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Oct. 16, 1982 • \$3 (U.S.)

Musicland Outlets Add Computers & Software

By JOHN SIPPEL

LOS ANGELES—Ninety Musicland outlets in selected markets are

Home computers are the new frontier for music retailers and distributors: page 42.

adding home computers and related software to their product mix, a

Price Resistance Cuts Double LPs

By PAUL GREIN

LOS ANGELES—Faced with lingering consumer price resistance on double albums, manufacturers are cutting back on the number of doubles they issue and are experimenting with lower list prices.

Warner Bros., for example, has set a \$10.98 list price for a double studio

(Continued on page 10)

move heralded Sunday (3) in black and white ads in major metropolitan dailies.

This move by the nation's largest record, tapes, accessories and games retailer—with more than 400 stores—coincides with the addition of Timex Sinclair units and complementary software in six Harmony Huts, owned by Schwartz Bros., via their companion Tomorrow electronics store. Tomorrow is already stocked with computer hardware and software.

"We expect 1983 to be the year of the home computer," asserts a Musicland spokesman in a forecast clearly held by other influential music retail executives.

Scott Young's three Franklin Music Atlanta stores have sold both the computers and related programs for the Commodore VIC 200 and Texas Instruments' 99/4A since June, and

(Continued on page 90)

Tape Test Hailed At NARM Meet Debate On Early Cassette Releases And Packaging

By EARL PAIGE

HOUSTON—Unit sales of prerecorded cassettes increased by up to 58% at NARM's four test stores offering tape at a \$2 discount (Billboard, Aug. 28). Participants reported this much-anticipated finding Thursday (7) at the association's retail advisory board meeting here.

The problems and potential of

the cassette were hot topics during the meetings, and though retailers lauded the pricing moves, they sounded a bit more hesitant about other cassette marketing ideas, including tentative plans by CBS (Billboard, Oct. 9) to release certain hot product on cassette a month before it is available on disk. During the meeting, other labels revealed they were mulling similar plans (separate story, page 3).

Information about the NARM pricing test was presented after two hours of debate on tape packaging. The test showed that there were relatively level sales for blank tape in test stores and little of what retailer John Marmaduke characterized as "LP cannibalization" (his store's LP sales were off only 5% compared to a control store).

The four stores varied slightly their methodology but stuck to certain constants. There was nothing except in-store promotion on the \$2-off deal. Sale merchandise as well as regular items was marked down \$2.

And all the retailers said that the enthusiasm of store personnel was a major factor in the success of the test.

As Carl Rosenbaum, Flip Side, put it, "Our store clerks read about the test in Billboard and were really excited." Marmaduke mentioned that his test store personnel in isolated Carlsbad, N.M., "the only

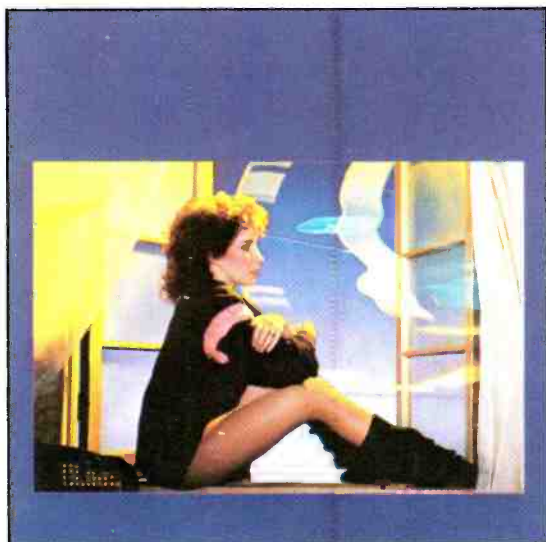
(Continued on page 84)

PolyGram Aids Early Payers

By LEO SACKS

NEW YORK—PolyGram Records, in a unique cash inducement plan, is rewarding retailers with an additional incentive for prepayment on its fall restocking program. The plan, seen as a move to stimulate a sluggish cash flow, enables dealers to capitalize on a 1% to 1.5% dis-

(Continued on page 90)



Lani Hall . . . Her newest album, **ALBANY PARK**, includes the hot new single, *Who's That Guy?* Lani can be seen on tour with Herb Alpert all over the world from October of '82 to February of '83. Lani Hall . . . **ALBANY PARK** SP4898. Produced and Arranged by George Tobin in association with Mike Piccirillo for George Tobin Productions, Inc. On A&M Cassettes And Records. (Advertisement)

—Inside Billboard—

- **COUNTRY MUSIC WEEK** is under way in Nashville, and in spite of the continuing industrywide slump, it's business—and celebration—as usual in Music City. Page 3.
- **THE INTERNATIONAL MARKETPLACE** for video is going through a difficult period, but the industry's problems may not significantly hurt the eighth Vidcom, which is expected to draw 7,000 participants from 50 countries to Cannes this week. Coverage begins on page 3.
- **THE MUTUAL NETWORK** has set its sights on the AOR audience with the signing of a pact with Doubleday Broadcasting to produce a weekly show aimed at that format, beginning in January. Page 58.
- **VARIABLE PRICING** is being considered by CBS Records for its new line of two-albums-in-one "Double Play" cassettes, due later this month. Subsequent releases may carry prices equivalent to a \$9.98 list. Page 6.
- **RENTAL CLUBS** can offer video retailers a powerful and direct link to customers, as Linda and Bob Rosser of the Phoenix store Entertainment Systems Of America explain in the second part of a three-part series. Page 18.
- **COUNTRY MUSIC PROGRAMMERS** are seeking ways of sharpening the genre's competitive edge in radio's perpetual ratings wars. Reports from the front are part of Billboard's World Of Country Music special, opposite page 48.



In the spectrum of modern music, Gary Numan occupies a rock 'n' roll wavelength all his own. "I, Assassin, (900.4) his newest album, continues to explore this powerful electronic soundscape. Look for Gary Numan's forthcoming tour. And the specially remixed 12" promotional disc, "White Boys And Heroes," to be serviced to dance clubs. Produced by Gary Numan. On Atco Records and Cassettes. A Division of Atlantic Recording Corp. (Advertisement)



Chilliwack **Opus X**
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Rod Swenson



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5% Attendance Rise At Opry/DJ Week

By KIP KIRBY and CARTER MOODY

NASHVILLE—There will be plenty of festivities—but business won't be neglected in formal and informal meetings—when the Grand Ole Opry Birthday Celebration/DJ Convention celebrates its 57th anniversary this week.

Sales may be down elsewhere in the music industry, but there are no cutbacks planned for any of the events here, with pre-registration up 5% over last year's 3,000 plus attendance.

The nine-day event, which began Friday (8), encompasses the customary round of awards ceremonies, banquets, seminars, showcases, record company parties and presentations.

As in the past, the annual CMA Talent Buyers Seminar (expanded this year to five days, including four complete days of seminar sessions

and roundtables) kicked off the week on Friday at the Hyatt Regency. In addition to extensive panels and discussions, this year's Talent Buyers Seminar also featured two afternoon showcases featuring numerous artists onstage at the nearby Tenn. Performing Arts Center.

This year's DJ Convention is projected to gross approximately the same amount as its 1981 counterpart, which pulled in a total of \$2 million from registered attendees and visitors to Nashville during the week, according to Nashville Chamber of Commerce tourism director Terry Clements.

There is apparently no reduction, either, in the size of the contingents arriving here from New York and Los Angeles from major labels and
(Continued on page 53)

7,000 Attending Vidcom At Cannes

By MICHAEL WAY

PARIS—Exhibitors from 470 companies in 50 countries will arrive in Cannes this week for the eighth International Videocommunications Market (Vidcom), Oct. 13-19. They—and hundreds of other participants—will be there to buy and sell programming for home video and television, to renew old ties and create new ones.

The international video marketplace is going through a difficult period, with laws that vary from country to country affecting the release of certain titles. Piracy is also a major problem, and the battle for market share by the various formats appears far from any resolution.

(Billboard's Vidcom coverage includes reports from markets around the world. Page 16.)

Still, the industry's problems have not hurt the operators of Vidcom. This year's 7,000 participants will all be on the exhibition floor of the new Palais des Festivals, double the size of the conference's old home. There will be three main components to the floor area—software, hardware and

technical/institutional—and the software expo alone will equal the total size of last year's get-together.

In fact, show organizer Bernard Chevy points out that he is still having difficulty satisfying all exhibitors' space requirements. He is planning, if exhibitors approve, to organize two Vidcoms annually, one for programs and the other for the hardware/institutional sectors. This plan depends, however, on Vidcom's growth rate.

A full slate of seminars and panels have been planned for this year's Vidcom. On Friday, Oct. 15, the opening day of the show, there is "Videotex, A New Advertising Medium?" followed by "Techniques, Production And Distribution Costs For Videotex Data Banks." On Saturday is a day-long seminar on "Public And Professional Applications Of Videotex Data Banks." Sunday's seminars cover motivational training, while Monday's sessions include "Getting Started In Video" and "Managing The Video Function." Tuesday there's "New Technologies For Broadcast and Non-Broadcast TV," "Interactive

Shep Gordon Launches Video Label

By LAURA FOTI

NEW YORK—The first full-line video label created along the lines of an independent record company has been launched by Shep Gordon, president of Alive Enterprises, the management firm. Gordon is chairman of the board of the new company, Alive Video, and Ian Ralfini is president.

According to Gordon, Alive Video will sign artists, directors and producers to exclusive contracts for multiple releases, to establish "video stars" for the long term.

"We want to create an anticipation on the part of the public for the next release," Gordon says. "This hasn't happened yet in video and is happening less in the record industry, which has been hurt by too much time between albums." By waiting two years between albums, Gordon believes, artists lose their continuity.

"It's like a tv series, or the progress of a painter," he continues. "We want to help artists develop by creating anticipation of their next release."

So far, he adds, Alive Video has signed a number of projects, including a "major American ballet" and writers for a series known as "The Legends." The latter project is a group of musical biographies of Charlie Chaplin, Ernest Hemingway, Marilyn Monroe, Martin Luther King and Laurel and Hardy. "Charlie Chaplin" will be the company's first release, in February, 1983. It is based on a play by David Pomerantz that Gordon says will open on Broadway, then be filmed for videocassette and disk.

Upcoming releases will include specials; a masterworks series featuring classical music, ballet and opera; musical programs including live concerts and studio productions; and compilation packages.

All Alive programming will show up in other markets besides home video, Gordon says, adding that he will aim as much as possible for simultaneous release on cable or pay tv and in all home video formats. Home video distribution plans have yet to be announced, but Gordon points out, "Since video software is distributed largely through already

Yoko Ono Inks Worldwide Polydor Deal

NEW YORK—Yoko Ono will appear on PolyGram's Polydor label worldwide under a long-term recording deal. She is currently finishing her first album under the new deal for release in November. The title is "It's All Right."

Ono, the widow of John Lennon, had previously recorded for Geffen Records. She and her husband, who was murdered in December, 1980, had appeared on Geffen with the multi-million-selling "Double Fantasy" album following her husband's death. Ono recorded a solo album for Geffen, "Season Of Glass," in 1981.

In announcing Ono's ties with Polydor, Guenter Hensler, president and chief operating officer of PolyGram, said the label was "honored Ms. Ono has allowed us the opportunity to work with her and her visionary music."

Video: Tape And Disk," "Communicating With Video," "Training With Video," "Uses Of Video By Government Departments/Agencies For Communications and Training" and "Uses Of Video In Medical And Educational Institutions."

At the same time, Chevy is currently planning the European side of the first American Market for International Programs (AMIP), at which
(Continued on page 23)

IFPI: Act On Vid Piracy

By MIKE HENNESSEY

LONDON—London is the video piracy capital of the world, with pirate product accounting for 75% of the market.

This is the claim of the International Federation Of Phonogram And Videogram Producers (IFPI). It appears in the Federation's 20-page submission on the Green Paper on U.K. copyright law reform.

Calling for urgent measures to deal with the situation by increasing criminal remedies "to a realistic

existing record industry pipelines, our record business expertise will permit us to help fill those pipelines." Gordon says he will have a single distributor in each home video format.

The company's international thrust will be spearheaded by Ralfini, who says, "The market for a continuous flow of video product around the world is enormous. People in Europe and Japan, for instance, have available to them very few hours per day of television programming, yet video hardware is even more available there than in the U.S."

No 'Betamax' Hearing Until Winter

By BILL HOLLAND

WASHINGTON—The U.S. Supreme Court will not hear the so-called "Betamax Case" until this winter at the earliest.

That was the official word from the press office of the court Thursday (7) concerning the copyright infringement review of the October,

Retailers Lukewarm To Early Cassettes

By EARL PAIGE

HOUSTON—The one-month advance release of prerecorded cassettes, as a marketing strategy is being considered and acted on by labels, but the concept doesn't rate highly with retailers compared to improved packaging.

This conclusion was suggested during debate here last week at NARM's retail advisory meeting, at which Russ Bach of WEA said his organization had considered a two-week in-front cassette but found problems at the radio level and with U.K. release dates.

Bob Sherwood, merchandising vice president of Columbia Records, told a CBS-FM National Sales meeting in New York recently that the label was considering releasing a cassette version of an album 30 days before its availability on LP (Billboard, Oct. 9).

At the NARM meet, Paul Smith, senior marketing vice president at CBS, confirmed the label's consideration of the time-lag approach and also threw out a radical packaging idea. This could realize both an LP and cassette housed together. The consumer would then be induced to buy LP and cassette simultaneously, perhaps at a suggested list price of \$12.

Dick Sherman of Motown said his label had recently shipped a cassette title in advance of a disk, but found the program was unwieldy because certain distributors held the advance cassettes. To the suggestion that per-

level," the IFPI document argues that the copyright law must be adapted to deal with the problems caused to rights owners by the technological developments of the last quarter of a century.

Failure to reform the law in an imaginative way in response to the advent of private audio and video copying, direct satellite broadcasting and cable distribution "will entail an erosion of the rights and, as a result, of the livelihoods of those whose creative material enriches the cultural life of society," the submission says.

The IFPI lends its weight to the call for a levy on blank tape and hardware which has already been voiced by the British Copyright Council, the Performing Right Society, the British Phonographic Industry and the Musicians' Union in their submissions on the Green Paper. The IFPI says it is pleased to note from recent reports of proceedings in Parliament "that the Government is considering the question of a levy."

The document points out that the executive committee of the Berne Union and the intergovernmental committee of the Universal Copyright Convention and the Rome
(Continued on page 37)

haps only branch distribution labels could control in-front release for cassettes, Stan Layton of Chrysalis disagreed, saying his label can successfully direct the street date.

Numerous doubts about the in-front concept were expressed, including the fear that radio stations might exploit the advantage. "If I were an album-hour station p.d."
(Continued on page 84)

Survey Finds Composers Are Mostly Poor

ROME—Ninety-six percent of authors and composers who are members of performing rights societies receive royalty income which is below the minimum wage level in their country.

This statistic, drawn from a still incomplete survey carried out by the International Confederation of Societies Of Authors And Composers (CISAC), was one of the key points made in a warmly acclaimed address by Jean-Loup Tournier, director general of French authors' society SACEM, at the 33rd CISAC Congress, which opened here Sunday (3).

Deploring the "scandalous inadequacy" of the incomes of creators whose work in artistic, literary, dramatic and musical fields sustains an international entertainment industry worth billions of dollars, Tournier produced further revealing statistics to underline the poor state of intellectual property protection in the world.

In a talk entitled "The Price Of Copyright," Tournier said that of
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Wide Range Of Talent Set For Jamaican Fest

By NELSON GEORGE

NEW YORK—Will American music fans travel to Jamaica over the Thanksgiving holiday to view an eclectic group of performers, including the Grateful Dead, Gladys Knight & the Pips, Ronnie Milsap, and the Clash?

Barry Fey, president of Feyline Presents concert promotions, and the Jamaican Ministry of Culture are attempting to find out. Together, they are presenting the first Jamaican World Music Festival at Montego Bay Nov. 25-27.

The talent for the three days of concerts mixes black pop, rock, reggae, new wave, and country acts in performances that will begin at 3 p.m. each day and run well into the next day. Tickets are \$100 apiece. Special tour packages have been organized by the Jamaican government in association with travel agencies around the country.

Of the 30,000 people expected for the concerts, 10,000 are expected from outside of Jamaica. John Lynch, Jamaica's director of tourism, said at a press conference Wednesday (6) that 50,000 people can be accommodated.

The concerts are being held at the newly constructed Bob Marley Memorial Performing Center in Montego Bay. The eight-acre outdoor facility was constructed at a cost of \$1 million Jamaican. Feyline contributed \$250,000 American to its construction and contracted all the artists. Feyline is paying all of the \$1.6 million production costs.

Adjacent to the concert site is a five-acre camping area, at which ticket holders can reserve space during the festival.

On Nov. 25, the Grateful Dead, the B-52's, Gladys Knight & the Pips, Ronnie Milsap, Jimmy Cliff, and Peter Tosh are scheduled to appear. The Nov. 26 bill is the Beach

(Continued on page 9)



Billboard photo by Chuck Pulin

FESTIVAL ANNOUNCEMENT—Promoter Barry Fey, left, joins several performers in announcing the Jamaica World Music Festival. Pictured from left are: Fey, Bob Weir, Jimmy Cliff, Rita Marley and Peter Tosh.

ASCAP, BMI Ask Court To Keep Blanket License

By IS HOROWITZ

NEW YORK—In a joint proposal by ASCAP and BMI, the U.S. District Court here was asked last week to retain the blanket license for another year before restricting it as a clearance medium for music on local television.

Judge Lee P. Gagliardi will now weigh the recommendations of the performing rights groups and the tv station plaintiffs before issuing a judgment implementing his August decision that the blanket license violates antitrust law (Billboard, Aug. 28).

In a supporting document filed with the court, ASCAP and BMI blast an earlier injunction draft by the indie tv interests (Billboard, Oct. 2) as "extraordinarily broad and confiscatory."

The court ruling is viewed with great concern by music publishers and writers, who see it as placing in jeopardy some \$80 million in performance revenues paid annually by local television for music clearance.

A year after the court judgment is rendered, advise ASCAP and BMI, blanket licenses should be barred only if they include within their cov-

erage performing rights in syndicated programs.

With respect to programs produced or contracted for prior to the judgment date, the rights organizations propose that "reasonable" fees be paid and licenses issued automatically upon application. Rate disputes may be resolved by the court, as provided for in consent decrees entered into by both ASCAP and BMI.

The proposal also asks that an estimated \$20 million placed in escrow during an earlier phase of the litigation be continued in escrow "pending determination of damages, if any." The tv stations' recommendation was that these funds be returned to stations.

The ASCAP and BMI papers charged the plaintiffs' proposed judgment calls for "a massive forfeiture" of copyrights. "The full scope of that forfeiture is mind-boggling," the document states.

Judge Gagliardi is expected to issue his judgment within a month, at which time the defendants will either move for reconsideration or move directly for reversal in the Appeals Court.

Executive Turntable

Record Companies

Michael Parkinson is upped to senior vice president of finance and administration for A&M Records in Los Angeles. He was vice president of finance and administration. . . . **Janet Levinson** is promoted to the post of art director/creative services for Chrysalis Records in Los Angeles. She was creative services



Parkinson



Levinson



Katzel



Weinstein

manager. . . . **Bud Katzel** joins Accord/Townhouse Records in New York as vice president of marketing and sales. He was general manager and assistant to the president of TK Productions. . . . **Beverly Weinstein** is named national sales director for Boardwalk Entertainment in Los Angeles. She was director of production and sales administration.

Dino Barbis joins Backstreet Records in Los Angeles as promotion director. He was West Coast promotion director for Atlantic Records. . . . **Grace Brandi** is named director of international order services and traffic operations at CBS Records International in New York. She was manager of order services. Also at CBS Records International, **Manuel Mosquera** is named manager of internal controls. . . . **Chris Scott** is named manager of distribution and production at Emergency Records in New York. He held a similar post at Brazilia/Chazro Records. . . . **Cathy Jacobson** is named general manager for Streetwise Records in New York. She was director of sales and marketing at Emergency Records.

Publishing

Peter Cornish is named new managing director of ATV Music in London, succeeding **Peter Phillips**, who left the company in September. Cornish was previously head of Island Music in the U.K. . . . **Nancy Brennan** is appointed director of creative operations for CBS Songs International in New York. She was associate director of music publisher relations.



Brennan

Video/Pro Equipment

Liz Oliver is upped to the new post of director of programming for ABC Video Enterprises in New York. She was manager of program acquisitions and development. . . . At Home Box Office in New York: **Fran Peragine** is named director of programming, Cinemax; **Henry McGee** is named to the new post of director, Cinemax program planning and family programming; and **Jim Warner** is appointed manager, co-productions, HBO Enterprises. . . . **Dominick Stasi** is named vice president/general manager of network operations and design engineering for Warner Amex Satellite Entertainment Co. in New York. He was director of engineering. . . . **John A. Smith** is appointed to the new post of national sales manager for Advent and Phase Linear in Schiller Park, Ill. He was Eastern regional sales manager for the home electronics division of International Jensen. . . . **Sandi Morrof** is upped to general manager of Regent Sound Studios in New York. She was controller. . . . **James Finke** steps down as director of VideoVision and as chairman and chief executive officer of its independent computer retailing affiliate. . . . At MXR Innovations in Rochester, N.Y.: **Debra Alley** is appointed marketing manager; **Bob Wilson** heads up domestic public relations; **Peter Beverage**, director of sales, relocates to the new mid-Atlantic sales office in Berlin, N.J.; and **Michael Klickstein** is appointed musical and professional products rep in California.

Related Fields

Mort L. Nasatir is appointed to the administrative staff of Berklee College of Music in Boston. A consultant, Nasatir previously served as senior vice president of Billboard Publications, president of Billboard Broadcasting, publisher of Billboard Magazine, president of NARAS and director of the RIAA. . . . **Cathleen Gurley** is named director of the public information department of the Country Music Assn. in Nashville. She was director of publicity for the Columbia Pictures Industries entertainment complex in Wheeling, W. Va. . . . **John Emory Bush** is named managing director of the El Paso Symphony Orchestra. . . . **Gilbert G. Pollack** is named vice president of sales and merchandising at D. Gottlieb & Co. in Chicago. He was vice president and general manager of the pinball and arcade division. . . . **Mark Zuffante** joins the International Talent Group in New York as an agent. He was vice president and managing director for the Cricket Agency. . . . **Bob Cato** joins D&L Graphics/The Design Laboratory in New York and Stamford, Conn. as creative director and vice president. He was vice president and creative director of packaging and design for Revlon.

One-Stop Parlay Plan

HOUSTON—A new way to shift the record business into high gear is shaping up with plans for the first meeting of one-stops, tentatively set for early 1983 as a result of NARM's one-stop advisory kickoff here last week.

Gathering here prior to NARM's retail advisory conclave, eight one-stop executives found enough common ground to proceed along lines that have resulted in NARM meetings for retailers, distributors and rackjobbers. More planning meetings by the one-stoppers are in store. Among immediate objectives dis-

cussed was the design of a questionnaire on one-stop operations to glean quantitative data to present manufacturers, allowing one-stops to make their special case, a thorny part of which is servicing the often credit-risky small retailer. Speaking as a one-stop executive, John Mar-maduke, Western Merchandisers, Amarillo, says, "We have to make ourselves heard."

Another common problem for one-stops is maintaining merchandising program follow-through considered just as vital for small dealers as for giant retail chains.

Vestron Video Growing Quickly Indie Has Broad Catalog, Plans Original Programming

By LAURA FOTI

Jon Peisinger is president of Vestron Video, one of the industry's biggest success stories. The independent company was launched in 1981 and began shipping product in January. Initial offerings were titles from the Time-Life Films library, acquired by Austin Furst when he left the presidency of that firm to found Vestron.

This year Vestron brings to Vidcom more than 130 titles, a broad package of movies, music, instructional programming, made-for-tv and -cable programs and, perhaps most important, marketing finesse. A number of far-reaching deals have just been finalized (separate story, page 9).

Vestron is unquestionably on a roll. Here, in one of a continuing series of profiles of industry leaders, Peisinger discusses the past year's activity and the future's promise.

NEW YORK—Last year, Jon

Peisinger attended Vidcom without even a booth in which to hang his hat. He had never sold in international markets before. That conference served as the basis for several important contracts, but this time around, Peisinger expects to accomplish even more—and with more visibility.

Vestron is represented at Vidcom this year by Peisinger, chairman Austin Furst, vice president sales Michael Olivieri and vice president creative services Susan Senk. They have deals to make, titles to license and a story to tell.

Peisinger relates, "Our first priority in starting Vestron was to set ourselves up with the existing catalog. Next was to acquire product, such as 'Benji' and 'Butterfly.' The next natural extension, if we're going to be a big league company, is to get firmly into original programming."

And what's just what Vestron is

doing. The firm has three projects in various stages of development and is keeping an eye toward sale to other markets—pay, cable, even theatrical release. The events of the past year have convinced the company that it is ready to spread its wings even further than it has. "Vestron will be more than a home video company as quickly as the next year. We'll be involved in other media," Peisinger says.

But he emphasizes, "First and foremost we're a home video marketing company." The name Vestron comes from the Greek goddess of the home, Vestra, and the word tron, meaning device.

"We take a selective approach to releasing our product, very much a consumer packaged goods approach. Every title has a hook. Our mission is to identify that hook and communicate it to our dealers, distributors and consumers.

"We don't release 10 titles a month, or huge pieces of a catalog at once. When we take on a new title it gets the Tiffany treatment—attractive packaging, POP materials, brochures. Everything reinforces our co-op advertising, the film's theatri-

(Continued on page 18)

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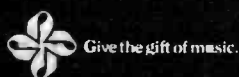
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the solo album

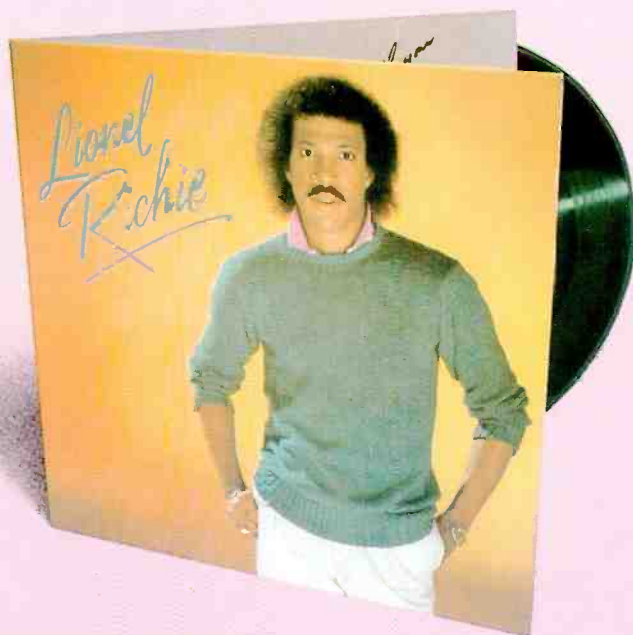
LIONEL RICHIE

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 YOU MEAN MORE TO ME
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 IN YOUR HEART



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CBS Offering Retailers CX Demonstration Disks

NEW YORK—CBS Records has prepared two non-commercial records for retailers to demonstrate the company's CX noise reduction process to consumers.

The first disk contains two bands of clear tone to check each channel for correct calibration; a blank band

Beckett Pacts With New Label

NEW YORK—Sound Of New York Records, a new label, has concluded a distribution pact with Beckett Records. The first release under the new arrangement is "I Love The Way You Love Me" by Otis Williams. The disk is available in both seven- and 12-inch configurations.

to reveal the system's noise reduction capabilities; and four musical selections to demonstrate the system's dynamic range. The second disk is two-sided and features a number of pop, jazz, classical, country and r&b selections. The records are available to authorized CX dealers for \$1 through CBS Special Products or John Franks at (212) 975-5073.

CBS has also launched a worldwide cooperative advertising campaign to promote consumer awareness of CX software and hardware. According to the plan, CBS will share costs incurred by CX hardware licensees for advertisements that highlight the system.

Also this month, CBS CX encoded disks will include an insert which explains CX to consumers.



WORKING MEN—Fans flock around members of Men At Work during a recent in-store autograph session at the Record Bar outlet in Lexington, Ky.

Mobile Fidelity Sets Extensive Dealer Promo

LOS ANGELES—Mobile Fidelity Sound Lab has launched an extensive dealer promotion program to aid accounts in hiking sales volume on stock already in hand.

The audiophile firm's "Ticket To Ride" promotional contest, which kicked off Sept. 15, is its second dealer incentive program. The title of the contest ties it to the company's ambitious 14-disk boxed set of remastered Beatles albums, "The Beatles—The Collection." That massive product, listing at \$325, has reportedly gone through three pressing runs prior to its formal October roll-out.

It's the company's other titles that are the focal point of the promotion push, though. According to Mark Wexler, vice president, national sales for the Chatsworth, Calif. company, "We have created the promotion to help dealers alleviate stock already in hand. This is not intended as a loading program."

All store personnel entering the contest will be eligible to compete for four top prizes, starting with a grand prize of a paid vacation for two to London, including a guided private tour of the Abbey Road studio complex where the Beatles recorded.

Other top prizes include a high-tech Jensen component tv system, including a 25-inch monitor and audio/video receiver; a complete Alpine car stereo component system; and a Technics SV-1000 digital audio processor.

Remaining prizes will be awarded based on sales points accrued by participants for various Mobile Fidelity products, including audiophile cassettes, disks, digital audio cassettes and Geo-Disc stylus alignment devices. Prizes include the boxed Beatles set, Coleco's Video Vision games, Genesis exercise computers, Sinclair computers, Mobile Fidelity disks and tapes Geo-Discs and Mobile Fidelity merchandising items including caps, jackets, jerseys and T-shirts.

Synclavier Is Demonstrated At Memphis State

MEMPHIS—The local NARAS chapter and Memphis State Univ. held their third joint seminar, "Synclavier II," on the university campus Sept. 11.

Brad Naples, director of marketing and sales for New England Digital, demonstrated the Synclavier II, which the company claims is "the most complete, fully programmable synthesizer ever created." Along with the synthesizer, Naples illustrated music printing, sample-to-disk and terminal support options on the machine.

According to Dr. Richard R. Ranta, Dean of the College of Communication and Fine Arts at MSU and treasurer of the NARAS, Memphis Chapter, more than 45 producers, engineers, musicians, and students attended the program from as far away as Atlanta and Birmingham, Ala. The conference was partially funded through a grant from 3M Company.

TV Special Will Feature New And Developing Acts

LOS ANGELES—A forthcoming national tv special geared specifically to new and developing acts will air in January. Its producer is touting the show to labels as a launching pad for young acts in a number of genres.

"The Battle Of The Beat" is being produced by Ernest Chambers Productions here as a half-hour special and series pilot. If picked up, Chambers would ready the series for the fall, 1983 season. The special has been sold to CBS' five fully-owned tv stations in New York, Los Angeles, Chicago, Philadelphia and St. Louis. It will also be syndicated to an estimated 150 markets by Lexington Broadcast Services.

Chambers will tape the special here in November before a live audience, with entrants covering rock, country, black, reggae, dance, Latin,

new wave and gospel, among other categories. Format calls for a panel of celebrity judges with ties to the pop music field. To be eligible, acts will need to have released a record during 1982, with winner to be dubbed "New Band Of The Year."

The show, which will be simulcast over FM outlets where possible, is being line produced by Jack Watson, most recently producer of the syndicated "Dance Fever" series.

Settlement In Meat Loaf Suit

NEW YORK—A stipulation and order of dismissal and "compromise" settlement was handed down here Wednesday (6) by Judge Richard Owen in a suit involving Meat Loaf (Marvin Aday) and Marks Music and Piedmont Music.

Last May, Meat Loaf brought action against Marks and Piedmont seeking recovery of \$142,000 in royalties, claiming breach of contract, which the singer declared should have ended Oct. 31, 1981, and recovery of copyrights. Also a plaintiff in the action was Meat Loaf's firm, Neverland Music.

Remick Firm Moves

PHILADELPHIA — Esquire and Zane Management, headed by entertainment attorney Lloyd Zane Remick, has moved. The new address is 700 Three Penn Center Plaza, 15th & Market St., Philadelphia, Pa. 19102; (215) 563-1100.

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General News

Market Quotations

As of closing, Oct. 7, 1982

Annual High	Low	NAME	P-E	(Sales 100s)	High	Low	Close	Change
13/16	1/2	Altec Corporation	—	—	—	—	1/2	Unch.
50	26%	ABC	8	3058	49%	48%	49%	+ 3/4
35%	25%	American Can	10	3275	32%	32%	32%	+ 1/4
7%	4	Automatic Radio	4	64	6%	6%	6%	+ 1/4
49%	33%	CBS	8	1201	51%	50%	51%	+ 2 1/2
7 1/2	5	Craig Corporation	15	16	7%	6%	7	+ 1/4
59 1/2	47	Disney, Walt	17	4508	59%	58	59%	+ 1 1/2
4	2%	Electrosound Group	28	—	—	—	2%	Unch.
17	11 1/4	Gulf + Western	4	4265	15%	14%	15	Unch.
15%	10%	Handleman	5	273	14%	14%	14%	+ 1/4
6 1/2	1 1/2	Integrity Entertainment	6	40	2	1 1/2	2	+ 1/4
7	3 1/4	K-tel	10	6	4	4	4	+ 1/4
59	36	Matsushita Electronics	9	373	45	43%	44%	+ 3/4
72 1/2	38	MCA	16	1393	72	69%	69%	+ 1/4
68 1/2	48%	3M	12	5600	71%	69%	71%	+ 3/4
81 1/2	49	Motorola	15	4140	80	77%	78%	+ 3/4
46%	30	North American Phillips	7	179	45%	44%	44%	+ 1/4
10%	5 1/2	Orrox Corporation	—	305	10%	9%	9%	Unch.
16%	10	Pioneer Electronics	23	372	15	14%	15	+ 1/2
24 1/2	15%	RCA	11	6647	24%	24%	24%	+ 1/2
18	11	Sony	11	17616	14%	13%	14	+ 1 1/2
34 1/2	19	Storer Broadcasting	16	854	26%	25%	26%	+ 1 1/2
3%	2	Superscope	—	56	2%	2%	2%	+ 1/4
39 1/2	27 1/4	Taft Broadcasting	9	152	39%	37%	37%	- 1/4
63 1/2	34	Warner Communications	10	10265	45%	44%	45	+ 1 1/2

OVER THE COUNTER	Sales	Bid	Ask	OVER THE COUNTER	Sales	Bid	Ask
ABKCO	—	1/2	1 1/2	Kustom Elec.	—	1%	2%
Certron Corp.	1200	11/16	13/16	Recoton	1000	3	3%
Data Packaging	4100	7 1/2	8	Reeves	—	—	—
Josephson Int'l	1600	9 1/4	9%	Comm.	123600	30%	31
Koss Corp.	2500	4%	4%	Schwartz Brothers	—	1%	2%

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.

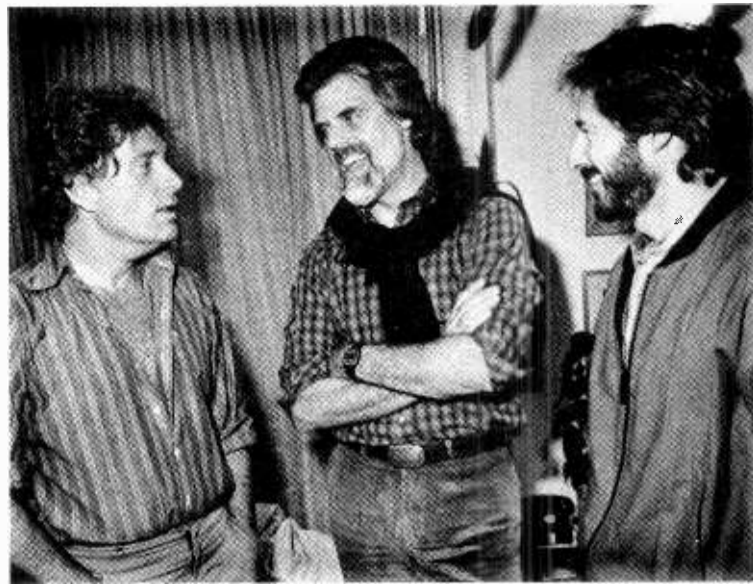
Substantial Loss Is Registered By K-tel Int'l

NEW YORK — K-tel International Inc. has ended a two-year streak of increased earnings and profits with a downturn in the fiscal year ended June 30. The principal reason cited is the lower value of foreign currencies, since K-tel does 60% of its business abroad.

The company, a marketer of recordings, among other holdings, had net income after taxes of \$1,264,000 or 38 cents per share from \$5,144,000 or \$1.54 per share, mainly due, the company reports, to lower music segment sales, but also due to lower income from real estate joint ventures and higher costs of advertising and distribution.

"Creatively, in the music segment," says Philip Kives, president, "there have been a number of successes. K-tel's movement into mail order has been a sound one—particularly with the acquisition of Candlelite." The company's fiscal year saw the releases of million-selling "Hooked On" classics and swing albums, handled in the U.S. by RCA.

(Continued on page 92)



Billboard photo by Chuck Pulin
OFFICER PACT—Island Records founder Chris Blackwell, left, discusses the label's release of the soundtrack to "An Officer And A Gentleman," featuring the Joe Cocker and Jennifer Warnes duet, "Up Where We Belong." Chatting with Blackwell are Taylor Hackford, center, director of the film; and Ron Goldstein, president of Island Records.

U.S. Exhibitors To Make Major Showings At Vidcom

By LAURA FOTI

NEW YORK—U.S. exhibitors at Vidcom will have plenty of product to sell—and will be looking to purchase quite a bit as well. Some are making major announcements at the show, but none more than Vestron Video of Stamford, Conn.

Vestron has entered into an exclusive agreement with Orion Pictures, acquiring the U.S. and Canadian home video distribution rights to the company's entire first-year catalog. This will be a group of 12 films that Orion is producing as an independent entity. No financing arrangements are involved.

Vestron has also picked up a number of films from the existing Orion/Filmways catalog that have not yet been distributed in home video. For these, Vestron will have all home video rights (for the other titles, a prior CED deal had been worked out between Orion and RCA). All titles will be distributed on the Vestron label, with the Orion logo on the packaging.

Vestron has also become the first firm to have a custom-pressing agreement for CED videodisks without any prior licensing of titles to a third party. The deal, made with the CBS Records Group, means Vestron videodisks, the first 10 of which will be out by Christmas, will be pressed at CBS's Carrolton, Ga. plant.

At Vidcom, Vestron will be repre-

senting U.S. independent Pacific Arts Video, with "Elephant Parts," "Endless Summer," "The Hungry i Reunion" and "An Evening With Sir William Martin." It will represent VidAmerica, which offers, among other titles, "Oh! Calcutta." And it will represent Merchant Ivory Productions with such titles as "Quartet," "The Europeans" and "Roseland."

(Continued on page 90)

Most Composers Poor, Survey Finds

Continued from page 3

157 member states of the United Nations, only 90 are members of either the Berne or Universal Copyright Conventions. Of those 90 states, only about 50 have authors' societies of one kind or another, and only 40 of these could be said to be collecting reasonable sums for the exploitation of their members' works.

Tournier said the stark reality of the situation where authors and composers are concerned contrasts

dramatically with the popular conception among the general public who tend to confuse the living standards of composers and lyricists with those of highly successful performing artists.

In a presentation titled "Authors And Their Societies," Hal David, president of ASCAP, outlined his own "Ten Commandments" for societies in the matter of looking after the interests of their members.

Among the member entitlements

David listed were a right to have a voice in the operation of the society and to participate in the election of its governing board, the right to equal treatment with all other authors, and the right to have his performances equitably and efficiently surveyed and logged.

Ulrich Uchtenhagen, general manager of the Swiss authors society, SUISA, drew attention in his address to the assembly to the practice of broadcasting organizations in Germany, Austria and Switzerland of insisting that salaried or commissioned authors and composers assign the rights to their music for cable diffusion without compensation. "In the course of licensing their programs for cable use, the broadcasting networks include the musical content and this offends the CISAC principle that authors should be entitled to have their societies negotiate terms for the various uses of their works," Uchtenhagen said.

Although no resolutions had been framed on this issue at presstime, it was expected that the Congress would make strong protests to the European broadcasting union and to the world intellectual property organization on the grounds that such practices were in breach of the Berne Convention because they represented expropriation of the right of authors to negotiate terms for the use of their works.

The Congress, hosted by the Italian authors' society, SIAE, which is celebrating its centenary year, was attended by 300 delegates representing authors' societies from more than 40 countries. Delegates were welcomed on opening day by Sandro Pertini. President of the Italian Republic. MIKE HENNESSEY

Jamaican Fest

Continued from page 4

Boys, Aretha Franklin, Squeeze (in their final appearance together), Stacy Lattisaw, Skeeter Davis, Toots & the Maytals, and Black Uhuru. Rick James, the Clash, Jimmy Buffet, the English Beat, Bobby & the Midnites, Rita Marley, and Yellowman are scheduled to close the festival on Nov. 27.

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OCTOBER 16, 1982, BILLBOARD

General News

Price Resistance Hurting Sales Of Double LPs

Continued from page 1

album by Prince and \$11.98 tags for double live albums by Rod Stewart and Black Sabbath. It's also releasing an Emmylou Harris live album, originally conceived as a double, in a single-disk format, and may do the same with the "Cats" cast album on Geffen.

Ironically, the success of other variable pricing ploys—such as mid-lines and WEA's two-on-one budget cassette series—may have cut into the sales of front-line doubles by accentuating their higher list prices. At

least that's the view of Lee Cohen, vice president of marketing at the Licorice Pizza chain. "Those two-tape packages are selling from \$7.98 to \$9.98, so there's much more perceived value there. The idea of a double album is great, but people don't want to spend \$13 to \$15 for it."

Al Teller, Columbia's senior vice president and general manager, agrees. "The two-record set listing in the neighborhood of \$15.98 is definitely a product and price category we're moving away from. We've

only released two front-line two-record sets all year—a live album by Blue Oyster Cult and 'Jane Fonda's Workout Record'."

Columbia also has the only double album to be certified platinum so far this year—Willie Nelson's "Greatest Hits (& Some That Will Be)," released in September, 1981. A total of 40 albums have been certified platinum since January, so the share for doubles is only 2½%, a sharp decline from as recently as 1980, when doubles accounted for 14% of all platinum albums. In the

peak business year of 1978, the share for doubles was 12%.

Ralph Kaffel, president of Fantasy Records, says he hasn't put out a newly-recorded double album in two years. "We primarily restrict our doubles to twofer reissues which list for \$9.98," he says.

"There's always a price beyond which you can't go," Kaffel notes. "Doubling the single album price and putting an album out at \$17.98 comes very close to that point. When someone has to pay the better part of \$20 for two records, they start think-

ing of alternative means—namely, they'll borrow it and tape it."

A current indicator of price resistance to doubles is Full Moon/Asylum's "Fast Times At Ridgemont High" soundtrack, which falls to number 62 on this week's album survey, despite boasting a top 10 single hit by Jackson Browne. The LP lists for \$15.98, the same price point as 1980's platinum "Urban Cowboy" and last year's "Heavy Metal," which went gold.

Vic Faraci, Elektra's executive vice president of marketing, says the label is considering making the album available in two volumes, as well as in its present combined format. "A problem with that," he notes, "is that if the hits are all on one volume, the other one could be a stiff. You don't get the ride-along. Still, we're well over 200,000 units on the album, which is nothing to sneeze at. Whether it would be 400,000 or 500,000 if it had been a single LP, I can't say."

Dan Stebbins, retail music buyer at Western Merchandisers in Amarillo, says flatly, "Price is what killed 'Fast Times.' It would have done better at \$13.98 and even better at \$12.98. But \$15.98 is more than people want to pay right now. 'No Nukes' listed \$17.98 and 'Urban Cowboy' also went up to \$17.98 after its peak sales, but things were different back then."

Indeed, price didn't seem to be as critical a factor in 1980, when nine double albums went platinum, including three that listed at \$15.98: Bruce Springsteen's "The River," Fleetwood Mac's "Tusk" and "Urban Cowboy." A total of 13 double albums went platinum in the boom year of 1978, with price points ranging from \$15.98 for the "Sgt. Pepper" soundtrack to \$11.98 for Ted Nugent's "Double Live Gonzo."

The consensus of the manufacturers and retailers surveyed is that black and new music acts are most vulnerable to double-disk price resistance, while classical and jazz acts are least vulnerable. The resistance that black acts face with doubles was underscored when "Jacksons Live" failed to even go gold last year, despite the fact that its two single-disk predecessors, "Destiny" and "Triumph," both went platinum.

"The George Benson Collection" on Warner and Stevie Wonder's "Original Musiquarium I" on Tamla did go gold, but fell short of the platinum level attained by the acts' previous single-disk LPs. Benson listed for \$16.98; Wonder for \$13.98.

Dick Sherman, Motown's senior vice president of marketing and distribution, says he hopes the Wonder album will yet go platinum, helped by holiday sales. Still, he adds: "If we had a choice we would probably not release a double, but there are times you don't have that choice."

Lou Dennis, vice president of sales at Warner Bros., defends the Benson pricing by saying: "It was a deluxe set with a booklet and a fancy box. It was also a year ago, which is definitely a consideration. It's a different market today."

Columbia's Teller says the label will continue to release doubles "in those instances where we can get appropriate royalty and copyright adjustments so we can price the album in a competitive way. In order to put a two-record set out at \$9.98, we definitely require cooperation from the artist. The economics aren't workable if you don't get those concessions."

Teller cites Blue Oyster Cult's "Extraterrestrial Live" as an example (Continued on page 90)



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POWER PAT

Pat Travers smokes like never before. "I La La La Love You" and "I'd Rather See You Dead" are just a couple of the blistering cuts Pat Travers rips into on his new album, "Black Pearl."

"Black Pearl," the new album from Pat Travers.



PC-1-336



Produced By Pat Travers.

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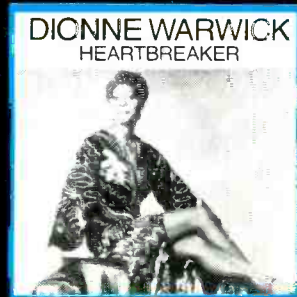
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Give The People What They Want jumped easily over the gold mark in '82 to fast become the best-selling LP in the history of this reigning rock & roll band.

The Alan Parsons Project

Eye In The Sky, their towering triumph, contains the biggest single of their career. The LP hit #1 around the world (Canada, France, Germany, Austria, Switzerland...), is super-bulletheaded at 7th and headed straight for the top in the U.S.

A Flock of Seagulls

A total conquest. The brilliant top 10 LP and soaring top 10 single confirm this fast-rising Flock as one of the most important new bands in years.

Barry Manilow

Manilow achieved a career and industry milestone this year with his 23rd consecutive top 50 hit since his first one, "Mandy." He had still another '82 breakthrough, with his LP debuting on the U.K. trade charts at #1. His upcoming LP breaks still newer ground for the consummate pop singer.

Ray Parker Jr.

An artist who has never missed going gold (five times in a row), took The Other Woman all the way to the top of every chart. Parker is a Certified Superstar.

Melissa Manchester

She just hit an all-time pinnacle with her smash, "You Should Hear How She Talks About You" from her current album Hey Ricky. Her star power is at its very brightest.

Haircut One Hundred

The U.K. phenomenon hit the U.S. with a bang! Tremendous sales for their debut LP Pelican West...critical raves...pandemonium in concert. A major new group!

Paul Davis

He joined Arista and immediately scored back-to-back top 10 singles, establishing him as The Hitmaker, and confirmed his significant star status.

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Dionne Warwick's Masterpiece,
Heartbreaker. Produced by Barry Gibb,
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Vol. 94 No. 41

Commentary

Slipping Closer To The Edge

By BILL & KATHY JAMESON

We have found the extensive coverage given to the home taping issue and to proposals for a levy on blank tape interesting. The effect of such a surcharge on various segments of the industry has been given much consideration, with one important exception—that of the small, independent record store.

Proponents of a blank tape royalty are justified in seeking compensation for sales lost to home taping, and a surcharge may very well be the only viable means of attaining this. But the resultant increase in the cost of blank tapes to both the retailer and the consumer will do nothing for the small store which is already struggling in this recessive economy.

The problem will be most acute in smaller markets where volume sales are impossible. Further, a greater competitive edge will be assumed by the discount, appliance chains and audio-visual stores who can afford to sell at just a fraction above their lower (due to volume) cost. And then there are the national chains such as K-mart.

Where will a blank tape surcharge leave independent "ma and pa" record stores? Out in the cold. In the same place they'll be if a proposed royalty-paid, over-the-air, broadcast-for-taping system becomes a reality. And eventually it will.

The local indie retailer has long borne a disproportionate share of the losses lamented so loudly by record companies, studios, artists, venues, distributors and one-stops. Lacking both capital and the means to generate it, and unable to increase sales volume in low-demand areas, the indie store continues to slip closer to the edge.

As owners of a very small, two-year-old record store, we take a fierce pride in the role retailers play in the marketing scheme for recordings. But we have a real fear that the death knell has already sounded for the small retailer.

May we suggest to the record companies that if they and their artists hope to recoup much of their losses through surcharges on blank recording tape, then it is imperative that they also roll back both the wholesale and retail price of prerecorded product.

Ostensibly, the move last year to an \$8.98 list and a near \$6 cost was made largely to offset sagging sales revenues attributable to home taping. If a surcharge is now to be imposed for the same reason, then a price reduction in prerecorded product is only fair.

It's fair not only for the sales outlet, but also for the consumer who does not tape at home but buys prerecorded music.

The \$8.98 list has served only to decrease sales and to encourage home taping, as well as to lower the profit margin for the indie store who must compete with racks and discounters who often sell records and tapes at below our one-stop cost.

If fair trade policies could be revived for current releases, that might provide a partial solution. A crackdown on the commercial-free, uninterrupted broadcast of albums is another, perhaps more achievable.

Why should radio stations be allowed to abet the violation of copyright laws?

NARM would do well to apply pressure on Congress and the Federal Communications Commission to ban such broadcasts by licensed facilities.

Raising the price of a blank tape by even \$4 would still leave the consumer who dubs albums ahead of an \$8.98 list, with radio stations accessories to their crime.

The record company and the artist would get their royalty, the radio station gets the listeners (who dub), and the record store owner goes belly up. Some solution.

As a postscript, thanks for the front page piece on the di-



The Jamesons: "We take a fierce pride in the role indie retailers play in the marketing scheme."

'Ma and pa stores place their fortunes on the line every day in the uphill battle to stay afloat'

We believe that a record store is—or should be—a social, cultural, educational and civic asset to any community. Yet we see discount department stores, drug store and supermarket racks, record clubs and off-the-air taping all working to help destroy this valuable institution.

Our problems may seem insignificant to the industry as a whole, but most "ma and pa" retailers place their lives, fortunes and families on the line every day in the uphill battle to stay afloat against declining sales and rising costs.

Thus far, none of the proposed "solutions" to home taping deal effectively with these problems. On the contrary, they serve to compound them further.

lemma facing "ma and pa" stores which ran in Billboard Sept. 25. It was an accurate and sympathetic treatment and we appreciate the attention it focuses on us little guys.

It is a testimony to those of us determined to survive that we're willing to do and sell most anything to shore up sagging profits. But it's a pity that we who love music must be forced to become candy stores to remain in business.

No sweat. We're survivors.

Bill and Kathy Jameson operate Whistle Stop Record & Tape Station in Houghton Lake, Mich.

Letters To The Editor

Just Send Me One

Cheers and congratulations to CBS Records for being one of the few record companies to supply our station with music without all the nonsense of reporting to trade magazines.

Every time I call and ask for a care package I get the inevitable response: "We require stations to report to at least one trade." That's just great if you're in a city of 50,000 plus. But what if you're sitting 30 miles north of a major metropolitan market, in a city of 20,000?

Coming from a small town, I know how important those mini-market stations can be. They're the only game in town. But who wants to know what they're playing?

I'm more than willing to play your new product, but I must have them to play them. Why don't record companies require stations in large markets to report, and just send the rest of us a copy or two of their new releases? As Marty West from Alaska wrote, I don't want the fancy posters and 16 copies of each album. Just send me one!

Sharon H. Wick
Music Director, WBKV-AM
West Bend, Wisc.

contributed to the crossover success of those labels. I think Dottie's songs are every bit as high in crossover quality as those of Kenny Rogers, Anne Murray and Juice Newton. I hope the omission was unintentional.

William R. Etheridge
Arlington, Va.

Sebastian Scorned

AOR guru John Sebastian should be thrashed with a stick until he admits he's the disease sapping the strength from AOR radio and record sales. While he prefers more Asia (Billboard, Sept. 25), most critics and serious listeners of rock'n'roll are looking for something considerably more original and enlightening.

The new wave/punk rock scene that Rick Carroll and KROQ have successfully tapped is the only genre showing any creativity, originality, innovation and adventurous spirit. Rather than waiting for groups like Human League, Soft Cell and the Clash to drop into his lap, Carroll is giving these groups the advance exposure that makes them happen.

Maybe that's why Carroll, with only three or four stations under his format, has sold more records for artists like Joe Jackson, the Stray Cats and X than Sebastian, Pollack, Burkhardt and Abrams, with all their AOR muscle, have sold for Spys, Axe and Uriah Heep.

Even with his reams of marketing demographics, Sebastian will never be able to pick the new hits until he sets foot in such places as the Whiskey in Los An-

geles or the Hot Klub here in Dallas (where the regulars boo whenever "I Love Rock'n'Roll" is played).

Geoffrey S. Baskir

Euleus, Texas

What About Boxcar?

I read with interest Kip Kirby's observation that Hank Williams Jr. and Conway Twitty did not make the final CMA ballot (Billboard, Sept. 11).

While I do not argue that these two artists deserve recognition, our small label has an artist named Boxcar Willie who has sold well over two million records in the U.S. alone during the past 18 months, has broken numerous attendance records and is one of the most consistent drawing cards on this summer's concert touring circuit. He is also regularly featured on national television.

Add to this the fact that he is pure country—not crossover—and it seems that Boxcar's absence from the final CMA ballot is even more incredible than the absence of the two Elektra acts Kirby mentioned.

All of us small labels in country music need the music trade publications to help let the industry and the consumer know what's really happening in country music.

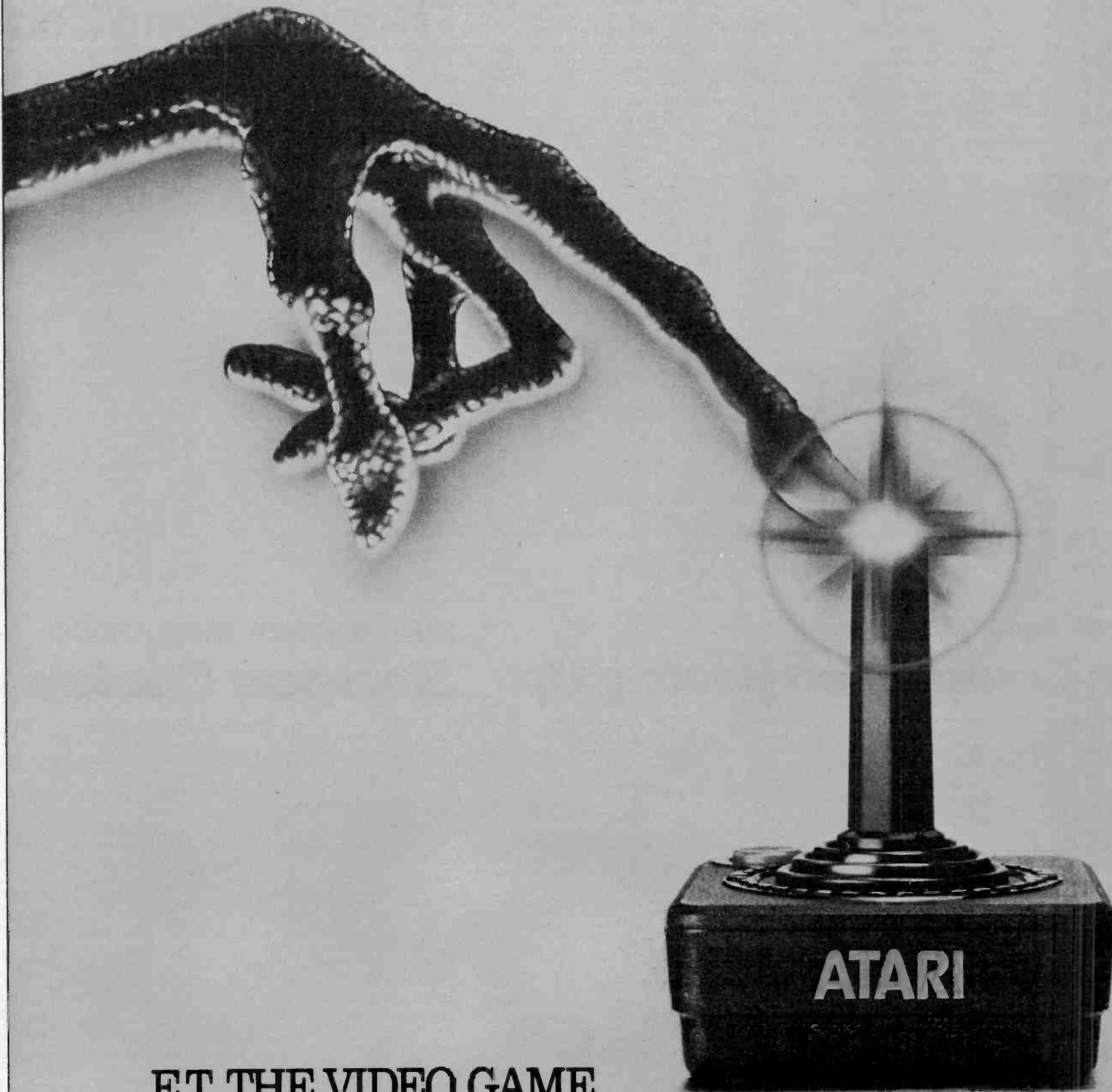
Bert Bogash
General Manager
Main Street Records & Tapes
New York City

Cross Over Dottie West

In his article "More Country Crossing Over" (Billboard, Sept. 11), Carter Moody failed to include Dottie West among the Capitol/EMI/Liberty artists who have

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.

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Vidcom

The French Industry Takes Off

By MICHAEL WAY

PARIS—PolyGram Video's recent River Seine cruise to present its fall release schedule reflected the overall buoyancy of the French video industry today.

Hubert de la Selle, general manager of the PolyGram division, compared his company's performance and the industry in general with "a multi-stage rocket which has now put the satellite into orbit after a fiery takeoff."

But that's not to say there are no continuing problems for French video, such as cheap rentals, piracy and excessive releases, along with high costs for hardware and software, topped by the upper-level 33% Value Added Tax rate.

There is also the news (Billboard, Oct. 2) that the French government is instituting, next year, an annual license fee of roughly \$70 on all VCRs. The move is likely to generate a total of \$50 million in revenue in a full year.

It's also likely to severely hurt the Japanese companies, led by JVC, who supply around 85% of the VCRs on the French market. And industry observers say it is bound to put the brakes on the rapid expansion of the national video industry.

But that's in the future. Further evidence that a successful orbit has already been reached comes from the ever-growing association of producers, the SNEV (Syndicat National des Editeurs de Video), which, launched in March this year, now has some 25 members under the presidency of Yves Rousset-Rouard, head of Regicassette Video, which claims market leadership jointly with RCA under Francois Dacla.

Among the main tasks of SNEV, which already represents 90% of French production, is to boost the fight against piracy, which represents about 20% of the market, and to collate up-to-now unavailable statistics on the precise state of the industry.

It is a sign of the French industry's concern over piracy that producers

voluntarily contributed \$1,500 each to an antipiracy fund when they joined SNEV. Jacques Souplet of Warner-Filipacchi Video has been named head of the SNEV antipiracy committee. The video group will now link with already-launched campaigns by the Motion Picture Assn. of America, which has a bureau in Paris, and the mechanical rights agency SDRM.

The French market currently stands at some 750,000 VCRs, of which 80% are VHS and the rest evenly split between Beta and V2000. There's an annual prerecorded cassette output of some one million units from an available catalog in France of 3,000 titles. Around

40 companies are competing in this market, with a dozen of them in the big league. Blank videocassette production is roughly two million units a year.

Main target at the moment is the million-VCR mark, hoped for by year's end. But PolyGram's de la Selle believes it won't be until the two million level has been reached that the industry can really call itself established.

Retail prices in France are around \$750 for a player, between \$70 and \$130 for prerecorded cassettes and roughly \$11 for blank videotapes. After many hardware and blank tape supply problems a year ago, the

(Continued on page 21)

SECOND RELEASE

More Music Product From CBS/Sony

TOKYO—CBS/Sony has released its second batch of video singles and albums, claiming the launch of this software range was "very successful" in both sales and promotional terms.

The first release, in June, consisted of three video singles and five video LPs. Hiroaki Ishikawa, general manager of CBS/Sony's video software division, says the first series has so far sold a total of 32,000 units in the two configurations.

The single, by Japanese pop star Seiko Matsuda, has neared the 7,500-unit sales mark. Her video album has sold around 6,000 copies so far.

Says Ishikawa, "Of special interest to us is that young fans who bought her video single returned later to buy the album format—surely proof that the single whetted appetites for more songs by her. Our conclusion is that the video single looks to be an equally effective introduction for a new singer as well as an acceptable sales medium for fans of an estab-

lished artist."

Ishikawa says the original announcement of the CBS/Sony video singles and albums (Billboard, June 26) had produced inquiries from the U.S. and from European territories, notably France and the U.K.

The second release includes a "first," claims CBS/Sony: the simultaneous release of the audio and video albums of "Mussorgsky—Pictures At An Exhibition," by pianist Hiroko Nakamura. Both lines were made from the same master.

There are 11 items in the second release, including a video single from Hiromi Go, "Aishu No Kasablanca," and an album with the same title. The other two music videos are the album "Concert In Tsumagoi," by Takuro Yoshida and "Horowitz In London At The Royal Festival Hall." The other titles in CBS/Sony's video release are movies, including three from Italy, and an animated cartoon feature, "Edmondo de Amicis Marco."



HEAVY PETTING—The RCA recording group 805 teamed up with Penthouse Magazine's Pet of the Year, Corinne Alphen, to tape a video clip for the single "Young Boys" from the group's debut album. Shown with Alphen is 805 lead singer Dave Porter.

OCTOBER 16, 1982, BILLBOARD

BETWEEN VCR MANUFACTURERS

Korean Competition Heating Up

By DONG-WOON SHIN

SEOUL—As demand for videocassette recorders builds internationally to new heights, competition between the key manufacturers of these hardware lines in Korea is increasing, with firms seeking new levels of efficiency and productivity.

Samsung Electronics is now marketing the SV-9500 VHS-format VCR. Production will build to near capacity for the company, with an annual 40,000-unit tally expected by the end of 1982.

Gold Star, expanding fast, rivals Samsung, producing GHV-9100 VHS-format videocassette recorders at a current annual capacity of 15,000 units.

Ui Soon Im, a Gold Star executive, says, "The introduction of new models in a highly-competitive consumer market stimulated big investment outlay in Korea, both for expansion and modernization. It's been so fast there's now some fear of over-investment."

Taihan Electric Wire Co. is the only Korean firm to produce Beta-format VCRs under a legal licensing deal, and it has a technical tie-in with Sony and Toshiba of Japan. It

has an annual production capacity of 15,000 units of the Beta-Royal model TVR-8200W.

All three companies see a substantial build-up of video activity in the next year or so in a Korean marketplace which has seen around 50,000 VCRs bought since the start of 1981. Take in all the bootleg or counterfeit items in use and there may be as many as 300,000 VCRs in the hands of Korean consumers, but official figures are hard to come by.

Two companies fight an intense market share battle in the blank videocassette field. One is Sunkyong Chemical Ltd., which developed polyester base film with the technical staff of the Korea Institute of Science and Technology (KIST) in 1980.

This firm has almost monopolized domestic consumer markets to an estimated \$30 million, including audio tape lines, this year. Exports of blank pancake video reels have been brisk also with shipments in the first half of 1982 totalling \$40 million.

The other market leader is Saehan Media Corp., which has projected a sales budget of \$100 million worth of videotape exports in 1983.

Blank videocassettes in Korea

have a \$13-\$15 retail price, and prerecorded tapes sell for \$26-\$30.

At present, Korea has a total of 24 registered companies producing videocassettes. Sam Hwa Video Production Co., one of the country's leading film/video production outfits, has a license deal with Fuji Eight and its affiliated Pony Inc. of Japan, and is coming out with 800 animated cartoon titles.

But in contrast to the optimism about future video activity are the stark statistics of the estimated impact of pirate operations. The Korea Phonogram Assn. has estimated that up to 90% of Korea's domestic videocassette turnover is of pirate origin.

In accordance with the law controlling illegal phonographic material, revised in 1981, those who produce and sell records or videocassettes illegally or "secretly" can be given two years in jail or face hefty fines.

Authorities have unearthed a total 231 cases of alleged violation in the past six months and there have been 19 prosecutions. Pirated product confiscated as a result of these raids included a total 86,000 cassettes of various kinds.

INDUSTRY CONFIDENT

Hope In Hong Kong

By HANS EBERT

HONG KONG—Though Hong Kong's video market has a long way to go to compare with the U.S. or U.K., industry attitudes in this volatile territory are positive, with many experts sure that the 90,000 VCR units presently in use represent only a small fraction of the potential total.

Government statistics back up this confidence. In 1980, some 65,106 units of video hardware were imported into Hong Kong. The following year the tally was 94,995. And this year, up to the end of June, another 66,939 units had been brought in.

Obviously, many of the imports don't stay in Hong Kong but are re-exported to other territories. But this is a boost to the local video business in several ways.

For example, many people send prerecorded tapes of Hong Kong-produced television series, mostly Cantonese soap operas, to friends and relatives in Southeast Asia, Australia, Canada, the U.S. and the U.K.

Hong Kong Television Broadcasts

(HKTVB) officially exports cassettes of its programs to Chinese communities worldwide. It established TVBI, an international arm, in 1975, for the sole purpose of distributing product.

Today the station distributes software for home viewing to Australia, Indonesia, the U.K., continental Europe, the U.S., Singapore, Malaysia and Thailand. Licensees in these territories are responsible for duplication and packaging of the software.

Actual program rights are also sold worldwide. Around 50% of the station's programming is available. Drama, serials and one time specials like the IFPI Gold Disk Awards provide the basic fare, and in some countries television networks use up to 15 hours of Hong Kong programming each week.

TVBI has full facility backup from HKTVB, including full film and videotape facilities, and full audio aids for dubbing programs in virtually every language. The software is made available in most formats: one-inch videotape, U-matic,

(Continued on page 39)

STRINGENT NEW REGULATIONS

Singapore Crackdown

By ANITA EVANS

SINGAPORE—Videocassette piracy, a highly lucrative business in Singapore, will become a thing of the past if the government of this territory has its way.

Until recently, confusion reigned in Singapore's video industry, with libraries and retailers openly flouting the law by dealing in illegally duplicated material.

But the government, in a sweeping attempt to put its house in order, announced on Sept. 10 stringent new regulations governing the granting of licenses to all companies dealing in prerecorded video material.

These regulations are in line with the Films Act of 1981, which provides that no person shall carry on any business, whether or not it is for profit, of importing, making, distributing or exhibiting films, without a valid license.

The new regulations seem primarily aimed at quashing the activities of companies dealing in uncensored product—censorship of films considered obscene is extremely strict here—but the net effect will also be

to place unprecedented curbs on video piracy.

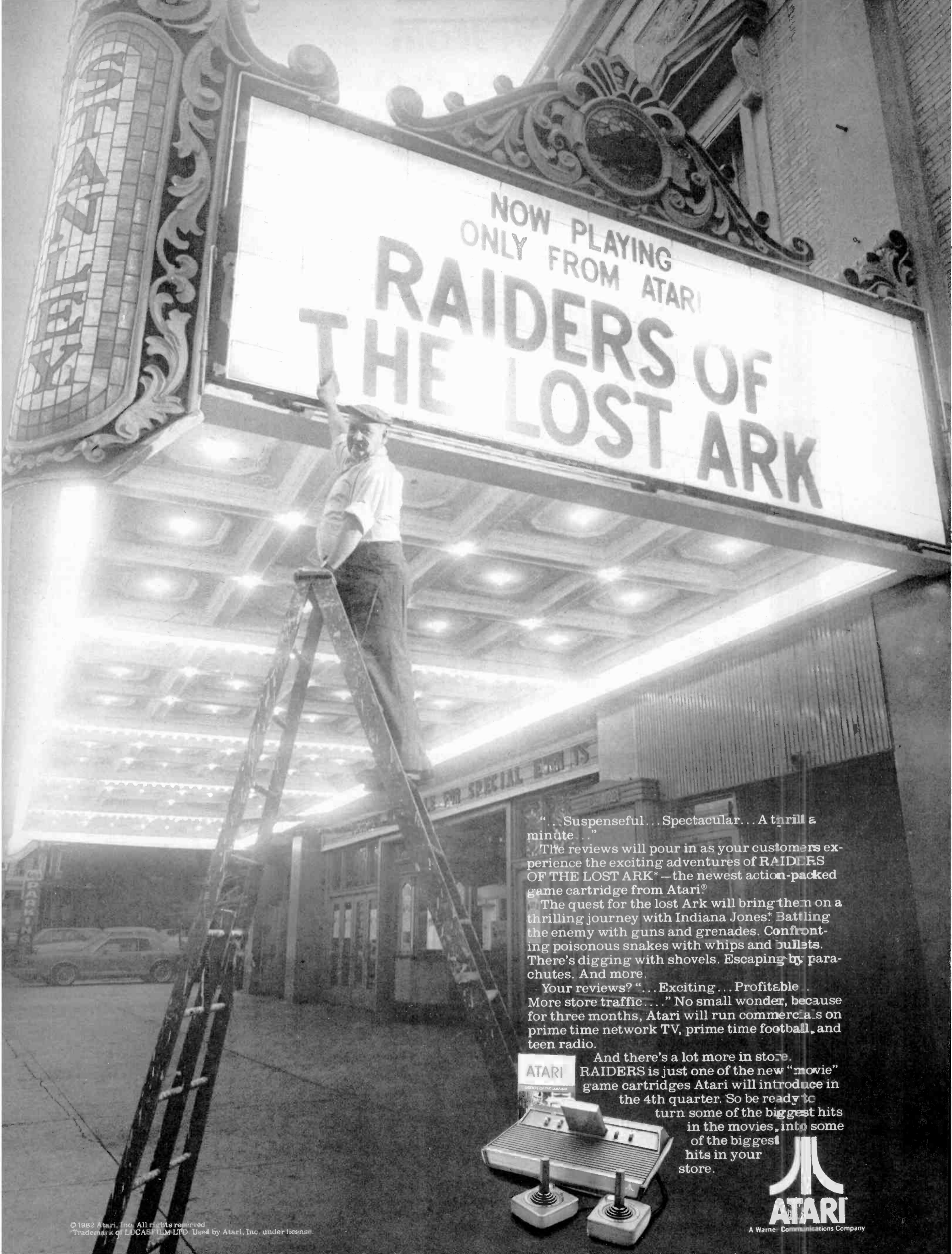
This is because a large proportion of those video libraries and retailers operating here, and dealing mainly in illegal material, have not been granted licenses under the new regulations. They've been given eight weeks to wind up their businesses.

Most hard hit by these government moves will doubtless be the operators of Singapore's many small video libraries, which deal in a stock of illegally duplicated, often obscene and almost always inferior quality tapes.

The attraction of such libraries in Singapore, despite the generally poor quality of the tapes, has been the fact that they offer this uncensored material. Yet despite the necessarily under-the-counter nature of the trade, membership has been surprisingly easy to obtain.

All a customer had to do was walk in, choose from a handwritten list of titles, pay the usual fee (around \$3 per tape per week), and wander out with the tapes concealed in an un-

(Continued on page 36)



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Vestron Has Broad Catalog, Plans Original Programs

• Continued from page 4

cal visibility and so on. It's a long process, with a lot of moving parts."

Those parts have fit nicely into

place for the company, which, says Peisinger, will sell double what it projected this fiscal year. Presumably, the brand new custom-pressing

agreement with the CBS Records Group for CED videodisks will extend the strong sales of such titles as "Fort Apache, The Bronx" to an en-

tirely new market. ("Fort Apache" was No. 1 on Billboard's Videocassette Top 40 for six weeks this year.)

A recent deal to release Vestron titles on laser-format videodisks means the company will have product available in all four major video formats by the end of 1982. It will even release a new Marilyn Chambers movie in all four simultaneously, shortly after the film's theatrical debut.

As for what's selling, Peisinger says, "Current feature films are still the primary interest, but other programming is making inroads, such as classic films, music and how-to's. There are isolated cases where a 'Video Aerobics' or a Richard Pryor break out (the latter program is currently number 6 on the U.K. video charts and 36 on Billboard's chart).

"Music will be more important on videodisk; a whole new set of opportunities will come on line," Peisinger believes.

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The Power Of A Rental Club

This is the second of three articles about Phoenix's successful Entertainment Systems Of America video store.

PHOENIX—A store's rental club represents a powerful and direct link to customers, according to Linda and Bob Rosser of Entertainment Systems of America here.

Rental club members are not just consumers of software, the husband and wife team points out. Entertainment Systems' 2,200 members receive regular direct-mail pieces plugging the store's wide array of video and audio accessories and hardware offerings (Billboard October 9).

An example is the store's recent effort to upgrade videodisk player owners to stereo by offering Toshiba system owners an adaptor box for \$89.95. For RCA player owners a special trade-in deal allows \$150 for an old player in good condition toward the purchase of an RCA stereo model with \$3.49 list price.

Regular mailings are made of a newsletter, catalogs and special bulletins announcing various new releases and promotions. The store's catalog for its Video Library boasts 2,500 movie titles. The 16-page catalog also plugs hardware. There is even mention of the outlet's well-stocked audio department.

Possibly the most unusual aspect of the Rossers' club plan is the \$35-a-year price with no renewal price incentive. Linda Rosser believes the best incentive is the sturdy expansion in merchandise offered. Members can rent games, tapes and disks and receive other discounts (\$1 off on blank tape and 10% on recorded movies). As a welcoming letter to members states, purchase of "as few as five films a year already recoups your membership fee."

Linda Rosser estimates the library club renewal rate at 45% and feels this might be improved. The renewal candidate is sent a letter 30 days prior to renewal time.

"Phoenix is a relatively high transient area; it's estimated a lot of people move every three years," she offers as one reason renewals may not be higher. "There are also a lot of other stores and some people just lose interest," she says.

Rental product in the store is displayed in shrink-wrapped empties, grouped by genre: children's, classics, serials, family, westerns, concerts, war themes, horror and suspense, musicals, science fiction, foreign films. The store number is on

(Continued on page 41)

HOW TO TAKE ON A FULL LINE OF VIDEO CUSTOMERS.



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

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

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

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

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Vidcom

South African Market Is Just Beginning To Grow

By SUZANNE BRENNER

JOHANNESBURG—South Africa's burgeoning video market has reached only a quarter of its potential, according to many in the video industry, who also confidently claim that the country is one of the biggest per capita markets in the Western world.

To date, the Publication Control Board has issued about 2,000 licenses to video rental outlets, and it's estimated that 250,000 VCRs have been sold to entertainment-hungry South Africans.

With just two television channels currently in operation—one service for the white market, with a 50-50 time allocation to the official languages, English and Afrikaans, the other a combined black service for seven different language groups—the options of viewing provided by the South African Broadcasting Corporation's tv division are clearly limited.

At this stage, home video is essentially a white-population pastime, but with the promised electrification of black townships, an upward trend in the majority black market is anticipated. There are approximately five million whites and 22 million blacks in South Africa.

VCRs in South Africa retail at between \$1,000 and \$1,500 and in the long run prove a cheaper and more convenient form of entertainment for the average family than cinema or live shows.

But one of the problems facing dealers is keeping up with the public's insatiable entertainment appetite. Union rulings forbid the sale of British films and television material to this country, so many of the films available at video outlets are pirated.

It's been reported here that video pirates cost the film industry and legal video operators around \$20 million a year. But many video store owners claim that it is almost impossible to make a profit if only copyrighted and legal material is traded. In the past, dealers have essentially supplied their own outlets, but major distributors have now entered the market, competing with quality and more up-to-date product.

Gallo Africa, which controls the largest share of the record industry in this country, opened its own home video division a year ago when it acquired the Walt Disney franchise. Film distributor Ster-Kinekor has also joined in this highly profitable market.

Warner Bros., which has played a leading distribution role for close on a year, has linked with United Artists, enlarging its catalogs.

Rael Birns, Warner Home Video general manager, predicts a growing expansion of the South African video market. "At the moment, we're only competing with independents, but in a year, maybe sooner, that situation will change," he says.

He anticipates a gap in the market: "There's an extensive budget market for non-theatrical release films as marketed by the smaller independent distributors, and we're right now making public our own range of budget catalogs. These include a series of horror movies, children's films, music concerts and specialized items, like the 'Jane Fonda's Workout' package."

While acknowledging that the main supply of video programs has been "illegitimate" until now, the head of one major outlet says, "I see the market expanding for the legitimate distributors. The laws in South Africa are not sufficient to combat

piracy, but at least the government is working on that aspect of video."

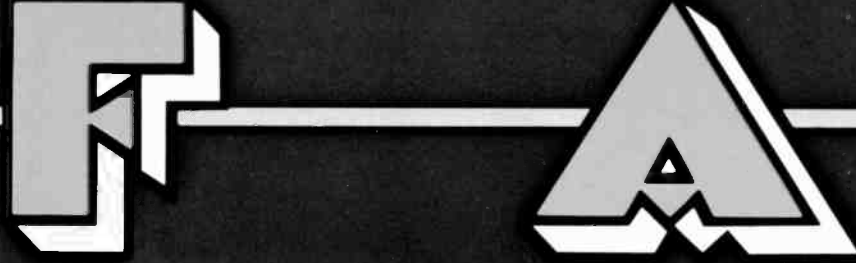
Even without government intervention, the major distributors are

keeping a watchful eye on dealers licensed to distribute their product, with spot checks made on a regular basis. In some cases, distributors





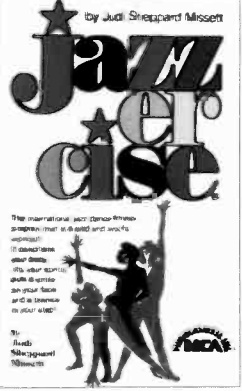

have asked police to investigate individuals who have allegedly contravened the piracy laws in their homes. Specialist video dealers are also

being hard hit by competition from large chain stores, discount houses and supermarkets that sell VCRs.

(Continued on page 26)



FILL YOUR HOLIDAYS WITH

<p>BLOCKBUSTERS</p> <p>Celebrate the holidays with a brand new lineup of hits from MCA Video. To make the season sparkle, we've put together an assortment of holiday goodies that your customers won't be able to resist. Like the latest blockbusters from Hollywood. Including laughs, thrills, and a movie with plenty of muscle.</p> <p>Other blockbusters available include CAT PEOPLE and WOODY WOODPECKER AND HIS FRIENDS.</p>	 <p>Burt and Dolly get their jollies in the musical comedy hit THE BEST LITTLE WHOREHOUSE IN TEXAS.</p>	 <p>Steve Martin will slay you in his spoof of 1940's murder mysteries called DEAD MEN DON'T WEAR PLAID.</p>
 <p>When it comes to horror, John Carpenter's THE THING is just the thing.</p>	 <p>Arnold Schwarzenegger stars in a giant of a movie. CONAN THE BARBARIAN.</p> <p>Experience a lusty epic of revenge and magic with THE SWORD AND THE SORCERER.</p>	
<p>ORIGINAL PROGRAMMING</p> <p>Now your customers can trim up while they're trimming their tree with AEROBIC DANCING and Judi Sheppard Missett's JAZZERCISE, two top selling participative programs that can only be found on MCA Video.</p> <p>You'll also want to pick up, HOW TO WATCH PRO FOOTBALL, THE WORLD OF MARTIAL ARTS and other original programs.</p>	 <p>Hundreds of thousands of students now participate in JAZZERCISE with Judi Sheppard Missett.</p>	 <p>One of the fastest moving tapes around is AEROBIC DANCING with Jacki Sorensen.</p>

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Vidcom

Despite Problems, The French Industry Takes Off

• Continued from page 16

market now seems well catered for, especially since the opening of the Philips VCR plant at Le Mans in

Western France. It is currently assembling parts from Austria and will eventually have an annual output of 250,000 units.

The French electronics giant Thomson-Brandt, which currently markets JVC-Victor product under its own label, still hesitates about en-

tering the production arena, but is reportedly about to sign a joint deal with JVC-Victor or Philips.

The fact that France uses its own

SECAM color television system, adopted only in a limited number of countries worldwide, has put player manufacturers off because of the lack of a large market. Atari video games has invested a large amount in its factories, both in the U.S. and Europe, to produce SECAM units for this limited market.

The rental-oriented market in France is now serviced by up to 2,000 Video Club retail-rental outlets, ranging from department stores to shop windows. The retail sector is confronted by two main rental systems: the surcharge type, whereby the dealer buys the cassette and pays extra for the right to rent; and the indeterminate-length method, whereby the producers maintain software ownership.

Rental prices range from as low as \$1 a night up to \$7, but sales have reportedly been hit of late under the surcharge system, because retailers have passed the surcharge on to customers, resulting in cassettes selling at up to \$130, nearly double the lowest rate.

Furthermore, retail outlets are being overwhelmed by a plethora of back catalog and new releases, which at peak periods reach 150 a month in France.

To prevent extremely low rentals, which most agree are harmful to all sectors of the industry, SNEV plans a selection system under which dealers will be able to post on their windows a form of "authorized dealer" sticker, something which could be withheld in the event of irregularities.

The whole industry suffers from cheap rentals as outlets, to boost profits, handle only a limited range of titles, which results in a drop in production. But there are signs that the phenomenon is ending—though legally, under the current government price freeze, such dealers can't put their rates up until next month.

To counter high sale prices, a number of companies, including PolyGram and RCV, have released catalogs of old, foreign and specialized material for sale at the basic rate of \$70.

The French market is headed by the two giants, Regicassette Video and RCA, but PolyGram, Warner-Filippachi, Thorn EMI, Walt Disney and the French indies Rene Chateau, SVP and VIP are close behind.

With the massive CIC catalog still to be distributed in France, the latest deals have been Rousset-Rouard's acquisition of MGM titles for his RCV label, and PolyGram's contracts with Sovexport for Russian films and the newly created Virgin Video catalog.

At the same time, the Europe No. 1 radio station entered the video fray for the first time by buying a 70% share in the independent Hollywood Video company run by Frank Lipsik. Europe No. 1, which also owns the Disc'AZ firm, itself a video distributor, picked up in the same package a share in a video magazine, a retail outlet and a duplication plant.

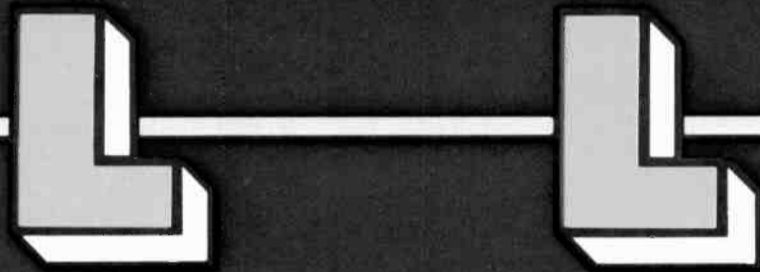
On the technical front, France this summer passed new legislation authorizing cable tv, although the format has yet to get off the ground, and banned simultaneous cinema-video releases of films.

While no progress has been made in France's eventual participation in broadcasting satellites in Europe, the government is now studying a new draft law on home copying, neighboring rights, audio/video rentals and establishing a legal status for audio and video works.

OCTOBER 16, 1982, BILLBOARD

8

2



MCA VIDEO ENTERTAINMENT

COLLECTOR'S CHOICE

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ABBOTT AND COSTELLO MEET FRANKENSTEIN. In this 1948 blend of thrills and laughs.



The Marx Brothers go to war in **DUCK SOUP** and the result is one of the funniest movies ever.



Bela Lugosi makes his debut as the most famous blood-sucker of all time in the 1931 classic, **DRACULA**.



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As you can see, MCA Video has the kind of well-rounded holiday package that you need to maximize your sales for the season, including the hot tickets from Hollywood, vintage favorites that never go out of style, and those fast-moving exercise tapes that are high on everyone's must-have list.

So call your MCA distributor and do your Christmas shopping early. When you do, you'll get the kind of sales that will warm your heart. And your customers will get the best in take-home entertainment.



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MARJORIE REYNOLDS • VIRGINIA DALE • WALTER ABEL

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- Dracula: 55003 • Duck Soup: 55012 •
- Going My Way: 55038 • Holiday Inn: 55039 •
- Jazzercise: 55089 • My Little Chickadee: 55005 • The Sword and the Sorcerer: 71010 • The Thing: 77009

Vidcom

Filipino Film Producers, Dealers At Odds Over Piracy

By CES RODRIGUEZ

MANILA—Except for Trigon Video Inc., which late last year

broke new ground by becoming the first firm to acquire video rights to local movies, there are no licensed manufacturers of video programs in

the Philippines. But a survey made in 1981 showed there are 250,000 VCRs in the country. That figure represents half of 1% of the total

population.

Videocassette rental shops, carrying mostly English-language movies and programs, now seem to have re-

placed U.S.-style PX stores and mobile burger counters as the get-rich-quick enterprise of the moment.

And around 100 rental shop owners, controlling 300 major outlets across the country, have organized themselves into the Philippine Video Assn. (PVA), which claims there are five million prerecorded videocassettes currently in circulation in this territory.

Video shop owners are fiercely defensive about their status as "legitimate" traders, and there are arguments galore about the semantics of the term "piracy," but there seems little doubt about the nature of the flourishing video industry in the Philippines.

Attempts to change this situation have yielded feeble results. In 1981, the Filipinas Movie Foundation, an organization of movie producers, importers and distributors, spearheaded a crackdown, but a vexing tangle of legal technicalities invalidated the search warrants of the police team that raided three major outlets in Manila. And the PVA scored a more significant victory by securing a preliminary court injunction preventing the movie foundation from promoting any more raids against PVA member outlets.

None of this activity has thwarted the PVA's own moves to "legitimize our business," as Faustino Salud, association president, puts it. He himself has made attempts to secure the licenses for a number of major firms. But, he says, the majors weren't interested: "They feel that in relation to total business objective, the quantity we're talking about in a country like the Philippines isn't that much to bother about."

Ed Sazon, secretary general of the Filipinas Movie Foundation and general manager of Octa Films, bears this out. The Philippines, he says, account for only 1.4% of the world's total box office receipts.

And, Salud adds, "The majors realize our copyright laws are not that protective of intellectual property." A letter from Warner Communications Inc. to Salud puts it thus: "Our concern would be whether or not the laws and law enforcement are such to enable one to take steps against rampant piracy."

The Filipinas Movie Foundation has so far refused to meet with the video group to settle their differences. Claims Sazon, "It's like recognition of the Palestine Liberation Organization. If you talk with the PLO, then you recognize the PLO, so the foundation's position is that if you sit down with them, then you recognize them."

The PVA has, however, been meeting with the Board of Review to allay the board's concern over the proliferation of pornographic and subversive materials. And a plan is also being discussed whereby videocassettes would carry the seal of the Board of Review or be affixed with taxable documentary stamps.

More significant yet in the Philippines is the acquisition by WEA Philippines of the Warner Bros./UA video catalog. Beyond revealing that WEA is setting up its own rental-only video division, Ramon Chuaying, WEA general manager, is hesitant about commenting on the breakthrough acquisition and its implications for the local marketplace. But WEA is faced with the formidable task of registering the inventory they intend to release in order to receive protection under existing copyright laws.

(Continued on page 35)

OCTOBER 16, 1982, BILLBOARD

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AMERICAN WAY—America runs through a rendition of the new single "You Can Do Magic" from the group's Capitol album "View From The Ground."

NO OFFICIAL FIGURES

Portugal Slow To Build On Trade's Existing Base

By FERNANDO TENENTE

LISBON—Compared with most other European territories, Portugal has been slow to build on its existing video base. Most industry insiders predict it will be at least three years before video is a fully established area of home entertainment here.

Official trade figures are hard to come by, so the video business remains a grey area as far as statistics are concerned. But it's believed there were about 70,000 VCRs in domestic use by the end of this March, out of a total population of under 10 million. That figure can't be compared to the

number of television sets in use, because no figures are available. Many people don't pay the license fees, and thus don't officially "exist" as viewers.

But VHS remains very much the market leader, with Beta second—about one-third of the VHS total. On the software side, there are around 120,000 videocassettes, blank and prerecorded, sold per year, and there's not much difference in price because of the tremendous amount of piracy.

FROM 50 COUNTRIES

7,000 At Confab

• Continued from page 3

the rest of the world will present its television/radio production to the U.S. market. This event is set for the Fontainebleau Hotel in Miami Beach, Nov. 7-11, 1983.

Chevy had earlier planned to add a tv film market to VIDCOM—he holds the MIP-TV market each year in Cannes—but this, he says, was opposed by the television exhibitors.

He believes firmly the international video industry is "now organizing itself after its hectic beginnings" and this is reflected, he says, in the attendance expected in Cannes, up by 500 from last year. Some 900 firms are represented in one way or another at VIDCOM.

