

Billboard HOME VIDEO

NEWSPAPER

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A Billboard Publication

The International Newsweekly Of Music & Home Entertainment

Aug. 28, 1982 • \$3 (U.S.)

Controls On Video Rental Eased Less Rental-Only Titles; Warner Drops 'Choice' Plan

By LAURA FOTI

NEW YORK—Major studios are fast relinquishing control over home video rental programs. More and more, dealers are selling or renting at their option regardless of restrictions imposed when product was acquired, with little or no interference from manufacturers.

A survey of retailers and suppliers

shows how rental-only plans have been revised and what effect the revisions are having at retail.

Warner Home Video, for example, has dropped its "Dealer's Choice" program, with its three-tier title classification and lease/purchase plan. While the company still has rental-only titles, their release has slowed to a trickle—and they are all what WHV had called "A" titles.

The "B" and "lease/purchase" classifications have been dropped.

The "Dealer's Choice" program was instituted in January, after a national outcry against the original Warner Home Video rental-only plan launched in October, 1981. The revised version was said by dealers to be extremely complex, although it did have the advantage of offering them extended billing terms.

There is speculation that it was precisely those terms that led to WHV's dropping the program. "They were losing their shirt," asserts one dealer. "The program was a success with dealers, but it was actually 10 years ahead of its time."

Two other studios with rental-only programs, MGM/UA and CBS-Fox, have not dropped their plans, but are less aggressive about releasing and policing product through them. Fox, for example, released "Star Wars" officially as a rental-only videocassette in June, while unofficially condoning sale of the title. Consequently, "Star Wars" (Continued on page 15)

See RCA, PolyGram Near Consolidation Of Shipping

By IRV LICHMAN

NEW YORK—RCA Records and PolyGram Records appear close to a consolidation of warehousing, shipping and computerized order entry functions.

Although both companies are tight-lipped over the development, several major retailers indicate that they have been advised by parties to the negotiations that the deal is imminent.

Neither label is likely to surrender its sales or promotion activities through its current branch system. However, the game plan is to structure a merger of warehousing facilities at various points around the country.

Additional speculation, which could not be confirmed, centers on the possibility that PolyGram would (Continued on page 10)

VIA FOUR CHAINS

Impact Of Price Cut On Tapes Tested At Retail

By JOHN SIPPTEL

LOS ANGELES—Four major retail chains hope to prove for manufacturers that dramatically lower list prices on prerecorded tape can substantially increase sales.

Single Camelot, Tower, Western Merchandising and Flipside (Chicago) stores are currently carrying on a 30-day, \$2 price slash experiment. The results will be shown to the NARM manufacturers advisory committee when it meets with the retail advisory board Oct. 6 at the Houstonian, Houston.

During the July Chicago conference of the retail group, it was suggested that label reps could most forcefully be shown the impact of a list price dip by results of actual business experience.

The four trial stores are merchandising a \$6.98 list on prerecorded tape. The experiment prohibits any other promotion or advertising.

The retail committee at its Chicago get-together unanimously agreed that sales experience thus far shows cassette volume increasing

continually. Key retail executives at the meeting, however, also commented that LPs' decline in numbers at the sales register is not being compensated for by the cassettes' growth.

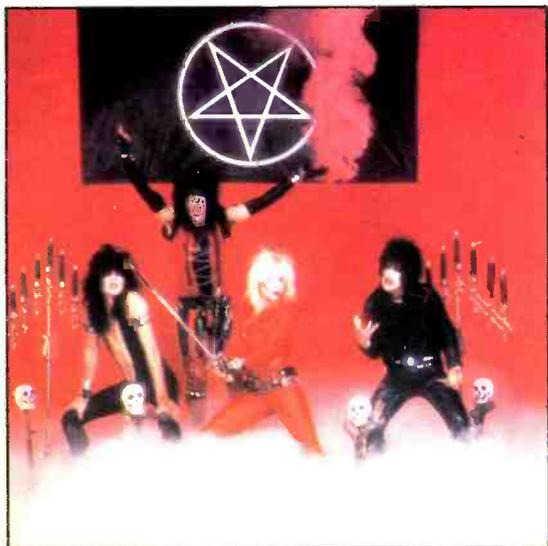
(Continued on page 15)

Programmers Seek To Save Beautiful Music

By DCUGLAS E. HALL

NEW YORK—Beautiful music, the lushly orchestrated radio format, is in serious trouble. Those determined to save it may move it closer to a structure with more meaning for the record industry.

Typical of those taking a new approach to the music is Ralph Sanabria, who just moved back to his old job as music director at WPAT-AM-FM New York. He's (Continued on page 18)



Below the belt rock'n'roll from **Mötley Crüe**, the fastest rising band in the West! **TOO FAST FOR LOVE** (60174) features "Public Enemy #1," "Piece Of Your Action" & "Live Wire," and was produced by **Mötley Crüe** with special re-mix by **Roy Thomas Baker**! On Elektra Records & Cassettes.

(Advertisement)

- Inside Billboard -

- **MAJOR RELEASES** are due this fall from a slew of name artists, including Joel, Benatar, Hall & Oates, Springsteen, Ronstadt and the Commodores. If they and their record labels deliver, the upcoming sales season looks promising. Page 3.

- **RETAIL CHAINS** looking to counter the effects of the current slump have devised a range of ingenious pricing ploys, outlined in Billboard's ongoing survey of this aspect of their business. Pages 3, 15.

- **RADIO'S RELATIONSHIP** with the record industry has deteriorated in many respects, as each protects its own interests in the face of competition and adversity. Broadcasters' perspective on this state of affairs is examined in a special report. Page 17.

- **BLACK RETAILERS** are being told of a plan by the Black Music Assn. to help them weather the recession, and to chart long-term growth. Describing it, BMA's executive director says, "The time for 'band aid' solutions has long passed." Page 6.

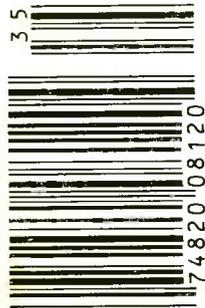
- **ARBITRONS MEASURE** personalities as well as station performance, and in several of the latest books, women pulled down the highest ratings. Page 16.

- **RECORD DEALERS** considering the move into video, and video retailers looking for profitable growth, can study the pros and cons, the ins and outs of this complex field in a special guide to home video merchandising, opposite page 28.



BILLY SQUIER ROCKS RADIO AND RETAIL WITH THE HOTTEST NEW AOR ALBUM IN AMERICA! **Emotions In Motion** (ST-12217), the new album from Billy Squier, has rocketed into the Top 5 on the nation's rock album airplay charts. Accounts across the country report that sales are exploding. And the audiences are larger than ever on Squier's current tour with Queen. **Emotions In Motion** is an industry sensation! On records and new high-quality XDR cassettes from Capitol. (Advertisement)

(Advertisement)



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MICHAEL STANLEY BAND

MSB

THEIR MUSIC SOUNDS BETTER THAN EVER.

MSB ST-17071

FEATURES THE HIT "WHEN I'M HOLDING YOU TIGHT." B-9130

PRODUCED BY M.S.B. AND DON GEHMAN.



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A Bright New Star is Shining

And His Name Is

**Glenn
Edward
Thomas**

THE LATEST DISCOVERY

ON CAPITOL RECORDS FROM

PRODUCER DON CORNELIUS



The "TURN AROUND" Single

From The Forthcoming **TAKE LOVE** Album,

Is **BOILING HOT!**



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Barrage Of 'Name' Product Promised By Labels For Fall

By PAUL GREIN

LOS ANGELES—If projections hold, between now and the Christmas selling season there will be new LPs by Michael Jackson, Christopher Cross, Billy Joel, Supertramp, Pat Benatar, Hall & Oates, Diana Ross, Linda Ronstadt, Bruce Springsteen, the Who, Kim Carnes, Neil Diamond, Pink Floyd, Rush, Tom Petty & the Heartbreakers, the Commodores, Phil Collins and Kenny Loggins.

And that's just for starters. There will also be greatest hits sets by Olivia Newton-John, Dan Fogelberg, the Eagles, Dolly Parton and Lynyrd Skynyrd; live albums by Rod Stewart, the Doobie Brothers and Ozzy Osbourne; label debuts by Joni Mitchell, Neil Young and Peter Gabriel (on Geffen), Crystal Gayle (on Elektra) and Natalie Cole (on Epic); and solo debuts by Donald

Fagen of Steely Dan and Michael Rutherford of Genesis.

Before you break out the champagne, bear in mind that Supertramp, Rush, Kim Carnes and the Commodores were all promised for the second quarter in Billboard's last product roundup, as were solo debuts by Lionel Richie and Glenn Shorrock, which weren't even penciled in this time around.

The point is that delivery and release dates are not always adhered to. But even allowing for that, the name power almost every label has

lined up for fall is good news for a business that could use some right about now.

Here's a rundown of major name product by combined labels. The label groups are listed according to the total number of albums they have on the current chart.

Columbia (26)—Columbia's fall schedule is topped by five acts that went platinum with their last studio LPs: Kenny Loggins, due at the end of this month; Bruce Springsteen and Billy Joel, set for September; and Neil Diamond and Pink Floyd,

pegged for later in the year.

Also due: Aerosmith and the Boomtown Rats at the end of this month, to be followed by Johnny Cash, Larry Gatlin, Gladys Knight, Rachel Sweet, the Psychedelic Furs, Albert Hammond, the "Nine" cast album and a Ray Charles LP from Nashville.

Warner Bros. (26)—Christopher Cross' "Another Page," followup to 1980's Grammy-sweeping best-seller, is set for November. Other superstar LPs due in the quarter: the Who's "It's Hard" in September;

live albums by Rod Stewart and the Doobie Brothers; and the Geffen debuts of Joni Mitchell, Neil Young and Peter Gabriel.

Also expected in September: Dire Straits' "Love Over Gold," the Time's "What Time Is It?," "Miss Piggy's Aerobique Exercise Workout Album" and LPs by Chick Corea, Alice Cooper and Jimi Hendrix.

Pegged for October or early November: The solo debut of Steely Dan's Donald Fagen, a mini-LP by the Blasters, and albums by Prince, Chaka Khan, Emmylou Harris, Devo, Sly & the Family Stone, Black Sabbath and Frizzell & West. Also: Keith Jarrett and Chick Corea on ECM, George Harrison on Dark Horse, Foghat on Bearsville and Grand Funk on Full Moon.

(Continued on page 46)



Billboard photo by Irv Lichtman

TESTING, TESTING—Ted Goldspiel, manager of Record World's retail unit in Forest Hills, Queens, N.Y. and Susan Phillips, regional supervisor, check sales results from a computer as part of a NARM-sponsored UPC barcode test at the store (Billboard, Aug. 14).

IMPACT STILL UNCERTAIN

Accounts Mixed On Effect Of CBS Branch Shakeup

By ROMAN KOZAK

NEW YORK—The dust has not yet settled from the recent cutbacks at CBS Records, where 300 staffers lost their jobs (Billboard, Aug. 21), and CBS executives spent much of last week in meetings to fill in resultant gaps. But accounts in the nine cities where branches have been closed display mixed feelings about what the cutbacks will mean to them.

"I've spoken to CBS and they asked to give them time to sort everything out, which is fair enough. But on another level, I got the real feeling that things are never going to be the same," says the head of one large retail chain based in a city where CBS closed its office.

"The sales won't be any different, because they still have two or three salespersons, even if they work from home. But I am afraid there may be an impact on local promotion and advertising," says Dan Daily, manager of H.W. Daily one-stop in Houston.

"It's not as though CBS is going out of business," says Harold Lipsius, head of Universal One Stop in Philadelphia. "There is no reason the branch manager from Washington can't pop in once in a while. CBS is still as close as the phone, though it would be nice if they gave us an 800 number now to call them."

"I think it was a little stupid to close the Denver branch," says Evan

Lasky, head of the Budget Records & Tape chain in Denver. "I heard that it was extremely efficient. It was number one in sales against population. Also, Denver is so far away from everywhere. It is as far from Los Angeles as it is from Dallas."

"Hopefully this will not affect us," says Lee Eklund of the Eklund Enterprises one-stop in Kansas City. "They still have two reps here. The question is what they are going to cut next, if they are going to cut any services. And that we'll have to see."

EDITORIAL

The Sky Is Not Falling

Chicken Little came to roost in the music industry last week, but this time around his theme was more modest than the collapse of the atmosphere as picked up by zealous headline writers, and carried in a wave of hysteria that travelled through most trade corridors, he was content to announce the death of the music business.

Triggering the latest wave of speculation over the industry's ongoing economic trials was national media coverage of CBS Records' latest payroll cutbacks and structural consolidations

(Billboard, Aug. 21). By mid-week, much of the significance of CBS' actions was obscured by the immediate tragedy of lost jobs, rather than any consideration of long term vindication.

Indeed, the very idea that CBS or any manufacturer, distributor, retailer or other music concern *believed* in a long term was clouded by headlines such as that given by the Los Angeles Herald Examiner to an otherwise realistic, if downbeat, piece written by Robert Palmer for the New York Times' Aug. 14 edition, picked

(Continued on page 52)

MCA Bows 'Twin-Pax' Cassettes Latest Label To Put Two Catalog LPs On One Tape

By SAM SUTHERLAND

LOS ANGELES—MCA is the latest manufacturer to tackle the burgeoning cassette market via separate new programs, including the introduction of a new line of specially priced double cassettes and refinement of an oversized cassette package derived from LP jackets.

Late September will see MCA Distributing shipping the first 15 "Twin-Pax" cassettes by such roster leaders as Olivia Newton-John, Tom Petty and the Heartbreakers, Steely Dan and Elton John, pairing two of each act's biggest sellers from MCA's "Platinum Plus" line of \$5.98 titles on a single cassette.

That slant follows the lead of WEA's "2 For One" double cassettes (Billboard, June 26) while offering an added price break, listing MCA's tapes at \$9.98 as compared to the \$10.98 being asked in WEA's list for the "2 For One" tapes, which include both \$5.98 and \$8.98 product among the albums used in assembling the packages.

Already in the market are MCA Records' new LP-sized cassette jackets for the label's soundtrack package from "E.T.—The Extra-Terrestrial." A sample supplied to Billboard consists of a conventional album sleeve with a rectangular, die-cut space on the front. The cassette is fitted snugly into the opening, with shrink wrap holding the tape in place.

According to Vince Cosgrave, the label's marketing vice president, "It really started with the 'Jazzercise' project. What do you do with an exercise cassette if you don't want it

to get lost in the bins?"

Both Cosgrave and MCA Distributing's John Burns, vice president of branch distribution, say the goal was to encourage dealers to stock cassettes and LPs side by side in high visibility locations. "It worked quite well," reports Cosgrave, who adds that the "E.T." package has in turn added new momentum to the concept as a more formal test.

Although the soundtrack cassette was initially shipped in conventional Philips "jewel" boxes, owing to the album's release closer to the film's launch than originally hoped, new stock puts the tapes into the larger format.

Burns adds that this design is being further refined for use with Olivia Newton-John's forthcoming greatest hits anthology, which will see LP and tape issued simultaneously in the 12-inch size package. For Newton-John, tapes will be en-

closed in a Philips box with conventional cassette-sized graphics, then slipped into the die-cut sleeves. A molded plastic bubble pack will hold cassettes in place.

Burns says that approach will allow consumers to have cover art on the smaller tape as well as the full sleeve, while offering MCA an added advantage with any overstocks: "What we're doing here is similar to what you do with a single in a picture sleeve. You initial a certain volume of product that goes out with the special package, then, when sales decline, send catalog goods out in a regular package."

By packaging the cassette in both Philips box and special sleeve, MCA will be able to convert left-over 12-inch cassette packages for cassette bin storage by simply removing the Philips boxes from the larger sleeve.

While Burns reports that the

(Continued on page 54)

Retail Survey Finds Chains' Price Ingenuity

By JOHN SIPPPEL

LOS ANGELES—U.S. record and tape retailers are meeting the challenges of the economic crunch with ingenuity, a survey of representative stores indicates.

The canvass shows that to subtly promote important multiple unit sales, several chains are offering \$5.98 list albums at special discounts in buys of twos and threes. And Flipside's Allan Rosen has applied the slide rule to his stores' economics, coming up with a lower price for \$8.98s where his stores are free-standing locations, as opposed to the higher prices in mall outlets.

Full survey details, page 15

Mainstream Records, the Milwaukee chain, recently introduced a retailing ploy—often used successfully in other industries—in two newly opened outlet stores, where their prices for Billboard's top 25 best-selling albums are less than at the Mainstream units.

