and

ACUFF - ROSE!

Continued success to the best—Wes and Roy—and all the fine people at **ACUFF-ROSE** PUBLISHING, INC.

The Lowery Group ATLANTA, GEORGIA

Cooper Love Jackson & Phinizy wishes to congratulate our good friends at Acuff-Rose on their 40th anniversary.

Since its founding in 1942, Acuff-Rose has been an industry pioneer and innovator.

We're proud of our long association with your distinguished organization and we join with your many friends worldwide in saying Happy Anniversary.

> Cooper Love **Jackson** & Phinizy

Insurors 1804 Hayes Street Nashville, Tennessee 37203

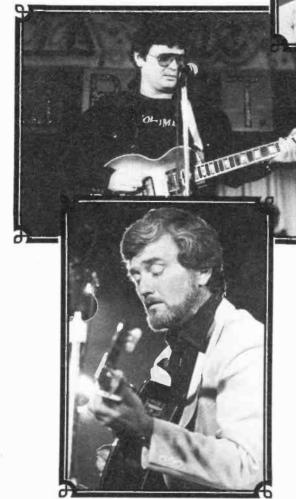
Inside Acuff-Rose: Poets, Pickers And Pluggers



Acuff-Rose exclusive writer Don Gibson, left, receives a pair of gold albums for his double LP release, "Country Number 1." Released only in England, the tv-promoted set was distributed by Warwick. Making the presentation is Wesley Rose.



Acuff-Rose exclusive writer Don Everly performs at the NARAS "WORST" Show (World's Oldest Rock Stars Together).

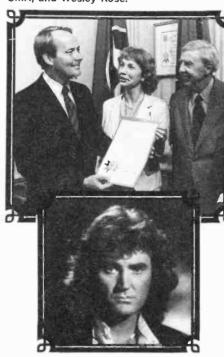


Acuff-Rose exclusive writer Mickey Newbury performs at a Nashville Songwriters Assn. International Showcase.



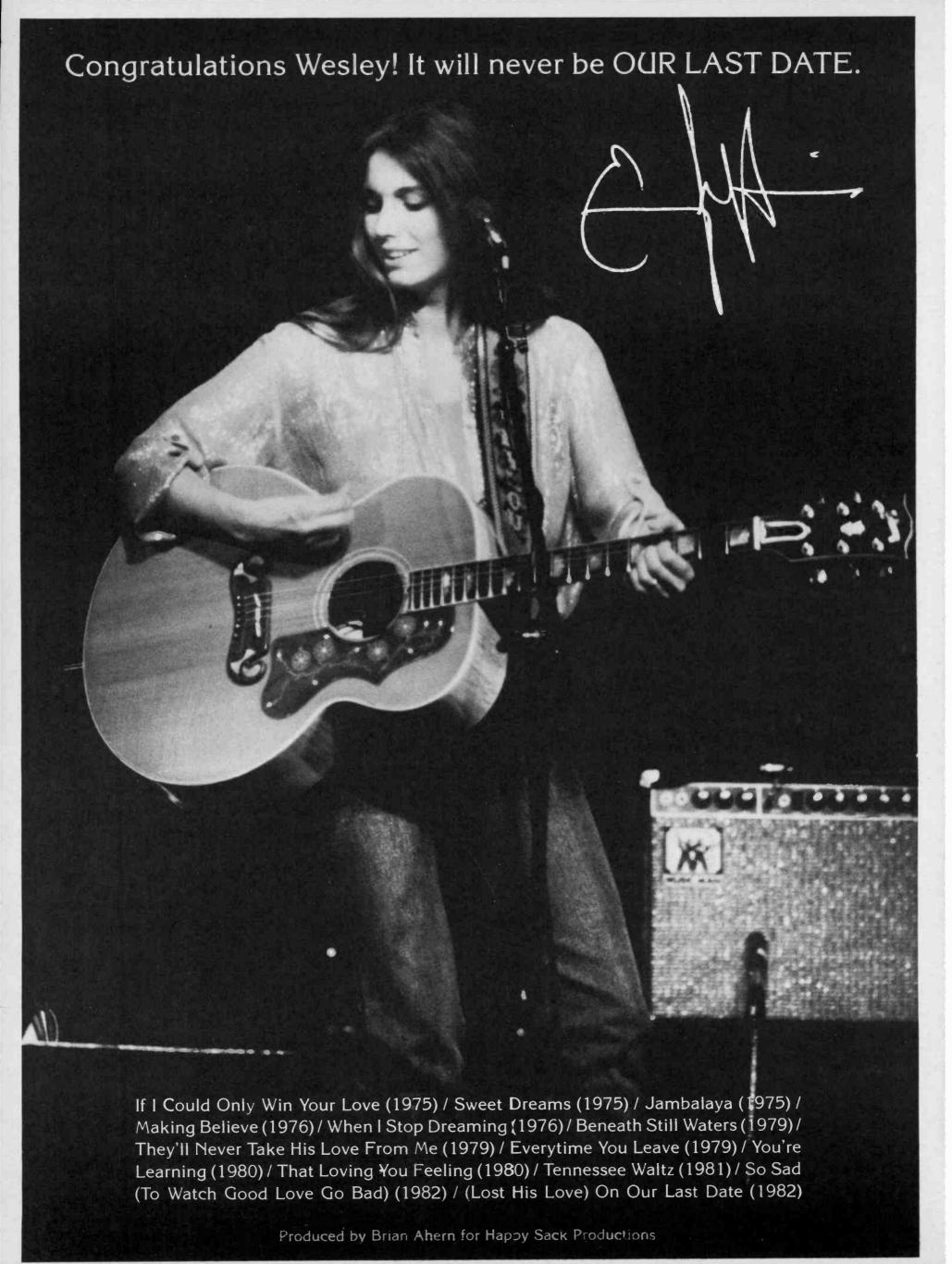
Acuff-Rose exclusive writer Floyd Cramer.

Tennessee Gov. Lamar Alexander, left, holds a proclamation declaring July 20, 1982 Music Publishing Day in Tennessee. Looking on are Jo Walker-Meador, executive director of the CMA; and Wesley Rose.



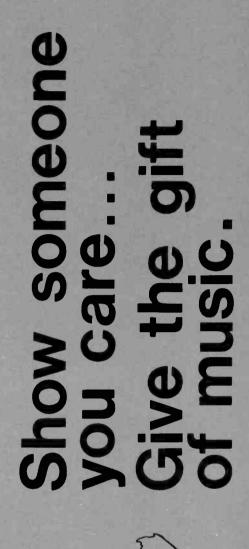
Acuff-Rose exclusive writer Eddy Raven.





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Publishing

ATV Tackles Global Rights Issue

Pursues 'Point-Of-Source' Video Project Licensing

By IRV LICHTMAN

NEW YORK-ATV Music is aggressively pursuing "point-of-source licensing" in dealing with usage of its copyrights on home video proj-

Sam Trust, chief executive officer of the publishing company-a division of U.K.'s Associated Communications Corp., which also includes the Beatles-rich Northern Songssays, "We're working toward what the industry must have, and that is 'point-of-source licensing'."

Trust is attacking a major concern in negotiating video rights for songs: the question of which licensee on a global scale has the right to speak for

a company as a whole. The issue, regarded as an impediment to musical video projects, was a major feature of Billboard's recent "Rights Clearances" panel at its Fourth International Video Entertainment/Music Conference in New York Nov.

Although others may regard it as "heresy," Trust says he will draft new arrangements with licensing organizations in order to achieve his goal. "I won't allow licensing organizations to tell me what I can or cannot do. I'd want our company in France to make video deals for the world, for instance."

Trust feels that ATV is, through recent restructuring, in a strong posi-

agreement at last, because we have

to work closely together to fight the

continuous erosion of rights. The

relationship between the record in-

dustry and the music publishing in-

dustry is better now than it has ever

been, and I am hopeful that we shall

now see a period of continuous development."

John Deacon, managing director of BPI, said: "This is a most impor-

tant step forward, and I'm sure it is

the prelude to a much closer degree

of collaboration and harmony be-

tween the U.K. record and publish-

ing industries."

tion to see such source licensing through. The company, notes Trust, has adopted a strong "group" philosophy, an approach amplified during a recent five-day "forum" in Los Angeles among its worldwide

"We're a group that has never worked as a group," notes Trust.
"We'd have our English and American companies represented by different subpublishers in the same territory." Trust says ATV has "resolved" some of its affiliate situations in most territories, including Holland, Belgium, Spain and Scandinavia, and expects to reveal new ties shortly. One remaining area yet to be resolved is Germany. ATV operates its own setups in Italy and France.

Trust reports that the company's current year is "better than budget" and that the firm is attempting to secure the future by means of diversified "creative licensing" in video and such print areas as greeting cards and calendars. ATV is also working on a project with Capitol Records to bring Beatles albums into play by the light show company Laserium (in the U.S. and Canada), and is working with ITC Films in Los Angeles on a number of undisclosed musical projects.

Trust will be making numerous visits abroad, the latest of which is an appearance in London Friday (10) to open new ATV offices and meet with ACC chief Robert Holmes aCourt.



THANKS A MILLION—Singer/writer Don McLean is about to receive his third BMI "Million Performance Award"—for his "Vincent"—from Stan Catron, BMi's vice president of writer relations, during McLean's 10th anniversary concert at Carnegie Hall Nov. 24. Leading the applause on the left is emcee Jim Monaghan, music director of WNEW-FM New York. McLean's other BMI awards were for "And I Love You So" (1976) and "American Pie" (1977).

'RUDOLPH' LEADS C'RIGHTS

Tis The Season For Marks

NEW YORK-As the Christmas season gets underway, so does vast exposure of copyrights in Johnny

Marks' St. Nicholas Music.
Led by Marks' 1949-born bonanza, "Rudolph The Red-Nosed Reindeer," the publishing firm will reap further holiday play for its other Marks-penned holiday stand-bys, "Rockin' Around The Christ-mas Tree," "I Heard The Bells On Christmas" and "A Holly Jolly Christmas.'

While two video spin-offs of Marks' songs make their annual appearance, this year probably marks the cable tv debut of "Rudolph." After two years on ABC, "Rudolph & Frosty" with Ethel Merman gets eight plays this month on HBO. As for the Burl lyes started "Pudolph for the Burl Ives-starred "Rudolph The Red-Nosed Reindeer," it's been shown for the 19th year on ABC last Wednesday (1), while ABC once again airs "Rudolph's Shiny New Year" with Red Skelton Monday

(6). As for "Rudolph," the original

Gene Autry (Columbia) recording clocks in at over 12 million copies sold, a part of a total of 150 million sold worldwide so far on all recordings of the song. More than seven million single sheets have been sold, along with 25 million copies of 140 different arrangements, according to Marks.

Marks further notes that he and GE, owners of the "Rudolph" special, are eyeing possible home video marketing of the program in a few

Besides "Rudolph," which is getting at least 10 new recordings this season, here are the statistics on the other Marks favorites: "I Heard The Bells On Christmas Day," originally cut by Bing Crosby (Decca) in 1956, followed by 60 other artists. Total sales so far: five million copies. "Rockin' Around The Christmas Tree" was originally cut by Brenda Lee (Decca) in 1960, while "A Holly Jolly Christmas" was cut by Burl Ives in 1963 as part of the score of the "Rudolph" show.

U.K. Royalty Agreement • Continued from page 9

BPI, MRS SIGN PACT

chanicals on exports will be payable at the normal local rates.

The two parties were unable to reach agreement on a general retention of mechanicals for new releases-a feature eagerly sought by the record industry-but there will be further discussion on this topic at

future meetings, which are to be held on a regular basis.

After the signing of the 50-page document, Graham Churchill, commercial operations controller of the MRS, said: "This is the first time both sides of the industry have known exactly where they stand on the question of mechanical royalties, and we are delighted.'

Said Ron White, president of the Music Publishers' Association: "We are extremely happy to have reached



chief executive of the ATV Music Group, greets writer Peter Ivers at a company convention in Los An-

Print On Print

Delilah Books' "Neil Diamond Songbook" (\$29, hardcover) is out for the Christmas season. It's a 378page, 74-song collection regarded as the most extensive compilation of the singer/songwriter's work ever published. There's also a \$75 limited, numbered edition signed by Diamond himself. Distributor is the

Putnam Publishing Group.

Also said to represent the "most complete ever" compilation are two Hal Leonard editions in its "Ultimate Series." They are "Broadway Gold" and "Broadway Platinum." each containing 100 songs. They list at \$14.95 each (seven other folios in the series, introduced last summer, sell for \$12.95). The entire series is merchandised by Hal Leonard via floor-standing displays offered free of charge with a qualifying order.... Other newcomers from the company include "The Best Of Hall & Oates" (\$8.95), "The Manhattan Transfer Songbook" (\$8.95) and "The Performer's Complete Fake Book' (\$19.95), with over 600 songs in all

ROW OVER PRE-TERMINATION CLAIM

Welk Letter Stirs Controversy

• Continued from page 3

(a Welk affiliate) owns any (recordings), I would be very interested to know what they are. As you know, publishers do not own sound recordings; the record companies own them." In conclusion, Bachman states, "I trust that you will stop sending (the letter) out, and will correct the misleading impression you may have given to those who have already received it."

Although Brabec's letter calls for mechanical and performance monies "to be distributed to us regardless of whether . . . the performances, sales and other usages generating said income occur prior to or subsequent to the effective date of termination," Brabec interpets this to mean that Welk has made a claim in the dispute and recognizes that the Harry Fox Agency or ASCAP would hold in escrow income arising from disputed rights.

In fact, the Fox office is holding such mechanical income, as is ASCAP, in cases where disputes have arisen. According to an ASCAP spokesman, the performing rights society is "reviewing" the matter and is also holding up performance payments when disputes arise (ASCAP copyrights are a major source of termination rights because of its 68year history; BMI was formed in

Brabec also amplifies the issue of www.americanradiohistory.com

rights to recordings by declaring that Welk is claiming rights to the music embodied on the recordings, not the recordings themselves.

If a performance right were to be

11 Songwriters To Join Hall

NEW YORK-Eleven songwriters will be inducted into the Songwriters Hall Of Fame at a dinner here March 7 at the Waldorf-Astoria Ho-

The writers, elected in three different categories, are: primarily active after 1950-John Kander & Fred Ebb, Neil Sedaka and Stevie Wonder; primarily active before 1950-Ervin Drake, Hugh Martin & Ralpy Blane and Harry Tobias; deceased—Harry Akst, Bob Hilliard and Alec Wilder.

In addition to the formal induction of new writers, the dinner will also include a presentation by the National Academy Of Popular Music (of which the Hall is a unit) of a special Lifetime Achievement Award to Willie Nelson.

Tickets for the dinner, which raises funds to support activities of the Academy, including the Song-writers Hall Of Fame, can be ob-tained at the Academy's headquarters at One Times Square, which also houses the Hall.

established as a result of Judge Weinfeld's decision, observers believe that this would create a difficult situation in determining which recorded performances were licensed before the recapture of the

material contained on them.

Brabec envisions a long haul in the final resolution of Welk's per-formance rights stand. "We feel that under the definition of the decision, performances are part and parcel of it, not primarily mechanicals," he says. However, Mills Music is not taking this position.

Meanwhile, as representatives of

authors or their estates, the Songwriters Guild continues to pile up notices of termination, having sent notices involving more than 7,000 copyrights since 1978. Far more are copyrights are dealers are producible. involved as deals are made without the Guild's involvement. Under the new Copyright Act, authors or their estates can send notices of termination 10 years before termination dates, but not less than two years prior to termination.

Acuff-Rose

Acuff-Rose Publications is celebrating its 40th anniversary. For feature stories commemorating this event, turn to the Billboard advertising supplement in the center of this issue.

Two Ellington Songs 'Rediscovered'

NEW YORK-Two "rediscovered" songs with melodies by Duke Ellington, one of which was never recorded, have been unearthed in the archives of United Artists Music.

Found during a recent re-search sweep of older material in various UA catalogs, the songs have been demoed for exploita-tion by Vic Guder, vice president of the standard catalog, and Bert Haber, East Coast standard cata-

log staffer.
The songs, both with lyrics by Don George, a frequent Ellington collaborator, are "Silver

Cobwebs," which was never recorded, and "I Can't Put My Arms Around A Memory," which UA archives indicate was cut only by Al Hibbler, a former Ellington band vocalist, in 1945. According to UA, Hibbler's recording is no longer available.

UA has some 130 Ellington

copyrights in its Leo Feist and Robbins catalogs. Guder says performances and recordings of Ellington works are on the increase. And the hit Broadway musical "Sophisticated Ladies" is rich in both well-known and rare Ellington material.

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Classical

Turns Called Key At Record Bar

Classics Account For 10% Of Catalog Sold By Chain

NEW YORK-The Record Bar chain expects its classical LPs to turn two times a year on average, while less than three turns annually is no longer considered adequate for prerecorded cassettes.

The guideline for catalog of musigenres other than classics, whether disk or tape, is three-and-ahalf turns a year. As a practical matter, however, turn expectations for classics vary considerably within the stated averages, depending on repertoire and price point.

John Kuhnle, classical buyer for the 146-store web, says no one is particularly upset if an expensive opera package sits on Record Bar shelves for almost a year before it is purchased. But certain budget cassettes, on the other hand, are expected to move out at a rate of six or more

In general, classical disks are reported to have maintained their accustomed percentage of catalog sales over the past year, while cassettes, led largely by budget advances, have enjoyed marked increases.

Statistical analysis of inventory movement plays a large role in management of the chain, whose outlets currently sport the Record Bar logo in more than 30 states across the na-

Inventory control executive Rob

Edgar says his department is responsible for weeding out product that does not maintain quotas on regularly revised "date codes." Store checks are made periodically, twice each year for classics and as often as every three months for rock.

Other statistical data assembled by the chain shows the importance of classics to the chain's product mix. Sales of classical LPs now account for 10% to 11% of all catalog sold, says Edgar. This percentage is about the same as it was in 1981.

Cassettes are moving out of the stores at about 10.7% the rate of all catalog tapes. A year ago, however, the classical tally was only 8.9% of the total. Edgar notes that classical cassette movement for the past 12 months accounted for 117,000 units. A year earlier, the figure was 70,000.

While classical cassettes are fast narrowing the gap that separates their sales from disks, the latter still enjoy a strong edge. Two cassettes are sold for every three LPs in classics at the Record Bar, whereas the ratio a year ago was two to five.

Budget cassettes and, to a lesser extent, the new 90-minute midline tapes are given major credit for the shifting sales pattern. Kuhnle says flatly that Moss Music Group, with its Allegro cassette line, was the prime motivating force. "They showed the way two years ago," he



STAMP OF GENIUS-Morton Gould, left, and Soulima Stravinsky (he's the son of the late composer) admire a blowup of the new postage stamp honoring Igor Stravinsky, issued last month. A special reception marked the event at ASCAP headquarters in New York City

Kuhnle remembers that budget cassettes were, in fact, marketed earlier by Angel (Seraphim), London (Stereo Treasury) and CBS (Odyssey). But these majors allowed the lines to idle until the Allegro phenomenon sparked, as all agree, by the marketing success of personal

At retail prices as low as \$2.99 for such product today, Kuhnle sees budget classical cassettes as removing much of the economic incentive for home taping of similar reper-toire. Even though some of the original recordings date from the early stereo era, their quality is more than ample for the use they are put to by many buyers in environments where ambient noise levels mask minor processing flaws or moderately hissy backgrounds.

In general, Kuhnle sees midlines as the new standard for catalog classics. With the constant reworking of basic titles, he sees little need for the consumer to spend top dollar for top quality performances by big names. They are abundantly available at lower cost, he avers.

Certain rare repertoire is somewhat insulated from consumer resistance to price, he says, but their numbers diminish as midline catalogs flesh out further. The Compact Disc should change all that, says Kuhnle, who considers the configuration's convenience and quality factors as setting new standards for the industry.

While each Record Bar store carries a stock of classics thought suitable for the demographic community it serves, special ordering of titles is made easier by "Basic Stock Inventory" listings, a comprehensive, computerized catalog of all titles currently offered by labels, whether or not they are stocked by the chain. Each store has a BSI for its own use. And they do make use of them, says Kuhnle.

More than 8,000 customers are now on the mailing list of Record Bar's "Classical News," the bimonthly publication that plugs special offerings and contests to stir buyer interest. Kuhnle edits the publication.

Classical repertoire is also represented in the chain's "Gift Guide," a special catalog being circulated for the first time this holiday season to a universe of 500.000 consumers

Landon, the authority on 18th and early 19th

century music whose editions have been used

for scores of Haydn recordings, assumes his first

permanent U.S. academic post next fall. He's

been named distinguished professor at Middle-

RCA Records is preparing a January release for the two-disk digital album taken from a live

bury College in Vermont.

H.C. Robbins



IN-STORE TALK-Pianist Nina Lelchuk shares an anecdote with Richard Carlson, store manager, left, and John Holland, classical record buyer, shortly after the opening of Laury's new downtown Chicago store. She was in town to promote her U.S. debut album on Telarc and to perform a live broadcast recital over WFMT.

Royal Opera House Sets 250th Anniversary Fete

LONDON-Commemorative Garden, in central London.

events, it is being sponsored by Commercial Union Assurance.

A limited edition of 1,500 copies from the independent Rubini Records label. The package, "The

Books include an illustrated catalog of the "Retrospective" exhibition and a volume of backstage photographs by Clive Boursnell. Due Dec. is a special Opera House anniversary souvenir book, tracing the development from playhouse to opera to dance and on to today's mix of music and ballet.

The Royal Opera is planning a

new production of Handel's "Se-mele," with a live BRC broadess

with a live BBC broadcast

planned and a television documen-

tary covering the production of the

work, which was first performed at Covent Garden in 1744.

There will also be a revival of Stravinsky's opera "A Rake's Progress." And the Royal Ballet, which

shares the present Covent Garden

center, is premiering Rudolf Nure-yev's "The Tempest" and presenting

its first performance of August Bournonville's "Konservatoriet."

third— was opened this July, at a cost of some \$20 million.

MMG Plans

Reissue Of

'51 Gould LP

NEW YORK-Moss Music Group in Canada has secured reissue rights to a 1951 album by

Glenn Gould that has been out of print for more than 25 years,

and hopes to have copies avail-

able for sale within the next two

The album, originally re-

corded for Hallmark Records, a

Canadian independent spawned

during the early days of the LP, pre-dates the late pianist's exclusive association with CBS Rec-

A performance of the Alban Berg Piano Sonata occupies one

side of the disk, while the other

programs works for violin and piano by Shostakovich, Taneyev

and Prokofiev, in which Gould is

partnered by violinist Albert Pratz. The album is titled "The Young Glenn Gould—In Memo-

A percentage of profits realized from the sale of the album

will be donated to a Glenn

Gould Memorial Archive to be

established at the Univ. of To-

ronto. Among those involved in

forming the Archive is Julian Rice, vice president of Moss Mu-

sic of Canada. The facility will

collect and make available for

study published and unpublished audio-visual and written

The new Royal Opera House-the

recordings, new books and a special exhibition of memorabilia are among the events marking the 250th anniversary of the Dec. 7, 1732 opening of the first of the three theatres which have stood on the site of the Royal Opera House, Covent

Centerpiece of the celebration, which runs from Nov. 25 through Feb. 6, is the exhibition, titled "Royal Opera House Retrospective 1732-1982," in the Royal Academy of Arts. Like most of the other

of a five-LP set is already available Royal Opera House, the Story Of Five Seasons (1899-1919)," features more than 70 singers, including Melba and Caruso.

AudioSource Adds Labels

NEW YORK-West Coast importer AudioSource has added classical labels from France and Belgium to the list it handles as

spread of repertoire ranging from baroque to modern, stressing live takes before an invited audience to preserve spontaneity. Records list at

Other labels handled by the importer include Accent, Astree, Valois, Polyhymnia and Proprius. Audio-Source executive Bruce Hamilton says a special drive will be mounted to support Accent's recent recording of Gluck's "Orfeo ed Euridice. Conductor of the two-record set is

centrates on early music performed on period instruments, although later repertoire is also carried. Suggested list for this line is \$11.98 per

Sigiswald Kuijken.

exclusive U.S. representative.

Lyrinx, out of France, offers a

\$13.98

The Belgian label, Ricecar, con-

material by the artist. The album, to be issued on the firm's Turnabout label, sold here at a suggested list of \$5.98, will be distributed initially in the U.S., Canada and England, says Rice.

Classical Notes classical format stations.

London Records is in the final phase of a television ad campaign plugging Luciano Pavarotti's "Yes, Giorgio" and "O Holy Night" albums. Latter, released in 1976, went gold last year. Now it sports a new jacket. Spots are being aired in 11 major markets. . . . In addition to the giant Arrau edition on Philips, consisting of almost 60 records, to mark the pianist's 80th birthday, other labels for whom the artist has recorded during his long career are also joining in the celebration. CBS Records has four albums by Arrau on reissue dating from the 1940s and '50s, and from RCA France comes a performance of the "Goldberg Variations." The Bach is said to be the first recording Arrau made in the U.S. It dates from 1941, but was never released.

Karl Haas, whose "Adventures In Good Music" is syndicated over more than 120 radio stations, will host a PBS broadcast of Handel's "Messiah" on Christmas Day. The performance will emanate from Houston. Simulcasts in coop eration with FM stations will be mounted in several key cities. ... Chamber Music America's new directory contains more than 1,000 listings, an increase of 52% since last year's edition. In addition to a professional directory, all members of the group are listed as a resource for travborators away from home.

A year ago, David Zinman, music director of the Rochester Philharmonic, promised to shave off his beard if \$50,000 was raised for the orchestra's "Fund For The Future." Two weeks ago he had to pay up, going under the razor as the orchestra played the Overture to "The Barber Of .. Hungarian pianist Istvan Nadas is due to record a number of Haydn sonatas for the California indie label Ashland Records, Most recent releases by the year-old company feature organ and brass ensemble

A tally by the American Symphony Orchestra League discloses that at least 161 compositions previously unheard in North America will be per formed in the U.S. and Canada this seas Among these will be 130 world premieres. This week, the league holds its Orchestra Management Seminar in New York, training fledgling managers in the fine points of fund raising, community relations, marketing, public relations and programming.

Concert Music Broadcast Sales, the national rep for classical radio stations, has added KKSN Portland, Ore., and WFMR Milwaukee, to its list of exclusive accounts. The firm now reps 16 performance last March at the Metropolitan Opera House featuring Leontyne Price and Marilyn Horne. Aria and duet showpieces make up the set, as well as a couple of orchestral pieces. James Levine is conductor. Feature label in the most recent Record Bar Classical News mailing is CBS, with most atten-

tion going to guitarist Liona Boyd. RCA Records is the next label to be featured in a "connoisseur sale" by the chain's publication. Financial pressure on the National Symphony

has been eased via a \$2 million line of credit extended the orchestra by the American Security Bank—while fund-raising continues. . . . Meanwhile, the Chicago Symphony reports a total of \$3.707.000 raised in this year's drive, \$163,000 over the 1981 tally. The orchestra's operating budget is projected at \$14 million.

www.americanradiohistory.com

Pro Equipment & Services

New Mastering Lacquer Said To Improve Sound

NEW YORK—A new Japanese mastering lacquer, said to be virtually free of surface imperfections, is being offered to U.S. mastering studios by Micro Point, Inc., at Mt. Kisco, N.Y.-based manufacturer of recording styli.

The product, manufactured by MDC Ltd. of Japan, can "significantly" improve recording sound quality at a minimal increase in price over conventionally-manufactured lacquers, according to Edward Schwartz, president of Micro Point.

Micro Point, one of the largest manufacturers of disk mastering styli in this country, began testing the Japanese lacquer several months ago. The search for a more stable, "imperfection-free" lacquer was prompted by wide variations in the quality of conventionally manufactured lacquers which, according to Schwartz, was constantly forcing Micro Point to modify its styli.

Schwartz states that because of the automated process under which the Japanese lacquer is manufac-

Aphex Develops Consumer Unit

LOS ANGELES—Aphex Systems, based here, has developed an audiophile consumer version of its Aural Exciter, used to expand the parameters of sound definition on records.

According to Marvin Caesar, president of Aphex, the unit will be marketed to coincide with the January Consumer Electronics Show (CES). He says it's similar to the professional model used by the broadcast industry and on thousands of record albums and motion picture soundtracks.

Explaining that the Aural Exciter is used "to brighten and clarify sound," Caesar states that the unit works "to enhance sound signals by providing greater intelligibility, presence and detail, while maintaining the natural qualities of music and voice."

Aphex Systems has established a network of sales representatives and dealers in this country to direct sales of the unit. It has also signed an agreement with AKG Acoustics, Vienna, to market the line in Europe. Aphex Japan will sell the product there.

The Aural Exciter, with a \$495 price tag, will be available through audiophile/hi fi shops, music and professional equipment stores, and at specialized sound and instrument retailers.

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tured, plus the fact that MDC controls all facets of the production down to the special aluminum compounds used, the problem of rejection is greatly curtailed.

Conventional lacquers are manufactured exclusively in this country by Capitol Audio Disk, Transco and Allied. Teldec of Germany recently began offering a direct to disk (DMM) copper mastering process to the world market (Billboard, Nov. 6), and JVC of Japan is said to be experimenting with a new lacquer, which is not yet being marketed.

In addition, Micro Point spent several months trying to master the "complex process" of shipping the lacquer from Japan to the U.S. Schwartz explains that the product must be packed flat, and is highly vulnerable to moisture. As a result several stages of modifying and upgrading the original formula had to be undertaken; special attention also had to be paid to packing and crating.

The Japanese lacquer is now being shipped to mastering studios on a commercial basis, and Schwartz assures that his company has the financial reserves to inventory enough of the product to meet industry demands. He also says that MDC has the production capacity to supply all the needs of the U.S. market.

JBL & TFA Develop System

CANOGA PARK, Calif.—JBL has joined forces with TFA to develop what it claims is a revolutionary new concert sound system, the LAB-O.

The unit features the latest in biradial horns, and, according to TFA engineers, has been extensively road tested. The unit has been used on the road for the most recent tour of the Go-Go's, and at the Los Angeles Memorial Coliseum.

TFA engineers state that the system is capable of delivering a flat response, plus or minus three dB, to even the worst seat in any indoor venue, although it is less than one third the size and weight of conventional concert sound systems.

The unit is said to save on truck space, the number of road crews needed to man it, and drastically reduces the cost of setting up by union crews. TFA officials point to one instance where, when the LAB-Q was used in concert in New York's Madison Square Garden, cost of installation by union crews dropped from the usual \$18,000 to \$11,200.

New Int'l Firm To Market Tapes

SANTA MONICA-An international marketing company to sell audio, video and computer tapes, as well as related electronic products, has been formed by Intermagnetics Corp.

Magnetic Tape International, based in Gardena, Calif., will sell products manufactured by Intermagnetics to consumer and industrial markets worldwide, according to Terry Wherlock, president of Intermagnetics.

Russell Greene, who has 10 years' experience in the magnetic tape business, will head the new firm.

Juliana's Venues Getting Video Equipment Set For International Chain's 200 Clubs

By RADCLIFFE JOE

NEW YORK—The almost 200 discotheques and nightclubs in the international chain of Juliana's Sound Services are being equipped with extensive video facilities. It's part of a move to upgrade the rooms for future growth.

According to Tony Gravett, Ju-

liana's manager of technical and design services, video equipment and software have already been installed in clubs operated in Oslo, the London Hilton and the Kuala Lumpur Hilton. Plans are also on the drawing board for a system in a Julianarun club in Toronto, and a comprehensive system in the newly opened Leotoro's in Trinidad.



ROBOX RAVE—Ziggurat listens to playbacks of their latest album on Robox Records with producer Eddy Offord, seated right, at Offord's studio. Shown from left are group members Don McWhorter, Russell Daniel, Dave Sansom, and Bob Gerest with engineer Chuck Allen behind the board.

Hammond Bows Light Unit

MADISON, Ala.—Hammond Industries has developed a new Quadra-Chase lighting system for use in nightclubs, discotheques and auditoriums. The unit, model LVX4, is a four-channel light chasing system made for low-voltage applications in general and Sierra Tube Lighting in particular. Sierra Tube Lighting is Hammond Industries' own tube lighting product designed for single, three, four and 10-channel applications.

Features of the QuadraChase LVX4 include four-channel LED front panel indicators, chase rate control, forward and reverse chase

Harman To Buy Infinity, United

NORTHRIDGE, Calif.—Harman International Industries has reached an agreement in principle to acquire Infinity Systems, Inc., a joint venture company of Electro Audio Dynamics and Kyoto Ceramics.

The firm has also signed a letter of intent to purchase United Recording Corp. URC is the parent company of UREI, a leading manufacturer of electronic products for the professional sound industry. Harman International is the parent company of JBL, Inc., manufacturer of speaker systems and other professional audio products.

According to chairman Sidney Harman, the acquisisions of United and Infinity complement Harman's other companies.

At Infinity, Arnie Nudell, one of the founders of that company, will continue as the firm's president and chief executive officer. Harman says that Infinity will be operated as an autonomous division of Harman International. It will remain at its present location in Canoga Park,

www.americanradiohistory.com

and alternate chase. It also features dark and light chase, and all on static.

The unit has a maximum per channel rating of six amps at any voltage required by the lighting system between 12 and 30 volts. Connection of the AC input and outputs are by means of heavy duty terminal blocks located within the unit. It is accessed throughout the rear panel by standard half-inch knockouts.

The unit's input requires an external source of low voltage AC provided by a stepdown transformer. The QuadraChase is protected against accidental applications of input voltages greater than rated.

Other features of the QuadraChase system include zero crossing full-wave triggering which results in less stress being placed on bulb filaments, according to Paul Twist, vice president of Hammond Industries.

Gravett explains that, unlike most clubs, the video monitoring systems in Juliana's rooms are being designed as part of the decor. He adds, "They will be discreetly and tastefully located in furniture, mirrors, plants and other decorators' props."

Software will come from some 30 music programs already in the Juliana's catalog—with another 300 being prepared—as well as from old movies and tv shows, jazz and other concerts, cartoons, and other specially produced packages including video graphics.

At present, Juliana's is getting its programming from a number of sources, including RockAmerica of New York. However, plans are for the firm to produce much of its own future programming, according to Gravett.

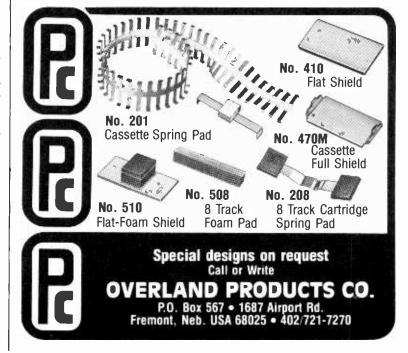
Juliana's is also investigating the feasibility of a computer-programmed video system that will enable a guest, through video monitors installed in banquettes, to review a menu, order drinks and/or food, and even request dance tunes from the club's DJ.

Controls for the video systems are being built into the operating consoles of participating clubs, and can be run either by the DJ or a qualified assistant. In addition to the television monitors, the video systems, depending on a club's budget, can be supplemented by large screen tvs, back screen projections, and electric screens that can slide out of view when not in use.