For the first time, VIDCOM will all be under one roof, from the opening reception to the four conferences being staged in the week, starting with the International Tape/Disc Assn. parley Oct. 13-14, two days before the actual video market gets under way.

The three other conferences, organized by Chevy himself, are Videotex and Data Banks (Oct. 15-16), Computer Assisted Learning (17-18) and Organizational Video (18-19).

It will be the ITA's second European home video seminar since its launch at Vidcom last year and, thanks to greater facilities at the new palais, will see a considerably larger attendance. Main topics for the ITA meet are distribution, new technology and cable, pay TV and direct broadcast.

Among speakers are: Jacques

Fayard (Thomson Brandt, France); Tim Steel (Sony, U.K.); Willem Den Tuinder (Philips, Holland); Peter Hutchings (3M, Belgium); Horst Rosenbaum (Grundig, West Germany); Jean-Pierre Warnke d'Herines (RCV, France); Wolfgang Bredner (ITT-Schaub-Lorenz, West Germany); Kas Kalba (Kalba-Bowen, U.S.); John F. Bird (Macintosh Consultants, U.K.); Jan W. Karel (Philips, Holland); Uwe Swientek (Becom, West Germany); Vagn Therkel Pedersen (Select Video, Denmark); Joe Roizen (Telegen, U.S.); Brian Norris (MPEAA, U.K.); Hans J. Versemann (BASF, West Germany); Martin Roberts (Martin Roberts Assn., U.S.); Martin Lindskog (Essette Video, Sweden); Ruud Tensen (PD Magnetics, Holland).

The Organizational Video conference will be the first held at Vidcom by the 6,000-member International Television Assn. (ITVA).

With considerable new organizational tactics in use at Vidcom '82—including a pocket guide and special facilities for software dealers from France and other countries—Chevy is keen to quash concern over reported higher crime, including pickpocketing, thefts in hotels and even physical attacks, at the renowned Cannes Film Festival earlier this year.

Noting that Vidcom attracts professionals rather than the glamorous scene surrounding the film festival, he stresses also that large south France resorts attract crime every year during the summer vacation periods.

Vidcom

U.K. VCR Penetration Spreads Machine Population Now In Excess Of Two Million

By NICK ROBERTSHAW

LONDON—By the end of this year, about 13% of U.K. homes will have videocassette recorders, compared with an average of only 6% in Western Europe as a whole. Total

consumer spending will top \$1.5 billion, a figure exceeded only in West Germany, where rental of software and hardware is much less prevalent.

These market research statistics are less than definitive; the U.K.

market still suffers badly from an absence of hard facts. But it is clear that machine population is now well past two million, and by the mid '80s, when the advent of national cable networks may be expected to

(Continued on page 24)

VCR SALES TRIPLE IN A YEAR

Explosive Growth In Finnish Mart

By KARI HELOPALTIO

HELSINKI—This has been a very good year for the video business in Finland. Sales of videocassette recorders have tripled, with the national total now at around 50,000 units, a good 10,000 over industry projections earlier this year, which were considered optimistic at the time.

This growth, which has reached boom status in a territory of around 4.7 million, has given the radio/television retail trade, down in the dumps for months, a shot in the arm. Penetration of top-quality sound reproduction equipment, hi fi and color television in Finland has long been high, so new sales in this domestic field were hard to find.

Finnish video enthusiasts certainly have a wide range of software from which to select entertainment. Major international producers, including Warner-UA, CBS-MGM, CIC, Home Video and others, distribute nationally here, tending to overshadow domestic material, though Finnish productions are clearly gaining in importance.

The rental business adds up to 90% of the total prerecorded videocassette market. Rentals here are in the \$8-10 region, compared with the \$100 sale price for feature movie cassettes.

Top international films like "Halloween," "The Deer Hunter," "The

Omen" and "The Gauntlet" do best in Finland, with stars like Clint Eastwood and Robert DeNiro widely popular. But older Finnish films are now hitting the marketplace and making sizeable impact.

There are hundreds of outlets handling prerecorded videocassette material for sale or rent. There are, predictably, signs that the business is overheating, but the guess is that the get-rich-quick merchants will soon lose out to the serious video traders.

Key outlets include the Rautakirja chain of bookstalls and the Fazer music shops. Videopiste, a rack-jobbing venture covering sale and rental, was set up this spring and already covers around 100 video outlets, notably music stores, department chains, radio-television shops and specialist dealers. It has a video catalog of around 100 titles and will soon trade in blank cassettes and video games.

There's also Video Club, a nationwide venture for fans of top-quality feature films. It offers members

about 200 titles, as well as playback equipment at special low rates, and has agents across the country.

Finland so far is running clear of copyright problems, mainly because films here already enjoy better protection than sound carriers, records and cassettes. Parallel imports are curbed pretty effectively, too. Video piracy is a minor problem, though industryites reckon it could be a major headache when video gains even greater momentum.

Around 100,000 blank videocassettes were sold in Finland last year. This year's tally is expected to be much higher because the Finns are active and experienced home copiers. Around six million blank audiocassettes are sold annually.

Leading systems in Finland are VHS and Beta, with around 45% of the market each. Philips has the remaining 10%. The belief here is that penetration of videorecorders will double or even triple in the 1983-84 winter season, with about 150,000 hardware units in use.

More 'Nasties' Are Seized By Police In London

LONDON—Three more video horror titles have been seized by Scotland Yard's Obscene Publications Squad in the latest wave of actions against so-called "video nasties."

Director of Public Prosecutions Sir Thomas Hetherington is now considering what action to take. A previous court case leading to the forfeiture of copies of "Driller Killer," "Death Trap" and "I Spit On Your Grave" was brought under Section III of the Obscene Publications Act, which provides only for forfeiture and the destruction of offending copies, and the DPP's policy is believed to be continuing with prosecutions under this section.

But anti-obscenity campaigner Mary Whitehouse has described this policy as a "public scandal" and called for Hetherington's resignation. She believes actions should be brought under the much stiffer Section II, which provides for fines and prison sentences. "Until we have a prosecution under Section II before a jury," she says, "we shall not know whether the existing legislation is enough to control these video nasties."

Billboard		Survey For Week Ending 10/16/82	
Top 15 Video Games			
These are the best selling home video games compiled from retail outlets by the Billboard research department.			
This Week	Last Position	Weeks on Chart	TITLE Copyright Owner/Manufacturer, Catalog Number
1	1	6	DONKEY KONG—Coleco 2451
2	6	4	PITFALL—Activision AX 108
3	2	6	BERZERK—Atari CX-2650
4	4	6	FROGGER—Parker Bros. 5300
5	5	6	PAC-MAN—Atari CX-2646
6	3	6	DEFENDER—Atari CX-2609
7	7	2	STAR RAIDERS—Atari CX 5205
8	8	6	CHOPPER COMMAND—Activision AX-015
9	10	6	EMPIRE STRIKES BACK—Parker Bros. 5050
10	7	6	STAR MASTER—Activision AX-016
11	9	6	YAR'S REVENGE—Atari CX-2655
12	12	2	VENTURE—Coleco 2457
13	11	6	DEMON ATTACK—Imagic 3200
14	15	6	NIGHT STALKER—Intellivision 5305 (Mattel)
15	12	6	ATLANTIS—Imagic 3203

U.K. VCR Population Now In Excess Of Two Million

• Continued from page 23

dampen the home video market, it could well be in excess of five million.

Other factors support the view that hardware growth will continue to be rapid and sustained. Not least among these factors is the fall in ma-

chine prices that has occurred during 1982. Some non-current Beta and VHS models now sell for little over \$500.

But while VCR sales make good headway, a less happy mood prevails on the software side. Britain, and specifically London, is now

firmly established as the world's video piracy capital. According to the British Videogram Assn., illegal tapes accounted for 65% of all tapes on the U.K. market last year. Research firm Imbucon put the figure higher: 1.5 million legitimate tapes, against 5.2 million pirated cassettes.

The Motion Picture Assn. of America says, "More than 70% of all videotapes in Britain are today pirated, against substantially less than 10% in the U.S. That means about \$200 million a year in lost revenue."

The damage is already apparent. Retailers who refuse to deal in illegal product are particularly hard hit. Says MPAA's Jim Bouras: "Woolworth, Boots and W. H. Smith have all dropped out of the tape market. That's a measure of the problem."

Along with the Society of Film Distributors and the BVA, MPAA has set up a federation dedicated to eradicating piracy. Many successful prosecutions have already been brought. But the Copyright Act of 1956 is seen as ineffectual: penalties are minimal and the police see little point wasting manpower on investigation, although backroom duplication is clearly giving way to organized crime, as the growing export trade in pirated U.K. tapes suggests.

Even without piracy, the software sector would still have problems arising from its too-rapid expansion. Too many outlets—more than 10,000, say most sources—are chasing too little volume.

Distributors have not helped, flooding the market with product, often overpriced and of highly variable quality, and available through a bewildering range of rental schemes and price structures. By mid-1983, predicts Home Video Holdings' Peter Abbey, the ready supply of feature film product will dry up, not a moment too soon for some.

Movie material still accounts for more than 90% of video software trade, and the question arises what sort of material will augment it. Television programming is the natural candidate, but the independent tv companies have so far released only a trickle of product, and the BBC is still locked in unproductive rights negotiations with the talent unions, its rich vaults almost wholly unexploited.

Music on video is making increasing inroads, and record companies like Island, Virgin, Chrysalis, EMI and Stiff are contributing an increasing number of titles to add to those released by independent pioneers like VCL and Intervision. The economics of production are looking healthier. Home Video Holdings recently sold its Teddy Pendergrass special to Home Box Office for a rumored \$250,000. But within the home video market alone, music accounts for only a few percent of trade.

If anything can change this situation, it could be the videodisk. Philips' LaserVision got off to a poor start here in May, but has since been launched nationally at a more competitive price—\$700—and with a few more titles to swell the limited catalog. With high-quality stereo sound and picture quality, and a virtually indestructible disk, the potential is there.

Sometime next year, barring further postponements, JVC's VHD system will also come to market, and Thorn EMI Video Programmes is one of those currently readying material specifically for videodisk.

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Vidcom

German VCR Sales Down, But Expansion Continues

By WOLFGANG SPAHR

HAMBURG—Though sales of VCRs in West Germany have declined slightly, an estimated one million units will be sold at retail level this year. Add in an estimated two million prerecorded videocassettes, mostly sold through specialist video shops and radio and television dealers, plus sales of around 110,000 video cameras this year, and the picture is of a German industry still expanding. In addition, estimated unit sales of blank videocassettes are put at 16 million for 1982.

The market is so big that there are efforts by the industry to tidy things up a little. The German federation of program manufacturers wants to "create better order" by building a complete catalog of the 4,000-plus video titles in the marketplace.

The cost of such a project is put at \$3 million, and the industry feels that's too high. So individual and privately run attempts are being made to properly categorize the available programs. Smaller dealers say this is essential because the market has grown so speedily that they no longer know what is available in the software sector.

VHS, with 57% of the German market share, leads the field, with Video V2000 at 25% and Beta at 15%. But today's runners-up are fighting back. Beta VCRs are being offered in shops at "dumping" prices of around \$400. And according to industry rumor, a coffee shop chain is planning to offer VCRs, bought cheaply from Japan, for less than \$300.

Over-availability of video hardware in Japan and Europe, created by the opening of new manufacturing plants, leads German video pundits to expect a very substantial increase in the number of VCRs in domestic use. But the price war, it's feared, will take place at the expense of the trade and bankruptcies will result.

Horst Rosenbaum, a senior executive of Grundig, a leader in German television and VCR manufacture, said at the Dusseldorf-based Hi Fi Video Fair this year, "Over-capacity production created in Japan resulted in financial troubles for a number of key Asian companies on one hand and, on the other, flooded the European markets with a hardware volume that just couldn't be absorbed."

He added, "In recent weeks, we've seen a substantial drop in prices for the very simple Japanese VCRs with technical specifications that just don't compare with the European V2000." It's known that Grundig wants to link with other European firms in video to drive the Japanese out of the market.

The sheer weight of competition, and the attendant price-cutting, is part of the software field, too. Rental fees are still dropping, down to \$1.50 a day for a movie. And with the introduction of video rental in the big department stores, it is increasingly difficult for the smaller businesses to keep up. A video shop needs around 1,000 titles in stock in order to operate profitably.

After the initial video phase in Germany, it's clear that around a third of the original 30 software manufacturers will go out of business because only the major hit movies are in demand. Star attractions include Paul Newman, Charles Bronson, Clint Eastwood and Burt Reynolds. Top European video rental names are Jean-Paul Belmondo, Bud Spencer and Louis de Funès. And war and adventure has taken over from pornography. Mu-

sic on video has had a tough time. According to a survey undertaken by one of the biggest German publishing companies, nearly all VCR

owners believe that, in the near future, VCRs will be as common in the home as television sets and radios are today. For 80% of the people

quizzed, advice from a specialist dealer is vital when purchasing a VCR.

The videodisk was launched in

Germany in August at the Hi Fi Video Fair, with Philips' LaserVision attracting keen attention. The
(Continued on page 26)

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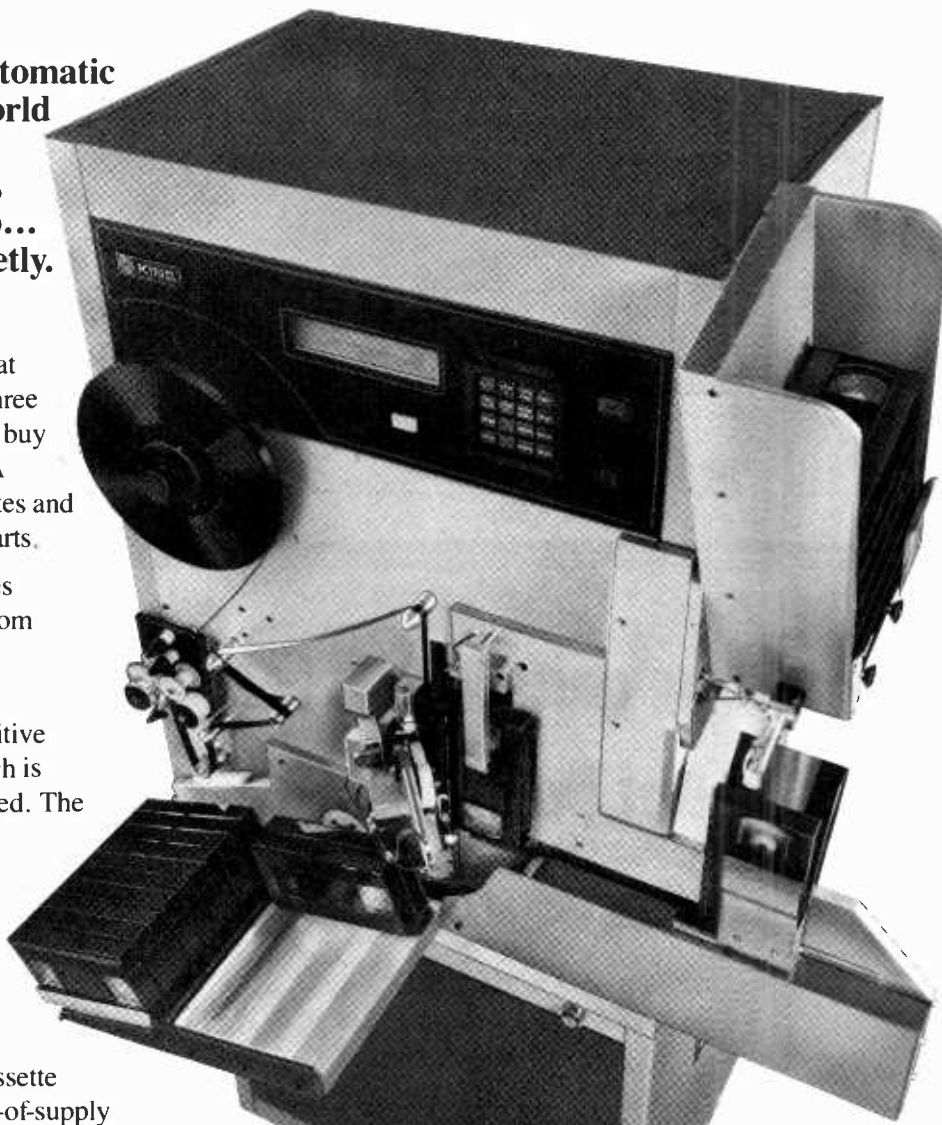
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Italian Boom A Few Years Off

By VITTORIO CASTELLI

ROME—The video industry has gotten off to a good start in Italy, but a real explosion won't come until 1985.

That's the view of Claudio Bertoli, head of the newly created Warner Home Video division of WEA Italiana. Bertoli, whose company is pursuing a rental-only policy, predictably sees consumer interest focusing on rental rather than sales.

Warner Home Video was formally launched in Italy in September, in the highly encouraging atmosphere of the annual SIM Hi Fi music exhibition in Milan. This year the event had its name lengthened to SIM Hi Fi IVES, reflecting the national surge of video interest by adding wide video coverage and emphasis on consumer electronics to its old familiar features.

The show turned out to be a massive success, dominated by video. Out of the total attendance of 124,000 over the five days, consumers numbered 100,000-plus. And they paid special attention to videocassette showings and the comprehensive range of hardware.

While Bertoli cautioned that predictions of a boom may be premature, he emphasized, "For sure, we're fast leaving that first stage in video development where the software market is pulled along by the hardware side.

"With many videocassette distributors already in action, the software side is feeding material back

strongly. The decisive marketing key is repertoire." Bertoli predicted a Warner Home Video catalog of 100 titles in Italy by the end of 1983.

As the Italian video market settles down, so does the overall pricing structure. On the rental side, the retailer is charged \$14.20 a month for a tape. Suggested rates to the public are roughly \$3.55 a day, going up to \$14.20 for a full week.

Another new firm in the Italian marketplace, which was also showcased at SIM Hi Fi IVES, is the Disney Productions division Creazoni Walt Disney, which launches its rental-only program this month, following lengthy market research. Disney is with CGD/MM for record retail outlets and will self-distribute in other kinds of store.

The fast-rising Domovideo, based in Rovereto, near Trento, handles the rental-only program of Telenter, but it differs from some of the big firms by putting more muscle into its for-sale software. It has a catalog of 100 titles and adds some 25 titles a month, mostly movies.

Florence-based VCR, a pioneer in the Italian video industry, has been in business for two years and also puts sales before rental. Unlike Domovideo, VCR duplicates from its own masters. And it has its own technical range, dubbed Realvision.

All the major companies note the upsurge in the number of retailers

involved in video. Around 2,000 are involved now, twice as many as operated just six months ago.

One likely reason for the predicted delay of an Italian boom is the impact of all the "free" television networks, around 30 in Milan alone, offering at least the same number of movies every day of the week.



100 TITLES—At the launch of Warner Home Video's Italian operation, marketing chief Ernesto Zanzi predicted 100 Warner/UA titles would be in Italy by the end of 1983.

9% VCR PENETRATION

Sweden Remains One Of World's Leading Markets

By LEIF SCHULMAN

STOCKHOLM—With more than 300,000 VCRs in domestic use and a 9% household penetration, Sweden remains one of the largest per capita video markets in the world.

In software terms, it's strictly a rental market, served by around 50 distributors and 2,500 retail outlets. While most of these outlets are within radio/television stores, there are also many specialist video stores.

At a time when most Swedish consumer markets are showing unit turnover declines, the radio/television business remains on the increase. Despite low profit margins because of intense competition, this industry sector is up between 5% and 10% over the past 12 months compared with the previous year.

The video rental market in software is dominated by feature films, on one-day hirings, with no deposit, and a fee of around \$5-\$8.

A year or so ago, the Swedish market was dominated by X-rated movies, but today's preference nationally is for general feature films. A new law against violence in feature films, instituted July 1, has had video distributors checking through their catalogs and withdrawing some titles from the marketplace.

Today's Swedish video market has been rebuilt, with unscrupulous distributors and get-rich-quick retail merchants being driven out of busi-

ness. Instead, the market is dominated by the 18 members of IFPI-Video, who together make up 80% of the total market. Most of the record companies are in this group, including WEA-Metronome (Warner Home Video), Polar (Polar-Bonnier Video), Sonet, Mariann, PolyGram and Thorn EMI. Piracy isn't considered a major problem in Sweden.

On the software side, there is now a levy on blank videocassettes, effective Sept. 1, of \$2.50 per hour on the wholesale price. In 1981, 1.9 million blank videocassettes were sold in Sweden. From July, 1981 to this July, the tally was 2.9 million. In the month preceding the arrival of the levy, almost 800,000 blank videocassettes were sold.

German Industry

• Continued from page 25

LaserVision catalog already has 80 titles, which will cost around \$20. Videodisk players with remote control are set for a retail price just under \$800.

With video sales in Germany this year estimated at \$1.2 billion, experts now look for the entry of the toy trade into video games, and of the record trade into video hardware and software. Video games account for an increasing amount of the business, with a total turnover of \$80 million projected for 1982.

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For Further Information Contact Lawrence Miller

New Service Will Offer Software Rental By Phone

NEW YORK—A new shopping service for video software rental is being started in the New York metropolitan area. Consumers will call a number for home delivery that same day of any title they select from a catalog. Titles are delivered and picked up by individual neighborhood distributors.

The company, Phone-A-Film Video Systems, is based in Floral Park, N.Y. Its president, Arnold Feinblatt, says, "There's no need to be located in a store to rent video software. Video specialty retailers have found they're not selling much equipment; most of their bucks come from rental."

He therefore believes his system, which offers "distributors" marketing and advertising services, is viable for those without stores. "A distributor is an independent contractor," says Feinblatt. "We're not a franchise operation, because the way we're set up it's not necessary for the distributor to keep paying and paying."

A distributor purchases an exclusive territory, making him part of a network. Besides the initial cost of the territory, the distributor also pays Phone-A-Film a flat monthly fee to cover costs of advertising and marketing. The company does not take a percentage of every transaction.

The advantage to the system, says Feinblatt, is the advertising power. "Between 50 and 100 distributors will be contributing to the advertising budget. We'll publish ads daily listing 200 titles available at \$5 per night for the consumer to watch that same night," says Feinblatt. All territories will have a population of about 50,000 he believes, with no overlap between distributors.

"We can't start up without a large network," he points out, "but hopefully it will be no later than November." He foresees some video stores adding the service, but the majority

coming from newcomers to the video field.

Besides video software, Phone-A-Film will make available Atari video game software and blank videotape. Future plans call for the addition of video hardware and accessories. And, Feinblatt, adds, "We'll probably offer the service of taping weddings, valuables for insurance purposes, and so on. We'll lend replacement hardware while the consumer's machine is out for repairs."

The distributor is responsible for pickup and delivery; orders must be phoned in before 5 p.m. to a central number run by Phone-A-Film, which then contacts the appropriate distributor.

South Africa Mart


• Continued from page 20

Apart from free movies being supplied to hardware buyers, as an incentive to one-stop shopping, some stores are not only hiring out videos, but also offer machines, games, cameras and two-year service contracts.

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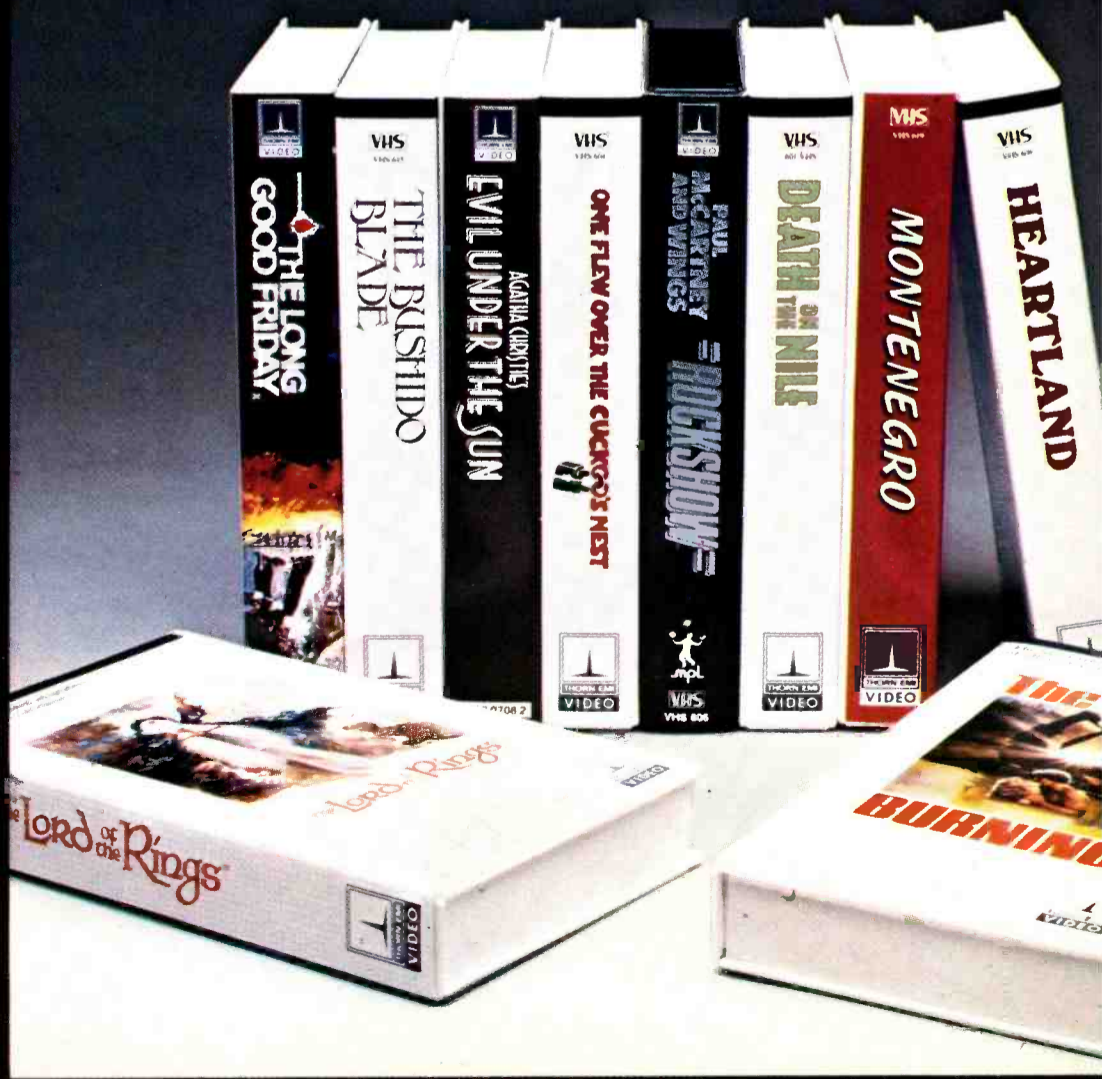
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Vidcom

Swiss Home Entertainment Spending: \$1B In 1981

By PIERRE HAESLER

ZURICH—Swiss home owners spent an average of \$500 during

1981 on entertainment electronics, such as television, radio, records and video software, including compulsory radio/tv license fees, for a mar-

ketplace total of \$1.11 billion. Philips Switzerland estimates that approximately \$600 million of the total went to hardware, with a video

share of roughly 60%. The overall market growth for 1982 looks set to be between 3% and 4%, including video.

There's industry unanimity that video games will be an above-average growth area, with a probable year-end tally of \$7 million, expected to increase to \$45 million by 1986. Philips is in the midst of an extensive promotional campaign for its video games catalog.

A year ago, the major VCR competitors—Sony, Normende, Akay, Philips, Hitachi, JVC, Grundig and Saba—expected to increase the number of VCRs in general use in Switzerland from 120,000 units to 190,000.

This target is not apt to be reached, and if it is it will be mainly due to the fact that the Beta market contestants have pushed hardware into the shops at a "dumping" price of less than \$500. This move didn't please the national retail trade, with margins already shrinking in the hardware sector.

Philips and Sony also realize that it's not easy to sell machines if there's insufficient software available. Philips is offering dealers V2000 prerecorded cassettes at no charge, linked with hardware sales, and Sony is pondering more favorable sale and rental conditions for dealers in their Beta cassettes. But VHS still has roughly 70% of the market.

In Switzerland, software programming is steadily improving, with such majors as Fox, CIC, Warner/United Artists and Thorn EMI represented nationally. Video stores and clubs still proliferate, and rental is still more popular than sale, with software sale prices for films rarely under the \$60 retail "barrier." Big boxoffice movies sell mainly in the \$100-\$125 range, but features are getting on videocassette faster than they did in 1981.

Rental rates work out at between \$6 and \$10 a week, and video clubs levy annual memberships of between \$50 and \$75.

Major video distributors in Switzerland are Videophon (Warner/UA), Zoller (UFA), Parvideo (Walt Disney Home Video), CBS Switzerland (VCL), Kihag (VPS), EMI Switzerland (Thorn EMI Video), Lyra Video (CIC/Taurus) and Nova Home Video (Atlas).

With most Swiss video consumers going for big feature film hits, some of the less popular tape packages are hard to move, presenting dealers with liquidity problems and lower stock turnover than they want.

To get over this problem, dealers tend to sell hard-to-shift stock to the "grey" cassette market, a fast-growing area here. And new video shops often base their opening stock on these cheap offers and on "bargains" from "unofficial" cassette sources. All this fringe activity worries the official trade, which doesn't want to lose control of its own marketplace.

RKO Completes Sedaka Special

NEW YORK — RKO/Nederlander Productions has completed a one-hour videotaped special called "Neil Sedaka," featuring the singer performing at Ontario Place in Toronto.

The program includes many of Sedaka's hits, as well as songs he has written for other artists, including "Love Will Keep Us Together," which the Captain and Tennille recorded. The artist also performs works by Chopin.

Ellen Krass served as executive producer, Perry Rosemond producer, Bill Elliot director.

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*Top ten independent renting film 1970-1981. Source Daily Variety June 7, 1982

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THE AGENDA

THURSDAY, NOVEMBER 18, 1982

9:00am-5:30pm Registration
5:30pm-7:00pm Welcoming Cocktail Reception
7:00pm-9:00pm Free Time
9:00pm-11:00pm Video Showcases (for details on video tape submissions and the availability of exhibit rooms, please contact the Billboard Conference Bureau at 213/859-5319)

FRIDAY, NOVEMBER 19, 1982

8:30am-5:00pm Registration
9:00am-9:30am Welcoming Remarks
9:30am-10:15am Keynote Address

10:15am-10:30am Coffee Break
10:30am-12:00pm "Programming: What Buyers Look For"
12:00pm-1:30pm "The Investment Odds"
1:30pm-3:00pm One-On-One Luncheon
3:00pm-4:30pm "The Fight For Survival In The Marketplace"
4:30pm-9:00pm Free Time
9:00-11:00pm Video Showcases
ALL DAY Video Exhibits

SATURDAY, NOVEMBER 20, 1982

8:00am-4:30pm Registration
8:30am-10:30am "Retailing: Profits/Prophets For The Future"
10:30am-10:45am Coffee Break

10:45am-11:30am "Forecast: Stormy But Clearing"
11:30am-1:00pm "The Artist's Challenge: Creative or Commercial?"
1:00pm-2:30pm Luncheon
2:30pm-4:00pm "A Peek Into The Future: New Technology"
4:00pm-5:30pm "First: The Creator!"
ALL DAY Video Exhibits

SUNDAY, NOVEMBER 21, 1982

9:30am-12:00pm Registration
10:00am-11:30am "Rights Clearance"
11:30am-11:45am Coffee Break
11:45am-1:00pm "Piracy/Counterfeiting"
1:00am-2:00pm Closing Reception

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A Young Business Grows Quickly In Australia

By GLENN A. BAKER

SYDNEY—In a time of overall recession, any claim by a specific industry to being "one of the major growth industries in Australia" has to be approached with a certain degree of apprehension.

With the record and tape market, believed to be worth around \$250 million annually, suffering a trading decrease of between 25% and 30%, it might be confidently predicted that other leisure industries would also feel the pinch.

But not so with domestic video. The industry claims to be worth \$500 million a year, up from \$200 million in 1980. It forecasts an annual turnover of \$1.5 billion by 1985, including hardware sales.

For a business that only began in earnest toward the end of 1979, the Australian video marketplace is an extraordinarily competitive one. There are only seven major record companies in this vast territory, yet there are already 15 home video companies claiming to belong in the "major" category. Frontrunners appear to be Video Classics, Rigby/CIC, Thorn EMI, Star Video, 20th Century-Fox, Road Show and Warner Home Video, the latter restricting itself to rentals.

Most companies cite a rental/sales ratio of 80/20, which still allows for sales of up to 10,000 of some features, notably Star Video's "Emanuelle" series. Video Classics claims to have sold around 5,000 units of "Flash Gordon" in Australia.

Average rental charge is \$10 a night, with an \$80 tape deposit. However, most of the high-profile outlets offer a discounted rate of around \$5. And a number of video libraries are maintained by hardware retailers, art cinemas and video clubs.

Membership in these libraries, which guarantees unlimited borrowing, in most cases can be secured for fees ranging from \$230 down to nothing more than the purchase of a machine on which to play the software. Outright purchase of tapes is inhibited by a somewhat hefty price tag of around \$85.

Pornography, in varying degrees, accounts for an estimated 50% of the market in Australia, followed closely by adventure films and children's product. Educational, vintage movies and art film titles carve up the small remainder of the action.

After two years, the home video industry in Australia has exploded "out of all proportion" in 1982, according to Elizabeth Croke, administration manager of Video Brokers, a 26-store retail/rental chain in the state of New South Wales.

This firm started operation with a single outlet just 18 months ago and now trades at over \$15 million a year. Says Croke, "It's bigger than anyone expected it to be. The growth is just astronomical. It's taken every part of the industry by surprise, especially the hardware sector.

"They order from Japan six or nine months ahead and have been caught out by the demand for machines. New shipments are being snatched off the shelves within days of being unloaded at the docks. Quite a few brands of hardware are simply out of stock nationally."

One of the most astounding effects of the video boom in Australia is the proliferation of retail outlets. Walter Lehne, owner of Video Classics, says he services about 2,500 outlets, which is on a par with the average major record company in this territory.

He uses a central warehousing system, based in Sydney, with offices in Melbourne, Adelaide, Perth and Brisbane. He also operates an

ambitious mail order rental/sales system which, it is widely remarked, could teach the record industry a few tricks.

Vid Australia operates on a credit card system, with monthly accounts. A subscriber calls toll-free from any point in Australia, orders a tape, and

it is in the mail the next day. When the rental period expires, he simply drops the mailer in the nearest mailbox for return.

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OCTOBER 16, 1982, BILLBOARD

Vidcom

Dutch Industry Stepping Up Battle Against Pirates

By WILLEM HOOS

AMSTERDAM — Just a few months ago, it was estimated that up

to 70% of the prerecorded cassettes in the Dutch video marketplace emanated from pirate sources.

In response to that situation, dis-

tributors set up an association to try to clean up the market. The campaign has been reasonably successful, despite the cunning of skilled

lawyers, able to spot loopholes in the law.

Dutch video is certainly big business. Turnover from sale and rental

of prerecorded videocassettes in Holland last year was around \$37 million, and the betting is that the figure will be doubled this year.

In unit terms, 1.4 million blank videocassettes were sold in 1981. That figure should reach 2.5 million this year and 3.5 million by 1984. Video is clearly a growth industry to help offset a generally disappointing year in audio software.

On the video hardware side, it's estimated there will be around 300,000 VCRs in domestic use in Holland by the end of the year—substantially less than earlier industry expectations. It was originally projected that there would be a year-end total of 375,000 VCR units in use. VHS takes 37% of VCR sales, according to the latest market research survey, with locally-based Philips close behind, and Beta in third place.

Feature films take at least 65% of the software market. Pornography remains in second place (around 20%), though it is technically illegal in the Netherlands. Nevertheless, it can be sold under certain conditions: no overt display and no sale to children under 16 are the main stipulations.

Despite the usual problems, not least the economic situation—which has affected video in Holland less than most other European territories—it's very much a boom industry. The record companies, certainly at the multi-national and major independent levels, are fully behind video as a potential money-making area for the next few years.

As video grows in Holland, there has been a proliferation of trade and consumer magazines reporting the scene. The count was at 16 earlier this year, and videocassette magazines have also entered the already-crowded field.

A million Dutch homes are expected to have VCRs by the end of 1985, representing a penetration of around 20%. Those pundits prepared to peer even further into the future are saying there'll be a 90% penetration by 1990.

This year's Dutch video and audio sales are expected to jointly total \$1 billion, which would give the industry a turnover a few percentage points above the 1981 figures.

But the fight against the pirates continues. As Anthony Kroonbergs, general manager of Warner Home Video, Holland, said earlier this year, "Our fight has to be consistent and fast. If we don't get piracy down to around 30% by next year, it could be a knockout blow for the legitimate video business in Holland."

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DISK DISPLAY—To demonstrate its stereo videodisk player, the SGT200, RCA has developed a special selling center to hold amplifier, monitor, speakers, literature and disks.

NEARLY 900 RETAIL OUTLETS

Rental On The Rise In Denmark

By KNUD ORSTED

COPENHAGEN—Rental trade alone in the Danish video industry is expected to produce around \$25 million this year. And in this territory of just 5.5 million people, there are nearly 900 video retail outlets providing software selections to roughly 120,000 VCR users.

While it is accepted that a key aspect of the push towards a real boom era for Danish video is the poor programming and dearth of feature films on the state-owned television network, there's no doubt that the video business is being handled with care in Denmark—especially by the record companies.

Stefan Fryland, managing director of PolyGram Records and Video, says that Danish video sales are 60% as high as record sales, and will soon catch up and subsequently take a substantial lead.

Chief software distributors are Metronome-Warner Video, AB-Collection, and Esselte (CIC). Select Video, headed by Johnny Reimar, head of the Starbox record company, has the Walt Disney catalog for Denmark, plus a substantial range of family-oriented titles.

With a total of two million household units in this territory, there's clearly room for further video expansion. There has also been action

on the mechanical protection side, with the ministry of culture working on a bill which could provide for a levy on software. This is unlikely to happen until next year, though, and industry feeling is that legislation should go through making video piracy an offense carrying at least an 18-month prison sentence.

At Select Video, the view is that the Danish market will expand at a fast pace. Feature films account for 95% of the software action, with children's material, cartoons and sports making up the rest. While pornography is legal, few people seem interested, and most of the local productions go to export markets.

What has to be done, most people in the industry feel, is to somehow streamline what's offered. Development so far has been fast, leaving the Danish public bewildered at the range of hardware and software available.

Methods of distribution are being

streamlined. The most popular method for a while was a package system of six, 10, 12 or 20 films at a specific price for six months for in-store rental. The dealer then had to work out his own terms in order to cover his financial outlay.

At the hardware level, at least 95% of all VCR sales are made through traditional radio/television shops, rather than video specialist outlets.

PolyGram, with more than 6% of the market at this time (Chaplin movies, feature films, Swedish tv program packages), is looking to beef up its video activity, says Stefan Fryland, by concentrating on the small independent dealers with a comprehensive stock.

Fryland joins the other record companies in Denmark in the belief that it's vital for the record industry in general to benefit from the buildup of the video industry, in Denmark and through the other Scandinavian territories.

IMPORT DUTIES RAISED

Growth Slows In Greek Market

By JOHN CARR

ATHENS—Recent sharp rises in import duties for electronic equipment have had the effect of flattening—temporarily, it's hoped—the

slowly-rising curve of video activity in Greece. Tariffs on videotape recorders have jumped by almost 100% in recent months, while duties on prerecorded videocassettes are up by nearly 20%.

But, say major distributors here, a compensatory feature is a noticeable trend away from soft porn product and a nationwide leaning more toward regular feature films. The video equipment market in Greece is mainly confined to affluent family men in the over-45 age group.

Last year, according to unofficial estimates, around 20,000 videotape recorders and 35,000 videocassettes were sold in Greece. During the same period, another 14,000 blank cassettes are believed to have been absorbed by pirates and by political parties for use in last year's national election campaigning.

Video piracy, however, isn't a serious problem in Greece. One major distributor reckons it costs the pirates almost as much to manufacture a videocassette as it costs a legitimate businessman. That explanation would seem to account for the fact that fewer than 10% of retail video tapes are of pirate origin, most of them under-the-counter porn.

Biggest distributor in Greece is the International Video Club label, which presently supplies around 80% of the legitimate market. Says Soulis Georgiades, who heads up IVC, "By keeping my operating costs down I can keep retail prices down—and that's a key matter when it comes to beating the pirates."

Georgiades distributes J. Arthur Rank feature films here and gives the parent organization 25% of the wholesale price of each videocassette. For Greek feature films, he buys the material outright or pays a 10% commission to the producer. Either way, he says, artist and producer rights are taken care of.

Georgiades and other distributors say they are eager to see music videocassettes from the record companies edging more prominently into the market, reasoning that their entry will boost the video business in Greece. But the Greek record industry is very hesitant, mainly because they still believe that in the end the pirates will all but take over, as they have in the audiocassette marketplace.

PIRACY PROBLEMS

Growth Pains In The Philippines

• Continued from page 22

Says Salud: "Short of that, they can't claim protection, because the Philippines and the U.S. don't belong to the same copyright convention." The U.S., a member of the Universal Copyright Convention, is not signed to the Berne Union, of which the Philippines is a member.

Salud also believes the customer finds legalities largely academic. The shop with the lower rental rates gets the business. And rentals are 97% of the business in the Philippines—a deposit of \$15 on each tape, and a rental of \$1.75 for three days.

The fee is slightly higher on programs running over two hours and on local films distributed by Trigon Video Inc. Trigon cassettes are purchased wholesale for \$20, compared to \$13 for English-language programs that are unlicensed.

Bigger video rental outlets in the

Philippines offer attractive benefits through club memberships. Under Salud's own Trademark Video club offer, tapes can be rented for just 14 cents a day, with a 12% annual interest on permanent deposits ranging from \$15 to \$70.

Most prerecorded cassettes in the Philippines are on Beta format, estimated at around 95% of the market. But National has launched a big campaign for its VHS system. For every unit of the hardware purchased, the company offers 100 prerecorded tapes on a rent-free basis for a year.

This comes in the wake of Sony's introduction of its lower-priced SL-5000 model, selling at roughly \$825. Sanyo and Toshiba have also introduced Beta models.

Now recently introduced installment plans in the Philippines promise to make the VCR an increasingly commonplace fixture in middle-class homes.

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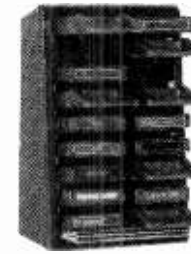
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NO GAIN IN SPAIN *Heavy Import Duties Slow Video Industry's Growth*

By ED OWEN

MADRID—Spain is traditionally a tough market to crack for new lines of imported products, with heavy import duties the major obstacle to progress, so the worldwide video boom has been slow to impact in this territory.

There's also a nationwide lack of marketing and public relations expertise. This, plus an inborn ability for agents and manufacturers to combine in a common front or policy, has led to an attitude of "Let's wait and see what other countries make of it all."

Color television sets retail in Spain for \$550 and up. According to RTVE, the state-owned (and only) television network, about 25% of the population own sets, of which about 10% (900,000) are color receivers.

National viewing habits have

been researched by the ministry of culture. Some 4% of Spaniards have never seen television; 8% just don't watch. A total of 80.4% of women and 78.7% of men watch it every day. The remainder tune in two or three times a week. And 86% of teenagers (ages 14-19) watch one of the two available channels every day.

But estimates of usage of VCRs vary wildly. The government says there are 150,000 total units, but others claim 265,000 units and upwards. Some figures did emerge at Sonimag '82, an international exhibition of image, sound and electronics in Barcelona, where officials claimed only 0.32% of Spaniards have video, compared with 2.95% in Japan, 2.9% in West Germany and 1.78% in the U.K. They also claimed that the total cost of video imports was around \$164 million in the past year.

State import taxes in Spain are

currently hurting sales, especially since Spaniards either wait to buy duty-free in neighboring Andorra or the Canary Islands, or feel they can restrain themselves until Spain joins the European Economic Community and reduces its protectionist tariffs.

Importers of most video equipment have to pay 20% import duty; another 20% luxury tax is then added to the retail price. Worst hit are video game specialists like Atari, which estimates that the unit cost of a game includes a staggering 75% in various taxes.

VCRs sell at \$1,300 and up. Sony's Betamax is the top seller, followed closely by VHS, and the V2000 has only a small market share.

The great debate on the software front rages on: buy, exchange or
(Continued on page 40)

NEW REGULATIONS

Singapore Cracks Down On Piracy

• Continued from page 16

marked plastic bag supplied by the library.

The new licensing conditions will automatically mean the death of such enterprises, as no one found to be duplicating tapes for which he has not obtained copyright release will be granted a license.

The hope is that this new situation will also put an end to the operations of retailers in Singapore selling illegally duplicated videotapes at a fraction of the price of the legitimate material. These dealers trade in what they call "first copies," meaning copies taken directly from a legitimate original. First copies sell in Singapore, much to the delight of tourists, for around \$30, about a quarter of the price of the original.

And these copies are also uncensored. Asked how she was able to sell an uncut version of "Soldier Blue" in Singapore, a salesgirl in one video retail store replied the tape was "for export, but never mind, you can buy it."

From now on, though, all tapes duplicated in Singapore must bear the name of the recording company, date of recording, title, running time, import permit number and censorship number. In the same way, every imported prerecorded tape must carry the name of the importer, the title, running time and the import, permit and censorship numbers.

This new official attitude will hopefully end a situation that has made it virtually impossible for anyone in Singapore to operate a legitimate business for prerecorded entertainment videotapes.

Jardine Marketing Services, one of the oldest and most respected companies in Singapore, is a case in point. Faced with competition from video pirates, it's been months since JMS has sold a single unit of the Magnetic Video or CBS-Fox tapes for which it is the distributor.

Initially, the tapes imported by JMS sold fairly well. It wasn't until sales dwindled to the present level that the company realized most of its first customers had been illegal videotape operators who bought the legitimate tapes only to make up to 300 pirate versions from the single original.

JMS sees the new government moves as being "an encouraging sign." It looks to a dramatic improvement in the video scene in Singapore, both for consumer and copyright owner.

There should also be a faster clearance of tapes submitted for censorship as, from now on, the Board of Film Censors needs only to see one copyrighted tape of whichever film or television serial a videotape operator wishes to market. In the past, every single tape to be marketed here had first to be viewed by the censor, and that meant delays of up to four months.

There should now also be a greater variety of better quality videotapes on the market in Singapore. Since it can be assumed that the fear of widespread piracy of their products has been eliminated, licensed operators will now be able to negotiate more actively for copyright material.

According to James Wolsey, regional director of IFPI in Southeast Asia, the new government initiatives are "highly gratifying," despite the fact that the pirates are being nailed under the Films Act, not the Copyright Act.

An inter-ministerial copyright committee has been discussing piracy in Singapore for nearly two years but hasn't yet submitted its report. IFPI is eagerly awaiting that report. Says Wolsey: "As far as the video scene in Singapore is concerned, real copyright protection is still needed. There's no substitute for that."

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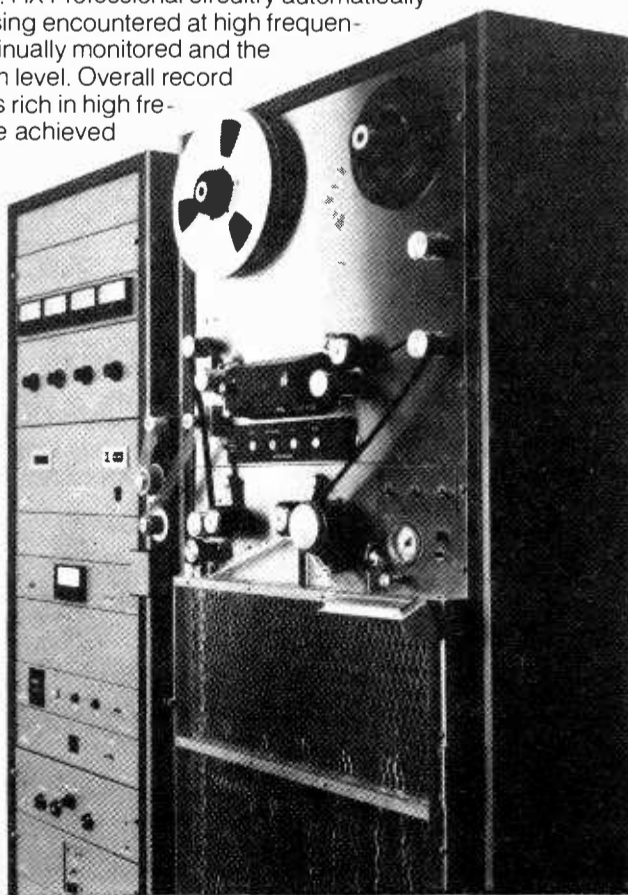
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Music Monitor

By CARY DARLING

• Not Just Another Gig, Another Saturday: **The Doobie Brothers'** final concert on Saturday, Sept. 11 at Berkeley's Greek Theatre was videotaped by Paramount Video for a special titled "The Doobie Brothers... Farewell." The show was the second of a two-day stand in Berkeley, the city where the band started 12 years ago. Paramount has licensed the Doobie Brothers special to Showtime Entertainment for airing in January 1983. The final night of the Doobie Brothers featured such Doobie veterans as Tiran Porter, Little John Hartman, Michael Hosack and Tom Johnston joining the last lineup of Michael McDonald, Patrick Simmons, Cornelius Bumpus, Keith Knudson, Chet McCracken, Willie Weeks and Bobby LaKind.

• Love Music: "Musicourt '82," a combination tennis match and music jam, was videotaped by director Bob McKinnon for a 60-minute cable, pay-cable and syndicated special. The event featured John McEnroe, Vitas Gerulaitis, Meat Loaf, Nona Hendy, Carlos Santana and David Clayton-Thomas. Todd Rundgren served as musical director. Held at the Forest Hills West Side Tennis Club in New York, "Musicourt '82" benefitted several charitable organizations. A rendition of

"Johnny B. Goode," dedicated to John McEnroe, brought all the celebrities onstage for a grand finale.

• Ronnie's Steps: CBS Records has a new video for country performer **Ronnie McDowell** to go with the single "Step Back." **Marc Ball** directed for Scene Three Productions in Nashville.

• SF Talks: **Translator**, San Francisco's latest rock export on 415/Columbia Records, has videos for "Everywhere That I'm Not" and "Sleeping Snakes," from the "Heartbeats and Triggers" album. **Nigel Paul** and **Vinton Medbury** produced for Alcon in San Francisco. Also just completed at Alcon is a two-song demo video for California rock band **Atlantis**. Medbury produced and Nigel Paul directed.

• Sensible Video: **Captain Sensible**, the former member of England's Damned who recently went to number one in Britain with "Happy Talk," has a new video called "Wot," directed by **Chris Gabrin**.

• English Beat: The Millaney-Grant-Mulcahy firm in London has three new video clips ready. **Russell Mulcahy** has directed **Icehouse** for "Hey Little Girl" on Chrysalis. **Brian Grant** has directed **Holly Beth Vincent** in "For What It's Worth" and **Haircut One Hundred** in "Nobody's Fool."

IFPI Report Says London Is The World Piracy Capital

• Continued from page 3

Convention concluded in October, 1979 that "in every case of private copying the owners of the rights suffered loss which, if it could not be avoided should at least be mitigated." The committees argued the "absolute necessity" of determining ways to compensate rights owners, preferably by the institution of a levy on both the equipment and the supports.

The IFPI submission also notes a communication by the European Economic Community Commission in November, 1977 on the subject of Community action in the cultural sector, which supports the principle of a levy on hardware and software.

The Federation says the Green Paper's approach to the home taping levy was limited to a consideration of lost sales, and argues: "While it is true that it is impossible to quantify the precise scale of lost sales, the statistics demonstrate that copyright owners are failing to receive a substantial proportion of the remuneration they would receive from record sales but for home taping."

The IFPI completely rejects the Green Paper comment that the record industry might have to accept home taping as being outside the copyright law and reconcile itself to a position where most of its revenues comes from broadcasting and other public performances.

Says the submission, "The main activity of the industry is making and selling records to the public for domestic use. Without that activity there would be no records to broadcast or publicly perform or, indeed, privately copy. The consequences for composers, performers and all involved in the record industry would be disastrous."

The IFPI also asserts that to exempt home taping from the protection of copyright law, in addition to being grossly unfair to rights owners, would offend the U.K.'s international convention obligations.

In answer to the Green Paper's claim that a royalty on hardware

and/or blank tape would be against the interests of the consumer and contrary to anti-inflationary policies, the IFPI argues that such a royalty "would support employment in the record industry and dependent industries which, in most countries, employ far more people than do the blank tape or hardware industries."

It would also, the document states, help the balance of payments in most countries, because a much larger proportion of the total market for blank tape and hardware is satisfied by importation than is the case for records.

The IFPI refutes the Green Paper's suggestion that a levy would mean payment to "foreign beneficiaries" with little prospect of reciprocal arrangements and points out that the U.K. is a substantial net importer of royalty revenue. As to a levy being a burden on the consumer, the IFPI document argues that reasonable payment for the use of copyright works should not be regarded as unacceptable.

It also contends that the Green Paper objection that those using blank tape for purposes other than copying copyright music would be penalized "must be balanced against the injustice of rights owners' copyrights being used without any reward." The submission notes that most surveys show that of the material copied by home tapers, between 80 and 85% is copyright music. The Federation agrees, however, that there is a strong case for some exemptions from the levy—such as institutions for the blind.

In answer to the Green Paper's speculation that blank tape companies might evade a levy by recording "non-copyright trivia" on their tapes, the IFPI maintains that it is hard to envisage large-scale evasions by manufacturing companies in this way and, in any case, the problem could be overcome, as it has been in Austrian legislation, by having the levy apply to "blank tapes and tapes intended for private copying."

The IFPI's home taping submission concludes: "The payment of

royalties, on both hardware and blank tape . . . is the only remedy which affords a fair balance between the interests of all parties concerned by home taping.

"Copyright owners will then be fairly recompensed for the use of their material, while consumers are in return permitted to enjoy the benefits of modern technology for their domestic purposes. The IFPI urges the Government to adopt this solution."

The IFPI document also deals with the problem of rental of phonograms and videograms, which was not covered by the Green Paper. The Federation argues that rental has important consequences for the record industry because it leads to a sharp decline in sales, an increase in the level of private copying and an absence of financial return for pro-

ducers from the rental schemes operated by dealers.

The IFPI notes that there is no provision in U.K. copyright law which enables the owner of a phonogram or videogram to prevent distribution of authorized copies. The Federation therefore urges the inclusion in an amended copyright law of a provision enabling producers to control the means by which their works are made available to the public.

On the subject of satellite broadcasting, the IFPI supports the view of the British Copyright Council, among other bodies, that the "up-leg" transmission to the satellite must be controlled in order to give effective protection to rights owners. "The originating organization should be responsible to copyright owners for the payment of royalties

due for the whole reception area," the submission argues.

The IFPI document says it supports the Green Paper view on the desirability of harmonization of terms of copyright throughout the EEC, the term for literary, dramatic, musical and artistic works being the lifetime of the author plus 50 years, and for sound recordings, films and broadcasts 50 years.

Finally, the IFPI submission calls upon the government to establish a comprehensive national archive of audio-visual recordings and urges statutory recognition of the British Institute Of Recorded Sound as the official national sound archive for the obligatory deposit of sound recordings. The Federation points out that there has been a legal deposit requirement for books in the U.K. since the 17th century.

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A duplicating slave equipped with Dolby HX Professional is adjusted as before for the

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For further information

Dolby HX Professional was developed by Bang & Olufson with the assistance of Dolby Laboratories, who licenses it to manufacturers of cassette duplicators and home cassette recorders. The first duplicating equipment featuring Dolby HX Professional is now being introduced; for more information on how it can improve your cassette recordings, contact John Baxter, Tape Duplication Liaison Manager, at Dolby Laboratories.

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OCTOBER 16, 1982, BILLBOARD

Japanese Firm Returns To Video Software Field

TOKYO — Increased consumer demand for video software in Japan has led VAP (Video and Audio Products) to get back into this sphere, with an ambitious release batch of 16 titles and more to come. Short music programs are included among the new releases.

The company put out a one-hour videocassette on culinary arts last May, and four more on sports topics a month later, but has since concentrated on records and audio tapes.

But the increased demand for video product has produced swift corporate action. With a release of 500 copies per title, VAP product comes in both VHS and BETA formats and range in price from \$18.50 for the 15-minute "Extentionalism" by the Beatniks to \$46.30 for the 50-minute golf feature by Isao Aoki.

There's a 16-minute videotape of four songs by Nico Ramsden (\$26.25); three featuring the Yomiuri Nippon Symphony Orchestra, each retailing at \$35.90; and six 30-minute instructional tennis tapes for the advanced player, by local professional Jun Kamiwazumi.

Says Akira Tsuda, VAP president,

"Demand for video in Japan covers a wide range of subjects as well as straight entertainment product."

Polar-Bonnier's First Release

STOCKHOLM—Swedish video newcomer Polar-Bonnier Video, set up six months ago, has now released its first software titles on the rental market. First product from the company, which has a license deal with U.S. film and tv production firm Lorimar, includes "S.O.B.," "Escape To Victory" and "The Postman Always Rings Twice."

The launch marks the arrival of Polar Music International in the Swedish video market, following such other record companies as WEA-Metronome (Warner Home Video), Mariann (Mariann Video), PolyGram (PolyGram Video) and EMI (Thorn-EMI Video). Fittingly, Abba's "Abba—The Movie" is among the first titles available.

Polar-Bonnier Video is a partnership between Polar and book and magazine publishing group Ahlen & Akerlund Forlags AB. Video chief is Per Moeller.

Vidcom

The Gold Rush Is Over In The Norwegian Market

By ESPEN ERIKSEN

OSLO—The exciting first days of the gold rush are over for the video industry in Norway. Many small and eager retailers, looking for quick money, have been forced out of business.

That's the feeling of Andreas Skartveit, chairman of the board of directors of Nord-Video. The company is jointly owned by leading book publishers Gyldendal, the Mortensen publishing house which owns a string of weekly color magazines, and Aftenposten, one of the biggest daily newspapers in Norway.

Says Skartveit, "The video business has become a trading sector where many people will lose money in the near future."

He cites two main reasons. Too many got into the business early on and were unprepared for the intensity of the competition. And videocassette producers, almost all of them foreign companies, are charging unrealistically high prices for their material.

Even so, the Norwegian video business this year is expected to reach the \$25 million mark, which is bigger than that of the movie industry in this Scandinavian territory.

There are around 150,000 VCRs in use, with an anticipated addition of some 30,000 more during the rest of the year. But that's still far below the original estimate of 60,000.

The London-based VCL has been in business in Norway since February 1981. Arild Deberitz, in Oslo, heads up the company's activities in all Scandinavian countries. VCL manufactures its own cassettes with a capacity of 1,200 a day. Master tapes are sent over from the U.K.,

IFPI Group Sets Meeting

CANNES—IFPI Video is to hold an informal meeting and lunch during this month's Vidcom at which council members and newly elected chairman Georges Meyerstein-Maigret will be on hand to talk about aspects of the group's activities and future plans, particularly its relations with national video associations in the U.K., West Germany, France and the U.S., and its ongoing cooperation with the film industry.

The meeting will be held Oct. 18 in the Gray D'Albion hotel. Council members present will include Herb Schlosser (RCA SelectaVision), Mort Fink (RIAA Video), Cy Leslie (MGM/UA), Wolfgang Lutz (IFPI Video West Germany), Donald MacLean (British Videogram Assn.), and Gillian Davies (associate director-general and chief legal adviser of IFPI).

then copied locally. The company also supplies subtitles in Norwegian and, for export, subtitles in Dutch, Portuguese, German, English and Spanish. All films, except music films, are subtitled. The company has around 100 film titles available, mostly films not shown in cinemas in Norway.

But other companies take the line that a video success is achieved only when the film, especially if it's a big international production, has received cinema exposure first.

More and more international film and video companies are now opening up divisions in Norway. So Nord-Video, unable to compete at such a heady level, specializes in educational programs and established quality movies, like "East Of Eden." Skartveit says the company is including a film on the life of Jacqueline Kennedy Onassis this fall.

He says, "We have to be commer-

cial, of course, alongside other product. But when MGM demanded \$55 million for 150 film titles, plus 55% of the income from rental, we just had to say 'no.'"

Consequently, MGM will probably start its own company in Norway. Another film giant, 20th Century-Fox, still without representation in Norway, is negotiating with Volvo for a Nordic chain.

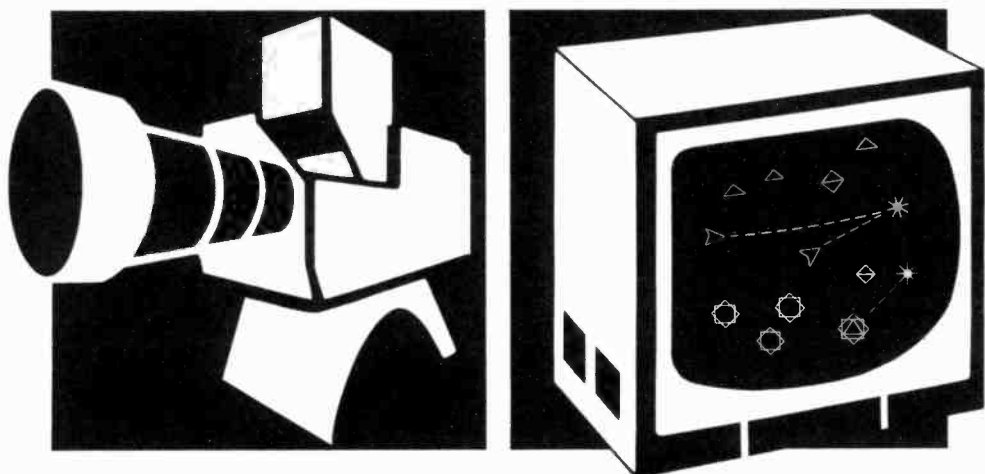
According to Norwegian market research, twice as many men as women watch video in their own homes. The Onassis project is a calculated effort to build interest among women. Research also shows that the 15-25 age group sees most video material.

There are firm laws against violence and pornography on film in Norway, so companies have to be careful with "action" films. If in doubt, they consult with the National Film Censorship Board.



FROM MASTERS—London-based VCL supplies videocassettes to Scandinavian countries via a division headed by Arild Deberitz, shown here. His operation manufactures tapes from masters sent from the U.K.

OCTOBER 16, 1982, BILLBOARD



CONNECT

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Survey For Week Ending 10/16/82

Videocassette Top 25 Rentals

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This Week	Last Position	Weeks on Chart	TITLE	Copyright owner, Distributor, Catalog Number	WEEKS AT #1
1	2	15	ON GOLDEN POND	CBS-Fox Video 9037	2
2	1	16	STAR WARS	CBS-Fox Video 1130	
3	3	5	CHARIOTS OF FIRE	Warner Brothers Pictures, Warner Home Video 70004	
4	5	18	ARTHUR	Orion Pictures, Warner Home Video 72020	
5	4	7	CAT PEOPLE	Universal City Studios, Inc., MCA Distributing Corp. 77008	
6	6	9	SHARKY'S MACHINE	Warner Brothers Pictures, Warner Home Video 72024	
7	15	4	TAXI DRIVER	Columbia Pictures Industries Inc., Columbia Pictures Home Entertainment 10542	
8	7	7	TRUE CONFESSIONS	MGM/UA Home Video 800145	
9	11	13	RAGTIME	Paramount Pictures, Paramount Home Video 1486	
10	10	2	CONAN THE BARBARIAN	Universal City Studios Inc., MCA Distributing Corp. 77010	
11	11	2	DEATH WISH II	Warner Brothers Pictures, Warner Home Video 26032	
12	16	18	BODY HEAT	The Ladd Co., Warner Home Video 70005	
13	21	4	BUTTERFLY	Vestron VA-60007	
14	20	5	SOME KIND OF HERO	Paramount Pictures, Paramount Home Video 1118	
15	25	23	SUPERMAN II	D.C. Comics, Warner Home Video 61120	
16	12	9	GOLDFINGER	CBS-Fox Video 4595	
17	17	2	PRINCE OF THE CITY	Warner Brothers Pictures, Warner Home Video 22021	
18	8	7	DIAMONDS ARE FOREVER	CBS-Fox Video 4605	
19	17	5	ROCKY II	CBS-Fox Video 4565	
20	19	4	FOR YOUR EYES ONLY	CBS-Fox Video 1128	
21	21	2	DEATHTRAP	Warner Brothers Pictures, Warner Home Video 11256	
22	22	2	NICE DREAMS	Columbia Pictures Industries Inc., Columbia Pictures Home Entertainment 10456	
23	23	2	TIME BANDITS	Paramount Pictures, Paramount Home Video 2310	
24	10	5	EXCALIBUR	Warner Brothers Pictures, Warner Home Video 72018	
25	9	13	ABSENCE OF MALICE	Columbia Pictures Industries, Inc., Columbia Pictures Home Entertainment 10005	

Statistics Back Up Hong Kong Industry's Confidence

• Continued from page 16

VHS and Beta, in either 625 PAL or 525 NTSC systems. The recent opening of TVBI's videocassette duplication center is expected to build local video activity tremendously.

Not only television is helping video extend its reach outside Hong Kong. Several companies, such as Esquire Video International, supply overseas markets with popular software lines. Esquire is sole distributor of 700 Indian titles, exporting worldwide. It sells 4,000 videocassettes monthly to the large Indian community in Hong Kong.

As the video retail outlets in Hong Kong mushroom, the video club network is emerging as a fiercely competitive concept, though it is still having problems. In 1981, the Ideal Home Video club (IHVC) and Kam Productions Studios Video Network Library were established. KPS, a subsidiary of Kam Kui Holdings International, is involved in all aspects of video software production, including retailing and wholesaling.

KPS has around 80 Chinese titles and 40 English-language features on its own catalog list, but it has nearly 500 titles available for rental. Most of the product is geared to the middle income market, notably Chinese kung-fu dramas, thrillers and soft porn.

But Ideal Home Video Club goes exclusively for the software rental business, aimed at the entire family. Among its 350 titles are features from 20th Century-Fox, the BBC and Warner Home Video.

Lack of subtitled software, according to Wilfred Wei, Ideal Home Video Club general manager, is a great stumbling block to Hong Kong video development. "Though most people in Hong Kong can understand English, many films need a great deal of viewer concentration. Chinese subtitles would help the whole market mushroom, locally and through the region," Wei says.

John Chu is general manager of the newly opened \$500,000 Conic Video Club, which has a sister company, Conic TV Studio Ltd., the biggest TV commercial production house in Hong Kong. Says Chu, "We'll soon start subtitled and packaging videocassettes for distribution here and through the Far East."

He looks to produce his own software programming and came near to a debut with an in-concert tape of Michael Kwan, Hong Kong's most popular singer, with the Hong Kong Philharmonic Orchestra. The project, a potential international hit, fell through at the last moment due to contractual disputes.

But Chu says, "We want to pioneer a plan where we produce creative video productions, featuring Chinese artists, all of whom have enormous followings in places like Singapore, Malaysia and Thailand."

Meanwhile, thanks mainly to the popularity of video games, the value of Hong Kong's toy industry export trade jumped in the first half of 1982 to \$650,000, up by some 41% over the previous half year. Video game sales, up a staggering 195%, totalled \$115 million. According to the Hong Kong Trade Development Council, more than half of the video games are exported to the U.S., with other important recipients being the U.K. and Canada.

Roddy Chan, marketing manager of Atari Far East, says, "Hong Kong has become a major manufacturing base for tv games, and most of the big names get at least part of their supplies here." Atari's manufac-

turing joint venture with Wong's group in Hong Kong supplies the consoles of Atari tv games for the PAL and NTSC systems in all coun-

tries outside the U.S.

But the future of the video game parlors in Hong Kong looks bleak, with the government under constant

pressure to ban what the media generally dubs "this scourge." An editorial in the Star newspaper recently thundered, "The proliferation of

video game parlors is about as beneficial to the young people of any country as the spread of a disease like herpes."

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OCTOBER 16, 1982, BILLBOARD

Import Duties Slow Growth Of Spanish Industry

• Continued from page 36

rent. But product is rolling in, in Spanish, with heavyweights like WEA (WarnerBros./UA) now en-

tering the fray.

Typical of the all-video shops springing up in urban centers is Video Renta, where customers can

rent at \$3.64 for three days. Exchanges provide for an initial film charge of \$90, then a \$7.25 monthly membership fee and as many ex-

changes permitted as even the most avid viewer could need.

The video catalog is coded in detail and includes such familiar cen-

sor signs as "S" for adults, or "Porno," for films not to be displayed to the under-18s.

Spain's number one video outlet is probably Video Club de Espana, of Madrid and Barcelona, and almost all its business is exchange, according to Jose Antonio Esteban. "We represent about 40 production units and sell both to other clubs and the public. We've been assured by the ministry of commerce there are between 150,000 and 160,000 VCRs in the country," Esteban says.

Sales for Tele-Jector of Pamplona are up 40% over last year. This company is the agent for much foreign product and has around 100 specialist outlets. Juan Palmiro, managing director of Revival Video Films of Barcelona, claims an increase in business of 25% this year, the company servicing 600 outlets. Porn sales, he says, have fallen off in Spain.

Since its spectacular launch last year, Atari has led the games field, despite the crippling taxes and resultant high prices. Says Raju Balani, general manager of Malaga-based Audelec, which represents Atari, "Because of the need to protect the Spanish games industry, we really get hurt by those taxes."

The Atari control system retails at \$265, and the cartridges sell at between \$26 and \$62. But despite the pricing problem, Atari sales are up 145% over 1981, and Balani sees continuing growth prospects.

WEA is among the big companies who feel there's an urgent need for an all-embracing video association to be set up in Spain. A battle between the film industry and the record industry is looming. Caught in the middle are SGAE, the Spanish society of authors, and the phonographic and video association of Spain (AFVE). Progress on a settlement is slow.

But one encouraging innovation has been the successful launch of the first Festival Of Video at San Sebastian, held at the same time as the long-established film festival, now in its 30th year. Over 260 tapes were shown, along with an exhibition and workshops centered on video.

CGD Launches New Division

MILAN—CGD Messaggerie Musicali has opened a new corporate division, CGD Video Suono, to acquire, promote and sell various goods other than records and prerecorded tapes.

Roberto Guerrazzi, former marketing manager of CGD Records, heads the new section. He says, "In view of the proliferation of technical innovations and general marketplace developments, it seemed common sense to expand our business over as wide a range as possible."

CGD is already successfully involved in the sale of sheet music and musical instruments, the latter area dominated by the Casio keyboards line. But video is at the heart of the new division. The company has already finalized a deal with Creazioni Walt Disney for exclusive Italian rental distribution of Disney videocassettes in traditional record retail outlets.

Next major project for Video Suono is the distribution of videotape productions of the most important Italian league soccer matches. Guerrazzi also hopes to set license deals in motion for the distribution of videocassette movie packages and video games, again through record retail stores.

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Retailing

Vid Store Wields Powerful Club Owners Call It A Vital Link To Rental Customers

• Continued from page 18

the package along with the purchase price.

Games are displayed in a separate and locked case, but they are almost the first products people see upon entering the store. Disks are displayed for sale, with a separate rental stock contained out of sight.

The rental tapes are maintained in Mid-America boxes which go out with the rental. Because of the sequential numbering system maintained on the shelves, the library personnel know instantly when a title is out on rental. Stock coming back is re-entered into the library all day long during lulls.

Rental security is maintained as part of the initial membership process because customers indemnify themselves through a Visa, MasterCard or other credit card number. In every rental contract, the customer's signature authorizes the store to charge full list price for any non-returned or damaged product. A 50 cent rewind fee is also charged, but Linda Rosser says a newsletter campaign to encourage rewinding has eliminated many of these charges.

Two categories of films are maintained, one premium and the other general. The premium titles rent for \$1 more, based on three factors. "First, the anticipated high initial demand, then the short shelf life as compared to a classic and finally the fact that we must purchase more copies of really hot or premium rental copies," Linda Rosser says.

More and more, she sees disk customers requiring different information. She is now initiating a disk newsletter and disk rental. Both projects have been aided by the recent installation of an on premises IBM computer.

Actually, the store's full inventory and all the club data going on line is seen by the Rossers as virtually exponential in many directions. An obvious improvement will be the

ability via an add-on word processing module to more efficiently print catalogs and newsletters.

Perhaps the greatest inducement to joining Entertainment System's rental club is that all rental prices are double for non-members. The rental price structure, set up to encourage overnight business, is shown here in three formats (\$1 is to be added for all premium titles so that the price of \$7.50 for three films overnight in the first schedule would be \$10.50 if all three were premium titles):

3 NIGHTS/4 DAYS				
1	2	3	4	5
\$4	\$8	\$12	\$16	\$20

Adult Films OVERNIGHT				
1	2	3	4	5
\$6	\$10	\$15	\$20	\$25

3 NIGHTS/4 DAYS				
1	2	3	4	5
\$10	\$15	\$20	\$25	\$30

Adult titles in the Swedish Erotica and Limited Edition series are rented at two for one price. Regular films in special editions, such as "War And Peace," are rented at \$5 per day for each day. Extensions cost renters \$2 each day for tapes, disks and games (except special editions which are \$5). Customers are charged \$5 for lost games manuals.

(Next: How the Rossers set up a film library rental catalog, also used for an aggressive mail/promotion program).



AUTOGRAPH PARTY—Churchill artists Rodney Lay, foreground, and Roy Clark, signed autographs during a recent in-store appearance at Sears in Calumet City, Ill. The pair stopped in the Chicago suburb en route to a concert date in nearby Merrillville, Ind.

OCTOBER 16, 1982, BILLBOARD

MIDWEST' CHAIN

Appletree Records Is Holding Its Own

By EDWARD MORRIS

NASHVILLE—In spite of the fact that its six locations are in the heart of the economically depressed Midwest, Appletree Records reports that its sales are "holding just about even" this year. Appletree owner Thomas Jones estimates that more than 90% of his company's income is from records and prerecorded tapes.

Three of Appletree's outlets are in college towns: DeKalb, Ill. (also site of the home office), Normal, Ill. and Iowa City, Iowa. The other locations, all in Illinois, are Elgin, Springfield and Rockford. Jones claims that Rockford suffers from one of the highest unemployment rates in the country.

Store sizes vary from 1,200 to 3,200 square feet. Most are in the 2,200-2,600 range. All were built for Appletree. "There's no real intense unifying theme," says Jones, "but most of the layouts are similar."

Established in 1970, Appletree varies its advertising and promotional approaches according to the nature of the market. In the college areas, for example, Jones estimates that most of the advertising is bought in college newspapers. In the non-college markets, about 80% of the advertising goes to radio.

Since none of the stores is located near major entertainment centers, Jones says there are few in-store appearances by artists. And the stores maintain no mailing lists for direct-to-customer promotions.

Jones reports that there is a low rate of turnover in store personnel. "A year or more may go by without a major turnover in the chain," he says. Manager trainees are brought to the home office for "a week or two" of training, he adds.

Although they were incidental items for the chain during its first several years, according to Jones, singles have become a more important part of the product mix lately. "We're getting ready to start handling single oldies," he says. Cutouts continue to be steady sellers, and Appletree now buys from most of the top cutout sources.

He says that the chain in its overall record sales has probably doubled the percentage of prerecorded tapes moved within the past two years—from approximately 13% to 25%. Eight-tracks comprise only a small part of this percentage, Jones adds. "We probably carry no more than 20 or 30 titles in 8-track—but I think that's better than carrying none at all. Manufacturers are really

making the decisions for us by not releasing some titles in 8-track at all."

Pre-recorded frontline cassettes are displayed on behind-the-counter shelves, Jones explains, except for sale and budget tapes, which are "out front for hands on inspection." One Appletree location is experimenting with a display that shows the cassettes in plexiglas pages mounted on a pedestal. If this kind

(Continued on page 81)

New LP/Tape Releases

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

POPULAR ARTISTS

ARTISTS, THE

Life On Earth

CA Platinum City \$7.95

BAILEY, RAZZY

A Little More Razz
LP RCA AHL1-4423 \$8.98
CA AHK1-4423 \$8.98
8T AHS1-4423 \$8.98

BATS

How Pop Can You Get?
LP Gustav UA1001

(Continued on page 81)

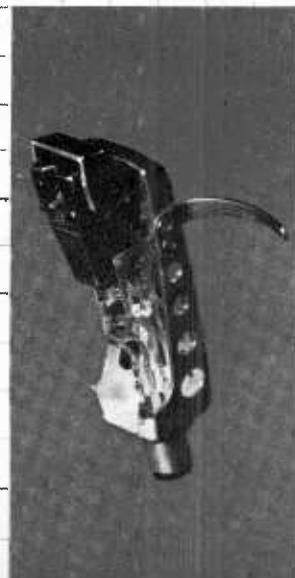
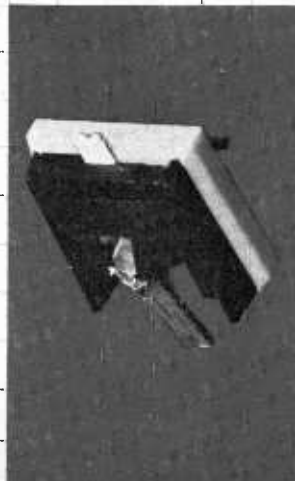
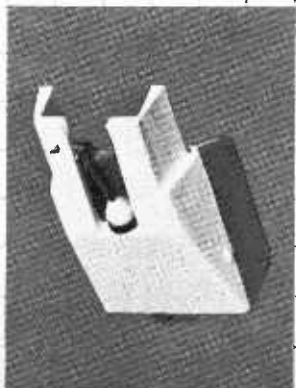
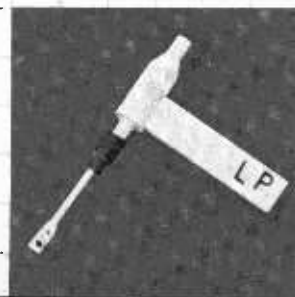
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Retailing

Home Computers Are Next Frontier For Chains

By JOHN SIPPEL

LOS ANGELES — "We've got home computers! Now more than ever, Musicland is your home entertainment center." That's how the largest music industry retailer advertised its 90-store entry into Atari and Commodore hardware/software Sunday (3).

Musicland's dramatic entry into the home computer field is perhaps the most striking example of a rapidly growing trend. A survey of

major retail chains reveals that a number of them are making the jump into computer hardware and software. Even those that have no immediate plans to enter the field admit that they are thinking about it.

Utilizing the chain's familiar cartoon art, the Musicland ad offers the Atari 400 at \$268.99 and the Commodore VIC 20 at \$188.99. Discount coupons worth \$60 off on Atari software are proffered to buyers who mail in a receipt indicating purchaser of the hardware unit. "Buy any three Atari or Commodore software packages and get one free!" was a further incentive in the Musicland ad.

Both units will be on hand for demonstration in Musicland stores, a company spokesman says. No specific store location for the units has been set, but the new hardware and software will get top display. Musicland is counting on vendor training, special customized instructional cassettes and increased district supervision to help acquaint store personnel with the new product area.

The three Young Organization Franklin Music stores, Atlanta, are carrying the keyboard units and software for the Commodore computer and the Texas Instruments 99/4A. Scott Young has the new merchandise displayed in the front of the store, near his registers with plenty of wall space afforded the

software. The computer buffs help train store clerks, he found.

Six of the 25 Harmony Huts in the Washington-Baltimore area will be offering the Sinclair Timex 1000, tagged at \$99, with a 1016 Random Access Memory (RAM) module at \$49.95, which expands the data storage of the base unit to 16K. Clive McElvane, merchandising chief for the Schwartz Bros. retail wing, expects a second, British-made RAM

module, selling for approximately the same price, in stock by Oct. 15. The import expands the hardware unit's memory to 64K. He expects to list his ST software from \$9.95 to \$24.95.

Early in November, Bob Tolifson of Record Factory, San Francisco, expects to have the Atari 400 in 21 stores and the Commodore VIC 20 in six stores, along with optional software. Dan Touissant, operations

director, says software presents a display problem in that while third party software packages are fairly uniform, about the size of video game cartridges in a 5x7-inch pack, software made by the computer maker is normally about 8x10 inches. Tolifson says a local distributor will supply most of the merchandise, with outlying vendors filling specific needs that come up. Com-

(Continued on page 81)

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Rackjobbers, Distribs Getting Into Computers

LOS ANGELES—The industry's rackjobbing and electronics distribution entities are already getting their feet wet in home computer equipment.

Now distributing some home computer hardware and software are such perennial wholesalers as Gene Silverman's Video Trends, Detroit; Noel Gimbel's Sound Video Unlimited, Chicago; Jack Silverman's Comtrom, Des Moines, and Marty Gold's Altec, Burlington, Vt.

"We do have plans to get into computer software early in 1983," John Kaplan, executive vice president, the Handleman Company, states. "We are talking to suppliers and customers to determine our base. I must emphasize that we will be in software only."

"We are surveying the market," Jim Lara, vice president, marketing, Largo Music, Baltimore, explains. "Portia Isaacson of Future Computing, Dallas, whom I consider a top expert in the field, predicts home computer wares will come in around \$4 billion next year. We must study it, because that would mean it would outdistance the record business."

Lieberman Enterprises' president Harold Okinow sees a "razor-and-blades" situation occurring, with the number of consumer computers in homes helping the Minneapolis rackjobber to plot his course. He also points out that 1983's economy will be a significant factor. Okinow says many of his chain store customers are evincing interest in the expanding field. Lieberman does not currently plan to one-stop software.

Bob Schneider, executive vice president of Western Merchandisers, Amarillo, is watching a trial run in several of the conglomerate's retail outlets (separate story, this page).

Billboard® Midline LPs

Survey For Week Ending 10/16/82

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THIS WEEK	LAST REPORT	WEEKS ON CHART	TITLE Artist Label, No. (Dist. Label)	WEEKS AT #1	Dist. Co.	Suggested List Prices LP, Cassettes, 8-Track	THIS WEEK	LAST REPORT	WEEKS ON CHART	TITLE Artist Label, No. (Dist. Label)	Dist. Co.	Suggested List Prices LP, Cassettes, 8-Track
1	2	8	THE DOORS The Doors Elektra EKS 74007	1	WEA	5.98	26	23	8	MORE SONGS ABOUT BUILDINGS AND FOOD Talking Heads Sire SRK 6058	WEA	5.98
2	1	12	TAPESTRY Carole King Epic PE 34946				27	32	12	CAPTURED ANGEL Dan Fogelberg Epic PE 33499	CBS	
3	4	12	SO FAR Crosby, Stills, Nash and Young Atlantic SD 19119		WEA	5.98	28	11	8	THE MONKEE'S GREATEST HITS The Monkees Arista ABM 4089	IND	5.98
4	15	6	MEATY, BEATY, BIG & BOUNCY The Who MCA MCA-37001		MCA	5.98	29	19	3	PRESENCE Led Zeppelin Swan Song 8416	WEA	5.98
5	6	12	THE RISE AND FALL OF ZIGGY STARDUST & THE SPIDERS FROM MARS David Bowie RCA AY 3843		RCA	5.98	30	NEW ENTRY		16 GREATEST HITS Steppenwolf MCA 37049	MCA	5.98
6	3	6	WHO ARE YOU The Who MCA MCA-37003		MCA	5.98	31	26	3	YES The Yes Album Atlantic 19131	WEA	5.98
7	12	12	FRAGILE Yes Atlantic SD 19132		WEA	5.98	32	46	6	TOM PETTY & THE HEARTBREAKERS Tom Petty & The Heartbreakers MCA MCA-37143	MCA	5.98
8	29	8	WAITING FOR THE SUN The Doors Elektra EKS 740024		WEA	5.98	33	30	5	CSN Crosby, Stills and Nash Atlantic 19104	WEA	5.98
9	7	12	PIANO MAN Billy Joel Columbia PE 32544		CBS		34	39	8	TALKING HEADS '77 Talking Heads Sire SRK 6036	WEA	5.98
10	10	12	SOUVENIRS Dan Fogelberg Epic PE 33132		CBS		35	37	6	MORNING DANCE Spyro Gyra MCA MCA-37148	MCA	5.98
11	5	8	SOFT PARADE The Doors Elektra EKS 750005		WEA	5.98	36	42	12	WIND AND WUTHERING Genesis Atco 38-100	WEA	5.98
12	17	5	LIVE AT LEEDS The Who MCA 37000		MCA	5.98	37	NEW ENTRY		STEELY DAN Katy Lied MCA 37043	MCA	5.98
13	27	8	STRAIGHT SHOOTER Three Is Bad Company Swan Song SS-8502		WEA	5.98	38	41	12	BLACK SABBATH Black Sabbath Warner Bros. WS 1871	WEA	5.98
14	9	5	LET THERE BE ROCK AC/DC Atco 36-151		WEA	5.98	39	48	8	CELEBRATE ME HOME Kenny Loggins Columbia PC 34655	CBS	
15	8	12	NETHERLANDS Dan Fogelberg Epic PE 34185		CBS		40	25	3	CLOSE TO THE EDGE Yes Atlantic 19133	WEA	5.98
16	28	12	AXIS: BOLD AS LOVE Jimi Hendrix Reprise RS6281		WEA	5.98	41	34	6	CHANGES IN LATITUDES, CHANGES IN ATTITUDES Jimmy Buffett MCA MCA-37150	MCA	5.98
17	22	5	CAN'T BUY A THRILL Steely Dan MCA 37040		MCA	5.98	42	35	5	THE CONCERT Creedence Clearwater Revival Fantasy MPF 4501	IND	5.98
18	18	3	PEARL Janice Joplin Columbia PC-30322		CBS		43	NEW ENTRY		RUSH Fly By Night Mercury SRMI-1023	PDL	5.98
19	NEW ENTRY		RUSH Rush Mercury SRMI-1011		POL	5.98	44	24	12	THRESHOLD OF A DREAM Moody Blues Deram DES 18025	POL	5.98
20	20	3	TUBULAR BELLS Mike Oldfield Virgin/Epic PE-34116		CBS		45	43	12	AND THEN THERE WERE THREE Genesis Atlantic SD 19173	WEA	5.98
21	14	5	GREATEST HITS Janis Joplin Columbia PC-32168		COL		46	NEW ENTRY		BLUE OYSTER CULT Some Enchanted Evening Columbia PC 35563	COL	
22	40	12	HOME FREE Dan Fogelberg Columbia PC 31751		CBS		47	38	12	BEST OF GUESS WHO Guess Who RCA AYLI-3662	RCA	5.98
23	13	5	WOMEN AND CHILDREN FIRST Van Halen Warner Bros. 3415		WEA	5.98	48	44	12	WORST OF JEFFERSON AIRPLANE Jefferson Airplane RCA AYLI 3661	RCA	5.98
24	16	3	EVE Alan Parsons Project Arista 9504		IND	5.98	49	47	5	A RETROSPECTIVE Buffalo Springfield Atco 38-105	WEA	5.98
25	31	10	IN THE COURT OF THE CRIMSON KING King Crimson Atlantic 19155		WEA	5.98	50	50	8	EXCITABLE BOY Warren Zevon Asylum GE-118	WEA	5.98

Pro Equipment & Services

FOR TAPE DUPLICATION China Buys Equipment From Int'l Manufacturers

PEKING—In a move aimed at advancing its technology in the recording industry, the People's Republic Of China has begun purchasing high speed cassette tape duplicating systems from international manufacturers.

Among the companies whose systems are being bought here is U.S. firm Cetec Gauss, of California. In the past couple of months Cetec Gauss has sold its high speed tape duplicating equipment to Pacific Audio & Video Co. Ltd., for installation in Canton, and to Gui Yang No. 4 Radio Manufacturing Plant for installation in Gui Zhou. Pacific Audio and Video is an affiliate of the Kwong Tung Province Broadcasting Group (the China Broadcasting Co.).

Mort Fujii, president of Cetec Gauss, sees the penetration of internationally-manufactured tape duplication systems into China as "very significant." Noting that the sale marks the opening of an important new market, Fujii says that it will result in significant technological advances for the Chinese tape duplicating industry.

Fujii says that his company's cassette duplicating systems have also recently been bought by tape duplicators in Taipei, Taiwan, and Jakarta, Indonesia. He adds that CBS U.K., CBS Mexico, EMI South Africa and KGC Magnetics of Sydney, Australia, have all expanded their prerecorded music cassette facilities using Cetec Gauss equipment.

Fujii also discloses that his company has developed a tape duplicating system for radio and television program syndicators and production firms. He says that high speed tape duplicating systems, long in use by record companies, are increasing in popularity with broadcast syndicators. He says that many broadcasters are using the Gauss 1200 series duplicators which are modularly expandable, and include a master reproducer, endless loop tape bin and slave recorder.

U.S. companies already using the system include Bonneville Productions, Salt Lake City, Utah; Broadcast Programming, Bellingham, Wash.; Noble Broadcasting, San Diego, Calif.; Churchill Productions, Phoenix, Ariz.; and Southern Baptist Radio & TV, Ft. Worth, Tex.

SOVIETS BUY VAN FROM MCI/SONY

MOSCOW—Melodiya Records, the Soviet state recording company, has acquired an MCI/Sony equipped 32 foot remote recording van, according to Lutz Meyer, MCI/Sony's vice president, marketing. The van will be used by Soviet technicians for the recording and broadcast of popular, classical and ethnic music.