Scott Young of Young Entertainment, Atlanta, is charging 30 cents more shelf price for RCA and PolyGram \$8.98s.

National Record Mart singles range from \$1.49 to \$1.79, with the Sam Shapiro store web rolling with the particular deal.

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German Tape Companies Fighting Software Levy

By WOLFGANG SPAHR

HAMBURG—West German tape manufacturing companies are lobbying the government here to drop plans for a levy on audio and video software.

Leading the campaign is BASF, Europe's largest tape supplier, which has threatened to fire several hundred employees and abandon a scheme to enlarge its Willstadt facility if the levy is introduced. Instead, it says, it will consider building a new plant overseas.

BASF argues that the way to increase revenue is to extend the existing hardware levy to include imported equipment, a move that would raise almost as much money as the intended software tax, it claims.

But the Minister of Justice here says the government is determined to improve authors' rights and incomes by changing the Copyright

Law, and in a letter to the German Music Publishers' Assn., CSU party chief Franz Josef Strauss also calls for change.

"Intellectual and artistic forces in our country can only be promoted if intellectual property is honored more fully in the future," he writes. "And this is particularly important with increasing home copying."

Economics minister Herr Lambsdorff has agreed to the legal changes in principle, but refuses to specify the exact amount or percentage of a software levy. "Before we make a final decision we will have to check all the financial implications in the context of the economic situation," he says.

BASF and its supporters believe the effect of a levy will be to increase competition from foreign, and specifically Japanese, rivals. Last year,

(Continued on page 40)

Manilow Will Rock Out On Four-Song EP

By PAUL GREIN

LOS ANGELES—Barry Manilow will next month become the first pop superstar to release an EP since the lower-cost product configuration resurfaced a few years ago. In its latest 12-inch incarnation, the EP has mainly been confined to rock and new wave groups like Cheap Trick, the Pretenders, the B-52s, Devo and Missing Persons.

Manilow's EP, priced at \$5.98, will spotlight his hit version of Shakin' Stevens' rockabilly tune "Oh Julie." The other three songs will also depart from his trademarked ballad style. "They're all up-tempo rock'n'roll songs," Manilow says, "or as rock'n'roll as I can get."

Manilow adds that the idea for the EP came from Arista. "I'd cut a demo of 'Oh Julie' and sent it off to Clive (Davis), who went crazy over it. He called me back and said an EP would be the best way to market it. I remember when EPs were associated with people like Percy Faith and Mantovani, but now they seem to be terribly hip."

EPs, of course, are ideally suited to a time when money is tight and album sales are soft. "We might be timing this absolutely right and I must give all the credit to Clive and Arista," Manilow says. "It sounds pretty smart to me."

Manilow notes he'll conclude work on his next album in a few weeks, about the time Arista releases the EP. The album will then come out around Thanksgiving. Manilow says he doesn't know if it will include any of the songs on the EP. "If the EP bombs dreadfully, there would be no reason to include any of them. But if it's a hit, maybe we should pull some of them off."

The EP will be packaged like a regular album, Manilow says, with a front cover photo and credits on the back. He adds that Arista may pull two or three singles from the record. Of the tunes, he considers "Some Kind Of Friend," co-written with Adrienne Anderson, the most straightforward rock'n'roll, followed closely by a guitar-dominated, rockabilly reading of "I'm Gonna Sit Right Down And Write Myself A Letter." The set is rounded out with "Heaven," cowritten with Bruce Sussman.

Billboard Talent Forum Postponed

NEW YORK—The Billboard Talent Forum, originally scheduled for Sept. 8-10, has been rescheduled for March.

According to Tom Noonan, director of Billboard conferences, response from potential forum attendees indicated that September, coming in the middle of the summer and fall tour seasons, was a difficult time for a forum, while March, before the busy spring/summer season, would be better for such an industry get-together.

Noonan thanks the speakers and panelists who agreed to take part in the September meeting and asks them to be patient until March. The March forum will be held in the Los Angeles area.

Executive Turntable

Record Companies

At PolyGram Records in New York, **Mel Ilberman** named to the newly created post of executive vice president and **Jack Kiernan** upped to executive vice president of sales and marketing. Ilberman, who was general manager of CBS Songs, will oversee the label's business and legal affairs, special projects and international divisions. Kiernan was senior vice president of sales and marketing.



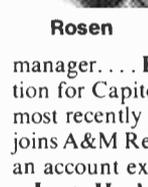
Ilberman

Andrew Pryor appointed vice president of the Ariola International Group, based in Munich. He joined parent firm Eurodisc five years ago, serving most recently as head of Ariola's U.K. operation. Succeeding him in that post is **David Simone**, formerly director of business affairs.



Kiernan

Harvey Rosen upped to director of marketing for PolyGram Classics in New York. He joined the company in 1976 as a sales rep, serving most recently as branch manager for PolyGram Distribution in Baltimore/Washington. . . . **Scott Burns** promoted to associate national promotion director of singles for Elektra/Asylum Records in Los Angeles. He joined the label in 1976, serving most recently as West Coast regional promotion director.



Rosen

Eliza Brownjohn promoted to international director for Chrysalis/Records in Los Angeles. She was international manager. . . . **Kirk Melloy** upped to manager of national marketing coordination for Capitol Records in Los Angeles. He joined the label in 1969, serving most recently as manager of the Atlanta distribution center. . . . **Wayne Isaak** joins A&M Records in Los Angeles as West Coast director of publicity. He was an account executive for Wayne Rosso Associates.

Larry Hughes joins MCA Records in Los Angeles as regional country promotion manager. He was doing independent promotion for We Care in Nashville. . . . **Betsy Farren** exits ZE Records in New York. . . . **Elizabeth Weber Joel** exits as chairman of Decent Records to establish and direct a national non-profit organization "dedicated to community awareness."

Publishing

Gerry Teifer upped to vice president of Eastern operations for ATV Music in New York. He was head of the group's Nashville division. Named general manager of ATV Nashville is **Byron Hill**, who was Teifer's assistant. . . . **Jody Williams** joins Chappell Music in Nashville as professional manager. He held a similar post at Screen Gems Music. . . . **Brian Kelleher** named director of accounting for Famous Music Publishing in New York. He was manager of royalty administration at General Entertainment.

Video/Pro Equipment

Marc Chalom upped to vice president of production and operations for Hearst/ABC Video Services in New York. He was executive director of production. . . . At JBL in Northridge, Calif., **Tom Floerchinger** appointed vice president of administration and **Ruth McNevin** upped to manager of sales administration. Floerchinger was vice president and treasurer of KMRW, an oil development firm in St. Louis; McNevin was operations manager for the international division of JBL. . . . **Thomas P. Friel** appointed vice president of sales for Phase Linear in Schiller Park, Ill. He will continue as vice president of sales for Advent. . . . **Susan Planer** upped to president and chief executive officer of Mediasound in New York. She was executive vice president and general manager. . . . **Deepak Vazirani** named chief engineer, consumer products division, of Mura in Westbury, N.Y. He was senior application engineer for the General Instruments Corp.

K-tel In Stateside Push Via U.K. LP

LONDON—Television merchandising company T-tel is to push new U.K. talent into the U.S. marketplace through a tv-advertised compilation album.

Raymond Kives, K-tel International vice president, in London for corporate talks, says: "We're very aware of the new sounds being developed in Britain these days and as a company we want to be behind an all-out invasion of the U.S. market."

"In basis, we want to help British record companies to position themselves in the U.S., and a particularly strong marketing method is a top-quality British rock compilation album sold as a concept."

Kives is currently running the K-tel British operation, following the departure of Colin Ashby, former managing director, and a&r manager Nigel Mason, to set up a rival tv-merchandising company (Billboard, July 31).

N.Y. STATION FIGHTS BACK

WBLS Seeks Boost Via Programming Changes

By LEO SACKS

NEW YORK—WBLS-FM here has implemented a series of programming changes in a move to counteract its third-place standing among the market's urban contemporary outlets.

The Inner City property last week shifted two of its top air personalities, Sergio Dean and Rickie Ricardo, into afternoon and evening time slots, and hired two new weekend announcers, Denise Colon and Cleo Rowe.

Other programming developments include a tightened playlist, hourly commercial-free sets, three top 10 record reports (for store sales, club play and station requests), and a more community-minded promotion thrust.

General manager Charles Warfield acknowledges that WBLS, which finished third behind top-rated WKTU-FM and WRKS-FM in the spring Arbitron report, has been outpromoted by its competitors.

"Our support for the community has always been rather low-key," he says, "largely because our jocks have always enjoyed a certain mystique in New York. Well, the competition seized on our lack of visibility as a team, and that's hurt us the most, more so than the overexposure of any one individual." He was referring to program director Frankie Crocker.

Warfield says that the station's support for the Harlem Week tribute here this month "shows how serious we are about making the station more visible this fall." He would not discuss future promotion plans, but he promises that the station's current market position will change. "Obviously, we're not satisfied. Our competition is out there constantly. But if we can strengthen our teens and hold on to our 18-34-year-olds, we'll be all right again."

(Continued on page 52)

VIDEO SOFTWARE SUPPLIERS

U.K.'s Intervision, HRH Merge

By NICK ROBERTSHAW

LONDON—Two of Britain's most aggressive and successful video software operations, Intervision and Home Video Holdings, are to merge. The result will be one of the largest independent software suppliers in video.

Intervision is Britain's largest independent distributor, with a movie catalog of almost 500 titles (including 20 from United Artists) going through 14,000 outlets. It was the first local firm to get into feature films on video when two-hour players appeared in 1978.

For Home Video Holdings, the merger makes a valuable connection with Alpha Films, which Intervision acquired earlier this year. The move was designed to provide the means of controlling both theatrical and video release. Home Video chief executive Peter Abbey, a frequent critic of film industry thinking, sees

this as a crucial step forward for video suppliers.

"The film distributors are half dead as far as I'm concerned," he

says. "Say you make a deal where you have to wait six months before you can release: within a week, you've got pirate copies in the shops. But they won't give you an antipiracy clause, and they won't accept that it might be their own security that's at fault. They wouldn't even let us sell videocassettes in the cinema foyers because they think it's 'competition'."

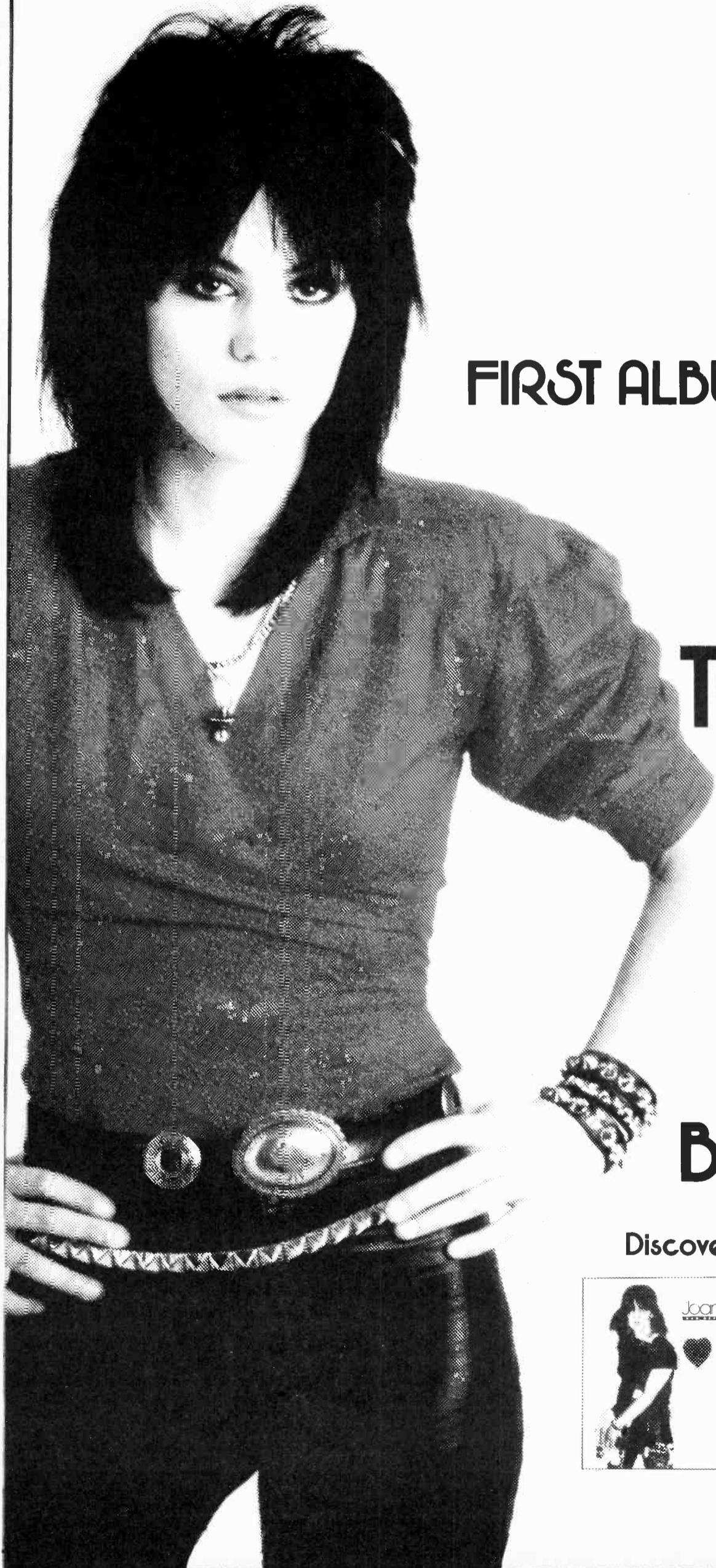
For Abbey, the impending merger marks the climax of a hectic first 15 months in the video business. Home Video Holdings was launched April, 1981 on a policy of instant diversification and breakneck expansion. Subsidiaries sprang up everywhere at once. By early summer, Home Video Products was in business, acquiring and distributing films on video. Home Video Stores had opened the first of five London retail outlets; Home Video Big Screen was actively exploring the pubs, clubs

(Continued on page 29)

Doubleday To Purchase WMET?

NEW YORK — Doubleday Broadcasting to buy WMET Chicago? Gary Stevens, president of Doubleday, says his company has had some discussions with Metromedia about the possibility, but has "no firm plans" for the purchase.

Metromedia, which declines to comment, is reportedly asking \$9.5 million. It apparently wants to sell the station to clear the way with the FCC to purchase WFLD-TV from Field Communications.



**JOAN JETT'S
FIRST ALBUM HAS A HIT TOO!**

**DO YOU
WANNA
TOUCH ME
(OH YEAH)**

By

**JOAN JETT
& The
BLACKHEARTS**

Discover "BAD REPUTATION"



On Boardwalk
Records & Tapes



Jett Lag Productions
Produced by Ken Laguna and Ritchie Cordell

NEW COMMERCIAL OUTLET

U.K. TV Station Offers Broad Promo Potential

LONDON — The November launch of Britain's second commercial television network, Channel Four, is expected to impact on the record industry's extensive use of tv advertising.

Although the new channel's programming schedules are still being firmed, most in the business appear excited about its potential for promoting new and established artists, and for product advertising. There will apparently be a strong emphasis on music-oriented shows.

Television-advertised product accounts for approximately 20% of all album sales in the U.K., and record companies spent more than \$46 million (rate card values) on such advertising in 1981. A further \$17 million-plus was spent on direct response marketing of records and tapes.

Coinciding with the debut of Channel Four, and perhaps in anticipation, is the emergence of several new tv marketing firms looking to challenge established companies like K-tel, Ronco and Warwick.

Among these are TV Records, founded by a former K-tel chief (Billboard, July 31) and distributed by Virgin, and Telstar Records.

In fact, Telstar is already committed to buying time on the network, says sales chief Sean O'Brien. "It should be a good debut. We're in from the start, not least because young people seem to be one of the channel's main target audiences."

TV Records' Colin Ashby sees advertisers using Channel Four for specific concepts and promotions, and anticipates "good deals" to attract space buyers.

At Warwick Records, sales and marketing director Ben Godbolt says, "With the still-unspecified slots in Channel Four planning, we have to adopt a wait-and-see policy before booking space. But if it's good programming, then the ratings should be good from the start, mainly because of the novelty value. It could be very advantageous in terms of test marketing."