Systems are available with new installations, or can be built into existing rooms. As with most of its installations, Juliana's has no immediate plans to sell video systems to participating clubs. Instead, the facilities will be leased to club owners on a month-by-month basis at fees beginning at around \$1,000 a month. This includes a supply of software which will be updated regularly.

Gravett suggests that to offset part of the cost of the video facility, club operators can use the system to promote the club, or to air commercials for community events such as fashion shows, beauty contests, new entertainment, fashion, beauty, jewelry and even restaurant facilities, and other events of public interest.

Further down the road, Juliana's is considering the feasibility of beaming all its programming via satellite, from a central source—possibly New York—to member clubs around the world.



Studio Track

By ERIN MORRIS

In New York City at Greene Street Recording, Riot is laying Elektra tracks with Steve Loeb producing and Roddy Hui engineering.

At Soundworks, Robert Palmer producing his own latest release for Island with engineer Jack Russ Titleman producing and Wayne Yurgelun engineering, with assistance from Morongell. . Gary Katz producing Atlantic artist James House with Daniel Lazerus behind the board, assisted by Yurgelun and Morongell. . . . Paul Jabara cutting tracks for his upcoming album with Jerry mon engineering. Morongell and Eddie

and engineer Butch Jones. ... Jones is mixing live concert tapes for IRS on the Go-Go's and the English Beat. . . . Randy Muller producing Brass Construction for EMI. Engineering is John Brad-... Michael Zager producing his latest effort for EMI with Joe Arlotta engineering.

At Kingdom Sound Studios in Syosset, Long

tracks for their next album project with Ritchie Cordell and Glen Kolotkin handling the production Ron Cote is engineering.

In Philadelphia at Studio 4 Recording, Lance Quinn is producing rock band 911 with Obie O'Brien engineering. . . . Vince Montana is back in the studio working on his new LP for Philly Sound Works with Phil Nicolo engineering. . Rick Coghill of Lamb is producing gospel singer

Mirjam Vanderwerff's upcoming album, with O'Brien behind the board.

In Boston at Syncro Sound Studios, Rick Ocasek finishing his first album for Geffen, with lan Taylor engineering and Walter Turbitt and David Heglmeier assisting. . . . Boys Life working on EP produced by David Robinson and engineered by Thom Moore. . . . Ministry currently laying Arista tracks with producers Taylor and Vince Elv. Engineering are Taylor and Heglmeier. . . . Ooh-Ah-Ah recording with producer Robinson and engineer Moore.

At Sound Mixers in New York, Keith Carradine finishing children's album for Open Sky with Martin Scot Kosins producing and Danny Dallas engineering.

In Los Angeles at Davlen Sound Studios, the Tubes working on project with producer David Foster and engineer Jeff Borgeson. . . . Poly-Gram artists Terry Tama and producer/engineer Leonard Kovner finishing new release. . . . Ulyate producing and engineering WEA International artist Veronique Sanson's latest effort. . . . The Albert McNeil Singers in with producer/engineer Larry Farrow to finish project.

Ernie Sheesley producing and engineering latest project for Felix & the Katz.

Frank Sinatra Jr. will join the Pat Longo Big Band in Capitol's Studio A to record their "Salute To Billy May," the famous big band maestro and arranger.

At Conway Recording Studio, Rockie Robbins laving tracks with F. Byron Clark and producers Reggie Andrews and Leon "Ndugu" Chancler,

At Allen Zentz Recording, Boardwalk artists Night Ranger working on their debut album with Pat Glasser producing and John Van Nest engi-. Capitol artists Rene and Angela producing their own album with Bobby Watson of Rufus. Van Nest is engineering this project.

At Sound Castle, singer/songwriter Peter Allen finishing mix of upcoming Arista album with producer Richard Landis. Engineering are Joe Chiccarelli and Ed Thacker, with Mitch Gibson . . The Gap Band finishing new single for Total Experience with Lonnie Simmons producing and David Marquette engineering. Weather Report starting work on a new Columbia album with producer Joe Zawinul and engineer Brian Risner. Assisting is Gibson. . . . A&M artist Rita Coolidge in with producer David Anderle. Chiccarelli is engineering. . . . Red Rider mixing their latest Capitol album with Thacker producing and engineering. Marquette is assist

ng. Solid Sound in Ann Arbor has folk duo Gemini cutting new album tracks with producer Will Spencer.

Sound Recorders in Kansas City and Omaha have the all-female group Tomboy cutting tracks for their new album with producer Jeff Morris and engineer Ron Dabbs.

Solid Sound Studio in Hoffman Estates, III., has the Evard Kale Group co-producing album for Sweet Potato Records with Judd Sager. Sager is also engineering the project.

In Los Angeles, at Sunset Sound, Japanese American group Tsunami laying album tracks with Gene Meros producing and engineering.

At Cherokee Studio, Randy Vanwarmer finishing his album, backed by Rod Stewart's band David Kerschenbaum is producing.

Capitol artists Rene & Angela tracking new al burn at Convay Recording Studio with producer Bobby Watson and engineer Steve Zaretsky.

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

Clyde Electronics Opening U.S. Arm

NEW YORK-Clyde Electronics, the Glasgow-based offshoot of Scotland's Radio Clyde, is extending its

marketing operations to the U.S.

The move, which will take place in January, is prompted by market response to the firm's products, which were shown at this year's NAB exhibition, held in Dallas.

The company has already appointed Audio Techniques of Connecticut and Marcom of California as its agents in this country. In January, John Lumsden, the firm's managing director, will move to this country to establish Clyde's U.S. operations.

Lumsden will remain as a member of the board of Clyde, and Philip Collins will take over the running of U.K. operations.



Talent & Venues

46,144 Attend Historic Jamaica Music Festival

• Continued from page 6

first time that any popular artist has been so Lonored."

Of the announced performers, only Ronnie Milsap and Jimmy Buffett cancelled. But with 20 other acts there, ranging from the Grateful Dead to the B-52s to Skeeter Davis to Peter Tosh, the no-shows were hardly missed.

The Marley Performance Center was dedicated with fireworks and the release of 18 white doves, and then the music began. The Wailers were the first act, with an appearance by Rita Marley and the I-Threes. They were followed by Toots & the Maytals, the B-52s,







JAMAICA FEST—Counterclockwise, from upper left: Edward Seaga, prime minister of Jamaica, dedicates the Bob Marley Performance Center. Aretha Franklin is escorted off stage after her per-

formance at the Jamaica World Music Festival. Police and soldiers at the entrance to the festival grounds. Stacy Lattisaw interviewed at the Rose Hall Hotel by Jeanne Beker of the "The New Mu-

and even what day they would be playing, was changed daily, and sometimes from hour to hour, but everyone eventually got on, even if it was already dawn. The shows began a little after 7 p.m. and ended after 7 a.m. Those who were there for the Grateful Dead's three-hour dawn set on the first night say that the "Dead heads" in the audience still wanted more when the group finished at 7:55 a.m. Most acts played 45-minute to hour sets, with a changeover time of about 30 min-

Gladys Knight, Jimmy Cliff and the Grateful Dead.

The order of the acts appearing,

They played on "Big Bertha," the 6,000 square foot, 175,000 pound stage that was also used by the Rolling Stones and the Who on their recent ourdoor shows. There were 300 separate lighting pieces in the Tasco/LSD lighting rig, designed by Alan Tranton, using 300,000 total watts of lighting power. Sound was by Clair Bros., with 64 speaker cabinets boosting 50,000 watts of power.

utes between sets.

Ten times more powerful than the system used at the recent Reggae Sunsplash, it was the biggest such sound and light rig setup in Jamaica. The equipment was brought by ship from Florida, loaded on 13 tractor trailers. Production cost about \$500,000.

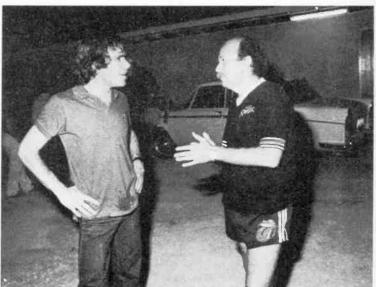
Electric power and telephones can be sporadic in Jamaica, and although sound and lights drew on the local power grid, there was also a backup generator on hand, from Esco Equipment Service. The video company doing the show had its own generator. The generators ran all the time, burning about 500 gallons of fuel, so that if the lights went out the generators could kick right in.

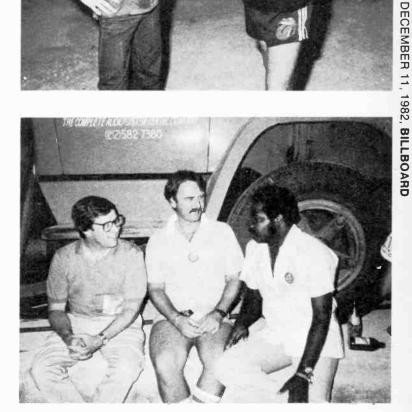
That happened twice during setup, but never during show time, although the lights did go out on the first night in one of the concession areas. Local merchants had to sell their goods by candlelight.

The Bob Marley Memorial Performance Center itself was designed by Rick Wurpel of TTS Inc. Wurpel was also the production manager of the show. The site occupies eight acres on a peninsula on Montego Bay Built by the Jamaican government, it cost \$1 million Jamaican, which is \$560,000 on the official exchange rate.

(Continued on page 45)











Billboard photos by Chuck Pulin

sic" syndicated tv show in Canada. Rita Marley, onstage. Fans visit the concession stands. John Rubey, left, vice president of Feyline, Rick Wurpel, of TTS inc, production manager of the festival, and Edmund Bartlett, minister of culture, discuss the festival. Grateful Dead's Bob Weir and promoter Barry Fey chat. The audience as seen from the stage.

Survey For Week Ending 12/11/82 Boxscore

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

- THE WHO, JOAN JETT & THE BLACKHEARTS, B-52's—\$1,018,946, 65,000, \$15.75, Beach Club Concerts/Cellar Door Prods., Tangerine Bowl, Orlando, Fla., sellout, house attendance record, Nov. 27
- RUSH, PAYOLA—\$490,376 (Canadian), 41,512, \$12.50 & \$11.50, Concert Prods. Int'l, Maple Leaf Gardens, Toronto, three sellouts, Nov. 15-17.
- REO SPEEDWAGON, SURVIVOR—\$337,478, 30,796 (34,000 capacity), \$12 & \$11, Sunshine Promotions, Market Square Arena, Indianapolis, two one sellout, Nov. 27-28.
- LIZA MINNELLI-\$280,595, 16,293 (18,000), \$20 & \$15, Frank J. Russo,
- Centrum, Worcester, Mass., two shows, one sellout, Nov. 26-27. AEROSMITH, PAT TRAVERS, ROSE TATTOO—\$216,694, 21,640, \$10.50 & \$9.50. Don Law Co., Centrum, Worcester, Mass., two sellouts, Nov. 11, 16
- \$9.50, Don Law Co., Centrum, Worcester, Mass., two sellouts, Nov. 11, 16.
 AEROSMITH, PAT TRAVERS, ROSE TATTOO—\$189,367, 15,924, \$12.50 & \$11.50, Brass Ring Prods., Joe Louis Arena, Detroit, sellout, Nov. 27.
 BARRY MANILOW—\$182,900, 13,149, \$15 & \$12.50, Brass Ring Prods., Omni, Atlanta, sellout, Nov. 28.
 BILLY JOEL—\$169,352, 15,805, \$15 & \$12.50, Brass Ring Prods., Omni, Atlanta, sellout, Nov. 24.
 JUDAS PRIEST, CONEY HATCH—\$167,900, 14,600, \$11.50, Bill Graham Prosents. Come Palace, San Francisco, sellout, Nov. 19.

- Presents, Cow Palace, San Francisco, sellout, Nov. 19.

 MANHATTAN TRANSFER—\$167,468, 9,878 (10,508), \$18.50, \$16 & \$13.50, Bill Graham Presents, Warfield Theatre, San Francisco, Nov. 13-15,
- BILLY JOEL—\$154,890, 12,083, \$13.50 & \$11.50, Don Law Co., Centrum, Worcester, Mass., sellout, Nov. 17.
 KENNY ROGERS, LARRY GATLIN & THE GATLIN BROTHERS BAND, LON-
- NIE SHORR—\$140,050, 9,643 (10,000), \$15 & \$12.50, C.K. Spurlock, Springfield (Mass.) Civic Center, Nov. 29.

 VAN HALEN, JOE WHITING & THE BANDIT BAND—\$131,016, 13,232 (14,018), \$10.50, \$9.50 & \$8.50, in-house promotion/produced by Stone
- City Attractions, Univ. of Texas Frank Erwin Center, Austin, Nov. 20. HEART, JOHN COUGAR—\$128,687, 10,614 (19,000), \$12.50 & \$11.50,
- Beaver Prods./Pace Concerts, Reunion Arena, Dallas, Nov. 16.
 VAN HALEN, JOE WHITING & THE BANDIT BAND—\$126,799, 13,081, \$10.50 & \$9.50, Stone City Attractions, San Antonio Convention Center Arena, sellout, Nov. 22.
 BILLY JOEL—\$121,620, 8,108, \$15, Silver Star Prods., Bayfront Center, St.
- Petersburg, Fla., sellout, Nov. 25. **DAN FOGELBERG—\$121,336, 10,013 (10,999),** \$12.50 & \$10.50, Don Law

- DAN FOGELBERG—\$121,336, 10,013 (10,999), \$12.50 & \$10.50, Don Law Co., Centrum, Worcester, Mass., Nov. 29.
 REO SPEEDWAGON, SURVIVOR—\$121,184, 9,900, \$12.50 & \$10.50, Cumberland Concert Co., Nashville Municipal Auditorium, sellout, Nov. 24.
 ALABAMA, JANIE FRICKE—\$120,800, 9,923 (10,790), \$12.50, Fowler Prods., Spectrum, Utah State Univ., Logan, Nov. 10.
 JUDAS PRIEST, CONEY HATCH—\$117,619, 10,109 (11,200), \$11.75 & \$10.75, Avalon Attractions/Marc Berman Presents, San Diego Sports Arona, Nov. 27.
- BILLY SQUIER, NAZARETH-\$100,342, 10,000, \$10.50 & \$9.50, Frank J.
- Russo/Tony Ruffino Larry Vaughn Prods., Providence (R.I.) Civic Center, sellout, Nov. 26.

 38 SPECIAL, EDDIE MONEY—\$97,163, 8,834 (9,663), \$12.25, Beaver
- Prods., Reunion Arena, Dallas, Nov. 26.
 HEART, JOHN COUGAR—\$95,653, 8,970, \$11 & \$10, Contemporary Prods./New West Presentations, Municipal Auditorium, Kansas City, Mo.,
- HEART, JOHN COUGAR—\$94,507, 8,743, \$11 & \$10, Contemporary Pres-
- entations, Tulsa (Okla.) Assembly Center, sellout, Nov. 28.

 REO SPEEDWAGON, SURVIVOR—\$89,141, 8,504, \$11.50 & \$10.50, Sun-
- shine South, Freedom Hall, Johnson City, Tenn., sellcut, Nov. 23.

 LUTHER VANDROSS, CHERYL LYNN—\$85,575, 7,260, \$12.50 & \$10.50, Al Harness/Talant Coordinators of Amer., Music Hall, Cincinnati, two sellouts, Nov. 21.

 PAT BENATAR, SAGA—\$85,458, 8,492 (12,500), \$10.50, \$8.50 & \$5.50,
- Electric Factory Concerts, Riverfront Coliseum, Cincinnati, Nov. 24.

 LINDA RONSTADT, BUS BOYS—\$84,792, 7,396 (13,000), \$12.50 & \$10, Electric Factory Concerts, Spectrum, Philadelphia, Nov. 22.

 OAK RIDGE BOYS, ROSANNE CASH—\$84,563, 6,166 (7,234), \$14.75 &
- \$13.75, Tom Oliver Prods., Stanley Theatre, Pittsburgh, Nov. 13.

 REO SPEEDWAGON, SURVIVOR—\$82,910, 7,850 (13,000), \$11.50 & \$10.50, Sunshine South, Wheeling (W.Va.) Civic Center, Nov. 22.

 LINDA RONSTADT, BUS BOYS—\$75,962, 6,327 (19,000), \$13.25, Pace Concerts, Reunion Arena, Dallas, Nov. 25.
- OAK RIDGE BOYS, ROSANNE CASH—\$75,358, 7,817 (7,948), \$10 & \$8, inhouse promotion, W. Va. Univ. Coliseum, Morgantown, Nov. 14. OAK RIDGE BOYS, ROSANNE CASH-\$70,762, 6,048, \$11 & \$10, Western
- Prods., Concordia College Fieldhouse, Moorhead, Minn., sellout, Nov. 19.

 LUTHER VANDROSS, CHERYL LYNN—\$66,409, 6,215 (6,392), \$10.75, in-
- house promotion/George White, Front Row Theatre, Cleveland, two shows, one sellout, Nov. 24.
- HEART, JOHN COUGAR-\$64,826, 6,290 (8,500), \$11 & \$10, Contempo rary Presentations, Barton Coliseum, Little Rock, Ark., Nov. 22
- AEROSMITH, PAT TRAVERS, ROSE TATTOO-\$63,206, 5,746 (7,000), \$11 & \$10, Brass Ring Prods., Jenison Fieldhouse, Mich. State Univ., E. Lan-
- AEROSMITH, PAT TRAVERS, ROSE TATTOO—\$61,640, 6,164 (6,300),
 \$10, Makoul Prods. Stabler Arena, Lehigh Univ., Bethlehem, Pa., Nov. 7.
- LINDA RONSTADT, BUS BOYS-\$57,014, 4,055 (4,424), \$15.50, \$12.50, & \$10.50, Cumberland Concert Co., Grand Ole Opry House, Nashville, Nov.
- LORETTA LYNN, DAVID FRIZZELL & SHELLY WEST—\$56,960, 5,987
 (6,291), \$10.25, United Prods., Greenville (S.C.) Memorial Auditorium, Nov. 26.
- DEVO-\$52,164, 4,718 (5,600), \$11.50 & \$10.50, Don Law Co., Orpheum Theatre, Boston, Nov. 11

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Talent & Venues

Benefits Set For New York Rocker

By NELSON GEORGE

NEW YORK-An ambitious national new music concert series has been organized for December to benefit New York Rocker, the pioneering new music publication that suspended publication in October.

The "American Beat" series of concerts is being held at rock clubs in 17 cities Dec. 2-9. All the gigs will feature local bands, along with nationally known groups such as the Blasters, Black Flag, Afrika Bambaataa & the Soul Sonic Force and Lydia Lunch. Marshall Crenshaw and Devo have committed to support the "American Beat" series, either through donations or by mak-

Week Off For Rock'n'Rolling

Sorry, but there is no Rock'n'-Rolling column this week. Its author got hung up on the festival in Jamaica. But Rock'n'Rolling will be back next issue with news about how Wendy O. Williams plans to jump off the Capitol Records Building in L.A. Stay tuned.

Unsurpassed in Quality EACH IN 1000 LOTS \$165.00 100 8x10 \$32.95 COLOR PRINTS \$425 per 1000 COLOR LITHO \$240 per 3000 MOUNTED ENLARGEMENTS

ing an already scheduled date part of the series.

Among the clubs participating are Maxwell's in Hoboken; the Metro and Channel in Boston; the Pop Shop in Cleveland; Perkins Palace, Lingerie and Rissmiller's in Los Angeles; and Danceteria, the Mudd Club and CBGB in New York.

"The idea for the concert series came from Bob Singerman," says New York Rocker publisher Andy Schwartz. "A few days after we announced the magazine was suspending publication to seek out additional funding, he called suggesting we mount a series of concerts featuring bands who had received exposure through the magazine."

Singer's Singermanagement has handled several acts (the Bongos, db's, Bad Brains, Richard Hell) who received helpful coverage in New York Rocker and were willing to do a benefit show to keep it alive. Similarly, according to Singerman, club owners who booked new music were aware of the impact that Rocker, a nationally distributed magazine, had on ticket sales.

Schwartz admits to intially "being dubious" about the prospects of organizing such a series before the holidays. "But the degree of cooper-ation and loyalty to the magazine that has been exhibited is very gratifying," he says.

Bands are all performing for free, with the exception of a nominal \$100 or \$200 fee for expenses "depending on the size of the band," says Schwartz. Club owners are keeping the bar and, in some cases, getting a guaranteed amount of the door. All other proceeds go to New York

"Tim Carr of Tim Carr Associates, Slash Records of Los Angeles, Ian Copeland of Frontier Booking International have all played significant roles in putting this together," says

As for non-music support for the magazine, Schwartz says, "I've been talking to a lot of people, both in the record industry and in publishing. Everybody perceives the need of a magazine covering the emerging music of today. But no one has provided a clear answer on how to make it economically viable that doesn't include corporate sponsorship.

Talent In Action

Pantages Theatre, Los Angeles Tickets: \$32.50 to \$15.50

Lena Horne's much-lauded one-woman show, now in the midst of a 10-city road tour after 58 SRO weeks on Broadway, lives up to all the accolades. Her 2½-hour performance here Nov. 26 struck a near-perfect balance between music and monologue, standards and lesser-known material, and intense and easy-tempo songs.

But the real key to Horne's show is humor, both in her stage patter and in her approach to many of the song lyrics. Horne at once embraces and gently ribs the romanticism and naivete of our collective dreams, as embodied in the lyrics to popular songs. As she sang "I Want To Be Happy," for example, she did a little soft-shoe and sexy dance-spoofing the lyric by interpreting it literally. And Horne's wry approach to the Gershwins' "But Not For Me" transformed that classic torch song from self-pitying to self-

If Horne was able to locate the nuances of irony and humor in a heart-wrenching ballad like that, it goes without saying that she had a field day with the delicious, provocative wit of Rodgers & Hart's "Bewitched, Bothered And Bewildered" and "The Lady Is A Tramp

Of course, Horne also knew when to play it straight, as on an exquisite version of Oscar Hammerstein and Jerome Kern's "Can't Help Loving Dat Man." Horne sang her signature tune, Harold Arlen's "Stormy Weather," twice, "once partly cloudy, once full-gale," as the L.A. Times aptly put it. Before the "full-gale" reading, Horne revealed: "It's taken me 40-some years to grow into this song. When Hollywood first handed it to me, I was ill-equipped

Horne had to work for her curtain calls at the Pantages: As she noted from the stage, the L.A. audience was "much more polite and laid-back than in New York." Horne also acknowledged a recurring criticism that she talks too much during the show by exclaiming, in typically disarming fashion, "I tell you all of this so you'll have an inkling of why I'm so neurotic."

Criticisms? Very few. Horne performs the Jim Croce hit "I Got A Name" more as an anthem than a song, losing its subtlety and engaging charm. And the business surrounding Martin Charnin's "Fly" is too stagey for a show this personal—almost confessional—in nature.

Horne's six-week run in L.A. is set to end Jan.

2, whereupon she'll head to Dallas, New Orleans, Atlanta and then Australia and Japan. It's perfect promotion for Qwest Records' double album "The Lady And Her Music," which won two Grammys last spring.

> New LP & Tape Releases Page 28



Talent & Venues

Three-Day Jamaica Music Festival Called Success

• Continued from page 43

The performing area is at the tip of the peninsula, where a concrete platform, 140 feet long, 70 feet wide and about two feet high, was built. That remains. "Big Bertha" was dismantled and hauled back to Denver at the end of the festival.

Backstage are the general offices, the main electrical room, rest rooms and dressing rooms, which remain permanent. Also permanent are the fencing around the site, three front gates through which the fans must pass, two sanitary blocks, and a police and first aid center at the first gate. The area can accommodate over 30,000 people. Nearby is a six-acre parking area and a five-acre camping site, able to hold 1,750 campers.

The site would have been perfect, except that the ground was extremely rough. The whole area was covered with stones, some as small as cherries, and others as big as fists. It made walking, standing, sitting, or sleeping extremely uncomfortable.

"There was only so much we could do in the four weeks we had to work on this," said Wurpel. "We sent rollers over it to soften up the ground as much as we could, and we were looking to get sand, but all the beaches here are like national parks. We couldn't get it. Next year they promise we will have grass here, which should make it much better."

As the show went on during the first night, it was a good opportunity to explore the area and visit the concession area for a taste of the local jerk chicken and curry goat. No prices were posted anywhere, it was quickly noticed.

"It's the vagaries of the free market system," laughed culture minister Edmund Bartlett, when later asked about the no-price menus.

Bartlett was the main force in the Jamaican government in making the festival a reality. He said the 50 concession booths each paid \$1,000 Jamaican for an 80 square foot plot, where they could set up a booth. Bartlett said it was up to each booth to set the prices.

With its stark cyclone fences, arc lights, bare ground and conspicuously well-armed uniformed and plain clothes police and troops, the festival did have its grim aspect, especially on the first night when the Prime Minister was there. The fireworks were well guarded as well. It took passage of a special law in Parliament to allow their use for the first time in over 10 years. Before they were set off, members of Fey's security staff visited army and police outposts around the bay to personally inform them about the fireworks, so they wouldn't think there was an attack on Seaga or the festival.

After the first night, the number of Jamaican police and security people went down from 486 to 420. They also became less conspicuous. "We don't have the militia on the rooftops, here," noted Bartlett. Many at the festival familiar with recent Jamaican history also pointed out that the police and army presence was considerably less than it had been at comparable previous events. There were supposed to be 40 army soldiers at the festival, but on the way from Kingston to Montego Bay there was an accident, and several soldiers were hurt. They were prob-

ably the most serious casualties of the whole festival. Both Jamaicans and visitors

Both Jamaicans and visitors agreed that the police did a marvelous job. They keep the traffic moving, and kept the visitors safe, with a minimum of interference.

Of course, there were some problems. Pickpockets and petty theft could not be wished away. But there were few horror stories. Peter Simon, the photographer for Fey's firm Feyline, was robbed at knifepoint, but his assailants did not hurt him, nor take his camera equipment or credit cards.

About the most dramatic bit of violence this writer saw at the festival happened when the alleged ticket counterfeiter was brought by the police backstage to confront promoter Fey. The man, a young white American, started to make explanations, but he was cut short by a quick right to the mouth by Fey.

right to the mouth by Fey.

"He was lying to me," said Fey later. Reached after the festival was over, Fey would not reveal the identity of the man, but said he had been deported from Jamaica.

The lineup for the second night was the English Beat, Stacy Lattisaw, Black Uhuru, Aretha Franklin, Skeeter Davis, the Beach Boys and Yellowman, whose set ended at 7:15 a.m.

Since the musicians for the last night's show were all already in town, and really had nowhere else better to go, it made for a lively backstage scene. It was lit up by no less than six competing video crews, who kept the artists busy. As Aretha Franklin was performing on top of the stage, Rick James was being interviewed beneath it. And when she finished, there was a video crew waiting for her as well.

The backstage area in most major concerts is divided into two or more major areas. There is a "press tent" area, as well as more exclusive sections reserved for the headliners. With 20 headliners at the festival, there was no room for that. The only refuge for the stars was a secluded houseboat maintained by Overview Productions.

Overview had a very good reason to make the artists comfortable within its domain. It needed permission to videotape their performances. And it had a lot at stake. It paid \$100,000 upfront to get exclusive video rights to the festival, while production expenses were said to push its cost past \$700,000.

According to Maggie Abbott, producer for Overview, the musical performances were shot by six cameramen: two with hand-held cameras on stage, one on a crane on the side of the stage, two in the light and sound platforms, and another in a cherry picker, also in the audience.

Abbott said Overview planned to edit the material down to a two-hour documentary. The acts would get final approval on the footage used, and they would get all the tapes of their entire performance. The documentary has not been presold, so Abbott and her crew were rather nervous about all the other video crews on hand who paid nothing for any "exclusive rights."

Those other crews replied that they were on legitimate news gathering operations, be it for MTV, "Entertainment Tonight," Canadian tv, Jamaican tv or Miami tv. The dispute threatened to get nasty, with reports of interference and sabotage. "It was getting out of hand for a while, until we put a stop to it," says Fev.

At the end of the third night, an uneasy truce was established be-

tween "exclusive" rights and the rights of a free electronic press, more the result of exhaustion than of the establishment of any principals. Basically, the independent units were not allowed access to the stage itself.

The lineup for the third night was

The lineup for the third night was Bobby & the Midnights, Joe Jackson, Rita Marley, Rick James, Squeeze, the Clash, and Peter Tosh. This night attracted the largest audience, about 25,000.

"I know Jamaicans," said Bartlett.
"On the first night they didn't know
if it would work, so they stayed
away. Then, when they saw it was
working, more and more would

come."

Interviewed on the third and last night, Bartlett pronounced himself more than satisfied with the festival. "I would say that it has been beyond my expectations," he said. "When Barry and I first discussed this, I was worried if the facility would be ready on time. But our workers did very well with Feyline's services and advice. Feyline gave us valuable assistance."

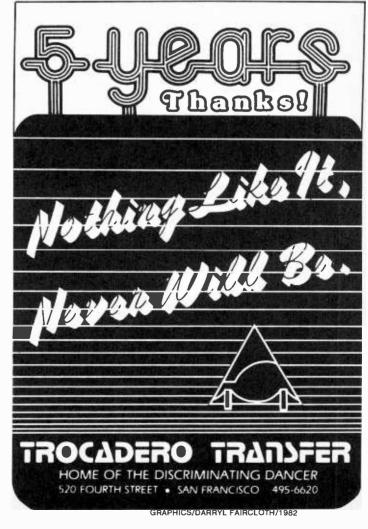
In the opening ceremony, Rita Marley expressed the philosophy of the event honoring her late husband with the phrase, "One love, one aim, and one destiny for us all." And that spirit did prevail.











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Talent & Venues

Dance Trax

Disco, in its heyday, was always the source of the most outrageous fusions: we danced to the discofied recastings of classical motifs, pop standards, television themes. In the same way, the new wave has seized and transformed any number of pop music sacred cows with gleeful satire. Now with "crossover" an almost inactive term in radio, perhaps it's best to think of it in a purely musical usage-when one calls Malcolm McLaren's strange and fabulous "Buffalo Gals" (Island 12-inch) a "crossover" record, it really signifies a wholesale "x"ing out of musical boundaries.

Those who heard McLaren's rather fanciful address at this summer's New Music Seminar will recognize it as the realization of his points about "white" and "black" grooves: it scratches and do-si-does at the same time. Import interest was high; it could be the left-field smash of the winter. Rockers who admired Grandmaster Flash's "Wheels Of Steel" should flock to it.

Other rap-oriented numbers: "The Message II," by Melle Mel and Duke Bootee of the Furious Five (Sugar Hill 12-inch), picks up the serious message and chants it over a "Planet Rock"-influenced track. . . . Man Parrish's "Hip Hop, Be Bop (Don't Stop)" (Importe/12 12-inch), co-produced by Parrish and DJ Raul Rodriguez, mines the same rhythmic vein (with Planet Patrol's John Robie guesting); it's heavily influenced, too, by recent Italian material. * * *

Remixes: the much-requested "In the Name Of Love" from Sharon Redd's terrific "Redd Hott" album has been remixed by Francois K. and released with a short instrumental version on Prelude promo 12-inch; the gently swaying "Never Give You Up" is back-to-school. . . . ABC's "The Look Of Love" has been radically redone by its producers for commercial 12-inch release on Mercury; it gets a bit busy two-thirds of the way through but is otherwise excellent, with heavy scratch effects, and paired with the long import instrumen-

Gwen Guthrie's "Peek-A-Boo" is cleaner, with new breaks, on Island 12-inch promo.... Aretha Franklin's "Love Me Right" is surprisingly bouncy in a new mix by Tee Scott on Arista 12-inch.... Diana Ross' "Muscles" is commercially available on RCA 12-inch in what sounds like a longer, different take than the single. . . . Gwen McCrae's "Keep The Fire Burning" is longer by a few edits in a 12-inch remix on Atlantic. . . . I-Level's "Give Me" has been repressed by Epic to include a new John Luongo mix of the track, which had formerly appeared on the import "Methods Of Dance" album.

Surprises, all recommended: Dexy's Midnight Runners' "Come On Eileen" (Mercury 12-inch) veers into a wild speed-up late in the cut; it combines a soul track with ethnic instrumentation, and a similar take on "T.S.O.P." of all things, is on the flip. ... Yarbrough & Peoples' "Heartbeats" (Total Experience promo 12-inch) is high uptempo R&B that could even make it in the peakobsessed gay clubs; so could Trademark's "Uh-Huh!" (Move & Groove 12-inch) a hookish, teen-appeal cut remixed by John Benitez and produced by Alex Masucci, of 1980's Invisible Man's Band pop hit, "All Night Thing."

DISCO 12"— U.S. & Imports (WHOLESALE FOR STORES)

Some of our brand new releases are:

U.S. & Canadian 12" Castro Boys—Danny Boy
Drums on Fire (remix)—Gazuzu
Plant of Love—Stephanie Wells
Hold Back—Valerie Krystal
The Kat is Back (Lets Dance)—Kat

The Kat Is Back (Lets Dance)—Kat Mandu Look Of Love (remix)—ABC In The Name of Love—Sharon Redd When You Touch—Splash Keep on Holdin' On—Margaret Reynolds



foreign countries.

Pleasure Boys—Visage Youth Of Today—Musical Youth Two Pillows—Joanne King Hymn-Ultravox
Let's Got To Bed-Cure
Atomic-Rockets

European Import 12"

In Love—Scherrie Payne
You Gotta Say Yes To Another
Excess—Yello
Reach Out I'll Be There—Gary
Private
Don't You Want My Love—Vera
Playing For Time—Madleen Kane
Beat/ Moody (Remix)—ESG
Die Hard Lover—Loverde
I'm Gonna Get Your Love—Jade

Rock the Boat—Forrest Fantasy—Hot Line (2 mixes) For You Only You—Pete Richards Thunder-Lightning—Risque Hot Disco Takes—Dutch Hot Plate Come Back—Zolan Stop Talking, Start Dancing—Splish Splash Master Cylinder/Uptown Breaktown— Konk

Konk
Shoot Your Shot (remix)—Devine
Wanna Know—Rocket
Envy The Love—Apollinares

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All Stars
IEat Cannibals—Toto Coelo
Get Your Lovin/Workout—Cerrone
Bad Passion (Remix)—Steel Mind
Do Wah Ditty—Doily Dots
Don't Take Your Love To
Hollywood—Kelly Marie
Cha No Nu—Meteors
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Jim Fouratt Opens New Weekly Club In New York

NEW YORK-Jim Fouratt, who in recent years has brought live entertainment and events to such diverse local clubs as the old and new Danceteria, the Peppermint Lounge, Studio 54 and the Underground, is

opening On The Waterfront at the River Club. On The Waterfront, to be open

Wednesdays only with a \$7 admission, will feature live acts, who, Fouratt promises, will take the stage promptly at 11 p.m. Opening night (1) was Spoil from Japan, to be fol-lowed by African Connection and

Pulsallama in coming weeks.

Post-midnight attendees will be entertained by the "visual cabaret" of Andronyx. DJ is Mark Kamins, formerly of Danceteria.

Survey For Week Ending 12/11/82



Compiled by the Music Popularity Chart Dept, of Billboard from a nationwide club survey of the most requested dance songs. *non-commercial 12-inch $\frac{1}{2}$ Superstars are awarded to those products demonstrating the greatest gains in audience response this week.