According to Meyer, the van is equipped with a 24-track MCI recorder, MCI multitrack console and two MCI stereo mix-down recorders. The MCI/Sony equipment features fully transformerless input and output stages for improved frequency response, phase linearity and transient response. Also standard to the equipment is op-amp circuit design for reduced harmonic distortion.

Explaining the Soviet acquisition of the facility, Meyer said, "We came to Moscow for an exhibition and demonstration, and the Soviet engineers would not let us take the unit back home. They negotiated the sale on the spot."

The acoustically-treated van was designed and built in England by Clyde Electronics in conjunction with MCI/Sony.

Time Code Is Topic Of SPARS Tutorial

By LAURA FOTI

NEW YORK—"My Time—Is It Your Time?," a tutorial on the applications of SMPTE time code, drew more than 100 engineers, manufacturers and studio personnel to two studios in New York and Los Angeles last Friday (1).

Regent Sound Studios in New York and Motown/Hitsville Studios in Los Angeles were linked by a system known as Slo-Scan teleconferencing. Thus, what the Society of Professional Audio Recording Studios (SPARS) called its "first national regional meeting" consisted of panelists on both coasts entering into a discussion on the uses of time code, while television monitors showed their images.

The panels were moderated by the heads of the studios in which they were held: Hitsville's Guy Costa and Regent's Bob Liftin. Panelists from Los Angeles were David Brand of RTS, Ed Engberg of Ampex, Ed Greene of Greene, Crow & Co., Ed Lever of Canyon Recorders, Tom Sharples of Otari, Steve Waldman of Audio Kinetics and George Swetland of EECO. The New York contingent featured consultant Bob Fine, John Sullivan of BYX, Regent engineer Bill Marino and independent engineer Vinnie Gizzi.

Both moderators stressed the reason behind the tutorial: to identify problems with time codes encoun-

tered by virtually everyone involved in the recording process at some point. "This is not an engineering conference or a SMPTE meeting," one pointed out. "We just want to create an awareness of the very real problems we have with time code."

As Guy Costa put it, "If we keep using time code the way we are, we'll diversify and die." He stressed that studio managers must make sure those using time code understand it.

Due to the existence of various time codes for different applications—film and video synchronization and audio console link-up, for example—problems can arise. Tapes sent from one studio to another are often difficult to interface with, partly because many engineers simply do not understand time code.

There are different types of time codes, and during the editing process one code must sometimes be changed to another, causing such problems as mismatched numbers. It may be difficult to locate a particular scene.

Regent's Bill Marino compared the use of time code to "two watches not running at the same speed. When you synchronize, everything should lock to the same clock—numbers are irrelevant at that point. The rate (or speed) is what we're talking about, and it varies with different standards."

Studio Track

By ERIN MORRIS

In Nashville, at Leon Russell's newly completed Paradise Studio, Russell producing himself with engineer Rex Collier.

At Bennett House, Norbert Putnam producing The Nitty Gritty Dirt Band's album, with Kyle Lehning behind the board. . . . McGuffey Lane with producers Marshall Morgan and Paul Worley. Engineering is Morgan. . . . Pam Mark-Hall producing Debby Boone's latest project with engineer Don Cobb.

Elliott Mazer producing Doug Clifford, former drummer for Creedence Clearwater Revival, for U.S. Records, with Gene Eichelberger engineering. . . . Mazer also producing Tammy Comstock for U.S. with engineer Eichelberger.

At Scruggs Studio, John Thompson and Randy Scruggs producing Michael Card for Milk & Honey Records with Tom Brown engineering. . . . Kay Shannon in with producer Nelson Larkin finishing project with engineer Tom Semmes. . . . Thompson and Scruggs also producing Randy Matthews with Brown engineering.

At Sound Emporium, film star Julie Andrews in the studio recording a double album with Nashville producer Larry Butler and Harold Lee engineering. Gary Laney and John Abbott are as-

sisting. . . . George Jones in the studio with producer Billy Sherrill working on an album. Sherrill also mixing another CBS artist, David Allan Coe. Ron Reynolds engineering both sessions with assistance from Ed Hudson. . . . Ed Penney working on sessions with MCA artists Rob Parsons and Terri Gibbs. Jim Williamson engineering both projects with assistance from Cathy Potts. . . . Comstock artist Don TeBeaux finishing album with producer Patty Parker and engineer Williamson. . . . James Talley back in the studio mixing new material with Laney engineering.

Producer Ray Baker is cutting tracks with Freddie Powers at Woodland Sound Studios. Rick McCollister is engineering the project with assistant Ken Cribblez.

In New York, at Celebration Studios, Lenny Roberts completing project with engineer Mark Hood. . . . Mark Newman Band producing themselves with engineer Scott Kersey.

Audiotechniques has completed installation of a new MCI JH 636-36 automated recording console in RCA's Studio A. The new 36-input console is supplied with dual microphone pre-amplifiers which allow for up to 72 active microphone inputs. Also installed with the console with a new MCI JH 24 multi-track recorder.

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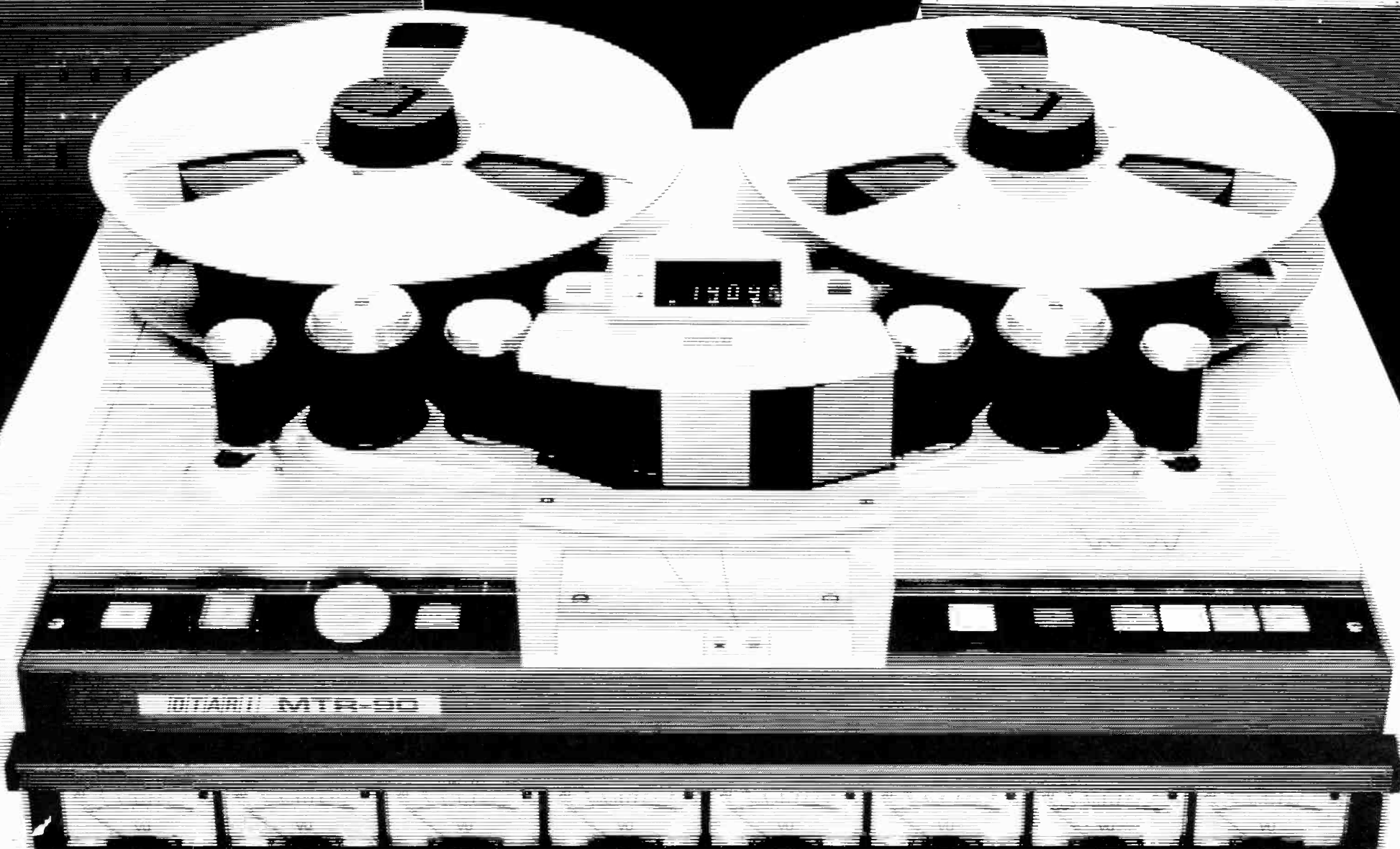
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Talent & Venues



Billboard photo by Chuck Pulin

STIV SHOWS—Though hobbled by a hurt arm, Stiv Bator still shows rock'n'roll moves during a performance by the Lords Of The New Church at the Peppermint Lounge in New York.

Rock'n'Rolling

The Righteous Sound Of Stiv's Wild New Church

By ROMAN KOZAK

You could probably call them a punk superband, but everybody would probably rather you didn't. Let's just say the Lords Of The New Church were a happy happenstance when singer Stiv Bator (formerly Bators) of the Dead Boys met Brian James, guitarist of the Damned.

They met five years ago when the Damned played CBGB, the first of the then-new English punk bands to play in the U.S. The Dead Boys opened. We saw the show: the Damned were terrible, the Dead Boys weren't. Stiv and Brian became friends.

"At the same time the Dead Boys split up and had to leave their Sire contact, Brian left the Damned. He told Miles (Copeland, chief of IRS Records) about me," says Bator.

But at the time—about July, 1980—Bator was working on solo projects and was also asked to join Sham 69 in Britain. It took a year, says Bator, before he fulfilled his commitment to Sham 69 and was able to accept Copeland's offer to



form a new band with James which would be managed by Copeland and recorded by IRS. Originally Steve Jones (ex of the Sex Pistols) and Terry Chimes (ex and currently of the Clash) were recruited for bass and drums. They didn't work out. But Nicky Turner, formerly of the Barracudas, and Dave Tregunna, bass player for Sham 69, worked out fine, and now they are members of the band.

The Lords have been touring to support their new LP on IRS, but medical problems have forced them to cut it short. Bator is an energetic performer who rolls around and pounds the stage. In fact, he has banged the stage with his elbow so often and so hard during the years that it began to hemorrhage. Doctors have told him that if he did not stop his tour and rest his arm, he might lose its use.

"What happened was, in the Dead Boys days when I used to smack it around, the arm would swell up. But I always figured it was water or whatever. But it was bleeding inside. I never had it checked. But then this last time it swelled up like a baseball, and when the doctor came in, he drained two syringes full," says Bator.

As a result, Bator says he can't hang himself on stage anymore (he used to do that, too). And he had to cancel the tour, though he did play two nights in New York and a show in Cleveland, his hometown.

The doctor said to take two months off, but Bator says he is going to see how it feels after a month, and then he is going to try to go out again.

It's obviously important for Bator's career for him to be out on the road now. The album is getting airplay on KROQ and WLIR and college stations and it's about to break—or it should. Its revved up post-psychedelia is some of the best music to appear on vinyl (and onstage) this year, this sometime critic thinks.

Genya Ravan produced the first Dead Boys album. She has also produced such acts as Ronnie Spector, Cryer, the Shirts, the Miamis, Joy

(Continued on page 46)

Beverly Theatre Sets Concerts

Renovation Of Former L.A. Movie House Completed

By CARY DARLING

LOS ANGELES—The Beverly Theatre, a refurbished 1930s art deco theatre located in Beverly Hills, is opening its doors to popular and classical music as well as video productions. The first concert is scheduled for Oct. 22, with Chick Corea and Paco DeLucia, while Oct. 30 showcases a special Halloween Devo and Prince show which will be beamed by satellite to 100 colleges.

The former movie theater, which seats 1,420 people, has been renovated at a cost of \$850,000. The floor has been rebuilt for better sight lines, an orchestra pit has been built, a lounge equipped with Sony Trinitron monitors has been constructed where audience members can still view the performance, and all-new seats have been installed, as have a computerized lighting system and a 32-channel mixing console.

The company doing the renovating is the Beverly Theatre Ltd. firm, which consists of president Jay Marciano, technical director Steve Schneider and Bob Stein, who oversees the booking of cultural and classical events. "I moved out from Boulder where I had owned the Boulder Music Complex," says Marciano. "I had sold my interest in that and was looking for something to do."

I found this place which people have been driving by forever and not thinking about."

The Beverly Theatre is located on Wilshire Blvd., not far from the Wilshire Theatre (now booked by the Nederlander organization and used for legitimate theatre productions), another art deco facility which briefly experimented with pop music concerts (e.g., Stevie Nicks and James Taylor) recently. The Beverly, once used for film premieres, had been struggling as a revival film theatre.

Marciano says that the venue will open to a variety of events, though he adds, "I have to be careful about letting out 1,400 screaming kids at 2 a.m. in Beverly Hills. We want to be adventurous, but we will be cautious." Upcoming bookings include Stephanie Mills, Roberta Flack with David Sanborn, some events of the Kool Jazz Festival, "Beatlemania," and the National Cable Television Awards Nov. 15. He estimates that 65% of the bookings will be popular music while the remainder will be classical events. Most events will be promoted by Beverly Hills Theatre Ltd. itself.

The facility has already been used for "Footlight Frenzy," a cable tv special shown over the Showtime system. However, the major multimedia event is the upcoming concert with Devo and Prince. The audience will consist of invited guests and people picked at random from a batch of self-addressed stamped envelopes sent in by fans. All will be

required to come in costume. The concert will be beamed via satellite to 100 college campuses, where patrons will pay \$5 to see the show in 3-D.

Marciano's entrance into the marketplace comes at a time when the economy is giving many facilities and promoters trouble. "That never really worried us," he contends. "If this were in Boulder, I would worry, but the Los Angeles market is fairly stable and we will be selling liquor. So the risk is worth it. Plus, people still like to go out for the right artist. Lots of people in the West Los Angeles and Beverly Hills areas don't have a place to see a show."

"We probably have one of the top five addresses in the world, and people are in walking distance to great restaurants and boutiques. Also, clubs tend to be very trendy, in one year and out the next. People don't think of theatres, as being trendy and it's easier to build a stable reputation."

While the venue may be in use nightly, Marciano doesn't want to have too many of the same type of performances back-to-back. "Our policy is diversified," he says. "If Stephanie Mills plays one night, we would like to have a classical concert the next night."

Marciano also doesn't see the Beverly Theatre as competition for Perkins Palace, yet another refurbished art deco movie theatre, which is located in Pasadena, approximately 20 miles to the Northwest. Perkins concentrates more on rock acts.

Act-ivities

Squeeze Says It's Disbanding, Sets Final Dates

Possibly on the verge of its American breakthrough, **Squeeze**, which has already headlined Madison Square Garden, has broken up. "Squeeze have decided that the band as a horse has run its course and the jockeys are considering new mounts," the A&M band says in a statement released in London. "The band would like to thank everyone who helped prolong their adolescence." Before calling it quits, however, the band will appear on "Saturday Night Live" and play dates at the Nassau Coliseum and at the Jamaica World Festival.

Mark Stein, lead singer and keyboard player for **Vanilla Fudge**, reports that the band is re-forming with four of the original members. . . . **Fred Waring** has been honored as a "Distinguished Pennsylvanian" during ceremonies marking the state's 300th birthday. . . . The video for **Captain Beefheart's** "Ice Cream For Crow" has been chosen for exhibition at the "Performance Video" display in New York's Museum of Modern Art.

Guitarist **Jim Hall** and bassist **Ron Carter** are reuniting as a duo for a stint at the Village West in New York at the end of the month. . . . **Joan Baez** is touring Japan, appearing at the TONY 83 Music Festival. When **Roger "Autumn Leaves" Williams** was scheduled to do a concert for the Kiwanis Club in Port Arthur, Tex., he had to ask 20 club wives to stand around the piano for two hours with their hand-held hair dryers drying out the felt on the piano hammers, which had been so damp the keys all stuck.

Signings: **Single Bullet Theory** to Nempcor Records. . . . **Lou Christie** to Dick Fox Entertainment.

Oingo Boingo's Odyssey From Theatre To Rock

By ROMAN KOZAK

NEW YORK—Oingo Boingo, considered one of the more inventive of the recent crop of new Los Angeles bands, has actually existed in one form or another for more than 10 years. But it wasn't until around 1978 that it became an eight-man rock group; previously, Oingo Boingo was known as a theatrical ensemble.

"Boredom" was the reason for the change, says Danny Elfman, the only remaining member of the original troupe. He started it in 1971 with his brother Rick, who is now a moviemaker.

"We were very successful doing

that multi-media cabaret twisted show that we ran, and we were offered backing from a major theatrical family to take it on the road. It was what I was working for, but unfortunately at the same time I was losing my inspiration for the show. I was writing this stuff, getting waves of inspiration, but it just wasn't fitting in.

"Taking the show on the road for two years, even though I was bored with it, was something I promised myself I would never do. Once you start taking the money, going on the road, and you are not inspired by

(Continued on page 70)

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Survey For Week Ending 10/16/82

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, DAVID JOHANSEN, THE CLASH**—\$1,200,000, 80,000, \$15, Harvey & Corky Prods./Concert Prods. Int'l, Rich Stadium, Buffalo, N.Y., sellout, Sept. 26.
- **THE WHO, THE CLASH, EDDIE MONEY**—\$1,119,000, 75,000, \$15, Belkin Prods./Cherry Hill Prods., Pontiac Silverdome, sellout, Sept. 30.
- **VAN HALEN, AFTER THE FIRE**—\$321,099, 34,096, \$12.50, Pace Concerts, Summit, Houston, two sellouts, Sept. 23-24.
- **THE WHO, DAVID JOHANSEN**—\$257,154, 17,200, \$15, Danny Kresky Enterprises, Pittsburgh Civic Arena, sellout, Sept. 28.
- **FLEETWOOD MAC, MEN AT WORK**—\$245,591, 17,048, \$15.75 & \$12.75, Pace Concert, Summit, Houston, sellout, Sept. 27.
- **DIANA ROSS**—\$233,822, 16,478, \$15, Cross Country Concerts/Koplik Finkel, Hartford Civic Center, sellout, Sept. 26.
- **THE WHO, DAVID JOHANSEN**—\$231,630, 15,442, \$15, Sunshine Promotions, Market Square Arena, Indianapolis, sellout, Sept. 29.
- **DIANA ROSS**—\$229,843, 15,600, \$17.50, \$15, & \$10.50, ATN-JEEM Inc./Avalon Attractions, Inglewood Forum, Los Angeles, sellout, Oct. 3.
- **BARBARA MANDRELL**—\$225,000, 27,000, \$10, \$9, & \$7, in-house promotion, W. Wash. State Fair Grandstand, Puyallup, four sellouts, house attendance and gross records, Sept. 25-26.
- **FLEETWOOD MAC, MEN AT WORK**—\$200,320, 14,415 (18,178 capacity), \$15 & \$12.50, Mid-South Concerts, Market Square Arena, Indianapolis, Sept. 18.
- **STATLER BROTHERS, LEE LAUNDRE**—\$188,830, 23,700 (27,000), \$10, \$9, & \$7, in-house promotion, W. Wash. State Fair Grandstand, Puyallup, four shows, one sellout, Sept. 18.
- **OLIVIA NEWTON-JOHN, TOM SCOTT**—\$183,874, 13,131 (15,000), \$15 & \$12, in-house promotion, Pittsburgh Civic Arena, Sept. 15.
- **KENNY ROGERS, LARRY GATLIN & THE GATLIN BROTHERS BAND, LONNIE SHORR**—\$182,699, 12,737 (14,783), \$15 & \$12.50, C.K. Spurlock, W. Va. Univ. Coliseum, Morgantown, Sept. 29.
- **REO SPEEDWAGON, SURVIVOR**—\$176,154, 14,066 (17,048), \$12.50, Pace Concerts, Summit, Houston, Sept. 30.
- **OLIVIA NEWTON-JOHN, TOM SCOTT**—\$174,050, 11,951 (14,500), \$15 & \$12.50, Bill Graham Presents, Oakland (Calif.) Coliseum, Oct. 1.
- **DIANA ROSS**—\$156,496, 12,000, \$17.50 & \$9.50, Coast-to-Coast Prods., Irvine (Calif.) Amphitheatre, sellout, Oct. 2.
- **KENNY ROGERS, SUSAN ANTON, LONNIE SHORR**—\$149,430, 10,176, \$15.75 & \$12.75, C.K. Casper (Wyo.) Events Center, sellout, Sept. 17.
- **ALABAMA, JANIE FRICKE**—\$145,348, 11,600, \$12.50, Fowler Prods., Mobile (Ala.) Municipal Auditorium, sellout, Oct. 3.
- **RUSH, RABBITT**—\$142,397 (Can.), 11,194, \$13.50 & \$12.50, Perry Scope Prods./Concert Prods. Int'l/Donald K. Donald, Northlands Coliseum, Edmonton, Alta., Oct. 3.
- **RUSH, RABBITT**—\$133,348, 10,536 (11,977), \$13.50 & \$12.50, Perry Scope Prods./Concert Prods. Int'l/Donald K. Donald, Vancouver (B.C.) Pacific Coliseum, Sept. 30.
- **GO GO'S, A FLOCK OF SEAGULLS**—\$125,893, 11,986, \$10.75, Pace Concerts, Summit, Houston, sellout, Oct. 1.
- **HEART, JOHN COUGAR**—\$109,092, 10,502 (13,000), \$10.75, in-house promotion, Pittsburgh Civic Arena, Oct. 2.
- **ANNE MURRAY**—\$108,261, 9,165, \$12.50 & \$10.50, Frank J. Russo, Centrum, Worcester, Mass., sellout, Sept. 20.
- **OLIVIA NEWTON-JOHN, TOM SCOTT**—\$99,926, 6,574 (8,397), \$15.50, \$14.50, & \$13.50, Rock 'n Chair Prods., Univ. of Calif. Recreation Hall, Davis, Oct. 3.
- **OLIVIA NEWTON-JOHN, TOM SCOTT**—\$96,382, 6,362 (7,348), \$15.50 & \$14, Rock 'n Chair Prods., Selland Arena, Fresno, Calif., Oct. 2.
- **GAP BAND, ROGER & ZAPP, HOWARD JOHNSON, GOODIE**—\$95,533, 9,124 (13,278), \$10.50, Paradise Island Prods./Concert Consultants, Univ. of Dayton (Ohio) Arena, Oct. 1.
- **RUSH, RABBITT**—\$92,562 (Can.), 7,403, \$12.50, Perry Scope Prods./Concert Prods. Int'l/Donald K. Donald, Calgary (Alta.) Corral, sellout, Oct. 2.
- **JETHRO TULL, SAGA**—\$91,129, 8,334 (10,600), \$11.50, \$10.50, & \$9.50, Cross Country Concerts, New Haven (Conn.) Coliseum, Sept. 28.
- **FRANKIE VALLI & THE FOUR SEASONS**—\$89,513, 9,176, (9,588), \$10.75 & \$9.75, in-house promotion, Front Row Theatre, Cleveland, Ohio, three shows, two sellouts, Sept. 25.
- **HEART, JOHN COUGAR**—\$86,890, 9,558 (10,000), \$10, & \$9, Sunshine Promotions, Hulman Civic Center, Ind. State Univ., Terre Haute, Sept. 29.
- **JETHRO TULL, SAGA**—\$81,053, 7,536 (8,400), \$10.75, Danny Kresky Enterprises, Pittsburgh Civic Arena, Sept. 17.
- **RICK SPRINGFIELD, THE MODELS**—\$75,943, 6,526 (7,500), \$12.50 & \$11.25, Wayne Mendelson Presents, Baton Rouge (La.) Centroplex, Sept. 24.
- **STATLER BROTHERS, LEE LAUNDRE**—\$74,619, 11,000, \$10-\$15, in-house promotion, Central Wash. State Fair Grandstand, Yakima, two sellouts, house attendance a gross record, Sept. 25.
- **AIR SUPPLY, TOM CHAPIN**—\$73,923, 5,476 (6,000), \$15, \$13, & \$11, Wayne Mendelson Presents, Saenser Theatre, New Orleans, two shows, one sellout, Sept. 28-29.
- **JETHRO TULL, SAGA**—\$72,587, 7,188, \$10.50 & \$9.50, Tony Ruffino-Larry Vaughn Prods./Frank J. Russo Prods., Providence (R.I.) Civic Center, sellout, Oct. 3.
- **APRIL WINE, EDDIE MONEY**—\$72,299, 7,424, \$10 & \$9, Schon Prods., Met Center, Minneapolis, sellout, Sept. 26.
- **BARBARA MANDRELL, ED BRUCE**—\$70,571, 8,331 (11,000), \$10-\$15, in-house promotion, Central Wash. State Fair Grandstand, Yakima, Sept. 24.
- **THE CLASH, KHAMIR ROUGE**—\$67,861, 6,602, \$10.50, in house promotion/Consolidate Entertainment Group, RPI Fieldhouse, Troy, N.Y., sellout, Oct. 3.
- **JUDAS PRIEST, IRON MAIDEN**—\$65,087, 7,179, \$10 & \$9, Sunshine Promotions, Ohio Center, Columbus, sellout, Sept. 29.
- **JUDAS PRIEST, IRON MAIDEN**—\$63,726, 6,536 (8,000), \$9.75, Danny Kresky Enterprises, Winss Stadium, Kalamazoo, Mich., Sept. 26.

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Talent & Venues

Talent In Action

JUDAS PRIEST IRON MAIDEN

Madison Square Garden,
New York City
Tickets: \$13.50, \$11.50

Judas Priest took their rightful place as potential kings of heavy metal during their sold-out first headlining gig at Madison Square Garden, Oct. 2.

The Priest's 15-song, 90-minute set was loud, but so was the enthusiastic audience, which included a surprising number of over-25s. Band and fans maintained their energy levels through the show.

Songs performed included "Heading Out To The Highway," "Bloodstone," "Breaking The Law," "The Sinner," "Desert Plains," "Diamonds & Rust," and "Screaming For Vengeance." Their current hit single, "You Got Another Thing Comin'" showed off the flashy stage abilities of guitarists Glenn Tipton and K. K. Downing.

The band's three encores included "Green Manalishi" and "Hell Bent For Leather." During the latter song, leader Rob Halford rode out on a motorcycle. Other staging tactics included a double tiered stage, with drummer Dave Holland positioned on a platform over the amplifiers. To either side of this platform were ramps running out toward the audience. At the beginning of their set, all of the band, except bassist Dan Hill, made their debut on that raised platform. By the third number, they had worked their way down to the main stage. The lighting was somewhat subdued, considering this band's reputation, but it worked out fine. Perhaps as a consolation, the smoke pots were running full blast for most of the set.

Rob Halford is a master at working an audience. His technique is a kind of understatement. Like Ted Nugent, who is the only other rock performer who can motor-mouth with



Billboard photo by Chuck Pulin
SRO DATE—Lead singer Rob Halford of Judas Priest reaches for the balcony during an SRO show at Madison Square Garden in New York.

any degree of believability, Halford needs only to stand, or jump around a bit, but only a little bit, to make it work.

Opening act, Iron Maiden, performed an eight-song, 55-minute set which was enjoyable enough musically, but derivative of the headliners. Songs performed included "Children Of The Damned," "666," and "Run To The Hills."

During the final number, the band's mascot, "Eddie," came out and wobbled around on stage. PETER KANZE

STEVE DOUGLAS

Great American Music Hall,
San Francisco
Admission: \$6

In support of "Hot Sax," his debut solo effort on Fantasy, Douglas—a 20-year veteran session saxophonist who has worked with everyone from Duane Eddy to Phil Spector to Bob Dylan—presented 90 minutes of his music here Aug. 27, accompanied only by a drummer and two multi-keyboardists, the same lineup as on his LP.

That the crowd was sparse was most unfortunate, since those who stayed away missed an intriguing and unusual brand of music that blended jazz, rock, soul, Latin, oriental and Arabic touches and did it without sounding like an aimless melange. The music had definition and distinction, guided as it was by Douglas' confident and well-shaped work on a wide variety of instruments.

Douglas set the tone early on with the synthesizers providing a backdrop of angelic swoops and dips behind his stinging tenor for a Pink Floyd "Dark Side Of The Moon" effect. Later on his sensational "Theme From Peter Gunn" update (it was his sax on the original Duane Eddy hit) was punctuated with a Doors "Light My Fire" organ riff.

"Andean Song" was done with bass recorder and tom-toms, while "Tibetan Moon Dance" was fronted by flute and "Arabian Blues," "Spanish Lover" and "Harlem Melody" by alto. Another tune from the Eddy era was the captivating "Harlem Nocturne."

If there was a problem, it lay in the lack of variety of challenges to the horns, which might have made for a more dynamic and less atmospheric mode. Given the predilections of the mass audience, Douglas might do well to inject here and there the brashness of an electric guitar or perhaps even a strong vocal chorus for the horn to play against. JACK McDONOUGH

Rock 'n' Rolling

Continued from page 45

Rider, Manster, Rosie, El Futuro, and herself.

Talk about women in rock: Genya Ravan is it. In the mid '60s she led Goldie & the Gingerbreads, probably the first all-female rock'n'roll band. That was followed by Ten Wheel Drive, an early rock-fusion band, and then there were solo albums on Columbia, ABC/Dunhill, and 20th Century. Perhaps the best known of her own albums was "Urban Desire" on 20th Century, which was supported by a rather controversial ad campaign on New York City buses that turned the "sex sells" formula around by having a male pinup looking like he was getting off on the album.

After that, Ravan became a record executive, forming Polish Records,

which was no joke, and which had such artists as Ronnie Spector and El Futuro, the world's first Puerto Rican rock band. Polish Records exists no more, at least not as a recording entity in the U.S., although product is still licensed under the Polish logo abroad.

Genya herself is currently visiting Florida, checking out a new female band. She has a live LP in the can of her performance at the Bottom Line in New York last year. And she's looking for another gig, hopefully A&R/marketing with a small label.

"If you have a good idea, I know I can go out and sell it for a million dollars, but I can't present myself," she says. Maybe a friendly columnist can.

A note about next week: No column. Vacation. Going fishing.

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NEW JERSEY

Talent & Venues

Wayne Newton Group Purchases Tamiment Resort

BUSHKILL, Pa.—Sale of the Tamiment resort in this Pocono Mountains town to a group of shareholders including entertainer Wayne Newton was completed this week. John Pentz, attorney for the

First Eastern Bank in neighboring Stroudsburg, said he did not know the actual sale price, but understood that Newton's group has obtained an \$11 million second mortgage to buy the stock in Tamiment, Inc.

The proposed sale of the mountain resort, where Danny Kaye served as entertainment director many decades ago, was first reported in the New York Daily News.

Dance Trax

By BRIAN CHIN

Two stunning albums made our week and deserve close, repeated listening. Gwen McCrae, who came back from a hitless several years with one of last summer's biggest street hits, "Funky Sensation," scores an even better follow-up in "On My Way" (Atlantic), an earthy soul album right in the tradition of McCrae's Miami roots, produced (surprisingly) by jazzman Webster Lewis, assisted by drummer James Gadson.

Divided equally between pop/blues ballads and funk, McCrae's performances are impeccable: gutsy, witty and altogether satisfying. "Hang In" is testifying gospel-soul; "I Didn't Take Your Man" is dead-on-target southern r&b. Also: two fine Willie Hutch numbers: "Keep The Fire Burning," uptempo philosophizing, and "Doin' It," a driving funk hook song. One can't help foreseeing a big success in the context of other down-home hits by Bobby Womack and Z.Z. Hill (and "On My Way" is every bit as authentic), but, comparisons aside, it's simply a fabulous album. As the kids say, she sings it fierce.

★ ★ ★

Imagination's second album, "In The Heat Of The Night" (MCA), reconfirms the buzz that arose at the release of their first album and, more recently, the unforgettable "Just An Illusion" (included here). The approach is similar, with lots of electronic keyboard and Moog bass, cross-gender appeal, dense melodies and, well, abundant imagination. Along with a more fully developed ballad repertoire are two more oozing sleaze numbers, "Changes" and the title track, both gorgeously arranged; and a zipping uptempo, "Heart And Soul." Imagination is underground danger with teen appeal combined and personified.

Singles: How appropriate that George Clinton should get inspired again just as Bootsy Collins hits the groove—Clinton's "Loopzilla" (Capitol) is his best, funniest record in ages, a heavy duty radio and club-oriented riff executed with broad humor and style. With a panoramic barrage of other fleeting allusions, the standout is: "Like Planet Rock"/"We just don't stop/Til we drive you nuts."

★ ★ ★

A couple of key rockers: Peter Godwin's four-cut 12-inch (on Polydor) is greatly admired by everyone: "Emotional Disguise" (in vocal and instrumental versions totalling over eight minutes) looks to be the next big rock-disco crossover, while the older "Images Of Heaven" continues to pick up fans in its rock vein. Fashion's "Love Shadow" (Arista 12-inch promo) is a bold extension of electro-pop fusion: sung like an R&B song, outrageous dubbed-up effects provide immediate impact and an engrossing overall ebb-and-flow effect. The medley-ized flip is even more out there, segueing a beat break ("Dressed To Kill") with a progressively wilder Grace Jones-ish rap ("White-stuff") before collapsing in the eleventh minute with a mediocre windup; still, very playable.

★ ★ ★

Rap attack: four really interesting specimens this week. "Scorpio" (Sugar Hill 12-inch), Grand Master Flash and the Furious Five's follow-up to the monumental "The Message" is an appropriate change of pace, heavily electronic with lots of busy rhythms in the bottom and only one vocodered rap voice. ... The Fearless Four's "Rockin' It" (Enjoy 12-inch) is shaping up as a major local hit, with a pretty standard rap, but a really excellent original track. ... Whodini's "Magic's Wand" (Jive 12-inch), produced by new-rocker Thomas Dolby, is an unusual marriage of Euro-art electronics and rap; an 11-minute version done by Tee Scott plays up the contract. ... Captain Sky's revival of "Them Changes" (Philly World) could be a breakthrough for him: smooth enough for radio and wide club play, it makes the Buddy Miles classic into an everyday-blues in the manner of "If It Ain't One Thing" or "Murphy's Law."

OCTOBER 16, 1982, BILLBOARD

Billboard

Survey For Week Ending 10/16/82

Dance/Disco Top 80

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This Week	Last Week	Weeks on Chart	TITLE(S), Artist, Label	This Week	Last Week	Weeks on Chart	TITLE(S), Artist, Label	
★	2	11	REDD HOTT—Sharon Redd—Prelude (LP— all cuts) PRL 14106	★	42	44	3	BABY, I NEED YOUR LOVING—Carl Carlton—RCA-PD- 13314
2	1	10	LOVE COME DOWN—Evelyn King—RCA (12 inch) PD-13274	43	32	11	THE MESSAGE—Grand Master Flash—Sugar Hill (12 inch) 584	
★	3	8	LOVE'S COMIN' AT YA—Melba Moore—EMI-America (12 inch) 7803	★	44	3	BOY CRAZY/JUKE BOX—Flirts—"O" Records (LP Cuts) OLP-1	
★	5	6	DON'T GO—Yaz—Sire (12 inch) (0-29886)	45	50	6	STEPPIN' OUT—Joe Jackson—A&M (LP Cut) SP4906	
★	6	9	DO IT TO THE MUSIC—Raw Silk—West End (12 inch) WES 22148	46	31	7	UNDER THE BOARDWALK—The Tom Tom Club—Sire (12 inch) 0-29930	
6	4	13	DO YOU WANNA FUNK—Patrick Cowley Featuring Sylvester—(Megatone) (12 inch) MT 102	★	47	4	DON'T LET GO OF ME—Mike & Brenda Sutton—Sam (12 inch) 12351	
★	11	6	CAN'T BELIEVE—Nancy Martin—RFC/Atlantic (12 inch) DMD 362	★	57	3	SHOW ME THE WAY—Race—Blacksuit (12 inch) TS5001	
8	8	10	YOU SHOULD HEAR HOW SHE TALKS ABOUT YOU—Melissa Manchester—Arista (LP Cut) AL 9574	★	55	2	777-9311/THE WALK/I DON'T WANT TO LEAVE YOU—The Time—Warner Bros. LP cut 1 2370	
★	15	4	NASTY GIRLS—Vanity 6—Warner Bros. (LP Cut) WB 1-23716	50	51	7	DA DA DA YOU DON'T LOVE ME, I DON'T LOVE YOU AHA AHA AHA—Trio—Mercury (12 inch) MDS 4019	
★	10	12	WHITE WEDDING—Billy Idol—Chrysalis (12 inch) ETC 5002	★	NEW ENTRY	→	IT'S RAINING MEN—The Weather Girls—Columbia (12 inch) 4403181	
★	13	7	THE LOOK OF LOVE—ABC—Mercury (LP Cut) SRM-1-4059	52	50	6	WRAP IT UP—Touche—Emergency (12 inch) EMDS 6529	
12	7	13	WALKING ON SUNSHINE—Rocker's Revenge—Streetwise (12 inch) 2203	★	58	4	WAY OUT—Steve Arrington's Hall of Fame—Konglather (12 inch) KNR-7491	
13	9	14	JUMP TO IT—Aretha Franklin—Arista (12 inch) CT-718	54	56	3	VOYEUR—Kim Carnes—EMI-America (LP Cut) (ST 17078	
★	19	5	IF YOU READ MY MIND—Columbus Circle—Elektra 67893 (12 inch)	★	NEW ENTRY	→	E. T. BOOGIE—Extra T's—Sunnyview (12 inch) SUN 404	
15	12	19	SITUATION—Yaz—Sire (12 inch) BSK 0-29950	★	58	3	PAC-JAM—Jonzun Crew—Tommy Boy (12 inch) TB 676	
16	14	11	ABRACADABRA—The Steve Miller Band—Capitol (LP) ST-12216	★	61	3	GIVE ME—I Level—Epic (12 inch) 49-03292	
★	25	5	YOU CAN'T HAVE YOUR CAKE—Brenda Taylor—West End 22149 (12 inch)	58	60	3	CAN HE FIND ANOTHER—Double Discovery—Tropique/Polydor-PDD 524 (12 inch)	
18	17	10	I'M SO HOT FOR YOU—Bobby O—O Records (12 inch) OR718	★	64	2	STRAIGHT AHEAD—Nick Straker Band—Prelude (12 inch) D635	
★	22	7	DON'T GO WALKING OUT THAT DOOR—Richard Jon Smith—Jive/Arista (12 inch) VJ 1200	★	63	2	COME AND GET YOUR LOVE—Lime—Prism (12 inch) PDS-440	
★	21	21	COMBAT ROCK—The Clash—Epic (LP) FE 37689	61	62	3	ELEVATOR—Our Daughter's Wedding—EMI (12 inch) 50086	
21	18	18	FACE TO FACE—Gino Soccio—RFC/Atlantic (LP all cuts)	★	62	2	SHE'S JUST A GROUPIE—Bobby Nunn—Motown (12 inch) 4502 MG	
22	16	15	LOVE IS IN CONTROL—Donna Summer—Geffen (12 inch) GEF 7-29982 (LP) GHS-2005	★	62	2	RED HOT STUFF—Magic Lady—A&M (12 inch) AM 2436	
★	27	4	A PUPPET TO YOU—Alfie Silas—RCA (12 inch) PD-13305	★	64	NEW ENTRY	→	WALK ON BY/D TRAIN'S THEME—D Train—Prelude (12 inch) D638
24	24	8	LET ME TICKLE YOUR FANCY—Jermaine Jackson—Motown (LP cut) 6017	★	62	NEW ENTRY	→	WOT—Captain Sensible—A&M (12 inch) SP 12052
★	28	6	SHE'S SO DEVINE—The Limit—Arista (12 inch) CP 721	66	66	3	YOU SHOULDN'T DO ME LIKE THAT—Jan Miles Cyclops—(12 inch) CY 902	
★	29	5	REALLY SAYING SOMETHING/AIE A MWANA—Bananarama—London LLD 101 (12 inch)	★	67	NEW ENTRY	→	LOVE MY WAY/AEROPLANE—Psychadelic Furs—Columbia (12 inch) 44-03197
★	37	5	(You Said) YOU'D GIMME SOME MORE—K.C. And The Sunshine Band—Epic 49-03187 (12 inch)	★	68	NEW ENTRY	→	BABY OH NO—Bow Wow Wow—RCA (12 inch) PD1306
★	35	5	SECONDS—Salsoul Orchestra Featuring Loleatta Holloway—Salsoul SG-376 (12 inch)	69	65	6	CONNECTING FLIGHT—Romanelli—21 Records T-1-0-301	
29	26	14	IT SHOULD HAVE BEEN YOU—Gwen Guthrie—Island (12 inch) DMD 344	70	72	18	I LOVE A MAN IN A UNIFORM—Gang Of Four—Warner Bros. (LP) WBI-23683	
★	34	7	DANCE OR DIE—Sweet Pea Atkinson—ZE/Island (12 inch) 0-99997	71	42	12	SKI CLUB OF GREAT BRITAIN—Haircut One Hundred—Arista (12 inch)	
31	20	17	DANCING IN HEAVEN (ORBITAL BEBOP)—Q-Feel—Jive/Arista (12 inch) BJ 12004	72	47	16	DIRTY TALK—Klein & MBO—25 West (12 inch)	
★	36	6	I MUST BE DREAMIN'—Wanda—Elektra 69998	73	43	9	HUNGRY LIKE A WOLF—Duran Duran—Capitol (LP cut) 12211	
33	23	9	IN THE GROOVE—Tomorrow's Edition—RFC/Atlantic (12 inch) DMD 309	74	49	12	VACATION—The Go-Go's—I.R.S. (12 inch) SP-70031	
★	38	4	STOOL PIGEON—Kid Creole And The Coconuts—ZE/ Sire (LP Cut) SRK-3681	75	48	18	BABE, WE'RE GONNA LOVE TONITE—Lime—Prism (12 inch) PDS 435	
★	53	2	BODY SLAM—William "Bootsy" Collins—Warner Bros. (12 inch) 0-29919	76	74	11	LET'S ROCK OVER AND OVER—Feel—Sutra (12 inch) SUD 008	
★	54	2	MICKEY—Toni Basil—Chrysalis (12 inch) CHS-45PDJ	77	71	6	THE CRACK—The Cosmetics—I.R.S. (12 inch) SP 7096	
37	33	9	WHO CAN IT BE NOW—Men At Work—Columbia (LP cut) ARC 37978	78	70	6	LOVE ACTION—Human League—A&M (12 inch) SP 12049	
★	40	5	KNOCK ME OUT—Gary's Gang—Radar RDR 12000 (12 inch)	79	59	15	TORCH/INSECURE ME—Soft Cell—Sire (12 inch) 1-23694	
39	30	13	LOVE CASCADE/A WAY YOU'LL NEVER BE—Leisure Process—Columbia (12 inch) 44-02989	80	73	22	GLORIA—Laura Branigan—Atlantic (12 inch*) DMD 338	
40	39	8	YOU DROPPED A BOMB ON ME—The Gap Band—Total Experience (LP cut) TE-1-3001					
41	41	7	RESPECT—Zinga Washington—My Disc (12 inch) 429-03139					

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ALBUMS—Disco 82, Donna Summer Medley, David Christie, Harry Thuman, Imagination, Mother F, Carol Jiani, Rational Youth.



Elton John Suing Dick James Singer Seeks Return Of Copyrights Of 150 Songs

By PETER JONES

LONDON—Elton John is suing the Dick James Organization for the return of the copyrights of all his songs from 1967 through 1975. The action involves a total of 150 songs, 25 of which have never been recorded.

Observers expect John's High Court suit to lead to a long and costly legal battle. It comes in the wake of similar litigation between Gilbert O'Sullivan and the MAM company and between Police lead singer Sting and Virgin Music.

A statement from the Dick James Music group, which gave John financial support for his early songwriting efforts, says: "We confirm we have recently received, some eight years after the expiry of the relevant agreements, formal notification that proceedings are being instituted by Elton John and associated companies against various companies within the Dick James Organization.

"The claim is that various agreements for management, publishing and recording, the earliest of which originated some 15 years ago, be declared void and inter alia an assignment of the copyright in the various master recordings made by Elton John which are vested in companies within the Dick James Organization."

The formal statement goes on: "It is the intention of DJO, which has been advised there's no basis for this claim, vigorously to defend the pro-

ceedings.

"While the Organization accepts that such claims are becoming increasingly fashionable, it is well aware of the significance of the proceedings to the music publishing and recording industry as a whole and of the disastrous effect that the proceedings will have thereon were they not to be successfully resisted."

Stephen James, managing direc-

tor of DJM, in a personal comment, adds: "If the court upholds Elton John's claims, then the music industry is finished. No one will want to finance the development of new talent if, once they are successful, they turn around after so many years and slap a lawsuit on you and take back their copyrights and their masters." Referring to the recent cases involving O'Sullivan and Sting, James adds: "Elton John clearly has caught the same disease."

There's been no comment here from John's Rocket label or his management, the John Reid Organization. John himself, in Montserrat putting the finishing touches on a new album, says, in a terse statement released through his publicists, Rogers & Cowan: "A writ has been issued against Dick James and his companies seeking the return of my musical copyrights and the rights in my own recordings, plus damages.

"I regret this legal action is necessary and do not wish to discuss the matter further until it has been considered by the courts."

Bernie Taupin collaborated on the majority of the 150 songs involved in the pending action, but no reference to him appears to have been made in the statements issued so far.

Firms Reverting To Col Pictures

NEW YORK—Columbia Pictures Industries retrieves domestic administration rights to two of its film music publishing units, Gold Horizon and Golden Torch, from Screen Gems-EMI Music at the end of the year, raising speculation that Columbia may get more involved in day-to-day publishing operations.

Columbia sold its pop publishing catalog to EMI in 1976, with the deal calling for EMI to have administration rights to the two firms for five years. The deal was later extended an additional year.

BMI Honors Britain's Most-Performed Songs

LONDON—The writers and publishers of the most performed British compositions licensed by BMI in the U.S. last year were honored at a special award luncheon held at the Inn On The Park Sept. 29.

Ed Cramer, president of BMI, and Theodora Zavin, senior vice president, presented awards to the writers and publishers of 18 songs which were among the most performed of 1981. There were additional awards for the five Performing Right Society songs that joined those select British works that have achieved more than one million U.S. broadcast performances. The total now stands at 65. Michael Freegard, chief executive of the PRS, headed the Society's representation at the luncheon.

The most performed British songs of 1981 were:

"All Those Years Ago"—George Harrison (Ganga); "Every Woman In The World" and "Modern Girl"—Frank Musker and Dominic Bugatti (Pendulum/Chappell); "A Little Love" and "Living In A Fantasy"—Alan Tarney (ATV); "Games People Play" and "Time"—Alan Parsons and Eric N. Woolfson (Woolfsongs); "Woman" and "(Just Like) Starting Over"—John Lennon; "For Your Eyes Only"—Michael Leeson; "I Can't Stand It"—Eric Clapton (Throat Music); "I Could Never Miss You (More Than I Do)"—Neil Harrison (Abesongs); "Miracles" (Dick James); "The One That You Love" (Riva); "The Tide Is High"—John K. Holt (Sparta Florida); "Watching The Wheels"—John Lennon; "I Made It Through The Rain" (D. & J. Arlon); and "While You See A Chance"—Steve Winwood (Fantasy).

The five new million-performance songs are: "I'm Not In Love"—Graham K. Gouldman and Eric M. Stewart; "It's A Heartache"—Steve Wolfe and Ronnie J. Scott (Scott-Wolfe); "Looks Like We Made It" (Rondor); "Lost In Love" (Riva)

and "With A Little Help From My Friends"—John Lennon and Paul McCartney (Northern).

(Since the awards are to PRS members, the listings do not include co-writers or co-publishers or sub-publishers who are affiliated with other performing rights organizations.)

MULTI-CHART SUCCESS

MCA's Levy Sees Record Year

By IRV LIGHTMAN

NEW YORK—MCA Music is likely to generate record revenues and profits in 1982, besting its previous top showing of two years ago.

This report comes from Leeds Levy, three months away from completing his first full year as president of the music publishing operation. He was named president last October, filling a slot vacated by Sal Chiantia, now chairman of NMPA.

Levy, who joined MCA Music four years ago as assistant to Chiantia, heads an operation basking in the glow of multi-chart singles success, album cuts by at least 17 proven artists, and successful ties abroad. Another important factor in the firm's success, he says, is an investment philosophy that eschews the outright acquisition of proven properties.

"We've taken our after-tax dollars and invested in new writing talent," explains Levy. "Sure, they're long shots, but they really pay off if they hit."

"We've been in on big catalog deals that require premium dollars. How we could justify them, I don't know. Emotionally, creatively, we've desired them, but then we pulled out our calculators and said no."

Levy says the company is making its biggest chart showing in 10 years, including Hot 100 singles by Joan Jett, Walter Murphy, Willie Nelson,

BMI Jukebox Crackdown Working

NEW YORK—BMI's hot pursuit of jukebox operators or locations allegedly performing copyrights without payment of royalties has resulted in 125 legal actions nationally since the licensing organization stepped up surveillance last September.

According to Ted Chapin, BMI's legal counsel, 50 of the actions have been settled out of court, while the remaining 75 "are in process." There are also 50 instances in which a settlement was reached before BMI went to court.

The actions, of which there have been at least four in recent weeks, result from the granting of royal-

ties from jukebox play in the 1976 Copyright Act, with fees set by the Copyright Royalty Tribunal. Under law, locations are obligated to inform performing rights groups of operators who service their locations or face legal actions themselves.

The CRT has mandated gradual increases in annual fees per jukebox, having started with \$8. For the 1982-'83 period, the fee is \$25; from 1984-'86, the fee will be \$50; and from 1987-'90, it will be \$50 plus whatever the consumer price index is at the time. The total annual fees to ASCAP and BMI are, by agreement, confidential.

Print On Print

Theodore Presser Co. has become the exclusive Canadian outlet for England's Robertson catalog, which offers print for all instruments, but has particularly strong identity with choral publications. Presser has been the sole Robertson rep in the U.S. and Mexico.

"E.T." soon arrives in print via MCA Music, which publish the John Williams score, arranged by Frank Metis. Called "Selections From 'E.T.,'" the folio will also have color stills from the Steven Spielberg movie.

Warner Bros. Publications has added the eighth release in its mostly \$18 list line, "Supersound Series For Young Band," which, logically, sports Bugs Bunny as a maestro on all covers. The new edition is "High Hopes" (with an optional chorus). The Carl Strommen Jazz Classics catalog, available through Warners, adds a stage band version of "As Time Goes By" (\$20). Warners is also represented with three new less-than-a-dollar publications, "Beautiful City" (85 cents), "Desperado"

(80 cents), "High Hopes" (60 cents), all arranged for piano and chorus. Finally, a new Warners personality folio is "The Best Of (Jimmy) Buffet" (\$9.95).

In addition to "Chicago 16" (\$8.98), Columbia Pictures Publications is offering \$6.95 third editions of top country, pop and gospel songs of 1982, with two easy piano versions for the pop and country folios. A new Bradley publications, handled by Columbia, is "Space Voyage—A Piano's Journey In Outer Space" by Robert Heggie (\$4.95).

From Hal Leonard, "The Police Complete" (\$12.95) is now available. And 100 top Christmas songs grace an entry in Hal Leonard's "Ultimate Series," with a \$12.95 price tag. Paul McCartney's "Tug Of War" (\$5.95), featuring all the songs from the LP, joins the company's E-Z Play Today big-note series for piano, organ and guitar.

In the single sheet field, Carl Fischer has "Sweet Little Jesus Boy" in two versions, a piano/vocal (\$2.50) and easy-note arranged by John Brimhall (\$2).



FEELING LIKE A MILLION—Russ Martens (left), general manager of The Big 3 print organization, and Charles Strouse, composer of "Annie" songs, shake hands as they celebrate the fact that Big 3 has reached the million unit sales mark for its catalog of "Annie" music publications. The picture was taken in front of New York's Colony Record Shop where "Annie" music is being displayed.

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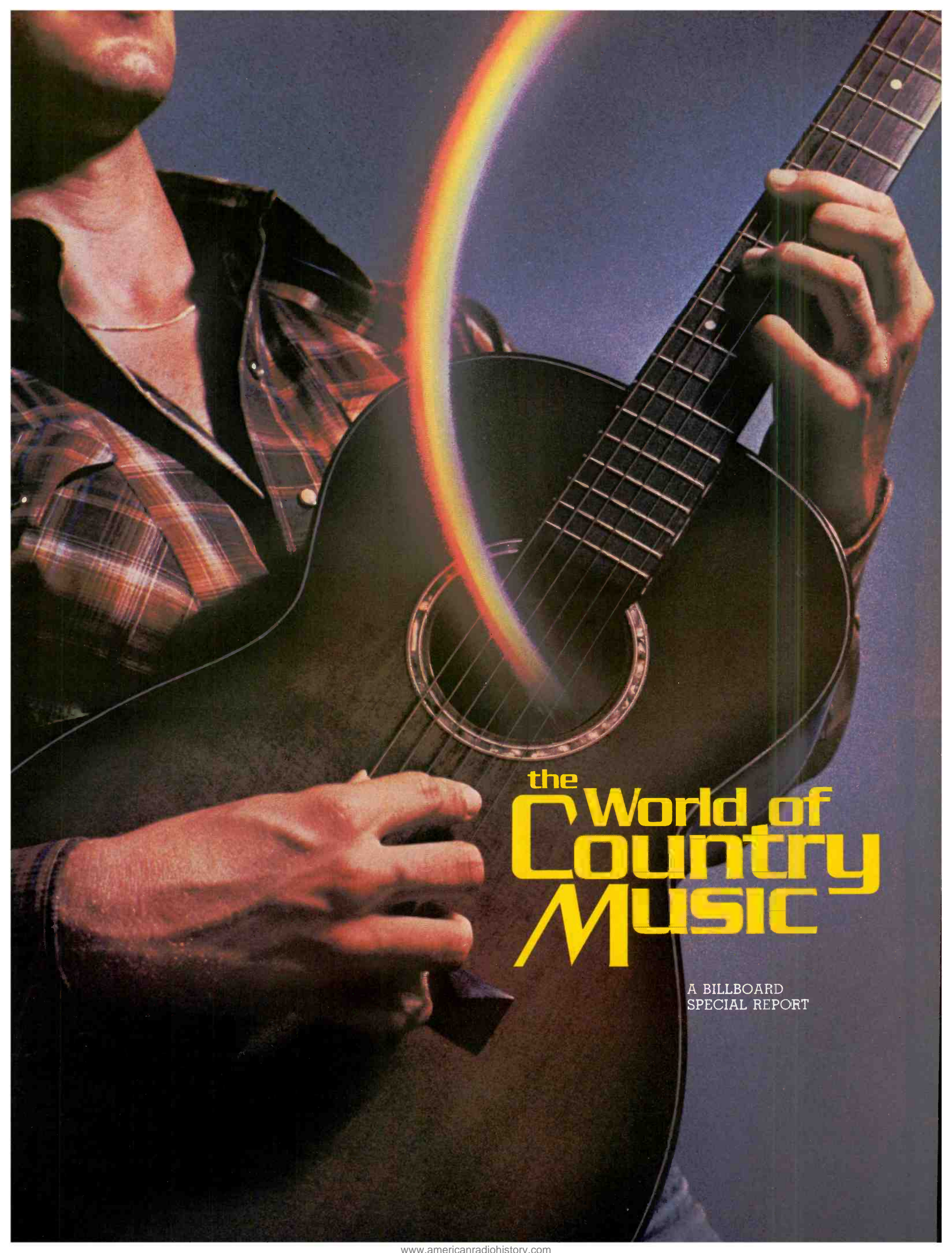
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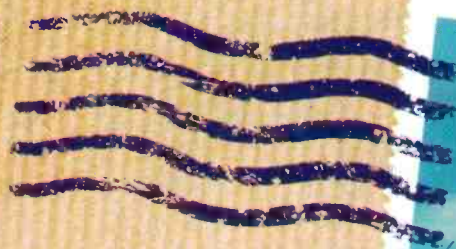
the
**World of
Country
Music**

A BILLBOARD
SPECIAL REPORT

WE ONLY DELIVER FIRST CLASS

MOE BANDY • BOBBY BARE
MARCIA BEVERLY
THE BURRITO BROTHERS
CALAMITY JANE • MIKE CAMPBELL
JOHNNY CASH • ROSANNE CASH
RAY CHARLES • PETULA CLARK
DAVID ALLAN COE • LACY J. DALTON
CHARLIE DANIELS BAND • JANIE FRICKE
LARRY GATLIN & GATLIN BROS. BAND
MICKEY GILLEY • MERLE HAGGARD
GEORGE JONES • JERRI KELLY
DOUG KERSHAW • DON KING
FRED KNOBLOCK • ZELLA LEHR
CHARLY McCLAIN
RONNIE McDOWELL
WILLIE NELSON • JOHNNY PAYCHECK
MARTY ROBBINS
JOHNNY RODRIGUEZ
JOHN SCHNEIDER
EARL SCRUGGS • BILLY JOE SHAVER
JOHN SCOTT SHERRILL
RICKY SKAGGS • JOE STAMPLEY
BILLY SWAN • SLIM WHITMAN
GARY WOLF • TAMMY WYNETTE

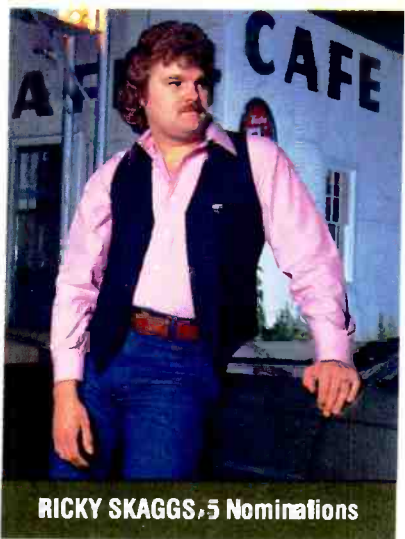
CBS Records Nashville
and our artists
congratulate our
nominees and salute
the CMA and
Country Music Month
1982



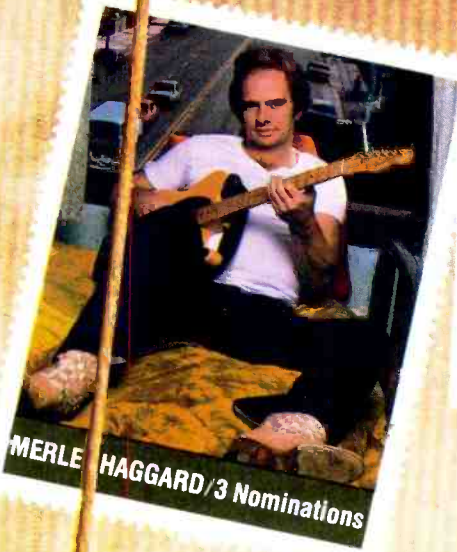
**FIRST
CLASS**

CBS RECORDS
N A S H V I L L E

To:
COUNTRY MUSIC F
HOMETOWN, USA 5



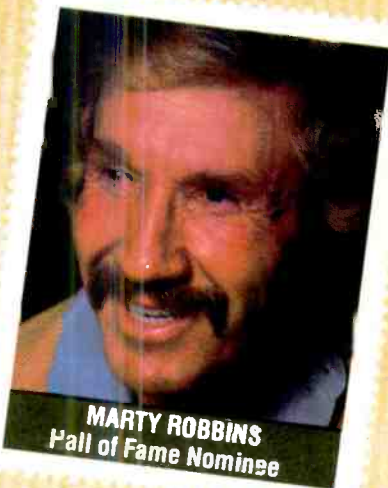
RICKY SKAGGS / 5 Nominations



MERLE HAGGARD / 3 Nominations



GEORGE JONES / 3 Nominations



MARTY ROBBINS
Hall of Fame Nominee



CHARLIE DANIELS BAND / 1 Nomination



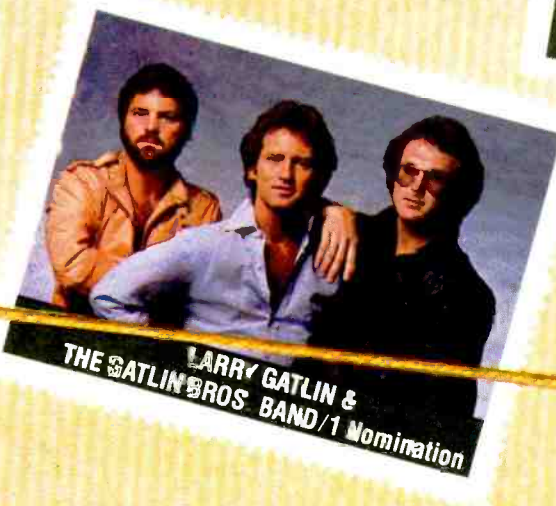
FLATT & SCRUGGS
Hall of Fame Nominees



ROSANNE CASH / 2 Nominations



JANE FRICKE / 1 Nomination



LARRY GATLIN &
THE GATLIN BROS. BAND / 1 Nomination

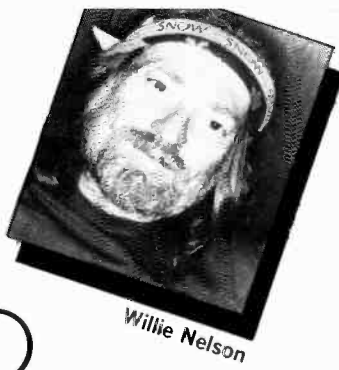


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STANDING ON HIGHER GROUND

By KIP KIRBY



Willie Nelson

the World of Country Music

A Billboard Spotlight

1982 was a year of both peril and promise. Country music managed to remain steady, even healthy, but the turn-of-the-decade gold rush had reached a plateau. Showing no signs of losing ground though, country seems to have found its center instead . . .

A number of song titles could describe "That Was The Year That Was—1982," but no doubt, one of the most appropriate arrived in the form of Crystal Gayle's single, "Living In These Troubled Times."

Living in these troubled times. It summed up the economy, and it summed up the besieged record industry. Once everybody's favorite panacea for economic woes, everyone's "bridge over troubled waters," music found itself continuing

INTRODUCTION TO 1982 W.O.C.M. CHARTS

Each record and artist has their own life cycle and that life cycle on Billboard's Country Charts is based on these factors:

- the number of records to hit the Hot Country Singles;
- the positions attained or achieved during the eligibility period (Sept. 12, 1981 to Sept. 4, 1982);
- the length of time in weeks on the chart;

Once a record debuts on the chart it receives a certain number of points. As the record moves up and down the chart it continues to accumulate points each week. When a record hits No. 1 it receives additional bonus points. For artists, the number of records to hit the chart, the highest position reached and the length of time on the chart determine their position on the W.O.C.M. chart and the overall winners in each category.

At the end of the eligibility period, the history of each record that made the "chart" is reviewed. Our computer ranks each record and artist by the total number of points achieved during the specific period.

That's how our winners are determined in all categories. For those artists and records that appear on this year's charts—congratulations. For those hits to come, we'll be looking for you next year!

to suffer fierce battering from many directions.

They read like a shopworn litany, turning up across the nation in fullblown newspaper and magazine articles. Always, the headlines were bold and black: "Record Industry Sales

Kip Kirby is Billboard's Nashville Bureau Chief and Country Music Editor.



Minnie Pearl receives an autographed copy of "Roy Acuff's Musical Collection at Opryland" from country king, now author Acuff.



Gail Davies

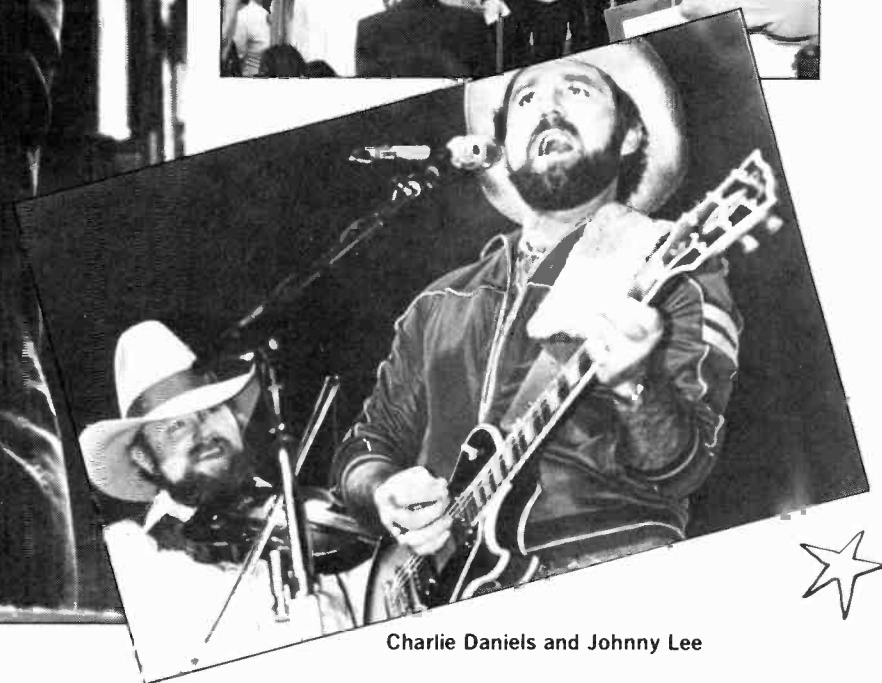
battle surfacing in country radio? Maybe. Certainly, fewer new acts hit the top this year. It was tougher to crack through regimented 30-position playlists, tougher to get airplay for new product in the midst of an oldies flurry that threatened to become a blizzard. Country radio suddenly discovered the meaning of fragmented market shares; and in a race for ratings, many programmers opted for the safe way out—superstar formats, trade charts for playlists, syndicated hit parades.

At the same time, the rabid obsession with "crossover country" seems to have waned. Does anyone care now when a country act surfaces on the pop charts? No, because it happens frequently—and it's a key reason why country's sales have continued to rise.

Names like Ricky Skaggs, John Anderson, George Strait, David Frizzell and others determined to blend their heritage into today's formats have been instrumental in proving traditional country still works.

And after too many seasons of being stuck on the proverbial hay bale, country acts now have little difficulty getting taken seriously. They make movies, they write books, they

Dolly Parton and Burt Reynolds open "The Best Little Whorehouse"



Charlie Daniels and Johnny Lee

Down By 50%," . . . "Home Duplication Threatens Existence Of Audio Industry," . . . "Can The Record Business Survive?"

The perils exist, of course, for country music as well as rock and pop and all the others. Video fees named "Pac-Man" and "Donkey Kong" are swallowing quarters with insatiable lust, an appetite seen plainly in record company tally books for albums not sold.

But curiously enough, if the industry as a whole felt the threats, country music managed to remain steady and for the most part, healthy by comparison.

In New York and Los Angeles board rooms, more than one record company president faced the fact that it was his Nashville division accounting for sales increases, even to the point of sharing up the shell-shocked old bottom line.

No one would argue that the belated "country gold rush" of 1979-1980 has reached a plateau. Just in time, too, if any more media hoopla was focused on its existence, country music threatened to bore us all. However, if country reached its apex, it shows no signs of losing ground in the aftermath. Rather, country seems to have found its center, learned how to harness contemporary packaging for mass audiences. So effectively has country dealt with its coming of age, in fact, that suddenly country radio stations now find themselves confronting serious competition from other formats playing what used to be exclusively their domain.

Was the real story of country music in 1982 the growing

host TV shows, they do prime time specials, they headline auditoriums.

There is still no "country MTV" yet, to offer video outlets for Nashville labels, but almost all of them are now actively involved in producing clips and concept pieces for their artists.

BOB MONTGOMERY, Executive Vice President House Of Gold Music

"Country's biggest challenge is the fact that it's growing so much, yet major record companies still haven't awakened and realized that country is now their main profit center. Why don't they spend as much promoting country as they do pop? Country gets about 10% of record company total budgets for developing and promoting artists, which is stupid. If the executives in New York and L.A. would stop and look at their bottom lines, they'd realize they're getting a hell of an investment from country music."

Both cable and network channels use them these days . . . and MTV's undisputed success in selling rock albums has caused country to sit up and take notice.

(Continued on page WOCM-14)



Gary Morris

Billboard's no.1 new male singles artist



TOP ARTISTS

Pos.	ARTIST, Label	No. Releases On Chart
1.	ALABAMA, RCA	7
2.	HANK WILLIAMS, JR., Elektra/Curb	11
3.	WILLIE NELSON, Columbia	8
	RCA	3
4.	THE OAK RIDGE BOYS, MCA	7
5.	KENNY ROGERS, Liberty	9
6.	EDDIE RABBITT, Elektra	6
7.	CONWAY TWITTY, Elektra	4
	MCA	4
8.	RONNIE MILSAP, RCA	8
9.	MERLE HAGGARD, Epic	4
	MCA	5
10.	GEORGE JONES, Epic	5
11.	DON WILLIAMS, MCA	7
12.	ROSANNE CASH, Columbia	5
13.	CHARLEY PRIDE, RCA	6
14.	RICKY SKAGGS, Epic	4
	Rounder	1
15.	T. G. SHEPPARD, Warner/Curb	4
	Warner Bros.	1
16.	GEORGE STRAIT, MCA	6
17.	MICKEY GILLEY, Epic	8
18.	JUICE NEWTON, Capitol	6
19.	JOHNNY LEE, Full Moon/Asylum	3
	Elektra	2
	Asylum	1
20.	WAYLON JENNINGS, RCA	5
21.	DAVID FRIZZELL & SHELLY WEST, Warner/Viva	5
	Warner Bros.	1
22.	BARBARA MANDRELL, MCA	5
23.	JOHN CONLEE, MCA	5
24.	THE STATLER BROTHERS, Mercury	6
25.	CRYSTAL GAYLE, Columbia	6



ALABAMA

TOP ARTISTS/LABELS OF THE YEAR
LPs and Singles Combined

the World of Country Music

TOP MALE ARTISTS

Pos.	ARTIST, Label	No. Releases On Chart
1.	HANK WILLIAMS JR., Elektra/Curb	11
2.	WILLIE NELSON, Columbia	8
	RCA	3
3.	KENNY ROGERS, Liberty	9
4.	EDDIE RABBITT, Elektra	6
5.	CONWAY TWITTY, Elektra	4
	MCA	4
6.	RONNIE MILSAP, RCA	8
7.	MERLE HAGGARD, Epic	4
	MCA	5
8.	GEORGE JONES, Epic	5
9.	DON WILLIAMS, MCA	7
10.	CHARLEY PRIDE, RCA	6
11.	RICKY SKAGGS, Epic	4
	Rounder	1
12.	T. G. SHEPPARD, Warner/Curb	4
	Warner Bros.	1
13.	GEORGE STRAIT, MCA	6
14.	MICKEY GILLEY, Epic	8
15.	JOHNNY LEE, Full Moon/Asylum	3
	Elektra	2
	Asylum	1
16.	WAYLON JENNINGS, RCA	5
17.	JOHN CONLEE, MCA	5
18.	RAZZY BAILEY, RCA	6
19.	RONNIE McDOWELL, Epic	5
20.	EDDY RAVEN, Elektra	4
21.	ED BRUCE, MCA	5
22.	RAY PRICE, Dimension	5
23.	JOHN ANDERSON, Warner Bros.	5
24.	MEL McDANIEL, Capitol	5
25.	GENE WATSON, MCA	7



HANK WILLIAMS JR.

TOP LABELS

Pos.	ARTIST, Label	No. Releases On Chart
1.	RCA	106
2.	MCA	89
3.	Columbia	70
4.	Epic	57
5.	Elektra	57
6.	Warner Bros.	44
7.	Liberty	40
8.	Capitol	30
9.	Elektra/Curb	15
10.	Mercury	26



TOP GROUP

Pos.	ARTIST, Label	No. Releases On Chart
1.	ALABAMA, RCA	7
2.	OAK RIDGE BOYS, MCA	7
3.	THE STATLER BROTHERS, Mercury	6
4.	LARRY GATLIN & THE GATLIN BROS. BAND, Columbia	6
5.	TOMPALL & THE GLASER BROS., Elektra	4

TOP FEMALE ARTISTS

Pos.	ARTIST, Label	No. Releases On Chart
1.	ROSANNE CASH, Columbia	5
2.	JUICE NEWTON, Capitol	6
3.	BARBARA MANDRELL, MCA	5
4.	CRYSTAL GAYLE, Columbia	6
5.	ANNE MURRAY, Capitol	7
6.	DOLLY PARTON, RCA	6
7.	CHARLY McCLAIN, Epic	6
8.	LACY J. DALTON, Columbia	5
9.	EMMYLOU HARRIS, Warner Bros.	4
10.	SYLVIA, RCA	5
11.	JANIE FRICKE, Columbia	4
12.	REBA McENTIRE, Mercury	5
13.	GAIL DAVIES, Warner Bros.	4
14.	TERRI GIBBS, MCA	7
15.	CRISTY LANE, Liberty	6
16.	DOTTIE WEST, Liberty	5
	RCA	2
17.	LORETTA LYNN, MCA	3
18.	STEPHANIE WINSLOW, Primero	2
	Warner/Curb	1
19.	BRENDA LEE, MCA	4
20.	DEBORAH ALLEN, Capitol	3
21.	ZELLA LEHR, Columbia	2
22.	LOUISE MANDRELL, RCA	2
23.	PETULA CLARK, Scotti Bros.	1
24.	KIPPI BRANNON, MCA	2
25.	KAREN TAYLOR, Mesa	2



ROSANNE CASH

TOP DUO

Pos.	ARTIST, Label	No. Releases On Chart
1.	DAVID FRIZZELL & SHELLY WEST, Warner/Viva	5
	Warner Bros.	1
2.	BELLAMY BROS., Elektra/Curb	3
	Warner/Curb	2
3.	THE KENDALLS, Mercury	5
4.	JIM REEVES & PATSY CLINE, RCA	2
5.	THE BURRITO BROS., CBS/Curb	4

SHELLY WEST & DAVID FRIZZELL



Welcome To Nashville

Johnny Cash

Jane Carter Cash

TOP ALBUMS

- Pos., TITLE, Artist, Label
1. FEELS SO RIGHT, Alabama, RCA
 2. ALWAYS ON MY MIND, Willie Nelson, Columbia
 3. STEP BY STEP, Eddie Rabbitt, Elektra
 4. MOUNTAIN MUSIC, Alabama, RCA
 5. GREATEST HITS, Willie Nelson, Columbia
 6. THE PRESSURE IS ON, Hank Williams Jr., Elektra/Curb
 7. FANCY FREE, The Oak Ridge Boys, MCA
 8. JUICE, Juice Newton, Capitol
 9. GREATEST HITS, Kenny Rogers, Liberty
 10. BIG CITY, Merle Haggard, Epic
 11. MY HOME'S IN ALABAMA, Alabama, RCA
 12. SHARE YOUR LOVE, Kenny Rogers, Liberty
 13. THERE'S NO GETTIN OVER ME, Ronnie Milsap, RCA
 14. I AM WHAT I AM, George Jones, Epic
 15. WAITIN' FOR THE SUN TO SHINE, Ricky Skaggs, Epic
 16. BOBBIE SUE, The Oak Ridge Boys, MCA
 17. SEVEN YEAR ACHE, Rosanne Cash, Columbia
 18. BET YOUR HEART ON ME, Johnny Lee, Full Moon/Asylum
 19. STILL THE SAME OLE ME, George Jones, Epic
 20. GREATEST HITS, The Oak Ridge Boys, MCA
 21. HOLLYWOOD TENN., Crystal Gayle, Columbia
 22. SOUTHERN COMFORT, Conway Twitty, Elektra
 23. STRAIT COUNTRY, George Strait, MCA
 24. ESPECIALLY FOR YOU, Don Williams, MCA
 25. GREATEST HITS, Ronnie Milsap, RCA
 26. LIVE, Barbara Mandrell, MCA
 27. YEARS AGO, The Statler Bros., Mercury
 28. BLACK ON BLACK, Waylon Jennings, RCA
 29. ROWDY, Hank Williams Jr., Elektra/Curb
 30. YOU DON'T KNOW ME, Mickey Gilley, Epic
 31. FINALLY, T.G. Sheppard, Warner/Curb
 32. MR. T, Conway Twitty, MCA
 33. CIMARRON, Emmylou Harris, Warner Bros.
 34. GREATEST HITS, Waylon Jennings, RCA
 35. THE DAVID FRIZZELL & SHELLY WEST ALBUM, David Frizzell, Shelly West, Warner/Viva
 36. GOOD TIME LOVIN MAN, Ronnie McDowell, Epic
 37. DESPERATE DREAMS, Eddy Raven, Elektra
 38. GREATEST HITS, Charley Pride, RCA
 39. SURROUND ME WITH LOVE, Charly McClain, Epic
 40. NOT GUILTY, Larry Gatlin & The Gatlin Bros. Band, Columbia
 41. GREATEST HITS, Anne Murray, Capitol
 42. HIGH NOTES, Hank Williams Jr., Elektra/Curb
 43. THE BEST OF EDDIE RABBITT, Eddie Rabbitt, Elektra
 44. WINDOWS, The Charlie Daniels Band, Epic
 45. WITH LOVE, John Conlee, MCA
 46. HEARTBREAK EXPRESS, Dolly Parton, RCA
 47. TAKIN IT EASY, Lacy J. Dalton, Columbia
 48. I LOVE 'EM ALL, T. G. Sheppard, Warner/Curb
 49. HORIZONS, Eddie Rabbitt, Elektra
 50. FAMILY TRADITION, Hank Williams Jr., Elektra/Curb



HANK WILLIAMS JR.

the World of Country Music

TOP ALBUMS OF THE YEAR

TOP ALBUM MALE ARTISTS

- Pos., ARTIST, Label
- | Pos. | ARTIST, Label | No. Releases On Chart |
|------|---------------------------------|-----------------------|
| 1. | HANK WILLIAMS JR., Elektra/Curb | 8 |
| 2. | WILLIE NELSON, Columbia | 4 |
| 3. | KENNY ROGERS, Liberty | 4 |
| 4. | EDDIE RABBITT, Elektra | 3 |
| 5. | RONNIE MILSAP, RCA | 4 |
| 6. | GEORGE JONES, Epic | 3 |
| 7. | CONWAY TWITTY, MCA | 2 |
| 8. | DON WILLIAMS, MCA | 3 |
| 9. | MERLE HAGGARD, Epic | 1 |
| 10. | WAYLON JENNINGS, RCA | 3 |
| 11. | T. G. SHEPPARD, Warner/Curb | 2 |
| 12. | CHARLEY PRIDE, RCA | 2 |
| 13. | JOHNNY LEE, Full Moon/Asylum | 1 |
| 14. | RICKY SKAGGS, Epic | 1 |
| 15. | GEORGE STRAIT, MCA | 2 |



JUICE NEWTON

TOP ALBUM FEMALE ARTISTS

- Pos., ARTIST, Label
- | Pos. | ARTIST, Label | No. Releases On Chart |
|------|------------------------------|-----------------------|
| 1. | JUICE NEWTON, Capitol | 2 |
| 2. | ROSANNE CASH, Columbia | 2 |
| 3. | BARBARA MANDRELL, MCA | 3 |
| 4. | CRYSTAL GAYLE, Columbia | 2 |
| 5. | ANNE MURRAY, Capitol | 3 |
| 6. | EMMYLOU HARRIS, Warner Bros. | 2 |
| 7. | CHARLY McCLAIN, Epic | 3 |
| 8. | LACY J. DALTON, Columbia | 2 |
| 9. | DOLLY PARTON, RCA | 2 |
| 10. | CRISTY LANE, Liberty | 3 |
| 11. | SYLVIA, RCA | 2 |
| 12. | TERRI GIBBS, MCA | 3 |
| 13. | REBA McENTIRE, Mercury | 2 |
| 14. | GAIL DAVIES, Warner Bros. | 1 |
| 15. | DOTTIE WEST, Liberty | 2 |

TOP ALBUM ARTISTS

- Pos., ARTIST, Label
- | Pos. | ARTIST, Label | No. Releases On Chart |
|------|---------------------------------|-----------------------|
| 1. | ALABAMA, RCA | 3 |
| 2. | HANK WILLIAMS JR., Elektra/Curb | 8 |
| 3. | WILLIE NELSON, Columbia | 4 |
| 4. | THE OAK RIDGE BOYS, MCA | 3 |
| 5. | KENNY ROGERS, Liberty | 4 |
| 6. | EDDIE RABBITT, Elektra | 3 |
| 7. | RONNIE MILSAP, RCA | 4 |
| 8. | GEORGE JONES, Epic | 3 |
| 9. | CONWAY TWITTY, MCA | 2 |
| 10. | DON WILLIAMS, MCA | 3 |
| 11. | JUICE NEWTON, Capitol | 2 |
| 12. | MERLE HAGGARD, Epic | 1 |
| 13. | WAYLON JENNINGS, RCA | 3 |
| 14. | T. G. SHEPPARD, Warner/Curb | 2 |
| 15. | ROSANNE CASH, Columbia | 2 |
| 16. | BARBARA MANDRELL, MCA | 3 |
| 17. | DAVID FRIZZELL & SHELLY WEST | 1 |
| 18. | CHARLEY PRIDE, RCA | 2 |
| 19. | JOHNNY LEE, Full Moon/Asylum | 1 |
| 20. | RICKY SKAGGS, Epic | 1 |
| 21. | GEORGE STRAIT, MCA | 2 |
| 22. | CRYSTAL GAYLE, Columbia | 2 |
| 23. | JOHN CONLEE, MCA | 2 |
| 24. | JOHN DENVER, RCA | 2 |
| 25. | MICKEY GILLEY, Epic | 4 |

ALABAMA



Chart awards appearing in this section were compiled over a 12-month research period beginning September 12, 1981 and ending September 4, 1982.

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AND JUKEBOX OPERATORS
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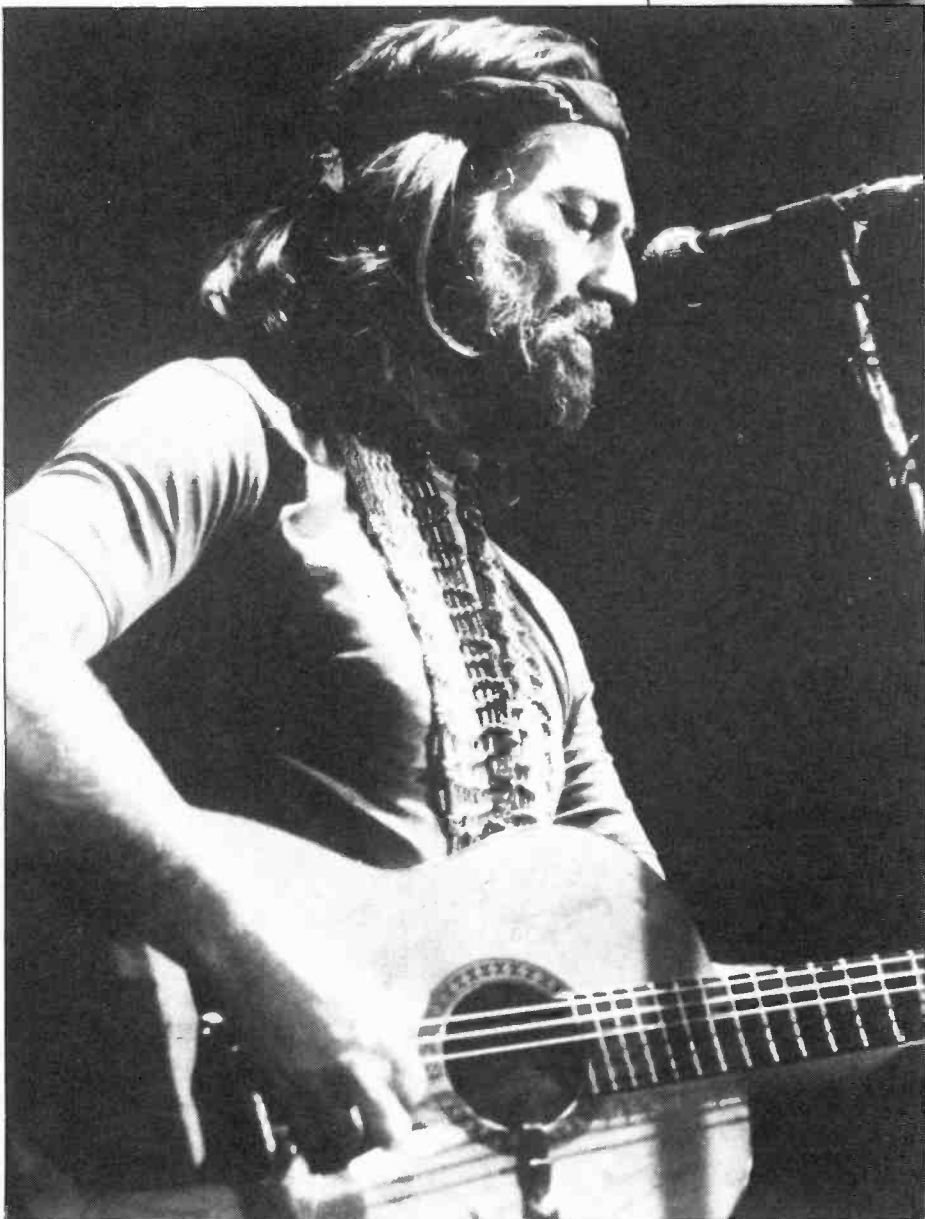
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the World of Country Music

TOP SINGLES OF THE YEAR



WILLIE NELSON



CONWAY TWITTY

Chart awards appearing in this section were compiled over a 12-month research period beginning September 12, 1981 and ending September 4, 1982.