Laurie Freeman, Ronco sales
(Continued on page 40)

BMA Sets Dealer Aid Program Plan Targets Manufacturer/Retail/Bank Alliance

By NELSON GEORGE

NEW YORK—An alliance among record manufacturers, retail cooperatives and banks is a key element in a plan to aid black dealers, which was scheduled to be unveiled by the Black Music Assn. in Atlanta Saturday (21).

At the Jack The Rapper Family Conference, BMA executive director George Ware and St. Louis retailer Ted Hudson were to describe a plan

whereby dealers in a particular region would form co-ops, get financial support from local banking institutions, and procure the cooperation of the major record manufacturers in terms of advertising and free goods.

Speaking to Billboard before the event, Ware said, "The idea is not simply for black retailers to form co-ops, because that idea has been tried before and has failed. What we are talking about is developing a struc-

ture in which black retailers can coalesce in co-ops, and not have to exist simply on their own cash flow, but to have access to local banking institutions during the critical periods such as ordering new product. This is not a short term program, but one that must be developed over time. The time for 'band aid' solutions has long since passed."

The specifics of how this triangular relationship would work "depend on how the three elements come together in a particular market," continued Ware. "We are bringing together people from all these sectors to discuss the needs of each. In seven key markets, the BMA wishes to introduce the program; we plan one-day events to facilitate understanding and discussion."

The seven markets are St. Louis, Chicago, Detroit, New York, Philadelphia, Atlanta and Los Angeles.

If, at this point, the program seems short on nuts and bolts procedures, Ware explained that there are "several mechanisms" up for approval. "But before we go with any one we'd like to generate more feedback from the grass roots. There is no point in trying to implement some national approach from an ivory tower. It has been proved that that doesn't work."

Ware emphasized, however, that "this program will have no administrative life outside the BMA. We will provide the structure and the criteria for involvement. If it isn't working or being misused we'll have the power to remove offenders."

By this time next year, Ware hopes
(Continued on page 52)

Chartbeat

Air Supply, Manilow Soar; Survivor Eyes Epic First

By PAUL GREIN

Both of Arista's top-grossing pop acts achieve career milestones this week. **Barry Manilow's** "Oh Julie" jumps to number 50, becoming his 23rd consecutive single to crack the top half of Billboard's Hot 100. That's Manilow's entire output since he first charted with "Mandy" in November, 1974.

And **Air Supply's** "Even The Nights Are Better" remains superstarred in its fifth week in the top 10. That brings the group's total number of weeks in the top 10 to 50, which is more than any other act has achieved thus far in the '80s.

Air Supply first cracked the top 10 in 1980, as did **Christopher Cross**, **Eddie Rabbitt** and **Kim Carnes**, **Rick Springfield** and **Juice Newton** first hit that level in '81. But all of the other acts that have logged the most weeks in the top 10 thus far in this decade got their starts in the '60s or '70s.

Here are the 16 acts that have spent the most weeks in the top 10 since January, 1980, in rank order:

1. Air Supply, Arista, 50 weeks.
2. Diana Ross, Motown/RCA, 44. (Includes duet with Lionel Richie, Jr.)

3. Daryl Hall & John Oates, RCA, 39.
4. Kenny Rogers, United Artists/Liberty, 34. (Includes duet with Kim Carnes.)
5. Stevie Wonder, Tamla/Columbia, 33. (Includes duet with Paul McCartney.)
6. Olivia Newton-John, MCA, 32. (Includes duet with ELO.)
7. Blondie, Chrysalis, 30.
8. Queen, Elektra, 28.
9. John Lennon, Geffen, 28.
10. Christopher Cross, Warner, 28.
11. Rick Springfield, RCA, 27.
12. Juice Newton, Capitol, 27.
13. Paul McCartney, Columbia, 25. (Includes duet with Stevie Wonder.)
14. Eddie Rabbitt, Elektra, 23.
15. Kim Carnes, EMI America/United Artists, 22. (Includes duet with Kenny Rogers.)

(Continued on page 52)

Court Says RKO Must Face Challenges

WASHINGTON—RKO's 12 radio stations and three remaining tv stations must face the challenges of all competing applicants, the U.S. District Court of Appeals here has told the FCC. It is now up to the Commission to either comply with the ruling or appeal the decision to the U.S. Supreme Court.

The ruling is the result of a suit brought against the FCC by New South Media Corp., which is seeking RKO's Memphis tv license for WHBQ-TV. New South Media challenged the FCC's ruling that all competing applications for RKO's stations must be held in abeyance until the FCC decided whether or not RKO is fit to hold any broadcasting licenses.

This question of fitness came up after the FCC stripped RKO of its license for WNAC-TV Boston for lack of candor and misdeeds of its parent company, General Tire & Rubber Co.

The ruling could be a benefit for RKO, speeding up the decision on whether RKO will ultimately retain its remaining broadcast licenses.

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2 Pack LN C60	2.85	C-60 Min.	2.05
2 Pack LN C90	4.25	C-90 Min.	3.10
		C-120 Min.	4.10

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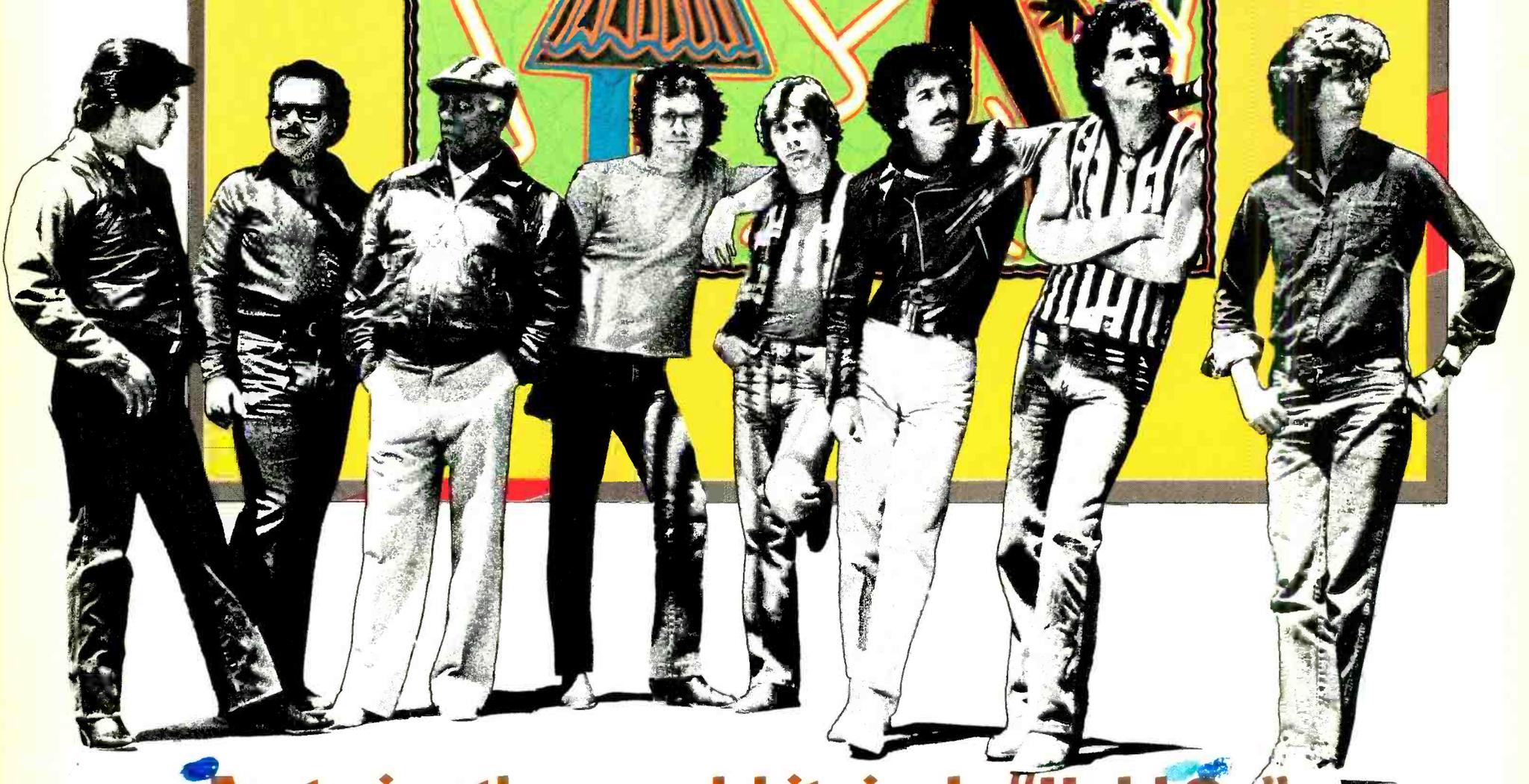
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U.S. ARM REMAINS ACTIVE

U.K. Bonaparte Firm Liquidates

LONDON—Bonaparte Records, U.K. retail, wholesale and export operation, has gone into voluntary liquidation. But its U.S. division, New York-based Bonaparte Inc., will continue in business.

Steve Melhuish, managing director and founder, says: "I'll take a part in running the U.S. operation, working from London. The New York outfit is funded by a U.S. bank and is completely separate and in no way involved in the liquidation."

Bonaparte Inc., he says, deals in wholesale and import/export business, importing principally from Japan, Australia, Germany, Holland, France and Britain, and exporting to Holland, Germany, Norway, Sweden and the U.K.

"Winding down the U.K. company was the most sensible form of action we could have taken. A num-

ber of factors hit the operation, not least the long period when we couldn't reclaim Value Added Tax payments because of an industrial strike."

A creditors' meeting is set for Sept. 21.

According to Guy Melhuish, president of the U.S. operations of Bona-

JEM To Distribute Adelphi Product

NEW YORK—Adelphi Records, based in Silver Springs, Md., has signed an agreement with JEM Records where JEM will market and distribute Adelphi product. Latter label will continue doing its own promotion and publicity. First release under the deal is "Time Four" by the Nighthawks.

parte, the company has sold its Greenwich Village store to another local retailer, said to be Blecker Bob's, and will concentrate on the import/wholesale side of its business in the U.S.

The company has recently signed exclusive U.S. importation and distribution deals with Cherry Red Records in Britain, and Crepscule Records, Factory Records' Benelux label.

"Having the retail store was very important for us in the beginning to get exposure and to learn the American market, but now it's time to move on," says Guy Melhuish. Bonaparte shares offices and a distribution system in the U.S. with Stiff Records, but the two companies are not otherwise related. "We ride in the same car but we don't join hands," says Melhuish.

HAS TOP 20 HIT

Manchester Makes Most Of Headliner Status

By PAUL GREIN

LOS ANGELES—Given Melissa Manchester's prominence as a concert and showroom headliner, it may come as a surprise that the current "You Should Hear How She Talks About You" is only her third top 20 hit. Manchester has succeeded as a stage performer with only a fraction of the recording success of such pop peers as Diana Ross, Olivia Newton-John and Cher.

How does Manchester feel about this aspect of her career history? "Wonderful," she says. "I think to circumvent any convention and still come out in a positive position is great. I applaud all the people I work with for working it out. I remember the years of playing the same

places over and over and not going anywhere. Everyone was waiting for a record to happen. It just didn't make sense to wait for a small experience to make the much larger picture activate itself."

Manchester credits the turnaround in her career to her management pact three years ago with Michael Lippman. "He realized that even the limited recording success I'd had was enough to build an act on. He brought a master plan; a longer range view."

Lippman also convinced Manchester to play the showrooms of Las Vegas, Reno and Lake Tahoe. "A few years ago, it

(Continued on page 45)

This announcement appears as a matter of record only



Peaches Entertainment Corporation established March 31, 1982, for the purpose of acquiring from the trustees of Peaches Records and Tapes, Inc. and Nehi Record Distribution Corp. the Federal Trademark and Logo Rights, also the rights to the name "Peaches" in the United States as well as internationally and ten Peaches stores located in Ft. Lauderdale, North Miami Beach, West Palm Beach, Clearwater, Florida, Memphis Tennessee, Richmond Virginia, Norfolk Virginia, Greensboro North Carolina, Columbia South Carolina and Rockville Maryland.

Opening August, 1982— Peaches South Miami, Florida, North Dadeland Shopping Center

Opening October, 1982— Peaches Orlando, Florida, Altamonte Springs

Rock'n'Rolling

Zappa Zaps Euro Tours: Too Expensive, Violent

By ROMAN KOZAK

Frank Zappa says that he is not going to be playing in Europe any more. It is too expensive and too rough for an American act to go out there, he says.

He was in New York recently with Moon, his 14-year-old daughter, whose "Valley Girls" collaboration has given Zappa his biggest commercial success in years. His "Ships Arriving Too Late To Save A Drowning Witch" is currently 23 in the LP chart. Prior to coming to New York, he was on tour in Europe for three months.

"I think three people got killed during our last show in Palermo in Sicily," he says. "We were playing a soccer stadium when for some unknown reason the cops started firing tear gas into the crowd. From what I could see from the stage, some of the kids in the audience started shooting back at the cops. I didn't find out about the deaths until later."

"That was our last European tour. It's too expensive to play, too expensive to travel around, and with the anti-American sentiment around, it is hard to go onstage and do what you do with the emotional freight that is attendant to European attitudes toward American foreign policy," he says.

"When we first started to go to Europe in the '60s, there was some of that, especially in Germany, with all the student activism and all that crap. We had a bunch of riots then. But then it died down. And now it's back. Anyone who is an American is only an American," he says.

Zappa was in Europe when "Valley Girl" took off and now he says he has "more offers to play more places for more money since 'Dancing Fool.'" But he says he is busy with other projects and there will be no U.S. tour. There are plans to turn "Valley Girl," which Zappa calls "another in a long series of songs about who does what to whom," into a film, but he says he doesn't want

"any 'Beach Blanket Bingo' real fast and cheap teenage piece of shit" made out of his song.

"We are working to see how to get the screenplay of the thing organized," he says, adding that he is talking to a number of respected people in the film business about doing a non-exploitive film musical about the lifestyle and mores of teenagers across the ridge from Los Angeles.

"People think that 'Valley Girl' is a happy kind of song, but it isn't. I've always hated the (San Fernando) Valley. It's a most depressing place," says Zappa.

In addition to the film, Zappa is mixing his solo LP, to be released in October via a pressing and distribution deal with CBS and he is releasing a double A side single by his 12-year-old son, Dwezil. "I am not making this a family project, they are making a family project. I just sit back and am amazed at what happens," says the proud father.

"Barking Pumpkin is such a cheesy little record company," he says. "We press the record, send it out, wait, and hope that the public decides. But before the public can decide, it has to go to one of the formula guys to see if it fits into a

(Continued on page 52)

Limited Edition Blow Disk Out

NEW YORK—Mercury Records has pressed and sold to accounts all 50,000 limited-edition copies of a specially priced \$1.99 12-inch single on Kurtis Blow's "Tough."

"With airplay difficult to get on rap records," explains Bill Hayward, senior vice president of black music marketing at PolyGram Records, "we thought this promotion was a good way to penetrate to street-level and get the buzz going."

The 12-incher contains a vocal and instrumental version of "Tough," while the song is also included on a \$5.98 EP and a \$1.99 7-incher. Only the 12-incher has a limited run of 50,000, Hayward notes.