Country

Problems Sometimes Outweigh Benefits Of Benefit Concerts

the members of the act at monthly

money-over \$20,000," Davis con-

tinues, pointing out that the group

pays its band, drivers and sound and lighting crews even when the act do-nates its own service. "Not only that," Davis notes, "we also lose an

opportunity to perform for pay.'

Davis says he doubts that the pub-

lic relations benefits are significant

at this level of the Oaks' career. "But

people who are trying to sell you on

doing a benefit will tell you how important the exposure is." He says

that "about 20% of the people who

ask us to do benefits get arrogantly

mad when we have to turn them

down. They say, 'All you have to do

is come over and sing for 20 min-

Although Kenny Rogers still does

an occasional benefit concert, he has

elected to channel most of his contri-

butions through established charities or through foundations he and

his wife, Marianne Gordon, have set

In additon to Rogers' highly pub-

licized establishment of the World

Hunger Media Awards, to which he

contributed \$1 million, he has also

"A benefit costs us a lot of

By EDWARD MORRIS & CARTER MOODY

turned down.

To counteract these hazards, acts have resorted to more careful screening of requests, identifying themselves with high-visibility charities and setting up multipurpose foundations through which they channel their excess income.

the act received requests from several local groups to do benefits in the economically depressed city. Instead of acting on the separate requests, according to business manager Shelly Davis, the Oaks hired a consultant to tell them how they could best help the community. They have now decided, Davis adds, to use their influence to raise money for industrial development. Details will be announced in January, according to

For the past several years, the Oaks have identified themselves

Reed Scholarship Is Established

MEMPHIS-When Jerry Reed performs at the Dixon Myers Auditorium here Jan. 20, the gate receipts will be donated to Memphis State Univ. to establish a scholarship in his name.

The concert is one of three activities Reed is supporting to generate approximately \$4,000 per year to fund the Jerry Reed Scholarship for a "needy and worthy" student.

Close to \$1,400 has already been raised from a fishing rodeo held at the Hungry Fisherman East restaurant. The final fund-raising activity will be a bass fishing institute held at the Peabody Hotel Jan. 20-21. Participants will receive a concert ticket as part of their \$45 fee. Topics at the institute will range from sauger fishing and flipping to structure fishing and shiner fishing.

Reed joins Isaac Hayes and Elvis

Presley as entertainers who have scholarship funds established at

Acuff-Rose

Acuff-Rose Publications is celebrating its 40th anniversary. For feature stories commemorating this event, turn to the Billboard advertising supplement in the

NASHVILLE-Are there benefits to doing benefit concerts? That's the question being faced almost daily by country music acts that have reached crossover stature. While the public relations gains of doing ben-efits are self-evident, they are sometimes overbalanced by the expenses of staging, the cost of paying dates that can't be accepted and the backlash from causes that have to be

Soon after the Oak Ridge Boys bought WPFR in Terre Haute, Ind.,

with the Stars For Children Show, held in Dallas, an event that Davis estimates has raised more than \$1 million. A recent concert, shown on HBO, raised funds for a community center in Bentonville, Ark. Although the Oaks' management sifts the approximately 10 written requests for benefits that come to their office each week, decisions on which ones to accept, Davis says, are made by

Memphis State.

center of this issue.

No. 1 is other real brother combina

set up the Marianne and Kenny Rogers Charitable Foundation. To the latter, he has pledged the proceeds from at least one concert a year, plus individual personal con-

Rogers' benefit concert for the Children's Diabetes Foundation in October raised \$1.7 million. He has also contributed his services to such organizations as the Dubnoff Center for the treatment of underprivileged children with learning disabilities and the Cerebral Palsy Treatment

Center.
"The biggest drawback," says a Rogers' management agency, "is the lack of time available. But there's also such a high cost for putting a benefit concert on."

Celebrities are often chosen as board members of charity organizations and honorary chairpersons of benefits, thus creating automatic exposure for the charity on the artists' news media coat-tails.

Crystal Gayle this year is honorary Christmas Seals chairperson; last year Charlie Daniels was. Ronnie Milsap and Emmylou Harris will

(Continued on page 50)

Chart Fax

Bellamy Brothers Strike New Blow For Rednecks

By MELINDA NEWMAN

The Bellamy Brothers make being redneck fashionable again this week as they hit No. 1 with "Redneck Girl," their fifth song to top the charts. Howard and David Bellamy made their first appearance on the country charts in 1976 with "Let Your Love Flow," a song that soared to No. 1 on the pop charts but reached only 21 on the country charts. The brothers persisted three more years before registering their first No. 1 on the country chart in 1979 with "If I Said You Had A Beautiful Body Would You Hold It Against Me." Subsequent chart-top-pers have been "Sugar Daddy," "Dancin' Cowboys," "Do You Love As Good As You Look," and, most recently, "For All The Wrong Rea-

Number one rednecks are pretty rare. In fact, the only other upwardly mobile redneck to make it to the top was Conway Twitty with "Red Neckin' Love Makin' Night" (1982). Some not as fortunate redneck songs include "Redneck! (The Redneck National Anthem)" by Vernon Oxford, "Long Haired Redneck" by David Allen Coe, "I'm Just A Redneck In A Rock And Roll Bar," by Jerry Reed, and "Red Necks, White Socks And Blue Ribbon Beer" (our personal favorite) by Johnny Russell, all of which made it into the top

Other songs to make it into the redneck history books, although none hit the heights of the aforementioned, include "Red Neck Disco" by Glenn Sutton, "Redneck Rock" by Bill Black's Combo-and who could forget Bobby Bare's classic "Red-Neck Hippie Romance?"

As rare as a redneck song hitting

NEWMAN

tions that have achieved such a feat.
Although lots of brother combos have made it onto the charts, including the Wilburn Brothers, Osmond Brothers and Younger Brothers, the only other set of siblings to make it to the top is Larry Gatlin & the Gatlin Brothers Band. Their chart-top-

(Continued on page 50)

Jamboree Plans Expanded Search

WHEELING-W. Va.-Jamboree U.S.A. is expanding its Starquest Talent Search for 1983 to two separate contests, the first scheduled for early March and the second for June. Winners will be awarded cash prizes and guest spots on the weekly Jamboree U.S.A. radio program.

According to Mike Hopkins, the program's general manager, entrants must not have won any previous Starquest contests. Deadline for entry in the first competition is Jan. 31. Entry fees are \$25 for individuals and \$50 for groups.

First-place winners will receive \$400, four appearances on Jamboree U.S.A. and one on the Jamboree In The Hills outdoor festival. Secondplace cash prize is \$150, third-place award is \$75, and each winner will get two appearances on Jamboree U.S.A. Entrants placing fourth through 10 will each get one appearance on the Jamboree.

The talent search started in 1978 as a part of Jamboree In The Hills. Last year, there were 160 contest-

Entry blanks are available from Starquest Talent Search '83, 1015 Main St., Wheeling, W. Va. 26003.



U.S. SIGNS DISTRIBUTION—U.S. Records in Nashville has recently signed

on with CBS for distribution. Pictured from left are Calvin Roberts, senior vice

president/operations and marketing for CBS Records; Elliot Mazer, execu-

tive vice president for U.S. Records; Diana Haig, director of Nashville oper-

ations for U.S. Records; and Jon Birge, director of custom distributed labels

Albany AM Station Scores

accounts in markets WPTR blan-

kets, to determine what's selling and

how well. He's proud of the fact that

his station goes on records early and

has helped put certain singles into

WPTR is engaged in its own on-going research, involving stores and

listener participation. There's a 24-

hour active request line, along with a

midday "request line soap opera

Warren has instituted concert co-

promotions (Loretta Lynn, Lee

Greenwood, the Charlie Daniels

Band), and monthly "I Love You

Country" listener appreciation parties held at local advertisers' clubs

and hotels. Five hundred free invita-

tions are given away on the air, and

the parties are always held early in

Warren is no newcomer to coun-

try programming: he was on the air at WIRE Indianapolis when the sta-

tion first went country full-time in

1968, and he went to work for WHN

in 1973 when that station switched to

country, serving as music director for three years. He also worked as an

air personality at WNBC in 1976

filling in many mornings for fellow jock Don Imus when he failed to

show up for a shift. ("We were all

fired by Bob Pittman and Charlie Warner the next year," Warren re-

Air staff at WPTR includes music director Jay Richards, with a 3 to 7 p.m. shift; midday man Gary

Briggs; Buffalo Bob Connell, 7 p.m

to midnight; and all-night man Craig Scott. Warren handles the

retail outlets.

the week.

With Wide-Open Playlist

• Continued from page 11

will also play "Walkin' The Floor Over You" by Ernest Tubb. But he

tries not to, in his words, "embarrass

the old classics by playing them right before slick Nashville productions." Instead, WPTR offers its "Old Time

Country Music Show," a half-hour

Sunday night fantasy program com-

plete with audience noise and ap-

plause to simulate a concert years

ago with a major country legend.
WPTR plays unknown artists on
small labels, but Warren admits that

he doesn't like playing records un-

less his station can deliver sales as

well. His staff calls a couple of retail

Wrangler Sets

Talent Contest

NASHVILLE-For the second

year, the Wrangler Brand of Blue

Bell, Inc. is sponsoring a country music talent contest, the "Wrangler Country Showdown." The nationally promoted event will get under-

way in January, company officials

Local acts will be selected and judged through participating coun-

try radio stations. Prizes to the na-

tional winner include a recording

contract, a booking contract and \$50,000 in cash. First and second

runners-up are slated for prizes of \$15,000 and \$10,000.

held in conjunction with major state

fairs and expositions. The national finals will be held in November at

the Grand Ole Opry House in Nash-

This year, the state playoffs will be

Boy," with one of its writers, Dobie Gray. The duet performance will appear on Bailey's syndicated television series.

Billboard Hot Country Singles ...

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WEEK	UAST	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	WKS. ON CHART	TITLE—Artist (Producer) Writer; Publisher, Licensee; Label & Number (Dist. Label)
	2	12	REDNECK GIRL—Bellamy Brothers (D & H Bellamy, J. Bowen) D. Bellamy: Famous/Bellamy Bros., ASCAP:	由	41	6	THE ELVIS MEDLEY—Elvis Presley (D. Briggs) J. Leiber, M. Stoller, K. Mann, B. Lowe, E. Blackwell, E. Presley, D. Linde, M.	台	78	2	PLEASE SURRENDER—David Frizzell & Shelly West (S. Garrett, S. Dorff) C. Crofford, J. Durrill, S. Garrett, Peso/Wallet, BMI; Warner/Viva 7-29850
			Warner/Curb 29923	36	26	11	James; None Listed, BMI/ASCAP; RCA 13351 TIE YOUR DREAM TO MINE—Marty Robbins (B. Montgomery) T. Dubois, V. Stephenson, S. Lorber, J. Silbar; House Of Gold/Bobby Goldsboro,	70	81 70	5	FEEL RIGHT—Tanya Tucker (D. Malloy) L. Byrom; Deb Dave, Briarpatch, BMI; Arista 6077 KEEP ON ROLLIN' DOWN THE LINE—Boxcar Willie (J. Martin)
125	4	11	SOMEWHERE BETWEEN RIGHT AND WRONG—Earl Thomas Conley (N. Larkin, E. T. Conley) K. T. Conley: Blue Moon/April, BMI; RCA 13320	37	20	14	BMI/ASCAP; Columbia 03236 STEP BACK—Ronnie McDowell (B. Killen)	\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\	NEW E		B. Willer, Column II, BMI; Main Street 953 (Capitol) IF HOLLYWOOD DON'T NEED
3	1	10	YOU & I—Eddie Rabbitt with Crystal Gayle (D. Malloy) F. Myers; Four Way, ASCAP; Elektra 7-69936	敢	46	5	C. Morris; Tree, BMI; Epic 03203 STILL TAKING CHANCES—Michael Murphey (J.E. Norman)			-	YOU Don Williams (D. Williams, G. Fundis) B. McDill; Hall-Clement (Welk Music Group), BMI; MCA 52152
Ø	6	9	THE BIRD — Jerry Reed (R. Hall) H. Coleman. B. Etris, "Whiskey River" by J. B. Shinn, "On The Road Again" by W. Nelson, "He Stopped Loving Her Today" by B. Braddock, C. Putnam. Pullman/House Of Gold/Willie Melson, BMI; RCA 13355	39	43	8	M. Murphey; Timberwolf, BMI; Liberty 1486 GREEN EYES—Tom Carlile (G. Kennedy)	72	76 75	4	WHAT'S GOOD ABOUT GOODBYE—Cindy Hurt (J.B. Barnhill) C. Craig; Screen Gems/EMI, BMI; Churchill 94010 (MCA) I'D RATHER BE DOING NOTHING
A	7	10	Pullman/House Of Gold/Willie Nelson, BMI; RCA 13355 THE AMERICAN DREAM/IF HEAVEN AIN'T A LOT LIKE DIXIE—Hank Williams, Jr. (J. Bowen)	10	47	6	T. Carlile; Opa-Locka, ASCAP; Door Knob 82-187 I WISH I WAS IN	•			WITH YOU—Karen Taylor-Good (T. Sparks) K. Taylor-Good, T. Sparks; Bil-Kar, SESAC; Mesa 1113 (NSD)
٨_			H. Williams Jr./B. Maddox, D. Moore; Bocephus, BMI/Bocephus/Bud McGuire, BMI; Elektra/Curb 7-69960	41	36	13	NASHVILLE—Mel McDaniel (L. Rogers) B. McDill; Yogue (Welk Music), BMI; Capitol 5169 HEARTBROKE—Ricky Skaggs (R. Skaggs)	W	86	2	POOR BOY—Razzy Bailey (B. Montgomery) D. Gray, J. Michael, M. Gray, Irving/Down N' Dixie/Simonton/Fifty Grand, BMI RCA-13383
7	9	12	WILD AND BLUE—John Anderson (F. Jones, J. Anderson) J.S. Sherrill; Sweet Baby, BMI; Warner Bros. 7-29917 16TH AVENUE—Lacy J. Dalton (B. Sherrill)	☆	52	4	G. Clark; Chappell, ASCAP; Epic 34-03212 'TIL I GAIN CONTROL AGAIN—Crystal Gayle (J. Bowen)	\$	NEW	utter	EVERYTHING'S BEAUTIFUL (In It's Own Way)—Dolly Parton & Willie Nelson (F. Foster) D. Parton; Combine, BMI; Monument 4-03408 (CBS)
\ \!\!	11	9	T. Schuyler; Deb Dave/Briarpatch, BMI; Columbia 18-03184 A LOVE SONG—Kenny Rogers (K. Rogers) L. Greenwood; MCA/Sycamore Valley, BMI; Liberty 1485	43	29	13	R. Crowell; Jolly Cheeks, BMI; Elektra 7-69893 A WOMAN'S TOUCH—Tom Jones (G. Mills, S. Popovich)	76	80	3	MIDNIGHT, CABARET—Wyvon Alexander (J. Shook) K. Stirland; Gervasi, BMI; Gervasi-661
	13	10	LOST MY BABY BLUES—David Frizzell (S. Garrett, S. Dorff) B. Peters, Ben Peters, BMI; Warner/Viva 729901	44	44	7	J. Fuller; Blackwood/Fullness, BMI; Mercury 76172 (Polygram) OLD HOME TOWN—Glen Campbell (J. Fuller)	血	nEw	HTTEY	AIN'T NO TRICK (It Takes Magic)—Lee Greenwood (J. Crutchfield) S. Pippin, J. Hurt; House of Gold, BMI; MCA 52150
10	12	11	CAN'T EVEN GET THE BLUES—Reba McEntire (J. Kennedy) T. Damphier, R. Carnes; Coal Miners, BMI/Retuge, ASCAP; Mercury 76180	☆	49	6	D. Pomeranz, WB/Upward Spiral, ASCAP; Atlantic/America 7-99967 ROMANCE—Louise Mandrell (E. Kilroy)	歃	NEW	SUTRY	CHRISTMAS IN DIXIE—Alabama/ CHRISTMAS IS JUST A SONG FOR US THIS YEAR—Louise Mandrell & R.C. Bannon (H. Shedd, Alabama/E. Kilroy)
$^{\sim}$	14	10	(Polygram) MARINA DEL REY—George Strait (B. Mevis) D. Dillion, F. Dycus; Hall-Clement (The Welk Group)/Golden Opportunity, BMI,	4	50	6	J. Huffman, C. Waters; Meadowgreen, ASĆAP/Tree, BMI; RCA 13373 SAN ANTONIO NIGHTS—Eddie Raven (J. Bowen) E. Raven; Milene, ASCAP; Elektra 7-69929				R. Owen, J. Cook, T. Gentry/R.C. Bannon; Maypop, BMI/Warner-Tamerlane, BM!; RCA 13358
A 2127	16	8	D. Dillion, F. Dycus; Hall-Clement (the Welk Group)/Golden Opportunity, BMI, SESAC; McA 52120 GOING WHERE THE	血	53	4	E. Maven; Milene, ASCAP; Elektra 7-69929 FAKING LOVE—T.G. Sheppard & Karen Brooks (B. Killen) B. Braddock, M. Berg; Tree, BMI; Warner/Curb 29854	80	90	2	SOMEWHERE IN TEXAS—Ray Price (R. Pennington) R. Pennington, Almarie, BMI; Dimension-1038 JUST ONCE—John Wesley Ryles (Unlisted)
	15	,,	LONELY GO — Merle Haggard (M. Haggard, L. Talley) M. Haggard; Shade Tree, BMI; Epic 34-03315	48	25	12	STAY A LITTLE LONGER—Mel Tillis (J. Bowen) T. Duncan, B. Sills: Red River, BMI; Elektra 7-69963	4	NEW (B. Mann, C. Weill, ATV/Mann & Weill, BMI; Primero-1016 HEART OF THE NIGHT—Juice Newton (R. Landis)
	15 21	10	I WONDER—Rosanne Cash (R. Crowell) L. Preston; Bug Music/Asleep At The Wheel, BMI; Columbia 38-03283 (Lost His Love) ON OUR LAST DATE—Emmylou Harris (B. Ahern)	台	56	4	SOMEBODY'S ALWAYS SAYING		HÉW E	1707	M. Clark, J. Bettis; Warner-Tamerlane/Flying Dutchman/Sweet Harmony, BMI/ASCAP; Capitol 9864 A GOOD NIGHT'S LOVE—Tampy Wynette (G. Richey)
	17	11	C. Twitty, F. Cramer; Acuff-Rose, BMI; Warner Bros. 7-29898 I DON'T REMEMBER LOVING YOU—John Conlee (B. Logan)	50	23	16	GOODBYE—Anne Murray (J.E. Norman) B. McDill; Hall/Clement (Welk Music), BMI; Capitol 5183 EVER, NEVER LOVIN'	西山	HEW		A GOOD NIGHT'S LOVE—Tammy Wynette (G. Richey) C. Lester, T. Dubois; House Of Gold, BMI; Epic 34-03384 THERE'S NO SUBSTITUTE
	18	10	— John Conlee (B. Logan) H. Howard, B. Braddock; Tree, BMI; MCA 52116 CHEROKEE FIDDLE—Johnny Lee and Friends (J. Boylan, J.E. Norman) M. Murphey; Mystery Music, BMI; Full Moon/Asylum 7-69945				YOU—Ed Bruce (T. West) E. Bruce, P. Bruce, G. Ray; Calico/Tree/Sugarplum, SESAC/BMI; MCA 52109		HEW		FOR YOU—Younger Brothers (R. Chancey) W.T. Davidson, M. Sameth; Collins Court/Famous, ASCAP; MCA 52148
血	19	8	M. Murphey; Mystery Music, BMI; Full Moon/Asylum 7-69945 (SITTIN' ON) THE DOCK OF THE BAY—waylon & Willie (C. Moman)	U	55	5	BLUE AND BROKEN HEARTED ME—The Burrito Brothers (R. Scruggs, J. Thompson) B. Cannon, R. Squires; Sabal, ASCAP; Curb 4-03314 (CBS)	四合	NEW		WHEN IT COMES TO LOVE—Thom Bresn & Lane Brody (T. Bresh) T. Schuyler; DebDave/Briarpatch, BMI; Liberty 1487 I CAN'T GET OVER YOU (Gettin'
18	3	13	S. Cropper, O. Redding; East Memphis/Irving, BMI; RCA 13319 IT AIN'T EASY BEIN' EASY—Janie Fricke (B. Montgomery)	歃	58	5	BABY I'M GONE—Terri Gibbs (E. Penney) G. Worf: Chamblin, ASCAP; MCA 52134				Over Me) — Bandana (M. Oaniels, S. Cornelius) R.J. Friend, J. Dowell; New Albany, BMI/Hoosier, ASCAP; Warner Bros. 7-2983
197	24	7	S. Harrington, M. Gray, L. Taylor; Warner-Tamerlane, BMI/ Da-Tac-A-Bo/Bobby Goldsboro, ASCAP; Columbia 38-03214 LIKE NOTHING EVER HAPPENED—Sylvia (T. Collins)	53	57	5	TURN THE PENCIL OVER—Porter Wagoner (S. Garrett) D. Blackwell; Peso:Wallet, BMI; Warner/Viva 7-20875	M	HEW	Γ'	YOU'RE THE REASON—Narvel Felts (J. Morris) B. Edwards, M. Imes, F. Henley, T. Fell; Vogue (Welk Music Group), BMI; Compleat 101 (Polygram)
20	5	14	K. Fleming, D. Morgan, T. Collins, BMI; RCA 13330 SURE FEELS LIKE	54	38	16	BREAK IT TO ME GENTLY—Juice Newton (R. Landis) D. Lampert, J. Seneca; MCA, ASCAP; Capitol 5148	87	88	2	ONE FINE MORNING—The Corbin/Hanner Band (T. West) B. Corbin, Sabal, ASCAP, Lifesong-45120
1	28	8	LOVE—Larry Gatlin & The Gatlin Brothers Band (J. Crutchfield) L. Gatlin; Larry Gatlin, BMI; Columbia 18-03159 WITH YOU—Charly McClain (Chucko Productions) L. Shell, R. Muir; Ohnisown, BMI/Arian/Ron Muir, ASCAP; Epic 34-03308	敢	66	3	VELVET CHAINS—Gary Morris (M. Morgan, P. Worley) K. Welch, R. Hellard; Cross Keys, ASCAP/Tree, BMI; Warner Bros. 7-29853	100	REW		LOVE IS A FULL TIME THING—Terry McMillan (M. Clark) A. Rhody; Tree, BMI; RCA 13360 SMOKE, SMOKE, SMOKE
22	30	5	L. Shell, R. Muir; Onhisown, BMI/Arian/Ron Muir, ASCAP; Epic 34-03308 TALK TO ME—Mickey Gilley (J.E. Morman) J. Seneca; Jay and Cee, BMI; Epic 34-03326	政	72	2	WHY BABY WHY—Charley Pride (N. Wilson) G. Jones, D. Edwards, Ft. Knox, BMI; RCA-13397				(That Cigarette)—Sammy Davis Jr. (not listed) N. Travis, T. Williams; Right Song/Elvis Presley, BMI; Applause 100
23	10	13	WE DID BUT NOW YOU DON'T—Conway Twitty (C. Twitty, J. Bowen) B. Clifford, P. McManus, W. Bomar; Music City, ASCAP; Elektra 7-69964	政	61	4	WHEN YOU'RE NOT A LADY—Jim Glaser (D. Tolle) P. McManus, L. Pedroski; Colgems-EMI/Tiny Tiger, ASCAP; Moble Vision 101	90	59	16	CLOSE ENOUGH TO PERFECT—Alabama (H. Shedd, Alabama) C. Chambers: Accredit/Raindance, BMI; RCA 13294
	31	8	B. Citfrord, P. McManus, W. Bomar; Music City, ASCAP; Elektra 7-69964 A CHILD OF THE FIFTIES—The Statter Brothers (I. Kennedy) D. Reid: American Cowboy, BMI; Mercury 76184 (Polygram)	58	48	16	YOU'RE SO GOOD WHEN YOU'RE BAD—Charley Pride (N. Wilson) B. Peters: Royalhaven, BMI; RCA 13293	91	60	16	YOU PUT THE BLUE IN ME—The Whites (R. Skaggs)
负人	32	8	ONLY IF THERE IS ANOTHER YOU — Moe Bandy (R. Baker) D. Mitchell; Baray, BMI; Columbia 38-03309	愈	67	3	SHADOWS OF MY MIND—Leon Everette (R. Dean, L. Everette) E.E. Collins; Hermitage, BMI; RCA-13391	92	74	7	R. Carnes, J. Carnes, C. Hardy; Elektra/Asylum-Retuge Cross Keys, BMI/ASCAP Elektra/Curb 769980 HERE WE GO AGAIN—Roy Clark (R. Clark) D. Lanier, R. Steagail, Dirk, BMI; Churchill 94011 (MCA)
26 ^	33	8	TODAY MY WORLD SLIPPED AWAY—Vern Gosdin (B. Fisher) M. Wright, V. Gosdin; Vogue (Welk)/Hookit/Gary S. Paxton, BMI; AMI 1310 (NSD)	1	77	2	C.C. WATERBACK—George Jones/Merle Haggard (B. Sherrill) M. Haggard, Shade Tree, BMI; Epic-03405	93	64	7	THE PERFECT PICTURE (To Fit My Frame
欧	37	6	WHAT SHE DON'T KNOW WON'T HURT HER—Gene Watson (R. Reeder, G. Watson) D. Lindsey, E. Rowell; Boot & Watson/Crosstimbers/Blue Creek, BMI; MCA	歃	65	4	MAKING A LIVING'S BEEN KILLING ME—McGuffey Lane (M. Morgan, P. Worley)				Of Mind)—Gary Wolf (J. Chambers) R. Murrah, J. McBride, Blackwood/Magic Castle/April/Widmont; Columbia 38- 03272
28	39	6	52131 HARD CANDY CHRISTMAS—Dolly Parton (G. Perry) C. Hall: Daniel/Shukap/MCA, ASCAP; RCA 13361	62	62	4	Z. Van Arsdale, N. Montgomery, M. Morgan; Cedarwood/JenSing, BMI; Atco 99959 THE NEW WILL NEVER WEAR OFF	94	51	15	OPERATOR, LONG DISTANCE PLEASE—Barbara Mandrell (T. Collins) K. Fleming, D. Morgan; Hall-Clement (Welk Music Group), BMI; MCA 52111
^29\ ▲	40	4	INSIDE/CAROLINA DREAMS—Ronnie Milsap (R. Milsap, T. Collins) M. Reid; Lodge Hall, ASCAP; RCA 13362	J.	02	-	OF YOU — Billy "Crash" Craddock (B. Killen) C. Morris; Cross Keys, ASCAP; Capitol 5170	95	63	17	MISTAKES—Don Williams (D. Williams, G. Fundis) R. Feldman; Jensing/Narwahl/Sweet Glenn, BMI; MCA 52097
30	34 35	9	BACKSLIDIN'—Joe Stampley (R. Baker) P. Craft, L. Anderson; Jensing/Black Sheep/Dld Friends, BMI; Epic 03290 HOLD, ON Brill Paylor (G. Davier)	白	69	4	WHAT MAMA DON'T KNOW—Jim Stafford (B. Montgomery) J. Stafford, J. Hadley; Cross Keys/Tree, BMI; Town House 1062 (Capitol)	96	71	17	THE KILLING KIND—Bandana (S. Cornelius, M. Daniel) R.J. Friend, J. Dowell; Hossier, ASCAP/New Albany, BMI; Warner Bros. 7-2993
			HOLD ON—Gail Davies (G. Davies) R. Clark, M. Marchetti, Rick Clark/Tricia/Mark Marchetti/Little Chickadee, ASCAP/BMI; Warner Brothers 29892 THANK COD FOR FOR INC. A Chicken Proc. (C. Chocard)	64	45	7	GONNA HAVE A PARTY—Kieran Kane (J. Stroud, K. Kane) K. Kane, B. Channel, C. Cochran; Cross Keys/Old Friends/Tree, ASCAP/BMI; Elektra 69943	97	68	17	LOVE'S GONNA FALL HERE TONIGHT—Razzy Bailey (B. Montgomery) K. Franceschi; Casa De Oro, SESAC; RCA 13290
33	22	15	THANK GOD FOR KIDS—The Oak Ridge Boys (R. Chancey) E. Raven; Milene, ASCAP; MCA 52145 WAR IS HELL (ON THE HOMEFRONT	65	54	8	634-5789 — Mariow Tackett (H. Shedd) S. Gropper, E. Floyd: East Memphis/Irving, BMI; RCA 13347	98	85	3	RIDE COWBOY RIDE—Rex Allen Jr. (S. Garrett) D. DeMarco, R. Allex Jr., C. Allen; Boxer, BMI; Warner Bros. 7-29890
			TOO)—T.G. Sheppard (B. Killen) C. Putnam, D. Wilson, B. Jones; Tree (Tree Group), BMI/ Cross Keys (Tree Group), ASCAP; Warner/Curb 7-29934	由	73	3	DON'T PLAN ON SLEEPING TONIGHT—Steve Wariner (T. Collins) G. Sklerov, S. Kunin; Arista/Gloria's Songs, ASCAP; RCA-13395	99	89	3	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
34	27	9	SOMETIMES YOU JUST CAN'T WIN-Linda Ronstadt & J. D. Souther (P. Asher)	D	79	2	LAST THING I NEEDED FIRST THING THIS MORNING — Willie Nelson (C. Moman)	100	87	3	LOVE ME TODAY, LOVE ME FOREVER — J.W. Gunn (M. Hahn, R. Ruff)
			S. Stover; Glad, BMI; Asylum 7-69948	1	1		G.P. Nunn, D. Ciscle, Nunn, BMI; Columbia-38-03385	1	1		M. Hahn, J. Chunn; Yetehay, BMI; Primero-1013

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Nashville Scene

In Kip Kirby's absence, this week's column comes from contributing editor Edward Morris.

The rumor that there is an incalculably rich Vinyl Graveyard in Nashville, where once-proud songs have gone to die, is true. It is scattered with lyrics that are as quotable as Thoreau and as honest as rage, and it echoes with melodies as sweet as any that have graced the heavenly Hot 100. We know the graveyard is there because we pile on new carcasses every Wednesday afternoon in a quaint, if tepid, ceremony called the "singles review session."

Students of rational discourse will find little to marvel at in this weekly attempt at clair-

voyance. The usual review session resembles systematic criticism about as much as rape resembles courtly love.

Any given batch of singles will shake itself out into three categories: the unassailables, the dregs and the unexpected delights.

Of the unassailables, little need be said. They are those singles issued by labels and artists who have such track records of success that they are "picks" on sight. While lots of songs in this category are remarkably good, the fact is that critical tenets are simply off the point here. It doesn't matter if a song is a watery imitation of the artist's most recent yawner or that the producer uses strings and steel like a bad cook

uses salt. All that matters is that the song is going to get such promotion and airplay that most of us will wind up humming it a few weeks hence, in spite of our best resolves not to. No graveyard can keep these living dead in check.

Trotting three minutes ahead of oblivion, however, are the dregs. These are the ones that cry out for mercy killing—and get it. Would-bes of all sorts try to foist their forgettables upon unwilling ears: neo-Texans who persist in singing of mechanical bulls long after the bulls have been beaten into video games; pecuniary patriots who bawl out their reactionary ditties about an America that (happily) never was, in the hope that we will purchase their bravado and bad dreams; groups that sang something like

the Oak Ridge Boys last year and almost like Alabama this year; tone-deaf desperadoes who send in singles that must have been pressed with a rolling pin; old-timers who were good enough for the old times, but not for today; and urbane upstarts who just know that anybody can have a country hit if they consistently drop the terminal "g."

About the time one's tolerance is writhing like a taxpayer at audit, along comes the unexpected delight. Heads snap up and lean toward the speakers. Someone turns up the volume. And sleep-repelling activities are suspended for the duration of the song. It happens often enough to keep up the level of faith.

It happened last August with a song about

the emotional wrenching of separation that was so packed with truth it took two geniuses to tell it all: Jan Crutchfield, who wrote the song, and then newcomer Lee Greenwood, who uncannily interpreted "It Turns Me Inside Out."

It happened in March, 1981, with Bobbie Roberson's impeccable reading of a fine "otherwoman" song called "Soft Shoulders." Greenwood established himself with "It Turns Me Inside Out." Roberson continues to labor unnoticed, while "Soft Shoulders" waits for someone else to breathe life into it.

Occasionally the delight stems from hearing a once familiar voice rise from a new label. Vern Gosdin, for example, sounds as soulfully author-

(Continued on page 50)





STEVE MANTELLI

"YOU'RE A KEEP ME WONDERING KIND OF WOMAN" PICAP RECORDS P-005

Watch for Steve's new album "This Time Around Is For Me" PLP-1001

We'd like to thank the following radio stations for helping to make 1982 a successful year with three national chart records for Steve Mantelli and Picap Records. We wish all the stations a happy holiday season and a prosperous New Year.