TOP SINGLES

- | Pos. | TITLE, Artist, Label |
|------|--|
| 1. | ALWAYS ON MY MIND, Willie Nelson, Columbia |
| 2. | CRYING MY HEART OUT OVER YOU, Ricky Skaggs, Epic |
| 3. | JUST TO SATISFY YOU, Waylon & Willie, RCA |
| 4. | IF YOU'RE THINKING YOU WANT A STRANGER, George Strait, MCA |
| 5. | A COUNTRY BOY CAN SURVIVE, Hank Williams Jr., Elektra/Curb |
| 6. | SHE LEFT LOVE ALL OVER ME, Razy Bailey, RCA |
| 7. | 'TIL YOU'RE GONE, Barbara Mandrell, MCA |
| 8. | LORD, I HOPE THIS DAY IS GOOD, Don Williams, MCA |
| 9. | BIG CITY, Merle Haggard, Epic |
| 10. | YOU'RE THE BEST BREAK THIS OLD HEART EVER HAD, Ed Bruce, MCA |
| 11. | FOURTEEN CARAT MIND, Gene Watson, MCA |
| 12. | THE CLOWN, Conway Twitty, Elektra |
| 13. | THE SWEETEST THING, Juice Newton, Capitol |
| 14. | SLOW HAND, Conway Twitty, Elektra |
| 15. | SAME OLE ME, George Jones, Epic |
| 16. | I LIE, Loretta Lynn, MCA |
| 17. | MOUNTAIN MUSIC, Alabama, RCA |
| 18. | FOR ALL THE WRONG REASONS, The Bellamy Bros., Elektra/Curb |
| 19. | YOU NEVER GAVE UP ON ME, Crystal Gayle, Columbia |
| 20. | ANOTHER SLEEPLESS NIGHT, Anne Murray, Capitol |
| 21. | LONELY NIGHTS, Mickey Gilley, Epic |
| 22. | I DON'T THINK SHE'S IN LOVE ANYMORE, Charley Pride, RCA |
| 23. | ONLY ONE YOU, T.G. Sheppard, Warner/Curb |
| 24. | TEARS OF THE LONELY, Mickey Gilley, Epic |
| 25. | ANY DAY NOW, Ronnie Milsap, RCA |

- | | |
|-----|---|
| 26. | MOUNTAIN OF LOVE, Charley Pride, RCA |
| 27. | ARE THE GOOD TIMES REALLY OVER, Merle Haggard, Epic |
| 28. | DON'T WORRY 'BOUT ME BABY, Janie Fricke, Columbia |
| 29. | ALL ROADS LEAD TO YOU, Steve Wariner, RCA |
| 30. | TAKE ME DOWN, Alabama, RCA |
| 31. | BLUE MOON WITH HEARTACHE, Rosanne Cash, Columbia |
| 32. | WOULD YOU CATCH A FALLING STAR, John Anderson, Warner Bros. |
| 33. | BOBBIE SUE, The Oak Ridge Boys, MCA |
| 34. | MISS EMILY'S PICTURE, John Conlee, MCA |
| 35. | ALL MY ROWDY FRIENDS, Hank Williams Jr., Elektra/Curb |
| 36. | I DON'T CARE, Ricky Skaggs, Epic |
| 37. | SOMEONE COULD LOSE A HEART TONIGHT, Eddie Rabbitt, Elektra |
| 38. | YOU'LL BE BACK, The Statler Bros., Mercury |
| 39. | NEVER BEEN SO LOVED, Charley Pride, RCA |
| 40. | BUSTED, John Conlee, MCA |
| 41. | THE WOMAN IN ME, Crystal Gayle, Columbia |
| 42. | RING ON HER FINGER, TIME ON HER HANDS, Lee Greenwood, MCA |
| 43. | ANOTHER HONKY TONK NIGHT ON BROADWAY, David Frizzell & Shelly West, Warner/Viva |
| 44. | DO ME WITH LOVE, Janie Fricke, Columbia |
| 45. | RED NECKIN' LOVE MAKIN' NIGHT, Conway Twitty, MCA |
| 46. | HONKY TONKIN', Hank Williams Jr., Elektra/Curb |
| 47. | LISTEN TO THE RADIO, Don Williams, MCA |
| 48. | ROUND THE CLOCK LOVIN', Gail Davies, Warner Bros. |
| 49. | FINALLY, T.G. Sheppard, Warner Bros. |
| 50. | JUST GIVE ME WHAT YOU THINK IS FAIR, Leon Everette, RCA |

TOP MALE ARTISTS

Pos.	ARTIST, Label	No. Releases On Chart
1.	CONWAY TWITTY, Elektra	3
	MCA	2
2.	MERLE HAGGARD, Epic	3
	MCA	2
3.	HANK WILLIAMS JR., Elektra/Curb	3
4.	CHARLEY PRIDE, RCA	4
5.	RICKY SKAGGS, Epic	3
6.	KENNY ROGERS, Liberty	5
7.	MICKEY GILLEY, Epic	4
8.	GEORGE STRAIT, MCA	4
9.	EDDIE RABBITT, Elektra	3
10.	T. G. SHEPPARD, Warner/Curb	2
	Warner Bros.	1
11.	RAZZY BAILEY, RCA	4
12.	WILLIE NELSON, Columbia	4
	RCA	2
13.	GENE WATSON, MCA	4
14.	EDDY RAVEN, Elektra	3
15.	DON WILLIAMS, MCA	4



TOP PUBLISHERS

Pos.	ARTIST, Label	No. Releases On Chart
1.	TREE, BMI	45
2.	HOUSE OF GOLD, BMI	22
3.	HALL-CLEMENT, BMI	21
4.	CEDARWOOD, BMI	7
5.	ALGEE, BMI	10
6.	CROSS KEYS, ASCAP	14
7.	SHADE TREE, BMI	6
8.	CHAPPELL, ASCAP	10
9.	MILENE, ASCAP	5
10.	BLACKWOOD, BMI	10
11.	TOM COLLINS, BMI	3
12.	PI-GEM, BMI	4
13.	RICK HALL, ASCAP	3
14.	BOCEPHUS, BMI	2
15.	PESO, BMI	6
16.	LARRY GATLIN, BMI	3
17.	SOUTHERN KNIGHTS, ASCAP	6
18.	BIBO, ASCAP	5
19.	ATLANTIC, BMI	6
20.	ACUFF ROSE, BMI	9
21.	COAL MINERS, BMI	3
22.	VELVET APPLE, BMI	4
23.	EASY LISTENING, ASCAP	7
24.	BELLAMY BROTHERS, ASCAP	5
25.	DEB DAVE, BMI	5

TOP SINGLES ARTISTS

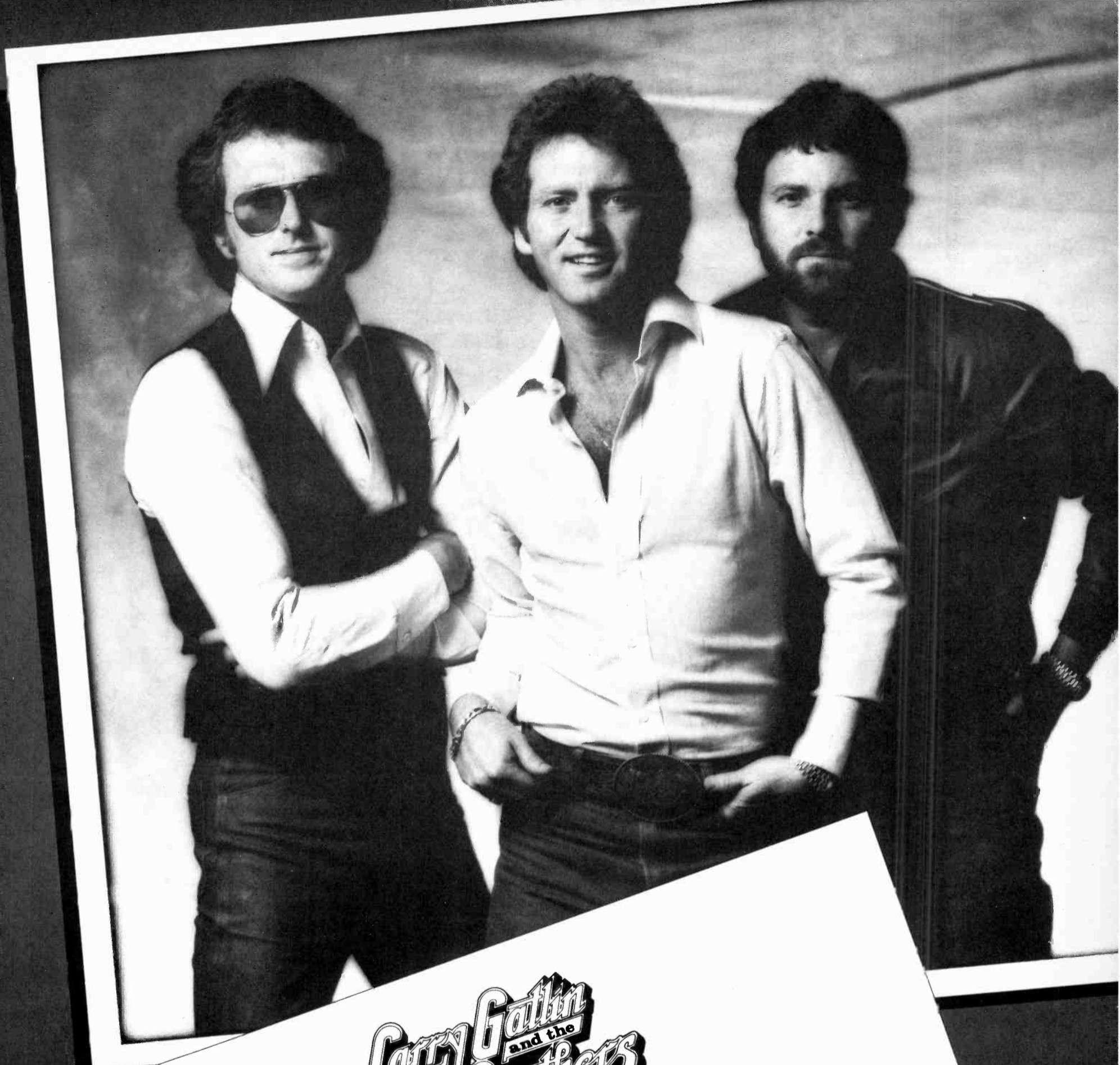
Pos.	ARTIST, Label	No. Releases On Chart
1.	CONWAY TWITTY, Elektra	3
	MCA	2
2.	MERLE HAGGARD, Epic	3
	MCA	2
3.	HANK WILLIAMS JR., Elektra/Curb	3
4.	CHARLEY PRIDE, RCA	4
5.	RICKY SKAGGS, Epic	3
6.	KENNY ROGERS, Liberty	5
7.	ALABAMA, RCA	4
8.	ROSANNE CASH, Columbia	3
9.	MICKEY GILLEY, Epic	4
10.	GEORGE STRAIT, MCA	4
11.	JANIE FRICKE, Columbia	3
12.	EDDIE RABBITT, Elektra	3
13.	T. G. SHEPPARD, Warner/Curb	2
	Warner Bros.	1
14.	RAZZY BAILEY, RCA	4
15.	THE OAK RIDGE BOYS, MCA	4
16.	WILLIE NELSON, Columbia	4
	RCA	2
17.	GENE WATSON, MCA	4
18.	DOLLY PARTON, RCA	4
19.	THE STATLER BROS., Mercury	4
20.	EDDY RAVEN, Elektra	3
21.	DON WILLIAMS, MCA	4
22.	LEON EVERETTE, RCA	4
23.	JOHN ANDERSON, Warner Bros.	3
24.	RONNIE MILSAP, RCA	4
25.	ED BRUCE, MCA	4
26.	JOHN CONLEE, MCA	3
27.	THE BELLAMY BROTHERS, Elektra/Curb	2
	Warner/Curb	2
28.	JOHNNY LEE, Elektra/Full Moon/Asylum	2
29.	SYLVIA, RCA	3
30.	CHARLY McCLAIN, Epic	3
31.	CRYSTAL GAYLE, Columbia	4
32.	LACY J. DALTON, Columbia	3
33.	MOE BANDY, Columbia	3
34.	RAY PRICE, Dimension	4
35.	EARL THOMAS CONLEY, RCA	3
36.	RONNIE McDOWELL, Epic	3
37.	GARY MORRIS, Warner Bros.	3
38.	REBA McENTIRE, Mercury	3
39.	GAIL DAVIES, Warner Bros.	3
40.	ANNE MURRAY, Capitol	4

TOP FEMALE ARTISTS

Pos.	ARTIST, Label	No. Releases On Chart
1.	ROSANNE CASH, Columbia	3
2.	JANIE FRICKE, Columbia	3
3.	DOLLY PARTON, RCA	4
4.	SYLVIA, RCA	3
5.	CHARLY McCLAIN, Epic	3
6.	CRYSTAL GAYLE, Columbia	4
7.	LACY J. DALTON, Columbia	3
8.	REBA McENTIRE, Mercury	3
9.	GAIL DAVIES, Warner Bros.	3
10.	ANNE MURRAY, Capitol	4
11.	BARBARA MANDRELL, MCA	5
12.	EMMYLOU HARRIS, Warner Bros.	2
13.	TERRI GIBBS, MCA	4
14.	JUICE NEWTON, Capitol	4
15.	DOTTIE WEST, Liberty	3

ROSANNE CASH





**Larry Galtin
and the
Galtin Brothers
BAND**

Dear CMA:
Thank you for our nomination as Vocal Group Of The Year 1982.
We love you all!

[Handwritten signature]
Larry, Steve and Rudy

P.S.
Congratulations on another fine year.

By BOB MILLARD

Country music held its own this year as unit shipments dropped across the overall record industry. The costs in dollars and human effort was higher than ever before to consolidate the gains enjoyed by country in the past few years, according to leaders in Nashville's labels, large and small. For runaway album smashes like those enjoyed by Alabama, Willie Nelson and the Oak Ridge Boys, there were thoughts that multiple platinum certifications could have been even higher in the economic climate of a few short years ago. To combat America's sagging economy and its effect on record purchases, there were several instances of belt tightening around town; and playing close to the vest was the tenor of most promotion, marketing and a&r behaviors this year.

"The spiraling effect of the economy—high interest rates, lower disposable income—has caused a sluggish retail environment," sums up Rick Blackburn, senior vice president and general manager of CBS Nashville.

Label execs were peeved at radio this year, too, as shorter playlists, sweeps without artist identification and increased numbers of oldies in rotations were seen as hampering new artist development. Not by any coincidence then was the general trend toward fewer roster additions across the board here. While there is no siege mentality among industry leaders, there certainly is a more conservative tone in the air as the use of indie promotion held static or shrank slightly and promotion and marketing dollars were not seen up front as in years past, but as RCA's Joe Galante puts it, the labels "are waiting to see smoke out there before we fan the fire."

While "lean" was a watchword in the recording industry in Nashville for 1982 in both label roster and staffing, the music was still the focus in most corners. It was widely stated by industry leaders that nothing could happen in any economic climate without the hits, and hits there were this year. With an ear cocked to the tunes and an eagle eye on the bottom line, Nashville labels made the best of a challenging year and had much to brag about.

Joe Galante, marketing vice president at RCA Nashville, cited pop crossovers as a big factor in their success this year. Alabama, Ronnie Milsap, Jerry Reed and Sylvia enjoyed significant pop action in addition to hot country sales and airplay. For Sylvia, the Tom Collins song and production connection pushed her to greater exposure, while Alabama's triple platinum "My Home's In Alabama," and double platinum "Mountain Music," represented arrival at superstar status in its second year of major label affiliation. Dolly Parton's "Heartbreak Express" and "Greatest Hits" were top product also, while Waylon Jennings swooped back with "Black On Black."

Continued growth was seen for Razy Bailey and Steve Wariner, while Earl Thomas Conley showed movement recently with a critically-acclaimed album just shipped, "Somewhere Between Right And Wrong." Louise Mandrell and R.C. Bannon turned television exposure into album sales, as Charley Pride re-signed and made a new commitment toward expanded international market development for his product. Industry giant Kenny Rogers was inked by the New York pop office, but will undoubtedly market through the country office when product does come. Gary Stewart and Dean Dillon went duo this year to the benefit of both; and Leon Everette beat the hustings hard in his continuing touring and promotional activities.

Video crept into many label marketing plans this year, but Galante sums up the general industry feeling on that point, at least until a country MTV arrives:

"It isn't economical at \$30,000 a clip, but it is at \$5,000 a clip because there are enough sources in terms of software users to cover that cost," he stated.

New artists signed at RCA this year included Marlow Tackett, Donna Fargo, Texas Vocal Group and Gus Hardin. Cynthia Spencer was added to the staff as publicity manager. Bob Heatherly came from the New York office in September to become national country promotions director. Local division vice president of operations Jerry Bradley announced his retirement, effective March 1983.

At CBS this year, both Columbia and Epic had excellent years with hot-breaking acts and a stable of solid country artists and superstars. Willie Nelson's "Greatest Hits" reached double platinum, while "Always On My Mind" held the No. 1 album chart position several weeks longer than his previous 11-week score with "Stardust" and is expected to go beyond the current platinum to double platinum by year's end.

George Jones, Charlie Daniels, Johnny Paycheck and Johnny Cash had new product while their catalog continued strong in stores. Merle Haggard and Ricky Skaggs are rapidly approaching gold status with this year's albums, as the former enjoys his first full year at the label and the latter delivered his first two No. 1 singles as a second year artist. Mickey Gilley stayed hot this year, as Rosanne Cash blossomed with chart toppers and Janie Fricke also grabbing her first No. 1. Larry Gatlin and the Gatlin Brothers were very strong, Bobby Bare edged away from funny songs and back into the country mainstream, while Charly McClain made new inroads. Marty Robbins had a resurgent year, happily, as did Tammy Wynette.

Special CBS projects this year included the "Survivors" album featuring former Sun Records artists Johnny Cash, Jerry Lee Lewis and Carl Perkins in a live performance. The six-record Columbia Historic Edition was a colorful and fresh approach to catalog, while George Jones and Merle Haggard

More Conservative Tone In The Air LABELS FIGHT COSTS OF CONSOLIDATING GAINS OF RECENT BOOM YEARS



Janie Fricke in the studio with producer Billy Sherrill, vice president a&r, CBS Nashville.

teamed up for a duo album, "Yesterday's Wine." To break new ground in the Northeast, CBS provided major acts combined with comers in a series of "Rock 'n' Country Tuesday" shows in Boston which showed results in the region as far as New York City.

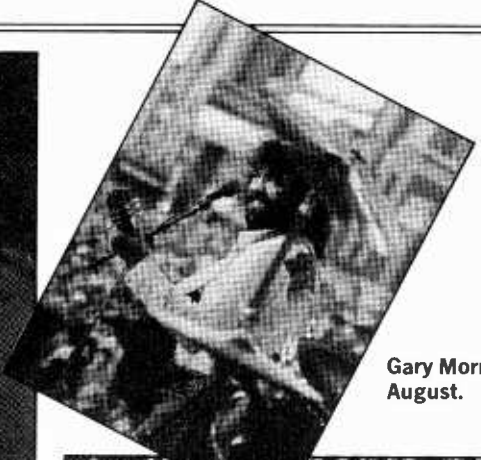
Moe Bandy and Joe Stampley showed well, as did Crystal Gayle, who nonetheless jumped the label late this year for Elektra. Additions to the CBS family included r&b legend Ray Charles, Calamity Jane, Zella Lehr, Gary Wolf and Judy Bailey. Lacy J. Dalton made great strides and remains very promising. Numerous staff positions were cut following the closing of CBS Studios here in midsummer, but CBS Records enjoyed the additions of Cindy Leu and Debbie Banks in charge of publicity for Columbia and Epic respectively.

Big product years were had at MCA with the Oaks and twice CMA Entertainer of the Year Barbara Mandrell, with great promise for the soundtrack from the Universal motion picture, "Best Little Whorehouse In Texas." The Oak Ridge Boys certified double platinum for "Fancy Free" and "Bobbie Sue" albums and broke wide open in pop charts and radio. Both the Oaks and Mandrell had their biggest gross dollar touring years ever. Though Haggard and Twitty flew the label, six months of legal wrangles finally signed Jerry Lee Lewis and Mel Tillis returned to the label as well. Loretta Lynn was rock-steady as always, while veterans Ed Bruce and Gene Watson scored their first No. 1 singles this year. Don Williams continued to turn mellow into greenbacks as Brenda Lee was very productive, and newcomers George Strait and Lee Greenwood came on exceedingly strong. Strait had his first chart topper after a string of solid top fivers.

John Conlee made progress with "Busted," Terri Gibbs continued to develop after last year's quick jump forward, and the Younger Brothers broke the top 20 with their second single release. New artists Kippi Brannon and Lloyd David Foster looked good in introduction. Julie Henry came on board as coordinator of publicity and a&r.

At Elektra/Asylum, they stayed busy keeping up with four Conway Twitty albums in one year. Eddie Rabbitt was commercially active, as Hank Williams, Jr. stayed nearly as strong with catalog as with new product. Hank had eight albums in the Billboard charts at one time this past year and chased hit after hit to the top or near the top of the singles charts while busting loose like crazy with college-aged record buyers, bringing new blood into the proximity of country record racks.

The E/A roster was pared down substantially this year, with



Gary Morris at Chicagofest in August.



Terri Gibbs with Chuck Morgan of "Music Country Network."



Sylvia and Steve Wariner take turns playing their new songs at a radio station.

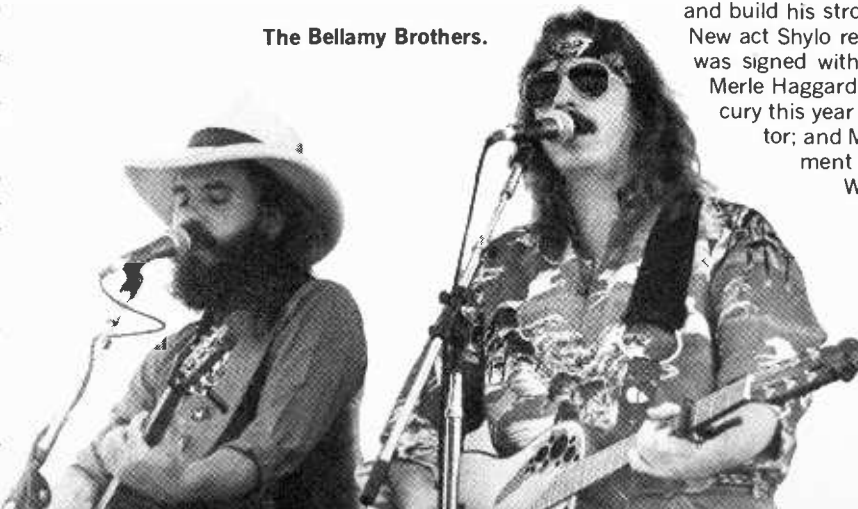
numerous other artists committed to new singles-only contracts for the time being. Joe Sun, Eddy Raven and Tompall & the Glaser Brothers were among the fine talents there who held on during the cuts and continue to develop. New artists were few this year, as the Osmond Brothers broke satisfactorily as a country act, and group Snuff bowed with first product. Crystal Gayle signed and immediately went into the studio. The label grew in staff despite roster cutbacks, with five new positions in place by the end of summer. Those newcomers include James Wood, national sales manager; Janice Azrack, public relations director; Nancy Solinski; promotion coordinator; Randy Carlisle, marketing coordinator; and Jan Ballard, marketing assistant.

At PolyGram/Mercury the Statler Brothers were extremely strong this year, becoming the subject of the country division's first video presentation. The Kendalls held steady and Reba McEntire bloomed, rising to another plateau of country recognition this year. George Burns sold country product while Tom Jones continued to play numerous country venues and build his strong undercurrent country base audience. New act Shylo released first product, and Leona Williams was signed with a probable duet coming with husband Merle Haggard later in the year. New executives at Mercury this year are Joe Polidor, division marketing director; and Martha Haggard, press and artist development director.

Warner Brothers saw T.G. Sheppard reach-

(Continued on page WOCM-16)

The Bellamy Brothers.



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Judi Gottler • Director Nashville Operations • 615-242-3531 • Bill Holmes • Creative Director

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*Thank you
for our first
great year!*

**Tom Collins
Music Corporation (BMI)
And
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(ASCAP)**

the World of Country Music



Larry Gatlin presents Kenny Rogers with surprise birthday cake, courtesy of WHN Radio, at Nassau Coliseum, Long Island, New York. Gatlin opened the show starring Rogers. (Photo by Chuck Pulin)

On Higher Ground

• Continued from page WOCM-4

The touring front stayed relatively strong for country throughout 1982. Used to low overhead expenses and modest contract demands, country acts were able to stay busy on the live circuit. Their reasonable ticket prices were a natural hedge against flagging concert attendances which played havoc with rock shows. Booking agents and promoters found packaging an effective way to combine headliners, openers and mid-range acts and assure full houses . . . and country acts agreed, for few are saddled with rock's overblown egos.

For a while, it seemed that small independent labels were going to take the worst beating of all, unbuffered as they are by the financial security of the majors. Yet by late 1982, two new Nashville label ventures were announced: the rebirth of Monument Records, with a CBS distribution pact; and Compleat Entertainment, a new label formed by Charles Fach, Irwin Steinberg and Bill Hall, linked with PolyGram for distribution.

TANDY RICE, President Top Billing International

"The inflated prices some country superstars are charging have ruined it for the rest of our acts. Fairs that used to be able to dole out their talent budgets over six or eight acts now have to spend all their money on one or two headliners with exorbitant demands. It's greed, plain and simple.

It's a blatant myth that you must have a record label or be on the charts in order to get good bookings. Our six top income-generators at Top Billing aren't even on labels."

Other new label enterprises finding their way onto the country charts included Town House, Main Street, AMI and Philadelphia's Team Records.

Record companies in Nashville sighed, dug in their heels and started looking for alternative ways to break their artists. Without big promotional and marketing budgets to fall back on, labels showed greater selectivity in their signings. Throughout 1982, country divisions suffered fewer staff cutbacks than their coastal counterparts; and since their operational costs weren't as staggering, nor their recording budgets as inflated, Nashville record companies could keep profits up in the face of a worsening economy.

It was certainly a favorable year for acts with more than one member, too, with every record company secretly hoping to unearth the next Alabama or Oaks. Thus, signed to majors this year were the Younger Brothers, Shylo, Bandana and the Wright Brothers, among others.

As the industry eases cautiously into 1983, country's greatest challenge may well come from within its own ranks rather than from any outside pressures. Of course it faces the same hurdles as the rest of the industry. But if 1982 goes down in the books as one the record business would just as soon forget about when all's said and done, country still stands on higher ground right now. It's an edge that should not be sacrificed for complacency or formula productions that could quickly make stale what once was fresh.

Most important, country can't afford to forget that new artists, first and foremost, have always been the key to its success. Country has built its reputation over the years on a willing, open approach to breaking new talent.

In the current economy, this becomes more of a challenge than ever, but one that's vital for country's survival. For every Karen Brooks or Lee Greenwood or Earl Thomas Conley who breaks through the ranks, country music stands to attract that many more new listeners . . . listeners who, hopefully, will become buyers and thereby keep country's flame alive.

COUNTRY MUSIC'S NEWEST SINGING SENSATION

has a winner with her newest release

"I'M THE ONE WHO LOST"

#F-119

off the album

"COUNTRY MUSIC WILL ALWAYS STAY IN MY HEART" #F-1004

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Songs Going More Directly To Artists

COUNTRY PUBLISHING

By EDWARD MORRIS

SUCCESS RIDES ABOVE FORTUNES OF RECORD INDUSTRY

Despite the setbacks and disappointments common to other sectors of the country music business, the publishing field this year has been studded with success stories. Accounting for this happy state are several factors, including production deals that channel the publishers' songs directly to the recording artists, more aggressive songplugging, revival of old catalog material, better selection and use of writers and diversification of investments and efforts.

Tree International, Billboard's top country music publisher for the 10th straight year, had its biggest overall earnings in history during the 1981-82 fiscal year—despite an estimated 20% drop in mechanical royalties, another reflection of sagging record sales.

Buddy Killen, Tree's president, produced sessions for T. G. Sheppard (who scored No. 1s on the company's "Party Time," "Finally" and "Only One You"), Ronnie McDowell, Sue Powell, Crash Craddock, Kamahl, the Wright Brothers, June Roberts and Roger Miller. Upcoming production deals match Killen with Nat Stuckey, Margo Smith, Exile, Sara Johns, Robin Killen and Dana McVickers.

Besides the No. 1 Tree songs recorded by Sheppard, Janie Fricke had one with "Don't Worry About Me Baby" and Michael Murphey another with "What's Forever For."

Tree also purchased Jerry Chesnut's catalog, signed him as a writer and took over the administration of Dolly Parton's Vel-

Edward Morris is a Billboard contributor in Nashville.

vet Apple and Song Yard companies and Mac Davis's Songpainter catalog. Roger Sovine was hired from the Welk Group to become a vice president for Tree. The company signed or re-signed 30 writers, including such stellar wordsmiths as Harlan Howard, Jamie O'Hara, Curly Putman, Sonny Throckmorton and Sterling Whipple. Writer Bucky Jones did the theme song for the CBS-TV comedy series "Filthy Rich."

At its annual Christmas brunch this year, Tree will honor the top 10 earning songs for the past 10 years. They are "Green, Green Grass Of Home," by Curly Putman; "Heartbreak Hotel," Mae Axton, Tommy Durden, Elvis Presley; "King Of The Road," Roger Miller; "Make The World Go Away," Hank Cochran; "Mamas Don't Let Your Babies Grow



Dolly Parton, Tree International president Buddy Killen, Tree's Donna Hilley.

Up To Be Cowboys," Ed Bruce, Patsy Bruce; "Another Somebody Done Somebody Wrong Song," Larry Butler, Chips Moman; "Funny How Time Slips Away," Willie Nelson; "My Elusive Dreams," Curly Putman, Billy Sherrill; "Heartaches By The Number," Harlan Howard; and "Crazy," Willie Nelson.

House Of Gold continues to live up to its name, posting five No. 1 country hits this year and one adult contemporary one. These were Razy Bailey's "Midnight Hauler"/"Scratch My Back" and "She Left Love All Over Me"; Alabama's "Love In The First Degree"; the Oak Ridge Boys' "Bobbie Sue"; Jerry Reed's "She Got The Goldmine (I Got The Shaft)"; and Juice

Newton's "Love's Been A Little Bit Hard On Me."

The company also earned pop cuts with such artists as Millie Jackson, Dr. Hook, Billy Burnette, Natalie Cole, Dan Seals, Sheena Easton and Gladys Knight. Its "China Girl," written by Jeff Silbar and Joe New, was the only outside cut on John Cougar's double platinum album, "American Fool."

Signed to exclusive contracts with the company this year were Beckie Foster, Greg Gordon, B. James Lowry and Kendal Franceschi. House Of Gold has taken over administration of Steve Buckingham's publishing companies, Pullman Music and Santa Fe Music and has formed a SESAC division, Casa de Oro. In addition, the company has opened a House Of Gold office in Australia.

Bob Montgomery, House Of Gold's vice president, produces Razy Bailey, Janie Fricke, Marty Robbins, Lloyd David Foster, Bobby Smith, Jim Stafford and Jack Jones.

For the Welk Music Group, this has been another year of major acquisitions and of a triumphant foray into the pop field. Welk bought Pi-Gem and Chess late last year and this year purchased Waylon Jennings' Baron Music and gained co-publishing rights to the Hank Thompson and Ricky Skaggs catalogs. Writers working through the Nashville office supplied Air Supply with its hit, "Even The Nights Are Better."

Bob Kirsch, former general manager of Warner Bros. Records country division, replaced departing vice president Roger Sovine, who went from Welk to Tree. Welk has 12 writers attached to its Nashville division, including Bob McDill, Chips Moman, Bobby Emmons and Dickey Lee. Many of the writers double as producers, among them Moman, Jerry Gillespie, Ricky Skaggs, Don Williams, Larry Rogers and the "Even The Nights Are Better" composers, Kenneth Bell, J. L. Wallace and Terry Skinner.

Acuff-Rose enriched its already priceless collection of copyrights with the purchase—for \$1,750,000—of the Four Star catalogs. Among the standards thus acquired were "Release Me," "In The Misty Moonlight," "Lonely Street" and "Just Out Of Reach." Company founder Roy Acuff's Elektra album, "Back In The Country," charted, as did 20 of the company's singles. Two of these went No. 1.

Combine Music earned itself three cuts in the "Grease II" soundtrack album, as well as high chart numbers for songs

(Continued on page WOCM-18)

the
**World of
Country
Music**

Labels Fight Costs

Continued from page WOCM-12

ing the summit over and over to reach new sales peaks. Label chief Frank Jones reported superior growth for Gail Davies, John Anderson and Con Hunley. Frizzell and West as a team built on last year's surprise No. 1 with solid base-broadening, with David Frizzell achieving a No. 1 single as a solo artist this year as well. Warners successfully introduced the Wright Brothers, Bandana and Judy Taylor, but Karen Brooks burst forth as one of the biggest finds of the year. Already a successful songwriter, Brooks was the only new artist here to come forth fullblown with an album along with the first single. Sophomore developing artist Gary Morris bowed his first album this year and continues to gather steam. Aggressive and selective in-stores with other promotional and marketing in-person appearance by artists were credited for much of the gain by developing artists here.

Capitol/EMI/Liberty watched Kenny Rogers take two albums to platinum and one to gold before he left the label this



Reba McEntire at the Lone Star in New York City in June.

TOM PHIFER, Operations Manager KRMD-AM/FM Shreveport, La.

"If radio is the theatre of the mind, we seem to feel we're programming to idiots. I honestly don't know why people listen to radio today, when it all sounds like one big jukebox. I think radio programmers are depending on record companies to improve the quality of programming, when what it will take is more people pulling together to work out the problems. Too many programmers are playing just what they see on trade charts instead of listening to the records on their own."

year for RCA. Juice Newton captured the gold for "Quiet Lies" and the "Queen Of Hearts" single, while "Juice" went on to platinum. Juice Newton was the big success story, as she literally exploded through to the top levels. Mel McDaniel garnered two consecutive top 10s as he built a fine momentum through 1982 and Michael Murphey made his first Liberty releases, taking one to the No. 1 chart slot recently. Dottie West was involved in a special project with Larry Gatlin producing her most recent issue, while Cristy Lane sold a huge number of her gospel product in mail order this year.

Monument signed a two year distribution pact with CBS at summer's end, bringing it out of a nearly three year hiatus. Kris Kristofferson and Charlie McCoy have product shipping soon, but first fruit will likely be a 20-song special project of overdubbed duets featuring Willie Nelson and Dolly Parton, Kristofferson and Brenda Lee. Scotti Brothers had a fine year with John Schneider, Petula Clark, Doug Kershaw and a multi-artist package project, "Dukes Of Hazzard," with CBS. Main

RONNIE SPILLMAN, President Encore Talent

"It used to be enough to change your stage show once a year and keep people happy. But now, it's much more competitive and you have to prove yourself each time out. . . .

"In 1983, I'm going to try to offer concert packages with several acts for the price of one superstar headliner. I think promoters can get better value with less cost through careful packaging."



Janie Fricke

Street sold a boxcar full of Boxcar Willie product, though not exclusively through regular retail channels.

It was an equally tough year for the smaller independents. Free of the staff and overhead problems of some bigger labels, they were also shy the budgets of those majors as well. As most artists on smaller indies are developing or redeveloping (except, notably, Roy Clark on Churchill) the tighter playlists and increased expenses put a real squeeze on breaking those artists.

"It's probably been the hardest I've ever seen it," says Joe Gibson of Nationwide Sound Distributors of the problems in charting now product as an indie.

"The strong ones are going to survive—and that's all," conjectures Gene Kennedy of Door Knob.

Still, numerous independent labels charted artists this year, including AMI with Vern Gosdin, Nashville Records with Allen Tripp, Churchill with Cindy Hurt and Rodney Lay, Koala with Jack Grayson, Tom Carlike for Door Knob, Terry Gregory at Handshake, and Mundo Earwood and Stephanie Winslow for Primero. Dimension, Soundwaves, Mesa, Moon Shine, Tanglewood, Casablanca, Viva, Curb, I.E., NSD, Lobo and Townhouse also placed artists in the top 100 this year.

Billboard

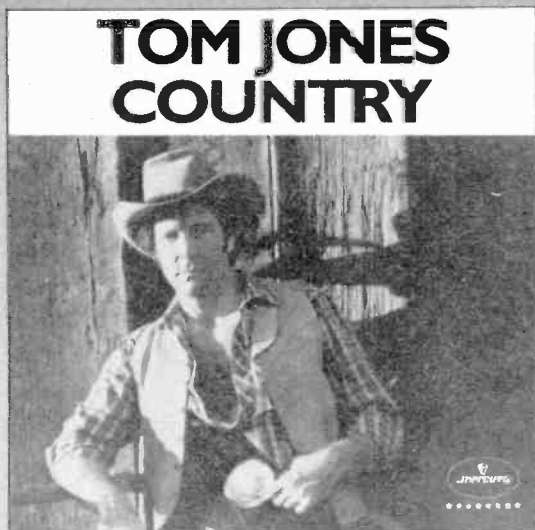
POLYGRAM COUNTRY CLUB



Featuring:
"Can't Even Get The Blues" 76180
 BB ☆ CB ●



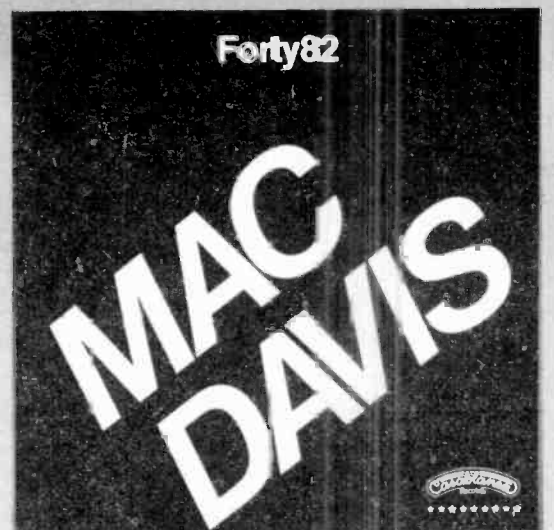
Featuring:
"A Child Of The Fifties" 76184



Featuring:
"A Woman's Touch" 76172
 BB ☆ CB ●



Featuring:
"That's What I Get For Thinking" 76178
 BB ☆ CB ●



Watch for the forthcoming Mac Davis album,
 featuring:
"The Beer Drinkin' Song" NB 2355
 BB ☆ CB ●

The hottest and most exclusive club in the country.



October is Country Music Month

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A

at a time when the music industry as a whole is singing the "Brother, Can You Spare Some Good News Blues," country music and Nashville are a bustling port in the storm, alive with activity, confidence and optimism. Having ridden the wave of "urban country" popularity safely back to shore, Nashville's organizations are unanimous in their desire to show off their success, prosperity and hometown. They'll have that chance with the first Nashville Entertainment Expo in mid-November geared to showcase Music City as Music Business City. The time is right to let the rest of the world in on one of the music business's best kept secrets.

Fulfilling one of six major goals set last year by board chairman Rick Blackburn, the Country Music Association reached across the Atlantic and began operations in London. The new office, headed by director of European operations Ed Benson, is the first step toward achieving closer contact with members outside the U.S. and expansion into international markets. Working with Benson is administrative assistant E.O. Jana Talbot.

A specially commissioned Arbitron psychographic/demographic survey of country radio listeners and a membership survey propelled the CMA towards achieving other goals:

Kay Shaw is a freelance writer based in Nashville.

By KAY SHAW

establishing itself as an industry problem solver, and instituting an aggressive membership drive. Under membership committee chairman Tandy Rice, the CMA projects 10,000 members for its 25th anniversary in 1983. The CMA has been active in the home taping issue, via the Save America's Music Coalition. And, answering the call of cable and video developments, the Radio/Television membership category has been changed to Audio/Video.

Fan Fair was moved from the Municipal Auditorium to the Tennessee State Fairgrounds this year attracting a record 16,000 visitors. Says Jo Walker-Meador, CMA executive director, "We feel the first year was very successful. Excepting the weather of course, something can be done about all the negatives. The industry in particular liked the location better, and we don't feel the fans complaints were strong enough that they won't come back if they know we are remedying the problems." The first All-American Country Games were held at

Academy of Country Music is at 3,000, highest since the Academy's inception in 1964. The 17th ACM Awards show placed first in its time slot for the ninth consecutive year; and according to executive director Bill Boyd, was their biggest.

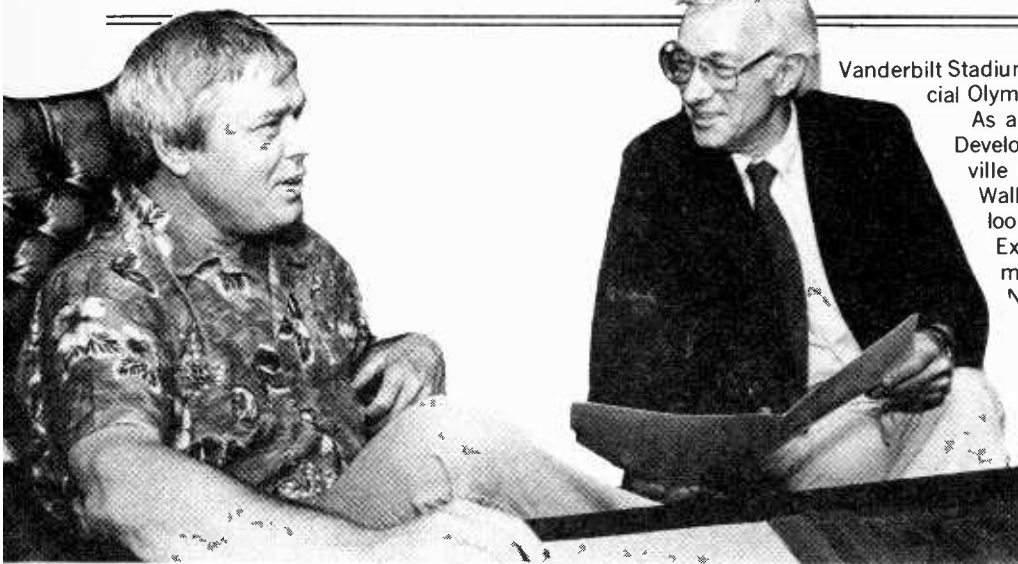
Last year, the Academy held its first Academy of Country Music Golf Tournament, with proceeds going to the fight against MS. Industry people participated in the tournament and were later entertained by Donna Fargo.

BMI enjoyed another year of consistent growth, with its hold on the country music market share steady at close to 70%. The approximately 16,000 writers and 7,000 publishers affiliated throughout the 16-state region are serviced with one of the industry's most accurate and rapid data furnishing sys-

the
World of
Country
Music

First Entertainment Expo in November ORGANIZATIONS FOR NASHVILLE A BUSTLING PORT IN THE STORM

A Billboard Spotlight



Vanderbilt Stadium, benefiting the Tennessee Special Olympics.

As a member of the Music Industry Development Committee of the Nashville Area Chamber of Commerce, Walker-Meador is enthusiastically looking forward to Entertainment Expo '82. "Anything that helps promote Nashville and the music of Nashville will help country music." Membership in the L.A.-based

Tom T. Hall meets with Smithsonian Institution's performing arts director Jim Morris to solidify Hall's appointment to the Smithsonian's Board of Advocates representing country music history and culture.

tems, now streamlined to top-notch efficiency.

One of the high points of BMI's year was New York going country at the BMI Awards Ceremony this summer. Of the 100 awards presented that evening, 52 went to vice-president Frances Preston's southern regional office. Kye Fleming and Dennis Morgan brought home four apiece, topping 1982's pop success duo, Hall & Oates.

Writers recently renewing long-term affiliation agreements with BMI include Bobby Goldsboro, Sonny Curtis, Dennis W. Morgan, Kye Fleming, Ray Stevens, Keith Stegall, Roger Cook, Alabama, Billy Sherrill, Rafe Van Hoy, Jerry Chesnut, Shel Silverstein, Hank Cochran, Curly Putnam, Gail Davies, and the Statlers. BMI also renewed agreements with all of its major publishing companies.

Along with service to their members, involvement is the key to maintaining the lofty reputation BMI enjoys. They offer their conference rooms to organizations ranging from the NMA to the GMA, and BMI officers hold board positions, officer titles, and membership in virtually every organization in

(Continued on page WOCM-27)

Country Publishing

• Continued from page WOCM-16

recorded by Conway Twitty ("We Did But Now You Don't"), Conway and Loretta ("I Still Believe In Waltzes"), Larry Gatlin ("What Are We Doing Lonesome," "In Like With Each Other"), Johnny Lee ("When You Fall In Love"), Rex Smith and Rachel Sweet ("Everlasting Love"), Ray Price ("It Don't Hurt Me Half As Bad"), Billy Swan ("Their Kind Of Money And Our Kind Of Love," "Stuck Right In The Middle") and Calamity Jane ("Send Me Somebody To Love").

Other significant Combine cuts came through Mel Tillis, Freddie Hart, Helen Cornelius, LaCosta Tucker, John Scott Sherrill, Dottie West and John Anderson.

With Tree, MCA Music shared No. 1 honors on Janie Fricke's "Don't Worry About Me Baby." MCA also took credit for "Best Of Friends," recorded by the Thrasher Brothers and adopted as the theme for the "Simon & Simon" TV series. Additionally, the company placed seven songs on Lee Greenwood's debut album on MCA/Panorama Records, "Inside Out," and eight on "The Best Little Whorehouse In Texas" LP.

Jerry Crutchfield, vice president of MCA Music's Nashville operation, has recently produced Larry Gatlin and the Gatlin Brothers Band, the Hemphills, Candy Hemphill, Jim Ed Brown and MCA writers Lee Greenwood and Mike Campbell. Other MCA writers who work through the Nashville office include Crutchfield, Paul Harrison, Dave Loggins, Delbert McClinton and Dennis Adkins.

DAN WOJCIK, President The Lavender Talent Agency

"Sometimes it seems like the entertainment industry is living in a fantasy world . . . Our real need is to educate ourselves, and our acts, and make them understand that with the economy the way it is, they've got to be working with it, not against it."

The emphasis at United Artists Music has been to hold its writing staff to "a workable size" and to revivify its extensive catalog of country standards. Says Jimmy Gilmer, vice president of Nashville operations, "Large staff writer operations are no longer viable." Recent chart action for UA included "Put Your Dreams Away," written by Richard Leigh and Wayland Holyfield and recorded by Mickey Gilley, and "Hey Baby," written by Bruce Channel and recorded by Anne Murray.

Big 3, United Artists' print division, has had two strong-selling country folios, "Historical Anthology/50 Years Of Country



Doug Green of Riders In The Sky, Mel Tillis, Marty Robbins, and Ricky Skaggs at WSM radio in Nashville.

Music" and "The Very Best Of The Country Superstars." Concurring with Gilmer's more Spartan approach, Russ Martens, Big 3's general manager notes, "We have adjusted our publication schedule to a more selective production of books and sheets."

Like UA, Cedarwood has trimmed its in-house writing staff and elected to work its impressive catalog of past hits, both here and abroad. Cuts of note lately have been "Crying My Heart Out Over You" and "I Don't Care," both recorded by Ricky Skaggs and both No. 1s, and "Still Doin' Time," a chart-topper for George Jones. "Teddy Bear" by Red Sovine came to life in England during the past year and went to number four there. Dolly Parton did "Detroit City," Kippi Brannon "Slowly," John Anderson and Merle Haggard cut a duet version of "Long Black Veil," Emmylou Harris did "Restless," Janie Fricke "Pride," Leon Everette "Midnight Rodeo" and Johnny Paycheck "D.O.A (Drunk On Arrival)."

At Famous Music/Ensign Music the top cuts were "(So This Is) Happy Hour," co-written by Steve Gillette and recorded by Snuff; "I'm Drinkin' Canada Dry," co-written by Johnny Cymbal, recorded by the Burrito Brothers; "Growin' Pains," co-written by Cymbal, recorded by Frankie Ford; and "For All The Wrong Reasons" and "Get Into Reggae Cowboy," written by David Bellamy and recorded by the Bellamy Brothers. The company scored album cuts with B. J. Thomas, Tompall & the Glaser Brothers, Tammy Wynette, Moe Bandy and the Younger Brothers.

The company made administration deals with Tompall Glaser, Chuck Glaser, Jim Glaser and Marlow Tackett. The Famous/Ensign stable of writers are Johnny Cymbal, the Bellamy Brothers, Snuff, Rick Klang, Mark Sameth and Steve Gillette.

Reba McEntire, Susie Allanson, Frizzell & West, Family

RICK BLACKBURN, Senior Vice President CBS Records Nashville

"In 1983, our biggest challenge is going to be finding alternatives in our marketing. What we did five years ago has to be thrown out the window. Cable TV needs to be harnessed. If we do that, we can market our artists' image and promote stronger record sales to people sitting at home."

Brown, Gene Watson, Kenny Rogers, Loretta Lynn and Conway Twitty all picked cuts from the King Coal/Coal Miners/Coal Dust catalogs during the past year. Chart-activities included "Today All Over Again," written by Bobby Hardin and Lola Jean Dillon; "Wasn't That Love," co-written by Mitch Johnson; "This Dream's On Me," Fred Koller; "I Lie," Thomas Damphier; and "Making Love From Memory," co-written by Damphier.

Noting that it has songs in 20% to 25% of the charted country albums, Screen Gems/Colgems cites "Always On My Mind," "Take The Memory When You Go," "I'm Drinkin' Canada Dry" and "Pain In My Past" as its top single achievers over the past year. The company also has two featured songs in the upcoming movie, "Tender Mercies," and six others on the soundtrack.

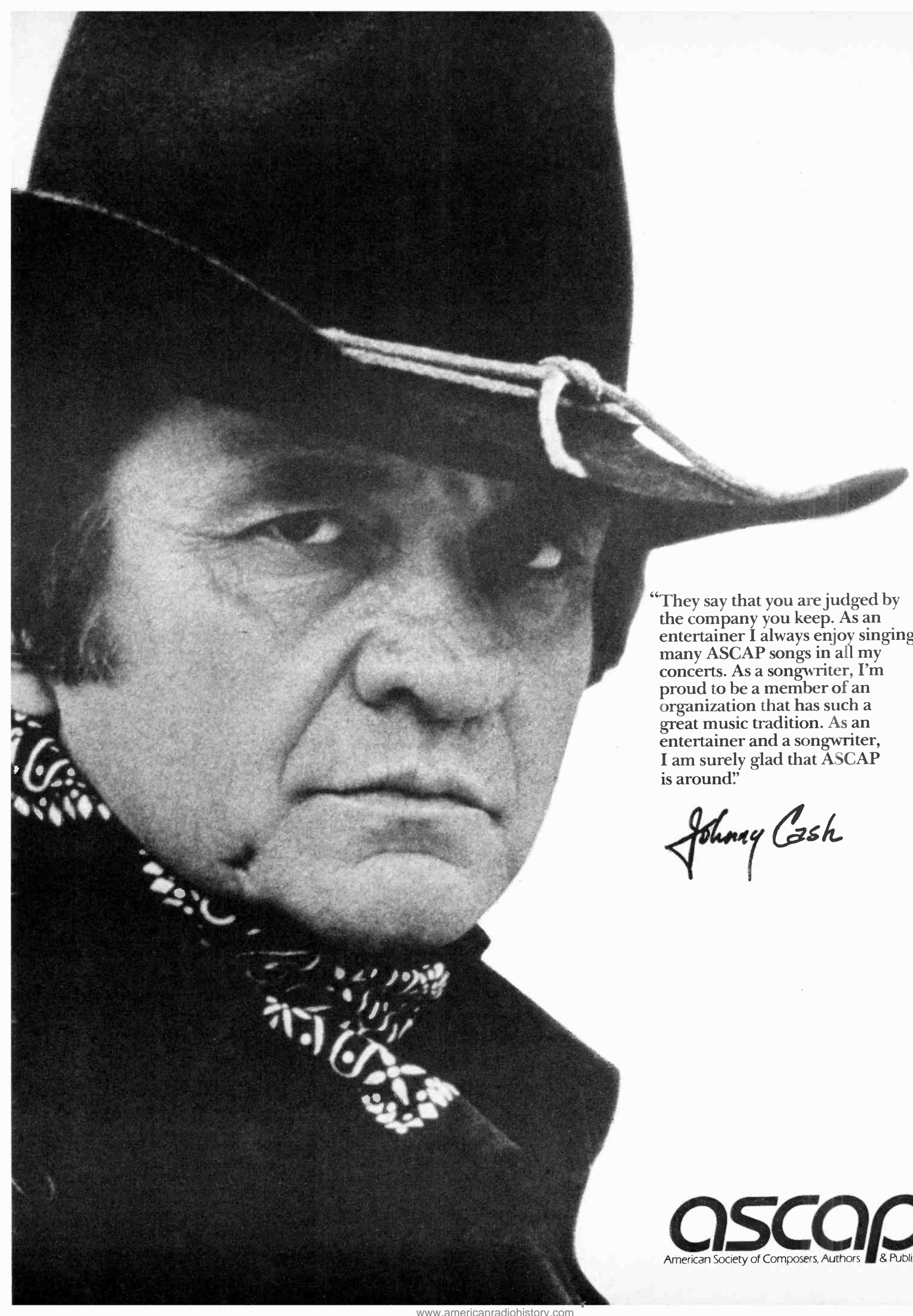
JERRY KENNEDY, Vice President Nashville Operations PolyGram Records

"Limited radio playlists and our economy are the big problems facing country music today. Our ability to make the adjustments through marketing, pricing and so forth is a step in the right direction—but as always, great product seems to overcome any problem."

DebDave and Briarpatch showed their mettle through the Kenny Rogers crossover smash, "Love Will Turn You Around," the title cut on Lacy J. Dalton's LP, "Sixteenth Avenue" and three Eddie Rabbitt hits, "Step By Step," "Someone Could Lose A Heart Tonight" and "I Don't Know Where To Start."

The writing staff of the two companies has grown to nine, each of whom has had at least one cut during the year. Writer Thom Schuyler has been signed to EMI/America Records. Writers David Malloy, Eddie Rabbitt and Even Stevens also double as producers.

(Continued on page WOCM-20)



“They say that you are judged by the company you keep. As an entertainer I always enjoy singing many ASCAP songs in all my concerts. As a songwriter, I’m proud to be a member of an organization that has such a great music tradition. As an entertainer and a songwriter, I am surely glad that ASCAP is around.”

Johnny Cash

ascap
American Society of Composers, Authors & Publishers

TOP ALBUMS AND SINGLES



ALABAMA

TOP ALBUM GROUPS

Pos.	ARTIST, Label	No. Releases On Chart
1.	ALABAMA, RCA	3
2.	THE OAK RIDGE BOYS, MCA	3
3.	THE STATLER BROS., Mercury	2
4.	LARRY GATLIN & GATLIN BROS. BAND, Columbia	2
5.	THE CHARLIE DANIELS BAND, Epic	1

Chart awards appearing in this section were compiled over a 12-month research period beginning September 12, 1981 and ending September 4, 1982.

the World of Country Music



SHELLY WEST & DAVID FRIZZELL

TOP ALBUM DUOS

Pos.	ARTIST, Label	No. Releases On Chart
1.	DAVID FRIZZELL & SHELLY WEST, Warner/Viva	1
2.	THE BELLAMY BROS., Elektra/Curb	1
3.	JIM REEVES & PATSY CLINE, RCA	1
4.	LOUISE MANDRELL & R.C. BANNON, RCA	1
5.	GARY STEWART AND DEAN DILLON, RCA	1

TOP SINGLE GROUPS TOP ALBUM LABELS

Pos.	ARTIST, Label	No. Releases On Chart
1.	ALABAMA, RCA	7
2.	OAK RIDGE BOYS, MCA	7
3.	THE STATLER BROTHERS, Mercury	6
4.	LARRY GATLIN & THE GATLIN BROS. BAND, Columbia	6
5.	TOMPALL & THE GLASER BROS., Elektra	4

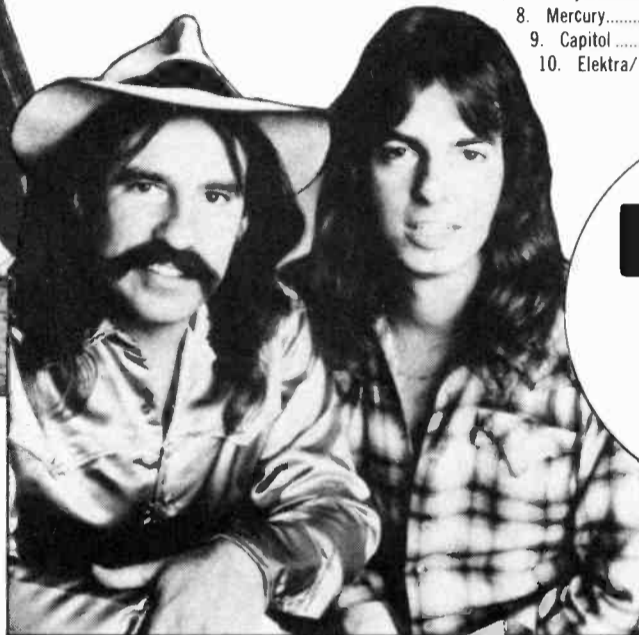
Pos.	ARTIST, Label	No. Releases On Chart
1.	RCA	33
2.	MCA	31
3.	Columbia	21
4.	Epic	19
5.	Elektra	14
6.	Elektra/Curb	9
7.	Liberty	10
8.	Capitol	8
9.	Warner Bros.	10
10.	Mercury	7

TOP SINGLE DUOS

Pos.	ARTIST, Label	No. Releases On Chart
1.	BELLAMY BROS., Elektra/Curb	3
	Warner/Curb	2
2.	DAVID FRIZZELL & SHELLY WEST, Warner/Viva	5
	Warner Bros.	1
3.	THE KENDALLS, Mercury	5
4.	THE BURRITO BROS., CBS/Curb	4
5.	WAYLON & WILLIE, RCA	1

TOP SINGLE LABELS

Pos.	ARTIST, Label	No. Releases On Chart
1.	RCA	73
2.	MCA	58
3.	Columbia	49
4.	Epic	38
5.	Elektra	43
6.	Warner Bros.	34
7.	Liberty	30
8.	Mercury	19
9.	Capitol	22
10.	Elektra/Curb	6



BELLAMY BROS.



Country Publishing

Continued from page WOCM-18

House of Bryant garnered cuts through Del Reeves, Simon & Garfunkel, the Atlanta Pops, the Osborne Brothers, the Young Ambassadors and June LaSalvia in this country, and in England through Carey Duncan and Billie Jo Spears. A Dolly Parton-Kris Kristofferson duet on the Bryants' "Ping Pong" will be in the new Monument album, "Winning Hand."

Picalic made the charts with "Too Many Lovers" (a No. 1) and "Livin' In These Troubled Times," recorded by Crystal Gayle, and "He Got You," Ronnie Milsap.

At Blendingwell Music, there was single action via the Oak Ridge Boys, Don Williams, Ronnie Rogers, Mel McDaniel, Patti Page, Ed Bruce, the Corbin Hanner Band, the Kendalls and Rodney Lay, as well as album cuts by Eddy Raven, Rosanne Cash, T. G. Sheppard, Joe Sun, Jessi Colter, Alabama

STEVE SALSBERG, Vice President Marketing Lieberman Enterprises

"Pricing is also a key. For instance, this year, we backed off \$8.98 catalog and went heavy on midlines, budget LPs and cutouts. It's vital that the country industry know its buyers and aim its efforts at reaching them."

and Don King. The company's Cashwest Productions and Lifesong Records have seen a surge of activity through Tommy West's production of Ed Bruce for MCA, Ronnie Rogers for Lifesong and Don King for Epic.

Chappell/Intersong, ASCAP's country publisher of the year in 1981, continues its strong country showing, tapping the talents of writers Charlie Black, Rory Bourke, Jan Crutchfield, Layng Martine Jr., Rafe VanHoy and Barbara Wyrick. Current and recent active copyrights include "Heartbroke," recorded by Ricky Skaggs; "She's Lying," Lee Greenwood; "Tennessee Saturday Night," Roy Clark; "It's Who You Love," Kieran Kane; "No Relief In Sight," Con Hunley; "Another Sleepless Night," Anne Murray; "Be There For Me Baby," Johnny Lee; and "Round The Clock Lovin,'" Gail Davies.

Building on writers he developed while running Pi-Gem and Chess, producer/publisher Tom Collins has scored some major hits with his new companies, Tom Collins Music and Collins Court. "Nobody," written by Rhonda Fleming and Dennis W. Morgan and recorded by Sylvia went No. 1 on the country charts and climbed high on the pop listings. Sylvia's "Sweet Yesterday," also by Fleming and Morgan, went to number 12, and their "Kansas City Lights," recorded by Steve Wariner, hit number 15.

Current activity includes Warner's "Don't It Break Your Heart," co-written by Mack David, and Charlie Ross's "Are We In Love (Or Am I)," by Don Pfrimmer and Charles Quillen. Collins produces both Sylvia and Warner.

Silverline/Goldline, owned by the Oak Ridge Boys, reports they have enjoyed the most successful year since the companies were reactivated four years ago. The writing staff consists of Michael Foster, Jimbeau Hinson, Tony Brown, Paulette Carlson, Jimmy Tarbutton, Steve Sanders, Rusty Golden, Walter Carter and Larry Wiloughby. They have had cuts on projects by the Oak Ridge Boys, George Jones, the Boys Band, Dottie West, Brenda Lee, Bobby Jones, Shirley Caesar and several others, including artists in Norway and Australia.

Aside from these cuts, the publishing companies have been pursuing record deals for their writers in conjunction with Duane Allen's affiliated production division, Rockland Roadhouse. Michael Foster will have an MCA album out in early 1983, Larry Wiloughby has had a project produced by Rodney Crowell and Jimbeau Hinson has had one by Michael Foster and Tony Brown. Silverline/Goldline has gained West Coast representation this year through the Music Umbrella.



Karen Brooks is interviewed by R.A.I. Italian Television's Claudio Masenza at Brooks' farm in Franklin, Tenn. The special on country music will be aired in Italy this month.

In November April/Blackwood Music became CBS Songs. It has recently signed Jim McBride, Randy Goodrum, Guy Clark and Susanna Clark to its Nashville writing staff, which already included such standouts as Keith Stegall, Stewart Harris and Earl Thomas Conley. CBS reports that it has had 38 songs in the singles chart this year, among these being "Lonely Nights," "Bet Your Heart On Me," "Hurricane," "Preachin' Up A Storm," "After The Love Slips Away," "I Think About Your Lovin'", "Blue And Green," "She's Playing Hard To Forget" and "Heavenly Bodies." It has also been represented in 39 chart albums.

BUDDY KILLEN, President/Owner Tree International

"Country is facing the same challenge as the rest of the industry: home taping, and singles sales. I think we've got to come up with other alternatives... Sales are dropping too much, and there seems to be some confusion throughout the whole industry about where we're going. We need to work together."

The Drake Music Group named Ron Cornelius its professional manager this past June. The company now has publishing and administration agreements with the Jerry Reed, B. J. Thomas and Jerry Foster publishing firms. In addition, owner Pete Drake has formed a new ASCAP company, Pete-wood Music. A movie, "Waltz Across Texas," has been shot on the Drake copyright of that name, and Drake served as executive co-producer with Dick Clark on the TV special, "Ernest Tubb: An American Original."

Drake has produced records recently for B. J. Thomas, Slim Whitman, Bjoro Haaland (of Norway), George Hamilton IV (a tv album for release in England), the Country Ramblers (for release in Mexico), Jimmy Crawford and the Texas Troubadours. The Ringo Starr album, "Beaucoup of Blues," which Drake produced and which contains 10 Drake songs, has set for re-release worldwide by Capitol/EMI.

Writers signed this year to exclusive Drake contracts are Larry Kingston and Lathan Hudson.

Three Elektra/Asylum writers—Bill Lamb, Denise Draper and Josh Leo—have also been signed to Elektra Records for single or album projects. Current cuts from the firm have been recorded by the Whites, Reba McEntire, the Boys Band, Tompall & the Glaser Brothers, Charly McClain, Dave Rowland & Sugar and Wendy Waldman.

The Lowery Group has made its mark on the country charts this year via cuts by Bertie Higgins, Bill Anderson and Albert Coleman's Atlanta Pops. Their songs were "Key Largo," "Just Another Day In Paradise," "Casablanca," "Southern Fried" and "Just Hooked On Country."

Billboard

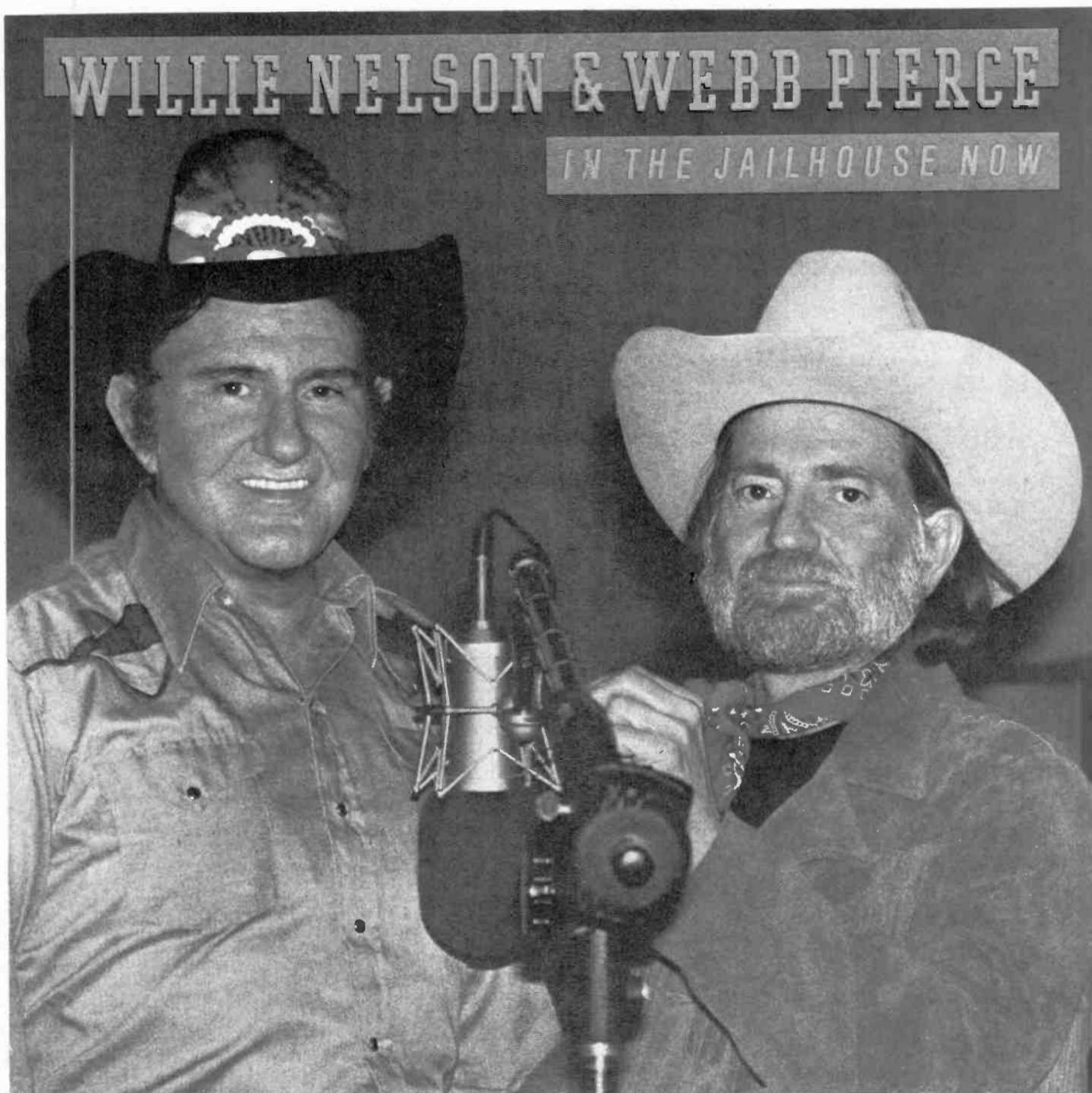
BUSTING OUT ALL OVER!

The new single by

WILLIE NELSON & WEBB PIERCE

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From the album of the same title
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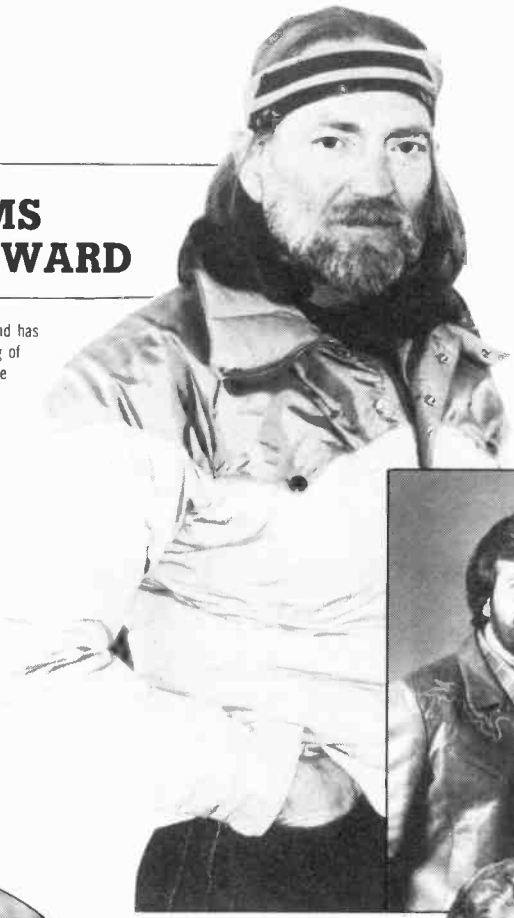
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Billboard's Special Country Music Awards were selected by Billboard's Country Bureau in Nashville.

the World of Country Music

BILL WILLIAMS MEMORIAL AWARD

WILLIE NELSON: Over the years, this legend has continued to show country music's coming of age through his writing and performing. The lyrics he writes and the melodies he sings have become, through their unvarying excellence, synonymous with the true spirit and beauty of country music. Willie Nelson truly embodies the personal and professional qualities inherent in this award, named for Billboard's late Southern editor.



SPECIAL AWARDS

THE OSMOND BROTHERS

In the early 1970s, the Osmond Brothers (Wayne, Merrill, Jay and Alan) were part of a family act that reached the top of the pop charts with "One Bad Apple." In 1982, the four brothers showed their commitment to country with both an E/A album and a top 30 country single, "I Think About Your Lovin'," regaining old fans and creating new ones.



BREAKTHROUGH

ALABAMA

Country in origin and inspiration, Alabama nevertheless has proved itself contemporary enough to appeal widely to audiences raised on rock'n'roll. Alabama's impressive platinum and gold track record in its three years with RCA proves that country acts can cross boundaries with fervor and style.



OWEN BRADLEY
Owen Bradley's illustrious career has encompassed virtually every milestone in country music's history. His genius as musician, a&r man, producer and record company executive is ongoing; even today, his name is found as an active contributor on the country music charts.



PIONEER

ROY ACUFF

Roy Acuff has been a pioneer in many ways, perhaps most notably as a goodwill ambassador for country music across the world. He helped bring country to network radio and infused a sense of showmanship that brought in countless new fans. Indeed, to many, Acuff has been and remains the best definition of country music.



SOUNDTRACK LP

THE BEST LITTLE WHOREHOUSE IN TEXAS

With Dolly Parton's delicate, moving vocals, her new material written for the film in conjunction with its original Broadway score, and the success of the movie itself, a most unlikely subject is elevated into a likable slice of Americana. MCA has the soundtrack RCA has the Parton singles.



BARBARA MANDRELL

TV star, recording artist, concert headliner, media celebrity: within the past year, Barbara Mandrell has continued to serve as country music's international ambassador. With ease and finesse, she has bridged the borders of country, pop and now gospel. Mandrell has dedicated herself to the embodiment of country music's loftiest goals, and her career exemplifies this.



BILLBOARD'S DISTINGUISHED ACHIEVEMENT

RICKY SKAGGS

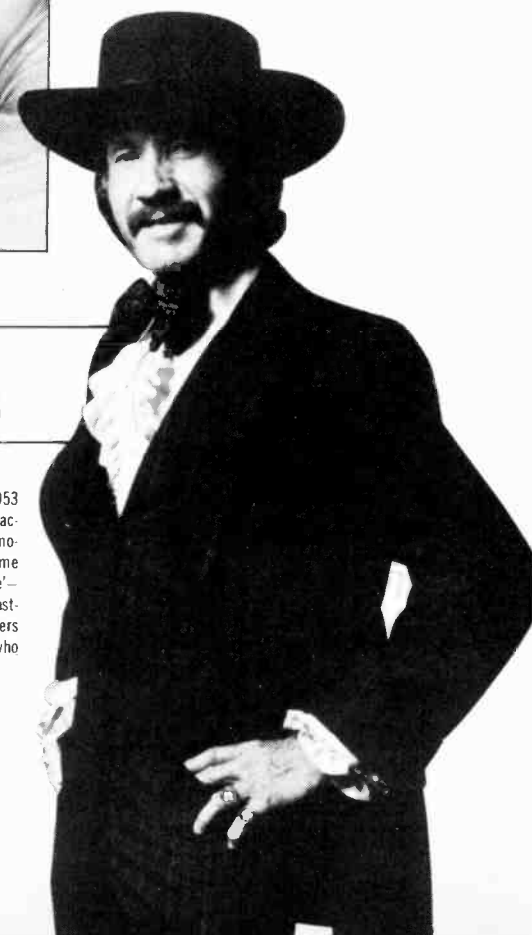
Just when traditional country music seemed destined for the archives, Ricky Skaggs arrived on the scene as a lyrical lobbyist for country's downhome heritage. In a little more than a year, this Epic artist scored a best-selling debut album and four chart singles (two of these No. 1's), kindling a trend toward traditional that should keep country in perspective.



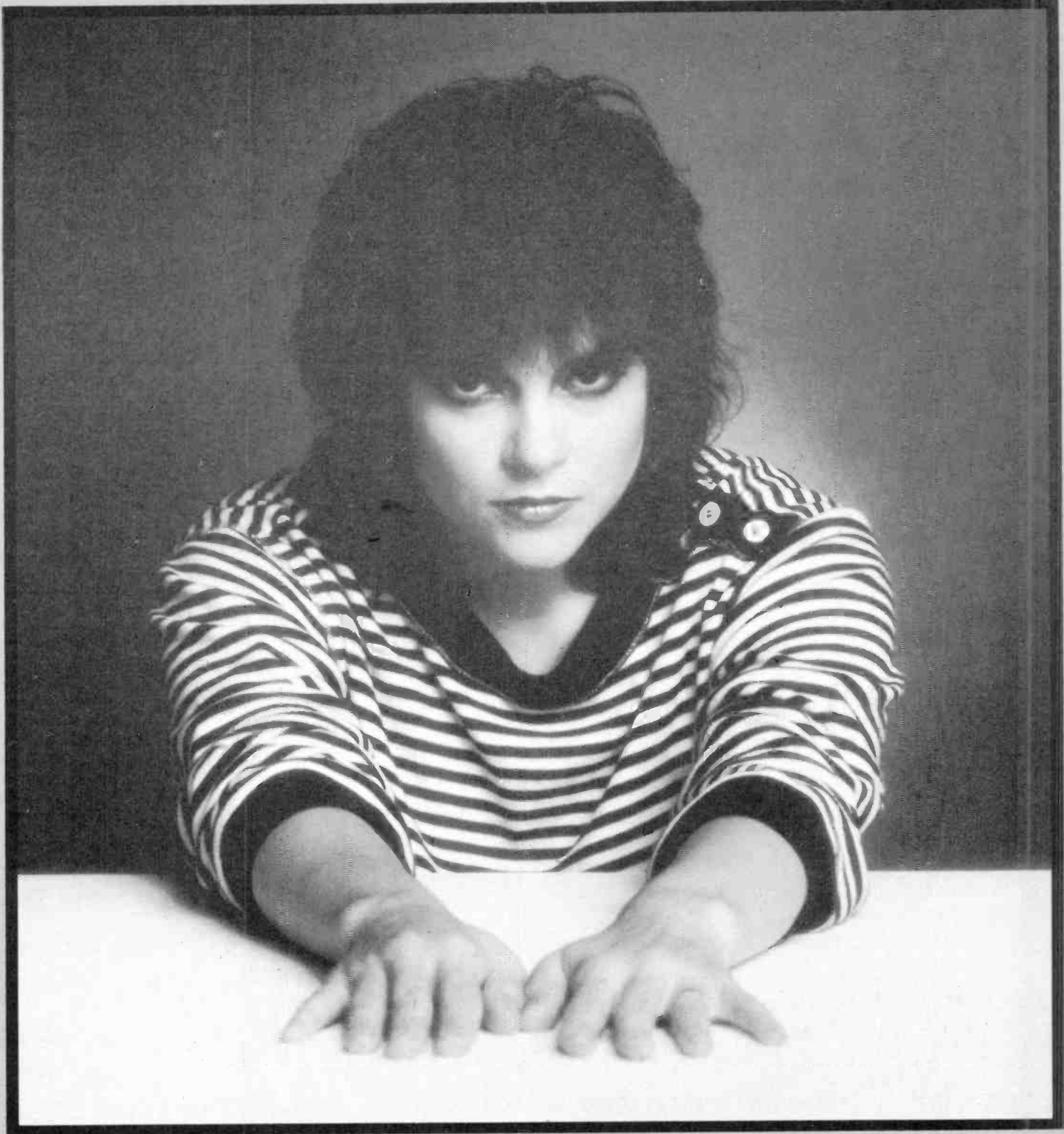
ARTIST RESURGENCE

MARTY ROBBINS

Marty Robbins had his first top 10 record in 1953 with "I'll Go On Alone." After a period of chart inactivity, Robbins hit again this year with "Some Memories Just Won't Die." In 1958, he sang the theme song for Gary Cooper's classic, "The Hanging Tree"—this year, he'll be doing the same for Clint Eastwood's "Honky Tonk Man" film. Like the characters he so often sings of, Marty Robbins is a fighter who keeps coming back.



Thank you, Billboard!



love, Rosanne Cash



GEORGE STRAIT
No. 1 New Male Album Artist

the World of
Country Music

AMI RECORDS
No. 1 New
Singles Label

AMI
RECORDS

NEW
ARTISTS



CINDY HURT
No. 1 New Female Singles
Artist

REBA McENTIRE
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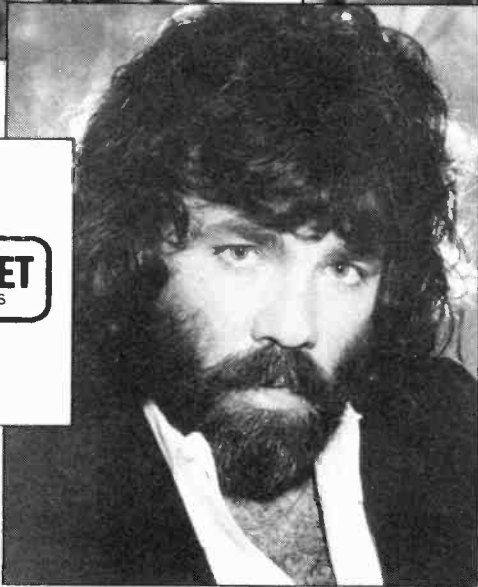


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(9/82)

"Ah honey you turn me on I'm a radio
I'm a country station I'm a little bit corny
I'm a wildwood flower wavin' for ya
And a broadcastin' tower wavin' for ya"

Joni Mitchell, 1972,
Crazy Crow Music c/o Segal & Goldman (BMI)

W

By ROBYN WELLS

hen Joni Mitchell wrote "You Turn Me On I'm A Radio" in 1972, country music did carry the connotation of being "a little bit corny." Although the genre had long spawned crossover artists like Jim Reeves and Skeeter Davis, country music still meant "Hee Haw" and Mother Maybelle's "Wildwood Flower" to the majority of Americans.

Ten years later, Gail Davies' cover of "You Turn Me On I'm A Radio" was a top 20 country hit. That Davies' version strays little from Mitchell's original pop styling is a measure of how far country music, and country radio, has come in the past decade.

According to Country Music Assn. figures, there are now 2,114 full-time country radio stations, up from 1,785 in 1981 and 633 in 1972. Country is being touted as the format of the '80s, a prediction backed by some solid statistics. A study commissioned by the National Assn. of Broadcasters for its recent Radio Programming Conference states that the number of people between the ages of 16 and 24 will decline by one million during the '80s. The bulk of the population is moving into the 35 to 54 age bracket, the peak demographic for country listeners, with 42% of its audience falling into this age bracket.

In short, country radio has come of age. But like any other rite of passage, certain residual problems go hand-in-hand with this newfound maturity. Virtually every major market has more than one country station. Programmers must also face the increasing number of country songs appearing on AC playlists and the threat of beautiful music and AC stations biting into country's bread and butter audience.

To stay on top of the competition, country radio has been moving toward programming plays commonly found in other formats, such as tightened playlists and "three-in-a-row" music sweeps.

"Anytime you have a heated competitive battle, people are going to chop playlists. It happens in any format," asserts Bill Figenshu of Viacom. "The station that plays the better songs

Robyn Wells is a Billboard reporter in New York specializing in country radio.



Jerry Reed with WPLO Atlanta DJ Johnny Gray.

Dylan, in order to appeal to their converts. Conversely, programmers worry about whether to add a contemporary non-country artist like Bertie Higgins and Charlene or to play the latest release from a new, traditional artist like George Strait or Ricky Skaggs.

the
**World of
Country
Music**

Most programmers agree, however, that playlists top-heavy with oldies will taper out. Right now, it is one means country radio stations have of establishing their identity within the market. But p.d.s are acutely aware that oldies have a burnout factor the same as more current songs.

"You play what the marketplace wants," says Dene Hallam, program director of WHN New York. "It's a supply and demand situation. Eventually, the marketplace will level off between the traditional and non-traditional artists."

Tom Phifer, operations manager of KRMD-FM Shreveport,

(Continued on page WOCM-34)

Larger Base Audience Than Ever FULL-SERVICE RADIO FINDS LIFE AFTER 'THREE-IN-A-ROW'

wins." He also contends that because of the increased competition, country stations are actually playing more music per hour than ever before because that's "what the audience wants."

But a growing concern among the country music industry is radio's predilection for playing oldies. Some playlists in the past year contained as much as 70% country gold, a situation which is mirrored in other formats, most notably rock.

Other country programs implement oldies from acts like Eric Clapton, James Taylor, Gary Puckett & the Union Gap, Creedence Clearwater Revival and Bob

David Frizzell receives No. 1-with-a-star cake in honor of his No. 1 single "I'm Gonna Hire A Wino To Decorate Our Home." On hand were, from left: WSM general manager Tom Cassidy, Frizzell, and "Music Country Network's" Chuck Morgan.



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A Bustling Port

• Continued from page WOCM-18

the industry and community. Among others, the CMA, GMA, NSAI, NARAS, the National Kidney Foundation, the Music City Tennis Invitational, the Tennessee Performing Arts Center, and Entertainment Expo all receive strong BMI support.

That Nashville and country music has been the "vibrant spot in the music industry" is large cause for celebration. Says Preston, "Nashville songwriters have had perhaps one of the best years in the history of country music—in the history of Nashville music. The record companies here have had to lay off very few people. Nashville's success is due to people working together here towards making a better environment for our industry. The Expo is a perfect example of people uniting and saying hey, this is our industry. It's a good industry and we want to draw attention to it. We want to tell everybody about it."



Earl Thomas Conley signs autographs in Atlanta. Next to Conley, manager Georgeann Galante looks on.

"Major increases are the key words to what we feel is ASCAP's membership success story of 1982. We have created a presence in Nashville that is substantial," reports Connie Bradley, ASCAP's Southern Regional Director. "Last year, we projected a major increase in chart activity and it has happened, as evidenced by the fact that our number of songs on the chart and our chart percentage has dramatically increased."

ASCAP has seen a major overall increase in contemporary music representation, encompassing gospel, pop, r&b and MOR, as well as country. Bradley notes that this is a result of what she calls "the increasing cross-pollination of music today." This interweaving led to Gary Chapman, a gospel writer, scoring his first No. 1 country song with "Finally," and Aaron Williams having two cuts on the country chart at the same time he was nominated as Gospel Songwriter of the Year. ASCAP has been influential this past year in breaking musical boundaries by looking closely at the "total industry" and at the songwriter "not as a gospel writer or a country writer but as a songwriter."

ASCAP points to writers like Johnny and June Carter Cash, Ed and Patsy Bruce, Wayland Holyfield, and Don Williams switching their catalogs to ASCAP as proof of the Society's growing stature in country music. Among new signings are Tanya Goodman, Emmylou Harris, George Strait, Tim Dubois, Razy Bailey, Butch Baker, Leon Everette, Marvin Morrow, Gary Burr and Jim Huffman.

ASCAP sponsored a four-week seminar, the ASCAP Songwriters Workshop, open to all writers and co-chaired by Rory Bourke; and participated in many out of town writer seminars.

ASCAP executives have maintained their high profile in the industry and community. Particularly, Bradley is chairman of the Music Industry Development Committee, liaison between the music industry and the Expo, and the Chamber of Commerce, as well as serving on the boards of the NMA, NSAI and GMA. "There is not any form of music organization that we are not a major part of."

SESAC, now representing 1,200 writers and 900 publishers, made real inroads in chart activity in 1982. Dianne Petty, SESAC vice president, puts special emphasis on new writers her firm has affiliated. Among them were Nilda Daniel, who has the title cut on Loretta Lynn's new LP, "Making Love From Memory"; "Love's Gonna Fall Here Tonight," Razy Bailey's current single written by Kendal Franceschi; artist/writer Kay T. Oslin with a top 10 writer credit on "Round The Clock Lovin'" and her first single on Elektra, "Younger Men"; writer/artist Karen Taylor; and Ken Barken, writer of Patti Page's "My Man Friday." Eighty percent of SESAC's new writers have had songs recorded, and of those, 60% have been singles.

FRANCES PRESTON, Vice President BMI

"The biggest challenge facing country? The technological explosion!!! Video... digital... cable... satellite... understanding the potential and being creative enough to exploit it. We must be prepared artistically as well as technically to effectively capitalize on each scientific breakthrough as it occurs."

the World of Country Music

Along with new writers, the success of some longer-affiliated members has led SESAC to being on the country charts 50 of 52 weeks. Since coming to SESAC, Frank Dycus has tallied four credits on George Strait's debut LP, "Strait Country," as well as Strait's new single "Marina Del Ray," two on Gary Stewart and Dean Dillon's first collaborative LP and two on their next.

Petty says the emphasis is on quality, not quantity, resulting in SESAC being intimately involved with their writers and able to offer personal contacts and efforts. She also pointed to "broken barriers" as a key element in last year's success. "Writers are beginning to interact. Good writers are able to transcend those barriers. The lines are coming down and it's healthy for all of us."

Since humble beginnings in 1967, the Nashville Songwriter's Association International has signed up nearly 2,000 members. Under the tireless efforts of executive director Maggie Cavender and new president Ann Stuckey, NSAI devoted much of its efforts to the Save America's Music coalition, helping collect and send over 10,000 signatures to Washington. The second annual Summer Seminar was attended by over 200 at Belmont College, followed by a songwriters showcase. At a spring symposium, attendees sat with successful writers for collaboration. Combine has published one of the resulting songs, and it is being demoed.

Most ambitious are plans to establish a foundation, ultimately to provide a home of the NSAI Hall of Fame, an education center, and a qualified recipient of federal grants.

While NSAI is devoted to making the songwriter a first class citizen, AGAC, the Songwriters Guild, is trying to make writers better businessmen by offering information, knowledge and protection. Though AGAC is a 50-year-old organization, Nashville's office didn't open its doors until March 1982. An opening party was held in April and introduced regional director Susan Loudermilk and vice president John D. Loudermilk to more than 100 industry people. Lori Miller has since joined the staff as assistant regional director.

Holding ignorance responsible for loss of dollars, vice president Loudermilk says, "Writers in Nashville are the bastard children of the business. They are way behind the times—in contracts, pay and organization. While NSAI promotes the writer, this office is phase two of that protection."

Activities so far have included monthly "Ask A Pro" sessions during which industry leaders offer answers and advice. AGAC president David Weiss and executive director Lewis Bachman have flown in from N.Y. for sessions. AGAC offers an open-to-the-public publishing course, "Songwriter/Publisher Awareness," in its offices Monday and Tuesday nights. During convention week, AGAC will hold a marbles tournament, playing up the Guild's "Aggie Award" and a chance for members to get together.



Bandana

With membership now totalling over 700, and new memberships recently increasing, the Nashville chapter of NARAS is the third largest in membership, and one of the most influential in national decision making. Keeping pace with numbers growth is an acceleration of activity and visibility. NARAS showcases continue to spotlight artists while raising funds for the chapter. Jim Stafford entertained in May and others are planned for fall and winter. A chartered bus took NARAS members to a VIP tour of the World's Fair in July, and another contingent will go in October. Also in October will be a seminar at Bullett Recording, where 50 college students will participate in a master song session. September saw the first issue of a quarterly newsletter.

New chapter executive director Carolyn McClain was introduced during a general membership meeting in July, and the board of governors elected new officers. President Joe Moscheo will lead first vice president Jim Black, second vice president John Sturdivant, third vice president Bob Farnsworth, trustee Don Butler, secretary Fred Vail and treasurer Charlie Fach.

States McClain, "We are offering a lot of visibility and communication to our members and we are just beginning. NARAS will be doing positive things to promote our industry.

(Continued on page WOCM-32)

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Gail Davies with Charlie Louvin on "Nashville Alive!"

Mary Ann McCready, director of artist development for CBS Nashville, admits that no one can be sure yet that video exposure will create album sales in country, but she is optimistic. "We just don't know yet," she says. "We're looking at video as an additional pro-

Skeptics predicted that interest in country music world decline as the "Urban Cowboy" craze faded. But though the media's obsession with things "cowboy" has finally subsided, country music itself still holds its own. Nowhere is that more apparent than in television, video and films.

Hollywood may have gone heavier for country in previous years, but at a time when movie budgets are scrutinized down to the penny, country managed to claim its share of the celluloid screen. Two major country-oriented productions during the last 12 months were 20th Century Fox's "Six Pack," starring Kenny Rogers; and "The Best Little Whorehouse In Texas," with Dolly Parton. Rogers' film even produced a No. 1 country single: "Love Will Turn You Around," while MCA's "Whorehouse" soundtrack and RCA's Parton singles indicate active consumer interest.

Rogers starred in a CBS telefeature, "Coward Of The County," based on his former hit. Willie Nelson was spotlighted in a CBS TV film, "Coming Out Of The Ice," and his "Barbarosa" is picking up distribution on the credibility of its advance reviews.

And three other feature films had been completed with Nashville themes by the end of 1982: "Country Gold," with Loni Anderson; Hank Williams Jr.'s autobiographical "Living Proof," starring Richard Thomas; and Clint Eastwood's "Honky Tonk Man." This latter movie carries its own soundtrack on Warner/Viva Records, with Marty Robbins singing the title cut.

Will the success story for 1983 be country video? No one is predicting, although MTV's runaway AOR success has Nashville acts and executives casting a longing eye at the possibility. Though few care to admit it, high hopes are being pinned on WMS's national cable operation, the Nashville Network, which takes to the airwaves early next year via distribution through Group W Satellite Communications.

Rose Clayton is a Billboard contributor in Nashville.

By ROSE CLAYTON

Donna Sparks, publicity coordinator for the Nashville Network, says the cable station plans 18-hour daily programming, with all shows Nashville-oriented and originated. By debut time, the station anticipates four million subscribers.

Among its scheduled shows will be "Top 20 Countdown," offering video clips of country artists. CBS Records is actively involved with its own video, basing this on research showing that video clips are now worked on 37 TV shows, 15 national cable programs reaching 10 million people, 100 clubs, 500



Rosanne Cash (Photo by J. Clark Thomas)

college campuses, and 68 different local and regional TV shows using cable.

Other Nashville Network programs will include "Nashville Now," a nightly 90-minute live entertainment talk show hosted by Ralph Emery; "Stars Off Stage," a half-hour music show with performers, producers, publishers and key industry executives; "I-40 Paradise," a country-oriented situation comedy; "Fandango," a game show hosted by Bill Anderson; and "Dancin' U.S.A.," a 60-minute show hosted by Jacky Ward (and with singer Lee Greenwood's wife Melanie teaching dance routines).

motional tool in the overall media mix, in the same way we would other promotion."

RCA is stepping up its video production, with pieces already completed this year on Razy Bailey, Sylvia, Earl Thomas Conley and Alabama. PolyGram entered the field with a concept clip on the Statler Brothers, while Elektra/Asylum showcased Eddie Rabbitt.