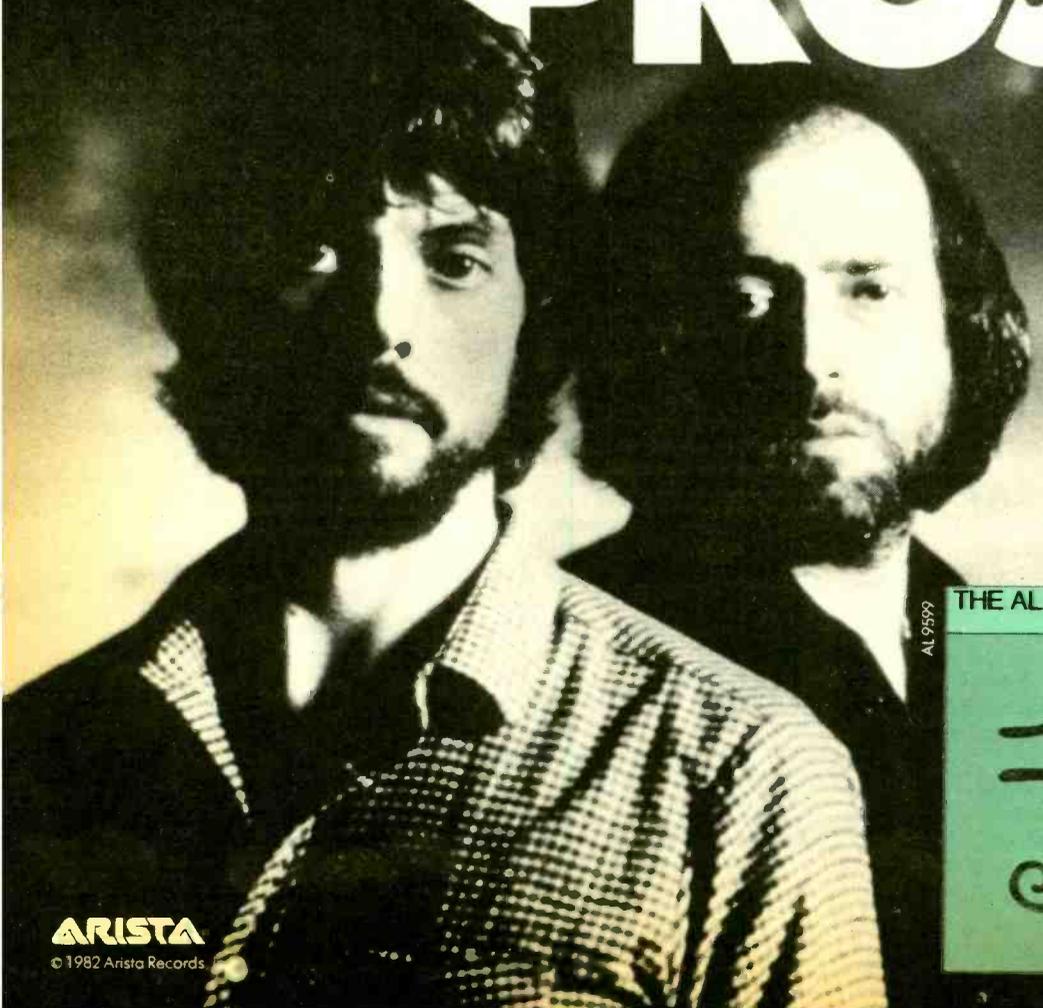
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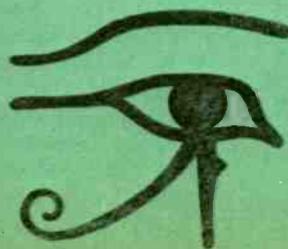
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Compact Disc Officially Debuted

Timmer Stresses System's Standardization Benefits

By WOLFGANG SPAHR

HANOVER—An audio system to help revive the international music market is how PolyGram executives have described the Compact Disc, and the company's executive vice president, Jan Timmer, did so again last week at the official launch of the Philips system at PolyGram's pressing plant here Tuesday (17).

Timmer said that the CD is already a world standard, and that with all disks and players mutually compatible, there's unlikely to be the type of consumer confusion created in the past by the cassette/8-track conflict, quadrophonic sound and competing video systems.

PolyGram has invested \$11.2 million in the Hanover CD plant and

the PolyGram Group companies—Decca, Metronome, Phonogram and Polydor—will be offering an initial release of 250 titles which are expected to retail at around \$17.

"Soon consumers will need only one sound carrier," Timmer said, because the Compact Disc is as suitable for the home as it will be, in a few years time, for the car or tent." He also announced that there would be a CD equivalent of the Walkman.

"The LP has reached the physical limits of its capacity," Timmer said. "Minor improvements are possible and will also be introduced at PolyGram, but the LP cannot match the Compact Disc in quality and convenience. I expect that the LP and cassette will exist side by side with CD for another 10 to 15 years—but

after that it will supersede the other sound carriers."

The international press conference was attended by executives of Sony from Japan and of Philips Eindhoven, as well as two RCA observers, Alan Cornish, vice president of European operations, and Greg Rogers, European marketing director, both based in London.

So far committed to the CD system outside the PolyGram Group are Ariola Eurodisc, Chrysalis and Teldec. Hans G. Gout, senior director of the CD project, indicated that negotiations in progress with CBS and RCA have been "promising."

Dieter Soine, head of the Compact Disc manufacturing operations, said that software samples had been produced in the laboratory since September, 1980, though only manually. "In order to set up a mass production capacity of 20,000 units a day, every aspect and phase of production had to be examined and rethought," he said. "It took PolyGram more than 10 years of intensive development in Laser-optical disks to bring a totally new manu-

(Continued on page 41)

Orbison Files \$50M Suit Vs. Manager Wesley Rose

By CARTER MOODY

NASHVILLE—Roy Orbison and his wife Barbara filed Wednesday (18) a \$50 million mismanagement suit against his manager, publisher Wesley Rose of Acuff-Rose Publications, Inc., and 13 Acuff-Rose companies.

The suit, filed in the Chancery Court for Davidson County in Nashville, demands \$25 million in compensation for lost songwriting royalties and "excessive" foreign administration fees, and tour gross commissions. The other \$25 million is for punitive damages. The suit also seeks to void Orbison's various publishing, management and booking contracts with Rose during their 24-year relationship, reassign copyrights to Orbison and obtain royalties and incomes allegedly concealed by Rose.

Tracing alleged misconduct by Rose back to 1958, when he and Orbison contracted the publishing rights to "Claudette," an Orbison

composition recorded by the Everly Brothers, the 36-page document states that Rose "availed himself of plaintiff's ignorance for his own personal financial gain and/or for the financial gain of the corporate defendants." Rose subsequently became Orbison's "manager, confidante, and trusted advisor."

This relationship of "trust," Orbison charges, was misused by Rose for financial gain. Alleged examples cited are "double commissions" paid to the Acuff-Rose Artists Corp. from tour grosses; a 1965 publishing contract signed by Orbison while "severely depressed," including a 20-year royalty payout of \$10,000 each year; concealment of Rose's ownership interest in certain Acuff-Rose foreign companies that "only forwarded 50% of the net royalties collected"; excessive sums charged in a 1976 exclusive booking contract; and the misleading of Barbara Orbison in a 1969 agreement regarding her future interest in copyright renewals.

An audit of Acuff-Rose Publications and Acuff-Rose Artists Corp. was instigated by Orbison in 1981 after he obtained an independent legal counsel. This resulting suit says Rose's "said representations constitute a part of the fraudulent scheme engaged in by defendant to the financial detriment and personal detriment of plaintiffs."

For The Record

In acquiring Rick Springfield copyrights for the world excluding Australia and New Zealand, the Welk Music Group made the acquisition through Porter (Aust) Pty. Ltd., not through Robie Porter (Australia), as indicated in a story in last week's issue (Billboard, Aug. 21).

100TH ANNIVERSARY

DG In Berlin Philharmonic Push

By IS HOROWITZ

NEW YORK—Deutsche Grammophon will roll out the promotional red carpet for the Berlin Philharmonic more than a month before the orchestra's visit here the latter part of October.

The event will be coordinated with a major September release of current and historical product by the orchestra, celebrating its 100th anniversary this year, backed by national advertising as well as via local print and radio.

Dealer aids are promised in abundance to help push the current Berlin Philharmonic albums directed by Herbert von Karajan, as well as a six-volume tribute series comprising 33 LPs tracking the recorded catalog

of the orchestra to its earliest days under Nikisch, Blech, Furtwangler and others, as well as more recently under Karajan.

Also due is a five-record digital set presenting smaller ensembles within the Philharmonic in chamber music from the early Baroque to the 20th century.

A "record number" of trim fronts for display will be distributed to stores, says Grace Patti, manager of retail and media promotion, in addition to unmounted Karajan posters, "happy birthday" streamers and counter giveaways of illustrated brochures listing the entire Berlin Philharmonic catalog on DG. Also to be made available is an illustrated catalog of digital product on the label. Production spots plugging the

birthday theme and customized scripts for the entire release will be offered to radio, says Patti, plus ad mats for local print use.

Price peg for most of the deluxe retrospective packages will be \$7.98 per disk. A seven-LP set of early Karajan recordings, however, will list at \$9.98 per disk, and the last volume, a digital package, lists at \$12.98 per record. No cassette counterparts are available.

The orchestra will give four concerts at Carnegie Hall between Oct. 19 and 23, all conducted by Karajan. No other U.S. dates are scheduled.

Berlin Philharmonic packages comprising the promotion are scheduled to arrive at dealers Sept. 9, says Patti.

Market Quotations

As of closing, Aug. 19, 1982

Annual High	Low	NAME	P-E	(Sales 100s)	High	Low	Close	Change
13/16	1/4	Altec Corporation	—	26	9/16	9/16	9/16	Unch.
42%	26%	ABC	7	3256	42	41	41 1/2	+ 1/4
35%	25%	American Can	9	545	28%	27%	28%	+ 1/4
.7%	4	Automatic Radio	4	15	6 1/4	6 1/4	6 1/4	+ 1/4
47%	33%	CBS	6	1651	39	37%	38%	+ 1 1/4
38%	29%	Coca-Cola Co.	9	1719	37%	36%	36%	— 1/4
7%	5	Craig Corporation	21	2	6%	6%	6%	Unch.
59%	47	Disney, Walt	15	1115	54	53%	54%	+ 1/4
4	2 1/2	Electrosound Group	—	—	2%	2%	2%	Unch.
7%	6%	Orion Pictures	—	127	7 1/4	7	7 1/4	+ 1/4
17	11 1/4	Gulf + Western	3	1676	12%	12%	12%	Unch.
15%	10%	Handleman	7	52	14%	14%	14%	Unch.
6%	1 1/2	Integrity Entertainment	2	54	1%	1%	1%	— 1/4
7	3%	K-tel	7	8	4%	4%	4%	+ 1/4
59	36	Matsushita Electronics	8	56	39%	39%	39%	+ 1/4
67%	38	MCA	14	1432	62	60%	61%	+ 1 1/4
57%	48%	3M	10	4267	57	55%	56%	+ 1 1/4
69%	49	Motorola	12	2118	63%	61%	61%	— 1
40%	30	North American Phillips	5	21	36%	35%	36%	+ 1/4
10%	5%	Orrox Corporation	—	59	5%	5%	5%	+ 1/4
16%	10	Pioneer Electronics	15	6	10%	10%	10%	+ 1/4
23%	15%	RCA	9	4116	19%	18%	19%	+ 1/4
18	11	Sony	9	3741	12%	12%	12%	+ 1/4
34%	19	Storer Broadcasting	13	587	22%	20%	22%	+ 1/4
3%	2	Superscope	—	25	2%	2%	2%	Unch.
34%	27 1/2	Taft Broadcasting	7	136	28%	28%	28%	Unch.
63 1/4	35	Warner Communications	8	5378	36%	35%	36%	+ 1/4

OVER THE COUNTER	Sales	Bid	Ask	OVER THE COUNTER	Sales	Bid	Ask
Certron Corp.	4	1 1/16	1%	Kustom Elec.	—	1%	1%
Data	—	—	—	Recoton	—	2%	3
Packaging	—	6	6%	Reeves	—	—	—
Josephson Int'l	32	8 1/2	8%	Comm.	165	27%	27%
Koss Corp.	4	4	4%	Schwartz Bros.	—	1%	2 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.

Thorn EMI Thinning Out U.S. Video Software Wing

By LAURA FOTI

NEW YORK—Thorn EMI Video Programmes (TEVP) of London has restructured its U.S. subsidiary, Thorn EMI Video Programming Enterprises (TEVPE). Four top executives of TEVPE, including president Fred Richards, will be leaving the company, and a new vice president of finance is being brought in from London.

Also departing will be Ed Kellman, vice president acquisitions and business affairs; David Bannon, director of programming; and Kaye Rassnick, director of home video sales. All were informed of the action Monday (16).

According to Richards, the decision was made to make the U.S. subsidiary "more directly accountable to London." TEVPE had operated autonomously as an independent software supplier in the U.S.

TEVPE is presumably making the move not only to reduce overhead, but in response to sales figures that reportedly failed to meet projections.

Duties handled by the departing

executives will for the most part now be handled in London. Nicholas Santrizos, TEVPE president for home video, and Caroline Vanderlip, vice president tv programming sales, retain their current positions and report directly to Nicholas Bingham, managing director of TEVPE in London. Santrizos also handles marketing of the company's home computer software.

Phillip Rowley is transferring from the London office to join TEVPE as vice president finance. And Graham Powell, president of Thorn EMI (USA) Inc., will be operating "in an executive capacity as required," according to a statement from TEVPE. Thorn EMI (USA) is the New York-based holding company for all Thorn EMI interests in this country, including Capitol Records and EMI Films.

RCA, PolyGram Consolidation

• Continued from page 1

move some of its production of recordings through RCA's own pressing/duplicating plants. This would likely be limited to pop production, since PolyGram's front-line classical goods are manufactured in Europe. Its budget records and tapes are made in Canada.

Rumors of PolyGram's desire to effect shipping economies first surfaced about a year ago under Harvey Schein, former chief of PolyGram Corp. in the U.S. The label's principal targets of negotiations were MCA, Capitol/EMI and RCA.

While PolyGram has no comment to offer, RCA says it sticks to its formal statement that "firmly denies that an agreement has been reached" (Billboard, Aug. 14).

Six Join RIAA Video Division

NEW YORK—Six more companies have joined the video division of RIAA. They are: Embassy Home Entertainment, MCA Distrib-

'7th Commodore' Benny Ashburn Dead At 54

NEW YORK—Benjamin Ashburn, longtime manager of the Commodores, died Aug. 17 at his home in Englewood, N.J. of a heart attack. He was 54.

Often referred to as "the seventh Commodore," he signed the band to Motown and supervised their rise from consistent r&b hitmakers to major pop stars.

Through JoAnne Geffen, who has handled public relations for the Commodores since 1970, the group stated: "Benny Ashburn taught everyone he met a lot of what they know. He was more than a manager or a mentor, but a father figure for the entire organization. We'll miss him a great deal."

Jay Lasker, president of Motown, said of Ashburn, "For all his success, Benny Ashburn never lost the feel of the street. I found him to be a hard working man who never lost touch with the reasons for his success. He was an inspiration to all of us and we'll miss him greatly."

Ashburn met the Commodores in 1969 when, as the head of a public relations firm, he was involved in a benefit concert for Alabama's Tuskegee Institute at which the group, then known as the Jays, performed. After becoming the group's manager he formed Commodores Entertainment Corp., Commodores Publishing Corp. and several subsidiaries. He also managed the group Platinum Hook.

Ashburn is survived by his sister, Miriam Walker, and his four-year-old daughter Benyvette. A family funeral service was held in New York Friday (20) at Harlem's Abyssinia Baptist Church.

NELSON GEORGE

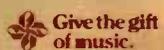
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Telex: 710581-6279. Cable: Billboy NY. 9107 Wilshire Blvd., Beverly Hills, Calif.
90210 (213) 273-7040. Telex: 66-4969. Cable: Billboy LA.

Publisher: Lee Zito (L.A.) Editor-In-Chief: Gerry Wood (N.Y.)

Associate Publisher: Thomas Noonan (L.A.)
Associate Publisher/Director of Charts: Bill Wardlow (L.A.)

Managing Editor: Adam White (N.Y.) L.A. Bureau Chief: Sam Sutherland

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Subscription rates payable in advance. One year, \$125 in U.S.A. (except Alaska, Hawaii, Puerto Rico, Canada) Other rates on request. Allow 3 to 6 weeks delivery first copy. Published weekly. Second-class postage paid at New York, N.Y. and additional mailing offices. Postmaster, please send changes of address to Billboard, P.O. Box 1413, Riverton, N.J. 08077.

The company also publishes in New York: Art & Antiques, American Artist Interiors, Photo Weekly, Watson-Guptill Publications, Amphoto, Whitney Library of Design, American Artist Book Club, Designers Book Club, Camera Arts Book Club, Musician, Player & Listener, Billboard, Nashville Amusement Business, London World Radio-TV Handbook, The Artists Book Club.

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Vol. 94 No. 34

'Mello-Merica' On The Dial

By LARRY WINTER

I have to take issue with Alan Gold of Chattanooga when he states that radio is playing exactly what we want to hear (Letters, Aug. 7). If that were indeed so, then why all the complaints?

He, and others who feel as he does, should, as an experiment, assume the role of a new artist. Or, better yet, that of a critic of modern day radio fare. But with one stipulation. You must be sincere and objective, or else you'll never know you're being had.



Winter: "Why don't they just put opium in my oatmeal and get it over with?"