WBAM	KYNN	KRAK	KCAN	KGA	KGAY
WPNX	WDXE	WSLC	KFGO	WSAI	WLAS
WTOD	KNOE	KSOP	WBXB	KTOM	WTMT
WJAZ	KRMD	WKCW	WHIM	WJOS	WPCM
WDLW	WDEN	WVOJ	WSDS	KTTS	WDXB
WVAM	WWNC	WPAP	KEEN	KMAK	WIXZ
WLWI	KVEG	WSUN	KWG	WKSJ	KBMR

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PICAP RECORDS P.O. Box 60365, Nashville, TN 37206

Survey For Week Ending 12/11/82 Billboard ® Hot Country LPs. Chart Weeks on Week Weeks on Week Week TITLE T Sign Artist, Label & Number (Dist. Label) 37 H GREATEST HITS A Kenny Rogers, Liberty L00 1072 38 32 BUSTED John Conlee, MCA 5310 INSIDE OUT Lee Greenwood MCA 5305 PERFECT STRANGER MCA HIGHWAYS ARE HEARTACHES Ricky Skaggs, Epic FE 10 35 39 32 40 40 ALWAYS ON MY MIND T.G. Sheppard, Warner/ Curb 23726 MICHAEL MARTIN 3 3 38 39 41 16 JUST SYLVIA 4 26 iel Martii y 51120 Sylvia, RCA AHL-1-4263 HANK WILLIAMS JR'S GREATEST HITS Hank Williams Jr., Elektra/ CAP INSIDE Ronnie Milsap, RCA AHL1 5 5 43 42 25 RCA COME BACK TO ME 43 42 14 7 7 RADIO ROMANCE 6 Marty Ko CRS (You're My) SUPER WOMAN (You're My INCREDIBLE MAN 44 45 5 GREATEST HITS Dolly Parton, RCA AHL 1 7 8 9 RCA 9 Bannon, RCA AHL 1-43// THE ELVIS MEDLEY Elvis Presley, RCA AFL 1 仚 55 3 Waylon Jennings & Willie Nelson, RCA, AHL-1-4455 RC/ GOING WHERE THE LONELY GO Merle Haggard, Epic FE 台 RCA 10 3 TOM JONES COUNTRY 44 46 47 46 6 TURNED LOOSE 10 6 12 A TASTE OF YESTERDAY'S WINE Merle Haggard/George Jones, Epic FE-38203 9425 UNLIMITED MCA 48 41 21 SOMEWHERE BETWEEN RIGHT AND WRONG Earl Thomas Conley, RCA AHL-1-4348 11 12 12 POL 49 51 HONKYTONK MAN RCA WEA 50 52 STICKIN' TOGETHER WAITIN' FOR THE SUN TO SHINE Ricky Shaggs, Epic FE 20 12 13 58 The Kendalls, Mercury SRM-1-4046 (Polygram) POL KRIS, WILLIE, DOLLY & BRENDA ... THE WINNING 金 CBS GREATEST HITS The Bellamy Brothers 食 14 15 HAND er/Curb 26397-FAMILY'S FINE BUT THIS ONE'S MINE David Frizzell Warner/Viva 14 11 21 (CBS) JWG 38389 HEARTBREAK 54 52 David 2368 PUT YOUR DREAMS AWAY Mickey Gilley, Epic FE 15 15 11 9423 GREATEST HITS 53 56 2 BIG CITY Merle Haggard, Epic FE 16 16 57 CBS THE LEGEND GOES ON 54 48 21 The Statler Brothers, Mercury SRM-1-4048 (Polygram) CONWAY'S #1 女 CHRISTMAS 33 3 The Oak Ridge Boys, MCA POL 57 55 2 CLASSICS-VO Conway Twitty, Ele 18 19 8 SURE FEELS LIKE LOVE Larry Gatlin & the Gatlin Brothers Band, Columbia FC-38135 WEA 60209 W THE BEST LITTLE WHOREHOUSE IN TEXAS 56 49 16 CBS 19 17 8 IT AIN'T EASY MCA 6112 SOUTHERN COMFORT Conway Twitty, Elektra El 57 50 44 21 91 FEELS SO RIGHT A Alabama RCA AHL1 3930 20 21 20 24 SOMEWHERE IN THE 60005 GREATEST HITS ▲ Anne Murray, Capitol SOO 115 58 58 STARS Rosanne Cash_ Columbia FC-37570 12110 A LITTLE MORE RAZZ Parry Railey, RCA AHL 1 CBS 59 61 24 GREATEST HITS A 64 4423 THE PRESSURE IS ON nbia KC2 37542 60 63 67 仚 28 3 THE BIRD Reed, RCA AHL 1 Elektra/Curb 5E 535 LAST TRAIN TO HEAVEN 61 59 36 DREAM MAKER Conway Twitty, Elektra 60182 18 11 24 Boxcar Wille, ST 73001 (Capitol) CHARLEY PRIDE LIVE Charley Pride, RCA AHL-14524 GREATEST HITS A Ponnie Milsap, RCA AAL1 65 62 2 ANNIVERSARY, TEN YEARS OF HITS George Jones, Epic KE 2 31 63 66 113 仚 30 TRUE LOVE GOIN' HOME FOR CHRISTMAS Merle haggard, Epic FE WEA QUIET LIES Newton, Capitol ST 27 23 28 (CBS) **1** HERE'S TO US 27 16TH AVENUE 20 28 51137 GREATEST HITS A The Oak Ridge Boys, MCA 66 69 110 22 GET CLOSER 29 5150 STRAIT FROM THE HEART MCA 5320 MCA 62 22 67 George Strait, MCA 5320 AMAZING GRACE HIGH NOTES 30 26 34 68 67 31 Cristy Lane, Liberty 51117 JUST HOOKED ON COUNTRY Hank Williams, Jr., Elektra/ Curb E1-60100 (Elektra) LOVE WILL TURN YOU Elektra/ 69 53 11 29 21 31 COUNTRY Atlanta Pops Orchestra— Albert Coleman Conducting, Epic FE 38154 NUMBER ONES AROUND • Kenny Rogers, Liberty LO 32 SOUNDS LIKE LOVE 32 60 70 29 Conway Twitty, MLA 3310 MEL TILLIS' GREATEST 71 64 5 25 13 CONWAY'S #1 CLASSICS, 33 VOL. I Conway Twitty, Elektra E1: 60115 Mel Tillis, Elektra 60192 TOO GOOD TO HURRY Charly McClain, Epic FE 72 73 21 会 47 WILD AND BLUE 7 38064 I AM WHAT I AM George Jones, Epic JE 75 115 73 George Jones, Lp... 36586 STARDUST A MENUMENT Columbia JC STEVE WARINER 35 36 6 CBS 70 240 74 Steve Wariner, RCA / 4154 MY HOME'S IN Willie Nelson, Columbia 35305 | WRITE IT DOWN

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75 72

34 131

ALABAMA ▲
Alabama, RCA AHL1-3644

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Country

Problems Of Benefit Concerts

• Continued from page 47

co-chair the National Kidney Foundation Telethon in April, with Harris overseeing the Los Angeles segment of the nationwide radio show and Milsap handling the Nashville portions.

Gayle performed Thursday (2) in Nashville for the Tennessee Lung Assn. Christmas Jubilee, a \$125-per couple affair at the Marriott Hotel. She played a June benefit for the Univ. of Nevada at Reno, and in Fedruary, 1983, joins Marvin Hamlisch, Liza Minnelli and others in Houston's Jones Hall to raise funds for the John Stehlen Foundation for Cancer Research. Gayle's mother and Hamlisch's father both died of

Gayle's husband and manager Bill Gatzimos, of Crystal Gayle Enterprises, is a board director of the Tennessee Lung Assn. and says that the Thursday Jubilee received top priority this season in Gayle's schedule, and that no competing benefit requests were accepted in the area that would hurt ticket sales of the

Gatzimos observes, "The motivation is not really for public relations—there are a lot of things she could do in that area that are much more time-effective than benefits."

Ronnie Milsap is studying options for working on a specific benefit year after year to build recognition for the charity, according to Tom Corley of Ronnie Milsap Enterprises. The singer's interests, Corley says, are particularly for blindness prevention charities.

He is already active with the Society To Prevent Blindness and serves on the board of the Duke Univ. School of Blindness in Durham, N.C. This year, he performed in benefits for the Univ. of Detroit and the Jackson, Miss., Ballet Co.

Corley says many requests come in for Milsap's assistance, all routed to him by A.P.A., personal manager Dan Cleary or Milsap Enterprises. Milsap himself makes the final choices. Corley says costs of benefits and scheduling makes most offers impossible to accept.

The Jim Halsey Agency provides accommodations and private services to its artists for any paid personal appearances that are fundraisers. The Oak Ridge Boys and Roy Clark are most active, according to Midwest and Southeast agent Ray Shelide.

Roy Clark has played at the Celebrity Starlight Golf Tournament at Oral Roberts Univ. in Tulsa for seven years. Proceeds go to Children's Hospital in that city. Celebrities appearing this year included Bob Hope and Danny Thomas.

Oak Ridge Boys member Joe Bonsall is heading up work, with promoter Paul Jackson, on the annual Stars For Children Show in Dallas. Proceeds benefit "underprivileged and battered children," Shelide says. Acts perform that have previously enlisted the Oak Ridge Boys for their own benefits. Alabama played this year after the Oak Ridge Boys performed at Alabama's June Jam show in Ft. Payne, Alabama.

The Oak Ridge Boys also plan to

appear at George Lindsey's charity golf tournament in Montgomery, Ala., next year, proceeds of which benefit youth organizations.

Shelide, too, laments the difficulties inherent in scheduling benesit concerts. "So many people out there don't realize the enormity of getting a Roy Clark show or the Oak Ridge Boys into a town. On requests from small organizations, I encourage them to contact the management about possibly raffling off an artist's possession-an article of clothing or personal item. Often they only want a few hundred dollars anyway.

And when major benefit offers come in that could deflect ticket sales in a "hard" market to sell, Shelide advises the act not to play.

Until Ricky Skaggs gained national visibility this year with his No. l chart successes, he wasn't asked to participate in many benefits, his manager Chip Peay reports. But since Skaggs won two Country Music Assn. awards, including male vocalist of the year, Peay says he's had "quite a few" requests.

"The bad thing about it is that all of the benefit requests are worth-while," Peay says. "It's in your best interest to look at the ones that are well-organized." Badly organized ones, he observes, may be doubly hazardous: first, in not pulling a paying crowd and, second, in appearing to reflect negatively on the artist's appeal. "People don't look at it as a benefit that wasn't promoted right but as if the artist wasn't able to draw well," he summarizes.

Chart Fax

• Continued from page 47

per was "All The Gold In California" (1979).

Then there are those who call themselves brothers but whose blood doesn't run quite so true. These include the Wright Brothers and Burrito Brothers. But the most successful of the pseudo-brothers are the Statler Brothers, who hit No. 1 in 1978 with "Do You Know You Are My Sunshine." Only two of the four Statlers are brothers. They have a slew of other top 20 hits to their

Brother acts (contrived or conceived) on the chart this week are the Gatlins with "Sure Feels Like Love"

The Fifties" at starred 24, the Burrito Brothers with "Blue And Broken Hearted Me" at 51, and the Younger Brothers, who debut this week with 'There's No Substitute For You" at starred 83.

It's that time of year when the weather turns colder, the decorations go up and Christmas songs hit the chart. This week two Christmas songs debut at starred 78-Alabama's "Christmas In Dixie" and its flip side, "Christmas Is Just A Song For Us This Year" by Louise Mandrell and R.C. Bannon. On the album chart, the Oak Ridge Boys' "Christmas" jumps to super-starred 17, while Merle Haggard's "Goin' Home For Christmas" comes on at starred 64.

Most interesting debut this week belongs to Sammy Davis Jr., whose remake of "Smoke, Smoke, Smoke (That Cigarette)" comes in at starred 89. The original version of the song, recorded by Tex Williams, was the No. 1 song of the year in 1947. This is the first time the multi-faceted Davis has hit the country charts.

Opryland On The Lookout For Acts & Technicians

By CARTER MOODY

NASHVILLE-The Opryland theme park is launching a 31-city, coast-to-coast audition tour to search for performers, stage managers and technicians for more than a dozen musical productions in the park and on location.

The tour is the largest mounted by the park and began with pre-Thanksgiving auditions in Provo, Utah, San Francisco, Los Angeles and Albuquerque, N.M.

Some 7,000 performers and technicians were expected to appear in the open-call auditions for 375-400 Opryland roles in shows ranging from bluegrass and gospel programs to orchestrated and choreographed productions. Opryland's audition team consists of the entertainment director and manager, choreographer, show directors, musical director and assistant musical director. After the West Coast swing, the auditions move in December to Winston-Salem and Chapel Hill, N.C.; Columbus, Ohio; College Park, Md.; Ann Arbor and Detroit, Mich.; Morgantown, W.V.; Boston; Pittsburgh; Milwaukee and Chi-

January sites are: New York; Cincinnati; Atlanta; Orlando; Birmingham; Bloomington, Ind.; East Lansing, Mich.; Minneapolis; Champaign, Ill.; Little Rock; New Orleans; Arlington and Denton, Tex.; and Oklahoma City. There will also be auditions in Nashville in December and January. Interviews for technicians will be conducted in Boston, Pittsburgh, Milwaukee, Chicago, New York, Cincinnati, Bloomington and Champaign.

Nashville

• Continued from page 48

itative now on AMI as he did before on Ovation and before that on Elektra. And Narvel Felts' chilling vibrato seems endlessly capable of cutting through the dreck and the dregs no matter where it turns up.

Pick or recommend as we will, most of the unexpected delights go straight to the graveyard. More precisely, they go to the Country Music Foundation Library where, if they achieve any immortality at all, it is by being ground into footnotes. A few that are too precious for such callous dispatching may be sneaked home by the reviewers for their own collections. It's still a graveyard, but at least the flowers are kept

Editor's Note: This is a good time to remind readers that Billboard reviews are based primarily on the commerciality of the release: single Picks are for a predicted top 30 chart tune and Recommendeds are for other releases with the potential to show action on the corresponding chart. Album Picks are pre-dicted for the top half of the chart, and album Recommendeds are for other re-leases with the potential to show action on the corresponding chart.

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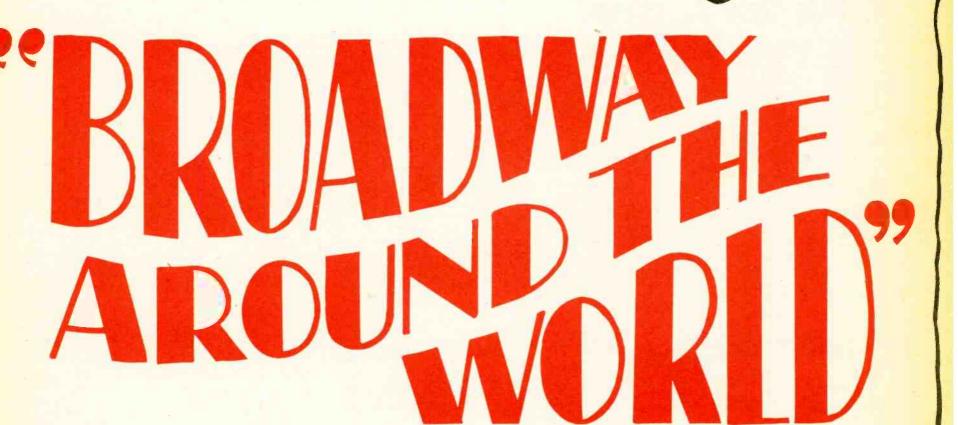
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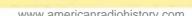
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Black

BET Cable Network ExpandingPay Service Strengthens Commitment To Music Video

NEW YORK—"Black acts have to stop moaning about not getting on MTV and start exploring what they do have," says Robert Johnson, president of Black Entertainment Television. This two-year-old pay cable network is part of what they have, and it's in the process of beefing up its commitment to music video.

The service is now available in markets nationwide 42 hours a week, 8 p.m. to 2 a.m. (it began modestly with a three-hour Friday night feed). With this increased airtime and the spread to more urban markets, BET has added hour-long syndicated programs on gospel and jazz; a half-hour "Old Gold Special" which mixes interviews and concert footage of major black performers; and "Video Soul," which Johnson describes as "key to our growth in music programming."

"Like MTV, the show broadcasts promotional videos, except that we focus solely on black performers," says Johnson. The 30-minute show has only been on three months, "but the response has been tremendous. Our audience of three million young blacks love the show. Their only complaint is that they'd like to see a wider variety of videos. We just

don't have enough black music videos to fill the demand.

"We have been very impressed with the figures MTV has produced to show how video can sell records. We feel our programming can do the same thing, so we are planning to expand the length of 'Video Soul' and make it more of a well-rounded music magazine."

Johnson isn't critical of MTV's decision not to show black videos. "They have targeted their audience, done their research, and feel the young rock audience is what they want. We feel the same way. We want to reach the blacks—and many whites—who enjoy black music and black culture."

CBS, Motown, Warner Bros. and PolyGram have all "been cooperative in providing video material," says Johnson. "But we really are going to be more aggressive in developing that relationship more fully. Anheuser-Busch has been our biggest sponsor, because they see BET as an exceptional vehicle for reaching blacks with money and selling their product. We want the record industry to see this as well."

A graphic example of video's power to sell music came during "The Bobby Jones Gospel Hour," broadcast by BET. Johnson recalls,

"An album called 'Twenty-One Gospel Greats' was advertised on the show. You could either call in or write for it. We received 1,000 calls in a week. Soon after, the record was sold out. Considering the loyalty of the gospel audience, I think the record industry would be wise to begin using videos to promote its gospel as well as pop product."

Johnson, who founded the Washington, D.C.-based company after a four-year stint as vice president of the National Cable Television Assn., says BET will in January begin a program called "Best Bets" to showcase young talent.

Co-produced by the network and Spitler/Landrum Productions, "Best Bets" will be shot in Washington and Nashville, with talent selected by Moses Dillard.



YOU CAN'T RUN FROM THE MAYOR—Stephanie Mills, left, whose new Casablanca/PolyGram single is "You Can't Run From My Love," accepts the key to Los Angeles from Wanda Moore, center, who represented Mayor Tom Bradley at a concert in Beverly Hills. Manager Cassandra Mills is at right.

The Rhythm & The Blues

Tough Times For Don Cornelius

By NELSON GEORGE

The last two months have been tough for Don Cornelius, both professionally and personally. In late October, his 10-year-old "Soul Train" show, an institution in its 11 a.m. Saturday slot on New York's WNEW-TV, was shifted without notice to 2 a.m.

Most of its primarily black audience in the metro New York area

was surprised, and assumed the show had been cancelled. Cornelius' office hadn't been notified of the move and was understandably upset at such a radical shift

such a radical shift of its slot in the nation's biggest market. Calls by Billboard to WNEW-TV's director of programming, John von Soosten, were not returned, and no explanation was offered by the Metromedia station.

Then, two weeks ago, Cornelius underwent brain surgery in Los Angeles. The veteran entrepreneur had been experiencing migraine headaches for several months. At first it was thought to be tension, but doc-

tors found it to be much more serious. The sensitive operation lasted 21 hours, and Cornelius is now resting at home.

Taping of future "Soul Train" programs has been delayed until February, when it's hoped that Cornelius can resume his duties as host. This writer and colleagues at Billboard wish him a speedy recovery, as do all his friends in the industry.

Short Stuff: A couple of white acts supported by prominent black industryites have recorded two soul classics. First is Bobby M, whose debut single from his "Rick James Presents Bobby M" album on Motown is Al Green's "Let's Stay Together." M (for Militello) sings on the tune, along with Jean Carn. The use of James' name in the LP title is part of a tradition at Motown, employing an association with established artists to boost newcomers ("Diana Ross Presents The Jackson Five," "Stevie Wonder Presents Syreeta"). Rick himself has previously lent his production expertise and vocals to music by Teena Marie ("Sucker For Your Love") and the Temptations ("Standing On The Top"), though his support for Militello's record is in name only.

Bill Wolfer's "Wolf" album is the first release on Dick Griffey's poporiented Constellation label (Billboard, Sept. 18). The highlight of the album is a decidedly faithful cover of the Norman Whitfield/Barrett Strong composition "Papa Was A Rolling Stone." Stevie Wonder and Michael Jackson both do cameo appearances on the album. "Wolf" represents an interesting attempt by Griffey to exploit the strange racism of pop radio. Where Griffey's top blacks acts can make exceptional records and not get played on white radio, acts such as Hall & Oates, who utilize a similar musical approach, have no such problem. Wolfer's album and the Constellation concept should enable the Solar operation to benefit from Wolfer's black sound and pale complexion-one of pop's music's real ironies.

Highrise Records looks like it'll be the next major black-oriented indie. In Billboard's top 30 black singles are Sonny Charles' delightful "Put It

(Continued on page 54)

NABP In New Agreement NEW YORK-The National Assn. of Black Promoters (NABP) black-owned support services are available, they will utilize "a com-

WITH CAVALLO, RUFFALO —

Assn. of Black Promoters (NABP) and the management firm of Cavallo, Ruffalo & Fargnoli have reached agreement regarding the use of black promoters and support services on tours by the company's clients. These include Earth, Wind & Fire, Prince, Ray Parker Jr., the Time and Vanity 6.

At a meeting Nov. 6 attended by Rev. Jesse Jackson, members of the NABP and Steve Fargnoli of Cavallo, Ruffalo & Fargnoli, an understanding was reached on several issues. According to the terms, the management firm "shall use black-owned support services in all tours of the black artists they represent, to the extent that these services are available." When no

black-owned support services are available, they will utilize "a company which supports the black community by employment of black craftsmen/technicians."

Cavallo, Ruffalo & Fargnoli will select promoters "on the basis of knowledge of the marketplace and past track record with special consideration given to NABP members."

A few weeks ago, a similar agreement was announced by the NABP and Dick Klotzman, promoter of Luther Vandross' current tour (Billboard, Nov. 13), but details have yet to be disclosed. Reportedly there has been some dispute between NABP and Klotzman over the enforcement of the agreement.

Warwick Marks 20th Anniversary Of Her First Hit

• Continued from page 6

before Diana Ross and 10 months before the Rolling Stones.

Warwick's first 38 chart hits, from "Don't Make Me Over" to 1971's "Amanda," were on Scepter Records, and all but a few were written by Burt Bacharach and Hal David. Those outside tunes include cover versions of "Who Can I Turn To?" and "You've Lost That Lovin' Feeling," and a recording of Andre and Dory Previn's theme from "Valley Of The Dolls."

"Dolls" started out as the B side of 1967's "I Say A Little Prayer," Warwick's first single to crack the top five and to go gold. But "Dolls" ultimately became an even bigger hit, reaching number two in March, 1968. It remains Warwick's biggest solo success.

The next couple of years represented the peak of Warwick's career. She won the Grammy Award for best female pop vocal in 1968 (for "Do You Know The Way To San

Jose?") and 1970 (for "I'll Never Fall In Love Again") and also took the NARM Award for best-selling album by a female artist in '69 and '70.

Warwick has never been an "automatic" hit-maker—she has never strung together more than three top 30 hits in a row—but she could always be counted on to rebound from any temporary slump. That is, until the summer of '70, when the hits suddenly stopped coming, perhaps in part because of increased competition in the easy listening field with the near-simultaneous arrivals of the Carpenters, Bread and Anne Murray.

Warwick moved to Warner Bros. in 1972, but scored only two chart singles for that label, neither of which cracked the top 75. But midway through that association Warwick cut a duet with the Spinners on Atlantic that stands as the biggest hit of her career. "Then Came You" hit No. 1, went gold and earned a Grammy nomination—though in the long run it didn't do much to re-es-

tablish Warwick's disk career; her album featuring "Then Came You" was on and off the charts in just six weeks.

Warwick's long dry spell finally came to an end in 1979, when her first release on Arista, "I'll Never Love This Way Again," became her first top 30 solo hit in almost 10 years. The Barry Manilow-produced track ultimately went top five and became Warwick's third millionseller.

The song was featured on the album "Dionne," Warwick's first top 20 album since 1969 and her only LP to be certified platinum. The album also yielded a top 15 followup hit in "Deja Vu," which won a Grammy for best female r&b performance. "I'll Never Love This Way Again" also won the female pop award, making Warwick the only female artist in Grammy history to win in both categories.

Warwick had two other top 40 hits on Arista before the current smash: "No Night So Long" and "Friends In Love," a much-heralded duet with Johnny Mathis. But neither hit the top 20, and "Friends In Love" was a particular disappointment, peaking at 38.

Warwick's union with Barry Gibb has had a happier ending for all concerned. It has not only re-established Warwick as a hit artist, but has also polished Gibb's commercial image, which was tarnished with the disappointing performance of the Bee Gees' 1981 album. "Living Eyes."

Here, in honor of Warwick's 20th anniversary, are her 20 biggest pop hits, with years and peak positions.

- 1. "Then Came You," 1974/
- 2. "Valley Of The Dolls," 1968/ #2.
- 3. "I Say A Little Prayer," 1967/ #4.
- 4. "I'll Never Love This Way Again," 1979/#5.5. "Walk On By," 1964/#6.
- 6. "I'll Never Fall In Love Again," 1970/#6.

- 7. "This Girl's In Love With You," 1969/#7.
- 8. "Anyone Who Had A Heart," 1964/#8.
- 9. "Message To Michael," 1966/#8.
- 10. "Do You Know The Way To San Jose?," 1968/#10.
- 11. "Heartbreaker," 1982/#15. 12. "Deja Vu," 1980/#15.
- 13. "Alfie," 1967/#15.
- 14. "You've Lost That Lovin' Feeling," 1969/#16.
- 15. "Promises, Promises," 1968/ #19.
- 16. "Reach Out For Me," 1964/ #20.
- 17. "Don't Make Me Over," 1963/#21.
- 18. "Trains And Boats And Planes," 1966/#22.
- 19. "No Night So Long," 1980/ #23.
- 20. "I Just Don't Know What To Do With Myself," 1966/
 - PAUL GREIN

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(Continued on page 56)

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News

Nov. Gold LP Total Highest In Two Years

Continued from page 1

To The Sky," which was certified in January, and "Greatest Hits, Vol. II," certified in October.

The recent resurgence of gold Christmas albums (Billboard, Dec. 4) continued in November, with two more holiday titles topping the 500,000 mark: Perry Como's "Christmas Album" (RCA), first released in 1976, and Willie Nelson's "Pretty Paper" (Columbia), first issued in '79.

This makes Como the only artist to collect three gold Christmas LPs since the RIAA instituted its awards program in 1958. He previously scored with "Season's Greetings," certified in '63, and "Merry Christmas Music" (1966).

And the certification of Nelson's album means four of the six Christmas LPs to go gold so far this year are by acts with large country fol-

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Schnurmacher (Columnist)
— Montreal Gazette

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lowings. The others: Kenny Rogers, the Statler Brothers and Anne Mur-

The month's two other gold albums (besides the two Christmas LPs) that were not 1982 releases are Blue Oyster Cult's "Fire Of Unknown Origin," released in July. 1981, and the Kendalls' "Heaven's Just A Sin Away," first issued more than five years ago. The title track was Billboard's No. 1 country single in October, 1977.

Another LP that had to struggle to reach gold was Elton John's "Jump Up!," which took 31 weeks and two top 15 hit singles to finally hit the 500,000 mark. It's John's 17th gold album and his first since leaving MCA. "The Fox," his 1981 Geffen debut, wasn't certified.

One of the month's platinum LPs was the Steve Miller Band's "Abracadabra," its first platinum studio set since "Book Of Dreams" in June, 1977. The group's last studio release, "Circle Of Love," stopped at gold last December.

There were no gold or platinum singles in November, but neither were there in November, 1981.

Here's the complete list of November certifications;

Platinum Albums Olivia Newton-John's "Greatest

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DEADLINES FOR **FUTURE ISSUES**

DEC. 18th ISSUE-DEC. 6th DEC. 25th ISSUE-DEC. 13th JAN. 8th ISSUE-DEC. 27th JAN, 15th ISSUE-JAN, 3rd JAN. 22nd ISSUE-JAN. 10th JAN. 29th ISSUE-JAN. 17th FEB. 5th ISSUE-JAN. 24th

(counting "Grease" and "Xanadu").

Steve Miller Band's "Abracadabra," Capitol. Their fourth. Men At Work's "Business As

Usual," Columbia. Their first. **Gold Albums**

Neil Diamond's "Heartlight," Columbia. His 19th.

Elton John's "Jump Up!," Geffen. His 17th. Olivia Newton-John's "Greatest

Hits, Vol. 2," MCA. Her 12th (counting soundtracks).

Linda Ronstadt's "Get Closer,"

Asylum. Her 11th. The Who's "It's Hard," Warner.

Their 11th. Willie Nelson's "Pretty Paper," Columbia. His ninth.

Billy Joel's "The Nylon Curtain," Columbia. His eighth.

Bruce Springsteen's "Nebraska," Columbia. His sixth.

Blue Oyster Cult's "Fire Of Un-

known Origin," Columbia. Their fifth.

Charlie Daniels Band's "Windows," Epic. Their fifth.

Kenny Loggins' "High Adventure," Columbia. His fifth.

Perry Como's "Christmas Album," RCA. His fourth.

Eddie Money's "No Control," Columbia. His third.

The Whispers' "Love Is Where You Find It," Solar. Their third. Joe Jackson's "Night And Day,"

A&M. His second. The Time's "What Time Is It?," Warner. Their second.

Luther Vandross' "Forever, For Always, For Love," Epic. His sec-

The Clash's "Combat Rock," Epic. Their first.

The Kendalls' "Heaven's Just A Sin Away," Churchill. Their first.

Stray Cats' "Built For Speed," EMI America. Their first.

Chartbeat

• Continued from page 6

rent monopoly, noteworthy mainly because Mathieson arranged and played on Summer's records and because "Gloria" is very much in Summer's old sound and style.

Lionel Richie was also producer of two of the top three singles in August, 1981. His duet with Diana Ross, "Endless Love," was No. 1, while Kenny Rogers' "I Don't Need You" was ranked third.

But the greatest domination of the pop charts by one producer came in April, 1964, when George Martin made a clean sweep of the top five with the Beatles. Runner-up honors go to Barry Gibb, Karl Richardson and Albhy Galuten, who co-produced four of the top five in March, 1978

Talk about success! Talk about acceptance! Talk about bucks!

* * * U.K. Watch: the Jam is going out with a bang. The group's professed last single, "Beat Surrender," debuts on the British chart this week at No. l, a feat previously accomplished by its double-sided hits "Going Underground"/"Dreams Of Children" in March, 1980 and "Town Called Malice"/"Precious" this past Febru-

ary. Only one other act in U.K. chart history has debuted at No. 1 with three different hits.

Elvis Presley? No, he's only done it twice. Cliff Richard? Nope, only once. Abba? No, they've never done it. The only other act to enter the U.K. chart at No. 1 three times is Slade, which scored with "Cum On Feel The Noize," "Skweeze Me Pleeze Me" and "Merry Xmas Everybody," successive releases in

Only 13 records have debuted on the British chart at No. 1 since its inception in 1952. The other recent ones are the Police's "Don't Stand So Close To Me," which entered in September, 1980 (and peaked at 10 in the U.S. seven months later) and Adam & the Ants' "Stand And Deliver," which bowed in May, 1981 (but never charted in the U.S.).

* * * Our U.K. chart spies Fred Bronson and Alan Jones also report that Dionne Warwick's "Heartbreaker" is the 50th British chart hit written by some combination of Gibb brothers. The only songwriting teams to top that total are Lennon & McCartney, Bacharach & David, Goffin & King and Holland-Dozier-Holland.

New Video Releases

This listing of video releases is designed to enable wholesalers and retailers to be up-to-date on available new product. Formats included are Bets, VHS (Video Home System), CED (Capacitance Electronic Disk), and LV (LaserVision). Where applicable, the suggested list price of each title is given; otherwise, "No List" or "Rental" is indicated. All information has been supplied by the manufacturers or distributors of the product.

THE JONATHAN WINTERS SHOW Beta World Television \$29.00 VHS \$31.00 **WORK & POLICE** Charlie Chaplin, Billy Armstrong, Marta Golden, Charles Insley, Paddy McGuire, Edna Purviance, Wesley Ruggles, John

THE WORLD OF APU (APU SANSAR) Ravi Shankar

 Beta 2 Video Yesterday 862
 \$49.95

 VHS 862
 \$52.95
 THE WOULD-BE GENTLEMAN, see Le Bourgeois Gentilhomme THE YOUNG CARUSO

Ermanno Randi, Gina Lollobrigida. AND GOD CREATED WOMAN

Brigette Bardot LV Vestron

ANGEL OF H.E.A.T. Marilyn Chambers LV Vestron

LV Vestron

DICK CAVETT'S HOCUS POCUS IT'S MAGIC Dick Cavett, Sigfried & Roy, Harry Blackstone, Mark Wilson

FIEND Don Leifert, Richard Nelson, Elaine White, George Stover Beta & VHS Force Video FV3

GO TELL THE SPARTANS Burt Lancaster I V Vestron

GOOD GUYS WEAR BLACK **Chuck Norris**

HERE IT IS BURLESQUE Ann Cory, Morey Amsterdam, Pinky Lee LV Vestron

LEAT YOUR SKIN William Joyce, Heather Hewitt, Walter Coy, Betty Hyatt, Lindon Dan Stapleton Beta & VHS Focre Video FV2

To get your company's new video re-leases listed, send the following infor-mation — Title, Performers, Distributor/ Menufacturer, Format(s), Catalog Num-ber(s) for each format, and the Suggested List Price (if none, Indicate "No List" or "Rental")—to Bob Hudoba, Biliboard, 2160 Patterson St., Cincinnati, Ohio 45214.

www.americanradiohistory.com

Notas

Some Industry IIIs Don't Translate

By ENRIQUE FERNANDEZ

The ills that plague the record industry in many markets don't translate literally into the Spanish-speaking territories. Home taping, for example, is felt to be far less of a problem among Latins. Alhambra's Mercy Lopez explains, "The radio stations can't afford the luxury of a

CALIFORNIA

TITLE—Artist, Label & Number (Distributing Label)

Yo te necesito. Profono 3090

ROCIO DURCAL

JUAN GABRIEL Cosas de enamorado, Pronto 0702

less 10064

JOSE LUIS RODRIGUEZ

JULIO IGLESIAS

LOS BUKIS

Canta lo roma Pronto 0703

LOS FREDDIE

AMANDA MIGUE

VARIOS ARTISTAS

Gracias, Pronto 0701

LUCIA MENDEZ

NAPOLEON

GRAN COMBO

JULIO IGLESIAS
Momentos CRS 50329

JOHNNY VENTURA

VARIOS ARTISTAS Disco de oro vol. 2. CBS 10327

CELIA CRUZ Y LA SONORA

MATANCERA Feliz encuentro Barbaro 212

JOSE LUIS RODRIGUEZ Dueno de nada, CBS 30301

uentes 201388

ROBERTO TORRES Charange vallenato vol. 2, Guajiro 4013

MARLENE Amame, FM 009

RODOLFO

LUIS OVALLE

OSCAR D'LEON El discovolo TH 2207

BOBBY VALENTIN

SONORA PONCENA

CAMILO SESTO

MENUDO Por amor, Profono 9089

LOS DIABLOS Con quien sea, Raff 9087

NEW YORK

TITLE—Artist, Label & Number (Distributing Label)

Maldita primavera, Profono 3082

NAPOLEON Frente a frente, Profono 9091

CHELO Otro mas de Chelo Musart 1830

JOSE JOSE

YURI

This Last

2 5

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5 7

6 3

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10 _

11

12

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14

15 13

This Last

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4 12

5 2

6 7

7 5

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9 6

10 13

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8

commercial-free hour, so entire LPs can't be recorded without interruption. Besides, Latins don't have the buying power needed to get the sophisticated recording equipment that has made home taping so popular in the rest of the market."

Piracy, however, is considered a more serious evil in the Latin market than elsewhere. One record com-

Survey For Week Ending 12/11/82

FLORIDA

OSE FELICIANO

JOSE LUIS PERALES

JULIO IGLESIAS Momentos, CBS 50329

CAMILO SESTO Con ganas, Pronto 0704

HANSEL Y RAUL

uego y agua, CBS 80357

CELIA CRUZ Y LA SONORA

MATANCERA Feliz encuentro, Barbao 212

JOSE LUIS RODRIGUEZ Dueno de nada, CBS 30301 ROCIO JURADO Como una ola, RCA 0401

VARIOS ARTISTAS
Profono 1403

2 Guaiiro 4013

ROBERTO TORRES

Salsa del barrio, Prot OSCAR D'LEON El discovolo, TH 220

SOPHY

WILLIE ROSARIO

talgia, Velvet 6018

TEXAS

TITLE-Artist, Label & Number (Distributing Label)

LASERIE De pelicula, Fania 613

JOSE LUIS RODRIGUEZ Historia del idolo, CBS

RAMON AYALA Mi golondrina, Freddie 1240

JOSE LUIS RODRIGUEZ

aro 043

VINCENTE FERNANDEZ Es la diferencia, CBS 20628

Sus 15 exitazos originales, Caytronics 2000

Otro mas de Chelo, Musart 1830

LOS BARON DE APODACA

LOS HERMANOS GONZALEZ Tierra tejana, Tex-Mex 2196

MERCEDES CASTRO Vida truncada Musart 10896

JUAN VALENTIN

rmance_Cara 031

GRUPO QUEMADO

JULIO IGLESIAS

GRUPO MAZZ

GRUP MAZZ Pesado Cara 045

JUAN GABRIEL

LA MAFIA

BOBBY VALENTIN
Presenta al Cano Estremera, Bronco 124

JOHNNY PACHECO Y ROLANDO

TITLE—Artist, Label & Number (Distributing Label)

Billboard B Hot Latin LPs
Special Survey Hot Latin LPs

This Last

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pany executive complains that the FBI has not taken the plight of the Latin record industry seriously and suggests that retailers, as well as pirates, should be prosecuted. "You have to bust people," he adds bitterly, echoing a sentiment heard throughout the industry.