Other areas for video exposure, such as the Atlanta-based Music Video Channel, Dallas-based SPN, and filler time on HBO and Showtime are taking on increasing importance, too.

Cable TV continued to plug country's popularity throughout 1982, at the same time it continued to siphon off viewers from network channels.

HBO's "Standing Room Only" series filmed "25 Years Of Jerry Lee Lewis" with Carl Perkins, Charlie Rich, Kris Kristofferson, Mickey Gilley, Johnny Cash, the Oak Ridge Boys and Dottie West. Crystal Gayle's HBO special airs in October, and the Oaks signed the dotted line to star in their own cable special on the same channel.

Says Janice Bender, manager of affiliate public relations, succinctly sums up HBO's corporate attitude toward country programming when she states, "If we hadn't had success with country music, we wouldn't keep doing it."

"Soundstage" and "Austin City Limits" were able to retain their untarnished reputations for providing some of the best concert situations on television. Both shows emphasize artistic creativity and top-notch sound, making the programs valuable both to acts themselves and to people interested in hearing their music.

Regular TV programming still relies on country artists, especially in syndication. "America's Top 10" includes a country countdown, as does "Solid Gold."

Jim Owens Entertainment, Inc., in association with Multimedia Program Productions, produced five two-hour specials this past year. These included "Texas And Tennessee—A Musical Affair," "Jerry Reed And Special
(Continued on WOCM-34)

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The executive connections among country music companies is a shade more intricate than the wiring in a 24-track console. But in both cases, the music eventually gets out, and almost everybody involved is pleased with it.

While there is nothing particularly secretive or sinister about these business connections, their existence explains why outsiders tend to see the country music industry—particularly in Nashville—as a clannish and close-knit world.

The following citations are more representative than exhaustive:

Owen Bradley, former head of the Decca (later MCA) operations in Nashville, continues to produce MCA artist Loretta Lynn. He owns Music City Music Hall and the recently rebuilt Bradley's Barn recording studios. His son, Jerry, is divisional vice president for RCA, Nashville, (although he has announced that he will not renew his contract with the label). Jerry's wife, Connie Bradley, is southern regional executive director of ASCAP, and his sister, Patsy Bradley, is director of publisher relations for BMI.

Buddy Killen, chief executive officer of Tree International, also owns the Soundshop recording studios, at which he records acts signed to his production company. He is also a major stockholder in the Stockyard, a Nashville nightclub which routinely showcases Tree writers and production clients.

Joe Galante, vice president of marketing at RCA, Nashville, is married to Georgeann Galante, head of No Big Productions, a music marketing firm, and Management Plus, a talent management company. Karen Scott Conrad, general professional manager for the Blendingwell, Sister John and Black Thunder publishing companies, is married to David Conrad, general manager of Almo Irving Music's Nashville Office.

Jimmy Bowen, vice president of Elektra/Asylum Records, is married to Dixie Gamble-Bowen, who heads the Elektra/Asylum Music publishing company. Paul Richey, who now sings under the name "Wyley McPherson" for I.E. Records, heads sister-in-law Tammy Wynette's publishing firm, First Lady Songs.

Steel guitar genius Pete Drake owns Pete's Place recording studio, First Generation Records and several publishing companies, including Window, Tomake and Petewood. Ron Cornelius, professional manager for the Drake Music Group, is married to Dale Franklin Cornelius, executive director of the Nashville Music Assn.

The Sound Emporium recording studios are owned by Roy Clark, Churchill Records artist and co-host of "Hee Haw"; independent producer Larry Butler; and engineer Jim Williamson. Clark is booked by Jim Halsey, who owns Churchill Records.

Fred Foster is founder and chairman of the board of both Monument Records and Combine Music. Mike Hyland, creative services director for Monument, is married to Kathy Hyland, office manager for Screen Gems/Colgems publishers. Tandy Rice, owner of the Top Billing booking agency, also co-owns radio station WTJT-AM, Franklin, Tenn., with his client Tom T. Hall and Hall's manager. John Lentz. Lentz also manages Johnny Rodriguez.

John E. Denny, owner of JED Records, is vice president of Cedarwood Publishing, and brother of Cedarwood's president, J. William Denny. Michael Heeney, director of creative services at Cedarwood, is the brother of Walt Heeney, publisher of American Showman and former publisher of Amusement Business.

Jeff Walker is special projects consultant to Con Brio Records, of which his father, arranger and conductor Bill Walker, is president and for which his wife, Terri Hollowell, records. Walker is also president of Aristo, a public relations and music promotion company.

Johnny Koval (known as "Johnny K") is an independent record promoter and a disk jockey for WSIX-AM, Nashville. Bill Hall, head of the Welk Music Group's Nashville division, is also

staff consultant for the newly formed Compleat Records. Epic artist Ricky Skaggs produces the Whites, a group that includes his wife, Sharon, for Elektra. Vernell Hackett, editor of the fan magazine Country Hotline News, also heads the S.O.S. agency, a public relations firm for artists.

Superstars Loretta Lynn and Conway Twitty own their own booking agency, United Talent. Joe Sullivan, owner of Sound Seventy Productions, a concert promotion company, also serves as general manager of Hat Band Music, Charlie Daniels' publishing company. Ray Ruff, who handles promotions for Primero Records, is married to Primero artist, Stephanie Winslow.

Music industry figures now sit on the boards of most Nashville area banks, an indication of how far the industry has come from the not-long-ago days when the city leaders looked upon it as a minor annoyance and a major public relations problem.

**CHARLIE MONK, Operations Director
CBS Songs Nashville**

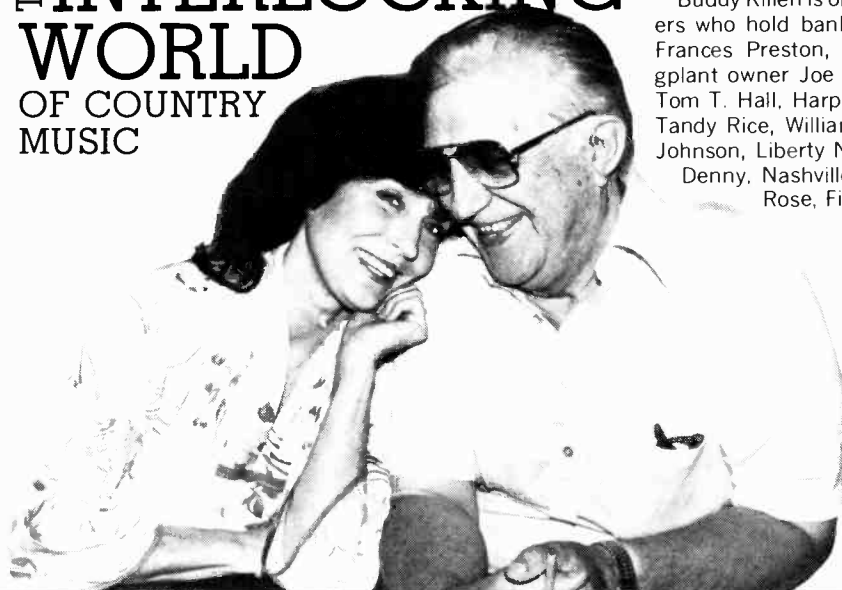
"Our biggest challenge is to develop new songwriters and artists *in spite* of the tight budgets. Too many people only want to take a chance on a sure thing. Everyone's afraid to stick their necks out in creative decisions."

Buddy Killen is on the trust board of Commerce Union. Others who hold bank director offices are BMI vice president Frances Preston, US Bank; music publisher and pressplant owner Joe Talbot, Third National; writer and singer Tom T. Hall, Harpeth National; talent booker and manager Tandy Rice, Williamson County Bank; talent agent Jack D. Johnson, Liberty National Bank; music publisher J. William Denny, Nashville City Bank; and music publisher Wesley Rose, First American Bank. **EDWARD MORRIS**



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Loretta Lynn with producer and former MCA chief Owen Bradley.



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LIVE TALENT

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For live talent during the past year, it has been a story of how the rich keep getting richer. While performing has been extremely lucrative for some acts (which can be counted on two hands), for all too many more it has been a juggling act—an effort to stay active by delicately balancing soaring costs against limited income.

The market for superstars is as great as it has ever been. The major acts between superstars and mid-rangers appear to be the ones caught the tightest in the economic squeeze.

"The problem is there is too much product on the market," says Dave Barton of Dick Blake International, Inc. "Tickets are not selling like they used to. If it wasn't for Texas and Oklahoma, we would be in bad shape; and, if it wasn't for the Grand Ole Opry, there would be a lot of artists looking for day jobs."

"There is a lot of personal jealousy in the business," Barton says. "When Dolly Parton sells for \$300,000 a week in Vegas, it makes other major acts want bigger money. Live entertainment (in many cases) has priced itself out of business. The Riviera and the MGM Grand are the only two hotels in Vegas using live talent now. The others are using variety entertainment."

"Expenses are about the same for major and mid-range acts," Barton continues, "but the spread of money is different. An act that grosses \$40,000 may net \$30,000, while an act that grosses \$15,000 will net \$7,500. There is probably not more than \$700 dollars difference in their payrolls."

Most agents feel that the acts are making a sincere effort to cut expenses to allow promoters to make money. Choosing less expensive hotels, doubling up on rooms, cutting the size of their crews, renting equipment rather than paying to transport their own systems, negotiating to rent busses on a daily and weekly basis instead of having to buy and maintain them, and eliminating big sets are some of the ways acts are attempting to reduce their overhead.

Tony Conway of Buddy Lee Attractions says his company is doing a tremendous amount of packaging to increase profits. "There are two good reasons for this," Conway says. "The

more people on a show, the greater the possibility of selling tickets; and with three or four acts doing tours, we can share equipment costs and get better block booking rates at hotels.

"Opening acts for majors is changing," says Conway. "Headliners are cutting back and not paying for a supporting act."

While many country-oriented clubs across the nation have closed during the past year, this does not seem to be a major concern for either bookers or promoters.

"For every club that closes, another one opens up," says Conway. "We have been having more cancellations than normal, but we pick up more dates. It seems to even out."

Ronnie Spillman, president of Encore Talent based in San Antonio, says he has had no problem in keeping his roster (which includes Joe Stampley, Moe Bandy, and Gene Watson) booked despite many clubs closing. The rodeo circuit throughout the southwest has been extremely good for their acts.

The opening of more state-of-the-art facilities in the 4,000-6,000-seat range has also been cited as an advantage for entertainers that offsets the club closings. Agents agree that most acts want to get out of the honky tonks into a concert situation as soon as possible, and that more effective packaging will help to fill the larger halls and coliseums.

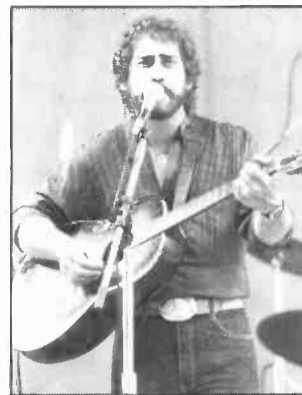
Top Billing has a "Nashville on the Road" package in the talking stages and has been receiving favorable response from promoters who have been introduced to that idea.

Reggie Mac, assistant manager at United Talent, says the fairs are still providing a "heck of a good living" for some of their acts that do not have current hot product. "Helen Cornelius will play close to 50 fairs this year and Sonny James will do about 60," he says. He notes that while acts in the mid-range may not go up financially, they generally do not go down either; and, they continually pick up more fans."

In contrast to last year's Billboard survey, the fair circuit is (Continued on page WOCM-33)



Lacy J. Dalton (Photo by Scott Newton)



Earl Thomas Conley (Photo by Don Putnam)

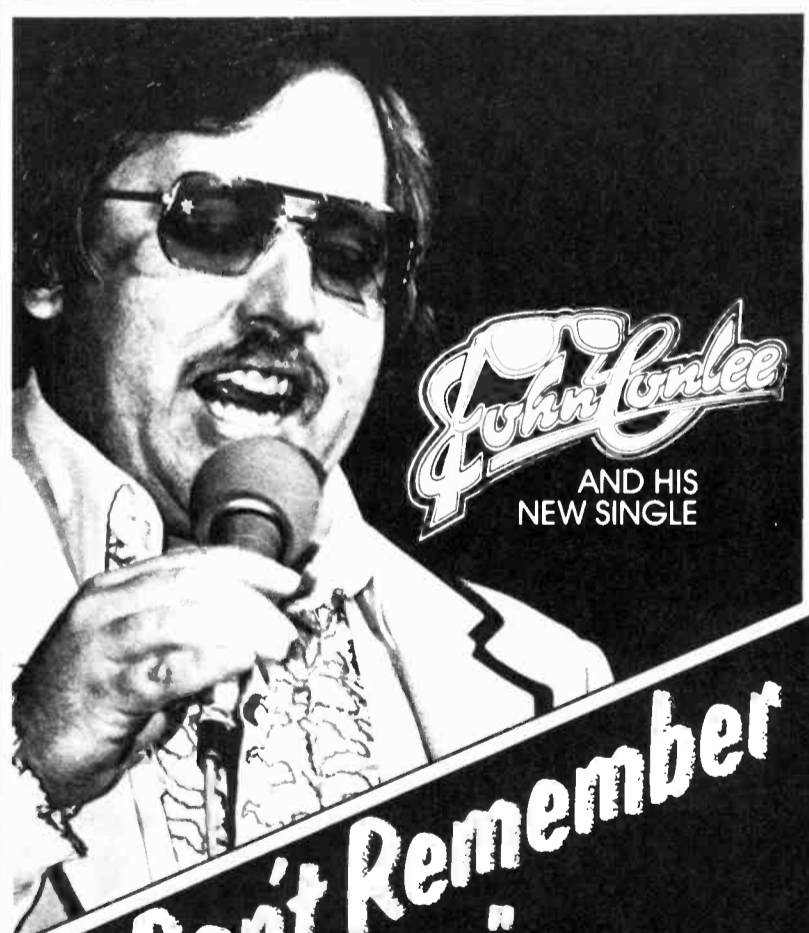


Don Williams



The Oak Ridge Boys (Photo by Bill Burke)

the World of Country Music



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A Bustling Port

• Continued from page WOCM-27
We're getting excited, building momentum, and we're rolling."

Local #257 of the AFM re-elected president Johnny DeGeorge to a third three-year term, begun in January while Vic Willis began his first term as secretary/treasurer. With jurisdiction in middle Ten-

nessee and Kentucky, the AFM #257 boasts the union's eighth largest membership with 3,100, but leaps to the second or third spot in the number of members working. Though earnings didn't increase as they had been for several years, they remained steady, says DeGeorge, "a good sign with the

economy the way it is."

Though Tennessee is a right to work state, most musicians join the union when they turn pro. Highlighting the year was a labor agreement reached with Opryland Productions and the Nashville Network. DeGeorge calls it "a plus for our organization and Opryland Productions that we were able to get together. It is the only existing agreement for basic cable tele-

vision." Local #257 also renegotiated other contracts and is now working on a health and welfare plan for members.

Perhaps best representing and actively promoting Nashville as more than a one tune town is the Nashville Music Association. Barely two years old, the NMA now claims over 900 members and a board culled from every facet of the industry. Formed to attract international at-

ention to the quantity, quality, and a variety of creative talent existing in and emanating from Nashville, the NMA also promotes cooperation, communication, and the exchange of ideas among members.

The contemporary music division alternates monthly forums and spotlights. The three forums held so far—"What Is This Thing Called Video," "Is Nashville Ready To Go Pop?" and "The Times They Are A-Changing—We're All In This Together"—met with standing-room only audiences. The Spotlights are an effort to re-activate Nashville's live music scene and promote the local clubs.

The Black Music Division presented its second SummerSoul, the culmination of a national talent search to which national label executives, managers and business representatives are invited. The Reference Directory, a joint effort of the Studio Division and the Film and Video Division, is a massive listing of all Nashville area studios, with comprehensive information on equipment and personnel. The second WKDF-sponsored "One For The Sun" concert attracted over 10,000 people and netted \$20,267.67 for the NMA, retiring all debts and leaving it for the first time in the black.

JIM FOGLESONG, President MCA Records Nashville

"We've got an ongoing challenge: how do we maintain the fans that country already has while we continue to pick up new ones? Especially as some of country's fans hit the age that's been traditionally considered "non-record buying."

The hottest topic in town is the Entertainment Expo, co-sponsored by the NMA and the local Tennessean. To be held in Nashville's Municipal Auditorium November 12-14th, the event has a triple purpose: to serve as a gesture of appreciation to Nashville; to strengthen ties between the entertainment industry and the general business and financial community; and to present a panoramic display of unity and strength by members of the industry. It will offer exhibits from close to 150 business as well as performers from almost 50 Nashville affiliated groups and individuals.

A little over a month away, preparations are now a "well-oiled machine" according to Dale Franklin Cornelius, NMA executive director. "The Expo is a chance to show the rest of the music world how far we've come and to show Nashville who we are. We are the third largest industry in Tennessee and a healthier market than Los Angeles or New York. We're bringing it all back home." Billboard

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Live Talent

• Continued from page WOCM-30

booking more developing acts than before. Cited as reasons for this change are the increasing number of hit records by relatively new artists, the increased visibility of developing acts on country-oriented tv shows, and the fact that fair and fun park budgets allow for lower-cost acts to be included in the admission price which makes them appear to be "free" entertainment.

For grandstand acts that require tickets, however, the trend seems to be—the bigger the name; the better. In order to be able to afford the price superstars demand, many fairs are limiting these acts to weekends only while the low-budget and midrange acts play during the week.

Acts like Kenny Rogers, Willie Nelson, Alabama, the Oak Ridge Boys, Barbara Mandrell, Loretta Lynn and Conway Twitty are reported to be working as much as they want for their asking price.

"Barbara Mandrell is one of the hottest properties in our industry today," says Barton. "She's grossing over \$100,000. We get about 15 calls a day requesting dates on her."

"Loretta Lynn is bigger than she has ever been," says Mac. "She is still feeling the impact of the movie that has made her a living legend."

Kenny Rogers' tours are consistently among the top grossers on Billboard's Boxscore with sellout after sellout. Rogers and Willie Nelson, with the added push of his pop hit "Always On My Mind," have broadened their audience extensively, as has Mandrell as the result of her former NBC variety show. Rogers and Nelson, also, have used tv and film to expedite their cross-over success.

Buddy Swords of Southern Concerts feels that the "outlaw" acts that he promotes in the southern region have probably been the hardest hit by the soft economy. Since they are not family entertainment, they do not fit into the lucrative fair market.

With the closing of so many 700 and 800-seat clubs, where these acts have been particularly popular, Swords is having to concentrate more on obtaining college bookings. The concert market, he says, has been really "tough."

"I'm spending twice as much on advertising as I did last year," Swords explains, "and the sales aren't there. Ticket prices are still the same as they were three to four years ago."

"We are trying to negotiate more with the agencies," says Swords. "Some acts come in with the same requirements they had before when the sales were about twice what they are now." As a result, Swords feels that in the next two months he expects acts that have been playing four to five days a week to drop back to weekends only because of the slim figures.

Robert Porter, whose Talent House books Jerry Lee Lewis, says they are continuing to work with promoters on a guarantee plus percentage basis in situations where it is necessary to reduce the gamble promoters take with their profits. "We want the promoter to make his money too," says Porter.

Scott Faragher of Dick Blake International does not agree with the feeling of some people that country music is over. "People are buying entertainment," Faragher says, "and country is where it is at." He

says that while he finds in conversation with other agents that they are having difficulty placing their mid-range act, they have not been experiencing that problem.

"If we had 15 acts in that price range, we might be having trouble, Faragher admits, "but 1982 has been a good year for us. It has been the best year we have ever had business-wise for us and for the artists we represent. Ninety-eight percent of our shows have been very suc-

cessful."

The pairing of developing acts such as Ricky Skaggs and Steve Wariner with established acts such as Don Williams and Barbara Mandrell is still considered to be ideal exposure for new artists.

Charles Hailey of the Jim Halsey Company, Inc. agrees that they would like to place more acts in those positions but adds, "There's just not that much out there. Our mid-range acts are keeping alive in

the honky tonks on a date to date basis and are doing well.

"Everybody is real cautious with the economy," says Hailey, but we don't sit back and wait for the phone to ring. We are really bullish and real aggressive. There are buyers in the marketplace, you just have to go after them."

The bottom line appears to be the same as it has always been—the simple question of whether the cost of touring exceeds the power of the

act to draw. Like every other business, live talent in 1981-'82 must face the reality that it is not how much one makes, but rather how much one has to spend that counts.

ROSE CLAYTON

Billboard

the
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A Billboard Spotlight

OCTOBER 16, 1982, BILLBOARD

THE FAMILY BROWN

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A Billboard Spotlight

OCTOBER 16, 1982, BILLBOARD

Full Service Radio

• Continued from page WOCM-26

expresses concern over stations which play an over-abundance of oldies, widening the gap between the record companies and the radio community. He urges programmers to help as many new artists as they can. "We think that by holding onto a few artists we can survive. But if we keep that up, we will be faced with losing stations."

"Playing older country music establishes the fact that you're country," Phifer continues. "But if the audience goes out to try to buy a record that's 10 years old and can't find it, they become frustrated. I don't think that's good for the business; it's not progressive."

Like a number of programmers, Phifer sees the key to survival for country in the extra services it can offer its listeners. He stresses the importance of country personalities talking between records in order to prevent stations from becoming "jukeboxes."

"Is there life after 'three in a row.' " laughs Charlie Cook, p.d. of KLAC Los Angeles. "You need to be a forefront, rather than a background, music station. If you offer your listener no service other than music, soon that monotony starts to wear."

"People look for radio to be a companion," Cook continues. "You can't be a single-faceted friend."

Joel Raab, program director of WHK Cleveland, reasons, "Some of the stations which arose during the urban cowboy can no longer ride. They did not put any meat on the bones, but were relying too much on the music. Now that the fad is over, they need to pay attention to good, solid radio fundamentals."

"Country music's perceived growth potential was distorted by the fad," says Bob Cole, program director of WPKX-FM (KIX-106) Washington. "A lot of people jumped on the format as a panacea, and there's no such thing."

"The growing pains have subsided and country is settling into a comfortable adult format," says Viacom's Figenshu. He adds, "But people must use your country station for the type of music it is—not simply as an alternative to a rock or pop adult station. If people are listening to your station just to get their crossover fix, then it's not going to fly."

Sums up WHN's Hallam, "Country radio is going to displace AC stations because the country format is more defined. What AC stations are doing by playing so much country music is giving it an endorsement that country music is okay."

Unquestionably, country is a healthy, viable format. The fad is over, the competition is greater and more sophisticated, but the base audience is larger than ever before. The challenge for programmers is how best to nurture that growth.

Billboard

the World of Country Music

Sheds Cowboy Image

• Continued from page WOCM-28

Friends With Burt Reynolds," the second annual "Music City News Top Country Hits of the Year," the 16th annual "Music City News Awards," and "Conway Twitty On The Mississippi."

Other shows utilizing country acts in prime time positions were "20/20," "Today Show," "Good Morning America," "Tonight Show," "Entertainment Tonight," "ABC Nightline News," and Barbara Walters' specials.

Additionally, sitcoms and series made use of the star appeal certain country acts seem to have created. These included "Fantasy Island," "Love Boat," "The Fall Guy," and even a soap opera—"One Life To Live."

BARRIE BERGMAN, President Record Bar

"I'd say the biggest challenge facing country music is keeping its identity. I see it rapidly folding into the mainstream. This may be good when it comes to selling records, but it's a lot harder to figure out what country music is these days."

All of this, of course, doesn't include numerous commercials done by country spokespersons, such as Loretta Lynn for Crisco, Tom T. Hall for Tyson's Chicken, Roy Clark for Hunt's Catsup, Mel Tillis for Whatta-Burger, and the Gatlins for Kentucky Fried Chicken.

Barbara Mandrell showed that it was possible to handle the pressures of a weekly network variety series and not lose identity—or sales. It was a lesson many artists found valuable, and it will probably lead to other starring roles for country talent. More than that, it showed TV producers that gingham dresses and cowboy hats are no longer synonymous with country music... that it is finally possible to give country performers real lines to say, real scripts to memorize, and have them surpass stereotypical expectations.

Billboard



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Billboard[®] Hot Country Singles

Survey For Week Ending 10/16/82

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THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Producer) Writer, Publisher, Licensee, Label & Number (Dist. Label)	THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Producer) Writer, Publisher, Licensee, Label & Number (Dist. Label)	THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Producer) Writer, Publisher, Licensee, Label & Number (Dist. Label)
★1	3	12	I WILL ALWAYS LOVE YOU/DO I EVER CROSS YOUR MIND—Dolly Parton (D. Parton, G. Perry) D. Parton; Velvet Apple, BMI; RCA 13260	★35	41	6	SHE CAN'T GET MY LOVE OFF THE BED—Dottie West (L. Gatlin) D. Mupp, B. Morrison; Southern Nights, ASCAP; Liberty 1479	68	64	6	THE TROUBLE WITH HEARTS—Roy Head (E. Kilroy) Lathan, J. Davis, L. Kingston; Window, BMI/Petewood, ASCAP; MSD 146
★2	5	11	HE GOT YOU—Ronnie Milsap (R. Milsap, T. Collins) R. Murphy, B. Wood; Chriswood, BMI/Murfeezongs, ASCAP; RCA 13286	★36	31	16	BIG OLE BREW—Mel McDaniel (Larry Rogers) R. Smith; Blendingwell/Bad Ju-Ju, ASCAP; Capitol 5138	★68	74	3	IT'S BEEN ONE OF THOSE DAYS—Bobby Smith (B. Montgomery) C. Lester, T. Dubois, M. Seals; House Of Gold/Bobby Goldsboro, BMI/ASCAP; Liberty 1480
★3	6	10	LET IT BE ME—Willie Nelson (C. Moman) M. Curtis, P. Delange, G. Becaud; MCA, BMI; Columbia 18-03073	★37	46	5	A WOMAN'S TOUCH—Tom Jones (G. Mills, S. Popovich) J. Fuller; Blackwood/Fullness, BMI; Mercury 76172 (Polygram)	★70	78	2	CONFIDENTIAL—Con Hunley (S. Dorff) D. Morgan; Senior, ASCAP; Warner Bros. 729902
★4	8	8	CLOSE ENOUGH TO PERFECT—Alabama (H. Shedd, Alabama) C. Chambers; Accredi/Raindance, BMI; RCA 13294	★38	47	4	STAY A LITTLE LONGER—Mel Tillis (J. Bowen) T. Duncan, B. Silis; Red River, BMI; Elektra 7-69963	★71	NEW ENTRY	NEW ENTRY	SOMETIMES YOU JUST CAN'T WIN—Linda Ronstadt & J. D. Souther (P. Asher) S. Stover; Glad, BMI; Asylum 7-69948
★5	10	9	MISTAKES—Don Williams (D. Williams, G. Fundis) R. Feldman; Jensing/Narwahl/Sweet Glenn, BMI; MCA 52097	★39	49	4	REDNECK GIRL—Bellamy Brothers (D. & H. Bellamy, J. Bowen) D. Bellamy; Famous/Bellamy Bros., ASCAP; Warner/Curb 29923	★72	NEW ENTRY	NEW ENTRY	A LOVE SONG—Kenny Rogers (K. Rogers) L. Greenwood; MCA/Sycamore Valley, BMI; Liberty 1485
★6	12	8	YOU'RE SO GOOD WHEN YOU'RE BAD—Charley Pride (N. Wilson) B. Peters; Royahaven, BMI; RCA 13293	★40	51	3	SOMEWHERE BETWEEN RIGHT AND WRONG—Earl Thomas Conley (M. Larkin, E. T. Conley) K. T. Conley; Blue Moon/April, BMI; RCA 13320	★73	43	16	THIS DREAM'S ON ME—Gene Watson (R. Reeder, G. Watson) F. Koller; Coal Miners, BMI; MCA 52074
★7	11	11	SHE'S LYING—Lee Greenwood (J. Crutchfield) J. Crutchfield; Unichappell/Jan Crutchfield/MCA, BMI; MCA 52087	★41	29	15	SHE GOT THE GOLDMINE (I Got The Shaft)—Jerry Reed (R. Hall) T. Dubois; House Of Gold, BMI; RCA 13268	★74	NEW ENTRY	NEW ENTRY	(Lost His Love) ON OUR LAST DATE—Emmylou Harris (B. Ahern) C. Twitty, F. Cramer; Acuff-Rose, BMI; Warner Bros. 7-29898
★8	13	8	BREAK IT TO ME GENTLY—Juice Newton (R. Landis) D. Lampert, J. Seneca; Northern, ASCAP; Capitol 5148	★42	48	5	THAT'S WHAT I GET FOR THINKING—The Kendalls (R. Oea, The Kendalls) T. Skinner, K. Bell, J. L. Wallace; Hall-Clement (Welk Music Group), BMI; Mercury 76178 (Polygram)	★75	80	2	RIGHT BACK LOVING YOU AGAIN—Chantilly (L. Morton, S. Bledsoe) L. Anderson, C. Kelly; Old Friends/Golden Bridge, BMI/ASCAP; F & L 519
★9	1	11	YESTERDAY'S WINE—Merle Haggard & George Jones (B. Sherrill) W. Nelson; Willie Nelson Music, BMI; Epic 1403072	★43	NEW ENTRY	NEW ENTRY	YOU & I—Eddie Rabbitt with Crystal Gayle (D. Malloy) F. Myers; Four Way, ASCAP; Elektra 7-69936	★76	81	2	IN THE JAILHOUSE NOW—Willie Nelson & Webb Pierce (W. Nelson, C. Moman, W. Pierce) J. Rodgers; APRS, BMI; Columbia 03231
★10	2	12	I WISH YOU COULD HAVE TURNED MY HEAD—Oak Ridge Boys (R. Chancey) S. Throckmorton; Tree, BMI; MCA 52095	★44	61	2	THE AMERICAN DREAM/IF HEAVEN AIN'T GOT A LOT LIKE DIXIE—Hank Williams, Jr. (J. Bowen) H. Williams Jr./B. Maddox, D. Moore; Bocephus, BMI/Bocephus/Bud McGuire, BMI; Elektra/Curb 7-69960	★77	44	16	WHATEVER—The Statler Bros. (Jerry Kennedy) H. Reid, D. Reid; American Cowboy; Mercury 76162 (Polygram)
★11	15	7	WAR IS HELL (ON THE HOMEFRONT 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	★45	37	9	(I'M NOT) A CANDLE IN THE WIND—Bobby Bare (A. Reynolds) B. Rice, M.S. Rice; Swallowfork, ASCAP; Columbia 03149	★78	57	21	I'M GONNA HIRE A WINO TO DECORATE OUR HOME—David Frizzell (S. Garrett, S. Dorff) D. Blackwell; Peso/Wallet, BMI; Viva 50063 (Warner Bros.)
★12	16	11	SOUL SEARCHIN'—Leon Everette (R. Dean, L. Everette) B. Rice, M. Rice; Swallowfork, ASCAP; RCA 13282	★46	52	4	WILD AND BLUE—John Anderson (F. Jones, J. Anderson) J.S. Sherrill; Sweet Baby, BMI; Warner Bros. 7-29917	★79	84	2	YOUR PICTURE STILL LOVES ME (And I Still Love You)—Billy Swan (L. Rogers) J. Crutchfield, D. Robertson, B. Swan; Music City, ASCAP/Sherman Oaks, BMI; Epic 34-03226
★13	9	11	LIVIN' IN THESE TROUBLED TIMES—Crystal Gayle (A. Reynolds) R. Cook, P. Donnelly, S. Hogg; Roger Cook Music/Cookhouse, BMI; Columbia 1803048	★47	56	3	TIE YOUR DREAM TO MINE—Marty Robbins (B. Montgomery) T. Dubois, V. Stephenson, S. Lorber, J. Silbar; House Of Gold/Bobby Goldsboro, BMI/ASCAP; Columbia 03236	★80	82	2	DID WE HAVE TO GO THIS FAR (To Say Goodbye)—Donna Fargo (J. Bradley) D. Frazier, A.L. Owens; Wrightsong/Acuff-Rose, BMI; RCA 13329
★14	18	9	LOVE'S GONNA FALL HERE TONIGHT—Razzy Bailey (B. Montgomery) K. Franceschi; Casa De Oro, SESAC; RCA 13290	★48	35	17	DANCING YOUR MEMORY AWAY—Charly McClain (Chucko) E. Burton, T. Grant; Barnwood, BMI; Epic 14-02975	★81	86	2	THE DEVIL INSIDIOE—Wyley McPherson (J. Taylor) L. Bastian; Blue Lake, BMI; I.E. 009 (NSD)
★15	21	5	HEARTBROKE—Ricky Skaggs (R. Skaggs) G. Clark; Chappell, ASCAP; Epic 34-03212	★49	54	5	ARE WE IN LOVE (OR AM I)—Charlie Ross (W. Aldridge, T. Brasfield, E. Phillips) C. Quillan, D. Primmer; Collins Court, ASCAP; Townhouse-1061 (Capitol)	★82	87	2	TAKE ME TONIGHT—Darlene Austin (B. Strange) D. Singleton; Black Sheep, BMI; Myrtle 1003 (NSD)
★16	19	10	YOU STILL GET TO ME IN MY DREAMS—Tammy Wynette (G. Richy) A.L. Owens, B. Shore; First Lady/Tapage, BMI/ASCAP; Epic 14-03064	★50	42	9	SOUTHERN FRIED—Bill Anderson (B. Anderson, M. Johnson) B. Anderson; Stallion/Lowery, BMI; Southern Tracks 1007	★83	88	2	I'M LOOKING OVER THE RAINBOW—Sonny James (S. James, K. Stitts) V. True, S. James; Marson, BMI; Dimension 1036
★17	7	12	HEY BABY—Anne Murray (J. E. Norman) B. Channel, M. Cobb; Le Bill/Unart, BMI; Capitol 5145	★51	34	15	LOVE WILL TURN YOU AROUND—Kenny Rogers (K. Rogers, D. Malloy) K. Rogers, E. Stevens, T. Schuyler, D. Malloy; Lionsmate/ Deb-Dave/Briarpatch, ASCAP/BMI; Liberty 1471	★84	NEW ENTRY	NEW ENTRY	CRY—Tanya Tucker (D. Malloy) G. Murphy, F. Musker; Blackwood, BMI; Arista 0677
★18	22	8	EVER, NEVER LOVIN' YOU—Ed Bruce (T. West) E. Bruce, P. Bruce, G. Ray; Calico/Tree/Sugarplum, SESAC/BMI; MCA 52109	★52	55	4	I'D DO IT ALL AGAIN—Jerry Lee Lewis (E. Kilroy) J. Foster, B. Rice; April, ASCAP; Elektra 69962	★85	NEW ENTRY	NEW ENTRY	I'M GONNA LOVE YOU RIGHT OUT OF THE WORLD—Tom Grant (D. Burgess) D. Burgess, D. Primmer; Elektra/Asylum, BMI; Elektra 769961
★19	23	12	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	★53	65	2	I WONDER—Rosanne Cash (R. Crowell) L. Preston; Bug Music/Asleep At The Wheel, BMI; Columbia 38-03283	★86	NEW ENTRY	NEW ENTRY	WE HAD IT ALL ONE TIME—The Charlie Daniels Band (J. Boylan) C. Daniels; Hat Band, BMI; Epic 34-03251
★20	24	10	NEW WAY OUT—Karen Brooks (B. Ahern) R. Sharp; Gee Sharp, BMI; Warner Bros. 729958	★54	63	3	CAN'T EVEN GET THE BLUES—Reba McEntire (J. Kennedy) T. Oamphier, R. Carnes; Coal Miners/Elektra-Asylum, BMI; Mercury 76180 (Polygram)	★87	NEW ENTRY	NEW ENTRY	BACKSLIDIN'—Joe Stampley (R. Baker) P. Craft, S. Anderson; Jensing/Black Sheep/Old Friends, BMI; Epic 03290
★21	24	10	MAKIN' LOVE FROM MEMORY—Loretta Lynn (O. Bradley) Nida Daniel, S. Linard; Coal Dust/King Coal, SESAC/ASCAP; MCA 52092	★55	59	6	MEMORY MACHINE—Jack Quist (S. Cornelius, M. Oaniel) T. Harris; Contention, SESAC; Memory Machine 1015	★88	89	2	LITTLE WHITE LIES—David Howe (G. Kennedy) D. Howe; Cherokee Nation, BMI; Door Knob 82-183
★22	26	8	YOU PUT THE BLUE IN ME—The Whites (R. Skaggs) R. Carnes, J. Carnes, C. Hardy; Elektra/Asylum-Refuge Cross Keys, BMI/ASCAP; Elektra/Curb 769980	★56	62	3	I DON'T REMEMBER LOVING YOU—John Conlee (B. Logan) H. Howard, B. Braddock; Tree, BMI; MCA 52116	★89	NEW ENTRY	NEW ENTRY	TAKIN' IT BACK TO THE HILLS—Ronnie Rogers (T. West) R. Rogers; Sister John, BMI; Lifesong 45118
★23	28	7	OPERATOR, LONG DISTANCE PLEASE—Barbara Mandrell (T. Collins) K. Fleming, D. Morgan; Hall-Clement (Welk Music Group), BMI; MCA 52111	★57	40	7	MADE IN THE U.S.A.—The Wright Brothers (G. Klein) C. Moman, B. Emmons; Vogue/Baby Chick, BMI; Warner Bros. 7-29926	★90	NEW ENTRY	NEW ENTRY	LOVE WHEEL—Calamity Jane (B. Sherrill) P. Rose, M.A. Kennedy; P. Bunch; Love Wheel, BMI; Columbia 03229
★24	27	9	THE KILLING KIND—Bandana (S. Cornelius, M. Daniel) R.J. Friend, J. Dowell; Hossier, ASCAP/New Albany, BMI; Warner Bros. 7-29936	★58	45	10	I WISH I HAD A JOB TO SHOVE—Rodney Lay (J.B. Barnhill) R. Rogers, B.R. Reynolds; Sister John/Anleebloom, BMI; Churchill 94005 (MCA)	91	50	18	SHE'S NOT REALLY CHEATIN' (She's Just Gettin' Even)—Moe Bandy (R. Baker) R. Shaffer; Baray/Wood Hall, BMI; Columbia 18-02966
★25	4	14	I JUST CAME HERE TO DANCE—David Frizzell & Shelly West (S. Garrett, S. Dorff) T. Skinner, J. L. Wallace, K. Bell, Hall-Clement (Welk), BMI; Warner/Viva 7-29980	★59	79	2	CHEROKEE FIDDLE—Johnny Lee and Friends (J. Boylan, J.E. Norman) M. Murphy; Mystery Music, BMI; Full Moon/Asylum 7-69945	92	60	6	STILL THE ONE—Thrasher Brothers (J. Foglesong) J. Hall, J. Hall; Siren, BMI; MCA 52093
★26	30	6	STEP BACK—Ronnie McDowell (B. Killen) C. Morris; Tree, BMI; Epic 03203	★60	53	20	NOBODY—Sylvia (T. Collins) K. Fleming, D. Morgan; Tom Collins, BMI; RCA 13223	93	58	18	FOOL HEARTED MEMORY—George Strait (B. Mevis) B. Hill, B. Mevis; Make Believe/Welback, ASCAP; MCA 52066
★27	14	12	PUT YOUR DREAMS AWAY—Mickey Gilley (J. E. Norman) R. Leigh, W. Holyfield; United Artists/Lion-Hearted/Ideas Of March, ASCAP; Epic 03055	★61	67	4	THE BEER DRINKIN' SONG—Mac Davis (R. Hall) M. Davis; Songpainter, BMI; Casablanca 2355 (Polygram)	94	69	4	THE END OF THE WORLD—Judy Taylor (B. Logan) S. Dee, A. Kent; Summit, ASCAP; Warner Bros. 7-299913
★28	32	6	SURE FEELS LIKE LOVE—Larry Gatlin & The Gatlin Brothers Band (J. Crutchfield) L. Gatlin; Larry Gatlin, BMI; Columbia 18-03159	★62	73	2	LOST MY BABY BLUES—David Frizzell (S. Garrett, S. Dorff) B. Peters; Ben Peters, BMI; Warner/Viva 729901	95	91	15	DREAMS DIE HARD—Gary Morris (M. Morgan, P. Worley) C. Rains; Jensing/Chick Rains, BMI; Warner Bros. 7-29967
★29	17	18	WHAT'S FOREVER FOR—Michael Murphy (J. E. Norman) R. Van Hoy; Tree, BMI; Liberty 1466	★63	75	2	MARINA DEL REY—George Strait (B. Mevis) D. Dillion, F. Dycus; Hall-Clement (The Welk Group)/Golden Opportunity, BMI, SESAC; MCA 52120	96	83	3	GEORGIANA—Tommy Bell (T. DeVito) B. Morrison; Music City, ASCAP; Gold Sound 8013
★30	33	7	DON'T IT BREAK YOUR HEART—Steve Wariner (T. Collins) M. David, A. Jordan; Collins Court/Jack and Bill (Welk Music Group), ASCAP; RCA 13308	★64	NEW ENTRY	NEW ENTRY	THE BIRD—Jerry Reed (R. Hall) H. Coleman, B. Elris, "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 Nelson, BMI; RCA 13355	97	77	4	JUST HOOKED ON COUNTRY (PART II)—Albert Coleman's Atlanta Pops (A. Coleman) Not listed; Not Listed; Epic 34-03215
★31	38	5	IT AIN'T EASY BEIN' EASY—Janie Fricke (B. Montgomery) S. Harrington, M. Gray, L. Taylor; Warner-Tamerlane, BMI/Da-Tac-A-Bo/Bobby Goldsboro, ASCAP; Columbia 38-03214	★65	68	5	YOU TO COME HOME TO—Dean Dillon (E. Kilroy) C. Phillips; Char-Nela, ASCAP; RCA 13295	98	70	5	IN BETWEEN LOVERS—Stephanie Winslow (R. Ruff) B. Stone; Rock Garden, BMI; Primo/Curb-1012
★32	36	7	IT'S LIKE FALLING IN LOVE (OVER AND OVER)—The Osmond Brothers (R. Hall) R. Murray, S. Anders, R. Alives; Blackwood/Magic Castle, BMI/April/Widmont, ASCAP; Elektra/Curb 7-69969	★66	71	3	MAXIMUM SECURITY (TO MINIMUM WAGE)—Don King (T. West) D. King, D. Woodward; King's X, ASCAP; Epic 34-03155	99	76	4	LET'S GET CRAZY AGAIN—Diane Pfeifer (K. Lening) M. Clark, T. Seals; Warner-Tamerlane/Two Sons/Flying Dutchman/W.B., BMI/ASCAP; Capitol 5154
★33	39	6	16TH AVENUE—Lacy J. Dalton (B. Sherrill) T. Schuyler; Deb Dave/Briarpatch, BMI; Columbia 18-03184	★67	72	3	NO ROOM TO CRY—Mike Campbell (J. Crutchfield) M. A. Campbell; Music Corp Of America, BMI; Columbia 18-03154	100	94	2	I'LL BABY YOU—Steve Mantelli (R. Jenkins) R. Jenkins; Robchris, BMI; Picap 008
★34	20	13	SOME OF MY BEST FRIENDS ARE OLD SONGS—Louise Mandrell (E. Kilroy) D. Goodman, J. Raymond, B. Borchers, M. Vickery; Tree, BMI; RCA 13278								

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



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Spirits Are High At Opry Birthday/DJ Convention

• Continued from page 3

publishing firms. Nearly every record company and publisher expects a sizeable representation from both coasts and business meetings are sandwiched between convention activities.

CBS Nashville expects about 20 of its corporate brass for the week, including Walter Yetnikoff, president, CBS Records Group, and Richard Asher, deputy president/chief executive officer of CBS Records.

MCA expects at least 12 executives to be on hand, including Gene Froelich, president, MCA Inc.; Al Bergamo, president, MCA Distribution; and John Burns, vice president, MCA Distribution.

RCA's contingent, estimated at nine executives, will be led by president Robert Summer, along with Jack Craigo, division vice president, RCA Records, USA and Canada.

Guenter Hensler, president/chief operating officer of PolyGram, will host the incoming New York coterie, along with Mel Ilberman, senior vice president, business affairs; Harry Losk, senior vice president, marketing; and Jack Kiernan, senior vice president, sales/marketing.

Among the Warner Bros. Burbank executives in for the week will be Andrew Wickham, vice president, country division, and Bob Rehger, vice president, artist development.

The Capitol/EMI/Liberty Nashville division will host eight of its West Coast officers, including Don Zimmermann, president/chief operating officer, Capitol, and Jim Mazza, president, Liberty Records.

Sunday (10) saw the induction of two songwriters into the Nashville Songwriters Hall of Fame at a banquet awards presentation hosted by the Nashville Songwriters Assn. International.

A favorite of the week-long festivities is the 16th annual CMA Awards Show, with Mac Davis and Barbara Mandrell hosting the 90-minute CBS live telecast from the Grand Ole Opry House. A simulcast via satellite will be carried by 105 country radio stations across the nation, with NBC Radio broadcasting an hour and a half Post-Awards Show live from the Opryland Hotel, where some 3,000 invited guests and celebrities are expected for the gala.

A CMA board meeting opens Tuesday's agenda, with the first of three separate artist/DJ tape sessions slated to begin at 9:30 a.m. in the Opryland Hotel's Memphis Room. Registered DJs will be treated to a CMA-sponsored luncheon in the hotel's Chattanooga Room, with a continuation of the tape sessions scheduled afterward.

Also scheduled for Tuesday afternoon is the CMA's first European Market Seminar, slated for the Hyatt Regency (following the last Talent Buyers Seminar session which closes that event). International industry figures are being invited to attend this seminar, with the CMA's London office representative Ed Benson scheduled to host the two-hour discussion.

The Grand Ole Opry takes over the rest of Tuesday's fare, with the Early Bird Bluegrass Concert at the Opry House, and the evening Grand

Ole Opry Birthday Spectacular featuring 40 current Opry members.

RCA leads off the list of label-hosted concerts on Wednesday morning, with a billing of Gary Stewart and Dean Dillon, Jerry Reed, Steve Wariner and Marlow Tackett. At 2 p.m., a "Country Music Showcase" fills in the slot formerly occupied by the Capitol/EMI/Liberty show; this concert is scheduled to include Billy "Crash" Craddock and MDJ Records' duo Skip & Linda.

CBS Records' show takes place Wednesday night, with Ricky Skaggs and Janie Fricke among the artists slated to perform.

CMA's annual membership meeting begins Thursday morning at the Memphis Room of the Opryland Hotel. Elections will be conducted at this session. At 1:30, MCA hosts its label show with emcee George "Goober" Lindsey, John Conlee, Terri Gibbs, Lee Greenwood, Jerry Lee Lewis, George Strait, the Thrasher Brothers and the Younger Brothers. MCA's thrust this year, notes a label spokesman, is to concentrate on providing exposure this year for its developing artists rather than established headliners.

The Federation of International Country Air Personalities (FICAP) conducts a radio seminar Friday at 10 a.m. at the Opryland Hotel, with another artist/DJ tape session scheduled for 1 p.m. in the hotel's Knoxville Room.

FICAP's annual banquet and show takes place Friday evening beginning at 6 p.m. in Opryland's Chattanooga Room. The organiza-

tion will honor DJ members, while Warner Bros. Records provides entertainment and a hospitality suite after the dinner. Acts set to perform at the banquet are Karen Brooks, the Wright Brothers and David Frizzell & Shelly West. Also set for Friday evening is the annual Atlas Artists Show and Dance at 8 p.m. in the Gaslight Theatre of Opryland.

Winding out the week's activities will be the Grand Ole Opry Show Saturday, which will be this institution's 57th annual birthday celebration. Opry members will perform from 9 p.m. until midnight.

FICAP and the Opryland Hotel are co-sponsoring this year's live broadcast facilities in the lobby of the hotel Monday through Friday of the convention. Approximately 30 country radio stations are expected

to participate in the live hook-up.

Among the invitation-only events glittering through the week will be RCA's hospitality suite and parties hosted by PolyGram, Capitol/EMI/Liberty, MCA and Elektra. CBS will again stage its formal President's Party this year as well, with a move back to Cheekwood.

The performing rights organizations will hold their traditional banquets and awards ceremonies throughout the week, with BMI slated for Tuesday night, ASCAP on Wednesday, and SESAC the following evening. And, as always, there will be a myriad of peripheral events which will keep convention attendees active and sleepless as country music once more toasts its accomplishments through the annual Grand Ole Opry birthday salute.



TEARFUL ACCEPTANCE—A tearful Brenda Lee accepts her Georigle Award and induction into the Georgia Music Hall of Fame at the Fourth Annual Country Music Awards and Hall of Fame Banquet held at Atlanta's Colony Square Hotel. Joining in the moment is Bob Callaway, special aide to Gov. George Busbee.

Country Music Hurting In U.K.

Audience For U.S. Acts Declining In Recession

By TONY BYWORTH

LONDON—American country music acts may be pricing themselves out of the U.K. market, where their fans, predominantly blue collar workers, are the hardest-hit segment of the community in the current economic recession.

On the record front, there has been a general increase in the amount of product released, but country's share of the release schedules has dropped substantially. From June to August, a total of 1,450 singles and 1,200 albums were released in the U.K.; only 19 singles and 49 albums were country. A further breakdown of the figures reveal that only nine singles were of U.S.

origin, and only 12 albums were current U.S. product. The remainder of the albums were split between British recordings and U.S. compilations and reissues. The same period last year showed around 900 singles and 640 albums released, of which country music comprised 30 singles and 47 albums.

"The response to country music, in general, has been pretty poor," comments Gareth Harris, RCA divisional marketing manager. Citing such acts as Alabama, Waylon Jennings, Ronnie Milsap and Dolly Parton as major priorities, Harris confirms that their product will continue to be released but adds that the real problem lies with the media response. "To be honest, outside of the

country radio shows and the specialist publications, nobody really wants to know. The major aspects of marketing is to get radio play. What Britain really needs is a country music station, just as black music needs a black music station."

Stuart Watson, managing director of MCA records here, believes in the commercial viability of the music but states that it is his company's policy only to release product that stands a chance of crossing over to wider audience.

Since the beginning of the year, MCA has tried campaigns centering on a number of its country acts, including Barbara Mandrell and the Oak Ridge Boys, who were both advertised on television. "They didn't work—the Barbara Mandrell album didn't coincide with the screening of her tv series as originally planned because BBC-tv altered its schedules. Besides the album, we also tried a number of singles on the Oak Ridge Boys, and our next step in trying to get their name across will be with a Christmas single taken from their new album."

Watson adds that the company released a "Best of Ed Bruce" compilation to coincide with the artist's slot on the "Maverick" tv series, but audiences didn't relate his role as the sheriff to that of Bruce the recording artist, and that George Strait's "Blame It On Mexico" was remixed in London specifically to suit the British market. Don Williams remains a steady seller, and Lee Greenwood ranks among the label's new priority acts.

CBS Records has maintained a consistent flow of product during re-

(Continued on page 57)



COUNTRY TAPING—Singers Gary Morris, left, and Johnny Lee, right, visit backstage recently at the "Country Jamboree" taping in NBC's Burbank Studios. Ron Martin of the nationally syndicated radio shows, "Country Report" and "Country Report Countdown," looks on.

Country Music Week Activities

MONDAY (11)

10 a.m.-3:30 p.m.
6 p.m.-8 p.m.
8:30 p.m.-10 p.m.
10:05 p.m.-11:30 p.m.
10:30 p.m.

Talent Buyers Seminar continues
Third National Bank Reception Honoring CMA Board
16th Annual CMA Awards Show
Post-Awards Radio Broadcast
CMA Post-Awards Party

Hyatt Regency
Opryland
Grand Ole Opry House
Opryland Hotel
Opryland Hotel

TUESDAY (12)

9 a.m.-noon
9 a.m.-noon
10 a.m.-2 p.m.
11:30 a.m.-12:30 p.m.
12:30 p.m.-3 p.m.
2 p.m.-4 p.m.
3 p.m.-6 p.m.
6:30 p.m.-8 p.m.
7 p.m.
8 p.m.-10:30 p.m.

CMA Board Meeting
Artist/DJ Tape Session
Concluding sessions of Talent Buyers Seminar
CMA/DJ Luncheon
Artist/DJ Tape Session
CMA European Market Seminar
Early Bird Bluegrass Concert
WSM Grand Ole Opry Dinner
BMI Awards Dinner
Grand Ole Opry Birthday Spectacular

First American Center
Opryland Hotel
Hyatt Regency
Opryland Hotel
Opryland Hotel
Hyatt Regency
Grand Ole Opry House
Opryland
BMI Building
Opryland Hotel

WEDNESDAY (13)

10 a.m.-noon
noon-1:30 p.m.
5 p.m.-6:30 p.m.
6 p.m.-6:30 p.m.
6:30 p.m.-9 p.m.
6:30 p.m.

RCA Records Show
Lunch
Dinner
Country Music Showcase
CBS Records Show
ASCAP Awards Dinner

Grand Ole Opry House
Opryland
Opryland
Grand Ole Opry House
Grand Ole Opry House
Opryland

THURSDAY (14)

9 a.m.-10:30 a.m.
1:30 p.m.-4:30 p.m.
5 p.m.-6:30 p.m.
6:30 p.m.-8 p.m.
6:30 p.m.-8:30 p.m.
7:30 p.m.

CMA Membership Meeting
MCA Records Show
Dinner
Show
Sho-Bud/Kustom/Gretsch Show
SESAC Awards Dinner

Opryland Hotel
Grand Ole Opry House
Opryland
Grand Ole Opry House
Grand Ole Opry House
Woodmont Country Club

FRIDAY (15)

10 a.m.-11:30 a.m.
1 p.m.-4 p.m.
6 p.m.-10 p.m.
8 p.m.-11 p.m.

FICAP Radio Seminar
Artist/DJ Tape Session
FICAP Banquet and Show
Atlas Artists Show and Dance

Opryland Hotel
Opryland Hotel
Opryland Hotel
Opryland

SATURDAY (16)

9:30 a.m.-11:30 a.m.
10 a.m.-7 p.m.
11:30 a.m.

FICAP "Goin' Home Breakfast"
Visit Opryland Entertainment Park
Tammy Wynette Luncheon for
CMA Member disk jockeys
Grand Ole Opry 57th Birthday Celebration Show

Hyatt Regency
Opryland
Transportation from the Hyatt
Regency
Grand Ole Opry House

Canadian Execs Speak In Nashville

HALIFAX - DARTMOUTH, Nova Scotia—Three Nashville music executives spoke at seminar sessions during Canada's annual "Country Music Week '82" festivities Sept. 20-26.

Robert John Jones of the Management Group discussed "How To Break A Canadian Act In The U.S.

Market." Publisher/producer Tom Collins of Tom Collins Productions discussed "Music Production." Roger Sovine of Tree International spoke on "Songwriting And Publishing." This was the first time that U.S. industry representatives have been invited to participate in the country music event.

Country

Chart Fax

Dolly Does It One More Time

By SHARON ALLEN

As Dolly Parton's "I Will Always Love You" tops Billboard's Hot Country Singles chart this week, it appears to be the first time that an artist has taken a song to the No. 1 position twice with completely different renditions. The song previously topped the chart in April, 1974. The flip side, "Do I Ever Cross Your Mind," also listed at No. 1 this week, reached number 85 in its first outing by Kin Vassy, in October, 1979.

Chubby Checker hit No. 1 twice with "The Twist" on the pop chart in September 1960, and January 1962, but the second version was a re-release of the original version.

Parton chalks up her 15th No. 1 record since "Joshua," which was her first single to hit the prime position in 1970. Successive chart top-

pers have been "Jolene" (1973); "I Will Always Love You" (1974); "Love Is Like A Butterfly" (1974); "The Bargain Store" (1975); "Here You Come Again" (1977); "It's All Wrong But It's All Right/Two Doors Down" (1978); "Heartbreaker" (1978); "I Really Got The Feeling/Baby I'm Burnin'" (1978); "You're The Only One" (1979); "Starting Over Again" (1980); "Old Flames Can't Hold A Candle To You" (1980); "9 To 5" (1980); and "But You Know I Love You" (1981).

Prior to this week's double-sided chart topper, Parton racked up two others in 1978. Over the years, several artists have accomplished the same feat. They are:

1981—Razy Bailey: "I Keep Coming Back/True Life Country Music," "Friends/Anywhere There's A Jukebox," and "Midnight Hauler/Scratch My Back (And

Whisper In My Ear.)" Conway Twitty: "Rest Your Love On Me/I Am The Dreamer (You Are The Dream)."

1980—Ronnie Milsap: "My Heart/Silent Night (After The Fight)," and "Cowboys And Clowns/Misery Loves Company."

1978—Waylon & Willie: "Mamas Don't Let Your Babies Grow Up To Be Cowboys/I Can Get Off On You." The Kendalls: "Sweet Desire/Old Fashioned Love."

1977—Elvis Presley: "Moody Blue/She Thinks I Still Care."

1975—Tom T. Hall: "I Care/Sneaky Snake." Waylon Jennings: "Are You Sure Hank Done It This Way/Bob Wills Is Still The King."

1972—Jerry Lee Lewis: "Would You Take Another Chance On Me/Me And Bobby McGee," and "Chantilly Lace/Think About It Darlin'." Merle Haggard: "Grandma Harp/Turnin' Off A Memory."

1958—Johnny Cash: "Guess Things Happen That Way/Come In Stranger." Everly Brothers: "All I Have To Do Is Dream/Claudette," and "Bird Dog/Devoted To You." Don Gibson: "Oh Lonesome Me/I Can't Stop Loving You."

1956—Elvis Presley: "Heartbreak Hotel/I Was The One," "I Want You, I Need You, I Love You/My Baby Left Me," and "Don't Be Cruel/Hound Dog."

1955—Webb Pierce: "Love Love Love/If You Were Me," and "I Don't Care/Your Good For Nothing Heart." Elvis Presley: "I Forgot To Remember To Forget/Mystery Train."

Eddie Rabbitt's "You & I" is the prime mover for the week, making a 23 place jump to superstar status 43, while Jerry Reed leads the debuts with "The Bird" at superstar 64.

"Always On My Mind" by Willie Nelson holds the No. 1 position on the LP chart for the 18th week, but if this week's chart action is any indication, he will have strong competition from Ricky Skaggs' "Highways Are Heartaches," which after only two weeks on the chart moves 16 spots to superstar 17.

Smithsonian Series

WASHINGTON—The Smithsonian Institute will feature Chet Atkins, Jethro Burns, Slim Whitman and Riders In The Sky in its upcoming season. The acts will be presented as part of the Smithsonian's ongoing country music series, beginning in October and running through April.

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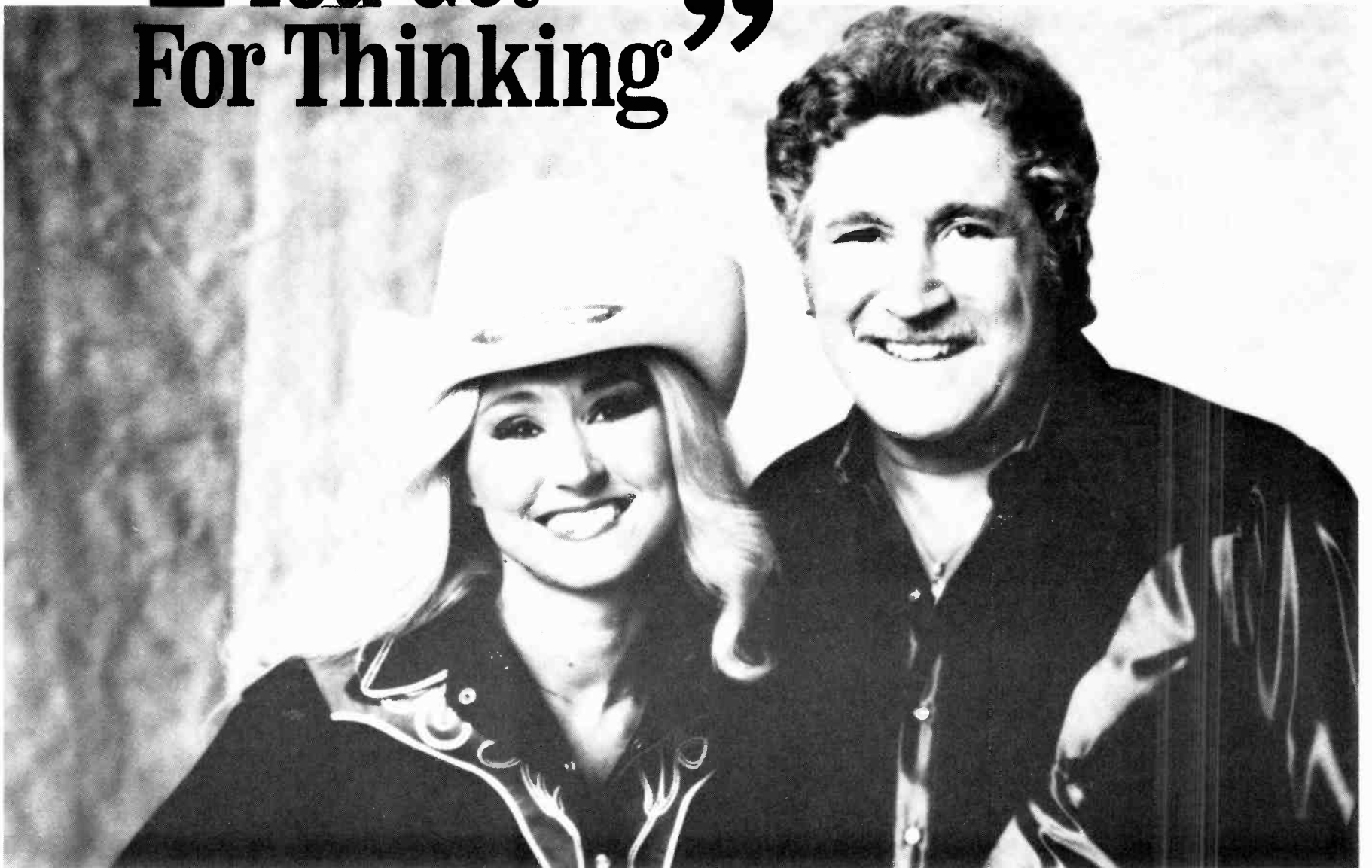
Survey For Week Ending 10/16/82
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This Week		Last Week		Weeks on Chart		TITLE	Artist, Label & Number (Dist. Label)	This Week	Last Week	Weeks on Chart	TITLE	Artist, Label & Number (Dist. Label)
★	1	30			30	ALWAYS ON MY MIND ▲	Willie Nelson, Columbia FC 37951	37	38	24	BUSTED	John Conlee, MCA 5310
	2	2	18			JUST SYLVIA	Sylvia, RCA AHL-1-4263	38	39	21	NUMBER ONES	Conway Twitty, MCA 5318
	3	3	31			MOUNTAIN MUSIC	Alabama, RCA AHL1 4229	39	40	6	COME BACK TO ME	Marty Robbins, Columbia FC 37995
	4	4	50			WAITIN' FOR THE SUN TO SHINE	Ricky Skaggs, Epic FE 37193	40	41	12	STICKIN' TOGETHER	The Kendalls, Mercury SRM-1-4046 (Polygram)
	5	5	8			THE BEST LITTLE WHOREHOUSE IN TEXAS	Motion Picture Soundtrack MCA 6112	41	42	36	THE DAVID FRIZZELL AND SHELLEY WEST ALBUM	Warner/Viva BSK 3643
★	6	10	4			A TASTE OF YESTERDAY'S WINE	Merle Haggard/George Jones, Epic FE-38203	★	NEW ENTRY		GREATEST HITS	Dolly Parton, RCA AHL 1 4422
	7	6	49			BIG CITY	Merle Haggard, Epic FE 37593	43	44	28	LAST TRAIN TO HEAVEN	Boxcar Willie, Main Street ST 73001 (Capitol)
	8	9	13			FAMILY'S FINE BUT THIS ONE'S MINE	Oavid Frizzell, Warner/Viva 26688	44	37	55	STRAIT COUNTRY	George Strait, MCA 5248
	9	8	13			LOVE WILL TURN YOU AROUND	Kenny Rogers, Liberty LO 51124	45	49	102	GREATEST HITS ▲	The Oak Ridge Boys, MCA 5150
	10	7	17			INSIDE	Ronnie Milsap, RCA AHL1 4311	46	48	23	AMAZING GRACE	Cristy Lane, Liberty 51117
	11	11	16			SOMEWHERE IN THE STARS	Rosanne Cash, Columbia FC-37570	47	47	32	BLACK ON BLACK	Waylon Jennings, RCA AHL1 4247
	12	13	20			QUIET LIES	Juice Newton, Capitol ST 12210	48	52	105	GREATEST HITS ▲	Ronnie Milsap, RCA AHL1 3772
★	13	24	3			PUT YOUR DREAMS AWAY	Mickey Gilley, Epic FE 38083	49	54	73	CARRYIN' ON THE FAMILY NAMES	David Frizzell & Shelly West, Warner Bros. BSK 3555
	14	14	8			MICHAEL MARTIN MURPHEY	Michael Martin Murphey, Liberty 51120	50	50	107	I AM WHAT I AM ●	George Jones, Epic JE 36586
	15	15	83			FEELS SO RIGHT ▲	Alabama, RCA AHL1 3930	51	55	232	STARDUST ▲	Willie Nelson, Columbia JC 35305
	16	12	26			HIGH NOTES	Hank Williams Jr., Elektra/Curb E1-60100 (Elektra)	52	56	3	FAMILY TRADITION	Hank Williams Jr., Elektra/Curb 6E-194
★	17	33	2			HIGHWAYS ARE HEARTACHES	Ricky Skaggs, Epic FE 37996	53	51	71	FANCY FREE ▲	The Oak Ridge Boys, MCA 5209
	18	19	13			THE LEGEND GOES ON	The Statler Brothers, Mercury SRM-1-4048 (Polygram)	54	59	3	WHISKEY BENT AND HELL BOUND	Hank Williams Jr., Elektra/Curb 6E-237
	19	16	22			THE MAN WITH THE GOLDEN THUMB	Jerry Reed, RCA AHL1-4315	55	62	2	HABITS OLD AND NEW	Hank Williams Jr., Elektra/Curb 6E-278
	20	17	56			GREATEST HITS ▲	Willie Nelson, Columbia KC2 37542	56	57	14	THE ROY CLARK SHOW LIVE FROM AUSTIN CITY LIMITS	Roy Clark, Churchill CR 9421
	21	23	7			GREATEST HITS	The Bellamy Brothers, Warner/Curb 26397-1	★	NEW ENTRY		IN BLACK & WHITE	Barbara Mandrell, MCA 5295
	22	18	14			STRAIT FROM THE HEART	George Strait, MCA 5320	59	60	107	ONE NIGHT STAND	Hank Williams Jr., Elektra/Curb 5E-538
	23	26	5			CONWAY'S #1 CLASSICS, VOL. 1	Conway Twitty, Elektra E1 60115 (WEA)	60	63	2	GREATEST HITS ▲	Anne Murray, Capitol 500 12110
★	24	30	4			SOMEWHERE BETWEEN RIGHT AND WRONG	Earl Thomas Conley, RCA AHL-1-4348	61	46	34	THE NEW SOUTH	Hank Williams Jr., Elektra/Curb 5E-536
★	25	31	3			DREAM MAKER	Conway Twitty, Elektra 60182	62	64	3	BOBBIE SUE ●	Oak Ridge Boys, MCA 5294
	26	20	59			THE PRESSURE IS ON ●	Hank Williams Jr., Elektra/Curb 5E 535	63	65	2	THE OSMOND BROTHERS	The Osmond Brothers, Elektra/Curb 6E-237
	27	27	24			INSIDE OUT	Lee Greenwood, MCA 5305	64	45	10	TOM JONES COUNTRY	Tom Jones, Mercury SRM 1-4062
	28	28	04			GREATEST HITS ▲	Kenny Rogers, Liberty L00 1072	★	NEW ENTRY		THIS DREAM'S ON ME	Gene Watson, MCA-5302
★	29	35	3			JUST HOOKED ON COUNTRY	Atlanta Pops Orchestra—Albert Coleman Conducting, Epic FE 38154	65	67	82	HE SET MY LIFE TO MUSIC	Barbara Mandrell, MCA 5330
	30	32	23			MY HOME'S IN ALABAMA ▲	Alabama, RCA AHL1-3644	66	63	25	LISTEN TO THE RADIO	Don Williams, MC 5306
	31	34	4			THE HOTTEST NIGHT OF THE YEAR	Anne Murray, Capitol-ST 12225	68	69	46	STILL THE SAME OLE ME	George Jones, Epic FE 37106
	32	25	12			16TH AVENUE	Lacy J. Dalton, Columbia FC 37975	69	58	5	AFTER ALL THESE YEARS	Tompall & The Glaser Brothers, Elektra E-60148 (WEA)
	33	29	36			SOUTHERN COMFORT	Conway Twitty, Elektra E1 60005	70	70	4	THE BEST OF WILLIE	Willie Nelson, RCA-AHL-1 4420
	34	22	13			TOO GOOD TO HURRY	Charly McClain, Epic FE 38064	71	71	14	SUGAR FREE	Dave Rowland, Elektra E1 60011
	35	36	13			UNLIMITED	Reba McEntire, Mercury SRM-1-4047	72	61	89	ROWDY	Hank Williams Jr., Elektra/Curb 6E 330
	36	21	18			SHE'S NOT CHEATIN' (SHE'S JUST GETTIN' EVEN)	Moe Bandy, Columbia FC 38009	73	72	17	LOVE TO BURN	Ronnie McDowell, Epic FE 38017
								74	74	181	GREATEST HITS ▲	Waylon Jennings, RCA AHL1-3378
								75	73	30	SEASONS OF THE HEART	John Denver, PCA AHL1 4256

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

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Nashville Scene

By KIP KIRBY

Aha, did you think we'd forget???

Did anyone think that we'd let the year's less-than-delightful economy affect this column's annual CMA Week Nashville Scene Tribute Awards?

Absolutely not! Readers of this column know they don't need a calendar to tell them what's arrived on their doorstep. . . . That's right, we've managed once again to throw caution to the winds, and come up with our fourth annual Nashville Scene Tribute Awards! Once a novelty, now (we hope) a tradition, these awards are this column's way of tipping our hat this week to the people and places who make Nashville music what it is.

These awards are back for a repeat performance, with each recipient receiving a personalized gold-plated invisible Scene trophy to signify the magnitude of this sought-after honor. Winners are requested not to call this office for their trophies—they will be mailed in specially engraved envelopes provided by Music City News.

So now, it's on with the show. . . . Here they

are, the winners of this year's Nashville Scene Tribute Awards:

To singer David Frizzell, we present the "Ernest & Julio Gallo Interior Decorating Award" for his hit, "I'm Gonna Hire A Wino To Decorate Our Home." This award includes a week's free stay at the local YMCA.

Bill Golden, Oak-Ridge-Boys-member-turned-nature man, gets this column's first-ever "Environmental Camouflage In Country Award" for constructing a functional teepee right beside his on-site satellite dish. This particular trophy has been decorated with brown-and-green splotches and doubles as a canteen on long hikes.

In a separate category, Golden tied with pal Leon Russell for top honors in Scene's first annual "Harpo Marx Conversational Glibness Award." We'd love to invite them to make an acceptance speech, but we're afraid it would take too long. . . .

To Fred Foster, board chairman of Monument Records, we present a "Now Where Did We Put Those Masters Award," along with a parchment-paper map so there's no danger of overlooking hidden catalog treasures in the label's vaults.

To Charles Fach, Irwin Steinberg and the guys at Jacques-Miller Investments, we proudly award a trophy for proving that you can be Compleat and be in Nashville at the same time! This award comes with its own aerobic leg warmers

to accompany Compleat's first two LP releases: exercise albums by Jayne Kennedy and the Dallas Cowboys Cheerleaders.

To Maggie Cavender, executive director of the Nashville Songwriters Assn., Scene proudly bestows the "It All Begins With A Throng Award," for bringing songwriters in this community closer together through a genuine spirit of friendship and creativity.

To Dan Wojcik, president of the Lavender Talent Agency, goes Scene's "Why Can't Anyone Spell My Name Right???" award. In the past, this award has always been won by MCA's Jim Foglesong, who is just about ready to give up and change the spelling of his name to "Fogel-song."

To CBS' Rick Blackburn, we offer our "Hey, Hey, Tell Me What'd I Say Award" for signing r&b/country great Ray Charles to the label's Nashville division.

To Chet Atkins and Jerry Bradley goes our "If Ever I Would Leave You Award," as both long-time RCA fixtures leave the label. . . . And to Chet, we also present our "Better Homes & Gardens Housewarming Kit," because we know he'll be right at home with whichever new label he signs with!

To Cumberland Concerts, Nashville's newest concert promotion company now on its own from Sound Seventy, we are Federal Expressing our "Olivia Newton-John Gets HOW Much Per Show???" trophy, along with a case of 3,000 pre-sorted M&M's for its next Van Halen concert.

For Barbara Mandrell, we've arranged a designer "All-Purpose Award to End ALL Awards," for obvious reasons. After all, she can't possibly have much more room left in her house for any more accolades. . . .

In an unprecedented move, Nashville Scene is retiring one of our annual awards this year: there will be no 1982 "Howard Hughes Low Profile Award" for PolyGram's Jerry Kennedy, since

he has been spotted at no fewer than three different events in the past eight months! However, as a result, we are now bestowing a new award in its place: a miniature pair of candy-apple-red metal-flake roller skates to PolyGram's new Nashville publicity whiz Martha Haggard, because we suspect she's one of the reasons behind Jerry Kennedy's increased visibility along Music Row!

To singer Jerry Reed, Scene presents a "She-Got-The-WHAT-And-I-Got-The-WHO???" award for having the cleverest No. 1 song title of the year. A duplicate trophy in this category goes to House of Gold writer Tim Dubois (who inked the song), along with a 100-watt headlight cap in case he gets the sudden urge to check out any dark mining shafts. . . .

To Rosanne Cash and Shelly West go bronze-plated baby bottle trophies for proving that adding to the family doesn't have to detract from a recording and touring career. . . . And we'd like to present the first annual "Nashville Scene Trio Duets Award" to Willie, Merle and George for turning out the most number of duet projects in any 12-month span. (Prolific would be an understatement for these artists. . . !)

Singers Reba McEntire and Karen Brooks get our "Are You Sure Annie Oakley Done It This-A-Way" awards (along with monogrammed lariats and spurs) for their equestrian talents in a rodeo ring. . . . Meanwhile, brothers Larry, Steve and Rudy Gatlin get matching corrugated boxes of "Nashville Scene Fried Chicken" for their nationally-seen talents hawking Colonel Sanders' best on tv this year.

Cedarwood Publishing's Michael Heaney is the uncontested winner of Scene's first annual "T.S. Eliot Poetry Contest" for his clever verse-in-rhyme messages up and down Music Row (though never, of course, in the indispensable Cedarwood Music Row Directory!).

To Alabama's producer Harold Shedd goes a deluxe set of "Nashville Scene Lincoln Logs" to celebrate his newly-unveiled Music Mill Studios. Scene also awards Harold a six-foot-high wooden plaque reading "FORT SHEDD"—be-

cause that's what the rest of Music Row has already dubbed the new facility! (Logs, beams and a water wheel. . . . Come on now, Harold, are you sure you weren't working from Davey Crockett's original blueprints when you started this project???)

To RCA's Cynthia Spencer and Elektra/Asylum's Janice Azrak, we offer a leather-bound volume of "Scene's Guide To Making Friends In Music City," to welcome them aboard. . . . To Welk Music's Bob Kirsch, Monument Records' Bob Hunka and Jensing/Jensong's Randy Talmadge, we present our special smog-free "For This I Left Los Angeles???" awards, along with two tickets each to Miss Kimberly's Music Row Street Show.

To Capitol's national country promotion director Paul Lovelace (who left MCA in L.A. to join Capitol's Nashville bureau), we are delivering by U-Haul a crate of 15-by-20-foot hand-painted art murals to add some intimacy to his expansive second-floor office suite in the Kenny Rogers Building.

And to PolyGram's country marketing director Joe Polidor, who arrived here from Chicago, we present our "Who Said The Sun Belt Is Really Sunny???" award, which comes with matching muffler and mittens—because no matter what they told you, Joe, it does too get below freezing in Nashville during winter months!!

To Dale Franklin Cornelius and the amazing Nashville Music Assn., we are proud to present our "They Said It Couldn't Be Done Award" for proving that you can be all things to all people without playing politics—congratulations for a job well done! (A dozen invisible roses will be delivered to your office this week!)

And last but not least, to the city of Nashville (also known as Music City U.S.A.), we give a flashing neon "Where Do You Go To Hear Music In Music City???" sign, for its embarrassingly meager live club scene. To those brave little nightspots such as the Bluebird Cafe, Bogey's, the Cannery, the Sutler, Cantrell's and Spanky's, we salute you! you aren't the Exit/In, but you're all we've got!



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Duos Win Song Event

NASHVILLE—Two songwriting duos have taken top honors in the sixth annual Kentucky Fried Chicken National Country Music Songwriting Contest. This marks the first time that duos have placed first in the annual event. The winning compositions were chosen from more than 32,000 entries submitted in the 1982 competition.

Robert Vining and partner Jim Krisniski of Hudson, N.Y. took top honors for "Lay Away Your Heart," while the Louisiana team of Gary Bolyer and Phil Martin scored with "Where Were You."

Prizes included a trip to Nashville to see MCA artist Brenda Lee record the winning tunes, and an appearance on the nationally televised Merv Griffin Show.



OUTLAW BALLADEER—Columbia artist David Allan Coe, right, makes an appearance on "Miller & Company," a Nashville talk show broadcast locally, to discuss his recent career moves. Seated with Coe is the show's host, Dan Miller.

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Country

See Hard Times For American Acts In U.K. Market

• Continued from page 53

cent months, and is the only label to have achieved a country hit in 1981 with a mid-chart placing for Willie Nelson's "Always On My Mind." "Our view is that country music provides good, steady business and, although it hasn't increased substantially, it hasn't decreased either," comments Peter Robinson, CBS director of international a&r.

CBS, which recently released a single and album by Charley McClain, also plans LPs for Ricky Skaggs, Merle Haggard & George Jones, Johnny Cash, Janie Fricke and Larry Gatlin in the next few weeks.

A more pessimistic view comes from Jan Olofsson, managing director of Young Blood Records. Earlier in the year, he released a series of

singles and albums by Hoyt Axton, Ray Price, Steven Fromholz & Willie Nelson and local act Stu Stevens. The results, says Olofsson,

were disastrous, with each single barely scraping up sales of one hundred units in spite of healthy airplay. One reason for the record com-

panies' lack of success with country music is offered by Ed Benson, the Country Music Assn.'s director of European operations. "No company

has successfully marketed the product towards the adult market," Benson points out.

(Continued on page 78)

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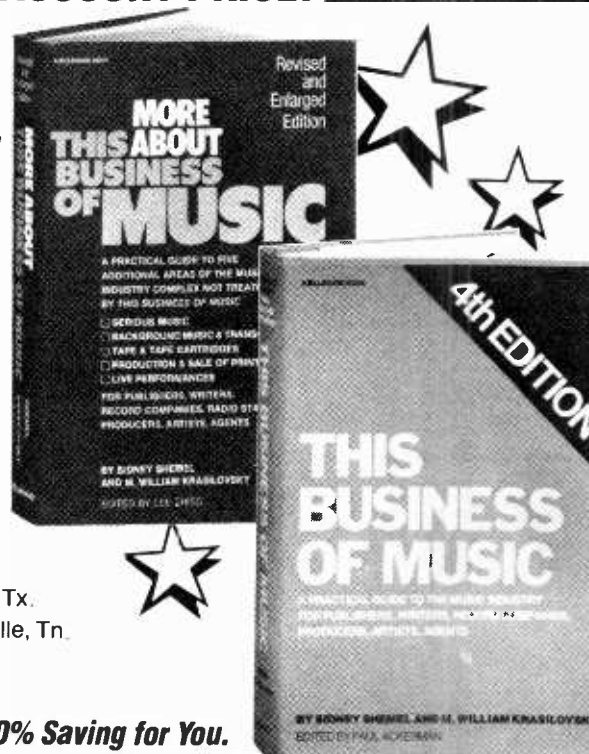
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WELLER WAILS—Performer/songwriter Freddie Weller performs at the Atlanta Songwriters Showcase held recently at the Moonshadow in Atlanta. The showcase was a function of the Fourth Annual Georgia Music Festival.

Tammy Wynette To Host CMA DJ Luncheon

NASHVILLE—Tammy Wynette will host a luncheon for CMA DJ members at her lakeside home as part of country music week activities. The luncheon takes place Saturday (16), with transportation provided by Elektra/Asylum Records from Opryland Hotel at 11:30 a.m.

Those wishing to attend may contact Rob Parrish at the CMA as soon as possible. DJs whose membership applications are received by Friday (15) will also receive an invitation to this event.

This is the second consecutive year for the CMA's DJ luncheon, which is coordinated by the organization's Disk Jockey Committee. Last year's lunch was hosted by Tom T. Hall.

Additionally, a FICAP-sponsored "Goin' Home Breakfast" has been added on Saturday (16) to the list of activities for convention registrants in the radio field. It's arranged primarily for older radio announcers, but it is open to any staffer involved in the radio profession.

The breakfast will feature a roving mike for attendees to voice opinions about country music in an open forum. The event will be staged in the Hyatt Regency Hotel's Davidson Room from 9:30-11:30 a.m. Tickets are \$7.50 at the door.

National Programming Mutual And Doubleday Pact

As part of an ongoing campaign to put a more youthful face on the **Mutual Network**, the Washington-based network of more than 900 stations has signed a pact with **Doubleday Broadcasting** to produce a weekly AOR show beginning in January.

Produced by Doubleday's WAPP program director Dave Hamilton, with WAPP music director and 2 to 6 p.m. jock Chip Hobart as host, the three-hour weekly show has yet to be named and have its format fully de-

veloped. A Mutual spokesman suggests that it will be the AOR equivalent of the current Mutual show "Dick Clark's National Music Survey."

This show, as well as such specials as Clark's "From Australia With Love" and the new Rolling Stones Special, were presented to a gathering of ad agency types and others at a luncheon in New York Wednesday (6). But the new Doubleday deal was not included in the presentation.

The agreement with Doubleday calls for seven Doubleday stations, including WAPP, to clear the show. Glenn Morgan, director of music programming for Mutual, will be in charge of this project.

★ ★ ★

HEFTEL FORMS NEW GROUP

INDIANAPOLIS—Hawaii Representative Cecil Heftel, continuing to pair down his Heftel Broadcasting, is spinning off WIKS here and WYYS Cincinnati into a new station group called H&W Communications. Heftel is the chairman of the new company and Ken Wolt, who used the air name of Dan Clayton when he was a DJ, is vice chairman.

Wolt assumes the position of owner-operator-general manager of WIKS and will hold a supervisory position at WYYS. Wolt was most recently general manager of Gulf Broadcasting's WLTT Washington.

Heftel, who recently sold WXKS-AM-FM Boston, retains WLUP Chicago, KSSK Honolulu and KULA Waipahu, Hawaii.

In this age of the dominance of the 25 to 54 demographic, could a show aimed at eight- to 13-year-olds stand a chance? **Transcontinental Media Corp.** president Miles Siegel believes so and is pushing ahead with plans to develop a three-hour weekly children's show.

TMC, through its Family Radio Programming, Inc., a joint venture with the John & Mary Markle Foundation, founders of Sesame Street, is putting the finishing touches on a pilot of a variety show reportedly hosted by Fred Newman, host of "Live Wire," a children's cable show.

The show will include the play of four to five records an hour with a weekly countdown of the top 10. Other elements of the program include news, reviews, features, inter-

(Continued on page 67)

Washington Roundup

NAB Responds To Blanketing Plan

The National Assn. of Broadcasters, responding to a proposed FCC rule to tighten restrictions on FM blanketing interference, says that the Commission should "proceed with caution" before adopting the new rule.

The Commission has proposed the creation of a new standard of liability whereby a broadcaster would be held financially responsible for correcting the reception problems of the public.

Noting that the FCC does realize that FM blanketing has been caused

"in large part" by the proliferation of "inferior radio receivers," the NAB suggested in its October 1 filing that the Commission should "continue its policy of affording broadcasters great latitude in resolving reasonable interference complaints. . . ." Otherwise, such a proposal would "place an unwarranted burden on FM licenses," the NAB noted.

In other NAB filings at the FCC, the organization, in an opposition comment, has called a Commission proposal to eliminate current broadcast license application procedures for obtaining dual or multi-city identification "overly liberal." The NAB added that while it supports multi-city identification procedures in general, the FCC should not eliminate "regulatory oversight in this area."

Of greatest concern is the proposed rule to eliminate public comments requirements in opposition to dual city identification, and also the

rule that a station signal must provide full signal coverage to the communities with which it identifies. NAB members, according to an official, "get upset if a station misrepresents itself and says it's serving, say, Baltimore and Washington, when in fact, it is barely serving Washington."

The NAB has also asked the U.S. Court of Appeals for the District of Columbia to require the Copyright Royalty Tribunal to consider commercial broadcaster claims for compensation for the cable carriage of distant telecasts of sports events and commercial radio station signals, calling broadcasters more than simply joint authors of copyrights along with sports teams, which is what the joint sports claimants and the Tribunal had decided. NAB wants broadcasters to be allocated at least 36.5 percent of the compensation funds, and asked the court October 1 to reverse the CRT decision not to award the stations royalty compensation.

New Deadline On Renewal Policy

Following a suggestion by the U.S. Court of Appeals here that the FCC further evaluate and define its standards in its comparative renewal policy, the Commission Tuesday (5) extended its comment dates for upcoming meetings concerning comparative hearing policies.

The Commission has now set further comment-due dates for Nov. 15, and Dec. 6 for replies. The proceeding began in November, 1981, seeking the views of interested parties on the controversial comparative renewal process, a historically long and expensive process for broadcast license incumbents who must face challenges from new applicants at renewal time. The Commission particularly wished to hear public views on standards for meretricious past broadcast service of renewal applicants.

Comments and replies were filed earlier this year and are now being evaluated, but a recent Appeals Court ruling involving the affirmation of an FCC decision to renew an incumbent's license also suggested the FCC try to come up with "a better definition of important terms" in the process.

Out Of The Box HOT 100/AC

GALVESTON—"I.G.Y. What A Beautiful World" by **Donald Fagen** (Warner Bros.) sounds great on the air, says KILE program-music director Scott Taylor. "It's got such a different sound, so unique, a real mass appeal record. It reminds me a lot of the (Steely) Dan's 'Deacon Blues.'" He likes the feel of the new **Pat Benatar** single as well. "Shadows In The Night" (Chrysalis) "is a damn good rock 'n' roll record, true to her familiar formula—driving vocals and heavy guitar." Taylor adds that familiarity also works for **Timothy B. Schmidt** on his remake of the Tyr.es' "So Much In Love" (Full Moon/Asylum). "Adults probably remember the original, and the kids have heard it on the 'Fast Times' soundtrack."

AOR

PHOENIX—**Todd Rundgren and Utopia** and **Billy Joel** make "artistic comebacks" with their new LPs, opines Jeff Parets, program-music director for KSTM-FM. "Todd has used his Beatles influence to a positive degree," he says, noting the appeal of three tracks, "Libertine," "Hammer In My Heart" and "There Goes My Inspiration" from Utopia's self-titled Network disk. Praising "The Nylon Curtain" and the cuts "Allentown," "A Room Of Our Own" and "Scandinavian Skies," Parets senses that Joel "is concentrating more on pure songwriting than making music for radio, and in that regard I think he's regained some of the credibility he lost with 'Glass Houses.'" The programmer says he's impressed with **Peter Gabriel's** "Security" album (Geffen) and the tracks "Shock The Monkey" and "Kiss Of Life" because the artist uses "unexpected rhythms and sharp lyrical images. It's an adventurous progressive marriage of the Genesis musical sensibility to his own brave style." Finally, Parets asserts that one of the reasons why the new **Bruce Springsteen** album, "Nebraska" (Columbia), is "so difficult" to program is because "it's so quiet, it just doesn't project on the radio. Still, the fact that it's a four-track recording gives it an intimacy that could never have been duplicated in the studio. 'Open All Night' and 'Atlantic City' are the basis for black and white movies."

BLACK/URBAN

ATLANTIC CITY—**Marvin Gaye's** "Sexual Healing" (Columbia) sounds "very autobiographical" to Dee Rollins, the WUSS music director. "It's so sensual, clean and smooth—very exciting to me, especially the couplet, 'When I get that feeling/I want sexual healing.'" She's also heartened by initial response to the new **Diana Ross** single, "Muscles" (RCA), produced by Michael Jackson, and "Truly" by **Lionel Richie** (Motown), which she feels should capitalize on the popularity the singer achieved with "Endless Love." "Magic In The Moonlight" by the **Spinners** (Atlantic) is another outstanding add, she states. "We haven't heard anything like this from them in a long time."