Now, first off, run the tuner knob on your radio up and down the dial... and tell me you've even approached the gamut of musical exposure. What you hear is the cloning of AM and FM to one central theme: *repetitive redundancy*. Oh sure, once in awhile FM throws in some Elton John or some Beatles, but it's usually the calm selections. They tend

to shy away from any stimuli.

It is apparent to anyone who gives a damn that America is being turned into a nation of paint-by-the-number zombies. We're being force-fed, day in and day out, the same lame, mundane music once reserved for elevators and supermarkets.

You hardly ever hear a good country hoe-down song anymore. It's too uptempo for mello-merica. Why don't they just put opium in my oatmeal and get it over with?

Because I sell records as a hobby rather than for survival, I am constantly exposed to talent far greater than that deemed suitable for airplay. It is very frustrating to see creativity and musicianship shunted aside in the name of progressive radio.

No, Mr. Gold, radio is not playing what people want to hear.

But it has conditioned you to believe that it does by the mere process of repeated playings.

It is comparable, for instance, to the programming of brain-washed children by certain religious sects. They all have the same attitude—*there's nothing wrong with me*. Well, there is something very wrong with a society that takes (accepts) this type of treatment on a regular basis.

'We're being force-fed music once reserved for elevators & supermarkets'

Why don't we all drive the same cars, live in similar houses, have the same size families? Simply because we're not made that way.

But give it time, Mr. Gold. If America can tolerate what radio is shoving down our throats today, just imagine what tomorrow will bring.

For me, it brings pain to know that the rebels of rock'n'roll who forged their way past the barriers, survived payola and resurrected radio, are now expendable in the name of the dollar bill.

I keep wondering whatever became of the fast crowd who liked the raw edge in rock, and demanded it. I know the music is still out there. I listen to it. I just can't understand why radio is out to wean us of that desire.

I hope never to become one of the multitude of lazy listeners who let programmers place limits on their musical awareness. Let us not rationalize radio's failings. Let us, instead, revamp it back to the cultural medium it was meant to be.

Larry Winter sells records by mail through Magic Rat Records, the firm he operates out of Tullahoma, Tenn.

Letters To The Editor

Reneging On Promises

Marty Thau (Commentary, Aug. 7) waxed enthusiastic about the "promise of new music." He reckons that what was "relevant to a generation 10 years ago" is not acceptable now.

I can only speak about what I hear on the U.K. airwaves. Much of it is at least 10 years old and, in fact, reissues now occur regularly on repertoire much younger than that. The so-called new music isn't cutting the mustard on anything like a substantial, long-term basis, and it most certainly won't get reissued in 10 years' time.

The young here seem to like hearing 10-year-old repertoire because it often tells an intelligible, rhyming story with which they can relate, set to a recognizable melody.

Let Marty Thau bear in mind Leiber, Stoller and Pomus, whom he cites in his opening remarks. There ain't nobody around of that calibre in "new music" so far.

Nigel Hunter
Whitchurch, Hants.
England

Where Credit Is Due

Billboard recently credited me with the ratings increase of both WCIN and WBLZ in the spring Cincinnati ARB report. I feel it is necessary to correct this error.

I resigned as program director of both stations in January of this year. My assistant p.d. during my two-year tenure in the market was Everett Cork. He is now WCIN program director. Harry Lyles is the current p.d. of WBLZ. Although I was pleased for the most part with our progress during my time in Cincinnati, credit should justly go to these two gentlemen for the most recent ARB results.

Mike Roberts
Operations Manager, WIGO-AM
Atlanta

They Missed The Irony

Remember when the song "Short People" hit the airwaves and we laughed at all the pious bores who mistook Randy Newman's anti-bigotry stance as actual litany? They never stopped to realize that Mr. Newman, being Jewish (and cross-eyed to boot), was probably subject to a lot of prejudicial cruelty in his youth.

The point is, we should have learned a good lesson from these people. The bizarre and, to my mind, totally misdirected attack on Richard Foos by readers in the

Aug. 14 issue shows that some of us still have a long way to go before we can laugh at ourselves as easily as we laugh at others.

When I read Mr. Foos' letter, I believed then, and still do, that it could not possibly be construed as anything other than sarcasm. The obvious intent of the letter was to show how insane it is to try to prevent consumers from taping music, much of which is done through "shared records." Obviously, we people in the music industry have become so touchy on this subject that some people actually became indignant toward Mr. Foos' irony, a reaction that is in itself ironic.

I personally applaud Richard Foos for having the intelligence and clear vision to be able to chuckle at all the demagogues in the record industry trying to find scapegoats for their own foibles. The fact that some of us take our troubles too seriously to get the joke is no laughing matter.

Brian Lindell
Program Director, WGEN-AM-FM
Geneseo, Ill.

'Sharing' A Comic Essay

I'll bet Richard Foos got a big laugh out of the responses (Aug. 14) to his letter about sharing in the July 31 issue. I know I did. What's the matter with Denise Webb of Nashville, Ann Sanders of Sterling, Ill., and Bob Adels of Los Angeles? Haven't these people ever heard of sarcasm?

Well Mr. Foos, I know what you meant, even if no one else did. Your letter about "the home-sharing problem" was one of the best (and most pointed) comic essays I have ever read.

That's the only problem with keeping your tongue so far in your cheek—it's hard for ordinary people to understand you. Right?

Joey Crawford
Hollywood

A Final Word From Foos

In response to the letters of criticism to my "Don't Share Your Music" letter, all I can say is that they exhibit the same narrow mindedness and misinformation that has caused our industry to sink to its current nadir.

Does Bob Adels really think that taping and sharing are any different, or that sharing is any less heinous an act? How does someone usually share his music, huh, Bob Adels? You know the answer as well as I—taping! And even if he doesn't own a cassette machine, why should someone buy a record when he can just go over to a friend's home and listen to it?

No, Denise Webb, to me sharing music isn't, as you

would have us believe, "cheap advertising." It is more like an "expensive ripoff," to the tune of billions of dollars a year. In these hard economic times all of us could use some of the those elusive billions.

While I feel that both sides of an issue should always be heard, I can take solace in the fact that these people represent only a fringe minority in the industry. From the unprecedented scores of supportive phone calls and letters I have received, I know that our cause is just and that it is only a matter of time before the entire industry realizes that non-sharing is our only hope.

Richard Foos
Sounds Good Records & Tapes
Chatsworth, Calif.

Artist Info On Computer

I have been preparing a computerized music/musicians reference guide for the past six months which features data on more than 2,500 recording artists of the past and present. Included are album and single releases, personnel and personal info and photographs of each entry.

I requested publicity photos from many record companies for this project, and I'd like to commend J.B. Brownell and Bryn Bridenthal at Elektra/Asylum, and the public relations staff at EMI America/Liberty, for their quick response.

This endeavor is completely non-profit and is in cooperation with research and development groups at the Univ. of Arizona. It is designed for placement on public library and college library computer systems.

The response we've gotten lets us know just which companies really want to promote their artists.

John W. Edwards, President
Scientific & Engineering Software
Tucson

Artistry vs. The Charts

In his letter (Aug. 14) about the jazz charts, John Klemmer rightfully calls jazz an art form. But from the point of view of artistry, who cares about the charts, since they have no relation to quality, except, perhaps as an inverse gauge—the higher the chart listing, the lower the artistic value.

Only with rare exception have any of the finest artistic successes in jazz won mention on the charts. Mr. Klemmer would be better advised to keep his mind on his artistry and not on the charts.

Bob Rusch
Editor, Cadence Jazz Magazine
Redwood, N.Y.

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AMERICAN RADIO HISTORY

Retailing

DESPITE EXTRA COSTS

Stores Build Profits Via Special Orders

By EDWARD MORRIS

NASHVILLE—To a few record stores, special ordering is nothing more than a goodwill gesture toward customers; but to most, the practice is also a steady, if unspectacular, source of profits. Whatever the reason for offering the service, a number of outlets surveyed by Billboard say they will continue it, even at the certain costs of extra clerical work and orders not collected.

The estimated average number of units special-ordered each week ranges from 10 to 20 at the Record Factory in Milwaukee to 100 at Tower Records in Phoenix. Others place their weekly average at from 20 to 30. Except for rare items, which can take months to find, store managers say they fill their special orders in from one to two weeks.

"It's basically a goodwill gesture," summarizes Jon Kerlikowske, Tower manager. "We require no deposit, and we have a lot of people who order and then don't show." To minimize impulsive, frivolous or prank ordering, Kerlikowske says he accepts no telephone orders, explaining "They should at least be motivated enough to order in person." Even with this precaution, he pegs his no-show rate at a discouraging 45% of the total.

Tower keeps track of its orders via a three-carbon ordering system that provides one copy for the customer, one for the ordering process and a third for attachment to the ordered item itself. To notify a customer that his or her order has arrived, Tower makes up to three phone calls. Then it sends a post card notification that the item is in. If the order isn't picked up within two weeks after the card is mailed, the record is sent back.

Kerlikowske says his store's stock is large enough to supply most rock album demands. "We special order only those things not in stock," he adds, "Most are for classical material." In addition to record and tape

album requests, Kerlikowske reports that he special-orders about 30 singles a week. The ratio of record to tape orders is approximately 70% to 30%.

Ray Ehman, who heads the Colonial branch of Record City in Orlando, says most of his special orders are for small and independent label records and imports. "More often than not," he contends, "a customer is definitely interested in buying a record if he goes to the trouble of ordering it." He says no-shows are not a major factor. Ehman reports that special-ordering has been on a systematic basis at his store for only the past eight months.

At the Record Theatre in Baltimore, manager Roberta Cowan estimates that 70% to 80% of those who order records actually pick them up. Some of the requests are for 8-tracks, she says, "since we don't stock many of them."

"Special-ordering is one of our priorities," according to Lise McLean, manager of the Record Bar in Nashville. "There really isn't any trouble ordering. We send ours to the home office and they take care of it." She says it takes about 30 days to get back an order and "sometimes a lot longer."

Gary Fallsgraff, manager of the Other Boogie Records, Toledo, asserts that the 20 or so special orders he handles each week makes the service "definitely profitable," although he says the public relations factor is important, too.

Of those surveyed, only the Record Factory, Milwaukee, has a provision for safeguarding itself against losses. Manager Bill Yecke says he has no service charge and normally doesn't ask for a deposit. "However, if I don't know the person asking for the order, I usually ask for a down-payment of half the cost of the record." He adds that he can fill most orders within one to four days by using area one-stops.



SEEING LIGHT—Jeffrey Osborne autographs copies of his solo debut LP for fans at Kemp Mill Records in Forestville, Md.

Philly Area Video Dealer Adds \$ Via Record Rental

By MAURIE ORODENKER

PHILADELPHIA—A month-old "Rent-a-Record" adjunct to a video retail operation in suburban Elkins Park here is believed the first such inroads locally for the often controversial concept, which the store's owners credit for 80% of total volume.

Video & More, with the "more" constituting the record rental concept, was opened by Steve Apple and Bob Chipetz, veterans of the rock concert business.

While the store inventories 10,000 LPs, the rental concept is limited to "top 40 LP" selections on a \$1 rental fee per day applicable to purchase.

The inventory of purchase or rental is only one copy deep per title. If the LP is sold it is reordered the next day from local one-stops. Customers are limited to three rental LPs on any given day. A club plan refundable deposit covers the cost of the record(s).

The store also guarantees that any record for purchase from the rental department has never been played more than twice (or out on rental over two days). After a second

rental, the disk is placed in a rental only library where disks with two or more days' rental are discounted as "used."

Owners Apple and Chipetz estimate that about 30% of rental records end up purchased. Both indicated that they avoid pressures from labels and distributors regarding the rental program because they buy from one-stops.

Neither condone dubbing but rather see it as a condition evolving out of the problems of the record/tape industry generally, chiefly high prices.

Both Apple and Chipetz are well versed in the music industry. Apple most recently was public relations director for Electric Factory Concerts, one of the most active rock concert promotion agencies based here. And with Chipetz, he managed the A's, popular regional rock group linked to the Arista label. Chipetz is also the son of Harry Chipetz, general manager of the Sigma Sound recording studios here and in New York City.

The two partners of Elkins Park Video & More also feel that their "Rent-A-Record" merchandising also takes up the slack that radio leaves. They point out that people can't hear many of the new recordings on radio anymore. Radio programming today, they say, has virtually ruled out the playing of new music in favor of the oldies as stations switch from rock to adult contemporary. Their rental club gives the fans an opportunity to audition a new LP at their leisure. Then if they like it, they can buy it with the rental charge applied to the purchase.

As a result, they see themselves as helping the sagging record business rather than hurting it. Just like the video clubs, they see the record rentals as the dominant trend in the music industry. However, videocassettes and video games still remain the biggest part of their business.

Their 1,000-square-foot street-level store in a suburban mini-shopping area is presently strictly a software shop. A full-service video store, they carry about 500 video movie titles along with videodisks and video games. Looking ahead, Apple and Chipetz plan to expand their store by taking in the basement level for some hardware, which will be strictly video and home computers. They do not intend to display any audio hardware, satisfied to let their "Rent-A-Record" concept to keep on growing.

New Video Releases

This listing of video releases is designed to enable wholesalers and retailers to be up-to-date on available new product. Formats included are Beta, VHS (Video Home System), CED (Capacitance Electronic Disk), and LV (LaserVision). Where applicable, the suggested list price of each title is given; otherwise, "No List" or "Rental" is indicated. All information has been supplied by the manufacturers or distributors of the product.

- AFRICA SCREAMS**
Bud Abbot, Lou Costello, Clyde Beatty, Buddy Baer
Beta & VHS Electric Video \$49.95
- PETER ALLEN & THE ROCKETTES AT RADIO CITY MUSIC HALL**
LV MCA Videodisc 74-016 \$24.95
- AND JUSTICE FOR ALL**
CED RCA SelectaVision \$27.98
- AT WAR WITH THE ARMY**
Dean Martin, Jerry Lewis
Beta & VHS Electric Video \$49.95
- BANANAS**
CED RCA SelectaVision \$21.98
- BANG THE DRUM SLOWLY**
LV Paramount Home Video LV8732 \$29.95
- THE BATTLE OF THE SEXES**
Peter Sellers, Robert Morley
Beta & VHS Electric Video \$59.95
- BATTLESTAR GALACTICA**
Lorne Green, Richard Hatch, Dirk Benedict
LV MCA Videodisc \$29.95
- THE BLACK HOLE**
LV Walt Disney 42011AS \$34.95
- THE BLACK STALLION**
LV 20th Century-Fox 5403 \$39.95
- CLAUDE BOLLING: CONCERTO FOR CLASSIC GUITAR & JAZZ PIANO**
George Shearing, Angel Romero, Shelly Manne, Brian Torff
LV Pioneer Artists PA-82-022 \$24.95
- THE BRIDGE ON THE RIVER KWAI**
William Holden, Alec Guinness, Jack Hawkins
LV Columbia Pictures VLD2010 \$34.95
- BUDDY BUDDY**
Jack Lemmon, Walter Matthau
CED MGM/UA Home Video MD100142 \$24.95
Beta MB800142 \$79.95
VHS MV800142 \$79.95
- BUGSY MALONE**
Jodie Foster, Scott Baio
LV Paramount Home Video LV8898 \$29.95
- LA CAGE AUX FOLLES II**
Beta & VHS CBS-Fox Video \$59.98
- CANNERY ROW**
Nick Nolte, Debra Winger
CED MGM/UA Home Video MD100143 \$24.95
Beta MB800143 \$79.95
VHS MV800143 \$79.95
- A CHARLIE BROWN FESTIVAL, VOL. III**
CED RCA SelectaVision \$21.98
- CHURCHILL: "THE FINEST HOURS"**
Narrated By Orson Welles
Beta & VHS Electric Video \$59.95
- THE COMPLETE BEATLES**
CED MGM/UA Home Video MD100166 \$29.95
Beta MB700166 \$69.95
VHS MV700166 \$69.95
- CONAN THE BARBARIAN**
Arnold Schwarzenegger, James Earl Jones, Max Von Sydow, Sandahl Bergman, Gerry Lopez
Beta & VHS MCA Videocassette \$85.95
- THE CONVERSATION**
Gene Hackman, John Cazale, Cindy Williams
LV Paramount Home Video LV2307 \$29.95
- DAVY CROCKETT & THE RIVER PIRATES**
LV Walt Disney 42027AS \$34.95
- THE DAY OF THE DOLPHIN**
LV 20th Century-Fox 4004 \$34.95
- DRACULA**
Frank Langella, Laurence Olivier
LV MCA Videodisc \$29.95
- DRAGONSLAYER**
Peter MacNicol, Caitlin Clarke
LV Paramount Home Video LV1367 \$29.95
- DUMBO**
LV Walt Disney 42024AS \$34.95
- ESCAPE TO WITCH MOUNTAIN**
Eddie Albert, Ray Milland
LV Walt Disney 13AS \$34.95
- THE EYE OF THE NEEDLE**
Beta & VHS CBS-Fox Video \$59.98
- THE FINAL CONFLICT**
Beta & VHS CBS-Fox Video \$59.98
- THE FIRST BARRY MANILOW SPECIAL**
CED MGM/UA Home Video MD100148 \$29.95
Beta MB800148 \$59.95
VHS MV800148 \$59.95
- JIM FIXX ON RUNNING**
LV MCA Videodisc 32-007 \$24.95
- FOR YOUR EYES ONLY**
Beta & VHS CBS-Fox Video \$69.98
- 42ND STREET**
CED RCA SelectaVision \$21.98