Unfortunately, the positive side of the mainstream market does not translate faithfully either. Airplay, explains Lopez, is no guarantee of sales; neither is good coverage in print. So far, the only tried and true promotional vehicle is tv.

But even tv has its problems. Industryites complain that the rising cost of tv promotion is making this vehicle unprofitable. However, as the mainstream market intensifies its promotional efforts in this medium, it looks as though tv promotion is an area where the Latin record industry has led the way.

* * * The Paraguayan ambassador to the U.S. is an expert on intellectual property, and this year, in his country, he founded a National Institute of Authors' Rights, associated with the Interamerican Copyright Institute. Ambassador Mario Lopez Escobar has convinced the parent institute to hold its meeting in Paraguay next year, in the hope that this will promote his country's efforts to protect intellectual property.

Though the music most closely associated with the New York Puerto Rican community is salsa, the city has enough lovers of jibaro (country) music to support promoter José Te-jeda's three-day "Voices and Guitars of Borinquen" festival in mid-November. .. . EMI has signed Brazilian star Rita Lee for distribution of Spanish-language product through Latin America. . . . Jose Luis Rodriguez has been named chairman of the U.S. UNICEF committee. . . . Los Angeles is becoming a recording mecca for Latin artists, the most recent being Mario Alberto Milar, who has just finished an LP for TH. It's the first L.A. production for this Venezuelan indie. ... This year's most outstanding performance award in the World Popular Song Festival in Tokyo went to Japanese-Mexican singer Yoshio.

Music, Politics Join Forces In **Spain Elections**

turned Spain into a movable musical feast, with a strong note of '60s nostalgia, as candidates toured the country accompanied by recording artists who supported the respective parties. Though most of the artists were domestic, some foreign talent, notably Pete Seeger and Arlo Guthrie, visited Spain to perform on behalf of candidates and parties whose ideology they shared.

The biggest musical showdown was presented by the two principal competing parties, PSOE (Spanish Socialist Workers Party) and AP (Popular Alliance). The former, which won the election, boasted such top Spanish talent as Luis Eduardo Aute, Juan Manuel Serrat and Miguel Ríos among its musical supporters, while the latter enjoyed

www.americanradiohistory

Distribution Problems Hit Central American Market

By PEPE ESTRADA

GUATEMALA CITY-The failure of the Central American Common Market to stabilize relations in this politically and economically troubled part of the world has vir-tually halted the flow of product from local record companies. These distribution problems, some feel, may endanger the very existence of the Central American record industry.

Dideca, which years ago had excellent sales in Nicaragua, Costa Rica and Honduras, today cannot ship to these countries from its base in Guatemala. Currency crises and political blockades are stopping the free flow of Central American product in these countries.

As a reaction, the record companies are concentrating their marketing in Guatemala and El Salvawith an emphasis on the soundtracks of such American films as "Grease II" and "Rocky III," and on compilation LPs.

DJ Finding U.K. Audience

NEW YORK-The U.S. Armed Forces are the best promotion vehicle for Latin dance music in England, as well as the rest of Europe, according to English-based Latin DJ Christian Marshall, U.S. servicemen of Latin background stationed in England were the first to respond to Marshall's efforts in promoting Latin music in English discos, though by now the demand has spread among other foreigners and even among the British public.

In New York to visit this city's salsa record companies, the Nicaraguan-born DJ complains that recent Latin product is hard to get in England and that, though many club DJs would like to play Latin music, the record companies do nothing to service them. Marshall explains that salsa, samba and Latin jazz are the genres most wanted in England.

Marshall and his associate Wilfrid de Baise play Latin dance music at their own mobile disco for universities, private dances and embassy parties. In addition, Marshall DJs Latin nights at two clubs in the Oxford area, Downtown Manhattan and Rio Country Club.

"The university communities are very responsive to Latin music because of the large number of Latin American students there," explains Marshall, "but other foreign students like it as well. The Arabs go crazy when they hear Latin music.

New Caytronics Tape Package

NEW YORK-Caytronics Corp., a leading distributor of Latin product in the U.S. and Puerto Rico, has launched a line of "jacket-cas-settes"—prerecorded cassettes in record jackets.

According to Caytronics' director of marketing and sales, Bernardo Garza, the new line will help retailers display cassettes like albums and minimize the possibility of theft. The company plans initially to use this packaging on its top-line product from Ariola and RCA.

Of the area's companies, Dideca may be the one most successfully weathering the storm, probably due to its making an early move into tv promotion. Label president Byron Galvez led Dideca into an association with Guatemala's Channels 3 and 7, with increased profits for both the record and tv entities. Subsequently, CBS-Indica and Dicesa also joined forces with tv companies.

These record-tv associations have not prevented sales from falling below the levels of previous years. Nonetheless, industryites express hope that the market will reawaken during the holiday season.



BACK ON THE JOB—After a long illness, a healthy Pedro Vargas (left) has returned to the recording studio to work on his new LP with song-writer/arranger Armando Manza-

Survey For Week Ending 12/11/82



MADRID-This fall's elections

backing of the group Secretos, Radio Topolino Orquesta, and a group of '60s rockers that has reunited after 18 years, Los Jets.

Greek Trade In 'Serious' Shape

By JOHN CARR

ATHENS—The record and prerecorded cassette trade in Greece is in a "very serious condition," hit hard by a lingering economic recession and aggravated by unwise record industry policies.

That's the verdict of leading Athens wholesaler Emmanuel Kavouklis, who fears that if the present market slump is allowed to continue, then "buyers will gradually get out of the habit of buying disks and turn to other forms of entertainment."

City retailers, he claims, no longer have much motivation to sell, and shutdowns among the smaller of the estimated 2,000 dealers in the Athens-Piraeus area are accelerating

ting.
Virtually all observers here agree that the recession has seriously hurt Greeks' purchasing power, especially in record stores. And local repertoire has been the chief victim of the decline, to the point where it now takes up just 40% of countrywide sales

Kavouklis, a onetime member of popular Greek rock band the Idols, and now one of the country's three major record and cassette wholesalers, claims there's much the record industry can do, but is not doing, to remedy the situation.

"There is no inventiveness coming out of the record companies," he says. "They can't seem to manage to get out big hits, so instead they flood the stores with lesser releases." The result, he avers, is that dealers find themselves with mounting unsold stocks of mediocre product, thus eroding retail profit margins.

An exception to the general rule, says Kavouklis, is Minos Records. The firm's top singer, Yannis Parios, has consistently been at the top of the domestic repertoire sales charts.

Also coming in for a sizeable share of blame for the music business crisis, in the view of Kavouklis, is Greek national radio, "which for more than a year has been shunning what its programmers consider to be commercialized music." He asks: "If people can't hear what they like on radio, how can they be expected to go to the stores and ask for it?"

Kavouklis predicts that consumers' low purchasing power will continue to plague the marketplace well into 1983. He says: "Around Easter, we'll probably get an indication if the recession will bottom out or last right through next year."

He believes that record companies are wrong in their present tactics of pressuring retailers to "sell harder." He adds: "What they ought to be doing is bring out better product—in a word, hits."

Kavouklis says the fight against piracy here must be intensified, so that "the smaller, pirate-controlled retailers will be forced out of business, leaving the professionals with a better chance of improving the market"

EMI U.K. Drops Chrome

LONDON-EMI Records has decided to end the use of chrome dioxide tape for its prerecorded cassettes in both the pop and classical fields, despite claims from several other majors of increased unit sales since switching to chrome.

This decision clears up a problem which started earlier this year with a top-level announcement that EMI's policy would be to use high quality ferric tape (manufactured by Capitol in the U.S.) and its own XDR (extended dynam's range) technique of mastering and duplicating. The claim made then was that the quality of sound matched, or bettered, the standards obtained by chrome dioxide.

However, EMI's classical division said it would continue to use chrome for U.K. releases, since EMI U.K. did not have the duplication facilities needed to utilize the U.S. mastering and manufacturing system.

Now there is a firm decision to abandon chrome altogether, though this format will be used until stocks run out. Tests will then be made at the company's plant in Hayes, Middlesex, on new equipment which will allow a switch to superferric tape.

FOR SACEM LICENSING

200 French Stations OKed

PARIS—More than 200 independent French radio stations have now received approval in principle to be licensed by SACEM for copyright music broadcasting, according to Elie-Pierre Rochiccioli, contract manager for the French copyright society. However, the stations must now receive authorization from the organization's audio/visual committee.

"The fact is," says Rochiccioli, "all the stations are broadcasting, but illegally, and it may take a few more months before they come within the law. Just how many there will be in the end, we don't even know at this stage. All we know is that, once the committee has handed out its permits, those without permits which continue to broadcast will be jammed."

Adds Rochiccioli: "When payments do start, they'll be based on the station's turnover. The rate will be 5% now and 6% if and when advertising is permitted and starts."

The state is to provide some cash by way of subsidies, but it will not be all that much—roughly \$14,000 a year for each station. However, some stations are setting up clubs and earning income from membership and various consumer services. Others are organizing concerts.

The stations' books will be audited annually and, once every three months, each station will be obliged to submit the titles of the music it has broadcast over the previous 15 days. This will help SACEM distribute the performance payments as equitably as possible, says Rochiccioli.

Clayderman To Perform Series Of Paris Recitals

• Continued from page 9

Virtually unknown in the U.K. two months ago, Clayderman has made a dramatic impact through the television marketing by Tellydisc of the double compilation album, "The Magic Of Richard Clayderman," a direct response campaign said to have achieved 100,000 sales in the space of five weeks. On the day that Clayderman was presented with a gold disk in recognition of the Tellydisc success, sales had reportedly doubled to 200,000.

At the same time, a compilation album released through retail outlets by Decca is currently said to be selling at the rate of 4,000 a day and to have topped the 50,000 sales mark.

Tellydisc, which gets substantial discounts on its television advertis-

ing by offering tv companies a percentage deal on album sales, timed its Clayderman campaign to coincide with the introduction of a new National Girobank facility by the U.K. Post Office called Freepay, a cash-with-order service which enabled potential buyers of the Clayderman double album to order it through any one of Britain's 20,000 post offices. Posters advertising the album were displayed in post offices around the country.

Clayderman is listed in the Guinness Book of Records as the world's most successful pianist, with a total of 127 gold and 23 platinum records. His world sales of albums include 6.5 million in Germany, 5.5 million in France, 2.8 million in Japan and more than a million each in Mexico, Argentina, Spain and Austria.

IFPI's Boudewijns Sees Hope For Dutch Industry

• Continued from page 9

these days. You have to travel, so to speak, to find the record of your choice.

"That is mainly due to the fact that the number of outlets has been drastically reduced. In the '50s and '60s there were at least 1,500 specialist stores where you could buy records. At the moment I think that's down to 700."

Nor is it only a question of fewer outlets. Release schedules have also been considerably pruned. "Apparently, reducing the number of releases is an economic necessity for the companies," says Boudewijns. "I can understand that solution, but it also has some disadvantages. Last year the number of items released—singles, albums, tapes—was down by about 1,000. This year I think there will be a reduction of another 1,000 at least. That brings the number of released items to around 7,000 a year. I can remember times when that figure was 12,000. That's quite a difference, to put it mildly."

Boudewijns sees considerable drawbacks in this tactic. "A reduction of releases certainly means a cultural loss. What intrigues me is who decides which items won't be

released. Apparently, the number of potential hits won't be reduced, so what happens to the not-so-current repertoire? What will happen, for instance, to records of folk music, or of French chansons? Culturally I really have my doubts a bout this reduction policy. Nor do I think that it's 100% calculated to produce better relations with the record-buying public."

What has led the Dutch record industry into this situation? "The most important reason is undoubtedly home taping, which is a tremendous threat to the business. Just imagine: according to a survey by Amsterdam University, 32 million albums were sold in Holland during 1980. But in that same year the equivalent of roughly 70 million albums was copied at home, and no doubt in 1981 the situation was even worse.

"I have talked to record retailers who told me about youngsters buying one album and at the same time four blank cassettes. So by the end of the day that album was copied four times. It's a disaster for the record business, and for that reason I am especially glad that we have had such an instructive exchange of opinion with the Dutch minister of justice. He told us that we can expect legislation on this subject within a short time"

Details of what form such legislation might take are not definite. "It would probably involve a levy on blank tapes and/or tape recorders. During the discussions, which involved NVPI, STEMRA and two musicians' unions and lasted two hours, the minister said that he understood the threat and that something must be done about it, that he

americantadiohistory of

would work hard for legislation. That was all, but I find it a very encouraging statement. After all, home taping cannot be removed by changing the public's mentality. It is not an illegal thing as such. It is only fair that the various parties damaged should receive some compensation for the copying of their products and ideas, however, and a levy on blank tapes and hardware is the easiest way to do this."

Among other reasons for the Dutch industry's decline, Boudewijns cites piracy and the economic re-

Polish Man Charged In Tape Scam

WARSAW—The first court case in Poland involving allegations of illegal dealings in the record/tape industry is set for a hearing within the next few weeks.

An airline employee is accused of having traded in cassettes purchased in Singapore without having the required trading permit, and of evading taxes on the deals.

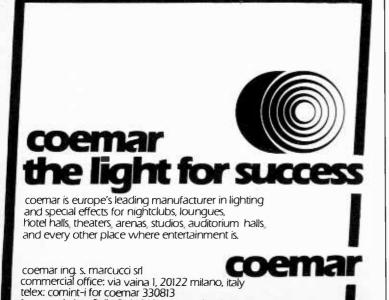
The prosecution is claiming he imported a total of 21,800 Japanese-manufactured cassettes over the course of two years. Pending a verdict, the prosecutor has ordered the confiscation of cassette recording and reproduction equipment valued at \$12,500, said to belong to the accused. Also seized was the man's

cession, coupled with a shift in leisure spending. "Piracy is a constant worry, and we invest over \$200,000 annually to combat it. Step by step we are making progress: a few years ago piracy represented 10% of the market, but now we have pushed it back to 5%. You always have to be alert, though: if you don't fight it continually, then it will stay as a permanent feature.

"The recession is clearly a major handicap for the industry and has adversely affected leisure spending, but it is also true that the record as such has lost some of its impact as a leisure item. In the '60s and '70s every youngster bought at least one record a week, but that is no longer the case. Nowadays many people are more interested in video games, or videocassettes, or citizen's band radios, or surfboards. That's an unpleasant fact we have to live with."

Boudewijns also believes that Holland's non-signing of the Rome and Geneva Conventions has an indirect effect on the industry's fortunes. "Both conventions concern the rights situation. We understand the Dutch government will soon ratify the Geneva Convention, which will give a better legal status to the record industry without in itself guaranteeing an improvement in terms of turnover.

"On the Rome Convention, ratification seems less certain. Article 12 in particular, which deals with secondary use, is a real sticking point for the government, and I think it will probably follow the example of one or two other countries in ratifying the Convention with that article excluded." WILLEM HOOS



factory: via bonfiglio 2, 46042 castel goffredo (mn)

News/International



SHAKIN' PLATINUM-Epic artist Shakin' Stevens greets Alien Davis, left president of CBS Records International, following a concert at Hammersmith Odeon in London, where the singer performed selections from "Give Me You Heart Tonight," which has been certified platinum in the U.K. They're joined by Paul Russell, managing director for CBS Records U.K.; Bunny Freidus, vice president of creative operations for CBS international; and manager

France's Pathe Marconi **Posts \$2 Million Profit**

• Continued from page 9

In a first stage of this corporate plan, EMI Publishing affiliate Publications Francis Day has taken control of the Pathe Marconi publishing companies Productions Musicales Pathe Marconi and Societe Eco Music. And Pathe publishing affiliate Editions Musicales Champs Elysees has absorbed the EMI Publishingowned firm France Melodie, prior to an eventual fusion of all group publishing sectors in France, Gerondeau added.

With improved company performance over the past two years and a substantial trimming of staff

Elton John Opens New Nottingham Venue

LONDON-Elton John opened Nottingham's new \$24 million Royal Concert Hall Nov. 27 by switching on a "spectacular" neon sculpture linking the hall to the recently refurbished Nottingham Theatre Royal nearby.

Just two hours after the opening

ceremony, John became the first artist to perform at the new multi-purpose hall, giving the first of two concerts there. The shows were part of his 43-date U.K. tour, which will climax on Christmas Eve at the end of a record 14 concerts at London's Hammersmith Odeon.

levels from 1,250 in 1978 to the present tally of nearly 800, Pathe Marconi, too, has shed all nongroup record distribution deals for France. As a result, Pathe Marconi shares, initially valued at \$25 on the Paris stock exchange, are now being quoted at around \$8.30, compared with only \$2 a year ago.

In his report, Gerondeau notes Capitol, EMI America and EMI Records artists such as Wilde, Carnes, Sheena Easton, Iron Maiden, Moon Martin, the Scorpions, the Rolling Stones, Pink Floyd, Kenny Rogers, Diana Ross, Paul McCartney, Olivia Newton-John and Oscar Benton as major contributors to the year's success.

On the French side he cites Jacques Higelin, Gerard Mancet, Yves Duteil and the veteran Tino Rossi, who at age 75 has just signed a new recording contract with the company. Gerondeau comments: 'In a relatively stable market, with cassette sales compensating for poorer LP performance, the company must continue its efforts to maintain performance levels in all sectors to face up to the economic environment and rising costs."

He says that the Pathe Marconi performance last year was "satisfactory in a stagnating market," adding that part of the success was also due to classical sales, which rose by 35% during the year to take a total French marketplace share of 25%.

COURT SUPPORTS TRIBUNAL

PRS Loses TV Dispute Appeal

Right Society has failed in its bid to establish that the Performing Right Tribunal has no jurisdiction to arbitrate in the current dispute over license fees between independent television program contractors and

The PRS claimed in the Chancery Division of the High Court Nov. 17 that the Tribunal had no jurisdiction to entertain a reference from program contractors because they were not the actual broadcasters of the Society's works. The broadcasts, the PRS maintained, were affected by the Independent Broadcasting Authority. The counsel for PRS argued that until the works were transmitted by the IBA, there was no broadcast.

The PRS was appealing the Performing Right Tribunal's Feb. 5 decision that it was empowered to arbitrate in the dispute. But Justice Whitford upheld the decision of the Tribunal, holding that "broadcasting" undoubtedly included transmitting and wireless telegraphy signals, but remained a word of broad enough import to cover the program contractors as well as the broadcasting authority.

The purpose behind the PRS's appeal was, according to Robert Abrahams, its director of external affairs, to simplify the licensing negotiations by dealing with one centralized broadcasting body representing all independent television contractors. As a result of the rejection of the PRS appeal, the Performing Right Tribunal will now arbitrate in the

The PRS agreement with ITV expired in March, 1980, and since then the commercial television companies have been paying a lump sum, on a provisional basis, which is equal to something under 0.6% of their advertising revenue. It has always been the concern of the PRS to

ent Television Companies Association based on a percentage of net advertising revenue. The figure the Society is seeking is 1.5%, subject to progressively smaller rebates over the first four years of the agreement. The ITCA, on the other hand, is eager to preserve the flat fee payment arrangement.

Switzerland Opens Door For Private Radio & TV

ZURICH - The Swiss government's broadcasting monopoly is about to come to an end. According to Leon Schlumpf, minister of communications, between 20 and 30 private radio and tv stations will be on the air by mid-1984 at the latest.

The legal basis for this revolutionary development is the Decree for Broadcasting Trials (RVO), issued on June 7, which opened the way for private enterprise. Since then, more than 250 applications for broadcast concessions have been submitted: 189 for radio, 16 for tv and 53 for special broadcasting services. Some 63 radio submissions were received from the cantons of Zurich and Berne alone.

Applications were published in the government's gazette at the beginning of this month, and would-be

broadcasters now await the decisions of the approval committee. In the meantime, commercial advertising remains a hotly debated issue, with various pressure groups lobbying against the provisions of the Decree which permit advertising on radio, though not tv, of up to 15 minutes or 2% of broadcast time daily, and forbid individual sponsors from underwriting entire pro-

Advertising agencies estimate that between \$15 million and \$25 million will be spent annually on radio spots. This sum represents a redistribution of existing advertising budgets rather than new money. Tobacco, hard liquor and a long list of other consumer items are banned from advertising.

German Turnover Drop Reported

Nine-Month Totals Show 2% Wholesale Decrease

• Continued from page 9

the first three quarters slipped 2% to 113.5 million units, most of the decline has been in the full-price field, leading to a much deeper cut in rev-

Metronome managing director Heino Wirth speaks for most of his colleagues when he attributes the music market's continuing softness to "the bad overall economic situation, increasing competition in the home entertainment sector (home video and video games), and, of course, home taping." WEA president Siggi Loch comments: "We're

in a paradoxical situation. At no previous time was more music being listened to than today, but the worldwide sales of recordings are decreasing."

Friedrich Schmidt, Ariola managing director and Phonoverband chairman, also points to "a change in the ordering pattern of German retailers. Whereas in previous years, they started stocking up in September for the Christmas business, this year they have waited until October or even November before placing major orders." Roland Kommerell of Phonogram predicts seasonal sales this year will be "concentrated in a feverish business a few weeks before Christmas."

No repertoire field shows uniform strength at all companies, the way "new German wave" dominated sales earlier this year. "Quality has become a prerequisite for success in 'new German wave'," says Ariola's Schmidt, who sees greater demand for new young German pop singers. At EMI, managing director Wottawa affirms the strength of all types of domestic repertoire this year. Intercord's Herbert R. Kollisch observes "a strong trend to domestic and international MOR," while Metronome and Phonogram have registered a recent surge in demand for international pop.

Phonoverband statistics continue to give classical music 9% of the German album market.

With the departure of Arcade from the tv merchandising field, remaining competitors believe the outlook is satisfactory. PolyGram's new Polystar subsidiary claims particular success this year, currently boasting sales of 300,000 units in three weeks for its new Elton John tv album.

Every major firm agrees that cata-

log sales are declining sharply, although at CBS, Larsen says, "Sales of lower-priced rereleases show that consumer interest is still there.'

Except for Ariola, which is building up its international import department, most import activity has been slow this year, largely due to the unfavorable dollar/mark exchange rate. But exports have profitted from this currency balance, especially Teldec's TIS (Teldec Import Service), which claims sales "well above 1981 levels."

Asked about the impact of the continuing sales slump on their personnel rosters at this time last year. only two firms reported slight reductions. It's a different story this year: Phonogram is down 20% so far this year, RCA has cut 5%, and CBS, Teldec and Metronome are all down "slightly." Ariola has switched some employees from music operations to non-music fields such as video games. Hardest hit are some small independents, such as Boots Distribution in Hanover, where Manfred Schuetz says he has trimmed the rolls by 40%. EMI Electrola, WEA and Intercord report no change in employment levels. DG/Polydor and Bellaphon declined to respond to this question.

Germany's managing directors do not expect much improvement in the music business in 1983. CBS's Larsen expects a slight decline. Ariola's Schmidt and EMI's Wottawa see a possibility of slight growth, if the Germany economy picks up.
At RCA, where Helmut Hecht last

week became acting managing di-rector following the departure of Hans-Georg Baum, a level music market is expected in 1983, but with a larger market share for RCA due to much stronger domestic repertoire activities.

U.K. Antipiracy Bills Introduced Audio/Video Industry Taking Aim At Illicit Activity At the heart of the Willis Bill is

• Continued from page 30

Iain Sproat, under secretary of trade and industry. Says Muspratt: "He clearly understood that our business, which has created over 20,000 new jobs in just under three years, is seriously affected by piracy. Now we're waiting for private members' bills to be presented and for the full support of the minister and the government.

The bill being presented to the House of Commons, its timing dependent upon other business, is from Sir John Eden, under the title "Copyright Act 1965 Amendment of Penalties." The bill "on offer" in the House of Lords is sponsored by Lord Willis (writer Ted Willis) and broadens the range of definition of illegal copying, as well as proposing unlimited fines and up to two years' imprisonment for second and subsequent offenses.

that "a person shall be deemed to have authorized the infringement of the copyright in a sound recording or cinematograph film if, without the consent of the owner or exclusive licensee of that sound recording or cinematograph, he engages for profit in the business of rental, lease, exchange or the like of records or videodisks or cassettes of that copyright subject matter in circumstances likely to lead to unauthorized copying of that copyright subject mat-

Meanwhile scores, possibly hundreds, of prosecutions of video rental shops are pending around the country for alleged breaches of the Trades Descriptions Act. The first successful action under this legislation (Billboard, Nov. 27) resulted in fines of \$50 (\$80) on each of 10 offenses of falsely labelling pirate

tapes as genuine product, all admitted by a provincial video library op-

He had offered titles such as "Rocky III" and "Superman" with stickers claiming: "This is a genuine first generation tape manufactured by the company shown on the cas-

Abbott says video pirates are using color photocopied covers of gen-uine videos to make illicit versions seem legal. "They can often find unscrupulous printers willing, in these difficult times, to take orders from people without making sure of their credentials." But now the trading standards officers are taking a hard line over such trades description of-

The firm belief in the record and video industries is that a new bill could go through parliament here by the middle of 1983.

Billboard® HitsOfThe World

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BRITAIN

	(Court	lesy of Music & Video Week)
	(Cour	As of 12/3/82
		SINGLES
This	Lest	SINGLES
	k Week	
	NEW	BEAT SURRENDER, Jam, Polydor
2		MIRROR MAN, Human League,
2	2	
	4	Virgin
3	-	YOUNG GUNS (GO FOR IT),
		Whami, innervision
4	1	I DON'T WANNA DANCE, Eddy
		Grant, Ice
5	9	SAVE YOUR LOVE, Renee and
_		Renato, Hollywood
6	17	TRULY, Lionel Richie, Motown
7	7	LIVING ON THE CEILING,
		Blancmange, London
8	3	HEARTBREAKER, Dionne
		Warwick, Arista
9	34	TIME, Culture Club, Virgin
10	11	RIO, Duran Duran, EMI
11	14	WISHING, Flock Of Seaguils, Jive
12	5	(SEXUAL) HEALING, Marvin
		Gaye, CBS
13	16	YOUTH OF TODAY, Musical
		Youth, MCA
14	20	THE OTHER SIDE OF LOVE,
		Yazoo, Mute
15	6	MAD WORLD, Tears For Fears,
	٠	Mercury
16	28	HYMN, Ultravox, Chrysalis
17	32	OUR HOUSE, Madness, Stiff
18	21	BEST YEARS OF OUR LIVES,
10	21	Modern Romance, WEA
40	15	
19	15	STATE OF INDEPENDENCE, Donna Summer, Warner Bros.
-	8	THEME FROM HARRY'S GAME,
20		
04	4.0	Clannad, RCA
21	10	MANEATER, Daryl Hall & John
		Oates, RCA
22	13	CRY BOY CRY, Blue Zoo, Magnet
23	26	TALK TALK, Talk Talk, EMI
24	12	THE GIRL IS MINE, Michael
		Jackson/Paul McCartney, Epic
25	NEW	FRIENDS, Shalamar, Solar
26	19	MUSCLES, Diana Ross, Capitol
27	29	IT'S RAINING AGAIN,
		Supertramp, A&M
28	22	OOH LA, LA, LA (LET'S GO
		DANCIN), Kool & Gang, De-Lite
29	35	NIGHTPORTER, Japan, Virgin
30	18	DO YOU REALLY WANT TO
		HURT ME, Culture Club, Virgin
31	24	DO IT TO THE MUSIC, Raw Silk,
		KR
32	NEW	WHERE THE HEART IS, Soft Cell,
	. 345 44	Some Bizzare
33	NEW	DESPERATE BUT NOT SERIOUS.
33	14 C 44	DESTERMIE BUT NOT SENIOUS,

33	NEW	DESPERATE BUT NOT SERIOUS, Adam Ant. CBS
34	38	HERE I GO AGAIN/BLOODY
		LUXURY, Whitesnake, Liberty
35	NEW	LET'S GET THIS STRAIGHT,
		Kevin Rowland/Dexy's Midnight
		Runners, Mercury
36	27	ZAMBEZI, Piranhas featuring
90		Boring Bob Grover, Dakota
27	NEW	IF YOU CAN'T STAND THE
31	146.44	HEAT, Bucks Fizz, RCA
20	NEW	BUFFALO GALS, Malcolm
30	MCM	McLaren / World's Famous
		Supreme Team, Charisma
39	NEW	PEACE ON EARTH/LITTLE
		DRUMMER BOY, David Bowle &
		Bing Crosby, RCA
40	NEW	I'M ALRIGHT, Young Steve &
		Afternoon Boys, RCA
		ALBUMS
1		THE JOHN LENNON
1	14	
_		COLLECTION, Pariophone
2	1	THE SINGLES-THE FIRST TEN
		YEARS, Abba, Epic
-		THE PIDE COOM CAME Verious

3	2	THE KIDS FROM FAME, Various,
		BBC
4	NEW	CODA, Led Zeppelin, SwanSong
5	6	RIO, Duran Duran, EMI
6	4	"FROM THE MAKERS OF",
		Status Quo, Vertigo
7	12	20 GREATEST LOVE SONGS, Nat
		King Cole, Capitol
8	13	PEARLS II, Elkie Brooks, A&M
9	3	HEARTBREAKER, Dionne
		Warwick, Arista
10	7	I WANNA DO IT WITH YOU, Barry
		Manllow, Arista
44		CAINTO AN' SINNEDS

11	9	SAINTS AN' SINNERS,
		Whitesnake, Liberty
12	5	HELLO, I MUST BE GOING!, Phil
		Collins, Virgin
13	11	SINGLES-45's AND UNDER,
		Squeeze, A&M
14	10	MIDNIGHT LOVE, Marvin Gaye,
		CBS
15	8	REFLECTIONS, Various, CBS
16	15	GIVE ME YOUR HEART

		TONIGHT, Shakin' Stevens,
		Epic
17	20	CHART HITS '82, Various, K-tel
18	16	THE KIDS FROM "FAME" AGAIN,
		Kids from "Fame," RCA
19	17	LOVE OVER GOLD, Dire Straits,
		Vertigo
20	18	FAMOUS LAST WORDS,
		Supertramp, A&M

		Supertramp, A&M
21	21	TALK OF THE DEVIL, Ozzy
		Osbourne, Jet
22	NEW	LIONEL RICHIE, Motown
		CONTRACTOR LUTC Office Namedon
23	23	GREATEST HITS, Olivia Newton-
		John, EMI
24	25	UPSTAIRS AT ERIC'S, Yazoo,
		Mute
	4.0	THE PART & CALL Madages SHE

24	25	UPSTAIRS AT ENIC S, TEXOU,	
		Mute	
25	19	THE RISE & FALL, Madness, Stiff	
26	27	KISSING TO BE CLEVER, Culture	
		Club, Virgin	
27	36	FRIENDS, Shaiamar, Solar	

27	36	FRIENDS, Shalamar, Solar
28	33	QUARTET, Ultravox, Chrysalis
29	NEW	RICHARD CLAYDERMAN,
		Delphine
30	NEW	CHART WARS, Various, Ronco
31	28	TROPICAL GANGSTERS, KID
		Creole & Coconuts, Ze
32	NEW	WILD THINGS RUN FAST, Joni
-		Mitchell, Geffen

33	32	THE LEXICON OF LOVE, ABC,
		Neutron
34	NEW	KILLER ON THE RAMPAGE, Eddy
		Grant, Ice
35	NEW	THE BEST OF CLASSIC ROCK,
		London Syumphony Orchestra,
		K-tol
36	22	LIVING MY LIFE, Grace Jones,
		Island
37	26	20 GREATEST HITS, Beatles,
•		Parlophone
38	NEW	THE YOUTH OF TODAY, Musical
•••		Youth, MCA
39	30	INVITATIONS, Shakatak, Polydor
40	40	HAPPY FAMILIES, Blancmange,

40	40	HAPPY FAMILIES, Blancmange, London
(Courte	CANADA sy Canadian Broadcasting Corp.) As of 12/4/82 SINGLES
This	s Las	4
	sk Wee	
1	1	UP WHERE WE BELONG, Joe Cocker & Jennifer Warnes, Island
2	3	IT'S RAINING AGAIN, Supertramp, A&M
3	2	THE LOOK OF LOVE, ABC,
4	6	MANEATER, Daryl Hall & John Oates, RCA
5	7	GLORIA, Laura Branigan, Atlantic
6	9	ROCK THIS TOWN, Stray Cats, Arista
7	4	STEPPIN' OUT, Joe Jackson, A&M
8	14	TRULY, Lionel Richie, Motown
9	12	DIRTY LAUNDRY, Don Henley, Asylum
10	11	WATCHA GONNA DO, Chilliwack, A&M
11	8	DA DA DA, Trio, Mercury
12	5	PRESSURE, BIIIy Joel, CBS
13	NEW	THE GIRL IS MINE, Michael Jackson & Paul McCartney, CBS
14	10	HEART ATTACK, Olivia Newton- John, MCA
15	NEW	MiCKEY, Toni Basil, Chrysalis
16	16	NOBODY, Sylvia, RCA
17	17	LOVE ME TOMORROW, Chicago, Full Moon
18	20	INDUSTRIAL DISEASE, Dire Strafts, Mercury
19	NEW	i.G.Y., Donald Fagen, Warner Bros.
20	NEW	SHOCK THE MONKEY, Peter Gabriel, Atlantic
		ALBUMS

		Gabriei, Atlantic
		ALBUMS
1	1	FAMOUS LAST WORDS,
		Supertramp, A&M
2	3	I CAN'T STAND STILL, Don
		Henley, Asylum
3	5	LOVE OVER GOLD, Dire Straits,
		Mercury
4	NEW	HELLO, I MUST BE GOING, Phil
		Collins, Atlantic
5	2	BUSINESS AS USUAL, Men At
		Work, CBS
6	6	SECURITY, Peter Gabriel, Atlantic

Riva LEXICON OF LOVE, ABC,

Mercury SIGNALS, Rush, Anthem THE GETAWAY, Chris DeBurgh, A&M

WEST GERMANY tesy Der Musikmarkt) As of 12/1/82

		AS 01 12/1/02
		SINGLES
This		
Wee	k Weel	
1	1	WORDS, F.R. David, Carrere/ DGG
2	4	DO YOU REALLY WANT TO
-	7	HURT ME, Culture Club,
		Virgin/Ariola
3	3	JOHN WAYNE IS BIG LEGGY,
		Haysi Fantayzee, Regard/RCA
4	2	NUR GETRAEUMT, Nena, CBS
5	6	THE DAY BEFORE YOU CAME,
		Abba, Polydor/DGG
6	NEW	PASS THE DUTCHIE, Musical
	_	Youth, MCA/Ariola
7	5	STERNENHIMMEL, Hubert Kah,
_	_	Polydor/DGG
8	9	ARRIVEDERCI CLAIRE, Andy
_		Borg, Papagayo/EMI Electrola
9	11	COME ON EILEEN, Dexy's
		Midnight Runners, Mercury/
		Phonogram MANCHMAL MOECHTE ICH
10	13	SCHON MIT DIR, Roland
		Kaiser, Hansa/Ariola
	8	ANNA-LASSMICHREIN,
11	8	LASSMICHRAUS, Trio,
		Mercury/Phonogram
12	10	ADIOS AMOR, Andy Borg.
12	10	Papagayo/EMi Electrola
13	7	DON'T GO, Yazoo, Mute/
1.3	'	Intercord
14	12	WEIL I DI MOG, Relax, Ariola
15	14	ICH WILL, UKW, Telefunken/
. 3	- 14	Teldec
16	NEW	TU, SOLTANTO TU, Al Bano &
		Romina Power, Baby/EMI
17	21	DIE WEISSEN TAUBEN SIND
		MUEDE, Hans Hartz, Philips/
		Phonogram