COUNTRY

MONROE, La.—"Our listeners have grown up on honky tonk," says KNOE music director Brian Ringo, explaining why the "bluesy south Texas sound" of **Lloyd David Foster's** "Honky Tonk Magic" (MCA) works so well on the air. "It's good and country—a drinking-type of tune. That's what I like about it." Ringo has a soft side, too, and he's crazy about a "pretty little love song" called "Green Eyes" by **Tom Carline** (Doorknob). "Tom's been kicking around for years, and this ballad has to be one of the best things he's ever done." The broadcaster is equally enthusiastic about "Lost His Love On Our Last Date" by **Emmylou Harris** (Warner Bros.). "She does a creditable job—she really knows what she's talking about. It's a beautiful vocal." **LEO SACKS**

Vox Jox

McNeil Named PD At WMZQ

Bob McNeil, who served as program director for WRVQ-FM Richmond for over four years, succeeds **Carol Parker Monday** (11) as Viacom's WMZQ-FM Washington's p.d. He moves from Viacom country station KIKK-AM-FM Houston, where he was research director. Parker will resume her career as a television personality, according to Viacom radio programming vice president Bill Figenshu, who anticipates "no staff changes" at the D.C. outlet.

★ ★ ★

Paul Nugent is the new general manager at WZGC (Z-93) Atlanta, succeeding **Bud Polacek**, who left to buy into WTYL Tyler, Tex. Nugent comes from tv, having been national sales manager at WPLG-TV Miami. . . . **Nick Bazoo** is the new p.d. at WEZB (B-97) New Orleans. He has been promoted from promotion director and 10 a.m. to 2 p.m. jock. Bazoo is looking for a new jock to fill his old position. B-97's p.d. post has been vacant since **John Schomby** left

(Continued on page 65)

Survey For Week Ending 10/16/82

Billboard Chart Breakouts

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65 DARYL HALL & JOHN OATES
Maneater, RCA 13354

69 PAT BENATAR
Shadows Of The Night, Chrysalis CHS 2647

74 STEVE MILLER
Cool Magic, Capitol 5162

79 KENNY ROGERS
A Love Song, Liberty 1485

64 JERRY REED
The Bird, RCA 13355

LINDA RONSTADT & J.D. SOUTHER
Sometimes You Just Can't Win, Asylum 7-69948

72 KENNY ROGERS
A Love Song, Liberty 1485

25 MARVIN GAYE
Sexual Healing, Columbia 38-03302

28 LIONEL RICHIE
Truly, Motown 1644

36 PRINCE
1999, Warner Bros. 7-29896

27 LIONEL RICHIE
Truly, Motown 1644

35 EDDIE RABBITT WITH CRYSTAL GAYLE
You And I, Elektra 7-69936

39 PAUL McCARTNEY
Tug Of War, Columbia 38-03235

A/C Country Hot 100

This week's highest superstarred/starred chart entries in the formats listed.

Billboard Singles Radio Action

Playlist Prime Movers ★ Playlist Top Add Ons ● Breakouts

Based on station playlists through Tuesday (10/5/82)

PRIME MOVERS-NATIONAL

- GLENN FREY—The One You Love (Asylum)
- MICHAEL McDONALD—I Keep Forgettin' (Warner Bros.)
- MEN AT WORK—Who Can It Be Now (Columbia)

TOP ADD ONS-NATIONAL

- LIONEL RICHIE—Truly (Motown)
- DONALD FAGEN—I.G.Y. (What A Beautiful World) (Warner Bros.)
- DAN FOGELBERG—Missing You (Full Moon/Epic)

BREAKOUTS-NATIONAL

- DARYL HALL & JOHN OATES—Maneater (RCA)
- PAT BENATAR—Shadows Of The Night (Chrysalis)
- KENNY ROGERS—A Love Song (Liberty)

★ **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 personnel.

● **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

- LAURA BRANIGAN—Gloria (Atlantic)
- GLENN FREY—The One You Love (Asylum)
- EVERLYN KING—Love Come Down (RCA)

● TOP ADD ONS

- JOE COCKER AND JENNIFER WARNES—Up Where We Belong (Island)
- PAUL McCARTNEY—Tug Of War (Columbia)
- DAN FOGELBERG—Missing You (Full Moon/Epic)

● BREAKOUTS

- DARYL HALL & JOHN OATES—Maneater (RCA)
- PAT BENATAR—Shadows Of The Night (Chrysalis)

KKXX-FM—Bakersfield

- ★ KENNY LOGGINS AND STEVE PERRY—Don't Fight It 5-1
- ★ GLENN FREY—The One You Love 19-4
- ★ JOE JACKSON—Steppin' Out 22-11
- ★ THE GAP BAND—You Dropped A Bomb On Me 24-13
- ★ OLIVIA NEWTON-JOHN—Heart Attack 25-15
- ★ THE CLASH—Rock The Casbah
- ★ DAN FOGELBERG—Missing You
- ★ PAT BENATAR—Shadows Of The Night
- ★ THE HUMAN LEAGUE—Don't You Want Me
- ★ DONALD FAGEN—I.G.Y. (What A Beautiful World) A
- ★ DIONNE WARWICK—Heartbreaker A
- ★ CHEAP TRICK—She's Tight A
- ★ BILLY JOEL—Pressure B
- ★ LINDA RONSTADT—Get Closer B
- ★ MEN AT WORK—Down Under X
- ★ ROBERT PLANT—Burning Down One Side X
- ★ EDDIE MONEY—Shakin' X
- ★ NEIL DIAMOND—Heartlight X
- ★ GLENN FREY—Party Town X

KIMN-AM—Denver

- ★ JACOBSON BROWNE—Somebody's Baby 2-1
- ★ GLENN FREY—The One You Love 7-5
- ★ A FLOCK OF SEAGULLS—I Ran 8-7
- ★ MEN AT WORK—Who Can It Be Now 10-8
- ★ SANTANA—Hold On 12-9
- ★ JOE COCKER AND JENNIFER WARNES—Up Where We Belong
- ★ PAT BENATAR—Shadows Of The Night
- ★ TONI BASIL—Mickey B
- ★ LINDA RONSTADT—Get Closer B
- ★ CHICAGO—Love Me Tomorrow B
- ★ FLEETWOOD MAC—Gypsy A
- ★ DONALD FAGEN—I.G.Y. (What A Beautiful World) A
- ★ JEFFERSON STARSHIP—Be My Lady A
- ★ TONI BASIL—Mickey A
- ★ LIONEL RICHIE—Truly X
- ★ PAUL CARRACK—I Need You X
- ★ THE POINTER SISTERS—I'm So Excited X
- ★ RUSH—New World Man X
- ★ SYLVIA—Nobody X

KOAFM—Denver

- ★ JOE COCKER AND JENNIFER WARNES—Up Where We Belong
- ★ DAN FOGELBERG—Missing You B
- ★ STRAY CATS—Rock This Town A
- ★ THE WHO—Athena A
- ★ BILLY JOEL—Pressure A
- ★ AIR SUPPLY—Young Love A
- ★ DIANA ROSS—Muscles A
- ★ TONI BASIL—Mickey X
- ★ JEFFERSON STARSHIP—Be My Lady X
- ★ JOE JACKSON—Steppin' Out X
- ★ PAUL CARRACK—I Need You X
- ★ THE POINTER SISTERS—I'm So Excited X
- ★ RUSH—New World Man X
- ★ SYLVIA—Nobody X
- ★ EL CHICANO—Groovin' X

KLUC-FM—Las Vegas

- ★ MEN AT WORK—Who Can It Be Now 2-1
- ★ MICHAEL McDONALD—I Keep Forgettin' (Every Time You're Near) 3-2
- ★ THE ALAN PARSONS PROJECT—Eye In The Sky 5-3
- ★ KENNY LOGGINS AND STEVE PERRY—Don't Fight It 7-5
- ★ DON HENLEY—Johnny Can't Read 13-10
- ★ DARYL HALL & JOHN OATES—Maneater
- ★ DAN FOGELBERG—Missing You
- ★ JOE COCKER AND JENNIFER WARNES—Up Where We Belong B
- ★ DONALD FAGEN—I.G.Y. (What A Beautiful World) B

KGGI (99.1-FM)—Riverside

- ★ JOHN COUGAR—Jack And Diane 2-1
- ★ ARETHA FRANKLIN—Jump To It 9-6
- ★ FLEETWOOD MAC—Gypsy 11-7
- ★ KENNY LOGGINS AND STEVE PERRY—Don't Fight It 16-10
- ★ LAURA BRANIGAN—Gloria 20-13
- ★ JOE COCKER AND JENNIFER WARNES—Up Where We Belong
- ★ HALL & OATES—Maneater
- ★ SANTANA—Hold On B
- ★ BILLY JOEL—Pressure B
- ★ THE WHO—Athena A
- ★ DONALD FAGEN—I.G.Y. (What A Beautiful World) A
- ★ RED SPEEDWAGON—Sweet Time A
- ★ DIONNE WARWICK—Heartbreaker A
- ★ DAN FOGELBERG—Missing You A
- ★ STEEL BREEZE—You Don't Want Me Anymore A
- ★ HALL & OATES—Maneater A
- ★ DIANA ROSS—Muscles X
- ★ LINDA RONSTADT—Get Closer X
- ★ LIONEL RICHIE—Truly X
- ★ AIR SUPPLY—Young Love X
- ★ TIMOTHY B. SCHMIT—So Much In Love X
- ★ DONNA SUMMER—State Of Independence X
- ★ MOVING PICTURES—What About Me X

KCPX-FM—Salt Lake City

- ★ NEIL DIAMOND—Heartlight 17-11
- ★ PAUL CARRACK—I Need You 24-17
- ★ JOE JACKSON—Steppin' Out 28-20
- ★ RICK SPRINGFIELD—I Get Excited 30-21
- ★ DIANA ROSS—Muscles 31-24
- ★ DONALD FAGEN—I.G.Y. A
- ★ KENNY ROGERS—A Love Song A
- ★ MISSING PERSONS—Destination Unknown A
- ★ THE FIXX—Stand Or Fall A
- ★ PETER GABRIEL—Shock The Monkey A
- ★ TALK TALK—Talk Talk A
- ★ APRIL WINE—Tell Me Why A
- ★ DONNIE IRIS—Tough World A
- ★ CHICAGO—Love Me Tomorrow B
- ★ CROSBY, STILLS AND NASH—Southern Cross B
- ★ JOE COCKER AND JENNIFER WARNES—Up Where We Belong B
- ★ STRAY CATS—Rock This Town B
- ★ JEFFERSON STARSHIP—Be My Lady B
- ★ THE STEVE MILLER BAND—Cool Magic B
- ★ BILLY SQUIER—Everybody Wants You B
- ★ BILL MEDLEY—Right Here And Now B
- ★ RAY PARKER JR.—It's Our Own Affair B
- ★ STEPHANIE WINSLOW—In Between Lovers X
- ★ THE BOBBY CALDWELL—All Of My Love X
- ★ TIERRA—Hidden Tears X

KRSP-AM—Salt Lake City

- ★ FLEETWOOD MAC—Gypsy 14-6
- ★ KENNY LOGGINS AND STEVE PERRY—Don't Fight It 15-12
- ★ A FLOCK OF SEAGULLS—I Ran 21-10
- ★ OLIVIA NEWTON-JOHN—Heart Attack 16-11
- ★ LIONEL RICHIE—Truly B
- ★ THE WHO—Athena B
- ★ DIANA ROSS—Muscles B
- ★ PAUL CARRACK—I Need You B
- ★ CHICAGO—Love Me Tomorrow B
- ★ DONALD FAGEN—I.G.Y. (What A Beautiful World) A
- ★ LINDA RONSTADT—Get Closer A
- ★ LINDA RONSTADT—Get Closer A
- ★ LAURA BRANIGAN—Gloria A
- ★ STRAY CATS—Rock This Town X

KFMB-FM (B100)—San Diego

- ★ AMERICA—You Can Do Magic 6-3
- ★ JOE COCKER AND JENNIFER WARNES—Up Where We Belong 11-9
- ★ FLEETWOOD MAC—Gypsy 14-11
- ★ JUICE NEWTON—Break It To Me Gently 21-16
- ★ DIANA ROSS—Muscles 24-19
- ★ MEN AT WORK—Who Can It Be Now A
- ★ JOE JACKSON—Steppin' Out A
- ★ DONALD FAGEN—I.G.Y. (What A Beautiful World) A
- ★ JEFFREY OSBORNE—On The Wings Of Love A
- ★ PAUL CARRACK—I Need You A
- ★ THE WHO—Athena A
- ★ CROSBY, STILLS AND NASH—Southern Cross X
- ★ OLIVIA NEWTON-JOHN—Heart Attack X
- ★ LIONEL RICHIE—Truly A
- ★ SYLVIA—Nobody B

KRQ-FM—Tucson

- ★ THE ALAN PARSONS PROJECT—Eye In The Sky 1-1
- ★ ELTON JOHN—Blue Eyes 3-2
- ★ FLEETWOOD MAC—Gypsy 5-4
- ★ ASIA—Sole Survivor 10-8
- ★ STRAY CATS—Rock This Town 19-14
- ★ TONI BASIL—Mickey B
- ★ RED SPEEDWAGON—Sweet Time B
- ★ PAUL McCARTNEY—Tug Of War B
- ★ MEN AT WORK—Down Under A
- ★ THE WHO—Athena A
- ★ STEEL BREEZE—You Don't Want Me Anymore X
- ★ STEVE WINDWOOD—Still In The Game X
- ★ PAUL CARRACK—I Need You X
- ★ LAURA BRANIGAN—Gloria X
- ★ THE MOTELS—Take The L X
- ★ SURVIVOR—American Heartbeat X
- ★ MOVING PICTURES—What About Me X
- ★ THE GO GO'S—Get Up And Go X
- ★ DAN FOGELBERG—Missing You X
- ★ LIONEL RICHIE—Truly X
- ★ DONALD FAGEN—I.G.Y. (What A Beautiful World) X
- ★ TOTO—Africa X

KTKT-AM—Tucson

- ★ FLEETWOOD MAC—Gypsy 14-9
- ★ JOE COCKER AND JENNIFER WARNES—Up Where We Belong 17-13
- ★ CROSBY, STILLS AND NASH—Southern Cross 24-15
- ★ STEVIE WONDER—Ribbon In The Sky 26-20
- ★ EDDIE RABBITT WITH CRYSTAL GALE—You And I 27-21
- ★ LIONEL RICHIE—Truly B
- ★ DONALD FAGEN—I.G.Y. (What A Beautiful World) B
- ★ DAN FOGELBERG—Missing You B
- ★ DIONNE WARWICK—Heartbreaker B
- ★ KENNY ROGERS—A Love Song A
- ★ PAUL CARRACK—I Need You X
- ★ BILLY JOEL—Pressure X

Pacific Northwest Region

★ PRIME MOVERS

- A FLOCK OF SEAGULLS—I Ran (Jive/Arista)
- MEN AT WORK—Who Can It Be Now (Columbia)
- EVERLYN KING—Love Come Down (RCA)

● TOP ADD ONS

- ABC—The Look Of Love (Mercury)
- JEFFERSON STARSHIP—Be My Lady (Grunst)
- DIONNE WARWICK—Heartbreaker (Arista)

● BREAKOUTS

- DARYL HALL & JOHN OATES—Maneater (RCA)

KRCL-AM—Lewiston

- ★ JUICE NEWTON—Break It To Me Gently 1-1
- ★ JOE COCKER AND JENNIFER WARNES—Up Where We Belong 2-2
- ★ KARLA BONOFF—Please Be The One 5-3
- ★ GLENN FREY—The One You Love 6-4
- ★ FLEETWOOD MAC—Gypsy 7-5
- ★ DAN FOGELBERG—Missing You
- ★ DARRYL HALL & JOHN OATES—Maneater
- ★ KENNY ROGERS—A Love Song A
- ★ POCO—Ghost Town A
- ★ JESSIE COLLIN YOUNG CARLY SIMON—Fight For It A
- ★ QUARTERFLASH—Critical Times A
- ★ EDDIE RABBITT WITH CRYSTAL GALE—You And I B
- ★ DONALD FAGEN—I.G.Y. (What A Beautiful World) B
- ★ LIONEL RICHIE—Truly B
- ★ PATTI AUSTIN WITH JAMES INGRAM—Baby Come To Me X
- ★ BILL MEDLEY—Right Here And Now X
- ★ LESLIE PEARL—The One Who Turns Me On X

KCNR-FM—Portland

- ★ SANTANA—Hold On 8-5
- ★ QUARTERFLASH—Night Shift 11-8
- ★ FLEETWOOD MAC—Gypsy 12-9
- ★ GLENN FREY—The One You Love 13-10
- ★ JOE JACKSON—Steppin' Out 16-14
- ★ A FLOCK OF SEAGULLS—I Ran B
- ★ DONALD FAGEN—I.G.Y. (What A Beautiful World) B
- ★ DAN FOGELBERG—Missing You B

KCBM-AM—Reno

- ★ KENNY LOGGINS AND STEVE PERRY—Don't Fight It 12-1
- ★ TONI BASIL—Mickey 20-13
- ★ FLEETWOOD MAC—Gypsy 21-14
- ★ STRAY CATS—Rock This Town 31-24
- ★ JOE COCKER AND JENNIFER WARNES—Up Where We Belong 33-25
- ★ BILLY JOEL—Pressure B
- ★ DIONNE WARWICK—Heartbreaker B
- ★ THE POINTER SISTERS—I'm So Excited B
- ★ EDDIE MONEY—Shakin' A
- ★ LINDA RONSTADT—Get Closer A
- ★ BILLY SQUIER—Everybody Wants You A
- ★ MISSING PERSONS—Destination Unknown B
- ★ ABC—The Look Of Love A
- ★ DONALD FAGEN—I.G.Y. (What A Beautiful World) A
- ★ JEFFERSON STARSHIP—Be My Lady A
- ★ PAT BENATAR—Shadows In The Night A
- ★ THE GO GO'S—Get Up And Go X
- ★ TIMOTHY B. SCHMIT—So Much In Love X

KFSM-FM—Sacramento

- ★ SANTANA—Hold On 17-14
- ★ CHICAGO—Hard To Say I'm Sorry 18-15
- ★ JUICE NEWTON—Break It To Me Gently 19-17
- ★ JOE JACKSON—Steppin' Out 27-27
- ★ CROSBY, STILLS AND NASH—Southern Cross 30-24
- ★ THE WHO—Athena
- ★ DONALD FAGEN—I.G.Y. (What A Beautiful World)
- ★ LIONEL RICHIE—Truly A
- ★ JOE COCKER AND JENNIFER WARNES—Up Where We Belong B
- ★ EVERLYN KING—Love Come Down B
- ★ KENNY ROGERS—A Love Song B
- ★ BILLY JOEL—Pressure B

KFRC-AM—San Francisco

- ★ A FLOCK OF SEAGULLS—I Ran 4-3
- ★ EVERLYN KING—Love Come Down 8-5
- ★ OLIVIA NEWTON-JOHN—Heart Attack 11-7
- ★ MICHAEL McDONALD—I Keep Forgettin' 21-10
- ★ GLENN FREY—The One You Love 19-13
- ★ JEFFERSON STARSHIP—Be My Lady
- ★ HALL AND OATES—Maneater
- ★ DIANA ROSS—Muscles B
- ★ TAVARES—A Penny For Your Thoughts B
- ★ LIONEL RICHIE—Truly B
- ★ LINDA RONSTADT—Get Closer B
- ★ BILLY JOEL—Pressure B

KPLZ-FM—Seattle

- ★ FLEETWOOD MAC—Gypsy 11-9
- ★ SYLVIA—Nobody 13-10
- ★ GLENN FREY—The One You Love 5-3
- ★ JEFFREY OSBORNE—On The Wings Of Love 17-16
- ★ TIMOTHY B. SCHMIT—So Much In Love 28-19
- ★ DIONNE WARWICK—Heartbreaker
- ★ LIONEL RICHIE—Truly
- ★ HERB ALPERT—Fandango A
- ★ DONALD FAGEN—I.G.Y. (What A Beautiful World) B
- ★ CHICAGO—Love Me Tomorrow B
- ★ CROSBY, STILLS AND NASH—Southern Cross B
- ★ MOVING PICTURES—What About Me B

KUBE-FM—Seattle

- ★ MEN AT WORK—Who Can It Be Now 2-1

★ A FLOCK OF SEAGULLS—I Ran 7-6

- ★ OLIVIA NEWTON-JOHN—Heart Attack 9-7
- ★ NEIL DIAMOND—Heartlight 18-10
- ★ JOE COCKER AND JENNIFER WARNES—Up Where We Belong 21-13
- ★ TONI BASIL—Mickey
- ★ ABC—The Look Of Love
- ★ DIANA ROSS—Muscles B
- ★ BILLY JOEL—Pressure B
- ★ CROSBY, STILLS AND NASH—Southern Cross B
- ★ RUSH—New World Man A
- ★ CHICAGO—Love Me Tomorrow A
- ★ DONALD FAGEN—I.G.Y. (What A Beautiful World) A

KYYX-FM—Seattle

- ★ ELVIN ICHIYAMA—MD
- ★ TONI BASIL—Mickey 1-1
- ★ GANG OF FOUR—I Love A Man In Uniform 8-5
- ★ PAUL CARRACK—I Need You 10-6
- ★ STRAY CATS—Rock This Town 17-9
- ★ THE CLASH—Rock The Casbah 25-11
- ★ DARYL HALL & JOHN OATES—Maneater A
- ★ PAT BENATAR—Shadows Of The Night A
- ★ FRIDA—I Know There's Something Going On A
- ★ THE GAP BAND—You Dropped A Bomb On Me A
- ★ ENGLISH BEAT—Save It For Later A
- ★ MODERN ENGLISH—I Tell With You A
- ★ FASHION—Love Shadow A
- ★ Magazine—About The Weather A
- ★ SURVIVOR—American Heartbeat B
- ★ ADAM AND THE ANTS—Goody Two Shoes B
- ★ BANANARAMA—Really Saying Something B
- ★ DEVO—Peek-A-Boo X
- ★ BILLY SQUIER—Everybody Wants You X
- ★ TIMOTHY B. SCHMIT—So Much In Love X
- ★ SCANDAL—Goodbye To You X
- ★ THE PAYOLAS—Eyes Of A Stranger X
- ★ BILL NELSON—Flaming Desire X
- ★ EDDIE MONEY—Shakin' X

KJRB-AM—Spokane

- ★ AMERICA—You Can Do Magic 8-5
- ★ FLEETWOOD MAC—Gypsy 10-7
- ★ KENNY LOGGINS AND STEVE PERRY—Don't Fight It 16-10
- ★ ABC—The Look Of Love 17-11
- ★ DONNA SUMMER—State Of Independence 27-21
- ★ DAN FOGELBERG—Missing You A
- ★ LAURA BRANIGAN—Gloria A
- ★ DIONNE WARWICK—Heartbreaker A
- ★ DARYL HALL & JOHN OATES—Maneater A
- ★ LIONEL RICHIE—Truly B
- ★ DONALD FAGEN—I.G.Y. (What A Beautiful World) B
- ★ ARETHA FRANKLIN—Jump To It B
- ★ STEEL BREEZE—You Don't Want Me Anymore X
- ★ THE WHO—Athena X
- ★ SURVIVOR—American Heartbeat X
- ★ STRAY CATS—Rock This Town X
- ★ LINDA RONSTADT—Get Closer X

North Central Region

★ PRIME MOVERS

- GLENN FREY—The One You Love (Asylum)
- A FLOCK OF SEAGULLS—I Ran (Jive/Arista)
- MICHAEL McDONALD—I Keep Forgettin' (Warner Bros.)

● TOP ADD ONS

- JOE JACKSON—Steppin' Out (A&M)
- DONALD FAGEN—I.G.Y. (What A Beautiful World) (Warner Bros.)
- LIONEL RICHIE—Truly (Motown)

● BREAKOUTS

- DARYL HALL & JOHN OATES—Maneater (RCA)
- KANSAS—Chasing Shadows (Kirtzner)
- DONNIE IRIS—Tough World (MCA)

WKRC-FM—Cincinnati

- ★ MICHAEL McDONALD—I Keep Forgettin' (Every Time You're Near) 19-15
- ★ GLENN FREY—The One You Love 13-6
- ★ STEEL BREEZE—You Don't Want Me Anymore 20-16
- ★ A FLOCK OF SEAGULLS—I Ran 26-18
- ★ RUSH—New World Man 29-22
- ★ SANTANA—Hold On

WYYS-FM—Cincinnati

- ★ GLENN FREY—The One You Love 6-2
- ★ MICHAEL McDONALD—I Keep Forgettin' (Every Time You're Near) 8-6
- ★ NEIL DIAMOND—Heartlight 9-7
- ★ JOE COCKER AND JENNIFER WARNES—Up Where We Belong 14-11
- ★ KARLA BONOFF—Please Be The One 22-15
- ★ LIONEL RICHIE—Truly B
- ★ CHICAGO—Love Me Tomorrow B
- ★ MEN AT WORK—Who Can It Be Now A
- ★ DONALD FAGEN—I.G.Y. (What A Beautiful World) A

WGCL-FM—Cleveland

- ★ A FLOCK OF SEAGULLS—I Ran 3-1
- ★ LAURA BRANIGAN—Gloria 13-5
- ★ NEIL DIAMOND—Heartlight 15-6
- ★ GLENN FREY—The One You Love 17-7
- ★ STRAY CATS—Rock This Town 20-9
- ★ SURVIVOR—American Heartbeat A
- ★ LINDA RONSTADT—Get Closer A
- ★ DONALD FAGEN—I.G.Y. (What A Beautiful World) A
- ★ DAN FOGELBERG—Missing You A
- ★ EDDIE MONEY—Shakin' A
- ★ SYLVIA—Nobody B
- ★ JOE JACKSON—Steppin' Out B
- ★ CHICAGO—Love Me Tomorrow B
- ★ DONNA SUMMER—State Of Independence B
- ★ TIMOTHY B. SCHMIT—So Much In Love X

★ THE CLASH—Rock The Casbah X

- ★ TONI BASIL—Mickey X
- ★ THE POINTER SISTERS—I'm So Excited X
- ★ AIR SUPPLY—Young Love X

WNCI-AM—Columbus

- ★ MICHAEL McDONALD—I Keep Forgettin' (Every Time You're Near) 5-1
- ★ JACOBSON BROWNE—Somebody's Baby 3-2
- ★ JOE COCKER AND JENNIFER WARNES—Up Where We Belong 6-5
- ★ SYLVIA—Nobody 13-9
- ★ AIR SUPPLY—Young Love 15-10
- ★ CHICAGO—Love Me Tomorrow
- ★ STEVIE WONDER—Ribbon In The Sky
- ★ STEEL BREEZE—You Don't Want Me Anymore X

WXGT-FM—Columbus

- ★ GLENN FREY—The One You Love 15-8
- ★ FLEETWOOD MAC—Gypsy 17-12
- ★ KENNY LOGGINS AND STEVE PERRY—Don't Fight It 19-14
- ★ A FLOCK OF SEAGULLS—I Ran 24-17
- ★ OLIVIA NEWTON-JOHN—Heart Attack 25-21
- ★ JOE COCKER AND JENNIFER WARNES—Up Where We Belong
- ★ JOE JACKSON—Steppin' Out
- ★ THE WHO—Athena B
- ★ ADAM AND THE ANTS—Goody Two Shoes B
- ★ DAN FOGELBERG—Missing You A
- ★ PAT BENATAR—Shadows Of The Night A
- ★ RED SPEEDWAGON—Sweet Time X
- ★ STEEL BREEZE—You Don't Want Me Anymore X

CKLW-AM—Detroit

- ★ A FLOCK OF SEAGULLS—I Ran 27-22
- ★ GLENN FREY—The One You Love 30-23
- ★ MEN AT WORK—Who Can It Be Now 10-7
- ★ PATTI AUSTIN WITH JAMES INGRAM—Baby Come To Me 19-11
- ★ LAURA BRANIGAN—Gloria 23-19
- ★ DARRYL HALL & JOHN OATES—Maneater
- ★ JOE JACKSON—Steppin' Out
- ★ DIANA ROSS—Muscles B
- ★ LIONEL RICHIE—Truly B
- ★ EDDIE RABBITT WITH CRYSTAL GALE—You And I B
- ★ RUSH—New World Man X
- ★ PAUL McCARTNEY—Tug Of War X
- ★ DONALD FAGEN—I.G.Y. (What A Beautiful World) X
- ★ BILL MEDLEY—Right Here And Now X
- ★ SURVIVOR—American Heartbeat X
- ★ CHILLIWACK—What You Gonna Do A

WDRQ-FM—Detroit

- ★ MARVIN GAYE—Sexual Healing
- ★ R. LASTEST ARRIVAL—Stay With Me
- ★ DONALD FAGEN—I.G.Y. (What A Beautiful World)
- ★ GEORGE CLINTON—Loopzilla A
- ★ SONNY CHARLES—Put It In A Magazine A
- ★ BANANARAMA—Really Saying Something A
- ★ JANET JACKSON—Young Love A
- ★ E-BRAND—Wired For Games A
- ★ DIANA ROSS—Muscles B
- ★ LIONEL RICHIE—Truly B
- ★ JEFFREY OSBORNE—On The Wings Of Love B
- ★ LUTHER VANDROSS—Bad Boy/Having A Party B
- ★ L. J. REYNOLDS—Call Me B
- ★ THE TIME—777-9311 X
- ★ THE LIMIT—She's So Divine X
- ★ PETER GABRIEL—Shock The Monkey X
- ★ THE FATBACK BAND—She's My Shining Star X
- ★ RAW SILK—Do It To The Music X
- ★ ROCKER'S REVENGE—Walking On Sunshine X
- ★ 38 SPECIAL—You Keep Runnin' Away X
- ★ BOBBY NUUN—Got To Get A Bonnet X
- ★ ATLANTIC STAR—Perfect Love X

WKUJ-FM—Louisville

Billboard Singles Radio Action

Playlist Prime Movers ★
Playlist Top Add Ons ●

Based on station playlists through Tuesday (10/5/82)

Continued from previous page

- ★ MEN AT WORK—Who Can It Be Now 16-11
- ★ DONALD FAGEN—I.G.Y. (What A Beautiful World)
- ★ LIONEL RICHIE—Truly
- ★ KARLA BONOFF—Please Be The One A
- ★ TAVARES—A Penny For Your Thoughts A
- ★ PAUL CARRACK—I Need You B
- ★ STEVIE WONDER—Ribbon In The Sky B
- ★ EVELYN KING—Love Come Down B
- ★ RICK SPRINGFIELD—I Get Excited B

WXXK-FM—Pittsburgh

- (Craig Jackson—MD)
- ★ CROSBY, STILLS AND NASH—Southern Cross 14-8
 - ★ KANSAS—Chasing Shadows 32-14
 - ★ 38 SPECIAL—You Keep Runnin' Away 16-13
 - ★ AMERICA—You Can Do Magic 19-16
 - ★ LAURA BRANIGAN—Gloria
 - ★ DOMNIE IRIS—Tough World
 - ★ LINDA RONSTADT—Lies A
 - ★ CHILLIWACK—Whatcha Gonna Do A
 - ★ RUSH—The Analog Kid A
 - ★ LINDA RONSTADT—Get Closer A
 - ★ DON HEINLEY—Dirty Laundry A
 - ★ JEFFERSON STARSHIP—Be My Lady A
 - ★ DAN FOGELBERG—Missing You A
 - ★ STEEL BREEZE—You Don't Want Me Anymore B
 - ★ GLENN FREY—The One You Love B
 - ★ SANTANA—Nowhere To Run B
 - ★ BILLY SQUIER—Everybody Wants You X
 - ★ MICHAEL McDONALD—In Between The Lines X
 - ★ RUSH—New World Man X
 - ★ JOE WALSH—Waffle Stomp X
 - ★ DONALD FAGEN—I.G.Y. (What A Beautiful World) X
 - ★ TALK TALK—Talk Talk X

Southwest Region

★ PRIME MOVERS

- MICHAEL McDONALD—I Keep Forgettin' (Warner Bros.)
- NEIL DIAMOND—Heartlight (Columbia)
- AMERICA—You Can Do Magic (Capitol)

TOP ADD ONS

- THE WHO—Athena (Warner Bros.)
- DIONNE WARWICK—Heartbreaker (Arista)
- DIANA ROSS—Muscles (RCA)

BREAKOUTS

- DARYL HALL & JOHN OATES—Maneater (RCA)
- KENNY ROGERS—A Love Song (Liberty)
- PAT BENATAR—Shadows In The Night (Chrysalis)

KHFI-FM—Austin

- (Ed Volkman—MD)
- ★ DAN FOGELBERG—Missing You A
 - ★ RUSH—New World Man A
 - ★ LIONEL RICHIE—Truly A
 - ★ LAURA BRANIGAN—Gloria A
 - ★ DIONNE WARWICK—Heartbreaker A
 - ★ LINDA RONSTADT—Get Closer A
 - ★ HALL & OATES—Maneater A

KZFM-FM—Corpus Christi

- (John Steele—MD)
- ★ OLIVIA NEWTON-JOHN—Heart Attack 6-5
 - ★ SANTANA—Hold On 8-6
 - ★ A FLOCK OF SEAGULLS—I Ran 9-7
 - ★ FLEETWOOD MAC—Gypsy 11-8
 - ★ GLENN FREY—The One You Love 17-9
 - ★ THE WHO—Athena
 - ★ JUICE NEWTON—Break It To Me Gently
 - ★ TOMI BASIL—Mickey A
 - ★ ABC—The Look Of Love A

KLUV-FM—Dallas

- (Rivers/Morgan—MD)
- ★ CROSBY, STILLS AND NASH—Southern Cross 19-13
 - ★ SANTANA—Hold On 20-15
 - ★ JEFFREY OSBORNE—On The Wings Of Love 17-14
 - ★ STEPHEN BISHOP—If Love Takes You Away 24-19
 - ★ LIONEL RICHIE—Truly 29-26
 - ★ CHICAGO—Love Me Tomorrow
 - ★ DIONNE WARWICK—Heartbreaker
 - ★ DAN FOGELBERG—Missing You A

KILE-AM—Galveston

- (Scott Taylor—MD)
- ★ AMERICA—You Can Do Magic 5-2
 - ★ MICHAEL McDONALD—I Keep Forgettin' (Every Time You're Near) 7-3
 - ★ SANTANA—Hold On 12-6
 - ★ GLENN FREY—The One You Love 14-8
 - ★ FLEETWOOD MAC—Gypsy 16-12
 - ★ DIANA ROSS—Muscles
 - ★ PAT BENATAR—Shadows In The Night
 - ★ DONALD FAGEN—I.G.Y. (What A Beautiful World) A
 - ★ MISSING PERSONS—Destination Unknown A
 - ★ KENNY ROGERS—A Love Song A
 - ★ BILLY SQUIER—Everybody Wants You X
 - ★ BOBBY SPRINGFIELD—You'll Never Have To Fall In Love Again X
 - ★ CHEAP TRICKS—She's Tight X
 - ★ STRAY CATS—Rock This Town X
 - ★ THE MOTELS—Take The L X
 - ★ RUSH—New World Man X
 - ★ ABC—The Look Of Love X

KFMK-FM—Houston

- (Nick Patrick—MD)
- ★ NEIL DIAMOND—Heartlight 10-6
 - ★ JACKSON BROWNE—Somebody's Baby 11-7
 - ★ MICHAEL McDONALD—I Keep Forgettin' (Every Time You're Near) 13-11
 - ★ STEVIE WONDER—Ribbon In The Sky 17-14
 - ★ FLEETWOOD MAC—Gypsy 19-16
 - ★ WILLIE NELSON—Let It Be Me
 - ★ DIONNE WARWICK—Heartbreaker
 - ★ LIONEL RICHIE—Truly B
 - ★ DIANA ROSS—Muscles A

KRLY-FM—Houston

- (Steve Harris—MD)
- ★ MARVIN GAYE—Sexual Healing A
 - ★ THE S.O.S. BAND—High Hopes A
 - ★ LIONEL RICHIE—Truly A
 - ★ RAY PARKER, JR.—It's Our Own Affair A
 - ★ ONE WAY—Can I
 - ★ IMAGINATION—Music and Light L

KVOL-AM—Lafayette

- (Phil Rankin—MD)
- ★ FLEETWOOD MAC—Gypsy 9-3
 - ★ RICK SPRINGFIELD—I Get Excited 19-13

- ★ CHICAGO—Love Me Tomorrow 24-16
- ★ SYLVIA—Nobody 23-17
- ★ CROSBY, STILLS AND NASH—Southern Cross 28-23
- ★ BILLY SQUIER—Everybody Wants You
- ★ KENNY ROGERS—A Love Song
- ★ DIANA ROSS—Muscles B
- ★ RUSH—New World Man B
- ★ STRAY CATS—Rock This Town B
- ★ SURVIVOR—American Heartbeat B
- ★ LINDA RONSTADT—Get Closer B
- ★ STACY LATTISAW—Attack Of The Name Game X
- ★ BERTIE HIGGINS—Casablanca X
- ★ JEFFERSON STARSHIP—Be My Lady X
- ★ MISSING PERSONS—Destination Unknown X
- ★ MICHELLE PFEIFFER—Cool Rider X
- ★ DONALD FAGEN—I.G.Y. (What A Beautiful World) X
- ★ MARSHALL CRENSHAW—There She Goes Again X
- ★ STEPHANIE WINSLOW—In Between Lovers X
- ★ AIR SUPPLY—Young Love X
- ★ RAY PARKER JR.—It's Our Own Affair X
- ★ TAVARES—A Penny For Your Thoughts X
- ★ BAD COMPANY—Electricland X
- ★ BILLY PRESTON—I'm Never Gonna Say Goodbye X

KBFM-FM—McAllen-Brownsville

- (Steve Owens—MD)
- ★ MICHAEL McDONALD—I Keep Forgettin' (Every Time You're Near) 2-1
 - ★ SYLVIA—Nobody 16-2
 - ★ THE GAP BAND—You Dropped A Bomb On Me 23-12
 - ★ CHICAGO—Love Me Tomorrow 28-14
 - ★ KENNY LOGGINS AND STEVE PERRY—Don't Fight It 24-18
 - ★ BILLY JOEL—Pressure B
 - ★ RUSH—New World Man B
 - ★ JOE COCKER AND JENNIFER WARNES—Up Where We Belong B
 - ★ ARETHA FRANKLIN—Jump To It B
 - ★ LINDA RONSTADT—Get Closer A
 - ★ SURVIVOR—American Heartbeat A
 - ★ DONNA SUMMER—State Of Independence A
 - ★ JEFFERSON STARSHIP—Be My Lady A
 - ★ STRAY CATS—Rock This Town X
 - ★ TOMI BASIL—Mickey X

- ★ WZZB-FM—New Orleans (Jerry Lousteau—MD)
- ★ MEN AT WORK—Who Can It Be Now 14-6
- ★ JOE COCKER AND JENNIFER WARNES—Up Where We Belong 14-6
- ★ MICHAEL McDONALD—I Keep Forgettin' (Every Time You're Near) 3-2
- ★ THE GAP BAND—You Dropped A Bomb On Me 5-4
- ★ A FLOCK OF SEAGULLS—I Ran 27-22
- ★ LAURA BRANIGAN—Gloria
- ★ DARYL HALL & JOHN OATES—Maneater
- ★ LIONEL RICHIE—Truly B
- ★ DIANA ROSS—Muscles B
- ★ SYLVIA—Nobody B
- ★ AIR SUPPLY—Young Love B
- ★ DONALD FAGEN—I.G.Y. (What A Beautiful World) B
- ★ TOMI BASIL—Mickey A
- ★ NEIL DIAMOND—Heartlight A

WEZB-FM—New Orleans

- (Chris Bryan—MD)
- ★ DAN FOGELBERG—Missing You A
 - ★ JEFFERSON STARSHIP—Be My Lady A
 - ★ DIONNE WARWICK—Heartbreaker A
 - ★ LAURA BRANIGAN—Gloria X
 - ★ BOBBY CALDWELL—All Of My Love X
 - ★ BILLY PRESTON—I'm Never Gonna Say Goodbye X

WQVE-FM—New Orleans

- (Gary Franklin—MD)
- ★ MICHAEL McDONALD—I Keep Forgettin' (Every Time You're Near) 2-1
 - ★ AMERICA—You Can Do Magic 17-11
 - ★ CROSBY, STILLS AND NASH—Southern Cross 24-15
 - ★ NEIL DIAMOND—Heartlight 31-21
 - ★ DIANA ROSS—Muscles 38-22
 - ★ DARYL HALL & JOHN OATES—Maneater
 - ★ THE WHO—Athena
 - ★ KENNY LOGGINS AND STEVE PERRY—Don't Fight It B
 - ★ JOE COCKER AND JENNIFER WARNES—Up Where We Belong B
 - ★ ABC—The Look Of Love B
 - ★ BILLY JOEL—Pressure
 - ★ ABC—The Look Of Love B
 - ★ SURVIVOR—American Heartbeat B
 - ★ TAVARES—A Penny For Your Thoughts B
 - ★ JEFFREY OSBORNE—On The Wings Of Love B
 - ★ MOVING PICTURES—What About Me B
 - ★ LIONEL RICHIE—Truly A
 - ★ KARLA BONOFF—Please Be The One A
 - ★ BOBBY CALDWELL—All Of My Love X
 - ★ DIONNE WARWICK—Heartbreaker A

WTIX-AM—New Orleans

- (Dave Duquesne—MD)
- ★ NEIL DIAMOND—Heartlight 6-1
 - ★ GLENN FREY—The One You Love 9-6
 - ★ FLEETWOOD MAC—Gypsy 11-7
 - ★ SYLVIA—Nobody 15-9
 - ★ CHICAGO—Love Me Tomorrow 21-14
 - ★ MITCHELL WILDER—Work So Hard A
 - ★ DONALD FAGEN—I.G.Y. (What A Beautiful World) A
 - ★ DARYL HALL & JOHN OATES—Maneater A

KOFM-FM—Oklahoma City

- (Andy Taylor—MD)
- ★ NICOLETTE LARSON—I Only Want To Be With You 7-5
 - ★ NEIL DIAMOND—Heartlight 12-8
 - ★ SYLVIA—Nobody 16-13
 - ★ AIR SUPPLY—Young Love 24-16
 - ★ CROSBY, STILLS AND NASH—Southern Cross 23-18
 - ★ FLEETWOOD MAC—Gypsy
 - ★ KARLA BONOFF—Please Be The One
 - ★ STEVIE WONDER—Ribbon In The Sky B

Midwest Region

★ PRIME MOVERS

- SANTANA—Hold On (Columbia)
- FLEETWOOD MAC—Gypsy (Warner Bros.)
- BILLY SQUIER—Everybody Wants You (Capitol)

TOP ADD ONS

- JOE JACKSON—Steppin' Out (A&M)
- RUSH—New World Man (Mercury)
- LIONEL RICHIE—Truly (Motown)

BREAKOUTS

- DARYL HALL & JOHN OATES—Maneater (RCA)
- PAT BENATAR—Shadows Of The Night (Chrysalis)

KFYR-AM—Bismarck

- (Dan Brannan—MD)
- ★ JOE COCKER AND JENNIFER WARNES—Up Where We Belong 5-2
 - ★ JACKSON BROWNE—Somebody's Baby 7-5
 - ★ OLIVIA NEWTON-JOHN—Heart Attack 9-7
 - ★ RICK SPRINGFIELD—I Get Excited 15-13
 - ★ STRAY CATS—Rock This Town 20-17
 - ★ RUSH—New World Man B
 - ★ HALL & OATES—Maneater A
 - ★ DONALD FAGEN—I.G.Y. (What A Beautiful World) A
 - ★ LIONEL RICHIE—Truly X
 - ★ CROSBY, STILLS AND NASH—Southern Cross X
 - ★ KENNY ROGERS—Love Song X
 - ★ JEFFERSON STARSHIP—Be My Lady X
 - ★ LINDA RONSTADT—Get Closer X
 - ★ STEPHANIE WINSLOW—In Between Lovers X
 - ★ AIR SUPPLY—Young Love X
 - ★ RAY PARKER JR.—It's Our Own Affair X
 - ★ TAVARES—A Penny For Your Thoughts X
 - ★ BAD COMPANY—Electricland X
 - ★ BILLY PRESTON—I'm Never Gonna Say Goodbye X

WLS-AM—Chicago

- (Dave Denver—MD)
- ★ SANTANA—Hold On 26-17
 - ★ BILLY SQUIER—Everybody Wants You 41-28
 - ★ MEN AT WORK—Who Can It Be Now 5-3
 - ★ RUSH—New World Man 19-15
 - ★ REO SPEEDWAGON—Sweet Time 36-29
 - ★ JOE JACKSON—Steppin' Out
 - ★ CHICAGO—Love Me Tomorrow X

WLS-FM—Chicago

- (Dave Denver—MD)
- ★ SANTANA—Hold On 26-17
 - ★ BILLY SQUIER—Everybody Wants You 41-28
 - ★ RUSH—New World Man 19-15
 - ★ REO SPEEDWAGON—Sweet Time 36-29
 - ★ CHICAGO—Love Me Tomorrow A
 - ★ JUDAS PRIEST—You've Got Another Thing Comin' A
 - ★ BILLY JOEL—Pressure A
 - ★ FLEETWOOD MAC—Gypsy A

KIOA-AM—Des Moines

- (A.W. Pantaja—MD)
- ★ GLENN FREY—The One You Love 9-6
 - ★ FLEETWOOD MAC—Gypsy 12-7
 - ★ NEIL DIAMOND—Heartlight 13-8
 - ★ OLIVIA NEWTON-JOHN—Break It To Me Gently 19-13
 - ★ JOE JACKSON—Steppin' Out 17-15
 - ★ DONALD FAGEN—I.G.Y. (What A Beautiful World) A
 - ★ LIONEL RICHIE—Truly A
 - ★ DIONNE WARWICK—Heartbreaker A
 - ★ THE FOUR TOPS—Sad Hearts X
 - ★ BILLY PRESTON—I'm Never Gonna Say Goodbye X
 - ★ DIANA ROSS—Muscles X
 - ★ JEFFREY OSBORNE—On The Wings Of Love X
 - ★ STEPHEN BISHOP—If Love Takes You Away X
 - ★ STRAY CATS—Rock This Town X
 - ★ DAN FOGELBERG—Missing You X
 - ★ JEFFERSON STARSHIP—Be My Lady X
 - ★ KENNY ROGERS—A Love Song X
 - ★ MOVING PICTURES—What About Me X

KMGK-FM—Des Moines

- (Michael Stone—MD)
- ★ JOAN JETT AND THE BLACKHEARTS—Do You Wanna Touch Me 5-3
 - ★ SANTANA—Hold On 9-6
 - ★ KENNY LOGGINS AND STEVE PERRY—Don't Fight It 10-7
 - ★ GLENN FREY—The One You Love 13-8
 - ★ KIM CARNES—Voyeur 14-9
 - ★ JOE COCKER AND JENNIFER WARNES—Up Where We Belong A
 - ★ OLIVIA NEWTON-JOHN—Heart Attack A
 - ★ THE GO-GO'S—Get Up And Go A
 - ★ THE POINTER SISTERS—I'm So Excited X
 - ★ DIANA ROSS—Muscles X
 - ★ SURVIVOR—American Heartbeat X
 - ★ CLIFF RICHARD—The Only Way Out X
 - ★ CHICAGO—Love Me Tomorrow X
 - ★ DAN FOGELBERG—Missing You X
 - ★ DONALD FAGEN—I.G.Y. (What A Beautiful World) X
 - ★ JEFFERSON STARSHIP—Be My Lady X

WIKS-FM—Indianapolis

- (Jay Stevens—MD)
- ★ MICHAEL McDONALD—I Keep Forgettin' (Every Time You're Near) 10-7
 - ★ TOTO—Make Believe 12-9
 - ★ KENNY LOGGINS AND STEVE PERRY—Don't Fight It 13-10
 - ★ FLEETWOOD MAC—Gypsy 19-12
 - ★ SANTANA—Hold On 16-13
 - ★ JOE COCKER AND JENNIFER WARNES—Up Where We Belong A
 - ★ ABC—The Look Of Love A
 - ★ BILLY SQUIER—Everybody Wants You A
 - ★ SURVIVOR—American Heartbeat X
 - ★ CLIFF RICHARD—The Only Way Out X
 - ★ THE MOTELS—Take The L X
 - ★ THE WHO—Athena X
 - ★ LAURA BRANIGAN—Gloria X
 - ★ RUSH—New World Man X
 - ★ AMERICA—You Can Do Magic B
 - ★ CHICAGO—Love Me Tomorrow B
 - ★ DAN FOGELBERG—Missing You B

WNAP-FM—Indianapolis

- (Paul Mendenhall—MD)
- ★ THE ALAN PARSONS PROJECT—Eye In The Sky 3-1
 - ★ MEN AT WORK—Who Can It Be Now 8-5
 - ★ OLIVIA NEWTON-JOHN—Heart Attack 14-9
 - ★ GLENN FREY—The One You Love 17-13
 - ★ RICK SPRINGFIELD—I Get Excited 23-19
 - ★ A FLOCK OF SEAGULLS—I Ran 24-20
 - ★ NEIL DIAMOND—Heartlight A
 - ★ RUSH—New World Man A
 - ★ DONALD FAGEN—I.G.Y. (What A Beautiful World) A

KBEQ-FM—Kansas City

- (Maja Britton—MD)
- ★ MEN AT WORK—Who Can It Be Now 8-5
 - ★ OLIVIA NEWTON-JOHN—Heart Attack 14-9
 - ★ GLENN FREY—The One You Love 17-13
 - ★ RICK SPRINGFIELD—I Get Excited 23-19
 - ★ A FLOCK OF SEAGULLS—I Ran 24-20
 - ★ NEIL DIAMOND—Heartlight A
 - ★ RUSH—New World Man A
 - ★ DONALD FAGEN—I.G.Y. (What A Beautiful World) A

WISM-AM—Madison

- (Barb Starr—MD)
- ★ STEPHEN BISHOP—If Love Takes You Away 16-7
 - ★ AIR SUPPLY—Young Love 19-9
 - ★ MEN AT WORK—Who Can It Be Now 24-15
 - ★ MATTHEW WILDER—Work So Hard 26-16
 - ★ THE POINTER SISTERS—I'm So Excited 28-19
 - ★ JEFFREY OSBORNE—On The Wings Of Love B
 - ★ CHARLIE ROSS—The High Cost Of Living B
 - ★ DIONNE WARWICK—Heartbreaker B
 - ★ TIMOTHY B. SCHMITT—So Much In Love A
 - ★ LIONEL RICHIE—Truly A
 - ★ JOE JACKSON—Steppin' Out A
 - ★ DONALD FAGEN—I.G.Y. (What A Beautiful World) A

- ★ PAUL McCARTNEY—Tug Of War X
- ★ CLIFF RICHARDS—The Only Way Out X
- ★ CHICAGO—Love Me Tomorrow B

WZEE-FM—Madison

- (Matt Hudson—MD)
- ★ LAURA BRANIGAN—Gloria
 - ★ JOE COCKER AND JENNIFER WARNES—Up Where We Belong 5-3
 - ★ GLENN FREY—The One You Love 11-9
 - ★ THE WHO—Athena 18-13
 - ★ STRAY CATS—Rock This Town 28-17
 - ★ LIONEL RICHIE—Truly
 - ★ BILLY SQUIER—Everybody Wants You
 - ★ BILLY JOEL—Pressure B
 - ★ THE POINTER SISTERS—I'm So Excited B
 - ★ ARETHA FRANKLIN—Jump To It B
 - ★ EDDIE MONEY—Shakin' A
 - ★ THE KIND—Loved By You A
 - ★ PAT BENATAR—Shadows Of The Night A
 - ★ DON HEINLEY—Dirty Laundry A
 - ★ BILLY JOEL—Pressure X
 - ★ DONALD FAGEN—I.G.Y. (What A Beautiful World) X
 - ★ DAN FOGELBERG—Missing You X
 - ★ STEEL BREEZE—You Don't Want Me Anymore X
 - ★ SANTANA—Hold On X
 - ★ TANE CAIN—Need Of Independence X

WKTI-FM—Milwaukee

- (John Grant—MD)
- ★ FLEETWOOD MAC—Gypsy 5-2
 - ★ AMERICA—You Can Do Magic 7-4
 - ★ GLENN FREY—The One You Love 8-5
 - ★ KENNY LOGGINS AND STEVE PERRY—Don't Fight It 10-9
 - ★ JOE COCKER AND JENNIFER WARNES—Up Where We Belong 14-9
 - ★ DARYL HALL & JOHN OATES—Maneater
 - ★ RUSH—New World Man
 - ★ A FLOCK OF SEAGULLS—I Ran B
 - ★ LINDA RONSTADT—Get Closer B

KDWB-AM—Minneapolis

- (Karen Anderson—MD)
- ★ MEN AT WORK—Who Can It Be Now 5-2
 - ★ FLEETWOOD MAC—Gypsy 7-5
 - ★ KENNY LOGGINS AND STEVE PERRY—Don't Fight It 25-13
 - ★ A FLOCK OF SEAGULLS—I Ran A
 - ★ BILLY JOEL—Pressure A
 - ★ PAUL CARRACK—I Need You A
 - ★ KOOB AND THE GANG—Big Fun A
 - ★ STEEL BREEZE—You Don't Want Me Anymore A
 - ★ TOMI BASIL—Mickey X
 - ★ DIONNE WARWICK—Heartbreaker X
 - ★ SURVIVOR—American Heartbeat X
 - ★ ABC—The Look Of Love X

WLWL-FM—Minneapolis

- (Phil Huston—MD)
- ★ FLEETWOOD MAC—Gypsy 9-1
 - ★ RANDY MEISNER—Never Been In Love 3-3
 - ★ OLIVIA NEWTON-JOHN—Heart Attack 11-7
 - ★ GLENN FREY—The One You Love 18-10
 - ★ CHICAGO—Love Me Tomorrow 20-15
 - ★ STRAY CATS—Rock This Town X
 - ★ DAN FOGELBERG—Missing You X
 - ★ PAT BENATAR—Shadows Of The Night X
 - ★ THE CLASH—Rock The Casbah A
 - ★ DIANA ROSS—Muscles A
 - ★ THE FIXX—Stand Or Fall A
 - ★ MOVY COMBO—Too Long Gone A
 - ★ BILLY SQUIER—Everybody Wants You A
 - ★ JOE COCKER AND JENNIFER WARNES—Up Where We Belong B
 - ★ DAN FOGELBERG—Missing You B
 - ★ THE POINTER SISTERS—I'm So Excited B
 - ★ LAURA BRANIGAN—Gloria B
 - ★ STRAY CATS—Rock This Town X
 - ★ PAUL CARRACK—I Need You X
 - ★ THE GO-GO'S—Get Up And Go X
 - ★ SURVIVOR—American Heartbeat X
 - ★ CLIFF RICHARD—The Only Way Out X
 - ★ MOVING PICTURES—What About Me X
 - ★ JOE WALSH—Waffle Stomp X
 - ★ TIMOTHY B. SCHMITT—So Much In Love X
 - ★ PETER GABRIEL—Shock The Monkey X
 - ★ DONNA SUMMER—State Of Independence X
 - ★ DONALD FAGEN—I.G.Y. X
 - ★ MISSING PERSONS—Destination Unknown X
 - ★ JEFFERSON STARSHIP—Be My Lady X

KSLO-FM—St. Louis

- (Johnnie King—MD)
- ★ ASIA—Only Time Will Tell 1-1
 - ★ AMERICA—You Can Do Magic 2-2
 - ★ MICHAEL McDONALD—I Keep Forgettin' (Every Time You're Near) 4-3
 - ★ CHICAGO—Love Me Tomorrow 5-4
 - ★ BILL CHAMPLIN—Sara 6-5
 - ★ NEIL DIAMOND—Heartlight

KSTP-FM—St. Paul

- (Chuck Napp—MD)
- ★ AMERICA—You Can Do Magic 1-1
 - ★ JOE COCKER AND JENNIFER WARNES—Up Where We Belong 8-5
 - ★ OLIVIA NEWTON-JOHN—Heart Attack 16-12
 - ★ NEIL DIAMOND—Heartlight 18-13
 - ★ CHICAGO—Love Me Tomorrow 20-14
 - ★ CROSBY, STILLS AND NASH—Southern Cross B
 - ★ SANTANA—Hold On B
 - ★ LIONEL RICHIE—Truly A
 - ★ AIR SUPPLY—Young Love X
 - ★ JOE JACKSON—Steppin' Out X
 - ★ KENNY LOGGINS AND STEVE PERRY—Don't Fight It X

WSPT-FM—Stevens Point

- (Brad Fehr/Marie Stage—MD)
- ★ AMERICAN—You Can Do Magic 1-1
 - ★ SANTANA—Hold On 2-2
 - ★ JOE COCKER AND JENNIFER WARNES—Up Where We Belong 15-8
 - ★ DON HEINLEY—Johnny Can't Read 13-9
 - ★ NEIL DIAMOND—Heartlight 20-13
 - ★ LIONEL RICHIE—Truly
 - ★ HALL & OATES—Maneater
 - ★ LINDA RONSTADT—Get Closer B
 - ★ CHICAGO—Love Me Tomorrow B
 - ★ JOE JACKSON—Steppin' Out B
 - ★ SURVIVOR—American Heartbeat B
 - ★ DONNA SUMMER—State Of Independence A
 - ★ THE GO-GO'S—Get Up And Go A
 - ★ PAT BENATAR—Shadows Of The Night A
 - ★ DONNIE IRIS—Tough World A
 - ★ SYLVIA—Nobody D
 - ★ THE POINTER SISTERS—I'm So Excited X
 - ★ DAN FOGELBERG—Missing You X
 - ★ JEFFERSON STARSHIP—Be My Lady X
 - ★ DONALD FAGEN—I.G.Y. (What A Beautiful World) X
 - ★ LAURA BRANIGAN—Gloria X

KEYN-FM—Wichita

- (Dan Pearman—MD)
- ★ FLEETWOOD MAC—Gypsy 5-1
 - ★ KENNY LOGGINS AND STEVE PERRY—Don't Fight It 10-7
 - ★ SANTANA—Hold On 13-9
 - ★ A FLOCK OF SEAGULLS—I Ran 14-10
 - ★ GLENN FREY—The One You Love 16-11
 - ★ DONALD FAGEN—I.G.Y. (What A Beautiful World)
 - ★ DAN FOGELBERG—Missing You
 - ★ JEFFERSON STARSHIP—Be My Lady A
 - ★ THE WHO—Athena A

Northeast Region

★ PRIME MOVERS

- MEN AT WORK—Who Can It Be Now (Columbia)
- JACKSON BROWNE—Somebody's Baby (Asylum)
- LAURA BRANIGAN—Gloria (Atlantic)

TOP ADD ONS

- DONALD FAGEN—I.G.Y. (What A Beautiful World) (Warner Bros.)
- JOE COCKER AND JENNIFER WARNES—Up Where We Belong (Island)
- DAN FOGELBERG—Missing You (Fall Moon/Epic)

BREAKOUTS



...new definitions for radio

- A.P. ... a wire service a supermarket chain airline pilot a-political
- and ... AIR PERSONALITY
- M.D. ... medical doctor masters degree most dynamic minor deterrent
- and ... MUSIC DIRECTOR
- P.D. ... Public Domain abbr. for Paid "Pretty Damn" as in PDQ Public Defender
- and ... PROGRAM DIRECTOR

FINALLY — a radio convention **PRIMARILY** for P.D.s, M.D.s, and A.P.s dealing with the nitty gritty of their duties and responsibilities the "Rose Bowl" of Radio Conventions — (this is the one!)

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- The State of Popular Music
- Air Personalities
- Talk, News & Public Affairs of Music
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- Plain Talk about New Technologies
- Networks & Syndicators — The New Programming Force
- The View From The Top — State of Radio Administration
- Who does what? How do job definitions differ from one station to another?
- Why the growing distance between two old friends? Solutions.
- Sound, Image, Crossover — How is music really selected? What is a "format" anyway? Difference between a radio format and a radio genre. What is narrow casting all about?
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Billboard Singles Radio Action

Playlist Prime Movers ★
Playlist Top Add Ons ●

Based on station playlists through Tuesday (10/5/82)

Continued from page 60

- **LIONEL RICHIE**—Truly B
- **ABC**—The Look Of Love B
- **REO SPEEDWAGON**—Sweet Time A
- **THE WHO**—Athena A
- **THE POINTER SISTERS**—I'm So Excited A
- **AIR SUPPLY**—Young Love A
- **EVELYN KING**—Love Come Down A
- **TONI BASIL**—Mickey X

WBBF-AM—Rochester

- ★ **NEIL DIAMOND**—Heartlight 7 4
- ★ **FLEETWOOD MAC**—Gypsy 11-8
- ★ **DIONNE WARWICK**—Heartbreaker A
- **SYLVIA**—Nobody B
- **AIR SUPPLY**—Young Love B
- **CHICAGO**—Love Me Tomorrow B
- **WILLIE NELSON**—Let It Be Me B

WHFM-FM—Rochester

- ★ **RUSH**—New World Man 18-13
- ★ **RICK SPRINGFIELD**—I Get Excited 20-15
- ★ **PAUL CARRACK**—I Need You 28-23
- ★ **LAURA BRANIGAN**—Gloria 32-26
- ★ **STRAY CATS**—Rock This Town 38-31
- **JOE COCKER AND JENNIFER WARNES**—Up Where We Belong B
- **LIONEL RICHIE**—Truly B
- **BAB COMPANY**—Electricland B
- **LINDA RONSTADT**—Get Closer B
- **PAUL MCCARTNEY**—Tug Of War B
- **ABC**—The Look Of Love B
- **THE STEVE MILLER BAND**—Cool Magic A
- **BILLY SQUIER**—Everybody Wants You A
- **DAN FOGELBERG**—Missing You A
- **TONI BASIL**—Mickey X
- **TIMOTHY B SCHMIT**—So Much In Love X
- **JEFFERSON STARSHIP**—Be My Lady X
- **DONNA SUMMER**—State Of Independence X
- **PAT BENATAR**—Shadows Of The Night A
- **SURVIVOR**—American Heartbeat A

WPST-FM—Trenton

- ★ **DONALD FAGEN**—I.G.Y. (What A Beautiful World) B
- **DAN FOGELBERG**—Missing You B
- **JEFFERSON STARSHIP**—Be My Lady B
- **THE STEVE MILLER BAND**—Cool Magic B
- **BILLY SQUIER**—Everybody Wants You B
- **ABC**—The Look Of Love A
- **PAT BENATAR**—Shadows Of The Night A
- **THE CLASH**—Rock The Casbah A
- **DARYL HALL & JOHN OATES**—Maneater A
- **DONNA SUMMER**—State Of Independence A

WRCK-FM—Utica Rome

- ★ **MEN AT WORK**—Who Can It Be Now 2 1
- ★ **KENNY LOGGINS AND STEVE PERRY**—Don't Fight It 8-4
- ★ **THE WHO**—Athena 11-8
- ★ **FLEETWOOD MAC**—Gypsy 15-10
- ★ **RUSH**—New World Man 23-19
- **DONALD FAGEN**—I.G.Y. (What A Beautiful World)
- **PAT BENATAR**—Shadows Of The Night
- **DONNIE IRIS**—Tough World A
- **ABC**—The Look Of Love A
- **JEFFERSON STARSHIP**—Be My Lady X
- **THE GO GO'S**—Get Up And Go X
- **PETER GABRIEL**—Shock The Monkey X
- **STRAY CATS**—Rock This Town X
- **AXE**—Rock 'N' Roll Party In The Street X
- **SURVIVOR**—American Heartbeat X

WRTQ-AM—Worcester

- **CROSBY, STILLS AND NASH**—Southern Cross

Mid-Atlantic Region

★ PRIME MOVERS

- **SYLVIA**—Nobody (RCA)
- **NEIL DIAMOND**—Heartlight (Columbia)
- **AMERICA**—You Can Do Magic (Capitol)

● TOP ADD ONS

- **JEFFERSON STARSHIP**—Be My Lady (Grunt)
- **SURVIVOR**—American Heartbeat (Scotti Bros.)
- **LAURA BRANIGAN**—Gloria (Atlantic)

● BREAKOUTS

- **KENNY ROGERS**—A Love Song (Liberty)
- **DARYL HALL & JOHN OATES**—Maneater (RCA)
- **PAT BENATAR**—Shadows Of The Night (Chrysalis)

WAFB-AM—Allentown

- ★ **JEFFREY OSBORNE**—On The Wings Of Love 23-15
- ★ **OLIVIA NEWTON-JOHN**—Heart Attack 25-17
- ★ **AIR SUPPLY**—Young Love 18-12
- ★ **PAUL CARRACK**—I Need You 30-24
- ★ **LINDA RONSTADT**—Get Closer 29-25
- **DONALD FAGEN**—I.G.Y. (What A Beautiful World) A
- **KENNY ROGERS**—A Love Song A
- **JOE JACKSON**—Steppin' Out B
- **KARLA BONOFF**—Please Be The One B
- **CLIFF RICHARD**—The Only Way Out X
- **ROBERTA FLACK**—I'm The One X
- **LESLIE PEARL**—If The Love Fits Wear It X
- **FLEETWOOD MAC**—Hold Me X
- **MELISSA MANCHESTER**—You Should Hear How She Talks About You X
- **WILLIE NELSON**—Always On My Mind X
- **KENNY ROGERS**—Love Will Turn You Around X
- **THE POINTER SISTERS**—I'm So Excited X

WFBG-AM—Altoona

- ★ **THE WHO**—Athena 22-15
- ★ **NEIL DIAMOND**—Heartlight 25 16
- ★ **JOE JACKSON**—Steppin' Out 26 18
- ★ **BILLY JOEL**—Pressure 30 21
- ★ **CHICAGO**—Love Me Tomorrow 36 25
- **JEFFERSON STARSHIP**—Be My Lady B
- **DAN FOGELBERG**—Missing You B
- **LIONEL RICHIE**—Truly B
- **TONI BASIL**—Mickey B
- **DIONNE WARWICK**—Heartbreaker B
- **APRIL VINEY**—Tell Me Why A
- **LINDA RONSTADT**—Get Closer A
- **SURVIVOR**—American Heartbeat A
- **KENNY ROGERS**—A Love Song A
- **THE STEVE MILLER BAND**—Cool Magic X

- **STRAY CATS**—Rock This Town X
- **ARETHA FRANKLIN**—Jump To It X
- **RAY PARKER JR.**—It's Our Own Affair X
- **MISSING PERSONS**—Destination Unknown X
- **STEPHANIE WINSLAW**—In Between Lovers X
- **BILL MEDLEY**—Right Here And Now X
- **TIMOTHY B. SCHMIT**—So Much In Love X
- **STEVE WONDER**—Ribbon In The Sky X
- **SYLVIA**—Nobody X
- **ABC**—The Look Of Love X

WYRE-AM—Annapolis

- ★ **OLIVIA NEWTON-JOHN**—Heart Attack 17 13
- ★ **FLEETWOOD MAC**—Gypsy 22-17
- ★ **JOE JACKSON**—Steppin' Out 26-20
- ★ **RICK SPRINGFIELD**—I Get Excited
- **CROSBY, STILLS AND NASH**—Southern Cross 27-23
- **BILLY JOEL**—Pressure B
- **DONALD FAGEN**—I.G.Y. (What A Beautiful World) A
- **LINDA RONSTADT**—Get Closer A
- **JEFFERSON STARSHIP**—Be My Lady A
- **LIONEL RICHIE**—Truly A

WBSB-FM—Baltimore

- ★ **MEN AT WORK**—Who Can It Be Now 10-6
- ★ **A FLOCK OF SEAGULLS**—I Ran 21-10
- ★ **JUICE NEWTON**—Break It To Me Gently 20-12
- ★ **NEIL DIAMOND**—Heartlight 28-21
- ★ **OLIVIA NEWTON-JOHN**—Heart Attack 29 22
- **JEFFERSON STARSHIP**—Be My Lady A
- **DARYL HALL & JOHN OATES**—Maneater A
- **CHICAGO**—Love Me Tomorrow B
- **LIONEL RICHIE**—Truly B
- **LINDA RONSTADT**—Get Closer B
- **DIONNE WARWICK**—Heartbreaker B
- **JOE JACKSON**—Steppin' Out B
- **THE POINTER SISTERS**—I'm So Excited X
- **TIMOTHY B SCHMIT**—So Much In Love X

WFBR-AM—Baltimore

- ★ **AMERICA**—You Can Do Magic 4-1
- ★ **GLENN FREY**—The One You Love 5-2
- **SYLVIA**—Nobody 7 4
- **NEIL DIAMOND**—Heartlight 9 7
- **JUICE NEWTON**—Break It To Me Gently 10-9
- **KENNY ROGERS**—A Love Song
- **HALL & OATES**—Maneater
- **LIONEL RICHIE**—Truly B
- **DIONNE WARWICK**—Heartbreaker B
- **MOVING PICTURES**—What About Me X
- **TIMOTHY B. SCHMIT**—So Much In Love X

WCIR-FM—Beckley

- ★ **SYLVIA**—Nobody 1-1
- ★ **JOE COCKER AND JENNIFER WARNES**—Up Where We Belong 2-2
- ★ **FLEETWOOD MAC**—Gypsy 5-3
- ★ **MEN AT WORK**—Who Can It Be Now 6-4
- **DONALD FAGEN**—I.G.Y. (What A Beautiful World)
- **PAT BENATAR**—Shadows Of The Night
- **DARYL HALL & JOHN OATES**—Maneater A
- **QUARTERFLASH**—Critical Times A
- **STEVE WINWOOD**—Valerie A
- **THE POINTER SISTERS**—I'm So Excited B
- **LIONEL RICHIE**—Truly B
- **SURVIVOR**—American Heartbeat B
- **NEIL DIAMOND**—Heartlight B
- **STEEL BREEZE**—You Don't Want Me Anymore X
- **CROSBY, STILLS AND NASH**—Southern Cross X
- **CHICAGO**—Love Me Tomorrow X
- **THE GO GO'S**—Get Up And Go X
- **STRAY CATS**—Rock This Town X
- **DIANA ROSS**—Muscles X
- **DONNA SUMMER**—State Of Independence X
- **DAN FOGELBERG**—Missing You X
- **JEFFERSON STARSHIP**—Be My Lady X
- **EDDIE RABBITT WITH CRYSTAL GAYLE**—You And I X
- **KENNY ROGERS**—A Love Song X

WCCK-FM—Erie

- ★ **CROSBY, STILLS AND NASH**—Southern Cross 6-1
- ★ **AIR SUPPLY**—Young Love 12-7
- ★ **TANE CAIN**—Holdin' On 21-15
- ★ **CHEAP TRICK**—She's Tight 24-16
- **MICHAEL STANLEY BAND**—When I'm Holding You Tight 40-27
- **DONNIE IRIS**—Tough World
- **PAT BENATAR**—Shadows Of The Night
- **LIONEL RICHIE**—Truly B
- **EDDIE RABBITT WITH CRYSTAL GAYLE**—You And I B
- **PAUL MCCARTNEY**—Tug Of War B
- **TONI BASIL**—Mickey B
- **NEIL DIAMOND**—Heartlight B
- **LINDA RONSTADT**—Get Closer B
- **JOE JACKSON**—Steppin' Out A
- **JOE COCKER AND JENNIFER WARNES**—Up Where We Belong A
- **TAVARES**—A Penny For Your Thoughts A
- **STEPHANIE WINSLAW**—In Between Lovers A
- **KENNY ROGERS**—A Love Song X
- **FRIDA**—I Know There's Something Going On X
- **POCO**—Ghost Town X

WKBO-AM—Harrisburg

- **CROSBY, STILLS AND NASH**—Southern Cross A
- **JOE JACKSON**—Steppin' Out A

WGH-AM—Norfolk

- ★ **MICHAEL McDONALD**—I Keep Forgettin' 2-1
- ★ **NEIL DIAMOND**—Heartlight 4-2
- ★ **JOE COCKER AND JENNIFER WARNES**—Up Where We Belong 6-5
- ★ **OLIVIA NEWTON-JOHN**—Heart Attack 12-6
- ★ **AIR SUPPLY**—Young Love 13 7
- **KENNY ROGERS**—A Love Song
- **DIONNE WARWICK**—Heartbreaker
- **THE WHO**—Athena A
- **THE FIXX**—Stand Or Fall A
- **LAM HALL**—Who's That Guy A
- **BILLY JOEL**—Pressure A
- **PAT BENATAR**—Shadows Of The Night A
- **THE POINTER SISTERS**—I'm So Excited B
- **ARETHA FRANKLIN**—Jump To It B
- **ABC**—The Look Of Love B
- **PAUL MCCARTNEY**—Tug Of War B
- **TIMOTHY B SCHMIT**—So Much In Love B
- **DONNA SUMMER**—State Of Independence B
- **EVELYN KING**—Love Come Down B
- **JEFFERSON STARSHIP**—Be My Lady B
- **THE MOTELS**—Take The L B
- **STRAY CATS**—Rock This Town X
- **MOVING PICTURES**—What About Me X
- **TAVARES**—A Penny For Your Thoughts X
- **MICKY GILLEY**—Put Your Dreams Away X
- **LESLIE PEARL**—The One Who Turns Me On X
- **THE STEVE MILLER BAND**—Cool Magic X

WNVZ-FM—Norfolk

- ★ **MICHAEL McDONALD**—I Keep Forgettin' (Every Time You're Near) 11 5
- ★ **THE GAP BAND**—You Dropped A Bomb On Me 12 6
- ★ **FLEETWOOD MAC**—Gypsy 14-8
- ★ **SYLVIA**—Nobody 24 11
- ★ **SANTANA**—Hold On 18 14
- **HALL & OATES**—Maneater
- **JEFFREY OSBORNE**—On The Wings Of Love

- **TRAVARES**—A Penny For Your Thoughts B
- **LINDA RONSTADT**—Get Closer B
- **DONALD FAGEN**—I.G.Y. (What A Beautiful World) B
- **BILL MEDLEY**—Right Here And Now B
- **LIONEL RICHIE**—Truly X
- **STACY LATTISAW**—Attack Of The Name Game X
- **TONI BASIL**—Mickey X
- **THE SPINNERS**—Magic In The Moonlight X

WCAU-FM—Philadelphia

- ★ **EDDIE RABBITT WITH CRYSTAL GAYLE**—You And I 6-4
- ★ **EVELYN KING**—Love Come Down 25 14
- ★ **AMERICA**—You Can Do Magic 16-12
- ★ **NEIL DIAMOND**—Heartlight 28-17
- ★ **ARETHA FRANKLIN**—Jump To It 29-23
- **SURVIVOR**—American Heartbeat
- **JEFFERSON STARSHIP**—Be My Lady
- **BAD COMPANY**—Electricland A
- **AIR SUPPLY**—Young Love A
- **LIONEL RICHIE**—Truly A
- **PAUL MCCARTNEY**—Tug Of War A
- **MISSING PERSONS**—Destination Unknown A
- **TIMOTHY B. SCHMIT**—So Much In Love X
- **CHICAGO**—Love Me Tomorrow X
- **GLENN FREY**—The One You Love X
- **JUICE NEWTON**—Break It To Me Gently X
- **FLEETWOOD MAC**—Gypsy X
- **STEEL BREEZE**—You Don't Want Me Anymore X
- **THE CLASH**—Rock The Casbah X
- **REO SPEEDWAGON**—Sweet Time X
- **RICK SPRINGFIELD**—I Get Excited X
- **THE MOTELS**—Take The L X
- **JOE JACKSON**—Steppin' Out X
- **SYLVIA**—Nobody X
- **TONI BASIL**—Mickey X
- **RUSH**—New World Man X
- **PAUL CARRACK**—I Need You X
- **THE POINTER SISTERS**—I'm So Excited X
- **ABC**—The Look Of Love X
- **MOVING PICTURES**—What About Me X
- **CROSBY, STILLS AND NASH**—Southern Cross X
- **DONNA SUMMER**—State Of Independence X
- **DIANA ROSS**—Muscles X

WIFI-FM—Philadelphia

- ★ **THE WHO**—Athena 25-18
- ★ **NEIL DIAMOND**—Heartlight 29-21
- ★ **OLIVIA NEWTON-JOHN**—Heart Attack 21-15
- ★ **FLEETWOOD MAC**—Gypsy 23-17
- ★ **KIM CARNES**—Voyeur 28-22
- **REO SPEEDWAGON**—Sweet Time
- **KENNY LOGGINS AND STEVE PERRY**—Don't Fight It
- **SYLVIA**—Nobody B
- **JOE COCKER AND JENNIFER WARNES**—Up Where We Belong B
- **LIONEL RICHIE**—Truly A
- **DONNA SUMMER**—State Of Independence A
- **STEEL BREEZE**—You Don't Want Me Anymore X
- **THE POINTER SISTERS**—I'm So Excited X
- **THE MOTELS**—Take The L X
- **CROSBY, STILLS AND NASH**—Southern Cross X
- **CHICAGO**—Love Me Tomorrow X
- **STRAY CATS**—Rock This Town X
- **JOE JACKSON**—Steppin' Out X

WRVQ-FM—Richmond

- ★ **FLEETWOOD MAC**—Gypsy 7-4
- ★ **STEEL BREEZE**—You Don't Want Me Anymore 13 9
- ★ **KENNY LOGGINS AND STEVE PERRY**—Don't Fight It 15-10
- ★ **JOE JACKSON**—Steppin' Out 18-14
- ★ **REO SPEEDWAGON**—Sweet Time 20-15
- **SURVIVOR**—American Heartbeat A
- **THE CLASH**—Rock The Casbah A
- **THE STEVE MILLER BAND**—Cool Magic A
- **CHICAGO**—Love Me Tomorrow B
- **STRAY CATS**—Rock This Town B
- **RUSH**—New World Man B
- **LINDA RONSTADT**—Get Closer X

WPGC-FM—Washington DC

- ★ **SYLVIA**—Nobody 2-1
- ★ **TIERRA**—Hidden Tears 5-3
- ★ **MICHAEL McDONALD**—I Keep Forgettin' 6-4
- ★ **GLENN FREY**—The One You Love 7 6
- ★ **FLEETWOOD MAC**—Gypsy 9-7
- **DIONNE WARWICK**—Heartbreaker B
- **KENNY ROGERS**—A Love Song X

WRQX-FM—Washington, D.C.

- ★ **AMERICA**—You Can Do Magic 7-5
- ★ **FLEETWOOD MAC**—Gypsy 10-6
- ★ **REO SPEEDWAGON**—Sweet Time 11-9
- ★ **RAYVNS**—Raised On The Radio 13-11
- ★ **PAUL CARRACK**—I Need You 14-12
- **BILLY JOEL**—Pressure
- **LAURA BRANIGAN**—Gloria
- **LINDA RONSTADT**—Get Closer B
- **JOE COCKER AND JENNIFER WARNES**—Up Where We Belong B
- **SANTANA**—Hold On B
- **.38 SPECIAL**—You Keep Runnin' Away X
- **TONI BASIL**—Mickey X

WQXA-FM—York

- ★ **GLENN FREY**—The One You Love 10-5
- ★ **SYLVIA**—Nobody 16-11
- ★ **AIR SUPPLY**—Young Love 21-17
- ★ **NEIL DIAMOND**—Heartlight 15-19
- ★ **CHICAGO**—Love Me Tomorrow 28-23
- **LIONEL RICHIE**—Truly A
- **THE STEVE MILLER BAND**—Cool Magic A
- **PAUL MCCARTNEY**—Tug Of War A
- **STEEL BREEZE**—You Don't Want Me Anymore X
- **RUSH**—New World Man X
- **JEFFREY OSBORNE**—On The Wings Of Love X
- **TONI BASIL**—Mickey X
- **LAURA BRANIGAN**—Gloria B
- **JOE COCKER AND JENNIFER WARNES**—Up Where We Belong B
- **CROSBY, STILLS AND NASH**—Southern Cross B
- **DIANA ROSS**—Muscles B

Southeast Region

★ PRIME MOVERS

- **JOE COCKER AND JENNIFER WARNES**—Up Where We Belong (Island)
- **MICHAEL McDONALD**—I Keep Forgettin' (Warner Bros.)
- **GLENN FREY**—The One You Love (Asylum)

● TOP ADD ONS

- **LIONEL RICHIE**—Truly (Motown)
- **DAN FOGELBERG**—Missing You (Full Moon/Epic)
- **DONALD FAGEN**—I.G.Y. (What A Beautiful World) (Warner Bros.)

BREAKOUTS

- **PAT BENATAR & JOHN OATES**—Maneater (RCA)
- **PAT BENATAR**—Shadows Of The Night (Chrysalis)
- **KENNY ROGERS**—A Love Song (Liberty)

WANS-FM—Anderson/Greenville

- ★ **MICHAEL McDONALD**—I Keep Forgettin' (Every Time You're Near) 4-1
- ★ **MEN AT WORK**—Who Can It Be Now 3-2
- ★ **AMERICA**—You Can Do Magic 9-5
- ★ **SANTANA**—Hold On 13-8
- ★ **GLENN FREY**—The One You Love 14-9
- **LIONEL RICHIE**—Truly
- **DAN FOGELBERG**—Missing You A
- **DONALD FAGEN**—I.G.Y. (What A Beautiful World) A
- **PAT BENATAR**—Shadows Of The Night A
- **JOE COCKER AND JENNIFER WARNES**—Up Where We Belong B
- **BILLY JOEL**—Pressure B
- **LAURA BRANIGAN**—Gloria X
- **STRAY CATS**—Rock This Town X
- **JEFFERSON STARSHIP**—Be My Lady X
- **SURVIVOR**—American Heartbeat X
- **THE GO GO'S**—Get Up And Go X
- **THE POINTER SISTERS**—I'm So Excited X
- **LINDA RONSTADT**—Get Closer X
- **GEORGE HATCHER**—Coming Home X

WISE-AM—Asheville

- ★ **FLEETWOOD MAC**—Gypsy 17-2
- ★ **STEEL BREEZE**—You Don't Want Me Anymore 13-5
- ★ **TONI BASIL**—Mickey 20-10
- ★ **JOE JACKSON**—Steppin' Out 21-13
- ★ **CROSBY, STILLS AND NASH**—Southern Cross 30-27
- **DAN FOGELBERG**—Missing You
- **DARYL HALL & JOHN OATES**—Maneater
- **KENNY ROGERS**—A Love Song A
- **BERTIE HIGGINS**—Casablanca A
- **BILLY SQUIER**—Everybody Wants You A
- **JEFFREY OSBORNE**—On The Wings Of Love A
- **TALK TALK**—Talk Talk A
- **PAUL CARRACK**—I Need You B
- **JEFFERSON STARSHIP**—Be My Lady B
- **CHICAGO**—Love Me Tomorrow B
- **MOVING PICTURES**—What About Me X
- **THE POINTER SISTERS**—I'm So Excited X
- **BILL MEDLEY**—Right Here And Now X
- **BAD COMPANY**—Electricland X
- **LINDA RONSTADT**—Get Closer X
- **DONNA SUMMER**—State Of Independence X

WZGC-FM—Atlanta

- ★ **LAURA BRANIGAN**—Gloria 4-1
- ★ **JOE COCKER AND JENNIFER WARNES**—Up Where We Belong 19-2
- ★ **OLIVIA NEWTON-JOHN**—Heart Attack 9-4
- ★ **FLEETWOOD MAC**—Gypsy 16-11
- ★ **NEIL DIAMOND**—Heartlight 18-12
- **B**

*Congratulations
Rick & Richie With All Our Love*

Patti

Neil

Myron

Chris

Roger

Charlie



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for your HBO comedy special.*



Announcing Billboard's 1982 Radio Awards COMPETITION

... honoring the year's best

- Radio Stations
- Program Directors
- Air Personalities
- Record Promotion Executives

Here's your chance to nominate *your* candidates in each category.

Winners to be selected by Billboard's distinguished Radio Advisory Committee.

USE THE FORMS BELOW TO NOMINATE YOUR CHOICE.

Rules For Entering

Awards will be presented according to market size in three categories: markets numbered one to 30, 31 to 100, and below 100 in the following formats for radio station of the year, program director of the year, and personality of the year, as well as other awards in other categories. Anyone can enter. Just follow these instructions:

I. Category: Radio Station Of The Year

a. AOR; b. Top 40/Adult Contemporary; c. Country; d. Black; e. Latin; f. Miscellaneous.

Requirements: A written presentation which must include a description of the station's programming and summaries of its community involvement, promotional and advertising activities. A tape presentation and other related materials also may be submitted but are not mandatory.

II. Category: Program Director Of The Year

a. AOR; b. Top 40/Adult Contemporary; c. Country; d. Black; e. Latin; f. Miscellaneous.

Requirements: A written presentation which must include a documented ratings history of the station under the entrant's program directorship, a description of the station's programming, a summary of station activities and composite tape of the station's sound of no more than 30 minutes in length.

III. Category: Personality Of The Year

a. AOR; b. Top 40/Adult Contemporary; c. Country; d. Black; e. Latin; f. Miscellaneous.

Requirements: An aircheck of an actual broadcast aired between Jan. 1 and Sept. 30, 1982. The aircheck must be on cassette or reel to reel at 7½ i.p.s. with music telescoped, representing one hour of air time. The aircheck must be accompanied by an official entry form, here included.

IV. Category: Special Programming

a. Station produced; b. Syndicator or network produced

Requirements: A telescoped tape of the program together with a written summary description and documentation of airing including stations and dates.

V. Category: Music Industry

a. Chief Executive in Charge of Promotion; b. National Promotion Person; c. Regional Promotion Person; d. Local Promotion

Person; e. Independent Promotion Person

Requirements: Nomination by official nominating ballot.

VI. Category: Military Air Personality Of The Year International Air Personality Of The Year

Requirements: Same as for U.S. and Canadian air personalities.

Submit all entries to: Douglas E. Hall, Radio Programming Editor, Billboard, 1515 Broadway, New York, N.Y. 10036.

DEADLINE ALL ENTRIES—Nov. 30, 1982

RECORD PROMOTION PERSON NOMINATING BALLOT Annual competition for the 1982 Billboard Radio Awards

I, _____ of _____, nominate the following record promotion persons for the annual competition in the following categories:

CHIEF EXECUTIVE IN CHARGE OF PROMOTION

Name of Person _____

Company _____ City _____

NATIONAL

Name of Person _____ Company _____ City _____

REGIONAL

Name of Person _____

Company _____ City _____

LOCAL

Name of Person _____

Company _____ City _____

INDEPENDENT

Name of Person _____

Company _____ City _____

Please send to: Attn: **Nominations, 1982 Radio Awards**
Douglas E. Hall
Billboard
1515 Broadway
New York, N.Y. 10036

ENTRY FORM

AIR PERSONALITY COMPETITION

Please affix this label to your air personality's air check.

PLEASE PRINT:

Air Personality _____ Station _____ City _____ Format _____

Does air personality select music? Yes ___ No ___

Personality has been with station since _____
mo. yr.

JUDGES:

Please rate on a scale of zero (0) to ten (10). The highest point total in each category wins. Use ONLY one column. Leave rest blank for future judging.

REGIONAL RATING					FINAL RATING			
				Voice				
				Timing				
				Music selection				
				Salesmanship				
				Personality definition				
				Interest stimulation				
				Compatibility with format				
				Ability to relate to audience				
				Presentation				
				Content				
				Imagination				
				Creativity				
				Originality				
				TOTAL			TOTAL	

All entries, including tapes become the property of Billboard. It is the intention of Billboard to create a composite tape from winning entries. Entry in this contest constitutes permission granted to Billboard to reproduce tapes submitted for said composite tapes to be distributed at cost within the industry.