(Continued on page 30)

AUGUST 28, 1982, BILLBOARD

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

- ATF**
After The Fire
LP Epic FE 38282 No List
CA FET 38282 No List
- AEROSMITH**
Rock In A Hard Place
LP Columbia FC 38061 No List
8T FCA 38061 No List
CA FCT 38061 No List
- BEALLMY BROTHERS**
Greatest Hits
LP Warner Bros. 23697
- BLYTHE, ARTHUR**
Elaborations
LP Columbia FC 38163 No List
CA FCT 38163 No List
- BOOMTOWN RATS**
V Deep
LP Columbia FC 38195 No List
CA FCT 38195 No List
- BROWN, RUTH**
The Soul Survives
LP Flair PG8201
- CARMICHAEL, HOAGY**, see Georgie Fame
- CASH, ROSANNE**
Seven Year Ache
LP Columbia half-speed mastered \$6.98
HC 46965 No List

- COE, DAVID ALLEN**
DAC
LP Columbia FC 38093 No List
CA FCT 38093 No List
- CYMON, ANDRE**
Livin' In The New Wave
LP Columbia FC 38123 No List
CA FCT 38123 No List
- DICKIE, TOM & THE DESIRES**
The Eleventh Hour
LP Mercury SRM14055
- FAME, GEORGIE, ANNIE ROSS, & HOAGY CARMICHAEL**
In Hoagland
LP DRG SL 5197
- HUGHES / THRALL**
Hughes / Thrall
LP Boulevard ARZ 38116 No List
CA AZT 38116 No List
- INTRUSION**
Passing Without Notice
LP Intrusion Prod'n's INP-2461
- ISAACS, GREGORY**
Mr. Isaacs
LP Shanachie 43006
- K & THE SUNSHINE BAND**
All In A Night's Work
LP Epic FE 38073 No List
CA FET 38073 No List
- KENT, DAVID**
David Kent
LP Epic ARE 38134 No List
CA AET 38134 No List
- LOGGINS, KENNY**
High Adventure
LP Columbia TC 38127 No List
8T TCA 38127 No List
CA TCT 38127 No List
- MESSENDER**
Messender #1
LP Jab 111 \$6.98
CA 111C \$6.98

- PUMP BOYS & DINETTES**
On Broadway
LP CBS FM 37790 No List
CA FMT 37790 No List
- QUEEN CITY KIDS**
Black Box
LP Epic ARE 38085 No List
CA AET 38085 No List
- ROBERTS, DAVID**
All Dressed Up
LP Elektra E160127
- ROSS, ANNIE**, see Georgie Fame
- ROSS, CHARLIE**
The High Cost Of Loving
LP Town House ST 7007 \$8.98
CA 4XT 7007 \$8.98
- SHANGHAI**
Shanghai
LP Chrysalis CHR 1389
- SORENSEN, JACKI**
Jacki Sorensen Presents Aerobic Dancing
LP Kimbo KEA 01125 \$8.98
CA KEA 01125C \$8.98
- TWITTY, CONWAY**
Conway's #1 Classics, Vol. One
LP Elektra E160115
- URIAH HEPP**
Abominog
LP Mercury SRM4057
- WASHINGTON, ZINGA**
Zinga
LP My Disc (CBS) FZ 38191 No List
CA FZT 38191 No List
- WHO, THE**
Odds & Sods (Reissue)
LP MCA-37169
- WILLIAMS, DENIECE**
Niecy
LP Columbia half-speed mastered \$6.98
HC 37952 No List

(Continued on page 45)

KEYS ON HEAT-RESISTANT PACKAGE

University Chain Sets Loran Push

By JOHN SIPPEL

LOS ANGELES — University Stereo stores, Loran blank tape, Mazda and local rocker KROQ-FM are cross-pollinating in a marketing program subtly plugging the General Electric heat-resistant Lexan shell on tapes from the Warren, Pa. firm.

"We hope to formulate a framework for a marketing plan that can be taken anywhere in the U.S.," Bob Schumacher, executive vice president of the 18-store University audio hardware chain, asserts.

Ingredients of the four-way cross-merchandising summer venture are a van customized by Loran and leased to University for mobile demonstration; rock concerts by local emerging music acts free to University customers; a sweepstakes offering a Mazda RX7 as top prize; and a KROQ spot campaign.

Primary consumer pitch is for a coupon, available only by registering with any Mazda dealership in the area. The coupon is then filled

out and dropped into a sweepstakes barrel in each University store. A September drawing will also include prizes geared to "hot summer days" such as Windsurfers, Vagabond sailboats and vacations for two at Furnace Creek Inn in Death Valley.

Loran and University Stereo jointly staged three June Saturday afternoon concerts at the outdoor John Anson Ford Theatre in Hollywood, with attendance limited to 50 pairs of tickets given away for each gig at the 18 stores. Headliners included the Naughty Sweeties, John Hiatt, 20/20, Sparks, the Whirly Birds and Jamie James and the Kingbees. KROQ DJs Patrick Burke, Dusty Street and Roy Bannister emceed the events.

The van is fitted out with modules, which swing out from the body when it is parked. One features a

convection oven, into which Loran blank tapes and competitive tapes are placed in heat approximating desert conditions in the summer. The tapes are then played back through a rig in a nearby module. The van has been making beach appearances during weekend days and will soon be working a schedule of local concerts.

Loran marketing chief Mark Israel also commissioned a van-sized inflatable blowup of the Loran cassette which is suspended above the van during demonstrations.

Video retailing has matured, as the business has graduated from mass merchandising and discount stores. Among the flourishing specialty chains is Video Connection of America, profiled on page 29.



SHIP AHOY—Christopher Atkins signs autographs during a New York in-store appearance in support of his single "How Can I Live Without Her" from Polydor's soundtrack LP, "The Pirate Movie." Atkins' appearances drew 500 fans to Sam Goody's in New York and more than 1,000 to Record World on Long Island.

U.S. Retail Album & Singles Pricing

Store Name Home Base	No. of Stores	\$5.98 Suggested List Special Shelf		\$8.98 Suggested List Special Shelf		Singles
Turntable (Nashville)	7		\$5.98	\$5.99 \$6.99	\$8.49	\$1.79
Dreamboat Annie's (Macon, Ga.)	3	3 for \$12	2 for \$9.88	\$5.99 \$6.99	\$7.88	\$1.69
Texas Tapes & Records (S. Houston)	1	\$3.99	\$4.99 \$5.99	\$5.99	\$7.99	\$1.99
Flipside (Lubbock)	18	\$3.99	\$5.98	\$5.99 \$6.99	\$7.97 \$8.59	\$1.89
Mainstream (Milwaukee)	7	\$4.99	\$4.49 \$4.89 \$5.79	\$5.96 \$6.98	\$6.96 \$8.29	\$1.69
Young Entertainment (Atlanta)	9	3 for \$13	\$5.49 \$6.29	\$6.29 \$7.29	\$8.49 \$8.79	\$1.69
Rainbow (San Francisco)	16	\$3.99	\$5.99	\$5.99	\$7.99	\$1.59
Camelot (N. Canton, O.)	130	\$4.99	\$5.99 \$6.49	\$7.99	\$8.69	\$1.85
Strawberries (Boston)	29	\$3.99	\$4.49	\$5.99 \$6.49	\$7.29	\$1.59
Tape Town (Seattle)	14	\$3.99 \$4.99	\$4.99	\$5.99 \$6.99	\$7.49	not stocked
Record Bar (Durham)	140	\$5.49	\$5.99 \$6.49	\$7.49 \$8.49	\$8.69	\$1.89
Kemp Mill (Washington)	19	3 for \$10.99	\$4.99 \$5.98	\$4.99 \$5.99	\$6.99 \$7.99	\$1.69
Crazy Larry's (Grand Rapids)	5	\$4.99	\$5.44	\$5.39 \$5.44 \$5.66	\$7.99	\$1.79
Album Den (Richmond, Va.)	6	\$3.99	\$4.99	\$5.97 \$6.49	\$8.44	\$1.69
Independent Records (Denver)	12	\$4.49	\$4.99	\$6.97	\$7.59	\$1.69
National Record Mart (Pittsburgh)	70	\$3.99 \$4.99	\$4.99 \$5.69	\$6.99	\$7.99 \$8.69	\$1.49 \$1.79
Peaches Entertainment (Hialeah)	11	\$3.97	\$5.65	\$5.97	\$7.96	\$1.79
Licorice Pizza (Glendale, Calif.)	32	\$3.99	\$5.49 \$5.89	\$5.99	\$7.99 \$8.59	\$1.69

See Studios Easing Vid Rental Controls

• Continued from page 1

has been moving off dealers' shelves and out of their mail-order houses for \$90-\$120, with little concern for lease agreements. The Fox announcement that the movie would go on sale for \$79.98 this fall has been eclipsed by the realities of the marketplace.

Some retailers add that other rental-only titles from MGM/UA and Fox are not strong movers.

Leslie Iguchi of Video Action in Los Angeles says rental is still 80% of the store's business, but that there are fewer and fewer official rental-only titles. Still, she believes rental will continue to dominate retail activity unless software prices drop "significantly."

Other dealers see price drops by MCA and Paramount as significant enough to affect sales and rental patterns. Ed Weiss, of Movies Unlimited in Philadelphia says, "Manufacturers seem to be going away from the rental-only situation, which was bad for them and for us. Prices are coming down—MCA and Paramount have product at \$39.95 and other companies, such as Thorn EMI, are also lowering prices because they saw nothing was moving. Video is a sale market, but people won't pay \$79.95 for a movie."

Movies Unlimited, says Weiss, has

a high sale-to-rental ratio, which has not been affected by the new lower-priced releases. "People are willing to own movies. We could double our sales if prices were reduced to 60% of what they are."

"The problem," believes Chaz Austin of Nickelodeon in Los Angeles, "is that people are used to stealing films from cable and so on, so even low prices won't help." He feels videodisks are more affordable, and "a strong profit center for us."

He adds, "We've re-thought tape. We're not going to be a library any more. We'll still stock the hits, but we've been cutting the number of titles we carry for the past year. We prefer to move disks in quantity. Some of the tapes are great but just don't sell. We have to gear for the hits."

Austin also feels the future of video music is the videodisk because of that format's pricing and sound quality.

The studios have not entirely given up on rental-only product. Warner Home Video offers "Chariots Of Fire," "Personal Best," "Roll-over" and "Sharky's Machine." MGM/UA is actively promoting its new rental title, "Ticket To Heaven," with dealer screenings all over the country.

Lieberman, Jetco Using New Anti-Theft Tape Box

LOS ANGELES—A recyclable 12-inch polypropylene Tape Security Box is being used by Lieberman Enterprises and Jetco in their racked locations.

The plastic counterpart of the long-used cardboard spaghetti box differs in that it can be much more easily packed with a cassette and is reusable. Cost in 85,000-unit truck-load lots is 16½ cents each. The paper 12-inch anti-shrinkage box runs six to eight cents.

The Tape Security Box was designed by Lieberman president Harold Okinow. Lieberman accessories chief Tom Gross developed production, which now has reached four million units, Okinow says. An injection molding machine can produce between 15,000 and 20,000 units per day.

The prerecorded cassette can be

placed into the one-piece plastic holder and then a simple snap (a la the fastfood hamburger box) locks it in. Departments and stores using the Tape Security Box can obtain from Lieberman Enterprises a simple tool which releases the cassette from the box when a customer pays for the album at the register, or the customer can cut the cassette pack and take out his album.

Tape Price Cuts

• Continued from page 1

One retailer in Chicago observed that if the 22% price drop in the four test locations shows marked sales gains, even if it does not persuade manufacturers to consider dropping list on prerecorded cassettes, it might deter labels from considering a \$9.98 list.



ANOTHER DIMENSION—CKLW Detroit morning drive personality Dick Purtan, center, hosts a 3-D radio show for his listeners. The 25 listeners whose names were drawn from more than 4,000 entries received 3-D radio glasses, 3-D radio earphones, coffee and popcorn. Purtan plans to make 3-D radio a regular part of his program.

Vox Jox

KQAK Gets New Lineup

KQAK (the Quake) program director **Bob Heymann** is girding up for a fierce AOR battle in the San Francisco market (Billboard, Aug. 21) with a brand new jock lineup that takes its morning team from KMEL San Francisco.

Alex Bennett, who walked out of KMEL when Sebastian-Casey & Associates were brought in to consult the station, will take over morning duties at KQAK on Monday (23) with his old KMEL sidekick, **Joe Regelski**.

Belle Nolan has been recruited from KRQR San Francisco to work the 10 a.m. to 2:30 p.m. shift and serve as assistant p.d. **Tim Bedore**, from KLOL Houston, is working the 2:30 to 7 p.m. shift and the **Oz (Oscar Medina)** from KLJB Austin and **KZOK** Seattle is on from 7 p.m. to midnight.

The **Lobster (Paul Wells)** is on from midnight to 6 a.m. He is well known in the Bay Area, having worked at KLIV and KSJO San Jose.

This new AOR format replaces the big band sounds of KMPX, which died on Wednesday (18) with Bennett doing a special final air shift ending at noon.

★ ★ ★

R.J. Harris is the new p.d. at WISN/WLPX Milwaukee, succeeding **Ken Warren**. Harris says he has no major changes planned for the AC/AOR SuperStars combination. "We'll be sprucing them up, putting some spark into them," he says.

Liz Carter Peters moves from afternoon news to team up with morn-

ing man **Jim Bosh** at WQSR (formerly WKTK) Baltimore, another station that was to be an affiliate of
(Continued on page 23)

AM-FMs Do Ratings 'Flip Flop'

Latest Arbitrons Show Audience Shifting To FM Side

By DOUGLAS E. HALL

NEW YORK—Continued audience shifts from AM to FM and substantial growth among black stations are shown again in this week's Arbitron roundup.

Programming consultant and Billboard ratings commentator Kent Burkhardt spots AM to FM "flip flops" in Norfolk-Portsmouth-Newport News-Hampton, Wichita, Chattanooga, Austin, Knoxville and Portland, Me. Black listenership gains are particularly evident in Columbia, S.C.

In the Norfolk market, AC WLTJ-FM is up to 7.7 from 4.6 a year ago, while MOR WTAR-AM is down to 5.0 from 5.4 in the fall and 7.4 a year ago.

In **Wichita**, country combination KDFI-AM-FM has flipped with the AM down to 7.2 from 11.5 in the spring and 10.2 a year ago. The FM is up to 8.2 from 5.2 and 5.6.

Another country combination in **Chattanooga** also flipped with WDOD-AM down to 4.8 from 6.2 and 8.9, while WDOD-FM is up to 10.9 from 9.2 and 7.0.

Still another country combination which flipped is in **Austin**. KVET-

Radio

HOT JOCKS

Latest Arbitrons Show Women Winning Ratings In Several Markets

By ROBYN WELLS

This feature is designed to spotlight top DJs according to the latest Arbitron shares in their respective markets.

NEW YORK—Although female jocks are not traditionally the best-known personalities in radio, women pulled down the highest ratings in several of the latest books.

Leading the Grand Rapids market with a 20.3 share in the 7 p.m. to midnight slot on AOR WLAV-FM is **Allison Harte**, who has been with the station for 18 months. Previously, she worked weekends at WABX Detroit.

In **Mobile**, **Carmen Brown's** 8 p.m. to midnight shift draws an impressive 34.5 at urban contemporary WBLX. She's boosted by **Michael Jay**, who ends his afternoon time slot at 8 p.m. with a 21.9. Both have been with the station for two years.