Phonogram
17 HARD TO SAY I'M SORRY,
Chicago, Full Moon/WEA

Chicago, Full Moon/WE IT'S RAINING AGAIN, Supertramp, A&M/CBS

18

19

	20		Scotti Bros./Bellaphon
	21	22	HEARTBREAKER, Dionne
			Warwick, Arlsta/Arlola
	22	15	I KNOW THERE'S SOMETHING
			GOING ON, Frida, Polydor/
			DGG
	23	16	JEDE STUNDE, Karat, Pool/
			Teldec
	24	25	DISCO PROJECT, Pink Project,
			Ultraphone/Teldec
	25	NEW	SOMEONE LOVES YOU HONEY,
			June Lodge & Prince
			Mohammed, Ariola
	26	24	Mohammed, Ariola AFRICA, Toto, CBS
	26 27	24 20	Mohammed, Ariola
			Mohammed, Ariola AFRICA, Toto, CBS PUTTIN ON THE RITZ, Taco, RCA
			Mohammed, Ariola AFRICA, Toto, CBS PUTTIN ON THE RITZ, Taco, RCA MARIE MARIE, Olsen Brothers,
	27	20	Mohammed, Artola AFRICA, Toto, CBS PUTTIN ON THE RITZ, Taco, RCA MARIE MARIE, Olsen Brothers, RCA
	27	20	Mohammed, Ariola AFRICA, Toto, CBS PUTTIN ON THE RITZ, Taco, RCA MARIE MARIE, Olsen Brothers, RCA DAS BLECH, Spliff, CBS
	27 28	20	Mohammed, Ariola AFRICA, Toto, CBS PUTTIN ON THE RITZ, Taco, RCA MARIE MARIE, Olsen Brothers, RCA DAS BLECH, Spilff, CBS HALLO, KLAUS, Nickerbocker &
	27 28 29	20 29 NEW	Mohammed, Ariola AFRICA, Toto, CBS PUTTIN ON THE RITZ, Taco, RCA MARIE MARIE, Olsen Brothers, RCA DAS BLECH, Spliff, CBS
·	27 28 29	20 29 NEW	Mohammed, Ariola AFRICA, Toto, CBS PUTTIN ON THE RITZ, Taco, RCA MARIE MARIE, Olsen Brothers, RCA DAS BLECH, Spilff, CBS HALLO, KLAUS, Nickerbocker &

		ALBUMS
1	3	ROCK CLASSICS, Peter
		Hoffmann, CBS
2	1	YOUR SONGS, Elton John,
		Polystar/DGG
3	4	VUN DRINNE NOH DRUSSE, Bap,
		Musikant/EMI Electrola
- 4	2	FAMOUS LAST WORDS,
		Supertramp, A&M/CBS
5	5	LOVE OVER GOLD, Dire Straits,
		Vertigo/Phonogram
6	10	HERZLICHEN GLUCKWUNSCH!,
		Spliff, CBS
7	7	FUER USSZESCHINIGGE, Bap,
		Musikant/EMI Electrola
8	6	TUTTI FRUTTI, Spider Murphy
		Gang, EMI/EMI Electrola
9	9	THE GETAWAY, Chris De Burgh,
		A&M/CBS
10	NEW	THE SINGLES-THE FIRST TEN
		YEARS, Abba, Polydor/DGG
11	13	NIMM MICH MIT KAEPT'N
		JAMES, James Last, Polystar/
		DGG
12	11	DAS HERZ EINES BOXERS,
		Marius Mueller-Westerhagen,
		Warner Bros./WEA
13	12	IN GEDANKEN BEI DIR, Roland
		Kaiser, Hansa/Ariola
14	NEW	ADIOS AMOR, Andy Borg,
		Papagayo, EMI/Electrola
15	NEW	SOMEWHERE IN AFRICA, Manfred Mann's Earth Band.
		Bronze/Ariola
		WORDS, F.R. David, Carrere/
16	18	DGG
4.7	- 4.4	
17 18	14 NEW	IV, Toto, CBS TROPICAL GANGSTERS, Kid
18	HEM	Creole & Coconuts, Island/
		Ariola

JAPAN urtesy Music Labo) As of 12/6/82 SINGLES

19 NEW

20

This

Ariola
NEW FIVE MILES OUT, Mike Oldfield,
Virgin/Ariola
16 DER BLAUE PLANET, Karat,

SECOND LOVE, Akina Nakamori,

YAKUSOKU, Toru Watanabe

-	-	Epic-Sony/NTV
3	4	SAN-NENMENO UWAKI, Hiroshi
		V Kilboh, RCA/Total
4	3	NOBARANO ETUDE, Seiko
		Matsuda, CBS-Sony/Sun
5	5	NATSUO AKIRAMETE, Naoko
		Ken, Canyon/Amuse-PMP
6	NEW	OMAEDAKÉ I LOVE YOU,
		Daisuke Shima, King/Crazy
		Rider
7	6	YUWAKU SURESURE, Toshihiko
		Tahara, Canyon/Janny's
8	7	HORETAZE KANPAI, Masahiko
		Kondo, RVC/Janny's
9	8	ZIGZAG SEVENTEEN,
		Shibugakitai, CBS-Sony/
		Janny's
10	NEW	KANASHIMINO KUROI HITOMI,
		Hiromi Go, CBS-Sony/April
11	- 11	YA YA, Anotokio Wasurenai,
		Southern All Stars, Victor/
		Amuse
12	14	KOIBITOMO NURERU
		MACHIKADO, Masatoshi
		Nakamura, Nippon Columbia/
		NTV
13	10	DAKISHIMETAI, Iyo Matsumoto,
		Victor/Fuji
14	9	SUMIRE SEPTEMBER LOVE,

14	9	SUMIRE SEPTEMBER LOVE,
		Ippu-Do, Epic-Sony/JCM-
		Hakuhodo
15	12	ASEKAKI BESOKAKI ROCK'N
		ROLL RUN, Yokohama Ginbae,
		King/Crazy Rider
16	NEW	SAZANKANÓ YADO, Elsaku
		Ohkawa, Nippon Columbia/
		JCM
17	16	TOMADOINO SHUMATSU, Chiemi

		Mon, Canyon/Top
18	13	ROKU-BANMENO YU U U TSU,
		Kenji Sawada, Polydor/
		Watanabe-Anima
19	NEW	HANANUSUBITO, Asuka,
		Canyon/Yamaha
20	15	SHOJO A, Akina Nakamori,
		Manager MTV Michiga

		ALBUMS
	8	STAGE, Chiharu Matsuyama,
		News
2	- 1	CANDY, Selko Matsuda, CBS/
		Sony
3	2	VARIATION, Akina Nakamori,

6	NEW	BABY BABY, Kumiko Yamashit Nippon Columbia
7	4	NUDE MAN, Southern All Stars Victor
8	3	NYLON CURTAIN, Billy Joel, CBS-Sony
9	6	H20, Daryl Hall & John Oates, RVC
10	NEW	BRILLIANT, Naoko Kawal, Nipp Columbia
11	5	NEXT, Off Course, Toshiba-EM
12	7	SHIOSAI, Mayumi Itsuwa, CBS- Sony
13	9	YUHODO, Takao Kisugi, Kitty
14	12	MOMENTOS, Julio Iglesias, Ep Sony
15	NEW	2, Dalsuke Shima, King
16	NEW	OHSAMATACHINO HIKING IN BUDOKAN, Takuro Yoshida, Forlife
17	NEW	IMAGE, You Hayami, Taurus
18	NEW	SUNSHINE UP, Takayuki Takemoto, CBS/Sony
19	13	TAIYOGA IPPAI, Tatsuhiko Yamamoto, Toshiba-EMI
20	10	BEAT POPS, RC Succession,

19 PROMISED LAND, Shogo Hamada, CBS/Sony 20 YUME-NIKKI, Chlemi Hori,

5

AUSTRALIA

(Courtesy Kent Music Report) As of 12/6/82

		SINGLES
This	Last	
Wee	k Week	
1	2	PASS THE DUTCHIE, Musical
		Youth, MCA
2	1	COME ON EILEEN, Dexy's
		Midnight Runners, Mercury
3	3	ROCK THE CASBAH, Clash, Epic
4	5	SOLID ROCK, Goanna, WEA
5	4	THE GIRL IS MINE, Michael
		Jackson/Paul McCartney, Epic
6	11	MANEATER, Daryi Hali & John
		Oates, RCA
7	15	HEY LITTLE GIRL, Icehouse,
		Regular
8	6	SHY BOY, Bananarama,
		Liberation
9	8	THIS GUY'S IN LOVE (WITH
-	-	YOU), Reels, RCA
10	7	JACK DIANE, John Cougar, Riva
11	20	IT'S RAINING AGAIN.
		Supertramp, A&M
12	12	WINNERS, Moving Pictures, WBE
13	NEW	DR. HECKYLL + MR. JIVE, Men
		At Work, CBS
14	NEW	BACK ON THE CHAIN GANG,
	**	Pretenders, WEA
15	16	IT STARTED WITH A KISS. Hot

16 IT STARTED WITH A KISS, Hot Chocolate, Rak
10 YOU SHOULD HEAR HOW SHE TALKS ABOUT YOU, Melissa Manchester, Arista EYE OF THE TIGER, Survivor, 17 Epic DO YOU WANNA TOUCH ME, Joan Jett & Blackhearts,

13 I KNOW THERE'S SOMETHING GOING ON, Frida, RCA 14 TAXI MARY, Jo Jo Zep, 20

ALBUMS
LOVE OVER GOLD, Dire Straits, Vertigo FAMOUS LAST WORDS, Supertramp, A&M H2O, Daryl Hall & John Oates, 3 RCA PRIMITIVE MAN, Icehouse,

PHIMITIVE MAN, ICENOUSE,
Regular
HOTTEST HITS, Hot Chocolate,
Rak
SHABOOH SHOOBAH, Inxs, WEA
10,9,8,7,6,5,4,3,2,1, Midnight Oil,
CBS
THE NYLON CURTAIN, Billy Joel,
CRS 8

CBS
AVALON Roxy Music, Polydor
TOO-RYE-AY, Kevin Rowland &
Dexy's Midnight Runners,
Mercury
THE JOHN LENNON
COLLECTION, Parlophone
NIGHT AND DAY, Joe Jackson,
A&M 11 NEW

A&M 1982 UP IN LIGHTS, Various, EMI HEARTLIGHT, Neil Diamond, CBS SCARRED FOR LIFE, Rose 13 NEW 14 16 15 11 Tattoo, Albert

12 GREATEST HITS VOL.3, Olivia
Newton-John, Interfusion

15 GET NERVOUS, Pat Benatar,
Chrysalis 16 17

Chrysalis
THE LEXICON OF LOVE, ABC, 17 18 Mercury THE NIGHTFLY, Donald Fagan, 19 20 Warner Bros.
20 NEW SPIRIT OF PLACE, Goanna, WEA

> **ITALY** (Courtesy Germano Ruscitto) As of 11/30/82 SINGLES

DER KOMMISSAR, Falco, CGD MM
MASTER PIECE, Gazebo, Baby/
CGD-MM

3 I WON'T LET YOU DOWN, Ph.D., WEA 18 MUSIC AND LIGHTS,

2 TWIST 82, Various, Five/CGD-MM 10 DISCO PROJECT, Pink Project, 6 DISCO PROJECT, FIRE TOYNO, Baby/CGD-MM EYE IN THE SKY, Alan Parsons Project, Arista/CGD-MM MOMENTI/SONO UN VAGABONDO, Julio Iglesias, VAGABONDO, Julio Iglesias, CBS AVRAI, Claudio Begiloni, CBS HARD TO SAY I'M SORRY, Chicago, WEA WORDS, F.R. David, CBS THIS TIME, Rettore, Ariston/ Ricordi 9 10 Ricordi YOU ARE DANGER, Gary Lou, YOU ARE DANGER, Gary Lou, Disco Magic BALLO ballo, Raffaella Carra, CGD-MM HE GIA, Lucio Battisti, No.I/RCA TANZ BAMBOLINA, A. Camerini, CBS 13 NEW 14 PRIVATE INVESTIGATIONS, Dire Strafts, PolyGram

9 EYE OF THE TIGER, Night Hawk,
Baby/CGD-MM

17 PER I TUOI OCCHI, Loredana
Berte, CGD-MM 18 19 Berte, CGD-MM
PIENO D'AMORE, Loretta Goggi,
WEA 20 19

NETHERLANDS

rtesy Stichting Nederlandse As of 12/4/82 SINGLES

Week

DE BOM, Doe Maar, Sky

PASS THE DUTCHIE, Musical
Youth, MCA

ANNIE I'M NOT YOUR DADDY,
KId Creole & Coconuts, Islands

I I DON'T WANNA DANCE, Eddy Grant, Ice
5 NASTY GIRLS, Vanity Six, Warner 7 GOOD LOOKIN, Vitesse, Phonogram
6 IT'S RAINING AGAIN, Supertramp, A&M
4 DO YOU REALLY WANT TO

HURT ME, Culture Club, Virgin
9 NEW NIPPLE TO THE BOTTLE, Grace
Jones, Island
10 NEW WOT, Captain Sensible, A&M ALBUMS
2 FAMOUS LAST WORDS,
Supertramp, A&M
1 LOVE OVER GOLD, Dire Straits,

Vertigo
TROPICAL GANGSTERS, Kid
Creole & Coconuts, Island
KINDEREN VOOR KINDEREN,
Diverse Kinderen, Varagram
MOOIE MENEREN, Simplistisch MODIE MENEHEN, SIMPIBIBISCH Verbond, Phonogram DONNA SUMMER, Geffen DORIS DAY EN ANDERE STUKKEN, Doe Maar, Kiliroy MET LIEFDE, Andre Hazes, EMI HEARTBREAKER, Dionne Warwick, Arista THE SINGLES, Abba, Polydor

> **NORWAY** urtesy Dagbia As of 11/18 SINGLES

Week

THE GIRL IS MINE, Michael
Jackson/Paul McCartney, CBS
VOU'RE IN THE ARMY NOW,
Bolland, CBS
HEARTBREAKER, Dionne

Warwick, Arista WORDS, F.R.David, EMI EYE OF THE TIGER, Survivor, CBS PUTTING ON THE RITZ, Taco. RCA 6 CAT PEOPLE, David Bowle,

PolyGram

8 10 I KNOW THERE'S SOMETHING
GOING ON, Frida, PolyGram

9 NEW PASS THE DUTCHIE, Musical
Youth, PolyGram

10 7 NEVER AGAIN, Ledin & Faltskog,

ALBUMS
3 HEARTBREAKER, Dionne Warwick, Arista III EDITION, Holton & Steel, PolyGram

FAMOUS LAST WORDS,
Supertramp, A&M

CREATURES OF THE NIGHT,

5 CREATURES OF THE NIGHT,
KISS, PolyGram
7 STAY THE NIGHT, Trond
Granlund, CBS
8 BJORO HALAND, Studio B
8 HELLO I MUST BE GOING, Phil
Collins, PolyGram
9 RETT FRA HJERTET, Lillian
Askeland & O. Johansen, Big
Hand

Hand SHAGALAI, Zoo, Snowfiake THE GETAWAY, Chris de Burgh, A&M

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Billboord's R. Survey For Week Ending 12/11/82 COOPY of the Special Section of the publication of the publisher. COOPY of the Section of the Special Section of the publisher. COOPY of the Section of the Special Section of the publisher. COOPY of the Section of the Special Section of the

Spetlight.



MICHAEL JACKSON-Thriller, Epic QE 38112. Pro duced by Quincy Jones. Jackson's second Epic album the same mix of rhythmic dance tracks and plush mid-tempo ballads that made 1979's "Off The Wall" one of the most acclaimed albums of recent years. The lead-off single, a duet with Paul McCartney, is already in the top five, and there are several strong followup candidates here, suggesting that this album could repeat the four-single attack which led "Off The Wall" to its multi-platinum heights. The title track has the eerie, macabre touches that distinguished "Heartbreak Hotel," a hit from the Jacksons' last studio album, while "Wanna Be Startin' Somethin' " has Jackson tackling a bolder reggae rhythm. Still other cuts have the irresistible pulse and energy that most memorably characterized the last al-bum. That LP spent the better part of nine months in the top 10; you can bet this one will waste no time getting



FOREIGNER—Records, Atlantic 80999-1. Produced by John Sinclair, Gary Lyons, Mick Jones, Ian McDonald Keith Olsen, Roy Thomas Baker, Robert John "Mutt" Lange. You could say Foreigner has a perfect record: All four of its previous studio albums went top five and platinum and all 10 of the tracks on this well-timed retrospec-tive were top 20 singles. The album also features one of the most elaborate and eye-catching covers in years—a die-cut of a jukebox stocked with Foreigner hits. Foreigner has made numerous producer and personnel shifts over the past five years, which may be one reason it has never become rutted in one sound or style. Witness the diversity from the car-radio catchiness of "Hot Blooded" to the almost symphonic beauty of "Waiting For A Girl Like You," the group's biggest hit.



BARRY MANILOW-Here Comes The Night, Arista AL 9610. Produced by Barry Manilow. Manilow's last album, "If I Should Love Again," was his first not to hit platinum. though it did go gold and produce three top 50 hits. Manilow seems to be reacting to that moderate drop-off by branching out into new types of music rather than rely exclusively on big roman-tic ballads. Thus this LP includes a rock-ish version of Chap-man & Chinn's "Some Girls" and a '50's-shaded reading of "I'm Gonna Sit Right Down And Write Myself A Letter" (from his recent LP) as well as a traditional ballad in the old style, "Memory" from the Broadway hit "Cats." The result is a less unified album than his past sets, but a more adventurous and

RAY PARKER JR.-Greatest Hits, Arista AL9612. Produced by Ray Parker Jr. While Parker wrote and produced all 10 of the tracks on this hit-studded album, only four have been re-leased under the name Ray Parker. The other six were hits for Raydio, the studio band in which Parker first rose to fame. But no matter: under any name these tracks would sound as sleek—and sexy and sophisticated. Highlights include the rock-inflected "The Other Woman," a likely Grammy nominee next January; the catchy midtempo pop hits "You Can't Change That" and "A Woman Needs Love" and the novelty jingle-single "Jack And Jill," Raydio's breakthrough hit from 1978.

GRACE JONES—Living My Life, Island 90018 (WEA). Produced by Chris Blackwell, Alex Sadkin. Jones purposely cultivates a bizarre image, but this album shows the music is finally catching up to the look and style. With the wondrous rhythm section of Sly Dunbar and Robbie Shakespeare, Jones' sound is now tough and funky. Also, her lyrics—seemingly afterthoughts before—are now quite complex and more than just a backdrop for her expressive vocals. This could be the album which moves Jones into the mainstream. The alm cover may be somewhat unnerving but the album itself



NB332611. Produced by Gene Martynec, Kevan Staples. This duo, consisting of the tough-voiced Carole Pope and multi-instrumental whiz Kevan Staples, is big news in Canada with its combination of art-influenced progressive rock, street smarts and a sharp sense of theatre. The success north of the border could easily be duplicated in the U.S. because Rough Trade fits in with other "girl" groups—Motels, Romeo Void, Missing Persons—but has a rougher edge and sense of intelligence that most of their competitors don't have



THE DECENTZ-Get In Trouble, Philo EP 001. Produced by Chas Eller, Jim Swift, Michael Couture. Philo makes an energetic foray into the dance music sweepstakes with this six-song EP from the Decentz, a Vermont bar band. They play a lively mix of rock and reggae, but it's steel guitarist Gordon Stone who steals the show with his pointed country licks—the finest in a rock contest since Jeff Baxter's work with Steely

BARRY BEAM-Aim Records 12103. No producer listed. Club DJs, take note: Two envigorating dance tracks from this six-song debut EP could make a long night a bit easier. "Very Very" incorpoates clever urban dance rock rhythms, with Linn program highlights from Bobby Imsolucky. And "Radio Head" is a tongue-in-cheek dance rocker that features stirring guitar-keyboard interplay. Contact: (203) 333-1436.

FLAG OF CONVENIENCE-PVC Records 4904. No producer listed. Flag Of Convenience, the brainchild of former.
Buzzcock Steve Diggle, scored a U.K. hit earlier this year with "Life On The Telephone," and now PVC has issued the track in a long and short version. The quartet get a terrific mix on the cut, which sounds as urgent for AOR as it does for the dance floor. And "The Other Man's Sin" is a riveting rock number that's as rhythmically appealing as the best of PIL.

Billboard's Recommended LPs

HENRY PAUL—Atlantic 80032-1. Produced by Peter Solley. Producer Solley contributes a strong keyboard flavor to the Paul Band's crunching guitar-oriented attack. "Nightline" is competent hard rock; "Kamikaze Rock" is a breezy teen anthem filled with familiar hooks; and "Don't Leave Me This Way," a midtempo ballad, is a nice change of pace, reminiscent of Todd Rundgren's work with Meat Loaf. Good grist for

TELEVISION-The Blow Up, Reach Out Intl. Records A114. Executive producer: Steve Ralbovsky. This cassette-only release contains 85 minutes of music for the price of a single LP. Recorded live in 1978, it includes extended versions of "Marquee Moon" and "Little Johnny Jewel." Though not of the best technical quality, the cold fire performances captured here give ample demonstration as to why Television is so fondly remembered by critics and its fans.

VARIOUS ARTISTS—Singles, the Great New York Singles Scene, Reach Out Intl. Records A116 (Cassette only). Various producers. Compiled by Tom Goodkind. This compilation of new wave singles from 1977-1980 contains "Piss Factory" by Patti Smith, "Little Johnny Jewel" by Television and "Blank Generation" by Richard Hell & the Voidoids. There are also songs here by such acts as Model Citizens, the Speedies, Student Teachers, Mumps, Nervus Rex, U.S. Ape, and others. All have since disbanded. A few are missed.

DICK HAYMES—Last Goodbye, Ballad DHS7. Produced by Roger Dooner & Tee Dooley. The late baritone, a 1981 victim of cancer, is heard on 13 tracks here. His repertoire includes "You Are The Sunshine Of My Life," "Where Is Love" and other strong material, several of which reaffirm that Haymes had the best and most testicular low notes of any male singer

black

HARRY RAY—It's Good To Be Home, Sugar Hill SH269. Various producers. Solo debut from this former member of the Moments recaptures that group's essence with sweet, falsetto-filled ballads such as "I'm Willing," "Sweet Baby" (Ray's current hit) and the title track. Album should find fa on mellow black and urban formats

BILLY STEWART-The Greatest Sides, Chess CH8401 (Sugar Hill). Reissue produced by Marshall Chess, Tomie Swan. This 14-track compilation returns Stewart's vintage '60s recordings to U.S. availability for the first time in years. "Summertime," "Sitting In The Park," "I Do Love You," "Strange mertime," "Sitting In The Park," "I Do Love You," "Strange Feeling" and "Reap What You Sow" are among the uptown

country

WYVON ALEXANDER-Wyvon, Gervasi GRLP001. Produced by Jerry Shoek, Bob Saporiti. Alexander is a most promising stylist. His impelling blurred voice seems equally at home with such serious songs as his own "Don't Lead Me On" or the whimsical "Call Off The Dogs." The production is imaginative and unfailingly supportive of Alexander's voical strengths.

jazz

ELLA FITZGERALD-The Ellington Songbook Vol. 2, PolyGram Verve VE2-2540. Produced by Norman Granz. Ben Webster, Stuff Smith, Barney Kessel, Herb Ellis, Paul Smith and Alvin Stoller are among the aces who accompany La Belle Fitz on 19 revered Ellington compositions, all recorded in 1957. Johnny Mercer's lyrics to "Satin Doll" are included, and so are gems like "Lush Life" and "Prelude To A Kiss." It's a heavy entry, with Ella in her best voice on all four sides.

COUNT BASIE—Paradise Squat, PolyGram Verve VE2-2542. Produced by Norman Granz. The 1952 Basie big band was not the Count's best, yet this double-LP is more impressive in 1982 than it was 30 years ago. Gus Johnson, Charlie Shavers, Paul Quinichette and Eddie Davis are all heard on the 29 swinging tracks, and Oscar Peterson sits in with Basie for organ/piano duets on a couple of blues tracks.

WOODY HERMAN—Live At Monterey, Atlantic Jazzlore 90044-1. Produced by Nesuhi Ertegun. Taped at the California fest in 1959, Herman's Herd included Sims, Perkins, Kamuca, Flory, Feldman, Byrd and other satellites. They roar through a program of six classy instrumentals sparked by a "new "Four Brothers" and a truly outstanding rendition of

JAY McSHANN-The Big Apple Bash, Atlantic Jazzlore 90047-1. Produced by Ilhan Mimaroglu. Flanked by a covey of expert musicians, McShann's solid piantics are but part of the charm of this album, recorded in 1979 with assists from Gerry Mulligan, Herbie Mann, Dicky Wells, Doc Cheatham, Milt Hin-ton and others. McShann, the amiable Muskogee keyboardist, sings a couple of tunes but his strength on record is in his

WOODY JAMES SEPTET—Hardcore Jazz, Sea Breeze SB2011. Produced by Woody James. Attractively packaged in a double fold, the single LP offers eight cuts featuring charts by Bill Holman. Backup men include Carl Fontana, Shelly Manne, Frank Strazzeri, Phil Woods, Ted Richardson and Bob Maize. It's strictly contemporary jazz, highlights being "Lazy Afternoon," "Like Someone In Love" and "Relaxin."

DUKE ELLINGTON-The Girl's Suite. The Perfume Suite, Columbia FC38028. Produced by Irving Townsend and Teo Macero. Two extended pieces of rich Ellingtonia from 1957 and 1961. "The Girl's Suite" is a series of songs including "Peg D' My Heart"—with a great tenor sax solo by Paul Gonsalves—and "Dinah"—a real rocker. "Perfume Suite" includes the appealing and well known "Dancers In Love" as well as a curious vocal by Milton Grayson on "Strange Feeling." The reissue should be welcomed by serious Ellington collectors.

ALL STAR TROMBONE SPECTACULAR-Progressive PRO 7018. Produced by Gus Statiras. Statiras continues his spectacular series with a collection of tasteful ballad jazz played by trombonists Art Baron, Sam Burtis, Gerry Chamberlain, Mickey Grayine, Jimmy Knepper, Rod Levitt and Sonny Russo. If all of these names don't readily ring a bell, never mind, they are all first class musicians. Baron, for example, does some outstanding plunger work on the seldom-heard Billy Strayhorn tune, "A Flower Is A Lonesome Thing."

FRANK WESS-Flute Juice, Progressive PRO7057. Produced by Gus Statiras. This is a solid album by a five-man unit led by reedman Wess, who concentrate on flute for the six numbers included. Chuck Wayne on guitar and Tommy Flanagan on piano add much to the proceedings. "Lover Come Back" swings like mad with good solo by Wess, Wayne and Flanagan. "Spring Is Here" by contrast is handled lovingly. "Riled Up" is another solid swinger that spots good bass work by George

latin

HANSEL & RAUL-Hansel & Raul, Top Hits TH-AMF 2211. Produced by Frank Bello. These harmonizers take the sweet ro-mance implicit in the flute-and-violin charanga sound as far as it can go. Virtuoso flutist Nelson Torres and legendary bassist Cachao balance the sweetness with some sharp tropical sounds, and the lyrics are often piquant.

JOHNNY VENTURA-El Sueno, Combo RCSLP 2028. Produced by Ralph Cartagena. Getting elected to the Dominican Republic's legislature hasn't diminished this great merengue artist's spirits. Ventura's voice is resonant with all the accents of the Caribbean and his band swings hot and smooth. Emi

ALFREDO DE LA FE-Triunfo, Toboga 614. Produced by Roberto Torres. Not the outer-space experimental LP Alfredito's fans have been expecting, but as close to psychedelic charanga as you're going to get. Latin chops and a rock head define this gifted, athletic violinist.

Spotlight—The most outstanding new product of the week's releases and that with the greatest potential for top of the chart placement; picks—predicted for the top half of the chart in the opinion of the reviewer; recommended—predicted to hit the second half of the chart in the opinion of the reviewer, or albums of superior quality. Albums receiving a three star rating are not listed. Reviewers: Dave Dexter Jr., Enrique Fernandez, Laura Foti, Paul Grein, Douglas E. Hall, Is Horowitz, Kip Kirby, Roman Kozak, Irv Lichtman, Ed Ochs, Tony Sab nin, Sam Sutherland, Robyn Wells, Adam White.

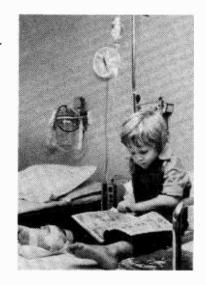
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Danny Thomas, Founder

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Billboard's

Survey For Week Ending 12/11/82

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SAMMY HAGAR—Your Love Is Driving Me Crazy (3:30); producer: Keith Olsen; writer: S. Hagar; publishers: Warner Bros./Benine, ASCAP; Geffen 7-29816. Immediate radio response brings Hagar onto the "Most Added Records" list this week with the first release from his "Three Lock Box" LP. It's a tough rocker with a hook, in much the same vein as the AOR favorites from "Standing Hampton."

recommended

ALICE COOPER—I Am The Future (3:36); producer: Steve Tyrell; writers: L. Schifrin, G. Osborne; publishers: Ezra/ Scherzo, BMI/Intersong, ASCAP; Warner Bros. 7-29828.

Y&T-Forever (4:09); producer: Max Norman; writer: Y&T; publishers: Facemelting/Irving, BMI; A&M 2516.

RAT RACE CHOIR-Struck By Lightnin' (3:35); producer: Dave Chmela; writer: D. Chemla; publisher: Lynnie-Bear; Crescent CR 1168 (New Rochelle, N.Y. (914) 834-5676).



recommended

SHARON REDD—In The Name Of Love (6:47); producer: Eric Matthew; writers: S. Redd, R. Williams; publisher: Redd-Siren, BMI; Prelude PRLD 569.

AMUZEMENT PARK—Do You Still Love Me (3:52); producer: Paul Richmond; writer: Paul Richmond; publishers: Mirus/Two Sisters/Earlock, BMI; Our Gang Entertainment OG 1016 (Mirus Music).

MARLENA SHAW—More Room At The Top (4:53); producer: Johnny Bristol; writers: J. Bristol, H. Powell; publisher: not listed; South Bay SBD 1004 (Los Angeles, Calif. (213) 733-

STANLEY TURRENTINE—I'll Be There (3:58); producers: Chuck Jackson, Stanley Turrentine; writers: Chuck Jackson, Azar Lawrence, Gregory Cook; publishers: Baby Love/Zarcom/Cooksville, ASCAP; Elektra 7-69856.

MASURRATI & HUEY HARRIS—Super Duper (Lovin) (5:08); producer: Dee Allen; writers: D. Allen, D. Harris; publisher: not listed; Lioness Ltd. MC-0001 (New York, N.Y.)



CONWAY TWITTY—The Rose (3:32); producer: Conway Twitty; writer: Amanda McBroom; publisher: Warner-Tamerlane, BMI; Elektra 69854. Twitty tries his hand at pop hit from Bette Midler's film, opening with a quavering, melancholy recitation, then pacing through the ballad. His deep bottom vocals are supported by a minimum of instrumentation—a single, repeated keyboard note frames the arrangement throughout.

THE WHITES—Hangin' Around (2:29); producer: Ricky Skaggs; writers: Chip Handy, Rick Carnes, Janis Carnes; publisher: Elektra/Asylum, BMI; Elektra 69855. Producer Ricky Skaggs and the Whites this time bounce out a swing-inflected piece highly reminiscent of Skaggs' own "Heartbroke." Vocals are modern, somehow folky, and the rhythmic music is led by Jerry Douglas' expert dobro playing.

recommended

THRASHER BROTHERS—Wherever You Are (3:12); producer: Jim Foglesong; writer: Kent Robbins; publisher: Hall-Clement c/o the Welk Music Group, BMI; MCA 52153.

GARY STEWART AND DEAN DILLON—Those Were The Days (2:43); producer: Blake Mevis; writers: Dean Dillon, Gary Stewart, Rex Huston; publishers: Tree/Forrest Hill, BMI; RCA PR13401

TOMMY ST. JOHN—The Light Of My Life (Has Gone Out Tonight) (2:47); producer: Norro Wilson; writers: Elizabeth Haynes, Dick Brady, Robert Thames; publisher: Bill Haynes, BMI: RCA PB13405.

LYNN ANDERSON—Midnight Train To Georgia (3:10); producer: not listed; writer: Weatherly; publisher: Keca, ASCAP;

SONNY JAMES AND SILVER—The Fool In Me (2:36); producers: Sonny James, Ken Stilts; writers: Dave Loggins, Randy Goodrum; publishers: Leeds/MCA/Patchwork, Chappell/Sailmaker. ASCAP: Dimension 1040.

EARL SCRUGGS—Sittin' On Top Of The World (3:20); producers: Randy Scruggs, John Thompson; writers: E. Scruggs, R. Dillard; publisher: Scruggs, BMI; Columbia 38-03430.

ALEX PETERS—(We've Been Living On) The Wrong Side Of The Rainbow (3:45); producers: Andy Badale, Carl Mione; writers: A. Badale, F. Stanton, A. Stokes; publishers: Basil/ Delicato, ASCAP/BMI; 18kt. 501.

BIG AL DOWNING—We Can Only Say Goodbye (3:27); producers: Tony Bongiovi, Lance Quinn; writers: Big Al Downing, Lance Quinn; publishers: Metaphor/Simile, BMI/ASCAP; Team 1003

REBECCA ASHLEY-Fire Me (2:38); producer: Harold D. Hodges; writer: Bonnie Jeane Campbell; publisher: Cristy Lane, ASCAP; LS 192.



RICK BOWLES—(Tonight I'll Be Your) Fool Again (3:48); producer: Ted Daryll; writers: Rick Bowles, Barron Pilgrim, Susan Bowles, Merv Pilgrim; publisher: Muff, BMI; Polydor PD-2216. Bowles' sweet, high tenor glides over the top of lush vocal harmonies in this quiet love song. AC radio has already begun to show interest.

recommended

JESSE COLIN YOUNG-Ophelia (3:23); proudcer: Michael James Jackson; writer: Kevin Wells; publishers: McNoodle, ASCAP/Slimey Limey, BMI; Elektra 7-69858.

TERRY CASHMAN—Football U.S.A. (4:23); producer: Terry Cashman; writer: Terry Cashman; publisher: PKM c/o Publishers' Licensing Corp.; Lifesong LS-45021.