ALL ENTRIES MUST BE POSTMARKED NO LATER THAN NOV. 30, 1982

Singles Radio Action

• Continued from page 64

- DARYL HALL & JOHN OATES—Maneater A
- K.C. & THE SUNSHINE BAND—You'd Give Me Some More X
- PAUL CARRACK—I Need You X
- THE WHO—Athens X
- JACKSON BROWNE—Somebody's Baby X
- RUSH—New World Man X
- DIANA ROSS—Muscles X

WINZ-FM—Miami

- (Johnny Dolan—MD)
- ★ ★ TONI BASIL—Mickey 10 4
 - ★ ★ JOE COCKER AND JENNIFER WARNES—Up Where We Belong 18-8
 - ★ MICHAEL McDONALD—I Keep Forgettin' 15-12
 - ★ KENNY LOGGINS AND STEVE PERRY—Don't Fight It 19-17
 - MICHAEL MURPHEY—What's Forever For B
 - NEIL DIAMOND—Heartlight B
 - GRAND MASTER FLASH AND THE FURIOUS FIVE—The Message B
 - JONZUN CREW—Pack Jam B
 - STACY LATTISAW—Attack Of The Name Game B
 - BILLY SQUIER—Fast Times B
 - HALL AND OATES—Maneater A
 - JACKSON BROWNE—Somebody's Baby A
 - BILLY SQUIER—Everybody Wants You X
 - THE TIME—777-9311 X
 - SURVIVOR—American Heartbeat X
 - BOW WOW WOW—I Want Candy X
 - LIONEL RICHIE—Truly X

WHYY-FM—Montgomery

- (Mark St. John—MD)
- ★ ★ THE GAP BAND—You Dropped A Bomb On Me 1-1
 - ★ ★ JOE COCKER AND JENNIFER WARNES—Up Where We Belong 8-5
 - ★ OLIVIA NEWTON-JOHN—Heart Attack 12-8
 - ★ NEIL DIAMOND—Heartlight 20-11
 - ★ STRAY CATS—Rock This Town 22-17
 - KENNY ROGERS—A Love Song
 - HALL & OATES—Maneater
 - CHICAGO—Love Me Tomorrow B
 - EVELYN KING—Love Come Down B
 - LINDA RONSTADT—Get Closer A
 - TONI BASIL—Mickey A
 - SURVIVOR—American Heartbeat A
 - RUSH—New World Man X
 - DONALD FAGEN—I.G.Y. (What A Beautiful World) X
 - DIONNE WARWICK—Heartbreaker X
 - JEFFERSON STARSHIP—Be My Lady X
 - LAURA BRANIGAN—Gloria X
 - BILLY JOEL—Pressure X
 - JOE JACKSON—Steppin' Out X
 - RED SPEEDWAGON—Sweet Time X

WWKX-FM—Nashville

- (John Anthony—MD)
- ★ ★ TONI BASIL—Mickey 2-1
 - ★ ★ GLENN FREY—The One You Love 6-3
 - ★ THE GAP BAND—You Dropped A Bomb On Me 13-8
 - ★ JOE COCKER AND JENNIFER WARNES—Up Where We Belong 14-10
 - ★ CROSBY, STILLS AND NASH—Southern Cross 30-23
 - JEFFERSON STARSHIP—Be My Lady
 - DARYL HALL & JOHN OATES—Maneater
 - LAURA BRANIGAN—Gloria B
 - CHICAGO—Love Me Tomorrow B
 - LIONEL RICHIE—Truly B
 - PAUL CARRACK—I Need You B
 - ABC—The Look Of Love B
 - PAT BENATAR—Shadows Of The Night A
 - LINDA RONSTADT—Get Closer A
 - DIONNE WARWICK—Heartbreaker A
 - DAN FOGELBERG—Missing You A
 - JEFFREY OSBORNE—On The Wings Of Love A
 - BILLY JOEL—Pressure X
 - DIANA ROSS—Muscles X
 - RICK SPRINGFIELD—I Get Excited X
 - STRAY CATS—Rock This Town X
 - RUSH—New World Man D
 - CHEAP TRICK—She's Tight D

WBJW-FM—Orlando

- (Terry Long—MD)
- ★ ★ MICHAEL McDONALD—I Keep Forgettin' (Every Time You're Near) 3-1
 - ★ ★ MEN AT WORK—Who Can It Be Now 5-4
 - ★ KENNY LOGGINS AND STEVE PERRY—Don't Fight It 13-10
 - ★ A FLOCK OF SEAGULLS—I Ran 15-11
 - JOE JACKSON—Steppin' Out B
 - JOE COCKER AND JENNIFER WARNES—Up Where We Belong B
 - RUSH—New World Man B
 - DONALD FAGEN—I.G.Y. (What A Beautiful World) A
 - THE POINTER SISTERS—I'm So Excited A
 - LINDA RONSTADT—Get Closer A
 - LAURA BRANIGAN—Gloria

WKXY-AM—Sarasota

- (Tony Williams—MD)
- ★ ★ MEN AT WORK—Who Can It Be Now 4-2
 - ★ ★ JACKSON BROWNE—Somebody's Baby 7-6
 - ★ A FLOCK OF SEAGULLS—I Ran 13-10
 - ★ MICHAEL MURPHEY—What's Forever For 15-13
 - ★ LAURA BRANIGAN—Gloria 23-18
 - OLIVIA NEWTON-JOHN—Heart Attack B
 - FLEETWOOD MAC—Gypsy B
 - TONI BASIL—Mickey B
 - LIONEL RICHIE—Truly A
 - RICK SPRINGFIELD—I Get Excited A
 - PAT BENATAR—Shadows Of The Night A
 - RED SPEEDWAGON—Sweet Time X
 - AIR SUPPLY—Young Love X
 - ORLEANS—One Of A Kind X
 - JOE JACKSON—Steppin' Out X
 - DIONNE WARWICK—Heartbreaker X
 - SYLVIA—Nobody X

WSGF-FM—Savannah

- (J.P. Hunter—MD)
- ★ ★ DON HENEY—Johnny Can't Read 11-7
 - ★ ★ JUICE NEWTON—Break It To Me Gently 13-9
 - ★ ★ FLEETWOOD MAC—Gypsy 14-11
 - ★ KENNY LOGGINS AND STEVE PERRY—Don't Fight It 23-18
 - ★ JOE COCKER AND JENNIFER WARNES—Up Where We Belong 25-20
 - DAN FOGELBERG—Missing You
 - DARYL HALL & JOHN OATES—Maneater
 - LINDA RONSTADT—Get Closer B
 - THE POINTER SISTERS—I'm So Excited B
 - BILLY JOEL—Pressure B
 - LIONEL RICHIE—Truly B
 - DIANA ROSS—Muscles A
 - DONALD FAGEN—I.G.Y. (What A Beautiful World) A
 - AL JARREAU AND RANDY CRAWFORD—Your Precious Love A
 - LAURA BRANIGAN—Gloria X
 - JEFFERSON STARSHIP—Be My Lady X
 - DIONNE WARWICK—Heartbreaker X
 - SURVIVOR—American Heartbeat X
 - QUEEN—Back Chat/Staying Power X
 - STRAY CATS—Rock This Town X
 - PAUL McCARTNEY—Tug Of War X
 - RAY PARKER, JR.—It's Our Own Affair X
 - YAZ—Situation X
 - GEORGE HATCHER—Coming Home X

YesterHits

HITS FROM BILLBOARD 10 AND 20 YEARS AGO THIS WEEK.

POP SINGLES—10 Years Ago

1. Ben, Michael Jackson, Motown
2. Use Me, Bill Withers, Sussex
3. Everybody Plays The Fool, Main Ingredient, RCA
4. Burning Love, Elvis Presley, RCA
5. Go All The Way, Raspberries, Capitol
6. Baby Don't Get Hooked On Me, Mac Davis, Columbia
7. My Ding-A-Ling, Chuck Berry, Chess
8. Nights In White Satin, Moody Blues, Deram
9. Back Stabbers, O'Jays, Philadelphia International
10. Popcorn, Hot Butter, Musicor

POP SINGLES—20 Years Ago

1. Sherry, Four Seasons, Vee Jay
2. Monster Mash, Bobby (Boris) Pickett & the Crypt Kickers, Garpax
3. Ramblin' Rose, Nat King Cole, Capitol
4. Let's Dance, Chris Montez, Monogram
5. I Remember You, Frank Ifield, VeeJay
6. Green Onions, Booker T. & The MGs, Stax
7. Do You Love Me, Contours, Gordy
8. Patches, Dickey Lee, Smash
9. Alley Cat, Bent Fabric, Atco
10. If I Had A Hammer, Peter, Paul & Mary, Warner Brothers

TOP LPs—10 Years Ago

1. Chicago V, Columbia
2. Carney, Leon Russell, Shelter
3. Never A Dull Moment, Rod Stewart, Mercury
4. Honky Chateau, Elton John, Uni
5. Big Bambu, Cheech & Chong, Ode
6. Superfly (Soundtrack) Curtis Mayfield, Curtom
7. Days Of Future Past, Moody Blues, Deram
8. Seven Separate Fools, Three Dog Night, ABC/Dunhill
9. London Session, Chuck Berry, Chess
10. Moods, Neil Diamond, Uni

TOP LPs—20 Years Ago

1. West Side Story, Soundtrack, Columbia
2. Peter, Paul & Mary, Warner Bros.
3. Modern Sounds In Country & Western Music, Ray Charles, ABC-Paramount
4. The Music Man, Soundtrack, Warner Bros.
5. Ramblin' Rose, Nat King Cole, Capitol
6. Ray Charles' Greatest Hits, ABC-Paramount
7. Roses Are Red, Bobby Vinton, Epic
8. I Left My Heart In San Francisco, Tony Bennett, Columbia
9. Hatari!, Henry Mancini, RCA
10. The Stripper & Other Fun Songs For The Family, David Rose & Orchestra, MGM

COUNTRY SINGLES—10 Years Ago

1. Funny Face, Donna Fargo, Dot
2. If You Leave Me Tonight I'll Cry, Jerry Wallace, Decca
3. I Ain't Never, Mel Tillis & The Statesiders, MGM
4. I Can't Stop Loving You, Conway Twitty, Decca
5. Oney, Johnny Cash, Columbia
6. It's Not Love (But It's Not Bad), Merle Haggard, Capitol
7. If It Ain't Love (Let's Leave It Alone) Connie Smith, RCA
8. Missing You, Jim Reeves, RCA
9. The Class Of '57, Statler Brothers, Mercury
10. This Little Girl Of Mine, Faron Young, Mercury

SOUL SINGLES—10 Years Ago

1. I'll Be Around/How Could I Let You Get Away, Spinners, Atlantic
2. Use Me, Bill Withers, Sussex
3. Freddie's Dead, Curtis Mayfield, Curtom
4. Good Foot, Part I, James Brown, Polydor
5. Everybody Plays The Fool, Main Ingredient, RCA
6. Ben, Michael Jackson, Motown
7. Woman Don't Go Astray, King Floyd, Chimneyville
8. (It's The Way) Nature Planned It, Four Tops, Motown
9. My Man Is A Sweet Man, Millie Jackson, Spring
10. Think (About It), Lynn Collins, People

Radio

Vox Jox

• Continued from page 58

to work at KAAM/KAFM Dallas. ... Matt Field is the new general manager of WNCN New York, succeeding Matt Biberfeld. Actually, the man is the same, only the name is changed. Field was busy handing out business cards at the Mutual Broadcasting fall presentation luncheon Wednesday (6) to promote his new name.

★ ★ ★

Sergio Dean of WBLS-FM is New York's top-rated evening air personality, according to the summer Arbitron report. An article in Billboard last week incorrectly stated that Ricky Ricardo of the station moved to a 7.3 share from a 6.9 in the 8 p.m. to midnight slot when the numbers, in fact, belong to Dean.

Pro-Motions

KOGO Checks Out A Contest

The check is in the mail. This time it's true, promises Reid Reker, operations manager for KOGO San Diego.

The station plans to blanket the San Diego metropolitan area with several hundred thousand pieces of direct mail, beginning today (11), with coded checks offering listeners denominations of \$1,000, \$5,000, \$10,000 and \$100,000 if they respond within 15 minutes to announcements read throughout the day. The contest runs through Christmas, says Reker, who notes that the two other "biggest lies in the world" aren't fit for print.

★ ★ ★

"Our country boys take their guns seriously," says KNOE Monroe, La. music director Brian Ringo, whose station is giving away a 12-gauge pump shotgun in celebration of Country Music Month. More than 1,000 persons entered the drawing over a four-day period last week at

Two KLOS DJs Top L.A. Mart

LOS ANGELES—Bob Coburn and Steve Downes of ABC's KLOS are the top jocks in this market, according to the summer Arbitron.

Both Coburn, who is on from 5 to 9 p.m., and Downes, who handles the 9 p.m. to 1 a.m. shift, have an average share of 5.3 on the AOR rocker. On an hour-by-hour basis, the audience builds to a 6.0 share from 10 to 11 p.m. on Downes' show, but these numbers drop off in the later hours. Downes joined the station just before the summer rating period.

Running close behind the two nighttime jocks is Linda McInnes, who works the 1 to 5 p.m. shift on KLOS. She has a 5.0 average share.

Just behind McInnes is Sam Freeze, 10 p.m. to 2 a.m. jock on new wave rocker KROQ, with an average of 4.8. Tied with a 4.5 share are Jim Carson, 9 a.m. to 1 p.m. jock on Hot 100 KIQQ; Jay Coffey, who follows on that station in the 1 to 5 p.m. slot; and Shana, who works at KLOS from 9 a.m. to 1 p.m.

Dean, 37, whose affinity for kids has helped to raise the station's profile at recent community-oriented events in the metropolitan area, moved to the 12-4 p.m. shift on Aug. 15 in a shake-up of the WBLS air staff. He now faces Carlos DeJesus and Paco of WKTU-FM and Charlie Berger and Mary Thomas of WRKS-FM in the Apple's urban ratings race.

He joined the station last year after stints with WABC, WWRL and WNJR Newark. Before that he served as operations manager for ZFB-AM-FM Bermuda, where he was born, for nearly 10 years.

★ ★ ★

Don Girard did such a good job at adult contemporary WBBF Rochester that Southern Broadcasting lured

him away earlier this year to host the morning drive show at album-oriented KPRI-FM San Diego. Now Girard has moved to sister station KOGO, where the 30-year-old air personality has replaced Bob DeCarlo as a co-host of its morning "Radio Magazine" program. Girard joined Lee Mirabal on the air Sept. 28.

★ ★ ★

James E. Champlin is the new president and chief operating officer of Beck-Ross Communications, whose properties include WBLI-FM Patchogue, N.Y. He had been vice president of operations since 1974. ... George Francis has joined the newly-formed Voyager Communications in Raleigh as vice president of radio to oversee the management of WMFR-AM-FM High Point, N.C.

For The Record

CLEVELAND—WHK should have been ranked in a sixth-place tie with WGCL in the Arbitron summer report chart that appeared in the Oct. 9 issue of Billboard. WKH has a 5.2 share in the summer Arbitron, up from 4.8 in the spring, but down from 6.2 a year ago. WGAR, which has a 4.2 share, should not have been included in this chart.

In the Boston section of the chart, WBZ should have been included as the top station in that market with an 8.6 share, up from 8.4 in the spring and 6.8 a year ago.

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Rock Albums & Top Tracks

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Rock Albums

Top Tracks

This Week	Last Week	Weeks On Chart	ARTIST—Title, Label	This Week	Last Week	Weeks On Chart	ARTIST—Title, Label
1	3	4	RUSH—Signals, Mercury	1	4	6	DON HENLEY—Dirty Laundry, Asylum
2	2	12	BILLY SQUIER—Emotions In Motion, Capitol	2	1	6	RUSH—New World Man, Mercury
3	1	6	THE WHO—It's Hard (Warner Bros.)	3	8	7	BAD COMPANY—Electricland, Swan Song
4	5	8	DON HENLEY—I Can't Stand Still, Asylum	4	3	7	THE WHO—Athena, Warner Bros.
5	4	8	BAD COMPANY—Rough Diamonds, Swan Song	5	10	7	KENNY LOGGINS AND STEVE PERRY—Don't Fight It, Columbia
6	7	10	STEVE WINWOOD—Talking Back To The Night, Island	6	2	11	BILLY SQUIER—Everybody Wants You, Capitol
7	16	6	KENNY LOGGINS—High Adventure (Columbia)	7	12	5	THE WHO—Eminence Front, Warner Bros.
8	14	6	STEEL BREEZE—Steel Breeze (RCA)	8	6	3	PETER GABRIEL—Shock The Monkey, Geffen
9	12	4	PETER GABRIEL—Security, Geffen	9	13	4	STEEL BREEZE—You Don't Want Me Anymore, RCA
10	13	16	MEN AT WORK—Business As Usual, Columbia	10	7	13	FLEETWOOD MAC—Gypsy, Warner Bros.
11	17	3	BRUCE SPRINGSTEEN—Nebraska, Columbia	11	9	12	JUDAS PRIEST—You've Got Another Thing Coming, Columbia
12	9	15	ROBERT PLANT—Pictures At Eleven, Swan Song	12	11	4	JOE JACKSON—Steppin' Out, A&M
13	15	17	EDDIE MONEY—No Control, Columbia (EP)	13	16	11	STEVE WINWOOD—Still In The Game, Island
14	6	15	FLEETWOOD MAC—Mirage, Warner Bros.	14	20	3	BILLY JOEL—Pressure, Columbia
15	10	10	SOUNDTRACK—Fast Times At Ridgemont High, Asylum	15	NEW ENTRY	→	THE PRETENDERS—Back On The Chain Gang, Real-Import
16	8	14	JUDAS PRIEST—Screaming For Vengeance, Columbia	16	14	15	ROBERT PLANT—Burning Down One Side, Swan Song
17	33	2	BILLY JOEL—The Nylon Curtain, Columbia	17	5	4	RUSH—Subdivisions, Mercury
18	24	3	SAGA—Worlds Apart, Portrait	18	17	8	SANTANA—Hold On, Columbia
19	20	5	AEROSMITH—Rock In A Hard Place, Columbia	19	27	7	STEVE WINWOOD—Valerie, Island
20	18	22	A FLOCK OF SEAGULLS—A Flock Of Seagulls, Jive/Arista	20	28	6	JOE WALSH—Waffle Stomp, Asylum
21	11	10	SANTANA—Shango	21	29	3	BILLY SQUIER—Learn How To Live, Capitol
22	19	20	THE CLASH—Combat Rock, Epic	22	24	2	BRUCE SPRINGSTEEN—Open All Night, Columbia
23	NEW ENTRY	→	PAT BENATAR—Shadows Of The Night, Chrysalis (12 Inch)	23	21	9	SAMMY HAGAR—Fast Times At Ridgemont High, Full Moon/Asylum
24	22	9	STRAY CATS—Built For Speed, EMI-America	24	48	7	MICHAEL STANLEY BAND—In Between The Lines, EMI-America
25	21	5	MIKE RUTHERFORD—Acting Very Strange, Atlantic	25	23	2	BRUCE SPRINGSTEEN—Atlantic City, Columbia
26	26	4	SHERRIFF—Sherriff, Capitol	26	51	2	AEROSMITH—Lightning Strikes, Columbia
27	23	25	JOHN COUGAR—American Fool, Riva/Mercury (Polygram)	27	NEW ENTRY	→	ROMEO VOID—Never Say Never, 415
28	37	2	DIRE STRAITS—Love Over Gold, Warner Bros.	28	15	13	EDDIE MONEY—Shakin', Columbia
29	25	8	JOHNNY VAN ZANT BAND—Last Of The Wild Ones, Polydor	29	43	5	GEORGE THOROGOOD AND THE DESTROYERS—Bad To The Bone, EMI-America
30	27	18	THE ALAN PARSONS PROJECT—Eye In The Sky, Arista	30	NEW ENTRY	→	PAT BENATAR—Shadows Of The Night, Asylum
31	49	2	LINDA RONSTADT—Get Closer, Elektra/Asylum	31	NEW ENTRY	→	ICEHOUSE—Hey Little Girl, Chrysalis
32	34	5	HUGHES/THRALL—Hughes/Thrall, Boulevard	32	NEW ENTRY	→	ABC—The Look Of Love, Mercury
33	NEW ENTRY	→	PAUL CARRACK—Suburban Voodoo, Epic	33	NEW ENTRY	→	PAUL CARRACK—Lessons, Epic
34	32	4	THE FIXX—Shattered Room, MCA	34	40	23	A FLOCK OF SEAGULLS—I Ran, Arista
35	42	2	UTOPIA—Utopia, Network	35	22	8	SANTANA—Nowhere To Run, Columbia
36	29	24	.38 SPECIAL—Special Forces, A&M	36	NEW ENTRY	→	THE PAYOLAS—Eyes Of A Stranger, A&M
37	35	18	GENESIS—Three Sides Live, Atlantic	37	45	3	JOHNNY VAN ZANT BAND—It's You, Polydor
38	NEW ENTRY	→	JEFFERSON STARSHIP—Winds Of Change, Grunt	38	NEW ENTRY	→	LINDA RONSTADT—Get Closer, Asylum
39	28	7	MICHAEL STANLEY BAND—M.S.B., EMI-America	39	NEW ENTRY	→	FRIDA—I Know There's Something Going On, Atlantic
40	48	4	ICEHOUSE—Primitive Man, Chrysalis	40	26	20	THE CLASH—Should I Stay Or Should I Go?, Epic
41	30	13	SPYS—Spys, EMI/America	41	31	14	ROBERT PLANT—Pledge Pin, Swan Song
42	43	16	THE GO-GO'S—Vacation, I.R.S.	42	47	7	JOHN COUGAR—Jack And Diane, Riva/Mercury, Polygram
43	36	3	NOVO COMBO—Animation Generation, Polydor	43	18	6	.38 SPECIAL—You Keep Runnin' Away, A&M
44	31	11	GEORGE THOROGOOD—Bad To The Bone, EMI-America	44	19	4	RUSH—Analog Kid, Mercury
45	41	4	TAXXI—States Of Emergency, Fantasy	45	34	4	THE WHO—Cry If You Want, Warner Bros.
46	44	15	CROSBY, STILLS AND NASH—Daylight Again, Atlantic	46	49	4	WALL OF VOODOO—Mexican Radio, I.R.S.
47	38	2	THE PAYOLAS—No Stranger To Danger, A&M	47	30	2	PSYCHEDELIC FURS—Love My Way, Columbia
48	40	12	URIAH HEPP—Abominog, Mercury	48	35	2	SAGA—On The Loose, Portrait
49	NEW ENTRY	→	DONNIE IRIS—The High And The Mighty, MCA	49	42	11	JACKSON BROWNE—Somebody's Baby, Asylum (45)
50	NEW ENTRY	→	LYNYRD SKYNRD—The Best Of The Rest, MCA	50	36	4	JOHN COUGAR—Thundering Hearts, Riva/Mercury
Top Adds							
1	PAT BENATAR—Shadows Of The Night, Chrysalis (12 Inch)						
2	DONNIE IRIS—The High And The Mighty, MCA						
3	PAT TRAVERS—Black Pearl, Polydor						
4	LYNYRD SKYNRD—The Best Of The Rest, MCA						
5	SAGA—Worlds Apart, Portrait						
6	CHILLIWACK—Opus X, Millennium						
7	DARYL HALL AND JOHN OATES—Maneater, RCA (12 Inch)						
8	DIRE STRAITS—Love Over Gold, Warner Bros.						
9	JOE JACKSON—Night And Day, A&M						
10	JEFFERSON STARSHIP—Winds Of Change, Grunt						

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

Radio

Mike Harrison

The Rating Wars Heat Up

The radio rating wars have become particularly fierce as of late, with the blood still dripping in the streets of American markets blitzed by the newly released summer Arbitron—the book universally poooh-pooohed by broadcasters as the one that “doesn't really count,” unless, of course, they happen to win.

Don't let them tell you otherwise, kid—ratings are hell! But they're a fact of life and there's nothing we can do about them but be brave and willing to die for our stations in the battle against the bad guys down the street.

Forgive the melodramatics, but that's not far from the truth. Radio continues to take the ratings, particularly King Arbitron, with what seems to be geometrically accelerating seriousness. The breed of broadcaster who programs and sells for diverse personal and cultural purposes has become an endangered species belonging to another era. Today radio has become a win-at-all-costs proposition, even in the smallest of markets. We've reached a point at which apples compete against oranges, and convert to oranges when expediency dictates.

The reasons for this heightened numbers fever in radio are many and complex, ranging from intensified competition in a foundering economy to the influence of the sales occupational troops who overrun programming during the mid-seventies civil wars. (You don't hear that much about sales versus programming anymore. Sales won.) To-

day, your average program director fancies himself more an executive than a purveyor of culture. And numbers are the language and tools of business.

The big problem with all this, however, is the gnawing fact that in radio, numbers lie. They tell a lot of little lies and occasionally (and randomly) strike with disastrous big ones. Arbitron radio ratings are one of the chanciest, most high-stakes on-going crap games in all of American business.

No offense to Arbitron was meant by that remark. They happen to be quite upfront about their potential for inaccuracy, publishing the rather significant margin of error inherent in their methodology in each and every book—a margin of error that allows for the ranking of first, second, third and even last place in a sizeable number of markets to be interchangeable!

But radio has become driven, on every level from sales to programming, to get those numbers and win. That's the way the game is played, and there's nothing that can be done.

It has even become an outdated cop-out within radio circles to use the fact of ratings inaccuracy as an excuse for failure. Because today it is basically held (although seldom admitted) that the fundamental virtues of successful programming include a slightly good ear, a moderately talented staff, a significant amount of research, and an abundance of luck.

(Mike Harrison, producer, broadcaster and consultant, is president of Goodphone Communications in Woodland Hills, Calif.)



Goodphone Commentaries

How About Better Commercials?

By DAVE FORMAN

LOS ANGELES—A friend who had a bit to do with producing the WAPP New York television commercial sent a copy off to me so I could take a look at it. After viewing it, Dan Mitchell, the general manager of KEZY and Y-96 FM, said, “That's stupid, the concept of commercial-free being boasted about like that.”

My first thought before any further probing was of the almost perfect paradox the commercial creates—the concept of a commercial selling the idea of no commercials. Later, I had some interesting further thoughts. I'd like to share them with you.

First, “commercial-free” is a very commercially viable concept. All the research I've seen shows spots are the most hated element on any radio station which is aiming at the younger demographic ranges. The term “commercial-free” is the strongest term in the nation today with those same radio listeners. But one consideration that must be made on the matter of using the term is whether you choose short-term expediency over long-term success.

Here's a side thought to help establish and illustrate my next point. AM radio, as we all know, is in very serious trouble. And AM radio is re-

sponsible for damn near putting itself out of business.

A few years back, AM in general chose short-term expediency over long-term success, when they accepted and aired all of that stereo advertising during the 1970s. Without question, AM radio was the dominant vehicle by which FM stereo radios were sold—remember?

AM was the voice that stereo manufacturers and stereo chains used to tell everyone that they needed FM radios, if they wanted to be hip and listen to radio with superior quality. Since FM radio, at least in terms of music programming, is today a better tool and more likeable commodity to the vast number of listeners, the FM penetration certainly would have occurred whether AM aired all those commercials or not. But if AM had not gone for the immediate cash flow, and hadn't aired any commercials selling the idea of FM superiority, then the penetration would have taken much longer to occur (at least in theory), and could possibly have had time to see the advent of AM stereo with improved clarity of transmission and reception before FM killed AM. (As I write this, my FM station is airing a commercial for MTV!)

If you tell someone something of-

(Continued on page 67)

Radio Specials

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

Oct. 11, **Dave Brubeck**, Music Makers, Narwood, one hour.

Oct. 11, **Hank Williams Jr.**, Country Closeup, Narwood, one hour.

Oct. 11, **Juice Newton**, Musicstar Specials, RKO Radioshows, one hour.

Oct. 11, **British Invasion**, part one, Continuous History Of Rock And Roll, Rolling Stone Productions, one hour.

Oct. 11, **Ted Nugent**, Inner-View, Inner View Network, one hour.

Oct. 11, **Go-Go's Kathy Valentine & Charlotte Caffey**, Guest D.J., Rolling Stone Productions, one hour.

Oct. 15-17, **Connie Francis**, Dick Clark's Rock Roll & Remember, United Stations, four hours.

Oct. 15-17, **Ted Nugent**, the Source, NBC, 90 minutes.

Oct. 15-17, **Larry Gatlin & the Gatlin Brothers Band**, Weekly Country Music Countdown, United Stations, three hours.

Oct. 15-17, **Queen**, part two, Off The Record, Westwood One, one hour.

Oct. 15-17, **O'Jays**, part one, Special Edition, Westwood One, one hour.

Oct. 15-17, **Alabama**, Live From Gilley's, Westwood One, one hour.

Oct. 15-17, **Smokey Robinson**, part two, Budweiser Concert Hour, Westwood One, one hour.

Oct. 15-17, **Steve Winwood, John Entwistle**, Rock Album Countdown, Westwood One, two hours.

Oct. 15-17, **Barry White, Melba Moore**, The Countdown, Westwood One, two hours.

Oct. 16, **Ricky Skaggs**, Silver Eagle, ABC Entertainment Network, 90 minutes.

Oct. 16, **Air Supply**, Star Sessions, ABC FM Network, 90 minutes.

Oct. 16, **Hubert Laws, Freddie Hubbard, Stanley Turrentine**, "New Orleans Jazz And Heritage Festival," Jazz Alive, NPR, two hours.

Oct. 16-17, **Hoyt Axton, Bob Eubanks, the Crystals**, Soundtrack Of The 60s, Watermark, three hours.

Oct. 16-17, **Hal Linden, Rodgers & Hammerstein**, female Tony winners, Musical, Watermark, three hours.

Oct. 17, **Donna Summer**, Words And Music, ABC Entertainment Network, two hours.

Oct. 17, **John Cougar**, King Biscuit Flower Hour, ABC Rock Radio Network, one hour.

Oct. 17, **Alan Parson** special, BBC Rock Hour, London Wavelength, one hour.

Oct. 9-10, "The Top 60 Of The 60s," Sound-track Of The 60s special, Watermark, four hours.

Oct. 17, **Steel Pulse**, BBC College Concert, London Wavelength, one hour.

Oct. 18, **Johnny Van Zant**, Guest D.J., Rolling Stone Productions, one hour.

Oct. 18, the **Who**, Inside Track, DIR Broadcasting, 90 minutes.

Oct. 18, **The Kinks**, Continuous History Of Rock And Roll, Rolling Stone Productions, one hour.

Oct. 18, **Little River Band**, The Hot Ones, RKO Radioshows, one hour.

Oct. 18, **Tom Jones**, Music Makers, Narwood, one hour.

Oct. 18, **Sylvia**, Country Closeup, Narwood, one hour.

Oct. 18, **REO Speedwagon**, Inner-View, Inner-View Network, one hour.

Oct. 22, International Festival Of Country Music, part one, Mutual Broadcasting, six hours.

Oct. 22-24, **Crosby, Stills & Nash**, the Source, NBC, two hours.

Oct. 22-24, **Peter, Paul and Mary**, Dick Clark's Rock, Roll & Remember, United Stations, four hours.

Oct. 22-24, **Eddie Money**, Off The Record, Westwood One, one hour.

Oct. 22-24, **O'Jays**, part two, Special Edition, Westwood One, one hour.

Oct. 22-24, Best Of Gilley's, part one, Live From Gilley's, Westwood One, one hour.

Oct. 22-24, **Rosington Collins, Johnny Van Zant**, In Concert, Westwood One, one hour.

Oct. 22-24, **Stevie Nicks, Neil Peart** (Rush), Rock Album Countdown, Westwood One, one hour.

Oct. 22-24, **Robert "Kool" Bell, Roger Troutman** (Zapp), The Countdown, Westwood One, one hour.



COUNTRY VISIT—Gene Watson, left, visits Bernie Ray of the Music Country Network during a stay in Nashville. Watson stopped by the studios of the satellite-delivered service after his appearance at Opryland.

National Programming

• Continued from page 58

views and serialized adventure drama, all geared to children.

Siegel says there is a surprising amount of interest in the show. "We've seen about 50 stations and they've given us a lot of good advice. Given the state of AM radio today, this is an intriguing idea."

Siegel is not sure if TMC will distribute the show or if "one of the big guys will take it. It all depends upon how the advertising works out." Siegel is hoping to sell the show first to an advertiser.

After 26 years in tv, **Lawrence Welk** is bringing his "Bubbles In

The Wine" music to radio in a weekly one-hour package produced and syndicated by Roger Carroll Enterprises. The show, produced at Lawrence Welk Village in Escondido, Calif., will be offered on a barter basis. . . . **Kris Stevens Enterprises** is marketing its own "The 12 Hours Of Christmas" this year. The show was previously distributed by NKR Productions and Westwood One. Stevens says he is "pleased to have brought the program back in-house" and is looking forward to "dealing directly with stations in the sale of this seasonal special." The show has aired on more than 500 stations in the past five years.

Goodphone Commentaries

• Continued from page 66

ten enough, they will believe it. FM is better than AM. No commercials is better than commercials. Commercial-free hours. A half-hour commercial-free. All summer long, no commercials. Try this one on for size: We are proud to present the next five years commercial-free.

For commercial radio and television to live on and prosper, there must be a marriage of listeners and clients. To tell listeners that our only source of revenue sucks is suicide for an entire industry.

The answer for short-term and long-term benefits in terms of ratings and billing is not no commercials but rather good commercials. Honest commercials, pleasant commercials, informative commercials, funny commercials, heart-warming commercials, commercials that would become an asset to programming and not a detriment.

So programming and sales staffs, get together! The answer for both of you is quality control during your stop sets, not the elimination of them.

There is no reason on earth why you shouldn't program your stop sets. You program your music hours, you program what your air personalities say and when, and how they say it. And too often programmers ignore the second most-aided element of most radio stations, their stop sets. Eight to 10 minutes an hour, just thrown together with whatever happens to come into the building. You certainly don't run your music flow that way. You certainly don't pick disc jockeys based on who just walked into the building. When your commercials show

up more often than your disk jockeys, I would have to guess that that is a very important element of each hour of air.

During the programming of stop sets, code them, so that only the really good commercials run first or last. That way all the garbage can be buried between the good commercials, so that your call letters and your air personalities never have to touch that trash.

This will accomplish several things. It will give your station a clean, strong sound and image. When sales people get hip to the idea that you are burying their junky commercials and they're not getting any results for their clients, they'll start to fight for better quality commercials. Perhaps the single most important accomplishment made by programming stop sets is that you will hold listeners longer.

If you're a rock station, play commercials which deal with the rock first in the stop set. Play commercials for record stores, record companies and rock concerts first. Put the local plumber and body shop owner in the middle, and end the stop set with maybe a Sprite, Coca-Cola or Budweiser ad. Use your own judgment, but make sure you program your stop sets to effectively keep listeners for as long as you can.

But back to the initial point. Really think about the long-term implications of reinforcing your listeners' dislike for that one single element that pays your salary.

(Dave Forman is vice president/executive director of Y-96 FM and KEZY and Director of the TAPE recording studios in Southern California.)

Billboard®

Survey For Week Ending 10/16/82

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Adult Contemporary

This Week	Last Week	Weeks on Chart	These are the most popular singles as compiled from radio station airplay reports.	
			TITLE, Artist, Label & Number (Dist. Label) (Publisher, Licensee)	WEEKS AT #1
1	5	8	BREAK IT TO ME GENTLY Juice Newton, Capitol 9822 (Northern, ASCAP)	2
2	7		HEARTLIGHT Neil Diamond, Columbia 38-03219 (Stonebridge/New Hidden Valley, ASCAP/Carole Bayer Sager, BMI)	
3	16		EYE IN THE SKY The Alan Parsons Project, Arista 0696 (Woolfsongs/Careers, BMI)	
4	8		THE ONE YOU LOVE Glenn Frey, Asylum 7-69974 (Elektra) (Red Cloud/Night River, ASCAP)	
5	13		YOU CAN DO MAGIC America, Capitol 5142 (April/Russell Ballard, ASCAP)	
7	10		UP WHERE WE BELONG Joe Cocker And Jennifer Warnes, Island 7-99996 (Atlantic) (Famous, ASCAP/Ensign, BMI)	
12	7		NOBODY Sylvia, RCA 13223 (Tom Collins, BMI)	
8	15		BLUE EYES Elton John, Geffen 7-29954 (Intersong, ASCAP)	
10	10		I KEEP FORGETTIN' Michael McDonald, Warner Bros. 7-29933 (Yellow Dog, ASCAP)	
13	6		GYPSY Fleetwood Mac, Warner Bros. 7-29918 (Fleetwood Mac/Welsh Witch, BMI)	
11	11		LET IT BE ME Willie Nelson, Columbia 18-03073 (MCA, BMI)	
12	17		LOVE WILL TURN YOU AROUND Kenny Rogers, Liberty 1471 (Lionsmate/Deb Dave/Briarpatch, ASCAP/BMI)	
13	15		WHAT'S FOREVER FOR Michael Murphy, EMI-America 1466 (Tree, BMI)	
14	11		SOMEBODY'S BABY Jackson Browne, Asylum 7-69982 (Elektra) (Jackson Browne/Kortchmar, ASCAP)	
18	6		YOUNG LOVE Air Supply, Arista 1005 (Careers/Bestall Reynolds, BMI/Riva, PRS)	
23	4		SOUTHERN CROSS Crosby, Stills And Nash, Atlantic 7-89969 (Kenwon/Catpatch/Gold Hill, ASCAP)	
17	10		HE GOT YOU Ronnie Milsap, RCA 13286 (Chriswood, BMI/Murteezongs, ASCAP)	
18	13		I'M THE ONE Roberta Flack, Atlantic 4068 (Antisia, ASCAP)	
19	20		HARD TO SAY I'M SORRY Chicago, Full Moon/Warner Bros. 7-29979 (Double Virgo, ASCAP/Foster Freeze, BMI)	
28	4		ON THE WINGS OF LOVE Jeffrey Osborne, A&M 2434 (Lincoln Pond/Almo/March 9, ASCAP)	
34	3		HEARTBREAKER Dionne Warwick, Arista 1015 (Gibb Brothers, BMI)	
24	7		PLEASE BE THE ONE Karla Bonoff, Columbia 18-03172 (Seagrape, BMI)	
25	7		RIBBON IN THE SKY Stevie Wonder, Tamla 1639 (Motown) (Jobete/Black Bull, ASCAP)	
33	4		LOVE ME TOMORROW Chicago, Full Moon/Warner Bros. 7-29911 (Double Virgo/Foster Frees/Irving, BMI)	
27	5		IF LOVE TAKES YOU AWAY Stephen Bishop, Warner Bros. 7-29924 (Stephen Bishop/Dijon, BMI)	
39	3		I NEED YOU Paul Carrack, Epic 14-03146 (Plangent Visions, ASCAP)	
			TRULY Lionel Richie, Motown 1644 (Brockman, BMI)	
28	18		WASTED ON THE WAY Crosby, Stills & Nash, Atlantic 4058 (Putzy Putzy, ASCAP)	
29	16		TAKE IT AWAY Paul McCartney, Columbia 18-03018 (MPL Communications, ASCAP)	
30	12		FOR YOU Dionne Warwick, Arista 0701 (Garden Rake/Warner-Tamerlane, BMI/Entente/Sweet Harmony/WB, ASCAP)	
31	4		FANDANGO Herb Alpert, A&M 2441 (Irving/Calquinn, BMI)	
32	4		WORK SO HARD Matthew Wilder, Arista 0703 (Streetwise/Foghorn/Big Ears, ASCAP)	
37	3		STEPPIN' OUT Joe Jackson, A&M 2428 (Albion/Almo, ASCAP)	
34	11		I WILL ALWAYS LOVE YOU Dolly Parton, RCA 13260 (Velvet Apple, BMI)	
			YOU AND I Eddie Rabbitt With Crystal Gayle, Elektra 7-69936 (Four Way, ASCAP)	
36	15		LOVE OR LET ME BE LONELY Paul Davis, Arista 0697 (Porpete/Clerence Scarborough, EMI)	
37	12		I ONLY WANT TO BE WITH YOU Nicollette Larson, Warner Bros. 7-29948 (Chappell, ASCAP)	
38	18		HOLD ME Fleetwood Mac, Warner Bros. 7-29966 (Fleetwood Mac, BMI/Red Snapper, ASCAP)	
			TUG OF WAR Paul McCartney, Columbia 38-03235 (MPL Communications, ASCAP)	
40	18		ROUTE 101 Herb Alpert, A&M 2422 (Irving/Calquinn, BMI)	
41	10		THEMES FROM E.T. Walter Murphy, MCA 52099 (MCA, BMI)	
42	8		I'M NEVER GONNA SAY GOODBYE Billy Preston, Motown 1615 (Transuniversal/Artie Butler, ASCAP/The Dreamer, BMI)	
43	7		PRETTY KITTY George Fishoff, MMG 2-2 (The Moss, ASCAP)	
44	24		YOU SHOULD HEAR HOW SHE TALKS ABOUT YOU Melissa Manchester, Arista 0676 (Snow/Body Electric/Warner-Tamerlane, BMI)	
45	9		ABRACADABRA The Steve Miller Band, Capitol 5126 (Sailor, ASCAP)	
46	20		EVEN THE NIGHTS ARE BETTER Air Supply, Arista 0692 (Hall-Clement/Welk, BMI)	
47	14		AIN'T NOTHING LIKE THE REAL THING/YOU'RE ALL I NEED TO GET BY Chris Christian, Boardwalk 7-11-149 (Jobete, ASCAP)	
48	13		EYE OF THE TIGER Survivor, Scotti Bros. 5-02912 (Epic) (Holy Moley/Rude, BMI/WB/Easy Action, ASCAP)	
49	12		HEY BABY Anne Murray, Capitol 5145 (LeBill/Unart, BMI)	
50	16		SARA Bill Champlin, Elektra 47456 (JSH, ASCAP/Thicofit, BMI)	

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

The Rhythm & The Blues

Only The Veteran Acts Are Drawing

By NELSON GEORGE

Item: Of two stadium dates in the New York area headlining Rick James and Ray Parker Jr., one had to be cancelled and the other didn't sell out. A week later, a show at Madison Square Garden featuring Aretha Franklin, Smokey Robinson, and Ashford & Simpson was a complete sellout, garnering the highest

attendance for any black concert in that prestigious auditorium's history.

Item: The Gap Band and Zapp, each coming off No. 1 black singles, had two shows cancelled at Radio City Music Hall due to sluggish ticket sales. In contrast, Lou Rawls' two-night stand at Carnegie Hall was a success. The Saturday night performance was a near sellout.

Connecting these events are the comments of Michael Rosenberg, promoter of this summer's Budweiser Superfest concert series, about why the Superfest lineup was laden with such veteran performers as Aretha Franklin, Smokey Robinson, Stevie Wonder and Ashford & Simpson: "We felt that considering how horrible the concert market has been, we'd go with acts with long-term followings who people would want to see even if they had no current hits."

It appears that, at the moment, veteran acts are safer draws than those appealing to a young audience, not just in New York, but nationally. This is apparently yet another reflection of the economy's impact on black youths. With ticket prices, like the cost of everything else, constantly rising, black youths—burdened with double the national unemployment rate—haven't been supporting live shows with any regularity. Where Rawls can attract an older and wider audience that will pay to see him with or without a hit record, many black acts that depend on a younger audience for ticket sales have found the going rough, even when they have popular current product.

One message of this trend is that perhaps a return to the revue format for younger hit-oriented acts is in order. The use of a single band for the Deniece Williams-Jeffrey Osborne tour may bring back an old tradition, one that, when done properly cuts costs and the time required for set changes. These old fashioned concepts could be helpful in cutting down ticket prices.

★ ★ ★

Short Stuff: The Young Black Programmers Coalition is holding a national meeting Nov. 12-14 at the White Hall Hotel in Houston that will feature a presentation by representatives from Arbitron and Birch, and a roundtable discussion of the methodology for monitoring black radio. ... Nancy Wilson and Paul Winfield are masters of ceremonies for the fifth annual Communications Excellence To Black Audiences (CEBA) awards dinner Thursday (14) at the New York Hilton.

★ ★ ★

Aficionados of black music should pick up a copy of Albert

Murray's "Stomping The Blues," a 1976 book just reissued by Vintage Press. The original was lavishly illustrated, and this edition retains most of the fine pictures of jazz and blues greats, but with diminished impact. It is a flaw, but not a fatal one, since the heart and soul of this book flows from Murray's pen.

His analysis and observations on black music as a form of celebration and self-expression are some of the freshest and most profound this writer has had the pleasure of reading. Too many scholars manage to drain all the fun out of music in their critical discussions, but Murray's love (he was a regular at Harlem's legendary dance hall, the Savoy) allows readers to enjoy the music intellectually and even spiritually.

Schatz Bows Promise Label

NEW YORK—Already showing black chart action, Promise Records has been launched here by Warren Schatz as part of a label, production, studio and music publishing complex.

The label has signed a distribution deal with MCA Records and has entered into a co-publishing and administration deal with MCA Music. The publishing unit is Schatzongs (ASCAP). Schatz also operates a 24-track studio, Perfect Sound, at his headquarters at 105 W. 55th St.

Schatz, former a&r vice president at RCA and more recently senior vice president and chief operating officer at Ariola America, says he plans to release between 10 and 15 12-inch singles, at least three albums and a number of \$5.98 mini-LPs in the coming year.

RICHIE SOLOS *But Singer Insists He'll 'Always Be A Commodore'*

By NELSON GEORGE

NEW YORK—For Lionel Richie, 1982 has been a year of triumph and pain. The success of his duet with Diana Ross, "Endless Love," the many awards it was nominated for, and several television appearances with Ross gave him a national identity outside of the Commodores. Richie was praised in the media as a producer-writer-singer of universal appeal.

But with that success came rumors of turmoil within the Commodores. Was Lionel Richie still a member or wasn't he? Then, tragically, Ben Ashburn, the Commodores' manager-father figure, died of a heart attack in August, halting work on the band's scheduled pre-Christmas release.

Richie, who is currently on a promotional tour in conjunction with the release of his long-awaited self-titled solo album on Motown, speaks frankly about his status with the Commodores and his plans.

"I will always be a Commodore, mentally and spiritually I'll always be there," he says. "I didn't plan for my work with Kenny Rogers or Diana to move me in any way away from the Commodores. I just put the songs out there. People just seemed interested in the person behind the songs."

"The Commodores' members



GRAND SLAM—New York Yankee outfielder Dave Winfield, right, chats with the Spinners in the dugout. The Atlantic group, whose new album is appropriately entitled "Grand Slam," was at Yankee Stadium to sing the National Anthem. Sitting between Spinner members is a Yankee trainer.

Dealer Gets Backing For Third World Export Plan

NEW YORK—The Black Music Assn. has been touting a plan that would align black record sellers with black-owned banks in a partnership that would benefit both. Johnny Brown, a black retailer from North Carolina, says he has been successful in making that concept work for him. Last week he obtained a \$65,080 loan from the black-owned Greensboro National Bank to finance a wholesale/export operation.

"My bankers agreed with me that exporting to Third World countries and countries with Third World Populations is an area of great future growth for black Americans," says Brown. "One item desired overseas is Afro-American music. They only seem to get the top 10 records in any volume over there."

As of Oct. 15, Brown will be exporting material to Paris, Frankfurt, Germany, and Cameroon in West Africa for distribution. Brown also plans to get involved in shipping "grooming aids, like straightening combs and Afro-Sheen, that blacks here take for granted, but that are scarce over there. Afro-Sheen goes for \$15 in Paris."

Brown has been able to expand, he says, because for him "the streets

of the record business are still paved with gold. I specialize in black music and find that the market here is as vibrant as when I first entered the business in 1975." Brown owns stores in Greensboro and Winston-Salem, and is opening another outlet in Durham in November.

"Both stores are in predominantly black residential areas and also near colleges, so I have that regular neighborhood traffic as well as student patronage," says Brown. "With the cost of living less and inflation not nearly as bad here as in the major cities, I find that our sales have not been hurt. Ours is not a totally industrial area, but a mix of industry and agriculture, which I think helps us. Everybody's got to eat."

Despite his good fortune, Brown isn't enthused by record industry credit policies vis a vis black retail and wholesale operators. "We are not their problem," he asserts. "Their problems are the big chains sitting on \$100,000 worth of product and then returning it. Our line of credit, maybe 150 albums, can't hurt them. If they just gave the established black retailers 30% more credit they wouldn't just be helping us, but themselves as well."

NELSON GEORGE



BOBBY NUNN

"She's Just A Groupie"—★

"Second To Nunn" is Bobby Nunn's debut Motown album, but the Buffalo native's first recording project was playing on Rick James' "Come Get It" LP in 1978. Nunn, who honed his talents through demo sessions and nightclub stints, handled synthesizers, vocals, keyboards and some arrangements on James' LP.

Shortly after working with James, Nunn received a phone call from Earth, Wind & Fire's Phillip Bailey, who encouraged him to seek a recording deal. Nunn went to Los Angeles, where he met keyboardist Ronnie Foster, who helped get Nunn and his group Splendor signed to Columbia Records. Bailey produced the album. "All Night Long" hit the charts as a single from the album.

Following the release of his Columbia album, Nunn manager/producer Winston Monseque, who encouraged him to split from Splendor to pursue a solo career. Motown's Iris Gordy heard Nunn's solo demo tape and helped sign him to the label. For more information about Nunn, contact Motown Records, 6255 Sunset Blvd., Los Angeles, Calif. 90028; (213) 468-3500.



TAKE A BOW—Columbia artist Deniece Williams accepts a bouquet of roses from Congressman Walter Fauntroy, following her performance at the Congressional Black Caucus Foundation's 12th annual dinner in Washington.



ATTENTION

ATTENTION

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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.

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- A-1 Number One Pop Singles, 1941 through Present \$50.00
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- B-1 Number One Pop Albums, 1947 to Present 50.00
- B-2 Top Ten Pop Albums, August 1948 to Present 50.00
- B-3 Top Pop Albums of the Year, 1956 to Present 50.00

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- 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

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

SOUL (RHYTHM & BLUES) ALBUMS

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

ADULT CONTEMPORARY SINGLES

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

CLASSICAL ALBUMS

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

JAZZ ALBUMS

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

***GOSPEL ALBUMS (Spiritual & Inspirational) NEW ITEM**

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

GREATEST HITS

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

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

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Classical

AUDIOPHILE ORCHESTRAL CASSETTES

In-Synch Launches New Series

NEW YORK—In-Synch Laboratories has released the first six cassettes in a new series of audiophile orchestral tapes duplicated from material licensed from the Moss Music Group.

Eight more cassettes from the same source are to be released shortly, says In-Synch president Alan Silver who reports that 25 titles in all have been licensed from Moss so far.

Other licensing sources are being explored, says Silver, to bolster the tape-only line, which now comprises some 100 titles all dubbed in real time from 15 i.p.s. duplicating masters, with most available encoded in Dolby C format as well as Dolby B.

Most of the In-Synch recordings come from the now inactive Connoisseur Society line, also headed by

Silver, which sold off its remaining disk inventory more than a year ago. Only occasional new recordings will be done in-house, says Silver.

The Moss-derived cassettes all fall into an orchestral showpiece category and all in the initial batch of six were originally produced and engineered by the recording team of Marc Aubort and Joanna Nickrenz. But this is the first time they are being made available in a "totally uncompressed audiophile edition," according to Silver.

Included are three performed by the St. Louis Symphony—Holst's "The Planets" conducted by Walter Susskind, and Gershwin and Rachmaninoff sets directed by Leonard Slatkin. Stanislaw Skrowaczewski leads the Minnesota Orchestra in cassettes by Ravel and Wagner, and Robert Shaw at the helm of the At-

lanta Symphony is heard in a Bernstein/Tchaikovsky package. Interestingly, these titles remain as active disk and cassette entries in Moss Music's current catalog at consumer prices well below In-Synch's \$17.98 suggested list.

About half of In-Synch's cassettes sold through retailers are offered in audio stores, says Silver. Dealer price of the high end product is \$10.78, less an additional 5% for payment within 25 days. The company also sells direct to consumers.

Further evidence of the company's conviction that the same recordings can be sold at widely divergent price points, depending on standards of duplication, is the leasing by In-Synch of 11 titles to Moss Music for distribution at the latter's usual prices. The titles, which remain part of the In-Synch audiophile catalog, include seven by Ivan Moravec, two by Oxana Yablonskaya and one by Ilana Vered, all pianists. The 11th is performed by flutist Jean-Pierre Rampal.

Silver says his company has also sold nine masters to Nonesuch Records—five by Moravec and four by Ruth Laredo. Both pianists are now under contract to Nonesuch. These recordings have been removed from the In-Synch catalog.

EDITORIAL

The Time Is Now

This is a critical time for the newly organized Assn. for Classical Music. Like any newborn creature, the support and nurture it receives during infancy will determine how securely it stands on its own, and how well it eventually performs.

It's not the first time that groups of well-meaning individuals in the classical community have gotten together to further their common interests. The need for joint action is there. No one disputes that. But in the past the leadership crumbled and the special talents required to keep a group of individualists moving together were not dedicated sufficiently.

It would be a pity if that kind of history was repeated.

The opportunity is there now for those who feel classical music needs to recharge its promotional batteries and fix itself even more firmly in the American cultural consciousness.

Many observers of the cultural scene, not to mention participants, are profoundly disturbed by cutbacks in school music programs and diminished support for orchestras and other performing institutions. This is a dangerous trend. It must be reversed.

It appears the AfCM has chosen wisely in giving high priority to mounting a television awards show that would not tiptoe around classical music as it charges the Grammy show does. The opportunity for getting across the drama and excitement of classical music to a broad cross-section of the public in this way is enormous. It should not be missed.

Participating in the growth of the AfCM will be more productive than observing from the sidelines. Persons in all sectors of the classical community, including retailing and radio, should get involved, so that the association truly reflects the interest of those who pursue the art and business of classical music.

Classical Notes

Bob Campbell, CBS Masterworks merchandising chief, confirms that the label will shortly be issuing cassette versions of its two-record MG series. The sets, including many "Greatest Hits" packages, currently sell to dealers at a base price of \$6.18 on disk. It's expected that cassette prices may be somewhat less, to keep competitive with double-tape lines marketed by other labels.

Gerald Widoff, a spokesman for the new Assn. for Classical Music, responds to the denial by CBS' Joe Dash and RCA's Tom Shepard (Billboard, Oct. 2) that they have joined the association. He says: "Both CBS Records and RCA Records sent checks to the AfCM for \$250 each. Since corporate membership is \$250, it was only logical that we would assume that that was what the checks were for. We are, however, delighted to learn that those checks were contributions of 'seed money' and that we can now look forward to additional \$250 checks from each of those companies when they decide to join the association, which I feel sure they will shortly do." Widoff reports that two additional board members of the AfCM have been elected—Keith Holzman of Nonesuch, and impresario Frank Salomon.

Edo de Waart and the San Francisco Symphony will record three albums for Philips later this month, presenting music by Wagner, Rachmaninoff and Grieg. Pianist Zoltan Kocsis will be the soloist in the Rachmaninoff, which will couple the first and fourth concertos. Philips' deal with the orchestra runs for four years, dur-

ing which 10 LPs are called for. The first three were recorded last year; one of them, Mahler's Fourth, is due out this month.

Leonard Slatkin's contract as music director of the St. Louis Symphony has been extended through the end of the 1986-87 season. Slatkin has also accepted a two-year consulting post with the Oakland Symphony, whose music director, Calvin Simmons, drowned in a canoeing accident last August. . . . Itzhak Perlman will be master of ceremonies for Public Television's new season of "In Performance At The White House." . . . Pianist Horacio Gutierrez joins Andre Previn in a PBS tv special from Pittsburgh Nov. 3.

International Book & Record Distributors, New York based importer, has added the U.K. label, Lyrita, to its line. At first only new releases by the label, which specializes in recorded rarities by 19th and 20th century British composers, will be carried, informs Tom Faitos, IBR exec. Back catalog will be brought in gradually, 10 to 15 titles at a time. Suggested Lyrita list is \$13.98, with dealer cost pegged at \$7.64, less pertinent discounts.

Julian Bream will be recording the Rodrigo "Concierto Aranjuez" in England this October for RCA Red Seal, with John Eliot Gardner conducting. This will be Bream's third recording of the piece, now, of course, in digital. Solo guitar pieces by Rodrigo will make up the flip side. Red Seal also trying to coordinate commitments for an early recording of the Brahms Violin Concerto by Dylana Jenson and Eugene Ormandy.



BREAKING TENSION—Producers Marc Aubort and Joanna Nickrenz, standing, share a light moment with pianist Lambert Orkis and soprano Lucy Shelton as they monitor playbacks of a recording of French songs by Faure and Messiaen. The disk is the first of two Shelton is doing for Nonesuch Records.

Gould Leaves Rich Recorded Heritage

By IS HOROWITZ

NEW YORK—Glenn Gould's death in Toronto last Monday (5), one week after suffering a massive stroke, removes one of this generation's most provocative figures from the music scene. He was 50.

Ironically, his death came even as CBS Records began distribution of Gould's new recording of Bach's "Goldberg Variations," the work that launched his recording career 27 years ago. That initial recording remains a staple of the LP catalog, which lists 55 albums by the Canadian pianist as currently available.

Gould's personal eccentricities served to attract frequent publicity, but they did nothing to diminish recognition of Gould's genuine abilities. Often controversial, his recordings rarely failed to engage interest and, at their best, threw new light on thrice-familiar repertoire. His recordings of Bach, in particular, were enjoyed by a large and loyal public.

Recordings, in fact, became the

prime medium of expression for Gould, who in 1964 abandoned the concert stage altogether. Those who view the recording as an idealized image of a concert performance found no support from Gould. To him, the recording was a separate art form, with its own rules and imperatives.

Gould was born in Toronto on Sept. 25, 1932. Taught at first by his mother, his abilities were recognized at an early age. At 10 he began studying at the Royal Conservatory in Toronto, graduating with honors at 14.

Gould's U.S. debut was in Washington, D.C., in 1955, and in the same year he played his New York debut at Town Hall. It was following that appearance that he was signed to a Columbia Records contract by David Oppenheim, then director of Columbia Masterworks. He remained with the label for the rest of his life.

In addition to recording, Gould became increasingly involved in radio, television and films, exploring alternate ways of bringing music to the public. He wrote extensively and only recently had begun conducting a chamber ensemble.

Bach is central to Gould's recorded canon. With few exceptions, the Romantic period didn't interest him, and he preferred to concentrate on Beethoven and Mozart, in addition to Bach, as well as a select group of modern composers.

Perhaps unique among frequently recorded pianists, Gould's catalog includes not a single composition by Chopin or Liszt, and only one by Schumann: a collaboration in the Piano Quartet in E-Flat with the Juilliard Quartet.

Already recorded by Gould but still awaiting release are three LPs of works by Brahms, Beethoven and Richard Strauss. CBS Records said last week it had no plans for a memorial album. Gould is survived by his father, Russell Herbert Gould.

WQXR Bows Chamber Series

NEW YORK — WQXR launched a weekly series of live chamber music recitals Thursday (7) under the sponsorship of Dubonnet Rouge et Blanc, the aperitif wine firm.

The Orpheus Ensemble was the opening attraction at the station's own 189-seat concert theater here, playing the Beethoven Septet in E Flat as the major work on the hour-long program.

Chamber music groups appearing in subsequent weeks include many with prestigious recording credits, including the Chamber Music Society of Lincoln Center, the Waverly Consort, the Canadian Brass, and the Juilliard, Cleveland, and Tokyo String Quartets.



LIVE ENCORE—Leontyne Price regales dealers and radio reps with a surprise medley of Broadway show songs during a listening preview of her new "God Bless America" album. Accompanying is Thomas Shepard, head of Red Seal and producer of the patriotic package.

Concertgebouw To Be Restored

AMSTERDAM—The Amsterdam Concertgebouw, Holland's best-known classical concert venue, is to be restored and refurbished at a cost of around \$6 million, most of which will come from the Amsterdam municipality and the ministry of cultural affairs.

A recent survey showed that the hall is too heavy for its foundations, with the result that it is slowly sinking. Some parts having already rotted away.

Work is to start in 1985. That season, the Concertgebouw Orchestra will play in alternative venues. The hall, rated an historical monument, was opened in 1888.

IN MEMORIAM GLENN GOULD 1932-1982



CBS Records mourns the passing of Glenn Gould.

For over a quarter of a century his genius illuminated the world of classical music.

His legacy of over eighty recordings remains among the most significant musical documents of our time.

Latin

MEXICAN CRISIS CITED

Motown Latino Put On Hold

LOS ANGELES—Motown's new Latin division, which had been seen as a sign of the growth of the U.S. Latin market, has been put on hold as a result of the Mexican currency crisis. "We're waiting to see what happens in Mexico," explains Motown president Jay Lasker, who states that the company is not abandoning its recently formed Motown Latino label.

According to Lasker, the Latin consumer in the Southwest, where Motown Latino had aimed its efforts, is being squeezed by the Mexican economic situation. Many Southwestern Latinos have family in Mexico who have been hit by that country's crisis, Lasker explains, and this forces them to

spend their money on their family in Mexico, which in turn curtails their spending power in the U.S.

In spite of this setback, Motown claims good sales for their Spanish-language José Feliciano LP in South America and the U.S. The label is planning to release a single from the LP in the U.S. general market, a rarity for a song with Spanish lyrics. Feliciano, whose Spanish album has already sold more than his last English-language LP, according to Motown, is currently touring South America.

Lasker also said that he is looking for a new head of the Motown Latino division, to replace Art Brambila, who is no longer with the company.

CBS Int'l Backs L.A. Tour

LOS ANGELES—CBS Records International recently sponsored what it claims was the first tour of Los Angeles for writers and DJs from South America and Mexico. The Latin American group, which also included CBS label managers from Latin countries, met with recording artists Vikki Carr, Sergio Mendes, Lani Hall, Nikka Costa and Barry White, and attended concerts by James Taylor and the Go-Go's.

According to Mario Ruiz, label manager of A&M Records for Latin

America at CBS Records International, the reason for the tour was that radio and magazine people in Latin America have not been able to see North American singers perform and have never had direct contact with them. The tour, explained Ruiz, allowed the Latin media persons to know the artists' "feelings, hopes and interests in the Spanish market."

Phil Alexander, director of marketing for American product at CBS International, added that "it is easier to bring the DJs and the writers to the artists than for the artists to be contracted to perform in Latin America, especially now, due to the critical economic situation that those countries are suffering." CBS is planning to do this type of tour at least twice a year.

See Expansion For FM Nets In Spain

MADRID—Two new private FM radio networks created this year, Antena 3 and Radio 80, are seen as a consequence of this country's ongoing liberalization of the media since Franco's death. The new Spanish constitution's guarantees of freedom of expression had prompted privately owned newspapers and magazines to acquire FM stations, which are now grouped in these networks.

Antena 3, led by director Manuel Martín Ferrand and president Rafael Jiménez de Praga, is made up of stations owned by publishing firms like Grupo Z and established dailies like Madrid's ABC and Barcelona's La Vanguardia. Currently covering 18 major Spanish cities, Antena 3 hopes to encompass Spain's 54 provinces in the future, Antena 3 stations divide their programming into 60%

HEAD OF NEW ASTRAL LABEL

Moreno Looking To Argentina

MIAMI—"The Argentine sound is going to take over the ballad market," claims José Antonio Moreno, whose newly formed Astral Records and Tapes is concentrating on acquiring the licenses to product by promising Argentinian singers, for distribution in the U.S. and Puerto Rico. For the past several years Argentine artists, who once dominated Latin music, have been eclipsed by Spanish and Mexican talent.

Astral is already licensed for a number of artists on Argentina's Microfon and Interdisc labels. In addition, Astral is licensed for product from Mexico's Rex and Ecuador's Fadisa labels, while it's working on deals with Colombia's Victoria and Guatemala's Dideca labels.

Moreno blames the decline of Argentina's musical stars on the country's economy, which made it prohibitively expensive to send talent abroad, while Mexico's strong economy allowed it to export its talent. The recent devaluations of the Mexican currency could seriously affect this balance.

While Astral hopes to make its impact in the ballad genre, it also plans to enter the Latin dance music field, traditionally dominated by salsa in the U.S., with Colombian tropical music. Moreno feels that salsa is on the decline while Colombian vallenato is achieving new popularity in the U.S., not only among Colombians, but also with Mexican-Americans and even in salsa strongholds like Puerto Rico.

Moreno claims the Latin market is not as bad off as some people think. "The problem is that Latin labels have not paid proper attention to marketing. They have ignored the Anglo market, for example. They

have ignored the large department stores and the supermarkets where both Latins and Anglos shop.

"That's why we picked Pedro Caride of Sonido Latino to distribute us in the Northeast," continues Moreno. "His staff goes out on the street and visits everyone, not just the Latin stores." Texas' Rangel Records has the same philosophy, claims Moreno, so Astral selected

them for its Texas representation. In Chicago, La Voz Hispana represents Astral, and in California, several different companies handle the distribution. Astral has yet to find a distributor for Puerto Rico.

Astral is run by Moreno (whose title is president), and his two partners, production manager Carlos García and administrative manager Melvin Noriega.

Survey For Week Ending 10/16/82

Billboard[®] Special Survey Hot Latin LPs[™]

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CALIFORNIA			FLORIDA		
This Week	Last Report	TITLE—Artist, Label & Number (Distributing Label)	This Week	Last Report	TITLE—Artist, Label & Number (Distributing Label)
1	1	JOSE LUIS RODRIGUEZ Dueno de nada, CBS 30301	1	1	JULIO IGLESIAS Momentos, CBS 50329
2	3	JUAN GABRIEL Cosas de enamorados, Pronto 0702	2	3	JOSE LUIS RODRIGUEZ Dueno de nada, CBS 30301
3	—	JULIO IGLESIAS Momentos, CBS 50329	3	5	OSCAR D'LEON Discovolo, TH 2207
4	5	LOS HUMILDES Quinto aniversario, Fama 617	4	9	CHUCHO AVELLANET Yo siento y canto, TH 2204
5	12	LOS BUKIS Profono 3050	5	4	ROBERTO TORRES Charanga Vallenata, Guajiro 4013
6	2	LOS YONICS Rosas Blancas, Profono 3074	6	6	RICCHIE E POVERI Sera porque te amo, Musart 14525
7	—	RAPHAEL Sus 15 eternos éxitos, CBS 80345	7	—	ESTELA RAVAL Y LA PEQUENA COMPANIA Tributo a mis amigos, Alhambra 801
8	7	JOSE JOSE Gracias, Pronto 0701	8	—	ROCIO JURADO Como una ola, RCA 401
9	—	JOSE JOSE Sus 15 mejores éxitos, Pronto 1027	9	—	SOPHY Nostalgia, Velvet 6018
10	4	VICENTE FERNANDEZ Es la diferencia, CBS 20628	10	13	CHRISTIAN Por tu amor, Peerless 2252
11	6	RAMON AYALA Mi golondrina, Freddie 1240	11	—	VARIOS Festival Juerguemos a cantar, Musart 1823
12	—	DULCE Heridas, Profono 3079	12	10	PAPAITO SAR 1030
13	15	RICCHIE E POVERI Sera porque te amo, Musart 14525	13	—	JOAN SEBASTIAN Tren a las cinco, Musart 1827
14	—	EL MILAGRO Amor Fingido, Mar 132	14	—	JUAN GABRIEL Cosas de enamorado, Pronto 0702
15	—	MENUDO Por amor, Raff 9089	15	12	SERGIO BACHELLI Dulce companera, Belter 330120

NEW YORK

This Week	Last Report	TITLE—Artist, Label & Number (Distributing Label)	This Week	Last Report	TITLE—Artist, Label & Number (Distributing Label)
1	1	EL GRAN COMBO Nuestro aniversario, Combo 2026	1	2	JOSE LUIS RODRIGUEZ Dueno de nada, CBS 30301
2	2	JOSE LUIS RODRIGUEZ Dueno de nada, CBS 30301	2	12	MAZZ Command Performance, Cara 031
3	5	MENUDO Quiero ser, Raff 9085	3	—	MAJIC Hacienda 7960
4	10	OSCAR D'LEON Discovolo, TH 2207	4	—	NAPOLEON Los 15 éxitos, Profono 1503
5	—	JULIO IGLESIAS Momentos, CBS 50329	5	4	LITTLE JOE 15 éxitos rancheros, Freddie 1234
6	3	ROBERTO TORRES Charanga Vallenata, Guajiro	6	—	JOSE JOSE Gracias, Pronto 0701
7	—	JOHNNY VENTURA Lo que te gusta, Combo 2023	7	15	RENACIMIENTO 74 Quisiera ser, Ramex 1070
8	—	VICTOR IRIZARRY Sabor y merengue, Fragil 7181	8	5	ROBERTO PULIDO Envidias, Profono 3081
9	—	LUIS ANGEL Yo mismo, Profono 3054	9	6	VICENTE FERNANDEZ La diferencia, CBS 20628
10	—	LUPITA D'ALESSIO Borraré tu nombre, Drfeon 9258	10	—	VICENTE FERNANDEZ El número uno, CBS 20555
11	—	MARVIN SANTIAGO El hijo del pueblo, TH 2210	11	1	LOS TIGRES DEL NORTE Carrera contra la muerte, Fama 615
12	9	JUAN GABRIEL Cosas de enamorado, Pronto 0702	12	—	JULIO IGLESIAS Los éxitos, CBS 50301
13	15	RODOLFO El de siempre, Fuentes 201388	13	3	RAMON AYALA Mi golondrina, Freddie 1240
14	13	RICCHIE E POVERI Y pienso en ti, Musart 14525	14	9	FLACO JIMENEZ Pantalon Blue Jeans, Dina 1028
15	—	ROBERTO LEDESMA Éxitos, Gema 034	15	—	JOSE JOSE 15 éxitos del ayer, Discos América 1027

TEXAS



BRONX BEAT—Violinist Alfredo de la Fe debuts his band at an outdoor concert in the Bronx, as part of this year's Latin American Music in Alternative Spaces (LAMAS) series.

Survey For Week Ending 10/16/82

Puerto Rico Top LPs[™]

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This Week	Last Report	TITLE—Artist, Label & Number (Distributing Label)
1	4	EL GRAN COMBO Nuestro aniversario, Combo 2026
2	2	MENUDO Por amor, Padosa 1012
3	8	OSCAR D'LEON El Discovolo, TH 2207
4	12	MARVIN SANTIAGO El hijo del pueblo, TH 2210
5	6	SOLEDAD BRAVO TH 1214
6	3	ISMAEL MIRANDA Éxitos de los 50, Fania 0798
7	1	JOSE LUIS RODRIGUEZ Dueno de nada, CBS 30301
8	—	EDNITA NAZARIO Ednita, Padosa 1015
9	—	JULIO IGLESIAS Momentos, CBS 50329
10	—	MIAMI SOUND MACHINE Otra vez, CBS 10320
11	7	OLGA MARIA Amame, Musart 10819
12	11	FELIPE RODRIGUEZ 16 éxitos, TTH 1830
13	5	ROBERTO CARLOS Cama y mesa, CBS 12315
14	—	CHUCHO AVELLANET Yo siento yo canto, TH 2204
15	—	PORFIRIO MOREL Y SU ORQUESTA Puro merengue, Ritmo y 509



M.U.-NIFICENCE!—Robert Mandell (center), musical director of the Melachrino Strings & Orchestra, is pictured after receiving a record grant from the British Musicians' Union of 180,000 pounds (\$306,000). At left is Jack Stoddart, assistant secretary of the M.U. and at right, Brian Blain, secretary of the Union's music promotions committee.

BULGARIAN STATE LABEL

Balkanton's 30th Anniversary

SOFIA — Bulgarian state-run record company Balkanton is celebrating its 30th anniversary this year. When the company started, it had an annual production peak of 150,000 units. Now it is around the 5.5 million mark, including cassettes and 12-inch "supersound" singles produced mainly for disco use.

Record production in Bulgaria started with Lifa Records in 1931. Using masters mainly emanating from Berlin, Lifa had a pressing capacity of 200 standard singles a day.

In 1934, another company, Simo-Navia, was formed to produce recordings in local theatres. Later it released product on the Orfei label. In the 1940s, two additional small companies, Arfa and Mikrofon, were set up. They were linked together in 1948 as one state-owned company Bulgaria.

A further change saw Bulgaria become Radioprom, after record production was taken over by State Radio here. By 1951, Radioprom was turning out 120,000 records annually. When Balkanton began operations the following year, its annual production of 150,000 units was hailed as an "unprecedented success" in this territory.

Today, with the five million unit production mark long since passed, Balkanton's leading export lines are recordings of Bulgarian operatic artists like Nicolai Giaurov and Boris Christov, and choral music by domestic vocal aggregations.

Among Balkanton's partners at the international trade level are EMI, United Artists, RCA, Hansa, Harmonia Mundi, DG, and Monitor. It also has strong links with virtually all record companies from socialist countries.

FINNISH FUTURE Finnscaandia's Westoe Sees Room For Industry Optimism

By KARI HELOPALTIO

HELSINKI—Though Finnish IFPI figures show record industry sales down 8% in volume for the first half of 1982, and 2% in monetary terms, there's still room for optimism about the future, according to John-Eric Westoe, top executive of the Finnscaandia group.

Despite an 8% drop in international repertoire trade within the IFPI (Aanilevytuottajat) group, Westoe's hopes are high. In particular, he expects an explosive build-up of demand for video software in the near future.

Finnscaandia has unveiled a number of major corporate changes, set for the next few months. Most important of all, says Westoe, is the merging of Finnscaandia into its parent company, Oy Fazer Music Ab, early next year.

Says Westoe: "Finnscaandia will continue as a division of its own inside Fazer Music, incorporating the record group, Levypiste rackjobbing, the Fazer Music Club, the three pop publishing firms (Fazer, Scandia Kustannus and Levy-saevael), the recording studios and the video group."

Westoe will remain chief executive of both Oy Fazer Music and Finnscaandia. The new head of the Finnscaandia division is Erik Stenroos, formerly with Rautakirja

as head of that company's move into the video field.

The record group, including sales and promotion for all labels, foreign and domestic, will be headed by Gugi Kokljuschin. The Levypiste rackjobbing operation, considered important to corporate development, will be headed by Juhani Tamminiemi, with Leif Lindblad in charge of video activities.

Says Westoe: "I've been quite unhappy with Levypiste of late, with sales through the operation down around 10%. It's my belief that the number of Levypiste outlets should be slashed by some 25%." The company has already curtailed its record and tape selection and has stopped offering books as part of its service.

"On the other hand," Westoe adds, "results from Fazer Music Club have been quite satisfactory. We have around 75,000 members, which represents 1.5% of the Finnish population, and sales are up by around 10%."

Westoe believes the popularity of mail order will grow substantially as "more and more people in Finland prefer to go armchair shopping." He also sees the newly-opened video market as potentially lucrative. In fact, Videopiste, the Fazer-backed video retail chain, already has 75 outlets in operation, mainly department stores and specialist record shops, and has plans for 125 more by

Greek Rockers' Image Improving But Consumers' Preference Is Still International Acts

By JOHN CARR

ATHENS—Home-grown Greek rock groups are improving their musical expertise and image but still have a long way to go to overcome strong consumer preference for international bands.

That's the prevalent view among the major Greek record companies: EMI, PolyGram, CBS, Minos and Music Box. All of them are trying, with varying degrees of success, to build up the native rock scene into a worthy market force.

As a result of these efforts, some observers, are coming to believe that it is the danceable, happy kind of rock that appeals to Greek listeners rather than heavy metal or new wave.

A leading proponents of this view is longtime disk jockey and rock specialist Peter Kandianis, now with Music Box Records. In his view, the "moderates" are gaining over the "hardliners."

He cites the recent court injunction banning the debut album by EMI group Mousikes Taxiarchies. "Greeks don't like the sour stuff," opines Kandianis. "They want music and lyrics that reflect their own

4,000 See Second Madrid Rock Contest

MADRID—Rock group Polansky y El Ardor won the second Madrid Province rock contest, picking up a cash prize of \$4,500 and a recording contract with Ariola.

Proscritos won second prize and Control third, from an initial entry of 70 bands, whittled down to just 12 for the finals, which were staged at the Sporting Club Real Madrid before an audience of 4,000. National Radio's Channel 3 broadcast the contest live.

problems about love, school and home life, and so on."

The acknowledge biggest seller among Greek rock outfits is Sharp Ties (EMI), which has so far sold more than 40,000 copies of its debut release, "Get That Beat." Though it features a touch of new wave styling, the group is avoiding controversy and is emphasizing the beat.

Minos Records has nurtured the group Socrates, a 10-year veteran of the Greek rock scene. Sales of a Socrates album have never sagged below the 15,000 mark, according to label statistics, and that's a very respectable figure for local rock product.

Music Box Records has high hopes for a group named 2002, which has given charity concerts in Greece and Cyprus and is now being energetically groomed by the label chiefs to project the "good kids" im-

age that seems to be catching on strongly here.

Ironically, it is outside Athens that Greek groups have their most dedicated followings. Athenians, say industry executives, are sophisticated enough to prefer foreign product, partly because Greek recording techniques are not yet at the level of those in other Western countries.

Touring is also something of a problem for Greek groups, because money is short and promotional support generally meager. Despite such shortcomings, whenever Greek groups do tour the country, they tend to get their best reception outside of Athens.

Partly for the benefit of the countrywide market, more and more rock groups, most notably by 2002, are penning their lyrics in the Greek language rather than the English that has been standard up to now.

Royalty Battle Looms Over Surprise U.K. Hit Single

LONDON—While Britain's surprise chart topper "Pass The Dutchie" by new black teen group Musical Youth surged to gold within a week, contesting rights owners lined up to battle over the song's royalties.

Allegedly written by Jackie Mittoo, the original song went under the title "Full Up," but was later covered by reggae outfit the Mighty Diamonds as "Pass The Kouchie"—Jamaican for marijuana cigarette. Musical Youth rearranged the song and changed "Kouchie" to "Dutchie," a Jamaican cooking pot.

The original claim to the song's rights by Sparta Florida's Hal Shaper on behalf of Mittoo is challenged by Eaton Music acting for the Dutch publishing firm The Company Of The Two P(i)eters. Eaton Music disputes Mittoo's involvement and says the original song was

written by Simpson and Ferguson of the Mighty Diamonds. Mittoo's claim is also being contested by Mike Collier, who says his Jess Music also represents Simpson and Ferguson on behalf of Mighty Diamonds manager Joseph Borszeki.

Meanwhile, Virgin chief Richard Branson, who claims to have signed the group plus one of the boys' fathers to Virgin Music, says he also owns publishing rights to the hit song.

But while the legal wrangles continue—with royalties frozen until matters are resolved—the band itself, which has an average age of 13 (the youngest member is eleven), continues to draw massive media attention. Musical Youth is currently recording its debut album for MCA. The LP is due for release mid-November, with a follow-up single expected before Christmas.

German Firm Launches Line Of Microcassettes

By JIM SAMPSON

MUNICH—Polyband, a small budget cassette/video company based here, has begun marketing prerecorded stereo microcassettes, and is negotiating with several major labels to make top artist repertoire available in the new format.

Polyband stereo microcassettes retail for just under \$5 and contain up to 50 minutes of music, played at a speed of 15/16 IPS or 2.4cm per second. Sound quality is better than one would expect at this speed, comparable perhaps to that of the first musicassette, partially due to a lack of any noise reduction (most current microplayers lack Dolby or any similar system).

Stereo microcassette players are increasing in popularity in Germany, according to Polyband's Volker Andreas. "There are already 20 machines on the market, from nine different manufacturers, and Blaupunkt is introducing a car player soon," Andreas says. He offers no figures on the number of players sold, however, and notes that most microcassette business remains in dictating equipment rather than mini-Walkmen.

Two large German department store chains are stocking Polyband microcassettes, as are many record stores carrying the Polyband line of regular cassettes. Andreas says it is too early to report any sales figures for the software, but adds that Polyband is optimistic about the longterm prospects for the medium.

"We've adapted an entire cassette duplicating chain for microcassettes. Already 40 titles are out, and all our new musicassette releases will be issued on microcassettes," he says.

Polyband head Wolfgang Winkel has discussed with other firms the possibility of releasing their repertoire on microcassette. CBS confirms the discussions, adding that Polyband would be responsible for manufacturing and distributing should an agreement be reached. Ariola already has licensed some Udo Jurgens material. Other firms say they are waiting to see how the public accepts the current hardware and software offering before making any decision.

DESPITE 'NEGATIVE ATMOSPHERE'

Italy's Ricordi Label Is Hopeful

By VITTORIO CASTELLI

MILAN — Despite a "negative marketplace atmosphere," Italian record company Dischi Ricordi remains "keenly optimistic about the future of the record business," according to managing director Guido Rignano.

Rignano says that at the company's recent sales conference in Majorca, "We wanted to show the whole organization that we have this faith in the future and to stress that we don't believe the difficult period we're experiencing right now will last long."

Rignano bases his optimism, in large part, on several new license deals. He is especially excited about the company's newly-acquired license for Motown product in Italy. And executive manager Diego Ando reports "excellent results" from the "Profili Musicali" series, which in an unusual marketing venture is being

sold through roadside newspaper kiosks (Billboard, March 20).

Titles from the company's "Musical Profiles" series were launched through the new outlets in February this year, retailing at \$3.50, which is below average budget album price levels. The first release included 21 titles, aimed at a public that normally doesn't buy records.

Ricordi is currently promoting the debut of its new Neon Music series, which sells at around the \$4.60 mark. This material emanates from various sources, including MCA, Sonet and U.K. firms Bronze and Chiswick.

First release in this series includes material from the Flying Burrito Brothers, Motorhead, B. B. King, Gram Parsons, Elton John and Klaus Schultze. All albums in the series are released in Italy with the original sleeves. They are all either long unavailable or were never previously available in Italy.

At the Ricordi sales conference, the emphasis was on the statistical aspects of the current slump. Sales manager Roland Baccherini said that though around \$6.78 million was grossed in the first half of 1982 as against \$6.36 million for the first six months of 1981, the 11% price hike in Italy affected the bottom line, so that there was actually a loss in the record division of \$275,000 in the first half this year.

The main reason for a drop in unit sales was the lack of success in the singles market, according to Baccherini. "Total sales were only 600,000 units. We've painted a much brighter picture in the album and cassette field," he says.

Ricordi's mid-price "Orizzonte" line sold 375,000 LPs and 440,000 cassettes. The company's full-price lines in the first half sold a total of 448,000 LPs and 214,000 cassettes.

Showcases Highlight Phonogram Int'l Meet

BRUSSELS—Phonogram International's latest get-together of international product managers, staged here, showcased key fall releases by Dire Straits, Kiss, Rush, Tom Jones, Trio, ABC, Dexy's Midnight Runners, Junior and Golden Earring.

Alongside the regular attendees representing the U.K., France, Holland, Italy, Sweden and the U.S., representatives from Phonogram companies in Austria, Belgium, Denmark, Norway, Portugal, Spain and Switzerland were present for the first time.

A visit to a Genesis concert in Brussels was arranged, and tour plans by Peter Hammill and the Four Tops were revealed.

This, according to authorities, fanned a full-scale riot, with missiles hurled at the stage. As fans left the bull ring, shop windows were broken. Police used batons and rubber bullets to disperse the crowds. Several people were hurt.

Rios was hauled off to the local jail after the organizers pressed charges about his non-appearance. Now there is to be a full-scale local investigation. Another concert scheduled for the following evening on the Rios promotional tour had to be called off because his road crew said there was insufficient time to drive his equipment to the venue.

Dutch Foundation Names Prince Claus

AMSTERDAM — Prince Claus, husband of Queen Beatrix of the Netherlands, has been named president of Musica '85 Foundation, which has been set up here to arrange a wide variety of musical activities.

Those activities will be part of European Year Of Music, a pan-European festival which in 1985 links with the 400th anniversary of the birth of German composer Heinrich Schütz and the 300th anniversary of the births of Handel, Bach, and Italy's Domenico Scarlatti.

Much of the European musical action will center on these four composers, but in Holland there will be a strong focus on contemporary music, too. A Bach cantata will be performed in Holland every Sunday of the year, and the foundation plans to emphasize reworked or newly-completed versions of previously unfinished Bach material.

There are also plans in Holland to produce biographical films about the four composers being commemorated, and it's likely that some Bach cantatas and suites will be transformed into theatrical productions.

Miguel Rios Is Arrested For Refusing To Perform

MADRID—Veteran Spanish rock singer Miguel Rios was arrested in Oviedo, in Northwest Spain, for refusing to perform at the town's fiesta. After being detained overnight in the local jail, he was released pending a full investigation.

Rios, who is currently promoting his Polydor double album "Rock And Rios," which has sold more than 300,000 units in Spain since May, was in Oviedo for an evening performance with his band in the town bull ring.

On the afternoon of the planned concert, his road crew inspected the site and found that covers had not been put on the electrical equipment. It had rained, and Rios said the concert would have to be cancelled because it was "too dangerous" to perform.

The Oviedo Festivals Society, which organized the event, allegedly had plenty of time to stop the 10,800 ticket-holders from turning up at the bull ring but apparently chose to argue the point, maintaining that the concert should go ahead come what may. Rios is then reported to have "stomped" off to his hotel. The fans turned up, found the show was cancelled, and started demonstrating.

To make matters worse, John Ward, an English road manager with the Rios crew, allegedly dropped his trousers to show his disapproval of the crowd's behavior.

U.S. FIRM PRODUCING

Saipan B'casts To Japan Set

By SHIG FUJITA

TOKYO—Radio network KYOI on Saipan Island will start around-the-clock shortwave broadcasts beamed at Japan on November 12. The all-rock programming is being produced by U.S. company Drake-Chenault.

An all-media campaign starts this month to tell the Japanese public what to expect. Drake-Chenault president James Kefford said at a launch party at the Tokyo Hilton that the rock'n'roll program mix would take in new releases and oldies from such acts as the Beatles and Rolling Stones. There will also be news items about rock performers

aired in Japanese one hour and in English the next.

Lawrence Berger, president of Marcom, one of the co-owners of the KYOI network says the station plans to gain advertising revenue equivalent to that being pulled in by local radio stations in Japan. Hitotsubashi Media Rep is handling the advertising.

The station, for which a broadcasting license was obtained from the Federal Communications Commission last May, is to be entirely automated, with only engineers on six-hour shifts to handle the transmission equipment. The actual programs are to be computerized and pre-taped in California and sent

daily by courier to Saipan.

Kefford says one Japanese recording will be included in each hour of program time. He adds: "We'll add special interest shows as we get to know our audience. The Tokyo office of KYOI will be sponsoring contests and promotions and also maintaining contact with listeners, who'll be invited to send in music requests. There will be no news content, apart from the brief rock'n'roll items. Just music, music and more music."

The station's output is 7,900 kilowatts, but the actual frequency won't be announced until the FCC makes its allocation for the three-month period starting in November.



PLATINUM DESIGN—Casablanca/PolyGram recording artists Lipps Inc. recently received a triple platinum award from Mexico for "Designer Music." Pictured at the presentation at PolyGram's N.Y. headquarters (from left) are: PolyGram international exploitation manager Jenny Myers; Dan Young, vice president, international; Lipps Inc.'s Steve Greenberg; PolyGram president and chief operating officer Guenter Hensler; and Mel Ilberman, PolyGram executive vice president.

International Viewpoint

A Shot In The Arm For The Old-Fashioned Record

By MIKE HENNESSEY

Visitors to the Direct Metal Mastering display on the Teldec stand at the recent Duesseldorf Hi-Fi & Video Exhibition may well have asked themselves: why, in the era of the videodisk and the Compact Disc, has Teldec invested so heavily in a process to improve the quality of the old-fashioned audio record? Isn't it somewhat comparable to inventing smoother suspension for stage coaches?

Horst Redlich, Teldec's technical director, is quite inured to handling questions of that kind. They do not disconcert him; he simply points out that the hundreds of millions of conventional record players in the world are going to be around for a few years yet. And people are going to go on buying conventional records to play on them. Why shouldn't those consumers benefit from better quality pressings—and why, at the same time, shouldn't manufacturers save on pressing costs?

Some weeks ago, this writer made a tour of the Teldec laboratories in Berlin and was reminded that this was the birthplace in 1970 of the high density recording process which, in turn, led to the development of the TeD videodisk.

The first demonstration of the monochrome videodisk occurred in September, 1970. The color version came on to the market in 1973. But, as is well known, the TeD system was not a success. About 15,000 players and 1.5 million disks were sold. The last ones were manufactured last December.

But Direct Metal Mastering, a spinoff from the TeD manufacturing process, now seems set to make up for at least some part of the heavy losses sustained in the videodisk venture.

Says Redlich: "When we first started manufacturing, our videodisk had an 80% rejection rate. Out of every five vinyl disks we pressed, only one was sound. So we developed Direct Metal Mastering to overcome this problem and finished up with a rejection rate of less than 10%. We now have adapted the process for regular audio pressings, and the average rejection rate is now less than 2%."

Teldec claims that the DMM process not only gives exceptional sound transparency and banishes clicks and pops, but also substan-

tially reduces surface noise and cuts out pre- and post-groove echo. Furthermore, because it eliminates two stages in the manufacturing process and dispenses with silvering costs, it is a cheaper process. A further positive factor is that the process affords more playing time—30 minutes plus per side—because the groove can be more tightly "wound."

With CBS, WEA, EMI, RCA and other companies reportedly showing more than a passing interest in the DMM process, it must have been tempting for Teldec to think in terms of licensing the technology on a royalty basis. But in the end they settled for a one-off payment (Billboard, July 17)—possibly impressed by the decidedly unenthusiastic reaction that greeted the announcement at Billboard's International Music Industry Conference in Greece last April that Philips/Sony intended to seek a royalty on their Compact Disc system.

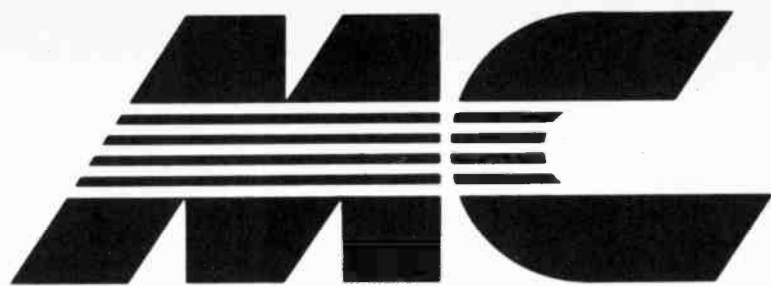
Says Gerhard Schulze, Teldec managing director, who was at the last IMIC: "We want a quick and widespread introduction of the system, and while we are naturally looking for some return on our considerable investment, we think a royalty arrangement would not be desirable."

'Rockpalast' Sets Kid Creole

MUNICH—Kid Creole & the Coconuts, whose current album is in the German sales charts following several summer festival appearances here, headline the next "Rockpalast" television rock concert, live from Essen, West Germany on Oct. 16.

Also on the bill are Italian songstress Gianna Nannini and Little Steven & the Disciples Of Soul, a new U.S. soul outfit formed by Miami Steve van Zandt of Bruce Springsteen's E Street Band. Joe Cocker had been scheduled for the six-hour concert, but was unable to interrupt a tour of France, and was replaced by Kid Creole.

A spokesman for the show's producers at WDR-TV in Cologne says that the lineup of participating stations is not yet set, but at least 10 foreign countries will carry the show, several in FM stereo simulcast.