In **Dayton**, the leading personality is **Sandy Smith**, who has an 18.1 7 p.m. to midnight at AOR WTUE. She's been with the station for more than a year.

On top in **Topeka** is country KTPK's operations manager **Marlene Adkinson**, who has a 17.0 during her midday shift. She's been with the station for six years. Also in To-

peka, country WIBW-AM has a 23.2 from 7 p.m. to midnight, but most of the time period is devoted to Kansas City Royals sports, with **John Doolittle** filling in on the off-days.

In neighboring **Wichita**, **Terrie Springs** has a 19.27 p.m. to midnight on rocker KEYN. She has been with the station for more than a year. And **Deeya McClurkin** leads the Pensacola market with a 16.3 7 p.m. to midnight on AOR WTKX.

Country personalities emerge as the leaders in a number of markets. WTQR Greensboro-Winston-Salem-High Point, N.C. is strong across the board, but the highest rating is **Billy Buck's** 18.8 during the 3 to 7 p.m. slot. He has been with the station for three-and-a-half years. In **Montgomery, Ala.**, country WLWI also posts strong shares in every time frame, but the market leader is **Warren "Rhubarb" Jones**, who has a 25.1, 3 to 7 p.m. He's been with the station for four years.

Country personalities also show up well in **Little Rock-North Little Rock**, with **Jay Smith** heading the pack at KSSN with a 21.7, 10 a.m. to 3 p.m. He's been with the station for 15 years. And **John Landrum** leads a strong country cast at WESC-FM Greenville-Spartanburg, S.C., where he has a 17.8, 7 p.m. to mid-

night. Landrum's been with WESC for three years.

Top share in **Oklahoma City** goes to solid country performer **KEBC**, which posts a 15.8, 10 a.m. to 3 p.m. The shift is split between music director **Al Hamilton**, 9 a.m. to noon, and **Dave Martin**, noon to 3 p.m. In **Des Moines**, the **Tom and Jerry Show** has a 19.5, 6 to 10 a.m., at country KSO. Paired together for more than three years, **Tom Collins** was previously at KGGO Des Moines, while **Dennis Jerry James** was at KHMO Hannibal, Mo.

Scotty Rhodarmer leads a strong contingent at country WWNC Asheville, N.C. with a 50.1 morning drive share. He has been with the station for 27 years. Another morning drive institution, **Claude Tomlinson**, leads the **Knoxville** market with a 21.8 share at country WIVK-FM. He was the first to broadcast from the station when it signed on the air in 1953 and has been doing the morning show for 10 years.

Adult contemporary personalities can successfully play a number of markets, including **Peoria**, where **Leo Martin** has a 16.5 morning drive share at WMBD. He's been at the station for about a year. And AC is also heating up in **Northeast Pennsylvania**, where the WARM Scranton morning team of **Harry West** and **Jim Gannon** have a 17.9 rating. The book started with West soloing in the slot, before former evening personality Gannon joined him.

In **Raleigh-Durham**, p.d. **Tack Atayek** leads the personality parade with a 15.9, 6 to 10 a.m., at AC WRAL. He's been at the station for five years. Pulling down the highest share in **Raleigh-Durham** is AC WPTF, with a 17.1, 7 p.m. to midnight, but the time period is devoted to talk shows, plus **Mike Raley's** 11 p.m. to midnight program.

Bruce Stevens has a 16.8 morning drive share during his first book at AC WGAN Portland, Me. He was at WABK Augusta, Me. And **Bill Phillips** is the top jock in **Rockford, Ill.** with a 30.5 during morning drive at AC WROK. He's been with the station for 12 years, serving as news director for a time.

(Continued on page 24)

Broadcasting Employment Remains High

WASHINGTON — Automation, plug-in programming, satellite broadcasting and other job-cutting measures notwithstanding, employment remains relatively high among wage and salaried workers in radio and tv broadcasting. One reason for this is the steady growth in the number of newly licensed broadcasting facilities.

Unemployment in the overall broadcasting field stood at the seasonally unadjusted rate of 4.6% for the second quarter of 1982, according to the Employment Analysis Office of the U. S. Bureau of Labor Statistics. This compares with a national, but also unadjusted, unemployment for broadcast workers during the second quarter of this year was 239,000—up approximately 32,000 from the previous year.

Broadcast growth, particularly in FM and AM stations may take at least partial credit for keeping employment up. In the past five years, an additional 288 FM stations and 121 AM stations have been licensed. As of June, 1982, there were 3,380 FM facilities and 4,668 AM ones licensed in the U.S., by FCC count.

-Radio This Week-

● **RETAILERS AND RECORD LABELS** anticipate long-range harm will come to country music if radio persists with its current tight playlists and heavy use of oldies. Critics understand programmers' need to be competitive, they say, but fear for the future of new artists in particular. Page 35.

● **THE FCC** has been ordered by the U.S. Court of Appeals for Washington, D.C. to consider all competing applications for RKO's 12 radio and three tv licenses. It's a new wrinkle in the RKO misconduct case. Page 6.

● **PROGRAM EXECUTIVES** at WBSL-FM New York concede that the station has not been as visible as its competitors in the market. They feel that some recent changes will improve the station's third-place standing in the urban ratings race. Page 4.

● **THE COUNTRY COMBINATION** of KOKE-AM-FM Austin will be broken up Sept. 1 when the AM goes into a Spanish format. The station's management seeks to fill a void created when KMXX (now KPEZ, EZ-102) changed from Spanish to Bonneville's beautiful music last month. Page 54.

● **RADIO IS CONDITIONING** listeners to believe that it's playing what they want to hear by the process of endless repetition. That's the view of small label operator Larry Winter, who suggests that the practice is compatible with the programming of brainwashed children by certain religious sects. Page 12.

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Canada		<input type="checkbox"/> South America (via air mail)	240
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<p>Distributors</p> <input type="checkbox"/> 44 Rack jobbers <input type="checkbox"/> 45 Record, tape and video distributors <input type="checkbox"/> 46 One-stops <input type="checkbox"/> 47 Juke box operators <input type="checkbox"/> 48 Exporters and importers of records, tapes and video	<p>Schools, libraries</p> <input type="checkbox"/> 80 Schools, colleges, students, faculty <input type="checkbox"/> 81 Libraries <input type="checkbox"/> 82 Music fans/audiophiles
<p>Radio Personnel</p> <input type="checkbox"/> 50 Programmers, Music Directors, General Managers <input type="checkbox"/> 51 Air personalities <input type="checkbox"/> 52 Discos <input type="checkbox"/> 53 Disco owners, managers, DJs <input type="checkbox"/> 54 Disco manufacturers of light and sound <input type="checkbox"/> 55 Television station personnel	<p>Financial Institutions</p> <input type="checkbox"/> 85 Investment houses <input type="checkbox"/> 86 Banks <input type="checkbox"/> 87 Federal, state and international departments of government, embassy officials <input type="checkbox"/> 88 Non-music industry firms
<p>Manufacturers</p> <input type="checkbox"/> 60 Record companies, independent producers, independent promotion companies <input type="checkbox"/> 61 Pressing plants, manufacturers of software, hardware and/or pro equipment <input type="checkbox"/> 62 Recording studios <input type="checkbox"/> 63 Motion picture industry personnel	<p>Music Publishers and Associations</p> <input type="checkbox"/> 91 Music publishers, songwriters <input type="checkbox"/> 92 Performing unions, licensing and rights organizations <input type="checkbox"/> 93 Industry associations
<p>Artists and Artist Relations</p> <input type="checkbox"/> 70 Recording artists, performers <input type="checkbox"/> 71 Attorneys, agents and managers	<p>Journalists, Public Relations</p> <input type="checkbox"/> 95 Writers and reviewers, photographers, newspaper and magazine personnel <input type="checkbox"/> 96 Public relations organizations <input type="checkbox"/> 97 Advertising agencies, independent art houses
<p>Other _____ (please specify)</p>	



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Record Labels And Radio: Is The Bloom Off The Rose?

The long and complex relationship between radio and the record industry is today not exactly at its most congenial. More ratings-conscious than before, many broadcasters have become highly conservative in their music programming, reducing the exposure given to new artists. Disk manufacturers decry the diminishing opportunities for new talent, while bemoaning the pre-advertised and often uninterrupted airplay of the latest albums by established performers which, they say, encourages off-the-air home taping. Despite these and other differences, the two industries' mutual dependence continues. In this special two-part report, Rollye Bornstein documents radio's perspective on this state of affairs.

LOS ANGELES—"In the old days, you'd base your playlist on the charts from the trades. Record people would come in and tap dance about why you needed to be on a song, and you'd add it," reminisces Jim Wood, program director of Malrite's KNEW and KSAN in San Francisco. "Remember exclusives? We'd break our neck to be the first on a record."

But back then, stations were appealing to teens, and teens were buying singles. And as long as a station stayed on top of the latest trend, it stayed on top of the ratings. Today, almost without exception, those same stations are appealing to adults, and even though most programmers understand that adult tastes differ from those of teenagers, many of them are still using the same old methods in music selection. They're no longer interested in "exclusives," but in many cases they're still closely following the record charts.

In some formats, that's no problem, especially black and country. Says Jeffery B. Kelly, operations manager of Beasley's WDMT Cleveland, "Urban radio right now is probably the healthiest of all formats. The majority of new product seems to be geared right to us. We're almost exclusively current, maybe one or two oldies an hour, but the rest are solid current hits. And it's all good, exciting product."

Bob Cole, program director of country-formatted WPKX Wash-

ington, D.C., feels much the same about the product he receives. "One of the things that has contributed greatly to the success and acceptance of country music as the most viable 25-54 music format is the foresight and boldness of the record industry in transcending the boundaries of what was once considered traditional country music. As a country music programmer I feel the record industry is just about my best friend." But Cole quickly adds, "Maybe I'd be singing a different tune if I were a WBT and the closest thing to AC I had to program was Eddie Rabbitt, and there was already a number one country station in my market."

And how does WBT Charlotte feel about that situation? Andy Bickel, who programmed the station for almost a decade until forming his own consultancy this year, says, "I really believe that record companies deciding that there was no money to

be made in AC are directly responsible for the decline of traditional MOR. The country format has grown at the expense of Adult Contemporary stations. Country today for the most part is really MOR."

His sentiments are echoed by many AC program directors across America, including WGBS Miami program director Larry Knight who adds, "The real problem from my standpoint as an AC programmer lies in consistency. By not consistently releasing good, viable AC product, companies are forcing AC stations to play rock or country if they want to play currents. The situation is better than it was six months ago but it's still not good."

Lee Masters, station manager of WAVG Louisville, would argue that point. "There's a ton of first rate product out there to program on AC stations, really fantastic stuff."

But let's assume for a moment that there is no AC product. Is it the re-

sponsibility of a record company to release it? "Absolutely not," says Jim Dunlap, general manager of KONO and KITY in San Antonio. "You can't blame the record companies. They've got to put out what they can sell, and in this austere economy, they're going for their best shot. The law of averages is not with them on AC."

That point accentuates the contention that radio often sees the record industry as its sole programming supplier. Assuming the supply is not geared for a station's format, it is faced with one of two choices: continue to let current single releases dictate the majority of its playlist, regardless of their validity. This is the safe method, but, as Andy Bickel points out, "You're totally dependent on the record companies' success and when they catch cold, you're going to die of pneumonia." Or a programmer can step out on a limb looking to developing other lines of supply.

"Record companies?" asks John Patton, general manager of Bonneville's beautiful music syndication division. "We see them as irrelevant. And I believe that we're just the first format to make this statement. AC is right behind us and other formats aren't far behind them." Beautiful music is, of course, an extreme example. In order for Bonneville to obtain product, it's had to record a good percentage itself, and also had to seek out appropriate material beyond the current record releases. This is difficult and time-consuming, but Patton believes it's an absolute must for all formats. "Radio has got to come to grips with some facts. It needs other sources of programming material—things not on the Hot 100. If more music and fewer commercials are good, then all music and no commercials are better. And that will be available soon from sources other than radio. Radio can not afford to remain a record company's jukebox. Not if it wants to survive in the face of new competition."

Patton's statements ring true to programmers of all formats. In order to flourish, radio must return to its position as an entertainment medium. As for the content, while formats other than beautiful music may

never be able to record their own material, broadcasters are at least able now to select creatively and control the material they do play.

"After a while I was forced to find alternatives to the AC charts when adding records," said WBT's Bickel. "If I were to play the national list, out of 40 songs I'd have had at least 12 that were unacceptable to my audience—and that was on a good week." As Bickel saw his numbers decline, he looked to album cuts and

(Continued on page 25)

Gospel Meet Keys On Faith In Medium

By PAM LEE

ESTES PARK, Colo. — Motivational workshops stressing belief in Christian radio, consistency in programming, market research and planned sales presentations characterized the 10th annual Gospel Music Assn. (GMA) sponsored National Gospel Radio Seminar held here at the Holiday Inn, Aug. 1-3.

Close to 70 registrants participated in two full days of concurrent workshops geared toward radio stations' owners, managers, sales representatives, programmers and air personalities. Registrants enjoyed label-sponsored receptions, radio station showcases and a Sunday afternoon (1) banquet featuring keynote speaker Michael Ellison. Ellison is president and founder of Michael R. Ellison Inc., an advertising firm specializing in worldwide media relations for Christian clientele.

Sparking a flame that burned throughout the seminar, Ellison proclaimed "belief in the medium" as the most important tool for success in Christian radio. "If we believe in the medium, this belief will be a magnet to draw the resources available for our success," Ellison told listeners.

Comparing today's Christian music to rock music in the '50s, he said,

(Continued on page 37)

Showers Put Damper On KTSA Rain Dance Plans

NEW YORK—The Comfort Indian Rain Dancers were supposed to dance for a radio station in San Antonio earlier this month. But the group received a rain check instead when sudden showers postponed the promotion.

San Antonio has seen very little rainfall this summer, so the management of adult contemporary KTSA offered a 1,000-pound American buffalo to the first Indian group that coaxed one inch of rain from the sky within 48 hours.

The Comfort group, whose 12 members live in Comfort, Tex., gathered outside the Alamo in downtown San Antonio Aug. 9, but an unexpected downpour fell on the day of the dance.

Two individuals were scheduled to test their rain-making powers if the Comfort group failed. They were Scott Burkett, who told KTSA station manager Lee Randall that he was a sixth generation descendant of a Sioux chief, and Eric Marley, a part Indian who reportedly lives

with his wife and two children in a teepee beside a spring near Bandera, Tex.

"We told everybody that if the drought continues, we'll do it again," says Randall, noting that he and program director Kid Curry had decided "enough is enough. It's been dry as a bone here. The temperature has been in the 100s, ranchers are screaming, utility bills have skyrocketed and lawns are turning brown."

The buffalo, a two-year-old named Rainmaker, was purchased for \$500 from a rancher in nearby McQueenie, Tex. The animal was on display outside the station earlier this month, but Randall reports that "he's back home now, on the range." He adds that the station will give Rainmaker away in another capacity, perhaps to a charity, if a second rain dance fails to materialize. But he admits to some concern for the potential safety of the buffalo's new owner. "They're very dangerous, you know. They can kill you."

LEO SACKS

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See Need For New Thrust In Beautiful Music Programming

• Continued from page 1

working to fill the void created by the station's discontinuance of Jim Schulke's syndicated Schulke Radio Productions, and putting together new "beautiful" tapes which include a good number of foreground vocals. Artists selected include Neil Diamond, Roberta Flack, Barry Manilow, the Carpenters, the Captain & Tennille, Sergio Mendes, Frank Sinatra, John Denver and Anne Murray.

Noting a declining audience whose remaining numbers represent older demographics, Sanabria offers, "Beautiful music has become boring. What we hope to do is solve the deterioration and play artists which are acceptable to our audience."

Sanabria's modifications come on the heels of several major defections from the format, the latest of which is KFOG San Francisco, which is going to AOR and WWSH Philadelphia, which is moving to AC (Billboard, Aug. 21).

Schulke, stung by the loss of these New York, San Francisco and Philadelphia stations as well as KJOI Los Angeles, WLAK Chicago, KOAX Dallas, KYND Houston and WJIB Boston (sister station to KFOG), is taking a radical step, for Jim Schulke: he's going to have his entire music library researched.

Actually, Cox Broadcasting, which purchased Schulke's company a little over a year ago, has retained Bill Moyes' The Research Group to test the Schulke music.