MODERN ROMANCE—Best Years Of Our Lives (7:56); producer: Tony Visconti; writer: Jaymes; publishers: April/Business Art Productions; Atlantic DMD 386. This 12-inch single starts with a high-energy Latin-calypso vocal, extravagantly arranged, then segues into two instrumental versions of varying degrees of funk. Club DJs will love to mix and match.

CASHMERE—Do It Any Way You Wanna (5:57); producers: Nick Martinelli, Bruce Weeden; writers: Nick Martinelli, B.L. Hudson, Daryl Burgee; publishers: Philly World/On the Move/SUJAA/Wiz Kid, BMI; Philly World PWR-2009. There are few surprises here, but a tight, professional approach gives appeal to this high-gloss production. Vocals are silky and easygoing, and the synthesizer rhythm track adds the drive

recommended

BLANCMANGE—Feel Me (6:55); producer: Mike Howlett; writers: Arthur & Luscombe; publishers: Cherry Red/Ackee, ASCAP; Island DMD 389.

ENGLISH BEAT—Sole Salvation (3:12); producer: Bob Sargeant; writer: English Beat; publisher: Zomba, BMI; I.R.S. SP70964.

Picks—a top 30 chart tune in the opinion of the review panel which woted for the selections released this week; recommended—a tune predicted to land on the Hot 100 between 31 and 100.

Christmas 45s

The following lists all new or reissued Christmas singles received by Bill-board's review panel. Because of the seasonal nature of the music, the records are not rated as to sales potential.

DAVID BOWIE & BING CROSBY—Peace On Earth/Little Drummer Boy (2:32); producer: not listed; writers: Grossman-Fraser, Buzz Kohan/Harry Simeone, Henry Onoratti, Katherine K. David; publishers; One Zee/Chappell, ASCAP;

JOHN LENNON-Happy Xmas (War Is Over) (3:32); producers: John & Yoko, Phil Spector; writers: Yoko Ono, John Lennon; publishers: Ono/Maclen, BMI; Geffen 7-29855.

PERRY COMO—I Wish It Could Be Christmas Forever (3:10); producer: Nick Perito; writers: Nick Perito, Richard Matheson; publisher: Roncom, ASCAP; RCA PB-13307.

FIREFALL—Christmas In Love (2:42); producers: Ron Albert, Howard Albert; writers: J. and C. Sambataro, J. Bartley; publishers: Fumunda/Big Fat/C.A.B., BMI; Atlantic PR 473.

GLADYS KNIGHT & THE PIPS—That Special Time Of Year (3:45); producer: Jack Gold; writers: J. Gold, A. Goland; publishers: Revelation/Seven Figure, ASCAP; Columbia 38-03418. **机械商品的商品的现在分词形成的现在分词的现在分词的现在分词的现在分词的现在分词的现在分词的**

SALSOUL ORCHESTRA—Christmas Medley (12:08); producer: Vincent Montana Jr.; writers: Coots-Gillespie, Wells-Torme, Berlin, Marks, Gannon-Kent-Ram, Smith-Bernard; publishers: not listed: Salsoul SG 384.

ROY CLARK—Christmas Wouldn't Be Christmas Without You (2:55); producers: Roy Clark, Joe Bob Barnhill; writer: Marc Rossi; publisher: Songmaker, ASCAP; Churchill CR 94016.

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KARLA DeVITO—Santa Claus Is Coming To My House (2:36); producers: Karla DeVito, Robbie Benson; writers: K. DeVito, R. Benson; publishers: Songs of Bernadette, ASCAP/Sarge, BMI; Epic 34-03404.

MICHAEL WYCOFF-The Christmas Song (4:44); producer: Webster Lewis; writers: Robert Wells, Mel Torme; publisher: Edwin H. Morris, ASCAP; RCA PB-13366.

TINY TIM—Zoot Zoot Zoot Here Comes Santa In His New Space Suit (3:07); producers: Rachel & Joe Adams; writers: John Colvin, Ace Adams; publisher: Ace Adams; Buffalo SLP 30 (Ra-Jo Communications, Bronx, N.Y.)

RIDERS IN THE SKY—Riding Home For Christmas (2:38); producer: not listed; writer: Douglas B. Green; publisher: Songs Of The Sage, BMI; Rounder 4552.

SCOTT AND SUSAN—The Elf Who's King Of Country (2:14); producer: Sidney Singleton; writers: Scott Merrick, Susan Merrick; publisher: Shelby Singleton, BMI; Plantation Pl 211.

HENRY HADAWAY ORCH. & CHORUS— Turned On Winter Medley (3:51); producer: Ethan Gabriel; writers: Pierpont, Smith-Bernard, Tepper-Brodsky, Cahn-Styne, Stillman-Allen, Wilson, Torme-Wells, Berlin; publishers: Satril/ Bregman, Vocco & Conn/Anne-Rachel/Cahn/ Roncom/Frank-Rinimer/E.H. Morris/Irving Berlin, ASCAP: RCA PB-13378.

DON McCLINTOCK—Christmas Needs Love To Be Christmas (3:10); producers: Steve McClintock, Tim James; writers: Steve McClintock, Tim James; publisher: McJames, BMI; Baroque MJ2 (Westminster, Calif.)

SANDI HALL—A Christmas-y Day (1:07); producer: not listed; writers: Cahn, Lane, Curtin; publisher: Cartoon; K-tel KS-077.

GARREL NANNAC—I Believe In Santa Claus (2:45); producer: J. Cannan; writer: Jerry Cannan; publisher: Cannan Bros., ASCAP; CBM CMB-999 (Fresno, Calif. (209) 222-9612).

REINDEARS—Give Me Christmas Time (2:35); producer: Ward Botsford; writers: Stanley Adams, Harry Sosnik; publisher: Largo, ASCAP; Survivor SU-1032.

JOE RICHIE—Dear Santa (Please Send Me A Dallas Cheerleader) (2:58); producer: Joe Richie; writer: Tom Lewis Beale; publishers: Tom Lewis Beale/Red Dirt, BMI; Gonggetu 91956

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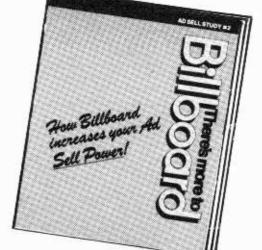


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pho	locop	pying on of	y form or by any means, electronic , recording, or otherwise, without the the publisher.	prior w	ritten			4	Ē,						3	á.			(1)	
			Compiled from national retail stores and one-stops by the Music Popularity Chart Dept. of Bill-																	
		Chart	board.		Suggested				Chart			Suggested				Chart			Suggested	
	WEEK	5	ARTIST		List Prices		WEEK	WEEK	5		ide	List Prices		WEEK	WEEK	5			List Prices	
	LAST W	Weeks	Title	RIAA	LP, Cassettes,	Black LP/ Country LP	THIS *	LAST	Weeks	ARTIST Title	RIAA	LP, Cassettes,	Black LP/ Country LP	THIS W	LAST	Weeks	ARTIST Title	RIAA	LP, Cassettes,	Black LP. Country L
		24		Symbols	8-Track	Chart	4	+	30	A FLOCK OF SEAGULLS	Symbo	s 8-Track	Chart	-	82	4	Label, No. (Dist. Label) Dist. Co. JANET JACKSON	Symbols	8-Track	Chart
J			Business As Usual				包	133	30	A Flock Of Seagulls Jive/Arista VA 66000 IN	D I	6.98		☆	02	1	Janet Jackson A&M SP 4907 RCA		6.98	BLP 11
			Columbia ARC 37978		le e	4,5	38	. 40	7	SOUNDTRACK An Officer And A				73	60	6	ANDY SUMMERS AND ROBERT			
7	2	24	STRAY CATS Built For Speed	•			1			Gentleman Island 90007-1 (Atco)		8.98	l.				FRIPP I Advance Masked A&M SP 4913 RCA		8.98	
7	3	8	EMI-America ŠT-17070 CAP LIONEL RICHIE	-	8.98	ļ	230	43	6	ADAM ANT		1		74	63	13	STEEL BREEZE		0.00	
2			Lionel Richie Motown 6007 ML IND		8.98	BLP 3				Friend Or Foe Epic ARE 38370 CE	BS			_			Steel Breeze RCA AFL1-4424 RCA		8.98	
7	4	22	JOE JACKSON Night And Day	•			☆	45	2	JOHN LENNON The John Lennon				13	85	4	KISS Creatures Of The Night			
	5	5	A&M SP-4906 RCA SUPERTRAMP		8.98	-				Collection Geffen GHSP 2023 (Warner Bros.) WE	EA .	9.98		76	79	19	Casablanca NBLP 7270 (Polygram) POL	1	8.98	
3			Famous Last Words A&M SP 3732 RCA		8.98		山	41	16	AMERICA View From The Ground				"	"		Just Sylvia RCA AHL1-4312 RCA		11.98	CLP 4
7	6	7	DARYL HALL & JOHN OATES H2O					42	12	Capitol ST-12209 CA	IP .	8.98	-	77	77	9	DOLLY PARTON			
	7	9	RCA AFL1-4383 RCA BILLY JOEL		8.98	-	42			High Adventure Columbia TC 38127 CB	as l						Greatest Hits RCA AHL1-4422 RCA		8.98	CLP 7
		,	The Nylon Curtain Columbia TC 38200 CBS				*	Test.	in	SPEAK OF THE DEVIL Ozzy Osbourne				78	124	2	LITTLE RIVER BAND Greatest Hits			
7	8	4	MARVIN GAYE Midnight Love					1	١.	Jet 2X2 38350 (Epic) CB	BS	-	-	79	64	25	Capitol ST 12247 CAP SURVIVOR		8.98	
	9	9	Columbia FC 38197 CBS			BLP 1	血	46	6	EARL KLUGH/BOB JAMES Two Of A Kind		8.98	DI D 24		"		Eye Of The Tiger Scotti Bros. FZ 38062 (Epic) CBS			
1	3	3	Heartlight Cotumbia TC 38359 CBS				45	47	11	Capitol ST 12247 CA	"	0.76	BLP 34	2807	87	26	JEFFREY OSBORNE Jeffrey Osborne			
	10	4	PAT BENATAR Get Nervous				-			Vanity 6 Warner Bros. 1-23716 WE	A	8.98	BLP 6	1			A&M SP-4896 RCA		8.98	BLP 15
1		,	Chrysalis CHR 1396 IND		8.98		1	89	2	THE J. GEILS BAND Showtime			1	愈	86	57	COVERBOY Get Lucky	A		
r	11	<i>'</i>	DONALD FAGEN The Nightfly Warner Bros. 1-23696 WEA		8.98	BLP 24	_	50	4	EMI-America SO 17087 CA ROD STEWART	P	8.98	-	82	67	14	Cotumbia FC 37638 CBS EVELYN KING			
7	12	27	THE CLASH	•	0.76	DLF 24		1	1	Absolutely Live Warner Bros. 1-23743 WE	Α .	11.98					Get Loose RCA AFL1-4337 RCA		8.98	BLP 9
1			Combat Rock Epic FE 37689 CBS		1		48	31	9	LINDA RONSTADT				83	83	16	MICHAEL McDONALD If That's What It Takes	•		
7	15	4	TOM PETTY AND THE HEARTBREAKERS				_	ļ.,		Get Closer Asylum 60185 (Elektra) WE	A	8.98	CLP 29				Warner Bros. 23703 WEA		8.98	BLP 23
1			Long After Dark Backstreet/MCA BSR 5360 MCA		8.98		 	52	4	DEVO Oh No! It's Devo				84	84	29	JUICE NEWTON Quiet Lies Capitol ST-12210 CAP	•	8.98	CLP 27
7	25	3	PHIL COLLINS Hello, I Must Be Going				4	55	29	Warner Bros. 1-23741 WE JANE FONDA	A	8.98		85	80	9	PINK FLOYD	A	0.30	CLI 21
+	13	10	Atlantic 80035-1 WEA BRUCE SPRINGSTEEN	•	8.98	-	50			Jane Fonda's Workout Record							The Wall Columbia PC2 36183 CBS			
			Nebraska Columbia TC 38358 CBS		8.98		51	51	25	Cotumbia CX2-38054 CB CHICAGO	S			86	68	12	THE TIME What Time Is It?	•		
7	18	22	CROSBY, STILLS AND NASH Daylight Again	•			J.	"		Chicago 16 Full Moon/Warner Bros. 1-23689 WE		8.98			١		Warner Bros. 1-23701 WEA		8.98	BLP 7
-	17	21	Atlantic SD 19360 WEA JUDAS PRIEST		8.98	-	血	58	6	EDDIE RABBITT				87	/4	6	PAT TRAVERS Black Pearl		8.98	
	"	-1	Screaming For Vengeance Columbia FC 38160 CBS			,				Radio Romance Elektra E1-60160 WE	A	8.98	CLP 6	88	75	16	POlydor PD-1-6361 (Polygram) POL ROYAL PHILHARMONIC		8.78	
7	22	5	DAN FOGELBERG				53	53	9	GRAND MASTER FLASH & THE FURIOUS FIVE		1		"			ORCHESTRA CONDUCTED BY LOUIS CLARK			
1	20	10	Greatest Hits Full Moon/Epic FE 38308 CBS							The Message Sugar Hill 268 IN	D	8.98	BLP 8				Hooked On Classics II RCA AFL1-4373 RCA		8.98	
	20	19	BILLY SQUIER Emotions In Motion Capitol ST 12217 CAP	•	8.98		54	54	25	GLENN FREY No Fun Aloud				89	92	25	THE STEVE MILLER BAND Abracadabra	•		
	21	9	LUTHER VANDROSS	•	0.30			61	8	Elektra E1-60129 WE SAGA	A	8.98	<u> </u>	00	00	10	Capitol ST 12216 CAP ARETHA FRANKLIN		8.98	
			Forever, For Always, For Love Epic FE 38235 CBS			BLP 2	255			Worlds Apart Portrait ARR 38246 (Epic) CB	s			90	90	18	Jump To It Arista AL 9602 IND.		8.98	BLP 14
7	23	7	MISSING PERSONS			DLF Z	56	37	9	DIRE STRAITS				\	102	34	TOTO	•	0.50	DEI 14
1	_		Spring Session M Capitol ST 12228 CAP		8.98		-	ļ.,		Love Over Gold Warner Bros. 1-23728 WE	A	8.98		M			Toto IV Columbia FC 37728 CBS			
	30	8	TONI BASIL Word Of Mouth				57	44	12	THE WHO It's Hard	. •	8.98		92	93	9	UTOPIA Utopia			
1	00		Radialchoice/Virgin/Chrysalls CHR 1410 IND		8.98		58	48	37	Warner Bros. 1-23731 WE	A .	8.30		٨	133	2	Network 60183 (Elektra) WEA	+	8.98	
	26	4	PRINCE 1999		10.00	DI D 4				Asia Geffen GHR 2008 (Warner Bros.) WE	A	8.98		7937	133	-	PEABO BRYSON Don't Play With Fire Capitol ST 12241 CAP		8.98	BLP 50
,	24	15	Warner Bros. 1-23790 WEA DON HENLEY		10.98	BLP 4	59	49	26	THE ALAN PARSONS PROJECT Eye In The Sky	•			94	94	71	JOURNEY	A	0.50	DL. GG
			I Can't Stand Still Elektra E1-60048 WEA		8.98		^	78	2	Arista AL 9599 INI COMMODORES	D	8.98					Escape Columbia TC 37408 CBS			
	33	4	JONI MITCHELL Wild Things Run Fast		9.00		100		-	All The Great Hits Motown 6028 ML INC		8.98		1957	137	5	NEIL DIAMOND The Jazz Singer	A		
,	29	7	Geffen GHS 2019 (Warner Bros.) WEA JEFFERSON STARSHIP	-	8.98		₩	69	4	THE BAR-KAYS				96	96	22	Capitol SW 12120 CAP POINTER SISTERS		8.98	
			Winds Of Change Grunt BXL1-4372 (RCA) RCA		8.98					Proposition Mercury SRM-1 4065 (Polygram) POI	L	8.98	BLP 12	"			So Excited Planet BXL1 1055 (RCA) RCA		8.98	BLP 63
1	27	8	DIANA ROSS Silk Electric		0.00	ni s c	62	62	15	SANTANA Shango				97	97	90	ALABAMA Feels So Right	A		
	28	11	PETER GABRIEL		8.98	BLP 5	A.	71	5	Columbia FC 38122 CBS VARIOUS ARTISTS	,				,	_	RCA AHL1-3930 RCA	-	8.98	CLP 20
1			Security Geffen GHS 2011 (Warner Bros.) WEA		8.98					Casino Lights Warner Bros. 1-23718 WE	4	8.98	BLP 32	*	113	5	PSYCHEDELIC FURS Forever Now			
	36	52	JOHN COUGAR American Fool		9.00		64	66	40	ALABAMA Mountain Music			0:5	☆	109	4	Columbia FC 38261 CBS			
	32	10	Riva/Mercury RVL-7501 (Polygram) POL KOOL AND THE GANG		8.98		65	65	5	RCA AFL1-4229 RCA EMMYLOU HARRIS	1	8.98	CLP 1	M			Skyyjammer Salsoul SA 8555 (RCA) RCA		8.98	BLP 25
			As One De-Lite DSR 8505 (Polygram) POL		8.98	BLP 10				Last Date Warner Bros. 1-23740 WEA		8.98		100	100	4	JERRY GARCIA Run For The Roses			
	34	12	ABC The Lexicon Of Love		0.00		66	70	5	EAGLES Greatest Hits, Vol. 2				101	101	95	Arista AL 9603 IND BILLY SOUIER		8.98	
1	35	7	Mercury SRM-1-4059 (Polygram) POL DIONNE WARWICK		8.98			72		Asylum 60205 (Efektra) WEA	1	8.98		101	101	0.0	Don't Say ND Capitol ST-12146 CAP	-	8.98	
			Heartbreaker Arista AL 9609 IND		8.98	BLP 13	愈	73	5	THE BEATLES 20 Greatest Hits Capitol SV 12245 CAP	,	9.98		102	103	34	THE MOTELS	•	0.30	
	14	22	FLEETWOOD MAC Mirage	•			₩	72	5	THE ENGLISH BEAT		3.36					All Four One Capitol ST-12177 CAP		8.98	
+	16	10	Warner Bros. 1-23607 WEA OLIVIA NEWTON-JOHN	A	8.98					Special Beat Service I.R.S. SP 70032 (A&M) RCA		8.98		103	76	12	AEROSMITH Rock In A Hard Place			
1			Olivia's Greatest Hits, Vol. 2	_			69	56	8	SPYRO GYRA Incognito				104	104	31	Columbia FC 38061 CBS MISSING PERSONS	+ +		
1	19	11	MCA MCA 5347 MCA RUSH		8.98		70	57	7	MCA MCA 5368 MCA WAYLON AND WILLIE		8.98	BLP 41	104		"	Missing Persons Capitol DLP 15001 CAP		4.98	
			Signals Mercury SRM-1-4063 (Polygram) POL		8.98					WW 11 RCA AHL1-4455 RCA		8.98		105	105	57	ROYAL PHILHARMONIC			
	38	12	LAURA BRANIGAN Branigan				71	59	23	EDDIE MONEY No Control	•						ORCHESTRA CONDUCTED BY LOUIS CLARK	A		
			Atlantic SD 19289 WEA		8.98					Columbia FC 37960 CBS							Hooked On Classics RCA AFL1-4194 RCA		8.98	

News

Format Turntable

• Continued from page 11

the new p.d. and morning man. Dave Christian moves up from p.d. to operations director and moves his air shift from afternoon drive to middays. Meals, who used to work at KISS, was most recently with KVIC Victoria, Tex. General sales manager Lou Roney, who also is a KISS vet, is working on the programming as well. Joe Anthony, former m.d. at KISS, holds the same title now at KESI. He is also working the evening on-air shift. Mike Roberts from KITY San Antonio is the new afternoon drive jock. Ann Thomas is working overnight.

WSAN Allentown, Pa. has dropped its country format to install Toby Arnold's new syndicated format "Favorites." This is a variation on Arnold's "Unforgettable" which skews to a younger audience by keeping the MOR music limited to hits from 1955 to 1980. Along with the change, the station has hired Gene Werley as morning man from WAEB Allentown. He succeeds Jim Cameron, who was also the p.d. Cameron has left the station. General manager Rick Musselman claims Werley is the highest rated jock in the market. Musselman says he will be making other changes and

will be strengthening his news operation. WSAN's departure from country leaves that format to WXKW in Allentown, which runs Drake-Chenault's syndicated Great American Country format.

* * * WRBA Bloomington, Ill. has dropped an AC format to go mostly new wave with some talk blocks. Robin Plan is programming the station, mostly with records donated by listeners in an eclectic mix that ranges from "reggae to hillbilly," Plan says. Oldies include the Doors, the Climax Blues Band, Johnny Winter, Blood, Sweat & Tears and the Doobie Brothers.

Paul Dunn, who is also the sales manager, turns the station at 5 a.m. with a talk block that lasts until 1 p.m. when Plan comes on with a new wave show. Plan is on until 6 p.m. and is followed by John Lucas, who is often preempted for play-by-play sports. The station signs off at midnight. Plan says he wishes all the new wave albums sent to WBNO would be sent to WRBA. "They are top 40. They don't play the records," he says.

Mike Harrison

• Continued from page 12

place there just prior to the Billboard convention (Lee's gonna have a busy week-he's also one of the Billboard keynoters). This flight will also offer a substantial savings to convention goers. To sign up for it, Contact Smith at (213) 656-9910. The Album Network, by the way, is organizing and presenting a latenight rock radio seminar that should be one of the highlights of the Billboard confab. But it seems that seminar may just begin in the skies between Orlando and Los Angeles.

For more convention information, call Kris Sofley at (213) 858-5359. * * *

WHAD HE SAY? Seems some key paragraphs of the Nov. 27 column did not make their way into print due to an editing error, thus leaving the piece and me exposed without an intended important

point. I was discussing Lee Abrams' attendance at the "new music" convention of Progressive Media Magazine and his new "Timeless Rock" format. Left out was how much I enjoyed the new format on KFOG San Francisco, how I felt this new format moved Lee 180 degrees from his former posture as a purist instigator of that mid to late '70s form known as model hard rock, and how he's mixing and matching music of many a genre and period, going after a more mass appeal spectrum of listeners. I'll say it again: it's a winner and Lee Abrams is a man who is among a rare breed of broadcasters who straddle that fence between the purists and the generalists.

Mike Harrison, producer, broadcaster and consultant. is president of Goodphone Communications, Woodland Hills, Calif. He is also serving as director of Billboard's Radio Programming Convention.

• Continued from page 21

John Mackin Ade is the new v.p./ g.m. at KLVU Dallas. He'd been Steve Holbrook.

Transtar Radio has a new air staffer. He's Jeff Kelly, the former production director at Denver's KHOW.... Lou Kirby is back playing the music he played on the radio 20 years ago, doing a Sunday night oldies show on WGAR Cleveland. . Jana Shaw moves from the midday shift at First Media's K-96 Provo to late nights at the company's KFMK Houston, replacing Michael

Allan Prell from Altanta's WRNG.
... And moving into middays at
WHB Kansas City is Mark Mason
from KOWL Lake Tahoe, where he was p.d... WCCO Minneapolis has a new weekender, Jim Rogers from WCAU Philly.... And Mike White moves from the morning slot at JB-105 Providence into the afternoon position at Boston's WROR.

in concert on the 18th. On Christmas Eve. MTV takes a look at the Who's recent tour, including interviews and concert and backstage footage. On Christmas itself is the premier of a Men At Work concert. New Year's

Market Quotations

411-1			NAME		P-E	100s)	High	Low	Close	Change
High	Low					1008)				
13/16	1/2	Altec Corp	oration		_	15	3/4	11/16	11/16	Unch.
561/2	26%	ABC			9	2186	561/2	541/4	541/4	- 11/4
35%	25%	American (Can		4	540	31%	30%	311/2	+ ¾
91/6	4	Automatic	Radio		7	90	9	81/2	9	+ 1/4
631/6	62%	CBS			12	1133	63%	62 %	631/6	+ 1/4
51%	29%	Coca Cola			13	3013	51%	49¾	51	+ 11/2
7%	5	Craig Corp	oration		77	31	71/2	71/6	7%	— ¾
711/2	47	Disney, Wa			22	1937	681/4	661/4		+ 1%
4	21/8	Electrosou	ind Group		42	30	3%	31/6	3 %	Unch.
17	61/8	Orion Capi	tal		7	574	16%	15%	16	+ %
181/2	111/4	Gulf + We	stern		5	2269	18%	18	18%	- 1/4
181/2	101/4	Handlema	n		9	249	191/4	181/2	18¾	+ 1/4
7	3¾	K-tel			50	12	5%	51/2	51/2	Unch.
59	36	Matsushita	Electronics		12	259	56%	551/4	56	- %
78	38	MCA			10	1671	70%	69%	69%	- 1
79%	48%	3M			13	2125	751/4	72%	73	- 1
92	49	Motorola			18	1770	90%	881/4	90	+ 1
50%	30	North Ame	rican Phillips		8	980	45	44%	44 3/4	Unch.
14	51/8	Orrox Corp	oration		_	1220	12	111/2	113/4	Unch.
16%	10	Pioneer Ele	ectronics		21	_	_	_	14%	Unch.
27	15%	RCA			50	5390	251/4	24%	24 %	- %
18	11	Sony			12	6726	16%	161/4	16%	- 1/4
341/4	19	Storer Bro	adcasting		22	960	32	31 1/2	31%	+ %
33/4	2	Superscop	e		_	31	2%	2¾	2%	Unch.
45	271/4	Taft Broad	casting		10	242	41%	41	41%	42%
OVER TO	HE	Sales	Bid	Ask		RTHE		Sales	Bid	Ask
COUNT	ER				Col	INTER				
ABKCO		7	1/2	11/4	Kus	tom Elec.		7	21/2	2%
Certron	Corp.	155	1 9/16	1 %	Rec	oton		20	5	51/4
Data Pad	kaging	10	61/2	71/4	Ree	ves				
Josepho		64	151/2	15%	Соп	nm.		486	41%	42
				_						

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.

Schwartz Brothers

Eve is the "Rock 'n' Roll Ball," and

the following night is a concert with

the Michael Stanley Band. On Jan. 2

MTV presents "News That Rocked

In the contest area, MTV is offer-

ing viewers a chance to win \$20,000

worth of audio and video equip-

ment, with a drawing held Dec. 22. Meanwhile, "Night Flight" will give

away a 1983 Pontiac Firebird Trans

Am during its New Year's Eve spe-

cial. Entrants must send in a post-card naming their favorite "Night

The December "Night Flight"

schedule features Clarence "Gate-

mouth" Brown (3), Robert Gordon,

Ian Hunter and Johnny Thunders (4), the Swollen Monkeys (10), "Bos-

ton Rocks" and Randy Newman

(11), Delbert McClinton, Black Uhuru and "Yessongs" (17), Peter Frampton (18), "Astonishing Odys-sey" and "The Day The Music Died" (24), and the Catholic Girls

and a tribute to Jim Morrison (25).

For New Year's Eve, "Night Flight" has planned segments on Gary Numan, Rod Stewart, the

Doors, Neil Young, the Residents, Jimi Hendrix, the Tom Tom Club

and Laurie Anderson, along with an

episode of the ongoing series "New Wave Theatre" and some comedy

Cable Offering

Competition

LAURA FOTI

Flight" segment.

sketches.

5

Vox Jox

general sales manager at Pitts-burgh's WTAE/WXKX (96KX).... Dick Grant has resigned his WLVA Lynchburg g.m. position, with no replacement named.... And replacing general manager Charles Giddens at First Media's WPGC-AM-FM Washington, D.C. is Jeanne Oates from WDCA-TV, where she was general sales manager. The move brings Oates back to radio after several years in tv. A few years back she was in sales at WRC Washington. Chris Turner becomes the v.p./ m. of Gilliam Communications' WERD Jacksonville while retaining his title as national p.d. for the chain's WLOK Memphis, WGIV Charlotte, and WERD. ... John Mainelli is named news and program director of KCNN San Diego. He was previously news director at KSDO. ... WFYV Jacksonville's new p.d. is **Brad Hoffman** from WKTM Charleston. ... WKSJ Mobile morning personality Wayne Gardner becomes p.d., replacing

Mann who moves across town to KMJQ.... KPLZ Seattle has two new staffers: Morning drive personality Scott Burns from KJR there, and 7 p.m. to midnight jock Bill Maier from Y-94 Fresno. . . . New midday jock at WBAL Baltimore is

On Dec. 11, MTV airs a Steve Miller concert. The next night it's "Having A Wild Weekend," starring the Dave Clark Five. Squeeze is seen

Dec. Cable Schedules **Feature Music Programs**

• Continued from page 8

Koss Corp.

and conductor Eugene Ormandy (12), "Hugh Downs' Spotlight" interviews with Tommy Tune and Renata Scotto (19), the St. Paul's Boys Choir (20), the Little Singers of Chaillot singing French carols (21) and an hour-long portrait of cellist Lynn Harrell (22).

87 4 %

ARTS' first airing of Britten's "St Nicolas Cantata" is on Dec. 22. The performance, produced and directed by Margery Baker, was taped at St. Alban's Cathedral with the Wandsworth School Choir.

The Entertainment Channel's "Broadway! A Special Salute," featuring appearances by Ethel Merman and Mary Martin, will air Dec.

On Bravo, December operas are "The Greek Passion" (3), "Aida" (8) and "Nabucco" (13). Other music highlights include performances by the Dudley Moore Trio (10), Eubie Blake (18), Barry Tuckwell (22) and

Pete Seeger (Jan. 3).

"Hallelujah! Gospel" on Showtime (6) features Glen Campbell, Andrae Crouch, Ray Charles, Deniece Williams, Walter and Tremaine Hawkins and the Hawkins Family, and the Imperials.

New Year's Eve on WHT brings Frank Sinatra's special taped at the Altos de Chavon amphitheater in the Domican Republic, Tony Bennet in a club performance, and Judy Garland, in clips from many performances.

Home Box Office will air its "Catch A Rising Star's 10th Anniversary" show on New Year's Eve, while sister service Cinemax opens 1983 with "Gimme Shelter," fol-lowed by "Rock For Kampuchea" and "Woodstock."

• Continued from page 11 Apple Radio was a Long Island audio service a few seasons back. If it were still around, it would cause problems for Arbitron in trying to distinguish it from WAPP, the over-the-air AOR outlet, which bills itself as "the Apple." There are a few cable-originated

services that are getting mentions in diaries-Cool Radio Ft. Wayne and KWAB Tulsa-to a level that would qualify them for publication in those markets' respective reports. But for now it is against Arbitron policy to list these "stations."