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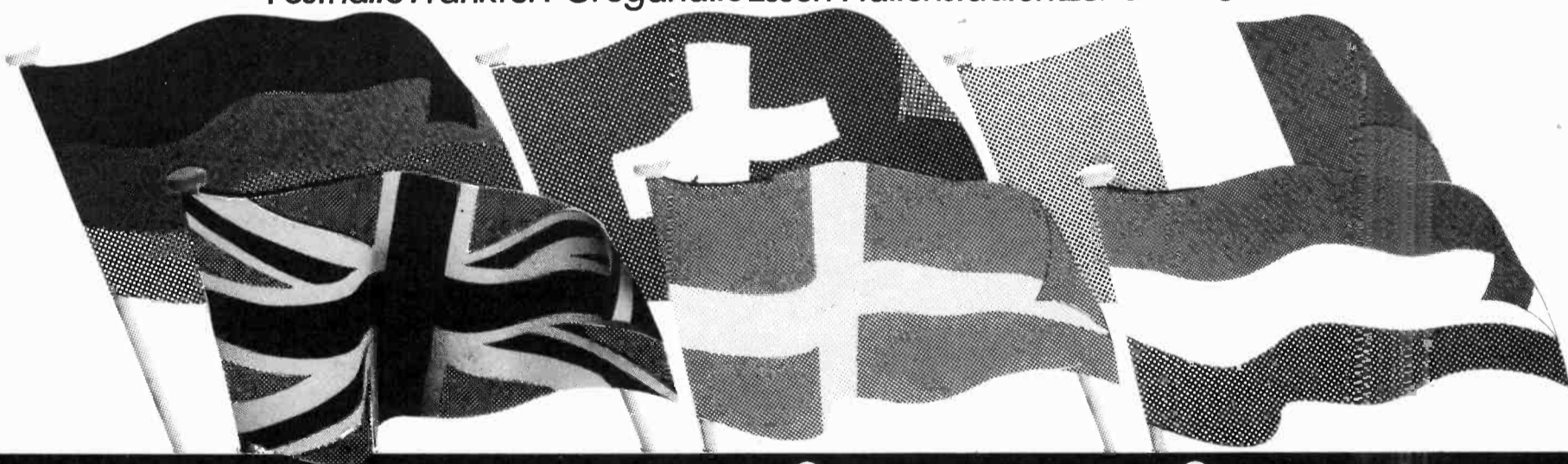
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International

AUDIENCE HIT BY RECESSION

Country Music Hurting In U.K.

• Continued from page 57

"In the U.S. country music is primarily bought by the adult market, and this has come about through specific campaigns over a period of years. The U.S. industry doesn't have to rely upon kids—who now have a whole proliferation of alternative home entertainments—as a prime source for record sales," Benson says.

The record companies would like to see their artists spend time in Britain, for both promotional visits and concert appearances. But there have been virtually no major country tours staged during the past year.

"Artists are pricing themselves out of the market," says promoter Mervyn Conn. "They are demanding exorbitant prices, sometimes more than they're getting in the U.S., without taking into consideration such major factors as the pound losing value against the dollar and the ever-increasing air fares, transportation and accommodation costs. This results in increased prices at the boxoffice, which the public just won't pay."

Conn backs his statement by revealing that his tour with Hoyt Axton did "appalling" business and his Roy Orbison tour "mediocre" busi-

ness. Nonetheless, the same 60 venues that backed those tours have bought Conn's current George Hamilton IV tour. The recession has also affected forthcoming business, with the annual International Festival of Country Music being cut back from four to three days in 1983 and ticket prices being reduced to the level of his 1977 event. "The country fans must be given value for money, although it leaves me no capital to gamble with," he says.

Jef Hanlon, director of Derek Block Concert Promotions—whose last country venture was the poorly attended Tammy Wynette tour a year ago—echoes many of Conn's opinions, adding that "the bottom seems to have dropped out of the country market.

"We need to sell tickets at the same price as last year, but there's a number of factors that make this impossible. Not least of all is the fact that we've lost 65 cents against every pound. To meet artists' high fees, as well as increased transportation, hotel and sound costs, among other items, we need to put on two shows a night in order to meet these costs. Unfortunately the public will only support one show a night."

One area that is still surviving is the tour business at the grass roots level. Lee Williams, managing director of Allen Promotions, currently has four overseas acts on tour—"Rattlesnake" Annie McGowan, Wendle Adkins, Jimmy Lawton and Cathie Stewart (touring with George Hamilton IV)—with his venues covering major country music clubs and the civic theatres.

"If anything, my business has increased over the past two years, though a lot of this is due to selling a number of acts into European locations," says Williams. "The actual number of country venues have decreased through closures though, these days, there are other outlets now wanting to try country music when other forms of entertainment have failed."

Another faint glimmer of hope is seen by Scotland's Drew Taylor, who, after cancelling a number of country tours earlier in the year, reports two weeks of non-stop activity for U.S. visitor Kenny Seratt and comments that business for his Big R Records has picked up slightly during the past month, mainly due to selling product to new outlets.

Two Malaysian Entries AT ASEAN Song Festival

By SUNNY LIOW

KUALA LUMPUR—The second ASEAN (Assn. Of South East Asian Nations) Song Festival, to be staged in Bangkok Oct. 23-30, will include two Malaysian representatives, Frederick Fernandez and Ramli Salleh.

The first festival, inaugurated to "promote greater and closer cultural exchange" among the five ASEAN member countries, was held last year in Kuala Lumpur.

Fernandez, 29, was selected here after his song "Namun Ku Punya Hati" won the main prize at the recently-concluded Malaysian Song Contest. Ramli's song for Bangkok was one of three special award winners at the same local festival.

The five countries involved in the ASEAN event are Malaysia, Thailand, Singapore, the Philippines and Indonesia. Each will have a chance to host the festival. Main organizing body is the ASEAN Committee On Culture And Information, headquartered in Jakarta, Indonesia.

Rohana Jalil, who will perform the Fernandez song, and Salamiah Hassan, who will interpret Salleh's entry, will sing in Bahasa Malaysia, national language of this territory.

The ASEAN Song Festival is a platform for composers rather than singers. Says Radio And Television Malaysia executive Daud Hamzah: "There are perhaps more than enough contests and festivals for singers in this region already."

But Fernandez is also a singer and keyboard player and leads his own group, the Revolvers, which has two albums out on its own Beta label. And Salleh is a multi-instrumentalist whose compositions have been widely recorded by big names here, including Indonesia's Mus Muljadi.

Tapes Seized In Singapore Raid

OCTOBER 16, 1982, BILLBOARD

SINGAPORE—In their fourth major raid since the current crackdown on cassette pirates began here July 26, Singapore police have seized nearly 39,000 tapes from a downtown factory.

The surprise raid, carried out Sept. 15 after investigations by the local IFPI branch, netted recordings from the U.S., Britain, Spain and several African and Latin American countries, all bearing the IBM label and destined for markets in Greece, the Middle East and Africa. They included 13 master tapes.

No arrests were made, but IFPI officials expect a number of charges to be brought against the directors of the firm involved once identification of the tapes is complete.

Under present Singapore law, the maximum penalty for first piracy offenses is \$1,000 in local currency. Both IFPI and the recording industry here are campaigning for a change in the law allowing stiffer penalties.

BACKED BY PHONOGRAM

Fifth Spanish DJ Contest On

By ED OWEN

MADRID—The fifth National Disk Jockey Competition is under way here, sponsored as usual by Phonogram, along with the Cadena Ser radio network. The record company is convinced that the contest does a lot to sell disks and help stave off the effects of the current recession.

Phonogram director Noel Burke estimates that label sales are running around 10% below last year, and revenue in monetary terms is down around 6%. But he adds: "Lack of product innovation is the problem in Spain as it is in most of the rest of Europe. However, we're proving that if there is something outstanding, the public will save up and buy."

He cites the latest Dire Straits album as a major seller. "And we've

sold 350,000 units of the group's last three albums here in Spain." Now he's looking to the disk jockey contest to provide massive national promotion for the new Steve Miller album.

The competition calls for entrants to make a 30-minute cassette as though they were radio disk jockeys presenting the Steve Miller Band's "Abracadabra" LP to listeners. Each of the SER regional stations chooses a winner, and the national finals are set for Madrid at the end of November. Top prize is a week for two in the U.S., with Philips video and hi fi hardware for the runners-up.

Says Burke: "There's so much airplay involved that the contest must help us sell records. We're providing big in-store display support for the Miller album. The pity is that Miller himself is busy recording and can't

make a backup promotional visit here."

Phonogram is also garnering good sales from ABC and two local groups: Los Chichos, a long-established rhumba band that sells an estimated million disks and cassettes annually, and Azul y Negro, a "techno-pop" group whose current album is "Me Estoy Volviendo Loco."

Sales for the Polydor label in Spain are up by 40% over last year, according to Carlos Borallo, managing director, mainly through international product from Roxy Music, Vangelis and Lime Two. The Miguel Rios double album "Rock And Rios" has gone triple platinum, selling 300,000 units in Spain, and upcoming product from local acts includes albums from Cadillac, Jose Umbral y Mama and Francisco.

Canada

Star Product Buoys Slow Retail Scene

By DAVID FARRELL

TORONTO—A survey of key record stores across Canada indicates the depression in prerecorded music sales may be easing. New albums by Rush and Bruce Springsteen can take a large part of the credit in reviving retailers' spirits and profits.

Rush's album "Signals," released in Canada on the Anthem label, distributed by Capitol-EMI, was an out-of-the-box success story in eastern and central Canada and was the top seller in the Western half of the country within a week of release. The cassette version of the album, unlike the PolyGram-distributed U.S. tape, includes a fold-out lyric sheet and features Capitol-EMI's "Super Dynamic Range" logo, which is now accepted as the benchmark for cassette quality here.

Anthem was successfully able to pre-hype the release of the Rush album here with cassette previews, done on a person-to-person basis at retail and radio. CBS, on the other hand, had done little pre-hype on Bruce Springsteen's album "Nebraska." The soft-sell approach worked well: in its first week of release the album was added at all but three AOR stations across the country, including Toronto's influential CHUM-FM, where it charted at 23.

According to Dave Brown, buyer for the Sound 21 record chain, two weeks worth of stock on "Nebraska" cleared out of the warehouse in two days. The same story is being repeated by individual store owners coast to coast.

Early indications lend credence to the belief that radio in Canada is accepting the Springsteen album far

better than radio in the U.S. Several more FM stations here have charted the album, including Q-107, also based in Toronto, which debuted it at eight in its second week of release.

Other top sellers include Men At Work's "Business As Usual," which has been selling steadily for about five months, buoyed first by the success of the debut single, "Who Can It Be Now," and now by the top 10 success of "Down Under."

Another big new entry has been "Security" by Peter Gabriel. The former Genesis singer has a large following in Eastern and Central Canada, which accounts for the initial splurge of sales, backed with solid radio acceptance in the same markets for the single, "Shock The Monkey."

Quality Sets Up Western Distrib

TORONTO—Quality Records has set up its own distribution in Western Canada after having left DJ's Music Services. Three sales representatives have been appointed, and a new Quality sales office is now open for business in Calgary, Alta.

According to marketing vice president Barry Stafford, it's "business as usual" in the West. He says the changeover went into effect on Sept. 27.

In Vancouver, Roy Rindahl joins from DJ's as a sales and promotion rep. In Calgary, it's Doug Kinashchuk, who is also a former DJ's rep. In Winnipeg, the label has hired Wally Sokulsky.

CMRRA Pacts With U.S. Firms

TORONTO—SESAC and Music Royalties Ltd., both New York City-based music licensing firms, have signed agreements with the Canadian Musical Reproduction Rights Agency (CMRRA) to represent their mechanical and synchronization rights in Canada. The contract signings took place in New York early last week and were effective retroactive to July 1.

Under the terms of the agreement CMRRA, the principal agency of its kind in Canada, which currently represents over 6,000 Canadian and U.S. publishing companies, will administer all mechanical and synchronization rights for compositions

in the SESAC and Music Royalties catalog.

SESAC, America's second oldest performing rights organization, represents mechanical and synchronization rights of the majority of its more than 500 publisher affiliates. Music Royalties Ltd., formed in 1979 to represent artists and producers in the collection of royalties from record companies, recently expanded its service to include the licensing and collection of mechanical and synchronization rights on behalf of music publishers. The agreement with CMRRA will assure total representation of both firms' catalogs in Canada.

PolyGram Pacts To Distribute Attic

TORONTO—Canada independent Attic Records has entered into a distribution deal with PolyGram Distribution Inc. In doing so, it terminates a five-month pact with Quality Records.

The new agreement was announced by Attic president Al Mair, who declined to explain why the previous deal was so short-lived. The Quality contract also included a mutual involvement in a&r projects, with Quality seeding money to sign and develop new talent, Canadian and international.

According to Mair and Quality president George Struth, the termination of the pact was by mutual agreement.

Key fall Attic album releases

through PolyGram include Downchild's "But I'm Not On The Guest List," the Rovers' "It Was A Night Like This," Jack Scott's "Original (Carlton) Recordings" and Triumph's "Inner Mission," all scheduled for November release. A second Nylons album, "One Size Fits All," is due this month. The label also plans to release an album by Kamahl, a successful Australian pop singer who is seeking a footing in the North American market.

This is the second distribution agreement PolyGram has made in Canada with a domestic indie. The company earlier made a pact with the newly formed Avalon label, whose roster includes Mary Lu Zahalan, Craig Runke and Nancy Nash.

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BRITAIN

(Courtesy of Music & Video Week) As of 10/9/82

Table of music hits for Britain, listing week, rank, and song title with artist.

Table of music hits for Canada, listing week, rank, and song title with artist.

CANADA

(Courtesy Canadian Broadcasting Corp.) As of 10/9/82

Table of music hits for Canada, listing week, rank, and song title with artist.

ALBUMS

Table of music albums for Canada, listing rank and album title with artist.

WEST GERMANY

(Courtesy Der Musikmarkt) As of 10/6/82

Table of music hits for West Germany, listing week, rank, and song title with artist.

Table of music hits for Japan, listing week, rank, and song title with artist.

ALBUMS

Table of music albums for Japan, listing rank and album title with artist.

JAPAN

(Courtesy Music Labo) As of 10/11/82

Table of music hits for Japan, listing week, rank, and song title with artist.

ALBUMS

Table of music albums for Japan, listing rank and album title with artist.

Table of music hits for Italy, listing week, rank, and song title with artist.

ITALY

(Courtesy Germano Rusotto) As of 10/5/82

Table of music hits for Italy, listing week, rank, and song title with artist.

AUSTRALIA

(Courtesy Kent Music Report) As of 10/11/82

Table of music hits for Australia, listing week, rank, and song title with artist.

ALBUMS

Table of music albums for Australia, listing rank and album title with artist.

BELGIUM

(Courtesy Bumo Magazine) As of 9/30/82

Table of music hits for Belgium, listing week, rank, and song title with artist.

ALBUMS

Table of music albums for Belgium, listing rank and album title with artist.

DENMARK

(Courtesy BT/IFPI) As of 10/5/82

Table of music hits for Denmark, listing week, rank, and song title with artist.

ALBUMS

Table of music albums for Denmark, listing rank and album title with artist.

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Home Computers Are Next Frontier For Chains

• Continued from page 42

puter software, both entertainment and educational, is exchangeable from a supplier.

Big Daddy's, Chicago, is also shooting for an early November start for a variety of software in four of its 11 outlets, Ben Bartel says. At the same time the chain is opening its home computer trade, Bartel is breaking in an office computer, a Tele Video Model 802H with an Anadex 9501 high speed printer. "It's fun. The two go hand in hand," Bartel says.

Bartel says he will buy software from a distributor for Commodore, IBM, Apple, Radio Shack, Osborne, Atari and Texas Instruments computers. "I have a builder in the Evanston store right now trying to figure out how we best can set up the 30% to 40% of test store square footage we intend to devote to computers," Bartel notes. "It will be in the front of the store. I see possibly a lot of pegboard for the software. We will probably have several demonstration computers in each store," Bartel adds.

"We are testing Atari, Commodore and Texas Instruments in several stores," Bob Schneider, executive vice president, Western Merchandisers, Amarillo, points

out. John Marmaduke, president of WM's retail division, was not available to elaborate.

Most other chain executives interviewed admit interest in the computer merchandise. "Record labels are not generating enough growth. I have two choices," Russ Solomon of the 32 domestic Tower stores says. "I can either open new stores or increase and improve present stores. We are always looking for new product possibilities."

"We surely are taking a good look," Dave Jackowitz, executive vice president of Peaches Entertainment, retail link of United Tape and Records, Miami, explains. "We must sell service and be able to rap about the floppy disk with the customer. You have to make him feel comfortable. This is not a self-service product," Jackowitz adds.

Frank Fisher of National Record Mart, Pittsburgh, feels it is a little early to make a decision on home

computers for the more than 70-outlet chain. Harold Brody of Pennylove Records, Kansas City feels the same way. Jim Greenwood of Licorice Pizza here sees home computerware as falling outside the boundaries of his current inventory plans. Terry Cooper of the Recordland chain, Cleveland, and Don Jenne, DJ's Sound City, Seattle, both see the home computer as a good way down the road for their stores. Russ Stuu, Believe In Music, Grand Rapids, Mich., wants trained and

experienced store personnel before he makes a move. "I might even hire new people with computer experience if we go in," he adds.

Jerry Shulman of the 50 Listening Booth locations, Pannsauken, N.J., likes what he is hearing and is gearing for entry late this year.

Bill Golden of Record Bar, Durham, N.C., and Paul David, Stark Records, parent of the Camelot stores, both chains with more than 130 outlets, are taking a hard look but have made no decisions yet.

New LP/Tape Releases

• Continued from page 41

- BAUHAUS**
The Sky's Gone Out
LP A&M SP 4918\$8.98
CA CS 4918\$8.98
- BRIGHT, CARL, UNLIMITED**
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LP Third Story
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- COUSIN ICE**
Cousin Ice
LP Urban Rock
- DIRE STRAITS**
Love Over Gold
LP Warner Bros. 23728
- DUNN & BRUCE STREET**
Official Business
LP Devaki DK 30003
- EASTON, SHEENA**
Madness, Money & Music
LP EMI America ST17080
- EDWARDS, MAX**
Rockers Arena
LP Epiphany ELP4020No List
- FEAR OF STRANGERS**
Fear Of Strangers
LP Faulty Products UNIT 1
- FRIPP, ROBERT**, see Andy Summers

- GIRLSCHOOL**
Screaming Blue Murder
LP Mercury SRM-1-4066\$8.98
CA MCR-4-1-4066\$8.98
- GUN CLUB**
Miami
LP Animal APE60001
- HENDERSON, LUTHER, conducting THE BROADWAY SYMPH. ORCH.**
Turned-On Broadway II (Standing Room Only)
LP RCA AFL1-4512\$8.98
CA AFK1-4512\$8.98
- JACK MACK & THE HEART ATTACK**
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LP Full Moon/Warner Bros. 23733
- JAMMERS**
Jammers
LP Salsoul SA-8556\$8.98
CA SC-8556\$8.98
- JANKEL, CHAZ**
Too Dirty
LP A&M SP 6-4917\$6.98
CA CS 6-4917\$6.98
- KIDS FROM "FAME"**
Songs
LP RCA AFL1-4525\$8.98
CA AFK1-4525\$8.98
- KLYMAXX**
Girls Will Be Girls
LP Solar 60177-1
- KOOL & THE GANG**
As One
LP De-Lite DSR 8505
- LINDLEY, DAVID**
Win This Record
LP Asylum 60178
- MENTAL AS ANYTHING**
If You Leave Me, Can I Come Too?
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NOV. 20th ISSUE—NOV. 8th
NOV. 27th ISSUE—NOV. 15th
DEC. 4th ISSUE—NOV. 19th

Billboard's Top Album Picks

Survey For Week Ending 10/16/82

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Pop

DIONNE WARWICK—Heartbreaker, Arista AL9609. Produced by Barry Gibb, Karl Richardson and Alby Galuten. Arista calls this "Dionne's landmark album" and there is no doubt that it is certainly an ambitious and expensive project. The production team here is best known for concocting numerous hits for the Bee Gees, but their involvement doesn't end there: Barry Gibb wrote or cowrote all the songs here except the classic "Our Day Will Come," and he does the backup vocals as well. It is a tribute to Warwick's own vocal presence the Gibb never actually comes forward to share a duet.

JEFFERSON STARSHIP—Winds Of Change, Grunt BXL1-4372 (RCA). Produced by Kevin Beamish. Don't let the title or the stylized, video-tinged cover graphic fool you: this Bay Area rock monolith continues to mine a familiar AOR vein, with the Grace Slick/Mickey Thomas vocal partnership more than ever evoking the Slick/Balin fireworks of old. Here that includes a new stab at sultry, soul-tinged ballad rock ("Be My Lady," the single), uptempo electric anthems (the title tune) and melodramatic story songs. Rock radio should help expose it quickly.

POINTER SISTERS—Greatest Hits, Planet 602031 (E/A). Produced by Richard Perry. That this LP contains "He's So Shy," "Slow Hand" and Bruce Springsteen's "Fire," makes it well worth the price, but included also are such lesser known gems as "Someday We'll Be Together," "Happiness," and "Take My Heart, Take My Soul." This is slick, state of the art pop/soul, and when the vocal harmonies and production values work together, as they frequently do here, it's remarkably beautiful.

Black

THE SPINNERS—Grand Slam, Atlantic 80020-1. Produced by Freddie Perren. Producer Perren is so proud of his sound-spinning here he's named the LP after his production company, and behind Lewis/Perren songs such as "City Full Of Memories," "Magic In The Moonlight" and "So Far Away," the Spinners should add more dance play to their vital vocal appeal. At the core of the action is John Edwards' lead vocals, while Perren's impeccable tracks set up the Spinners for new prosperity.

ENCHANTMENT—Enchanted Lady, FC 38024. Produced by William Anderson and Raymond Reid. Enchantment lives up to its name, combining hypnotic beat and pleading vocals of Emanuel Johnson to weave tantalizing song spells. Anderson & Reid's New York dance energy produces hit sparks with the rising "I Know Your Hot Spot," while "Enchanted Lady" is the kind of building ballad that catches Silky group harmonies are the fine finishing touch on a balanced, broad effort with top of the chart smoothness.

Country

T.G. SHEPPARD—Perfect Stranger, Warner/Curb 23726. Produced by Buddy Killen. Sheppard still packs plenty of crossover potential in his work, but there are a few more traces of mainstream country here. "War Is Hell (On The Homefront Too)" bears this, out, and other expertly clean cuts are "Faking Love" (assisted by Karen Brooks), the beautiful "Reno And Me" and the rhythmic "The Sun's Gonna Shine On Me."

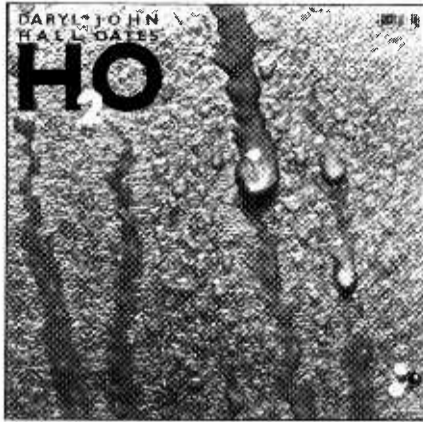
JOHN ANDERSON—Wild & Blue, Warner Bros. 23721. Produced by Frank Jones. Standard country themes of honkytonk waltzes, love aches and downhome emotions get heartfelt treatment from this young traditionalist. Anderson carries the torch for honest, unadorned country, his voice is a holdover from a generation ago, and this album may well be the finest he's yet released. Standout cuts include "The Waltz You Saved For Me" with Emmylou Harris; "She Never Looked That Good When She Was Mine"; and "Wild And Blue."

GLEN CAMPBELL—Old Home Town, Atlantic America 90016-1. Produced by Jerry Fuller. This album, Campbell's first for this new label, seems almost to have two different artists at work. Side one is weaker, because Campbell has to deliver a few frivolous throwaways such as "Blues (My Naughty Sweetie Gives To Me)." But side two is a winner: the material is serious, intentionally crafted, and worthy of Campbell's considerable talents. Highlights include "I Was Too Busy Loving You," "Ruth," and "On The Wings Of My Victory."

First Time Around

JANET JACKSON—Janet Jackson, A&M SP-6-4907. Produced by Bobby Watson, Rene Moore, Angela Winbush, Foster Sylvers and Jerry Weaver. Meet Janet Jackson, and no Cinderella is she, for Miss Jackson is a Jackson, as in Michael and Jermaine. No trembling debut steps here either, as Janet as-

Spotlight



DARYL HALL & JOHN OATES, H₂O, RCA AFL14383. Produced by Daryl Hall, John Oates. The duo shoots for its third consecutive platinum album with this well-balanced mix of light pop confections and harder-rocking pieces. The first single, "Maneater," is one of the strongest tunes, mixing a bouncy melodyline with a percolating bass line reminiscent of peak Motown. Other cuts show the act moving into other areas: "One On One" rocks harder than past H+O singles; "Open All Night" is a striking ballad. Both Hall and Oates are represented with two solo compositions, though they collaborated on most of the cuts. The duo's last album went top five and produced back-to-back No. 1 singles.

sumes the poise of a young Diana Ross and prances through the climbing "Young Love," plus "You'll Never Find A Love Like Mine" and "Don't Mess Up This Good Thing." Any more at home like you, Kid?

ERIC ROBINSON—Walk In The Light, RCA NFL1-8033. Produced by Allen Zentz and Eric Robinson. Robinson's midline debut is an impressive blend of gospel, rock, soul and funk with the net effect placing him in a progressive black bag musically but spiritually in the Andrae Crouch stream. Using instrumentals, children's chorus, vocoder—Robinson is refreshing and highly challenging on "Sun," "No Condemnation" and "Call On God."

VARIOUS ARTISTS—Gilded Records GR1201. The Best of Great Gildersleeves. Produced by Tim Finnegan and John Morales. Coproducer Morales engineered these studio sessions featuring 11 New York bands who appeared at Great Gildersleeves, a Bowery showcase, and the production is impeccable, capturing the sound of each band perfectly. Unfortunately, many are soundalikes in the Toto, Journey, Boston tradition and the material doesn't rise above the ordinary; although the musical chops are evident.

EPs

THE BLASTERS—Over There (Live At The Venue In London), Warner Bros./Slash 23735. Produced by The Blasters.

Los Angeles' joyful rock traditionalists are captured in their true element on this six-song sampler, which should consolidate their chart inroads through some inspired readings of vintage '50s classics like "High School Confidential" and "Keep A Knockin'." They get raunchy aid from Lee Allen's sax, and dealers will like the bonus track added to the cassette version.

THE KINGPINS—Rockin' With Cindy, Hoo Haa Records HH001. Produced by Lenny Kaye. New York has everything, even a resident rockabilly band. The four-man Kingpins go to the basics drawing on such pioneers as Johnny Horton and the Burnett brothers, as they create their own goodtime music. There is nothing too pretentious here, just four cuts of fun rock'n'roll you can dance to. Contact: (212) 777 7988

Latin

JULIO IGLESIAS—Momentos, CBS DI50329. Produced by Ramon Arcusa. With each passing year and LP the Julio Iglesias style grows more self-assured, and well it should be for he is the unchallenged master of the international ballad. His new release mixes, as usual, new songs with classics. His treatment of the latter, notably "La Paloma" and "Amor," shows that eventually all love songs belong to Julio

Billboard's Recommended LPs

pop

CHIPMUNKS—The Chipmunks Go Hollywood, RCA AFL14376. Produced by Janice Karman and Ross Bagdasarian. Just when you thought who were ready to overdose on "Eye Of The Tiger," along comes the Chipmunk's version to knock the stuffing right out of it. But Alvin and his two buddies don't stop there. Hollywood has come up with some real musical palettes in recent months, and it's almost sad, if it wasn't so funny—to hear the Chipmunks demolish such stumblebums as "Arthur's Theme," "Tomorrow," "Chariots Of Fire," and even "Fame."

THE ROCHESES—Keep On Doing, Warner Bros. 23725. Produced by Robert Fripp. After an uneven foray into more explicitly rock-tinged music on their second trio set, the Rocheses reunite with producer Fripp in an intoxicating, largely acoustic outing closer to their self-titled label debut. Their lush, choral harmonies on "Losing True" and "On The Road To Fairfax County" are truly haunting.

FIREFALL—Break Of Dawn, Atlantic 80017-1. Produced by Ron Albert, Howard Albert. The group returns with another album of soft rock ballads targeted at pop and AC radio. The title song and "In The Dead Of Night" have a bit more pulse and energy than Firefall's biggest and best-known tune, "You Are The Woman," though they still have a soft, easy tempo sound.

BILL MEDLEY—Right Here And Now, Planet BXL14434 (RCA). Produced by Richard Perry. Medley has his best shot at radio acceptance in a decade with this striking LP. The album's first single, "Right Here And Now," was written by Barry Mann and Cynthia Weil, who were responsible for Medley's great Righteous Brothers hit "Soul And Inspiration." "Heart And Soul" was written by Michael McDonald, who owes much of his stylistic inspiration to Medley.

black

JOHNNIE TAYLOR—Just Ain't Good Enough, Beverly Glen BG 10001. Produced by Patrick Moten & Otis Smith. Taylor has launched a strong comeback with "What About My Love" and the surprising Beverly Glen label. The combination works to a "T" for Taylor here as Taylor puts his classic soul voice to "What About My Love," "Just Ain't Good Enough" and the

political, danceable "Reaganomics." The ballads also pack vocal punch for the singer who's climbed the charts before

TONY TROUTMAN—Your Man Is Home Tonight, T-Main L4000. Produced by Tony Troutman. Singer/Songwriter/producer Troutman takes to his own label out of Atlanta, stepping from the Troutman family singers to display his own versatility on the danceable, soulful, charitable "Love Is Here," "Your Man Is Home Tonight" and "Give It Up." Traces of Otis Redding era soul stand up today thanks to Troutman's strong vocal/song combination.

BRICK—After 5, Bang FZ 38170. Produced by Brick & Phil Benton. Songwriting/instrumental/production/vocal team work hit Brick to the edge of chart topping excitement with "Stick By You," "When You Believe" and current single "Free Dancer." Brick's brand of music is lyrically unpretentious while supplying the soul/funk of a heavyweight band, earning the group consistent chart action for their non-slick professionalism.

KHEMISTRY—Khemistry, Columbia FC 38215. Produced by Willie Lester & Rodney Brown. Khemistry is the vocals of Marie Council, Shirl Hayes and Kimus Knight, and they've come up with the right formula via the production and songwriting of Lester & Brown. Though danceable and beat-oriented, the group has the clever tunes to keep them going beyond the dance floor with "I Got A Feeling," "I Can't Lose With The Stuff I Use" and "Walking Papers."

VARIOUS ARTISTS—Salsoul's Greatest 12" Hits Vol. 1, Salsoul CA 1002. Various Producers. Four 12" dance hits for the price of one is offered by Salsoul to dance fans, with fully extended versions of Loleatta Holloway's "Hit And Run," Double Exposure's "Ten Percent," First Choice's "Doctor Love" and Salsoul Orchestra's "Magic Bird Of Fire" head lining Vol. 1. A solid package with strong sales potential.

MISTER YELLOWMAN. Greensleeve Records CGR35 (Shanachie). Produced by Henry Junjo Lawes. Yellowman strips reggae down to the minimum here. The vocals are rapped almost as much as sung, while the instrumentation is down to almost the rhythm track. This bare-bones approach works a lot better than one would think, primarily because Yellowman, who is getting better known all the time, has the presence and innate sense of rhythm and song to make it work. Is this the next generation of dub?

INNER LIFE—Inner Life II, Salsoul SA8554. Produced by Stan Lucas. Jocelyn Brown is a singer to reckon with, as evidenced by this, her latest offering. Brown, along with the musicians and backup singers that comprise Inner Life, cook on "Moment Of My Life" and "I Like That."

BURNING SPEAR—Farover, Heartbeat Records 11. Produced by Burning Spear Production. Burning Spear plays reggae at a stately pace, taking its socio-political message as no joke. In the songs written by lead vocalist Winston Rodney, there is little time for romantic concerns, yet he has a very close and personal voice, and the other seven members of the band give him the space to be effective.

country

WRIGHT BROTHERS—Made In The U.S.A., Warner Bros. 23736. Produced by Gary Klein. With its current single, "Made In The U.S.A.," and a Bob McDill tune titled "All American Girl," back-to-back on this debut album, the Wrights aren't likely to be accused of any patriotic faults. The trio's harmony blend is sweet on ballads, crisply energetic on uptempo tunes—in fact, high-energy songs seem to suit them, as evidenced by "So Easy To Love" and "You Can't Go Wrong With A Country Song."

jazz

AL COHN—Overtones, Concord Jazz CJ194. Produced by Carl E. Jefferson. Hank Jones, Joe Cohn, Akira Tana and George Duvivier lend strong backup to Cohn's pretty tenor saxophone improvisations. The recital includes eight titles, four of them Al Cohn originals. Album was taped last April at New York's Soundmixers and it comes off well. Recommended titles: "Let's Be Buddies," "Vignettes."

SHADOWFAX, Windham Hill C-1022. Produced by Chuck Greenberg. Windham Hill's first formal band project showcases a West Coast-based quartet whose earliest dates, cut while still in the Midwest, prefigured this gentle, folk/jazz equation. Producer Greenberg's lyricism and soprano sax share the front line with G.E. Stinson's lacy acoustic guitars and piano.

THE EMILY REMLER QUARTET—Take Two, Concord Jazz CJ195. Produced by Carl E. Jefferson. The little lady with the impressive guitar technique spins out eight tunes backed by James Williams' piano, Don Thompson's bass and Terry Clarke on drums. Composers include Adderley, Brubeck, Dexter Gordon, Tyner and Remler herself. The LP comes through the speakers as neat, well recorded and highly vanillaish chamber jazz.

EBERHARD WEBER—Later That Evening, ECM ECM-1-1231 (Warner Bros.). Produced by Manfred Eicher. Bassist Weber fronts a sympathetic, restrained quintet for a set that, for him, hews more closely than usual to conventional jazz voicings. Still, with Paul McCandless on reeds, Lyle Mays on piano and Bill Frisell on guitar, there's still room for plenty of Weber's ethereal harmonic and textural effects.

RICHARD ZIMMERMAN—The Collector: History Of Ragtime, Murray Hill M60556/5. Produced by Richard Zimmerman. A neatly boxed set of five LPs containing 71 selections, this emerges as a truly extraordinary musical package. Pianist Zimmerman plays admirably and his booklet explains each song's background. All the old rag & R artists are ably represented, there's a wide variety of moods expressed in Zimmerman's fingers.

GLENN MILLER—His Complete Recordings On Columbia Records As Player & Conductor, Everest 4005/5. Producer uncredited. A fascinating entry, this live record set (boxed) goes back to 1928 when Miller's trombone was recorded with the Dorsey Bros. dance band. It closes with Miller's 1938 crew, just before he hit big on the rival RCA Bluebird label. Among the singers heard are Bing Crosby, Nappy Lamare, Scrapper Lambert, Smith Ballew, Clark Randall, Kitty Lane, Gail Reese and Miller himself on "Annie's Cousin Fanny."

LIONEL HAMPTON—Rarities, MCA Jazz Heritage 1351. Reissue produced by Steve Hoffman. Ten turbulent tracks dating back to 1946-49 are offered here. "Hamp's Gumbo" and two versions of "Cobb's Idea" among them. It is Hampton's powerful, ever-swinging big band that is featured throughout along with commendable solos by Arnett Cobb, tenor, Leo Sheppard, trumpet, and Milt Buckner's "locked hands" pianistics. Hamp plays piano on one track. A highly recommended package.

DUKE ELLINGTON—The Beginning, Vol. 1, MCA Jazz Heritage 1358. Reissue produced by Milt Gabler & Stanley Dance. The Duke and his early band covering 1926-28 are heard cavorting through 14 cuts, several of them historically memorable. Bubber Miley, Tricky Sam Nanton, Sonny Greer and Toby Hardwick are all prominently spotted on gems like "Birmingham Breakdown" and the original Ellington theme, "East St. Louis Toodle-oo" and the recording sound is acceptable despite its age. An LP for the serious collector.

(Continued on page 85)

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 Foki, Paul Grein, Douglas E. Hall, Is Horowitz, Kip Kirby, Roman Kozak, Irv Lichtenman, Ed Ochs, Tony Sabournin, Sam Sutherland, Robyn Wells, Adam White.



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Industry Events

A weekly calendar of upcoming conventions, awards shows, seminars and other notable events.

Oct. 8-11, **Country Music Talent Buyers** seminar, Hyatt Regency, Nashville.

Oct. 11, **Country Music Assn. TV Awards Show**, Grand Ole Opry, Nashville.

Oct. 12-14, **International Tape/Disc Assn.** second annual European home video seminar, Palais des Festivals, Cannes.

Oct. 12-16, **Grand Ole Opry** birthday celebration, Opryland, Nashville.

Oct. 14-16, **National Music Sound & Video Show**, Hilton Hotel, New York.

Oct. 15-20, **VIDCOM**, Cannes.

Oct. 18-22, 13th annual **Video Expo New York**, New York Passenger Ship Terminal.

Oct. 19-20, **Wax Works/Video Works** second annual Mid-America wholesale sound & video show, Executive-Inn Rivermont, Owensboro, Ky.

Oct. 20-22, **National Assn. of Recording Merchandisers** rackjobbers conference, Registry Resort, Scottsdale, Ariz.

Oct. 23, **Media Law Project's** "Law And The Musician" Symposium, New York Law School, New York.

Oct. 23-27, **Audio Engineering Society**, Disneyland Hotel, Anaheim.

Oct. 28-31, **Neewollah International Festival**, Independence, Kan.

Oct. 29-30, **College Media's** college & progressive radio brainstorm 2, New York Sheraton Hotel.

Oct. 29-31, **Yamaha World Popular Song Festival**, Tokyo.

Nov. 4-6, **National Assn. of Recording Merchandisers** independent distributors' conference, Intercontinental Hotel & Spa at Bonaventure, Miami.

Nov. 8-10, **Subscription Television Assn.** over-the-air pay tv conference and exposition, Airport Hyatt, Los Angeles.

Nov. 9-12, **ABC Radio Networks** affiliates board meeting, Sheraton Plaza, Palm Springs.

Nov. 12-14, **Nashville Music Assn.** entertainment expo '82, Municipal Auditorium, Nashville.

Nov. 13-15, **NCTA** national cable programming conference and ACE awards, Biltmore Hotel, Los Angeles.

Dealers Lukewarm To Early Tapes

• Continued from page 3

one attendee said, "I'd lay on that cassette all day long."

Jim Bonk, retail advisory chairman, said other retailer concerns include the lack of a "really dynamic" package for cassettes to take advantage of in-front release and the notion that the concept "destroys the excitement of street date introduction." He also cited the implicit discrimination against the legitimate LP consumer.

CBS's Smith also presented another packaging concept, a refined "six-by-twelve" configuration that NARM representatives here seemed to heartily endorse with only slight reservations.

Putting those reservations into perspective, Bonk said, the notion on the one hand that manufacturers might listen to NARM's test on reduced prerecorded cassette pricing is

Cassette Test Hailed At NARM Conference

• Continued from page 1

store in town," felt they were "part of history" in regard to the test.

Few conclusions about repertoire were mentioned but participants generally felt that catalog fared best. "Billy Joel was not there," Marmaduke said. "Catalog is where the action was."

Overall, a wide cross-section of demographic and geographic marketplaces was tested. Russ Solomon, Tower Records, conducted tests in Fresno and Stockton, Calif., Las Vegas and Portland, Ore., the latter site scoring the highest increase, 56.88%—"in a mall, not a dynamite mall but a good one where we sucked traffic in with a big sign," he noted. Figures for his other stores were 30% for Fresno, 27% for Stockton and 39% for Las Vegas. Overall sales were up 37.81%.

Possibly making Marmaduke's 59% "more astounding," to use his term, was the fact that this test site had locked cases. The other three sites use open display. Jim Bonk of Stark/Camelot said, "We went with our generic four by twelve package."

Stark/Camelot utilized one control store and two stores with reduced cassette prices. There was a 55% unit sales hike in one site, but only an 18% increase in the other. Blank tape was level, while LPs dropped 9% and 6% respectively in the test stores compared to the control unit.

In all four cases, the retailers attempted to compare July and August sales figures, with Marmaduke going back for a September reading on LP drops and verifying his finding of a very slight LP dip. Marmaduke's Hastings Books & Records control unit was in Rosewald, N.M.

Rosenbaum's Chicago test results showed a 58% cassette increase against 16% at the control store; an 8% increase for LPs versus a 7% drop in LPs at the control unit and blank tape the same in test and control sites, up 9%.

Flip Side varied its methodology some in that its telephone answering routine plugged the test ("Hello, Flip Side cassettes \$2 off all during August"), thus varying to some degree from the rule of in-store promotion only.

Marmaduke, who presented his statistics first and used visuals with written handouts, also emphasized price. "Prerecorded cassettes evi-

den a high price elasticity. The potential for dramatic increases of unit sales due to price reductions need to be professionally explored," he said.

Echoing others, Marmaduke noted the trend to multiple purchases: "The purchase of four or more at one transaction was not uncommon." The Carlsbad test store's 59% compares to 28% for the control store. He said he was "astounded" he went "over and over" the figures.

Marmaduke also displayed an elaborate presentation pointing to eventual conditions should manufacturers drop cassette prices. This was triggered he said, by his "not wanting to take all that markdown in my inventory."

In general terms, Marmaduke believes retailers would go through a financial transition period eventually resulting in a better return on investment according to his presentation up 22% from 17% at current cassette pricing.

"Safeway does not have a penny invested in groceries," Marmaduke said, "because it turns 16 and 17 times a year."

Three-Hour Grammy TVer

NEW YORK—There'll be a special three-hour telecast of the Grammy Awards Feb. 23 (CBS-TV) in celebration of the NARAS awards' 25th anniversary.

The show will honor current Grammy recipients and highlight 25 years of Grammy recordings. The telecast, from the Shrine Auditorium in Los Angeles, will mark the 13th year of live Grammy presentations, all of which have been produced by Pierre Cossette Productions.

• Continued from page 6

chart 15 years ago. The album had the grave misfortune of running up against the Beatles' "Sgt. Pepper's Lonely Hearts Club Band."

★ ★ ★

Trying Harder: "Heart Attack" (MCA) pumps to number nine this week, becoming **Olivia Newton-John's** 14th top 10 hit. That total is topped by only one female artist in the rock era, the redoubtable **Connie Francis**. And only one other female matches Newton-John's record—the great **Aretha Franklin**, who seems to be peaking this week at 24 with her Arista hit "Jump To It."

If you figured a list was coming, you figured right. Here are the 15 female artists since 1955 who have collected five or more top 10 hits. Ties are broken based on the longest span of top 10 hits.

- 1. Connie Francis, 16.** "Who's Sorry Now" (MGM, March, 1958) to "Vacation" (MGM, September, 1962).
- 2. Olivia Newton-John, 14.** "Let Me Be There" (MCA, January, 1974) to "Heart Attack" (MCA, October, 1982).
- 3. Aretha Franklin, 14.** "I Never Loved A Man (The Way I Love You)" (Atlantic, April, 1967) to "Until You Come Back To Me" (Atlantic, March, 1974).
- 4. Donna Summer, 12.** "Love To Love You Baby" (Casablanca, January, 1976) to "Love Is In

THEATRE REVIEW

'Lennon': Great Music But Not Much Of A Play

NEW YORK—The inspired and unforgettable music of the Beatles serves as the sparkling centerpiece for "Lennon," a show that is otherwise poorly structured and at best, only moderately entertaining.

"Lennon," which opened at the off-Broadway Entermedia Theatre, Tuesday (5), was conceived by Bob Eaton of Liverpool's (England) Everyman Theatre, and imported into this country by the production team of Sid and Stan Bernstein. Sid Bernstein promoted concerts by the Beatles in this country almost 20 years ago.

In addition to its musical strengths, "Lennon" relies heavily on the nostalgia value of the Beatles to woo its audience. These merits, coupled with strong performances by a talented and energetic young cast, should help this unwieldy show to enjoy at least moderate success.

However, this does not alter the fact that the show is riddled with problems. For one thing it is not often that a playwright makes a good director, or vice versa. In this play, director Eaton is obviously so enchanted by the work of writer Eaton that he allows the play to meander unrestrained over an often tiring three hours.

Although "Lennon" regards itself as a "musical play," it is, in fact, little more than a dramatic staging of the music of the Beatles, held together by occasionally interesting vignettes, and endless reams of narrative.

It seeks too, to beatify Lennon, a strategy which may appeal to the emotions of Beatles fans, but does not make for honest and objective theatre.

Another disadvantage with which the show is saddled is that much of the dialogue is X-rated. If the inten-

tions of the producers include trying to attract younger audiences, seeking a historical perspective, then the purpose is defeated. Many parents may want to think twice about having their teen and pre-teen youngsters sit through a production in which every other word descends to gutter invective.

"Lennon" is undoubtedly a show of noble intentions. Unfortunately it is bogged down by its fascination with its own bellybutton. Hopefully, the audiences (die-hard Beatle fans, and the very young) to which it is being geared will not be too picky about its shortcomings.

RADCLIFFE JOE

'A Doll's Life' Cast LP Due This Christmas

NEW YORK—"A Doll's Life," the musical that closed recently after five performances, will be among the cast albums available this Christmas from Bruce Yeko's Original Cast label in Georgetown, Conn.

The show, with a score by Betty Comden, Adolph Green and Larry Grossman, was originally set to be available through RCA. Yeko, known for recording short-lived musicals, began recording sessions here Thursday (8) at RCA's studios.

Another Broadway failure. "Oh, Brother!," which ran for two performances last November, is to be taped Tuesday (13), also at RCA. The score is by Michael Valenti and McDonald Driver.

Already recorded and set for November release are "Is There Life After High School," which ran for 16 performances, and "Prettybelle."

(Continued on page 85)

Chartbeat

- Control" (Geffen/Warner, September, 1982).
- 5. Brenda Lee, 12.** "Sweet Nothin's" (Decca, March, 1960) to "Losing You" (Decca, June, 1963).
 - 6. Barbra Streisand, 11.** "People" (Columbia, June, 1964) to "What Kind Of Fool" (Columbia, April, 1981).
 - 7. Dionne Warwick, 10.** "Anyone Who Had A Heart" (Scepter, February, 1964) to "I'll Never Love This Way Again" (Arista, October 1979).
 - 8. Diana Ross, 10.** "Ain't No Mountain High Enough" (Motown, August, 1970) to "Mirror, Mirror" (RCA, March, 1982).
 - 9. Linda Ronstadt, 8.** "You're No Good" (Capitol, January, 1975) to "Hurt So Bad" (Asylum, June, 1980).
 - 10. Cher, 7.** "Bang Bang" (Imperial, April, 1966) to "Take Me Home" (Casablanca, May, 1979).
 - 11. Helen Reddy, 6.** "I Am Woman" (Capitol, November, 1972) to "Ain't No Way To Treat A Lady" (Capitol, October, 1975).
 - 12. Petula Clark, 6.** "Downtown" (Warner, January, 1965) to "Don't Sleep In The Subway" (Warner, July, 1967).
 - 13. Patti Page, 5.** "Let Me Go, Lover!" (Mercury, January, 1955) to "Hush, Hush Sweet Charlotte" (Columbia, June,

- 14. Carly Simon, 5.** "That's The Way I've Always Heard It Should Be" (Elektra, July, 1971) to "You Belong To Me" (Elektra, July, 1978).
- 15. Roberta Flack, 5.** "The First Time Ever I Saw Your Face" (Atlantic, April, 1972) to "The Closer I Get To You" (Atlantic, June, 1978).

Newton-John sets another record this week, becoming the first artist so far this year to amass three top 10 singles. "Physical" was No. 1 as the year began; "Make A Move On Me" hit the top five in April.

★ ★ ★

Video Beat: With the debut this week of "From Russia With Love," all five James Bond titles available from CBS/Fox Video are riding Billboard's Videocassette Top 40. The other charted titles are "Goldfinger" (#10), "Diamonds Are Forever" (#12), "For Your Eyes Only" (#15) and "Dr. No." (#21).

As Video Editor Laura Foti points out, that's a chart sweep that would make even **Jane Fonda** envious.

★ ★ ★

Life After Eagles: **Don Henley's** "Dirty Laundry" (Asylum) jumps to No. 1 on Billboard's Top Tracks survey this week. Henley thus becomes the second former **Eagle** to top the rock chart, following **Joe Walsh**, who did it in June, 1981 with "A Life Of Illusion."

ATI

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- 10/14 Western Michigan Univ., Miller Auditorium, **Kalamazoo, MI**
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- 10/16 Carlton West Dinner Theater, **Green Bay, WI**
- 10/17 Headliners, **Madison, WI**
- 10/21 Civic Center, **Akron, OH**
- 10/22 Taft Theater, **Cincinnati, OH**
- 10/23 Shay's Theatre, **Buffalo, NY**

- 10/24 Auditorium Theater, **Rochester, NY**
- 10/29 Tuft's University, Cohen Hall, **Medford, MA**
- 10/30 Brandeis Campus, Eleven Ballroom, **Waltham, MA**
- 11/5 Beacon Theater, **NYC**
- 11/6 Westchester College, **Westchester, PA**
- 11/7 Baycu, **Washington, D.C.**
- 11/9 TBA, **Greensboro, NC**
- 11/10 TBA, **Atlanta, GA**
- 11/11 Ruby Diamond Theater, **Tallahassee, FL**
Florida State University

- 11/12 Gussman Cultural Center, **Miami, FL**
- 11/13 Embry-Riddle Aeronautical University, **Daytone Beach, FL**
- 11/14 West Palm Beach Auditorium, **W. Palm Beach, FL**
- 11/17 Islands, **Geinsville, FL**
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Billboard TOP LPs & TAPE

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THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, No. (Dist. Label)	Dist. Co.	RIAA Symbols	Suggested List Prices LP, Cassettes, 8-Track	Black LP/ Country LP Chart	THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, No. (Dist. Label)	Dist. Co.	RIAA Symbols	Suggested List Prices LP, Cassettes, 8-Track	Black LP/ Country LP Chart	THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, No. (Dist. Label)	Dist. Co.	RIAA Symbols	Suggested List Prices LP, Cassettes, 8-Track	Black LP/ Country LP Chart	
1	24	1	JOHN COUGAR American Fool Riva/Mercury RVL-7501 (Polygram)	POL	▲	8.98		40	6	6	EVELYN KING Get Loose RCA AFL1-4337	RCA		8.98	BLP 2	71	71	17	GENESIS Three Sides Live Atlantic SD 2-2000	WEA		10.98		
2	14	2	FLEETWOOD MAC Mirage Warner Bros. 1-23607	WEA	▲	8.98		37	38	14	ROBERT PLANT Pictures At Eleven Swan Song SS 8512 (Atlantic)	WEA	●	8.98		71	NEW ENTRY	17	LINDA RONSTADT Get Closer Asylum 60185 (Elektra)			8.98		
3	17	3	THE STEVE MILLER BAND Abracadabra Capitol ST 12216	CAP	●	8.98		39	14	19	DIRE STRAITS Love Over Gold Warner Bros. 1-23728		●	8.98		73	73	44	JOAN JETT AND THE BLACKHEARTS I Love Rock 'N' Roll Boardwalk NBI-33243	IND		8.98		
29	2	2	BRUCE SPRINGSTEEN Nebraska Columbia TC 38358	CBS		8.98		53	3	3	GAP BAND Gap Band IV Total Experience TE-1-3001 (Polygram)	POL		8.98	BLP 5	74	74	62	STEVIE NICKS Bella Donna Modern Records MR 38139 (Atco)	WEA		8.98		
5	11	5	BILLY SQUIER Emotions In Motion Capitol ST 12217	CAP	●	8.98		47	2	2	PETER GABRIEL Security Geffen GHS 2011 (Warner Bros.)	WEA		8.98		74	NEW ENTRY	62	LUTHER VANDROSS Forever, For Always, For Love Epic FE 38235			8.98		
6	8	6	MICHAEL McDONALD If That's What It Takes Warner Bros. 23703	WEA		8.98	BLP 12	45	17	17	KOOL AND THE GANG As One De-Lite DSR 8505 (Polygram)	POL		8.98	BLP 8	77	76	13	PINK FLOYD The Wall Columbia PC2 36183			8.98		
7	18	7	THE ALAN PARSONS PROJECT Eye In The Sky Arista AL 9599	IND		8.98		43	43	8	GLENN FREY No Fun Aloud Elektra EI-60129	WEA		8.98		77	76	13	KENNY ROGERS Love Will Turn You Around Liberty LO 51124	CAP		8.98	CLP 9	
8	10	8	THE GO GO'S Vacation I.R.S. SP 70031 (A&M)	RCA		8.98		44	32	18	GEORGE THOROGOOD & THE DESTROYERS Bad To The Bone EMI-America ST-17076	CAP		8.98		78	81	16	SOUNDTRACK E.T. MCA MCA 6109	MCA		8.98		
9	17	9	CHICAGO Chicago 16 Full Moon/Warner Bros. 1-23689	WEA	●	8.98		45	28	9	LARRY ELGART AND HIS MANHATTAN SWING ORCHESTRA Hooked On Swing RCA AFL1-4343	RCA	●	8.98		84	4	4	JIMI HENDRIX The Jimi Hendrix Concerts Reprise 1-22306 (Warner Bros.)	WEA		13.98		
10	4	10	THE WHO It's Hard Warner Bros. 1-23731	WEA		8.98		46	9	9	STEVE WINWOOD Talking Back To The Night Island ILPS 9777 (Warner Bros.)	WEA		8.98		80	56	11	URIAH HEEP Abominog Mercury SRM 1-4057 (Polygram)	FOL		8.98		
11	16	11	MEN AT WORK Business As Usual Columbia ARC 37978	CBS		8.98		57	8	8	JERMAINE JACKSON Let Me Tickle Your Fancy Motown 6017 ML	IND		8.98	BLP 9	81	59	9	TEDDY PENDERGRASS This One's For You P.I.R. FZ 38118 (Epic)	CBS		8.98	BLP 6	
12	22	12	A FLOCK OF SEAGULLS A Flock Of Seagulls Jive/Arista VA 66000	IND		6.98		50	30	13	AMERICA View From The Ground Capitol ST-12209	CAP		8.98		82	62	10	ZAPP Zapp II Warner Bros. 1-23583	WEA		8.98		
25	3	13	RUSH Signals Mercury SRM-1-4063 (Polygram)	POL		8.98		49	4	4	NEIL DIAMOND Heartlight Columbia TC 38359			8.98		83	64	15	PETE TOWNSHEND All The Best Cowboys Have Chinese Eyes Atco SD 38149 (Atlantic)	WEA		8.98		
14	13	14	LOVERBOY Get Lucky Columbia FC 37638	CBS	▲	8.98		51	6	6	KIM CARNES Voyeur EMI-America SO 17078	CAP		8.98		109	4	4	LAURA BRANIGAN Branigan Atlantic SD 19289	WEA		8.98		
17	4	17	KENNY LOGGINS High Adventure Columbia TC 38127	CBS		8.98		52	10	10	ELVIS COSTELLO Imperial Bedroom Columbia FC 38157	CBS		8.98		85	85	21	SOUNDTRACK Annie Columbia JS 38000	CBS	▲	8.98		
16	4	16	ASIA Asia Geffen GHR 2008 (Warner Bros.)	WEA	▲	8.98		53	39	21	JOAN JETT AND THE BLACKHEARTS Bad Reputation Boardwalk NB 33251-1	IND		8.98		96	7	7	MICHAEL MARTIN MURPHY Michael Martin Murphy Liberty LT-51120	CAP		8.98	CLP 14	
17	15	15	SURVIVOR Eye Of The Tiger Scotti Bros. FZ 38062 (Epic)	CBS	●	8.98		54	42	26	EDDIE MURPHY Eddie Murphy Columbia FC 38180	CBS		8.98	BLP 28	87	87	77	BILLY SQUIER Don't Say No Capitol ST-12146	CAP		8.98		
18	19	18	THE CLASH Combat Rock Epic FE 37689	CBS		8.98		55	21	21	CHEAP TRICK One On One Epic 38021	CBS		8.98		88	65	12	BILLY IDOL Billy Idol Chrysalis CHR 1377	IND		8.98		
19	23	19	MELISSA MANCHESTER Hey Ricky Arista AL 9574	IND		8.98		56	26	26	TOTO IV Toto IV Columbia FC 37728	CBS	●	8.98		89	94	52	POLICE Ghost In The Machine A&M SP-3730	RCA		8.98		
20	10	20	DONNA SUMMER Donna Summer Geffen GHS 2005 (Warner Bros.)	WEA		8.98	BLP 15	57	44	21	ABC The Lexicon Of Love Mercury SRM-1-4056 (Polygram)	POL		8.98		90	90	8	ANNE MURRAY The Hottest Night Of The Year Capitol ST-12225	CAP		8.98	CLP 13	
21	13	21	JUDAS PRIEST Screaming For Vengeance Columbia FC 38160	CBS		8.98		58	21	21	JUICE NEWTON Quiet Lies Capitol ST-12210	CAP		8.98	CLP 13	91	66	31	WILLIE NELSON Always On My Mind Columbia FC 37951	CBS	▲	8.98	CLP 1	
22	15	22	EDDIE MONEY No Control Columbia FC 37960	CBS		8.98		59	48	11	.38 SPECIAL Special Forces A&M SP 4888	RCA	●	8.98		92	92	30	SCORPIONS Blackout Mercury SRM-1-4039	POL		8.98		
23	10	23	ARETHA FRANKLIN Jump To It Arista AL 9602	IND		8.98	BLP 1	60	50	26	ELTON JOHN Jump Up Geffen GHS 2013 (Warner Bros.)	WEA		8.98		93	70	18	AIR SUPPLY Now And Forever Arista AL 9587	IND		8.98		
24	7	24	SANTANA Shango Columbia FC 38122	CBS		8.98		61	61	8	STEPHANIE MILLS Tantalizing Hot Casablanca NBLP 7265 (Polygram)	POL		8.98	BLP 10	102	6	6	PAUL CARRACK Suburban Voodoo Epic ARE 38161	CBS		8.98		
27	16	27	STRAY CATS Built For Speed EMI-America ST-17070	CAP		8.98		62	54	8	THE MOTELS All Four One Capitol ST-12177	CAP		8.98		95	99	26	HAIRCUT ONE HUNDRED Pelican West Arista AL 6600	IND		6.98		
26	7	26	BAD COMPANY Rough Diamonds Swan Song 90001-1 (Atlantic)	WEA		8.98		63	55	23	STACY LATTISAW Sneakin' Out Cotillion 90002-1 (Atlantic)	WEA		8.98	BLP 11	96	86	30	RICK SPRINGFIELD Success Hasn't Spoiled Me Yet RCA AFL1-4125	RCA		8.98		
41	2	41	OLIVIA NEWTON-JOHN Olivia's Greatest Hits, Vol. 2 MCA MCA 5347	MCA		8.98		64	11	11	SOUNDTRACK Fast Times At Ridgemont High Full Moon/Asylum 60158-1 (Elektra)	WEA		15.98		97	77	10	SOFT CELL Non Stop Ecstatic Dancing Sire 1-23694 (Warner Bros.)	WEA		5.98		
28	15	28	REO SPEEDWAGON Good Trouble Epic FE 38100	CBS		8.98		65	67	21	PAUL McCARTNEY Tug Of War Columbia TC 37462	CBS	▲	8.98		98	98	19	RICKY SKAGGS Waitin' For The Sun To Shine Epic FE 37193	CBS		8.98	CLP 4	
29	NEW ENTRY	29	BILLY JOEL The Nylon Curtain Columbia TC 38200			8.98		66	21	21	SYLVIA Just Sylvia RCA AHL1-4312	RCA		8.98	CLP 2	99	88	20	RICHARD SIMMONS Reach Elektra EI-60122	WEA		10.98		
30	31	30	CROSBY, STILLS AND NASH Daylight Again Atlantic SD 19360	WEA	●	8.98		67	21	21	JANE FONDA Jane Fonda's Workout Record Columbia CX2-38054	CBS		8.98		100	79	15	SOUNDTRACK Rocky III Liberty LO 51130	CAP		8.98		
34	4	34	THE TIME What Time Is It? Warner Bros. 1-23701	WEA		8.98	BLP 3	68	68	32	APRIL WINE Power Play Capitol ST 12218	CAP		8.98		101	80	22	ORIGINAL CAST Dreamgirls Geffen GHSP 2007 (Warner Bros.)	WEA		9.98	BLP 26	
35	4	35	AEROSMITH Rock In A Hard Place Columbia FC 38061	CBS		8.98		68	68	32	ALABAMA Mountain Music RCA AFL1-4229	RCA	▲	8.98	CLP 3	102	82	14	JOHN WAITE Ignition Chrysalis CHR 1376	IND		8.98		
33	8	33	ROYAL PHILHARMONIC ORCHESTRA CONDUCTED BY LOUIS CLARK Hooked On Classics II RCA AFL1-4373	RCA		8.98		75	4	4	BARRY MANILOW Oh Julie Arista AB 2500	IND		5.98		103	105	18	ROXY MUSIC Avalon Warner Bros. 1-23686	WEA		8.98		
36	14	36	JOE JACKSON Night And Day A&M SP-4906	RCA		8.98		70	72	23	MISSING PERSONS Missing Persons Capitol DLP 15001	CAP		4.98		104	112	3	VANITY 6 Vanity 6 Warner Bros. 1-23716	WEA		8.98	BLP 16	
37	7	37	DON HENLEY I Can't Stand Still Elektra EI-60048	WEA		8.98																		

★ Stars are awarded to those products showing greatest sales strength. ☆ Superstars are awarded to those products showing greatest upward movement on the current week's chart (Prime Movers). ● Recording Industry Assn. of America seal for sales of 500,000 units. (Seal indicated by dot.) ▲ Recording Industry Assn. of America seal for sales of 1,000,000 units. (Seal indicated by triangle.)

OCTOBER 16, 1982, BILLBOARD

Major Vidcom Showing For U.S. Exhibitors

• Continued from page 9

For its own titles, Vestron will be seeking distributors in markets in which it does not have agreements yet. The company has a 90-title package available to these markets, as well as individual titles such as "Benji," "Video Aerobics," "The Greatest Adventure," a history of the U.S. space program narrated by Orson Welles, and "Astonishing Odyssey," with Michel Legrand conducting the Montreal Symphony Orchestra in music from "Star Wars," "2001," "Close Encounters" and Holst's "The Planets." Superimposed on the screen are laser-generated and computer graphics.

Among the other companies out in full force at Vidcom is ABC Video Enterprises, which will have 12 staff people in attendance. The company will do "limited" buying for its ARTS and Daytime cable channels, and is mainly looking to license such titles as "Enormous Changes At The Last Minute," "Jacqueline Bouvier Kennedy," "Marciano," "Attica," "A Portrait Of Giselle," "The Comeback Kid," "Moses Pendleton Presents Moses Pendleton" and "Beethoven." All were originally

PolyGram Aids Early Payers

• Continued from page 1

count on top of the manufacturer's previously-announced 2% seasonal offer.

Under the provisions of the original fall program, which also applies to new releases by Rush ("Signals") and Kool & the Gang ("As One"), PolyGram initiated a January-February, 1983 deferred billing arrangement for pop and classical product ordered by Oct. 19. Now the company is promoting an additional incentive that offers a 1.5% discount on payment received by Nov. 10 and a discount of 1% for checks post-marked by Dec. 10.

A 2% discount on the fall program, and on orders for the "As One" LP, closed Oct. 10. A 1.5% incentive tied to the Rush record closes Nov. 10. Cutoff date for the 2% discount on both albums is Jan. 10.

The fall plan, which calls for a minimum order of 210 assorted LPs and cassettes, recognizes the "present economic climate," according to senior vice president J.F. Carlson, who notes that "by collecting cash earlier, we're reducing our operating costs."

Asked whether PolyGram wasn't hedging against the uncertainties of holiday sales and the possibility that some customers might close their doors in January, Chuck Graney, director of credit, says he feels that those accounts which decide to pre-pay "are pretty well financed and aren't about to go belly-up."

Musicland Chain

• Continued from page 1

Young says he's "pleased with it."

Ben Bartel of Big Daddy's, Chicago, predicts four of his 11 stores will be well stocked with computer software by Nov. 1.

Bob Tolifson reports he, too, will have computer products in a number of his 27 Record Factory stores around the San Francisco Bay Area well in advance of the holiday season.

Both Lieberman Enterprises' racking and the Handleman Co. assert they will be serving locations nationally with computer software by the end of the first quarter of 1983.

shown on cable or network television.

Vidcom also marks the official international debut of CBS/Fox Video International and RCA/Columbia. "This is a special event for us," says Michael Hudson, vice president marketing services international for CBS/Fox. "We'll be showing our combined product." The joint venture between CBS and Twentieth Century-Fox was concluded about a month ago. "Many expansion plans have been on hold, but now we'll be talking to companies about opening CBS/Fox facilities in new territories."

As for RCA/Columbia, Peter Vadasdy says, "This is the first time we'll have a story to tell. Last year was the inception of our venture. Since then, we've entered a number

of markets. We'll look for product and to meet people in the countries where we don't have our own distribution."

A CED exhibit will feature videodisk players from RCA, Hitachi and Toshiba and software from RCA, CBS/Fox and MGM/UA. The format will be launched in Europe next year.

American Home Video Library will show its line "The Video Classroom" for European markets. This educational series includes tapes on music, dance, health and magic.

Media Home Entertainment will show its "Wilderness Family 1 & 2," "Mountain Family Robinson" and three other films from that package. The company is adding Finnish and Arabic subtitles, meaning availability in 11 different languages.

Price Resistance Hurting Double LPs

• Continued from page 10

of an act being willing to make the necessary adjustments to enable its album to come out at \$9.98. "If it had been priced more conventionally, let's say \$13.98 or \$15.98, we would have lost a large chunk of sales," says Teller.

Steve Bennett, director of purchasing for the Record Bar chain, says, "For each dollar spent, there has to be some corresponding perceived value. Thus the packaging on doubles has to be more thoughtful than ever before. And on greatest hits packages and live albums where labels don't realize the same costs, there needs to be a corresponding price reduction."

Sam Ginsburg, who runs City One-Stop in L.A., stresses that while doubles may be down, they're not out. "If Pink Floyd or Bruce Springsteen came out with a double album right now it would sell," he argues.

The point is seconded by Larry

Mundorf, Stark's vice president of operations. "If we had some strong double releases out there, they'd be holding their own."

In the past year, several superstar doubles have fallen short of expectations. Simon & Garfunkel's "Concert In Central Park" and Rush's "Exit Stage Left" both stopped short of platinum, while Genesis' "Three Sides Live" has yet to go gold, even though the group's previous LP, "Abacab," went platinum.

Variable Pricing For CBS Double Tapes

• Continued from page 6

MCA's similar line and \$2 below WEA's.

The CBS "Double Play" line is further set apart from the latter two labels by the availability of three-inch by 12-inch longboxes. As an "introductory offer," CBS will ship orders with the cassettes housed in the long boxes free of charge

through the end of the year. CBS will also ship free empty long boxes in the same period, but only in numbers equal to orders, an attempt, Martinovich explains, to inhibit use of the boxes on cassette product other than CBS'. For the initial batch of releases, CBS is also providing what Martinovich describes as "lucrative ad allowances."

While the boxes offer security against pilferage, Martinovich notes that they also have Christmas gift-giving applications as stocking stuffers.

The longboxes, ¾ of an inch thick, can be merchandised in specially designed counter bins or within LP browsers, since four boxes merchandised side-by-side occupy the same amount of space as four albums.

It's the "Walkman lifestyle" that generated the "Double Play" concept, not a "defensive reaction" to dwindling recording industry unit sales, Martinovich notes. "A lot of market research has gone into this, and consumers are very receptive to the idea," the executive declares. Martinovich also feels the product gives consumers the opportunity to dip into an artist's catalog—particularly one who might be hitting after the release of a number of albums—at an economical price.

Martinovich further suggests other music areas to be mined by the concept, such as the possibility of coupling original cast albums by the same writers. Classics are also in line for similar treatment.

The initial "Double Play" releases include Billy Joel, "Piano Man"/"Street Life"; Willie Nelson, "Sound In Your Mind"/"Red Headed Stranger"; Dan Fogelberg, "Home Free"/"Captured Angels"; REO Speedwagon, "You Can Tune A Piano, But You Can't Tuna Fish"/"Nine Lives"; Boz Scaggs, "Silk Degrees"/"Slow Dancer"; Blue Oyster Cult, "Agents Of Fortune"/"Spectres."

Also, Jeff Beck, "Blow By Blow"/"Wired"; Weather Report, "Black

Lifelines

Births

Boy, Dominic Michael, to Chris and Michael Luzzo, Sept. 10 in Ann Arbor, Mich. Father is general manager of Peaches in Dearborn, Mich.

★ ★ ★

Boy, Kenneth Thomas Francis, to Tom and Judy Brown, Sept. 20 in Nashville. Father is chief engineer at Scruggs Studio.

Marriages

Brian Ramsay to Maureen Higgins, Sept. 22 in Toronto. He is Electro-sound engineer; she is promotion director at Powerhouse Management.

Deaths

Classical pianist Glenn Gould, 50, of a massive stroke, Oct. 5 in Toronto (story, page 72).

★ ★ ★

Susanne Paulsen O'Brien, 37, of undetermined causes, Sept. 28 in San Francisco. She has been with WEA for 11 years, serving as the Atari game cartridges sales rep at the time of her death. Survivors include her husband, Craig, and two daughters, Bridget and Katie.

AOR Battles Heating Up In Two Major Markets

• Continued from page 1

both markets.

In a special breakout of September figures the Birch Report shows WAPP down to 4.9 from 6.4 in August/September and 8.2 in July/August. At the same time, ABC's WPLJ has climbed to 6.4 from 5.6 in August/September and 5.0 in July/August.

In Los Angeles, KROQ is up to 7.2 for August/September from 5.5 in July/August and 4.6 in June/July. With this latest report, KROQ moves solidly ahead of ABC's KLOS' 5.2 (down from 6.0 and 5.7) and Metromedia's KMET's 4.7 (down from 5.7 and 6.0).

WPLJ p.d. Larry Berger attributes the decline of WAPP and the rebound of his own station to the end of WAPP's commercial-free summer and WPLJ's music guarantee—they pay \$5,000 to any listener who can catch them playing fewer than five records in a row.

Berger says that WPLJ has already paid out \$15,000, adding that the promotion will run through the end of the year. Doubleday president Gary Stevens downplays the importance of WPLJ's September Birch lead. "It's all teens. We're killing them in 18-34. We've been consciously trying to shake teens." Stevens concedes that WAPP's own research shows that listenership

dropped when the commercial-free summer ended, but he says that "These people came back after a few weeks. If the September figure is that low, I want to see two in a row."

The competition is more intense in Los Angeles, but it's all between KLOS and KMET.

KLOS p.d. Tommy Hedges says that KMET is "overreacting to our use of the term 'Rocktober.' We decided to do this because we thought that they didn't do it that much last year." Hedges says that some of the KMET jocks are "more derogatory than others" about the KLOS promotion, which includes the distribution of 6,500 Rocktober concert T-shirts. Hedges is planning tie-ins with concerts by the Who, Fleetwood Mac and Jethro Tull.

Hedges also takes issue with the reasoning of Rick Carroll, consultant and former p.d. at KROQ, that KLOS beat KMET in the summer Arbitron only because KMET was copying KROQ (Billboard, Oct. 2). "I think Rick is being self-serving. KMET's loss was our gain. He's oversimplified the situation," Hedges adds, noting that the playlists of both KMET and KLOS have been influenced by KROQ. "We just did it in a more careful manner." KMET p.d. Sam Bellamy was unavailable for comment.

Market"/"Heavy Weather"; Jane Olivor, "First Night"/"Chasing Rainbows"; The Charlie Daniels Band, "Saddle Tramp"/"High Lonesome"; Ted Nugent, "Ted Nugent"/"Free For All"; Miles Davis, "Sketches Of Spain"/"In A Silent Way"; Bob Dylan, "The Times They Are A-Changin'"/"Bob Dylan"; E.L.O., "Eldorado"/"II"; Janis Joplin, "Pearl"/"Cheap Thrills."

Bubbling Under The HOT 100

- 101—WILLIE NELSON, Best Of Willie Nelson, 0708
- 102—NASTY GIRL, Vanity 6, Warner Bros. 7-29908
- 103—BABY, OH NO, Bow Wow Wow, RCA 13291
- 104—WHAT, Soft Cell, Sire 7-29976 (Warner Bros.)
- 105—SHE'S JUST A GROUPIE, Bobby Nunn, Motown 1643
- 106—THAT'S THE WAY IT IS, Uriah Heep, Mercury 05959 (Polygram)
- 107—STAND OR FALL, The Fixx, MCA 52106
- 108—GHOST TOWN, Poco, Atlantic 7-89970
- 109—IF THIS WORLD WERE MINE, Cheryl Lynn, Columbia 18-03204
- 110—1999, Prince, Warner Bros. 7-29896

Bubbling Under The Top LPs

- 101—WILLIE NELSON, Best of Willie Nelson, RCA AHL1-4420
- 202—THE FIXX, Shattered Room, MCA 5345
- 203—TAVARES, New Directions, RCA AFL1-4357
- 204—TANYA TUCKER, Changes, Arista AL 9596
- 205—MICKEY GILLEY, Put Your Dreams Away, Epic FE 38082
- 206—SAGA, Worlds Apart, Portrait ARR 38246 (Epic)
- 207—CHICK COREA, Touchstone, Warner Bros. 1-23699
- 208—THE BOOMTOWN RATS, V Deep, Columbia FC 38195
- 209—VANGELIS, To The Unknown Man, RCA AFL1-4397
- 210—MISS PIGGY, Miss Piggy's Aerobique Exercise, Warner Bros. 1-23717



POLITICAL DISCUSSION—Paul Simon chats with actor Ed Asner backstage at the Village Gate in New York following a "National Committee For An Effective Congress" fundraiser. Performing at the event were Franken & Davis, Chris Rush and Lester Chambers.

Enigma Beats Out Majors With \$6.98 Chrome Tape

LOS ANGELES—Even as the industry awaits the release of A&M's first \$8.98 list chrome cassette later this month, a fledgling new rock label here is already marketing a prerecorded chrome tape at a suggested \$6.98. And, in contrast to the avowed experimental nature of the Supertramp tape planned by A&M (Billboard, Sept. 25), Enigma Records says all its cassettes will be issued in that format and that price point.

News of Enigma's ploy broke as key dealers and selected manufacturing executives were preparing for last week's NARM retail summit in Houston, where the merchandising association was expected to unveil results of a retail test for \$6.98 list pricing as a spur to higher sales volume (story, page 1).

Enigma's Alan Niven says he committed to that strategy before even considering such a research

project, however. "The average prerecorded cassette listing for \$8.98 is tantamount to highway robbery," the transplanted Briton says bluntly.

"Everybody has tightened their belt a bit," he adds, commenting on the cost structure for the tapes, "but not as much as you'd think. I'm a small label, so it's not a loss leader—I simply can't afford one at this point."

Niven won't break out actual costs, but he claims the added cost of using chromium dioxide tape and costlier, five-screw (rather than glued) cassette shells mean he's "making nine cents less profit on the cassette than I am on the album."

The act that's serving as the focal point for this first chrome tape is Berlin, a techno-pop trio Niven found locally after getting involved with the independently produced debut album by Motley Crue, on the Leathur label, which has since been picked up by Elektra/Asylum. Niven, then working full-time as sales manager with Greenworld, an import and specialty distribution firm here, decided at that point to put together a label.

One interesting element in the Berlin tape is Enigma's decision to actually include all seven songs on one side of the tape, repeating the program on the second side. Niven doesn't compare this to Island's controversial "One-Plus-One" tapes, but rather supplies the same logic Atlantic is using in marketing a similar programming sequence for Island's "An Officer And A Gentleman" soundtrack cassette here (Billboard, Oct. 9); the scheme, says Niven, is aimed at listening convenience for consumers who'll be playing their tapes in cars or on personal stereos.

Enigma is having its cassettes duplicated at North American, and Niven adds that the initial run of Berlin tapes has represented a minor flub in the absence of any chrome identification on the actual card insert. Instead, those tapes have been stickered to alert buyers, but future tapes will print such a message on the J-card itself.

K-tel Posts Loss

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Kives also cites improvements in the fourth quarter, with sales up 16% to \$22,291,000 and profit margins and net income before taxes increasing to \$580,000 compared with \$155,000 last year. However, the net loss after taxes increased significantly to \$613,000 from \$125,000.

RIAA Probe Fingers Cadet

LOS ANGELES—An RIAA investigation, linked with local law enforcement agencies, has produced a criminal complaint against Cadet Records, a local record manufacturing company.

In the complaint, Los Angeles city attorney Ira Reiner accuses the firm of two counts of unauthorized duplication of sound records. Cadet has pleaded innocent. Trial has been slated for Nov. 29 in Municipal Court.

Cadet is charged with reproducing two albums, "Introducing The Beatles" and "Songs, Pictures And Stories Of The Fabulous Beatles," without the authority of the owner, Capitol Records.

Flyers Reprise Billboard Story

LOS ANGELES—Integrity Entertainment Corp. is reproducing one million flyers of Billboard's exclusive Page One story, "A&M To Release Supertramp On \$8.98 Chrome," in the Sept. 25 issue.

Integrity ad vice president Ernie Campagna, coincidentally a former A&M executive here, hopes the merchandising piece will educate the consumer and at the same time promote the purchase of the high quality BASF cassette at a savings.

The flyer will be distributed throughout the 130-plus store chain in the Western States.

Inside Track

Federal investigators are once again probing the music industry, but this time around it appears there's little to fear: two New York attorneys involved in the case queried Track on trade practices for more than 30 minutes, and their attitude and lines of questioning suggest they're routinely—and objectively—checking into any potential violations in a wide array of areas. As such, their probe would seem the antithesis of the 1976 witch hunt precipitated when an unidentified Georgian made ambiguous, unfounded and unwarranted charges of monopolistic practices, thus triggering waves in the executive and legislative branches in Washington. That prior spark led to a costly grand jury investigation, but Track doubts this one will get that far.

Expect Cecil Holmes, who has been on the Coast for two years since he left Neil Bogart's fold, to wind up in New York Town working for CBS.

To promote the Go-Go's concert at Madison Square Garden next Tuesday (19) promoter Ron Delsener and the New York Post are running a contest. The 50 winners will get free tickets to the show, and one of the winners earns a vacation for two in Cypress Gardens, Fla.

SICK CALL: Track welcomes back Jack Mesler, Pickwick Atlanta branch distribution chief, after a spell of illness. Glad also to hear that Martin Spector, the 76-year-old founder of Spec's, the longtime Florida chain is back home after a heart attack that put him in the hospital for 10 days. Doctors expect "Mike" back at the helm in about a month. . . . The 26-store Music Plus chain has produced a 12-page two-color tabloid insert, based totally upon alternative merchandise. Booklet contains record and tape care accessories, blank audio and video tape, carrying and storage cases and home video game cartridges. The impressive insert went into the L.A. Times Sunday (9).

A Gallup poll conducted for the National Assn. of Gardening shows listening to music taking second to watching tv in a survey of how American households spent most of their 1981 leisure time. . . . Dick Clark is working on a tv special honoring Ernest Tubbs. . . . Della Reese won a recent \$266,000 judgment in L.A. Superior Court from Frank A. Evans Jr., who served as her legal, financial and business mentor from 1975 to 1977. She had charged misappropriation of funds. . . Warner Communications and CBS are huddling, but not over the record biz. Seems CBS is interested in selling its Popular Library series to Warner Books.

Watch for Capricorn Records' founder, Phil Walden, to return. He's dickering with CBS to sign Rick Christian, the prolific song-spinner. Walden produced the album. . . RCA Records has joined WEA, CBS and MCA in deleting the special price to accounts serving the military. Capitol, PolyGram and Arista continue to proffer the discount. . . Altec, the Shelburne, Vt. record and electronics house, holds its final two day dealer show Nov. 13-14 at the Sheraton Inn, Mansfield, Mass.

John Denver, Smokey Robinson, Paul Williams and Raphael Mendez get their own stars in the Hollywood Blvd. Walk of Fame in 1983. . . Southwestern Univ. Law School, L.A., is starting an entertainment and arts law program for advanced law students. . . Rooney Pace Inc., a Gotham stock analyst firm, has a bulletin out, advising investors that the Handleman Company is making a most profitable move in entering the home computer software field. . . Track found Nick Cenci, Pittsburgh industry vet, returning to the disk wars with his Zanzibar Records label. Action Dist., Cleveland, is first distributor he appointed to handle his budding Chaz single.

WEA topper Henry Droz was most upbeat on his recent four-city road tour to preview pre-holiday product. As the Droz entourage proceeded cross-country, "Best Of The Year" awards went to: Philadelphia branch sales manager Rich Cervino, buyer Ed Hurff, credit manager Matt Roller, media specialist Sue Costello and sales rep Rick Miller; Boston sales rep Wayne Thomas; New York sales rep Carol Duffy; regional Elektra/Asylum black music promo man Doug Daniels; Atlanta marketing coordinator Jack Klotz, sales rep Barbara Carr, Warner Bros. country music promo man Warren Hudson and Atlantic black music promo rep Veniece Starks; Dallas

special projects coordinator Rob Black and sales rep Paul Robertson; New Orleans' Atlantic rookie promo rep Kim Stephens; Cleveland's branch manager Mike Spence, operations manager/controller Les Blair, black music field merchandiser Joey Quarles, sales rep Ken Easterbrook, Warner Bros. pop music promoter Larry Bole, Elektra/Atlantic black music promo rep Ted Joseph, Elektra/Atlantic pop music promo rep Jay Brooks and Elektra/Atlantic black music promo rookie Artie Dunning; Chicago singles specialist Tony Comarado and sales rep Bill Giardini; Los Angeles warehouse manager Dick White and sales rep Ed Hall and pop music field merchandiser Issie Borenstein, Warner Bros. promo rookie Greg Lee and Elektra/Atlantic promo rookie Roger Smith.

Looks good for 25-year RCA veteran Chet Atkins to pact with CBS Records Nashville. Although Rick Blackburn, senior vice president of the label's Nashville division, won't confirm the signing, it's believed that a deal could be forthcoming as early as this week.

London Records concerned over the strike called last week by musicians against the Chicago Symphony. If the work stoppage drags on, it may interfere with recordings scheduled by the label in November. . . Grapevine has Ron Oberman, who is currently in Gotham City at 51 W. 52nd CBS HQ in long palavers with the toppers, to return to the West Coast as overall CBS label boss.

It's nervous time at the CBS Terre Haute plant in Indiana where rumors persist that the operation will be phased out. CBS Records itself will only say that it is "reviewing its manufacturing activities."

CBS Records launched Monday (4) a 10% discount on 900 pop titles through Oct. 22, with no extended dating. Program follows a deal, just ended, on 80 albums, including a 5% discount on LPs and a 10% discount on cassettes.

A \$3.99-\$4.99 lure on strong new \$8.98 list releases was a weekend lure from Alexander's in Gotham. The \$3.99'er is Billy Joel's latest, "The Nylon Curtain," while albums by the Who, Neil Diamond, Luther Vandross, Aretha Franklin, Michael McDonald, Lionel Richie, R.E.O. Speedwagon and Linda Ronstadt went for \$4.99. Cassettes in all instances were priced at \$5.99 and the Joel album was limited to one per customer.

Edited by JOHN SIPPEL

Back Track

30 years ago this week: Rock-Ola debuted the first 120-selection jukebox. . . RIAA staged a "successful" Hartford, Conn., Record Festival. . . Yul Brenner ankle the Broadway cast of "The King And I" to discuss a Hollywood deal. . . Bobby Weiss appointed European rep for Capitol Records.

20 years ago this week: Mickey Kapp and Phil Skaff elevated to executive vice president and vice president, sales respectively at Kapp Records. . . ASCAP announced it did \$23 million in the first eight months of the year. . . In an executive realignment at Capitol, Glen Wallichs rose to chairman of the board, with Alan Livingston moving into the prexy's slot. . . Ken Draper moved from KEX Portland, Ore., to KYW Cleveland as program director. Art Ford moved from WNBC to WINS New York.

10 years ago this week: MCA Records dropped its six remaining indie distributors, replacing them with sales offices. . . In full-page ads, Matsushita Electronics encouraged Japanese consumers to tape music off the air. . . Warner Bros. Records advanced Murray Gitlin to vice president/assistant treasurer and Eddie Rosenblatt to vice president/sales. . . Orrin Keepnews named jazz a&r boss at Fantasy/Prestige. . . Tom Donahue named vice president/general manager of KSAN-FM, San Francisco. . . Pacific Stereo opened its first Midwest stores, mainly in the Chicago area.

Shoe Records Launched In Memphis

By ROSE CLAYTON

MEMPHIS—Shoe Productions, a locally-owned recording, publishing, and production complex, has formed Shoe Records with James Griffin, former Bread guitarist and vocalist.

Griffin is the label's first artist. His single, "Lonely Girls," backed with "Heartbeat," is slated for release in late October.

Warren Wagner, president of Shoe, says the company decided to form its own label because "creatively and from a marketing standpoint, we feel like the current climate of the industry points to favorable conditions for an independent operation. We feel very fortunate to have an artist of the caliber of Griffin working in this venture."

Griffin co-founded Bread with David Gates in the early '70s, and

the band became one of the most commercially-successful rock groups of that period. Griffin co-wrote the academy award-winning song, "For All We Know," recorded by the Carpenters for the movie, "Lovers And Other Strangers." Before forming Bread, Griffin earned a gold record for penning Ed Ames' hit, "Apologize." And as a member of Bread, he earned 14 gold and platinum singles and LPs.

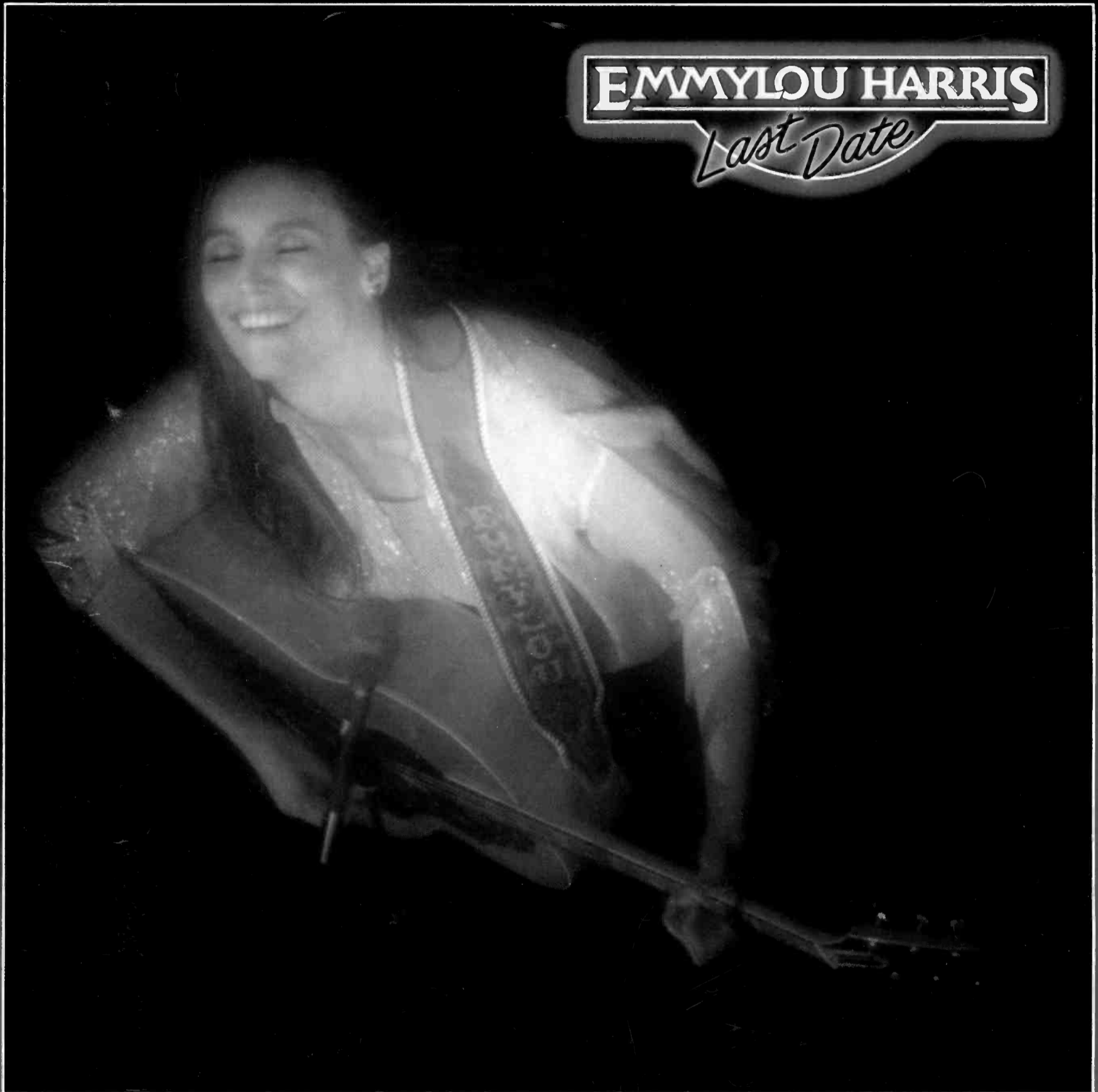


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The Live Album From Emmylou's 1982 Tour.

Featuring the Hit Single "(Lost His Love) On Our Last Date."

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