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Сору	righ	ht 19 ced.	082. Billboard Publications. I stored in a retrieval system. inc mechanical, photocopyin in permission of the publishe	nc No pa	art of this	publication by form or b	vanv	WEEK	VEEK	Weeks on Chart	Compiled from national retail stores and one-stops by the Music Popularity Chart Dept. of Bill- board.		Suggested List Prices		WEEK	WEEK	on Chart	ADTICY		Sugges List Price	s
		Charl				Suggested		HIS Y	LAST WEEK	Veeks	Title Label, No. (Dist. Label) Dist. Co.	RIAA Symbols	LP. Cassettes, 8-Track	Black LP/ Country LP Chart	THIS W	LAST W	Weeks on	ARTIST Title Label Mo (Diet Label) Diet		IAA Cassett	
WEEK		5	ARTIST			Prices LP.	Division to	137	_	26	LARRY ELGART AND HIS	+	o-11aCK	unart	169	142		ELVIS COSTELLO	. Co. Syr	nbols 8-Trac	k Cha
A TAKE	3	Weeks	Title	Dist. Co.	RIAA Symbols	Cassettes,	Black LP/ Country LP Chart				MANHATTAN SWING ÖRCHESTRA Hooked On Swing RCA AFL1-4343 RCA	•	8.98		170	1.24	00	Imperial Bedroom Columbia FC 38157	CBS		
6 10	-	16	GEORGE THOROGOOD &		,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,	- O Truck	1	138	145	2	CRYSTAL GAYLE True Love		0.50		1/0	174	23	PETE TOWNSHEND All The Best Cowboys Have Chinese Eyes			
			THE DESTROYERS Bad To The Bone EMI-America ST-17076	CAP		8.98			155	61	Elektra 60200 WEA		8.98		171	171	4	Atco SD 38149 (Atlantic)	WEA	8.9	B
111	8	2	LEE RITENOUR Rit/2					139			Something Special De-Lite DSR 8502 (Polygram) POL		8.98					Best Of The Rest MCA MCA 5370	мса	8.9	В
11	4	3	Elektra 60186 GEORGE HARRISON	WEA	-	8.98	-	140	160	3	ANNE MURRAY Greatest Hits	A			172	172	21	KENNY ROGERS Love Will Turn You Around			
11			Gone Troppo Dark Horse 1-23734 (Warner Bros.) WEA		8.98		141	141	38	Capitol SO-12225 CAP SCORPIONS	•	8.98		虚	181	2	CHIC	CAP	8.9	B CLP
9 110	0	39	WILLIE NELSON Always On My Mind		A			140	140	20	Blackout Mercury SRM-1-4039 POL		8.98					Tongue In Chic Atlantic 80031	WEA	8.9	3
110	6	6	ORIGINAL CAST	CBS	1		CLP 3	142	146	32	VAN HALEN Diver Down Warner Bros. BSK 3677 WEA		8.98		174	119	14	JOAN JETT AND THE BLACKHEARTS Bad Reputation			
1		45	Cats Geffen 2GHS 2017 (Warner Bros.)	WEA		16.98		1/3	175	2	THE OAK RIDGE BOYS Christmas	†	0.30		175	176	9	Boardwalk NB 33251-1 SHEENA EASTON	IND	8.98	3
14	7 4	45	PINK FLOYD Dark Side Of The Moon Harvest SMAS 11163 (Capitol)	CAP	•	8.98		144	135	34	MCA MCA 5365 MCA HAIRCUT ONE HUNDRED	-	8.98		1/3	1/6	3	Madness, Money And Music			
2 112	2	5	HANK WILLIAMS JR. Greatest Hits	CAI		0.30			133	34	Pelican West Arista AL 6600 IND		6.98		176	168	29	EMI-America ST 17080 NEIL DIAMOND	CAP	8.98	3
3 115	5	27	Elektra/Curb 1-60193 GAP BAND	WEA		8.98		145	150	20	KENNY ROGERS Greatest Hits	A						12 Greatest Hits Vol. II Columbia TC 38068	CBS		
11.	1		Gap Band IV Total Experience TE-1-3001					-	170	2	Liberty LOO 1072 CAP LITTLE STEVEN AND THE		8.98	CLP 37	血	188	2	MOVING PICTURES Days Of Innocence			
	ELTE	W.	(Polygram) LIVING MY LIFE	POL		8.98	BLP 16	146			DISCIPLES OF SOUL Men Without Women		0.00		178	187	20	Network E1-60202 (Elektra) BILLY IDOL	WEA	8.98	
1	T		Grace Jones Island 90018 (Atco)	WEA				147	152	60	EMI-America ST 17086 CAP POLICE	A	8.98		1/0			Billy Idol Chrysalis CHR 1377	IND	8.98	3
5 81	1	9	RICKY SKAGGS Highways And Heartaches				010.0				Ghost In The Machine A&M SP-3730 RCA		8.98		啦	189	2	DEPECHE MODE A Broken Frame	14154	9.00	
6 88	8 2	22	ROBERT PLANT	CBS	•		CLP 2	148	148	16	SOUNDTRACK Fast Times At Ridgemont				180	180	3	DONNIE IRIS	WEA	8.98	
100	1		Pictures At Eleven Swan Song SS 8512 (Atlantic)	WEA		8.98					High Full Moon/Asylum 60158-1 (Elektra) WEA		12.98		101	102			MCA	8.98	
125	3	2	CON FUN SHUN To The Max Mercury SRM 1-4067 (Polygram)	POL		8.98		149	WEW E	1787	EVERY HOME SHOULD HAVE ON Patti Austin		-		181	162	5	THE FIXX Shuttered Room MCA MCA 5345	MCA	8.98	
120) 1	18	THE GO GO'S Vacation	rot	•	0.30		150	106	16	QWest QWS 3591 (Warner Bros.) WEA STACY LATTISAW	-			1827	179	32	ELTON JOHN Jump Up	MOA	0.30	
91		29	I.R.S. SP 70031 (A&M) .38 SPECIAL	RCA	•	8.98					Sneakin' Out Cotillion 90002-1 (Atlantic) WEA		8.98	BLP 33	183	183	26		WEA	8.98	
]"	1	23	Special Forces	RCA		8.98		151	151	54	LOVERBOY Loverboy	A			103	103	20	Avalon	WEA	8.98	
122	2 2	26	AIR SUPPLY Now And Forever	11023	•	0.30		152	153	12	Columbia JC 36762 CBS DEF LEPPARD	-			184	177	112	THE POLICE Zenyatta Mondatta	4		
131		3	Arista AL 9587 CHILLIWACK	IND		8.98	-				High & Dry Mercury SRM-1-4021 (Polygram) POL		8.98		185	185	27	A&M SP 3720 RICKY SKAGGS	RCA	8.98	
131			Opus X Millennium BxLI-7766 (RCA)	RCA		8.98		153	108	31	MELISSA MANCHESTER Hey Ricky		0.00				-	Waitin' For The Sun To Shine			
95	1	17	STEVE WINWOOD Talking Back To The Night					154	154	52	JOAN JETT AND THE		8.98		186	186	12	Epic FE 37193 MERLE HAGGARD/GEORGE J	ONES		CLP
123	1	12	Island ILPS 9777 (Warner Bros.) KIM CARNES	WEA		8.98					BLACKHEARTS I Love Rock 'N' Roll Boardwalk NB1-33243 IND	^	8.98					A Taste Of Yesterday's Wine	ana		CLP
	1		Voyeur EMI America SO 17078	CAP		8.98		155	157	69	AL JARREAU Breakin' Away	A :	0.30		187	192	2	ALPHONSE MOUZON	CBS		CLF
126	2	24	SOUNDTRACK E.T.		•	0.00	1	156	111	11	Warner Bros. 8SK 3576 WEA		8.98	BLP 72	188	162	-	Distant Lover Highrise HR100AE	IND	8.98	-
129	1	11	DURAN DURAN	MCA		9.98		130			Upstairs At Eric's Sire 1-23737 (Warner Bros.) WEA		8.98		100	162	3	FOGHAT In The Mood For Something Rude			
00			Carnival Capitol SLP-15006	CAP		4.98		逾	167	87	OZZY OSBOURNE Blizzard Of Ozz	A						Bearsville Distributor Warner Bros.	WEA	8.98	
98	1	18	DONNA SUMMER Donna Summer Getten GHS 2005 (Warner Bros.)	WEA	•	8.98	BLP 45	158	158	5	Jet JZ 36812 (Epic) CBS KATE BUSH				189	161	19	STEPHANIE MILLS Tantalizing Hot			
127	7	70	STEVIE NICKS Bella Donna	WEA	Δ	0.70	DLF 4J				The Dreaming EMI-America ST 17084 CAP		8.98			-		NEW DIRECTIONS	POL	8.98	BLP 1
159	+	5	Modern Records MR 38139 (Atco)	WEA		8.98		159	143	18	ZAPP Zapp II	•	0.00	DI C 13		NEW EAT		- Colonia - Colo	RCA		
			Something's Going On Atlantic 80018-1	WEA		8.98		160	164	5	Warner Bros. 1-23583 WEA MELBA MOORE		8.98	BLP 17	191	163	36	IRON MAIDEN The Number Of The Beast	240	0.00	
99	1	15	BAD COMPANY Rough Diamonds					-			The Other Side Of The Rainbow Capitol ST 12243 CAP		8.98	BLP 18	192	184	14	PAUL CARRACK	CAP	8.98	
138		4	Swan Song 90001-1 (Atlantic) VARIOUS ARTISTS	WEA		8.98		161	117	7	THE BLASTERS		0.70	PFL 19	103	101	20		CBS		
			Annie: Children's Christmas	000							Over There—Live At The Venue, London Slash 1-23735 Warner Bros. WEA		5.99		193	121	29	SQUEEZE Sweets From A Stranger A&M SP-4899	RCA	8.98	
121	2	28	Columbia CR 38168 RICHARD SIMMONS	CBS	Δ		-	162	WEW EN	11	THE BEST IS YET TO COME Grover Washington Jr.				194	193	13	TALK TALK The Party's Over	nun	0.30	
132		6	Reach Elektra El-60122 OZZY OSBOURNE	WEA	A	10.98	-	A	173	3	Elektra 60215 WEA				195	105	2		CAP	8.98	
132	1		Diary Of A Madman Jet FZ 37492 (Epic)	CBS				163	- 1		Used To Be Motown 6027 ML INO		8.98	BLP 49	133	133	-	Ghost Town	WEA	8.98	
139		3	ELVIS PRESLEY The Elvis Medley					幽	NAME OF	117	CUT Golden Earring				196	128	23	REO SPEEDWAGON Good Trouble	4	-	
134	6	55	RCA AHLI 4530 WILLIE NELSON	RCA	A	8.98		165	165	23	21 Records T 119004 (Polygram) POL DAVID SANBORN				197	130	25	Epic FE 38100 GENESIS	CBS		
	-		Willie Nelson's Greatest Hits And Some That Will Be					100	100	90	As We Speak Warner Bros. 1-23650 WEA		8.98	BLP 68				Three Sides Live Atlantic SD 2-2000	WEA	10.98	
144	-	3	Columbia KC 2 37542 THE JAM	CBS			CLP 22	166	166	23	JOE COCKER Scheffield Steel		8.98		198	149	8	BOBBY NUNN Second To Nunn		9.00	DI O O
144			The Bitterest Pill I Ever Had To Swallow					山	190	57	THE J. GEILS BAND Freeze-Frame	Δ	0.30		199	156	15	MICHAEL MURPHY	IND	8.98	BLP 2
136	2	8	Mercury PXL 506 (PolyGram) DURAN DURAN	POL		5.98			178	3	EMI-America SOO-17062 CAP THE OUTLAWS		8.98		200	200	72		CAP	8.98	CLP 4
			Rio Capitol ST-12211	CAP		8.98		凾		٦	Greatest Hits Arista AL 9614 INO		8.98		200	LVU	14	THE GO-GO'S Beauty And The Beat	- 4	8.98	

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7 ann	400

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.

News

Integrity Execs Get New Pacts

• Continued from page 8

1984, he'll get no less than \$50,000 or more than \$126,000. If he gets axed during the calendar year after June 30, 1984, he gets no less than \$42,500 or more than \$85,000. Kase gets his incentive stock and cash if the company changes hands, and if he is fired after that, they shell out not less than half and not more than his full base salary.

The board of directors, which now includes Integrity founder/chairman Leon Hartstone's widow, Marcia, and Larry Harris, business affairs vice president of 20th Century-Fox television, has established dual management incentive programs. If pre-tax income tops \$2 million, the officers' pool will be \$60,000 plus a graduated percentage ranging from 3% of pre-tax in excess of \$2 million, while participating salaried employees excluding store managers split a bonus ranging from 1.5% of pre-tax of \$2 million to 4% of pre-tax in excess of \$5.5 million.

The board has also okayed an incentive stock option formula wherein it can grant to officers and managerial employees options to buy shares from a 100,000-share pool. Already 75,000 shares have been awarded, with Kwiker and Kase each getting 15,000 each and Alan M. Pachtman, secretary-treasurer, 7,500, with an option Oct. 15, 1982, which is not reported upon.

The report states that stockholders wishing to submit proposals for the 1983 meeting must do so before July 31, 1983.

JOHN SIPPEL

Games Boost Thanksgiving Sales

Continued from page

down. Weather was good. Catalog was slow, hits good and \$5.98s just fair. Ozzy Osborne was a standout at \$8.67. Games, especially 'E T.' and 'Raiders,' kept our gross up."

"Catalog and singles were again big," notes Jack Gilmore of the two Crazy Jack's, in Savannah. "We carry more than 190,000 singles at \$2.30. I would say we increased 15% to 20%. I wish we could see a salesman," the onetime sales rep for Southland Distributing, Atlanta, pleads.

Assistance on this story provided by Roman Kozak in New York.

"We were 16% ahead of last year," states John Torrell of Rainbow Records in San Francisco. "The momentum from our recent 7-Up promotion carries right along. We just issued a coupon book, which when filled gives the customer a free album"

"Business rose 10%," says Kate Quinn, assistant controller at the 42-store Record Town chain in Albany. Blank tape, video games and cassettes accounted for the increase, she says.

Product by Men At Work, the Clash and Dan Fogelberg paced increased volume at seven DeOrsey's stores in Portland, Me. Videodisks also assisted, according to merchandising manager Bill Tiffany: "There are lots of outlying areas where they don't have cable or theaters, so people have nothing else to watch."

Joe Martin of the 26 Turtles out-

Joe Martin of the 26 Turtles outlets estimates volume was 15% up. Ten different cartridge titles helped, along with Marvin Gaye, Led Zeppelin and Men At Work.

"All our new stores did terrific," says John Marmaduke of near 100-unit Western Merchandising in Amarillo. He states indications were that on a store-for-store comparison with 1981, Western was up 1%, with both video game titles and prerecorded videocassette rentals contributing.

"Records and tapes are down 10% this year, but video games more than made it up," Jerry Shulman of the 50 Listening Booths out of Pennsauken, N.J., feels. Like a number of others interviewed, Shulman is disappointed by the 'E.T.' game title, which didn't sell through as strongly as he and others had hoped.

"We were even for the week, but disappointingly down for the three holiday days," says Lou Fogelman of the 26-store Music Plus chain here. "Our register total per customer was up, but our customer count for the three days was down."

John Conroy of the 16 Midland Records stores out of Warwick, R.I., feels about the same. He notes his business dropped 10%, with per capita business up but customer count down for his mall stores. "You gotta look at it this way. Ninety percent are employed—so for the remainder of the holiday, we must go after that potential. We have increased our inventory measurably, so we hope to make up the difference before the 25th," he adds.

DJ's Sound City, 16 stores in the

Northwest and Hawaii, posted a 10% boost. "A \$6.50 album sale helped," Don Jenne reports. "We hope to sell off a lot of the \$8.98 WEA product. We were hurt by the storms that hit Hawaii. Over the three days, our stores were forced to

stagger their hours to two hours on and one hour off."

"Competition seems to have weakened over the past year, with some nearby stores closing," says Jim Karlas of the three Record Mill stores out of Medford, Ore. He feels Stray Cats, Hall & Oates, Lionel Richie and Men At Work bulwarked his gross. "We handle hits. KBOY-AM/FM and KYJC-AM here work with us. I will consider games and video rental early in 1983."

"A very strong ad campaign almost doubled our business," Lee Cohen of Licorice Pizza states. "Hit albums sold phenomonally. Video games helped."

John Grandoni, vice president of purchasing and advertising for the Cavages chain, estimates a 5% gain in business in store-by-store business. In addition, he says new outlets in the 18-store chain in Rochester and Syracuse also did very well.

Grandoni credits the wide demographic appeal of the recorded product currently available for the boost. "There is just great r&b from Lionel Richie, Marvin Gaye, and I just got the Michael Jackson, which I know will do very well. The new music is holding up with Men At Work, the Clash, Saga and Stray Cats doing very well, even with the superstars coming in."

New Rose Outlet Opens In Chicago

• Continued from page 5

let's dimensions are considerably smaller than, for instance, those of the downtown flagship store at 214 South Wabash. "It poses a real challenge to sell and promote in a smaller space," he says, pointing out in-store play as a particularly delicate area: "I don't want classical buyers to feel uncomfortable hearing Men At Work. First impressions are important, and we can't afford to alienate anyone."

Rose says that music played instore will be programmed to appropriate times of day. Classical might be played in the daylight hours, for instance, changing to rock in the evening to suit area club-goers.

Rose Records #7 was designed by Rose, marketing director Hoffberg, and operations manager Keith Eckerling, with consultation by art director Kathryn Hixson. Hoffberg calls the store's decor "a nice environment for serious record collectors to browse," but stresses that a hangout atmosphere will not be encour-

aged.

While Rose observes there will be no major innovations in the new store's makeup, he acknowledges that they will be featuring open cassette sales, which have had "mixed results" at other Rose outlets. "It's risky," admits Hoffberg, "but we believe shrinkage will be eclipsed by sales increases."

A checkpoint security system and full-time security guard should be effective deterrents to shoplifting, she adds. The store's traffic flow is designed so that customers all end up filing past the guard.

up filing past the guard.

Both Rose and Hoffberg feel that the three recently-opened Rent-A-Record outlets in Chicago may not have as much of an adverse effect on Rose Records as on retailers who stock primarily rock titles. "Most of our buyers are not kids, so we're not as likely to be hurt by Rent-A-Record," says Hoffberg, adding, "But we're not happy they're here, and in no way do we promote Renta-Record."

Lifelines_

Births

Boy, Robert Weymouth, to Tina and Chris Frantz, Nov. 4 in Nassau, Bahamas. They are members of Talking Heads.

Boy, Jon-Michael Patrick, to Michelle and Al Hanna, Nov. 24 in Los Angeles. He is national merchandising director for Elektra/Asylum.

Boy, Matthew Christopher, to Donna and Hoyt Axton, Nov. 21 in Truckee, Calif. He is signed to Jeremiah Records.

Girl, Shayla Nicole, to Christine and Randy Ingram, Oct. 28 in Madison, Ind. He is news director for WAVV Vevay, Ind.

* *

*

Twins, girl, Lindsey Marie, and boy, Richard Martin 3d, to Melissa and Richard Brannan, Nov. 8 in Nashville. He is a writer for DebDave Music Inc. and Briarpatch Music.

Girl, Sara Maryanna, to Diane and John Wetherbee, Nov. 23 in Chicago. He is assistant program/music director for WFYR there.

* * *

<u>Marriages</u>

Jimmy Fortune to Carol Ann Craddock, Oct. 23 in Stanton, Va. He is a member of the Statler Brothers.

Paul Goldberg to Stephanie Meredith, Nov. 24 in Nashville. He is studio manager for Music Mill.

Bill Tedesco to Michele Baligan, Nov. 6 in Hazel Park, Mich. She is a producer and music librarian for W.IR there.

Deaths

Rev. Grady Nutt, 47, in a private plane crash, Nov. 24 in Alabama. He was a comedian on the "Hee Haw" television show and recorded for Heartwarming Records.

Hal Zeiger, 69, Nov. 15 in New York. The former concert promoter produced the show "Jesus Christ Superstar" in 1975 and 1976.

* * *

Suit Keys On Cost Of Promo

Continued from page 5

contends, further affecting their income and bringing about the diminution of staff locally, and strained their relations with the independent promotional network nationwide.

MusicVision supports its efforts by nothing that "I'm Alive" peaked at #16 on the Billboard Hot 100, "Magic" at #1, "All Over The World" at #13 and "Xanadu" at

The suit asks exemplary and punitive damages of \$5 million from the defendants.

The plaintiff also contends the defendants, who also include Universal Pictures, should indemnify MusicVision in the event its staff or its promotion network sue the plaintiff. Because MCA has allegedly shorted the firm, it claims it is open to legal action from both its former employees, fired because of MCA's failure to pay, and members of its promotional network.

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

• Continued from page 5

and KBPI-FM. "It's a lovely idea," opines Toney Brooks, president of Sandusky Radio, parent of KBPI. He says his station is preparing a similar campaign with a Denver retailer to promote its "Modern Music" thrust, but that KBCO simply "beat us to the punch."

Rich Meyer, program director for Group One's KAZY, calls the tie-in "a surprise attack. KBCO is the primary station for new music here at this point, and it's certainly good reinforcement for them. I'd love to do something like it." Adds Eric Stenberg, vice president and general manager of Doubleday's KPKE, "It's a great idea, the sort of concept you wish you had initiated first. They have a much wider playlist than we do, so it makes sense for

Bubbling Under The _____Top LPs____

- 201-THE WAITRESSES, I Could Rule The World If I Could Only Get The Parts, Polydor PX 1-507 (Polygram)
- 1-507 (Polygram)
 202-SOUNDTRACK, Brimstone and Treacle,
 A&M SP 4915
 203-RODNEY FRANKLIN, Learning To Love, Co-
- lumbia FC 38198 204—MILLIE JACKSON, Hard Times, Spring SP
- 1.6737 (Polygram) 205—**SHAKATAK, Night Birds,** Polydor PD1-6354 (Polygram)
- 206—SAMMY HAGAR, Rematch, Capitol ST 12238
- 207—LENE LOVICH, No Man's Land, Stiff/Epic ARE 38399 208—CREEDENCE CLEARWATER REVIVAL,
- Chooglin', Fantasy 9621 209-WALL OF VOODOO, Call Of The West, A&M
- 210—CULTURE CLUB, Kissing To Be Clever, Virgin/Epic ARE 38398

them. But that doesn't necessarily mean the sticker is going to sell more records."

While there are no plans at present to target merchandise from other manufacturers, White believes the promotion has the potential to reach other Sound Warehouse stores in markets where progressive AOR stations are supporting "new music" acts. "Our stores are lucky," he explains. "K BCO has an aggressive format; they pop new records because they take chances. We're in lots of markets where AOR playlists are incredibly tight."

Patrick, who developed the promotion with KBCO program director John Bradley and operations manager Dennis Constantine, believes the campaign, if successful, will have a definite effect on the Denver market. "We're bound to stimulate play at the other AOR stations once we get going," he feels.

Bubbling Under The HOT 100

- 101-NASTY GIRL; Vanity 6, Warner Bros. 7-29908
- 102-GOT TO BE THERE, Chaka Khan, Warner Bros. 7-29881
- 103-D00 WA DITTY, Zapp, Warner Bros. 7-29891 104-IF THIS WORLD WERE MINE, Cheryl Lynn,
- Columbia 18-03204 105—**SHOOT FOR THE MOON, Poco,** Atlantic 7-
- 89919 106—PEEK-A-BOO, Devo, Warner Bros. 7-29931 107—JUMP, Loverboy, Columbia 38-03346 108—YOUNG LOVE, Janet Jackson, A&M 2440
- 108-YOUNG LOVE, Janet Jackson, A&M 2440 109-IT'S RAINING MEN, The Weather Girls, Columbia 38-03354
- 110—HE WAS REALLY SAYING SOMETHING, Bananarama, London 201 (Polygram)

term." The campaign includes new releases by Utopia, Blanket Of Secrecy, David Lindley, the Blasters, Frida, Jack Mack & the Heart Attack, Grace Jones, Phil Collins, Passport, Yaz, Depeche Mode, Devo, Roxy Music, Steve Winwood, Donald Fagen and the Pretenders, in addition to the aforementioned titles by Gabriel, Martyn, Moving Pictures and Burnett.

"'New music' is a pretty broad

NARAS Notes Increases In Grammy Entries

• Continued from page 5

Says Bill Ivey, national president: "Considering some of the downward trends in our industry, the increased interest and involvement in our Grammy awards are certainly of immense satisfaction to all of us in the academy."

Winners of the 1982 Grammys will be announced in a special three-hour 25th anniversary show on CBS-TV Wednesday, Feb. 23. Final nominations will be revealed six weeks earlier, on Jan. 11, in Los Angeles and New York.

Voting members of NARAS are urged to make sure that first-round ballots arrive in the offices of the accounting firm of Deloitte Haskins & Sells by Dec. 22. Late ballots will not be counted. NARAS also reminds eligible industry members who have not yet joined the academy, but who wish to vote in the final round, that their applications must be accepted by the chapter nearest them by Dec. 31. IRV LICHTMAN

www.americanradiohistory.co

GOING PLATINUM WITH 'PHYSICAL' PUT OLIVIA NEWTON-JOHN IN GOOD SHAPE FOR A SCOTTY.

When an artist as talented as Olivia Newton-John records the biggest hit of her career, you know it must be something special.

Listening to Olivia's 'Physical' album confirms just how special it is. Its bold, innovative sound took it all the way to platinum, while spinning off a smash hit single.

or platinum by RIAA standards and be mastered on Scotch® Recording Tape.

Winners get to share their experience with someone less fortunate, because we award \$1,000 in their name to the Muscular Dystrophy Association. That money goes toward helping kids like Kelsey Neumann.

Scotty competition. We'll donate \$100 to Muscular Dystrophy for each qualified pomination.

Contact your 3M Field Representative for details and nomination forms, and help your artist join the list of greats like Olivia Newton-John.



News



CAMAROS REV UP—Singer-songwriter Diana Mae Munch of the Camaros seated, confers with Bruce Lundvall, senior vice president of Elektra/Asylum, during final mixes of the group's forthcoming LP, "Stars In Your Eyes, set for February release. Shown from left at Electric Lady Studios in New York are E/A's Victor Chirell; Maxanne Sartori, director of East Coast A&R; producer Tom Allom; and keyboardist Murray Weinstock.

FILM-CABLE VENTURE

CBS, Col Pix, HBO In Pact

NEW YORK-CBS Inc., Columbia Pictures Industries Inc. and Home Box Office Inc. have reached an agreement to form a new company for the production, acquisition and distribution of theatrical motion pictures. The three will finance equally the new company, which has not yet been named. The management of the new company will be separate from the existing structures of all

The venture illustrates yet again that major firms are finding it beneficial to cooperate to better compete in the high-risk areas of film and cable tv. Other similar ventures include a proposed merger of Warner Bros., Paramount and Universal in the ownership of Warner-Amex's Movie Channel, Columbia Pictures Home Entertainment is also involved in a joint venture with RCA for home video markets.

Home Box Office will license for pay tv all motion pictures produced or acquired by the new entity, while Columbia will furnish support services in connection with the operation of the venture, for which it will receive a service fee.

'E.T.' Battle

• Continued from page 5

before the Nov. 23 injunction can still run; MCA was not ordered to

However, MCA is still not permitted to fill any more orders or to initiate any new ads, pending further court action. Both sides are in-structed to file their briefs by Jan. 5, when subsequent oral arguments will be heard. Until then, the injunction stands.

Point of dispute in the case has been Michael Jackson's involvement in the LP. CBS allowed Jackson to perform one song, but stipulated that the LP could not be released before Christmas

Cable Watch

Continued from page 8

with another million to be added over the following five years. Currently, only 100,000 French homes in seven cities have cable tv under a market test ordered by the government in 1974.

Many in France feel the country is nowhere near ready to fill 30 new channels at the present time. Private commercial television does not exist in France. The French government expects viewers to pay about \$140 a vear for cable services



HUMANITARIAN AWARD—Harlean Wilson accepts the Humanitarian Award presented to her husband Jackie Wilson at the first annual Beach Music Awards in Myrtle Beach, S.C. recently.

InsideTrack

At Presstime, Chrysalis' Terry Ellis was in New York, where it is rumored he wants to move the entire recording/video firm, dickering with CBS for a manufacturing/ distribution deal. A Chrysalis Records spokesperson said she was not aware of any deal. Grapevine has Sal Licata voluntarily stepping down as president if the deal goes through. Reportedly he told Ellis he felt the switch from indie distribution to branch-operation was not in the best interests of the label.

After seven years in litigation, a portion of the precedental legal beef of Jane and Charles Zoslaw, Marin Music Center, will be aired in Federal District Court, San Francisco, in 1983. The Ninth Circuit Court Of Appeals has upheld the Robinson-Patman discriminatory contention of the onetime Bay area retail shop, while turning down the Robinson-Patman monopoly angle. Defendants are Tower Records, WEA, PolyGram and MCA.

University Stereo, the longtime Southern California hardware retail chain, has petitioned the Federal Bankruptcy Court for reorganization, shuttering six of its 16 outlets. Chain expects a 33% slump in volume this year, down to \$20 million in sales. Liabilities are estimated over \$2 million.... CBS Specialty Stores' Pacific Stereo chain was almost sold last week to the Oklahoma Citybased Soundtrak chain. Soundtrak's vice president Linda Verin explains the two firms ultimately found they weren't terribly interested in each other.

Hartford Hardship: Area dealers are smarting from a three-day schlock festival at the downtown Hartford Convention Center over Thanksgiving. The Hartford Courant carried half-page ads four days straight heralding the sale of some 250,000 records and tapes at prices from \$1.99 to \$3.99, "none higher." The spread of cutouts and overruns, not described as such in the ads, was touted as the "greatest selection under one roof." Consumers were asked to pay a \$2.50 entrance fee, later reduced to 50 cents. Al Franklin, who operates his flagship Musical World store next door in the mall, says buyers have been badgering him all week to return faulty merchandise because they thought the adjacent promotion was his. Richard Nader, whose travelling rock'n'roll oldies show played the center that weekend, is thought to have mounted the schlock extravaganza. Nader could not be reached. A Surplus Records & Tape spokesman confirmed the product came from his firm

At Terre Haute, CBS hands out final paychecks to most workers Dec. 17, with a handful of execs staying to move into the Record Club and vinyl compound entities there.... Don't expect to reach members of the NARM board from Dec. 6-8. They'll be sequestered at Loew's Anatole, Dallas, with the Gift Of Music committee taking most of the final day.

Glib Joe Smith raised more than \$5,000 for Cystic Fibrosis last week at a charity cocktail auction. Highlight was his frau forcing **Sandy Moss'** bidding upward.

The Gotham NARAS chapter accolades Bruce Lundvall with a "Tribute To" Thursday (9) at CBS Studio B, with Dexter Gordon's quintet providing the executive with the jazz sound he loves so well. . . . Former Billboard audio/video editor Jim McCullaugh is one of six industryites who'll choose 3M Scotty award winners this year. He'll palaver with engineers Jimmy Johnson,

Tom Jung and George Massenburg, writer-producer John Boylan and 3M's Delos Eilers. ... Track recommends Benny Goodman's "Seven Come Eleven" album release as the best, most relaxed, swingin' BG ever.

Federal bankruptcy Judge Jack Rainville has approved the reorganization plan of the Eucalyptus Records chain, now down to four stores from its peak of 14. Founder Paul Pennington now harbors in Spokane. . . It's nice to know at least a few people are making money in home video. According to a prospectus released for an offering by MGM/UA, company head Cy Leslie commands a base salary of \$350,000, scheduled to go up to \$400,000 next year. In the \$175,000-per-year category are Mickey Hyman, group vice president and home video president, and Peter Kuyper, group vice president and head of the ancillary rights division. Vice president/finance secretary Lawrence Stern grosses \$90,000, vice president/office salaries Edwin Mueger earns \$60,000. Potential additional earnings come from benefits, bonuses, stock options and the like.

Last But Not Least: CBS sparking speculation about a price adjustment with its recent quiet introduction of a QE prefix for releases from such toppers as Michael Jackson and Dan Fogelberg. Grapevine has CBS hiking superstar albums to \$9.49, while cutting catalog price. Edited by JOHN SIPPEL

Back Track

30 years ago this week: Custom record-pressing plants forecast \$500 million at retail in 1953 from their area.... Lucky Strike hired Horace Heidt to do his youth talent show for tv. ... Capitol Records' gross for the year ending Sept. 30 totalled \$14,312,017.

Nat Cole inked to co-star in the flick "Blue Garde-... Faron Young was inducted into the Army, as was Gene Block, who aided his father, Martin, in "Make-Believe Ballroom" production, with London Records' Harvey Geller taking the slot. ... RCA released the Sons Of The Pioneers.

20 years ago this week: Frank Sinatra inked Duke Ellington to his Reprise label. ... ARMADA and
. Top r&b cleffer SORD reps conferred in Detroit. . Rudy Toombs, 52, was murdered in New York.... The long-delayed payola trial of DJ Allen Freed started in New York City. . . . Billboard opened offices in Rio and Buenos Aires. . . . Ted Randal bowed a radio station programming consultancy in San Francisco. . Milt Weiss of Fantasy Records opened a Bay area rack, Record Specialists, serving Sherman Clay out-

10 years ago this week: ABC-TV did its first "In Concert" show, which grabbed such good ratings, the network was eyeing three more. ... BASF opened its U.S. offices in Bedford, Mass. ... Artie Mogull joined MCA Records as creative services boss, bringing his Signpost label with him. . . . The annual industry survey promised a "rosy Christmas."

LONDON STORE FINGERED

Say Four Sold Promo Albums

LONDON-A court case here in which four London traders are accused of conspiring to illegally handle some 8,500 promotional LPs from five major record companies is under way.

In Snaresbrook Crown Court, in London's East End, the prosecution's case opened with a security manager from PolyGram Records outlining how he went with police and found boxes of his company's LPs, all brand new, in the stockroom of Vinyl Scrapyard, a used record shop in Walthamstow, East London.

The defendants are Robert Spicer and Philip Cording, who jointly own Vinyl Scrapyard, and two salesmen employed at Vinyl Scrapyard. Cording also owns Cheap Cheap in London's Soho, another used record store.

The prosecution's case centers on the buying of records for sale in the two shops. Police inquiries started in January, 1981, when the PolyGram security man, William Brewitt, re-

ported buying three of the company's recently-released LPs for two pounds (roughly \$3.20) each against recommended retail prices of around \$8 each.

Police seized quantities of records from both stores, calling in representatives of EMI, CBS, RCA, WEA and PolyGram to make lists of each individual company's product. The records were checked to see if they were new or used. According to the prosecution, of 165 LPs examined. 91 had "never been taken out of their sleeves," and 72 had never been played.

The defendants, all of whom have pleaded not guilty to dishonest handling of records, told the police they did not sell new records and dealt only with second-hand product brought in by people off the streets. or in deletions or overstocks sold from wholesale companies.

Lame Duck Congress

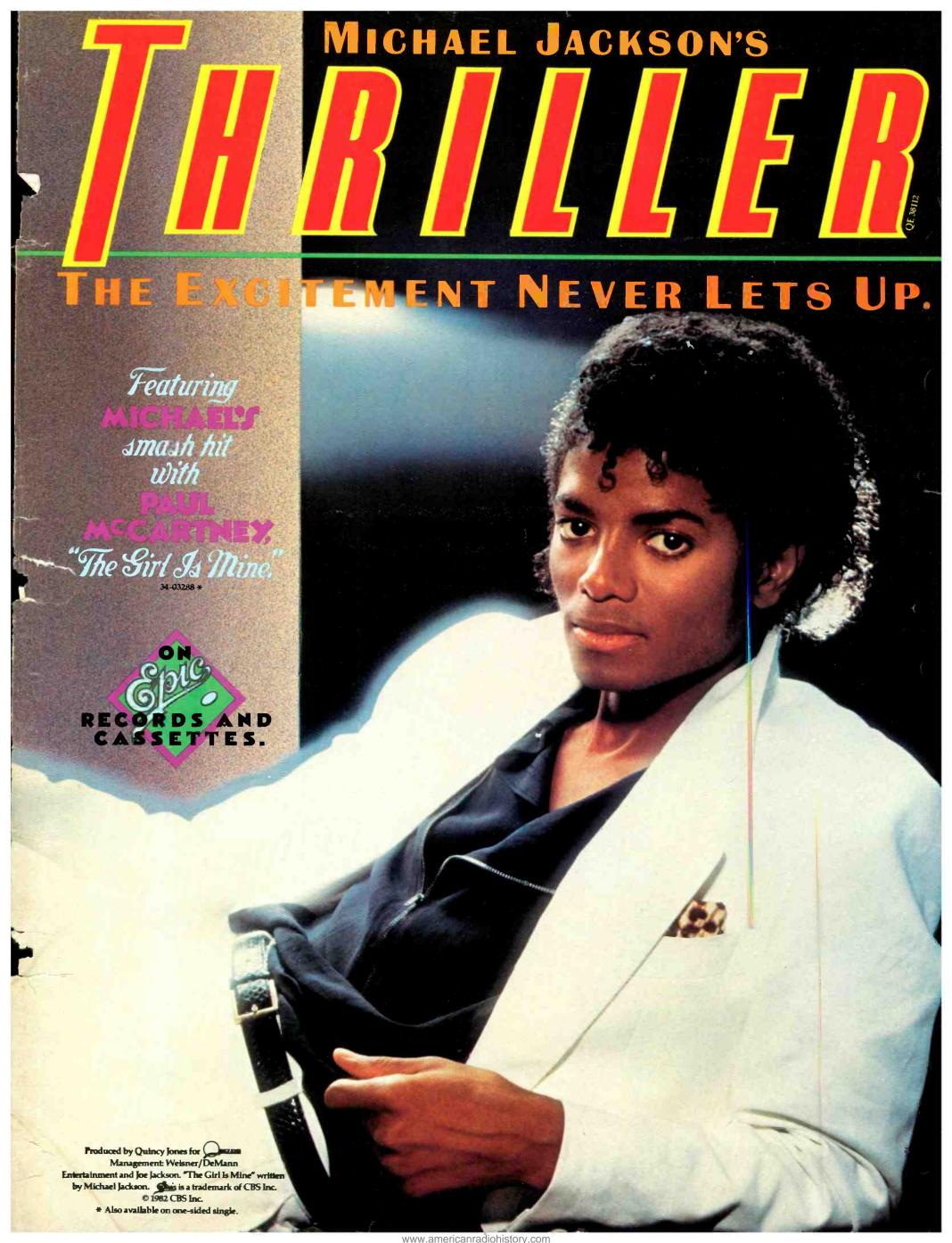
(Continued on page 6)

go to markup, despite the leadership of Commerce Committee Chairman Bob Packwood (R-Ore.) and Judiciary Committee Chairman Strom Thurmond (R-S.C.).

Also in limbo until the 98th Congress are the radio and television deregulation bills. The strongest among them, S. 1629, sponsored by Sen. Howard Cannon (D-Nev.),

who was defeated in his bid for reelection, got Senate passage last March but has received a cold shoulder in the House.

Also stalled in both the Senate and the House are the bills and amendments to exempt home taping from copyright infringement and to extend a royalty in the form of compulsory fees on cassettes recorders and blank tape.





Sammy Hagar:

Accused of breaking, forced entry and explosive device in public.



The Evidence:

Three Lock Box, his new album.

The Plea:

A single explanation, "Your Love Is Driving Me Crazy."

CATCH SAMMY IN THE ACT

SAMMY HAGAR. THREE LOCK BOX.

Produced by Keith Olsen for Pogo Logo, Inc.
On Geffen Records & Cassettes. GHS 2021
Manufactured exclusively by Warner Bros. Records, Inc.
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EXHIBIT A