Schulke comments, "I've never gone for research before. I believe the audience is inarticulate about

music." But he does allow that Moyes' Comprehensive Music Test (CMT) studies have worked well for AOR, AC and country stations which have retained the service.

CMT solicits opinions from panels which Moyes assembles by placing telephone calls by random digit dialing.

Observers point to a variety of reasons for beautiful music's decline. According to its detractors, it has long benefited from Arbitron's diary-keeping methodology, which took time and involvement. Beautiful music listeners are more likely to fill out diaries than rock'n'roll listeners, or so this theory goes.

If indeed this methodology has helped beautiful music, Arbitron has done several things in recent years which Schulke and others find a hindrance. Firstly, it created Extended Sample Frame, a system designed to reach those listeners with unlisted phones. While a common image of the unlisted phone owner is an upscale person who is protecting his privacy, the truth is that most phone customers with unlisted numbers are young transients at the bottom of the economic ladder, who move so frequently that they get left out of the phone book by their circumstances. These are not exactly typical beautiful music listeners. They tend to be non-white with lower than average education.

Then Arbitron updated its data base with 1980 census figures. Since that census found a greater growth among minorities, particularly Hispanics, Arbitron began reweighting its survey results to reflect this new data. One result gives Spanish-lan-

guage stations more clout in the ratings. No help here for beautiful music.

Then Arbitron created Differential Survey Treatment, a step to improve the measurement of black listening, particularly among black males 18-to-24, by paying these diary keepers a higher premium. Not too many in this group listen to beautiful music.

The music has also been suffering somewhat from the growth of FM. While rock was controlling the giant top 40s on the AM band, beautiful music was one of the earliest FM formats to exploit the full range of that band's high fidelity, even before the advent of stereo. In large measure, it got FM started in the long race to catch up with AM—and finally pass it. As FM became the dominant music wavelength, rock moved in and began to crowd beautiful music. In a number of markets, the AORs have long passed beautiful music stations that had been market leaders.

Against this background stands Jim Schulke, pioneer and father of syndicated beautiful music, generally accused of failing to keep up with the changing times.

Joining in this condemnation is KJOI Los Angeles general manager Gordon Mason, who just dropped Schulke for Tom Churchill's much smaller beautiful music service, Churchill Productions. Mason notes that Churchill offers two vocals an hour, twice those offered by Schulke, with music "on the younger side."

Schulke is resisting more vocals in his format. "I don't think you can chase an AC station with six vocals an hour," he says. "That's why I went total vocal with Schulke II (an MOR format cast in a beautiful music mold that has been far less than a rousing success)."

But he does give credit to a pioneer in adding foreground vocal music to the beautiful format: Jim Aylward, who several years ago began putting vocal cuts on the Bonneville tapes on Bonneville-owned WRFM New York. "WRFM is almost a double-formatted station," he says. "You can't use typically beautiful music hosts," Schulke warns. Aylward, of course, is not a typical beautiful music host, but a personality DJ, who would be at home on an AC or MOR station.

Bob Richer, who today is running Westinghouse's Radio Advertising Reps, but was Schulke's partner when Schulke and he first formed QMI Music Service in 1968 (predecessor to Schulke Radio Productions) as an adjunct to Schulke's and Richer's rep firm, Quality Media Inc., praises the pioneering spirit of both Aylward and his general manager John Moler.

"They did what everyone said couldn't be done. They took a time period (morning drive) in which they couldn't get arrested with beautiful music and made a success of it." Bonneville, which owns a group of 11 radio stations, in addition to a beautiful music syndication service, has followed the lead of WRFM and installed more information and foreground music on its outlet in Los Angeles, KBIG.

Schulke says the way of the future for beautiful music will be tighter playlists. "We've got to concentrate on the winners. Ours has always been the shortest playlist and it will probably get shorter."



TRIVIA TRIP—WASH-FM's Washington Bob Duckman, center, emcees "The Great WASH With The Stars Trivia Bowl," testing listeners knowledge of music, movie and tv trivia. The winner was awarded a trip for two to Hawaii.

Switch To FM Simulcast Helps KJJJ Ratings Rise

By AL SENIA

PHOENIX—KJJJ-FM's switch from country rock to simulcasting more mainstream country with its AM affiliate has seen the station's audience triple.

The spring Arbitron ratings show the FM with a 3.1, up from 1.0 a year ago. It's the highest rating snagged by the station in two years. The AM-FM combo pulled 5.1 for the period.

In fact, KJ-FM has undergone

dramatic programming changes for the past two years, but p.d. Mike Morgan says management now believes it has a winner. The two stations began simulcasting Sept. 3.

KJ had emerged briefly as Phoenix' only disco station several years ago, broadcasting as KXTC. Before that, it had been jazz formatted. When the disco formula was aban-

(Continued on page 25)

Out Of The Box

HOT 100/AC

LINCOLN, Neb.—Patti Moran, KFOR's music director, says that the country market is producing "the highest quality material for the female demographic" at the moment. Her latest adds, Dolly Parton's "I Will Always Love You" (RCA) and Juice Newton's "Break It To Me Gently" (Capitol), have a lot in common, she feels. "Both women have strong voices that are immediately recognizable, and they convey a sensitivity and intimacy in their music." Moran adds that the Parton tune "has heart and feeling," and that Newton's single "makes a one-to-one connection with the listener that's first-rate."

AOR

DETROIT—WABX-FM music director Greg St. James is enthused about "Look Again," the new album by the Look, a local band on the Plastic label. The single, a remake of "You Can't Sit Down" by the Dovells, features Joe King Carrasco on background vocals, and St. James says that it cooks. "It's bouncy and fast-paced, and reaction has been good." He's also programming the ballad, "Lay Back In The Arms Of Someone," whose vocal reminds him of Journey singer Steve Perry "with soul." St. James adds that he's placed a new song by the Columbia group Men At Work into his format. "We stuck our neck out earlier this year and didn't get the market support we were looking for, but we believe in this band and we've just added the cut, 'Who Can It Be Now?'"

BLACK/URBAN

ST. LOUIS—"Lady Soul was overdue, and Luther made her voice sound like an instrument again," says WZEN-FM program-music director A.J. Kemp, discussing Aretha Franklin's new Arista LP, "Jump To It," produced by Luther Vandross. He is exposing the track, "I Want To Make It Up To You," a duet with Levi Stubbs of the Four Tops. Kemp adds that the Time "look like the next superstar act." The sound on the group's new Warner Bros. single, "777-9311," is "just what the younger demos are looking for—a touch of funk and something cute to sing about." He is programming Gwen Guthrie's "It Should Have Been You" (Island) in both single and instrumental form because he is attracted to her seamless combination of "funk, jazz and disco," and he has high words of praise for Barry White's new Unlimited Gold LP, including the title cut, "Change," and "Passion."

COUNTRY

CHARLESTON—WEZL-FM music director Charlie Lindsey recommends Tim and Pauline's new T.P. single, "Straight On," for country programmers in search of "something uptempo to balance the format." He calls it "a toe-tapper, really up, a rock tune with a country feel, right out of the 1950s. It's not a million-seller, but we've gotten our share of calls on it." Lindsey has also added Leslie Pearl's "If The Love Fits Wear It" (RCA), which he calls "good MOR music, a hum-along with a good story line and an all-American lyric," and Ed Bruce's MCA single, "Ever, Never Lovin' You." And he's enthusiastic about David Frizzell's Warner Bros./Viva LP, "The Family's Fine, But This One's All Mine," and the cuts "Lost My Baby Blues" and "She's Up To Her Old Tricks Again."

LEO SACKS

AUGUST 28, 1982, BILLBOARD

Survey For Week Ending 8/21/82

Billboard
Chart Breakouts

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Country Hot 100

- ★ STEEL BREEZE
You Don't Want Me Anymore—RCA 13283
- ★ KOOL & THE GANG
Big Fun, De-Lite 822
- ★ REO SPEEDWAGON
Sweet Time. Epic 14-03175

- ★ CHARLEY PRIDE
You're So Good When You're Bad—RCA 13293
- ★ THE WHITES
You Put The Blue In Me—Elektra 769980
- ★ JUICE NEWTON
Break It To Me Gently—Capitol 9822

- ★ KOOL & THE GANG
Big Fun—De-Lite 822 (Polygram)
- ★ SUNRIZE
Who's Sticking It—Boardwalk 11-151-7
- ★ KENI BURKE
Risin' To The Top RCA 13271

- ★ THE STEVE MILLER BAND
Abracadabra, Capitol 5126

This week's highest superstarred/starred chart entries in the formats listed.

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.

Aug. 23, **Cheap Trick**, Inner-view, Inner-view Network, one hour.

Aug. 23, **Mick Jones, Glenn Tilbrook, Elton John**, Inside Track, DIR Broadcasting, 90 minutes.

Aug. 23, **George Shearing**, Music Makers, Narwood, one hour.

Aug. 23, **Bobby Bare**, Country Closeup, Narwood, one hour.

Aug. 23, **Heavy Metal**, part two, Continuous History Of Rock And Roll, Rolling Stone Productions, one hour.

Aug. 23, **Supertramp**, Hot Ones, RKO Radio-shows, one hour.

Aug. 27-29, **Ashford & Simpson**, Special Edition, Westwood One, one hour.

Aug. 27-29, **Rock Year 1969**, The Rock Years: Portrait Of An Era, Westwood One, one hour.

Aug. 27-29, **Elvis Costello**, Off The Record, Westwood One, one hour.

Aug. 27-29, **Con Hunley**, Live From Gilley's, Westwood One, one hour.

Aug. 27-29, **Loverboy**, the Source, NBC, 90 minutes.

Aug. 27-29, **Chubby Checker**, Dick Clark's Rock Roll & Remember, United Stations, four hours.

Aug. 27-29, **Elton John** special, Westwood One, two hours.

Aug. 28, **Rolling Stones**, Supergroups, ABC Rock Radio Network, two hours.

Aug. 28, **Ed Bruce, Bill Anderson**, Silver Eagle, ABC Entertainment Network, 90 minutes.

Aug. 28-29, **Bee Gees, Olivia Newton-John, Rick Springfield, Little River Band, Air Supply**, Dick Clark's From Australia With Love, Mutual Broadcasting, three hours.

Aug. 28-29, **Tom Jones**, the Rascals, Vidal Sassoon, Soundtrack Of The 60s, Watermark, three hours.

Aug. 29, **Flock Of Seagulls**, King Biscuit Flower Hour, ABC Rock Radio Network, one hour.

Aug. 29, **Ain't Love Grand**, Silver Eagle Summer Special, ABC Entertainment Network, 90 minutes.

Aug. 29, **Bill Wyman**, BBC Rock Hour, London Wavelength, one hour.

Aug. 30, **Greatest Live Albums Revisited**, Continuous History Of Rock And Roll, Rolling Stone Productions, one hour.

Aug. 30, **Larry Elgart**, Music Makers, Narwood, one hour.

Aug. 30, **T.G. Sheppard**, Country Closeup, Narwood, one hour.

Sept. 1-15, **Jim Morrison**: 3 Hours Of Magic, BBC Rock/Radio, London Wavelength, three hours.

Sept. 3-5, **Fleetwood Mac** part one, Off The Record, Westwood One, one hour.

Sept. 3-5, **Donna Summer** part one, Special Edition, Westwood One, one hour.

Sept. 3-5, **Johnny Paycheck**, Live From Gilley's, Westwood One, one hour.

Sept. 3-5, **Pat Benatar**, In Concert, Westwood One, one hour.

Sept. 3-5, **Rock Year 1970**, The Rock Years: Portrait Of An Era, Westwood One, one hour.

Sept. 3-6, **Iron Maiden**, the Source, NBC, one hour.

Sept. 3-6, **48-Hour Continuous History Of Rock And Roll Weekend**, Rolling Stone Productions.

Sept. 4, **Air Supply**, On Stage Tonight, CBS RadioRadio, 90 minutes.

Sept. 4-5, **Sam & Dave, William Shatner**, the Monkees, Soundtrack Of The 60s, Watermark, three hours.

Sept. 5, **Superfest: Quincy Jones & Friends**, Budweiser Concert Hour, Westwood One, one hour.

Sept. 6, **Margaret Whiting**, Music Makers, Narwood, one hour.

Sept. 6, **Gail Davies**, Country Closeup, Narwood, one hour.

Sept. 6, **Rock Books**, Continuous History Of Rock And Roll, Rolling Stone Productions.

Sept. 10-12, **Fleetwood Mac**, part two, Off The Record, Westwood One, one hour.

Sept. 10-12, **Lee Greenwood**, Live From Gilley's, Westwood One, one hour.

Sept. 10-12, **Donna Summer** part two, Special Edition, Westwood One, one hour.

National Programming Drake-Chenault Stations Hot

Drake-Chenault reports the best showing in the company's history in the latest Arbitron reports, citing 19 consulted stations hitting first place and 40 others in first place in a major demographic breakdown.

The syndicator's number one stations included all of the company's formats except the newly introduced "Hitparade." Scoring with number one stations are "Contempo 300," "Contemporary-MOR," "Great American Country," "XT-40" and "SuperSoul." KCFM St. Louis, WEMP Milwaukee and KGMS Sacramento have signed up for the new "Hitparade" format. KLIF Dallas, WKSU Cleveland, KBRA Wichita, WPOC Baltimore, WFMS Indianapolis, KTOK Oklahoma City and KLAC Los Angeles are among those stations which have signed up for Drake-Chenault's "History Of Country Music."

Toby Arnold & Associates have developed and are syndicating "The New Project Sinatra," a 12-hour special. Hosted by Paul Compton, the show includes interviews with Sammy Davis Jr., Dean Martin, Joey Bishop and Nelson Riddle. . . . The DIR Broadcasting produced Rolling Stones program, which will air on ABC's "Supergroups In Concert" is taken from the Stones' last U.S. tour and features a number of songs that the Stones have never recorded live such as "Let It Bleed," "Let Me Go," "Hang Fire" and "She's So Cold."

ABC Radio Networks are launching a new technical service to keep affiliates informed about changes in radio technology and information on ABC's satellite development project. The closed circuit program will feature technological experts

PAMS Jingles Live On Thanks To Buffalo Firm

By PETER KANZE

NEW YORK—The work of the celebrated jingle house PAMS lives on, thanks to two dedicated jingle collectors, Ben Freedman and Ken R. Deutsch of Creative Productions Management Group of Buffalo, N.Y.

Most of the original music beds, production tracks, scores and logs of the old PAMS company were sold in September, 1978 to settle an IRS lien. The purchaser was a broadcasting school, which later sold the bulk of this material to Freedman and Deutsch's company.

But Toby Arnold Assoc. acquired some of the later era PAMS material and offers some of this today. Arnold's company also produces its own IDs and commercial jingles as well as syndicated programming.

In 1980, Dennis Meeks (son of PAMS founder Bill Meeks) founded a new corporation with a similar name intending to produce new creations. However, Creative Productions owns all rights to the original masters not in the possession of Toby Arnold Assoc., and it's the only jingle company to actively market PAMS tracks under the names

and the opportunity for affiliates to call in with questions on ABC's new satellite distribution system. ABC's Direction Network has climbed to 133 with the recent addition of 29 new stations. ABC's Rock Radio Network has formed a program advisory board consisting of 10 affiliates' executives. Stations include ABC's owned KLOS Los Angeles and WRIF Detroit.

ABC has reshuffled its network vice presidents, giving John Axten and Willard Lochridge wider control over more networks. Axten, who had been vice president of the Information Network, takes on the VP duties of the Entertainment Network and Direction Network as well. Lochridge, who was vice president of the Contemporary and FM Networks adds Rock Radio to his duties.

Chuck King, who was vice president of Entertainment and Direction, becomes vice president for affiliate affairs and acquisition planning. Tom Plant, who was vice president of the Rock Radio Network, will work in affiliate planning and programming development with a vice president's title.

Ruth Meyer, program director for the Entertainment and Direction Networks, assumes additional responsibilities for development projects for all six networks.

Hollis Palmer has been appointed director of advertising and promotion of Mutual Broadcasting. He comes from a similar position at the Washington Service Bureau. Mutual has added 11 small market stations to its lineup. . . . Peter Tarnapoll has been named manager of affiliate/program promotion for the CBS Radio Networks. He comes from Grey Advertising where he was an account executive. CBS has signed up WGST Atlanta as a new affiliate.



VJ MEETS DJ—MTV video jockey Nina Blackwood does an on-air interview with deejay Joe Piasek, left, at WPLR New Haven. Looking on is MTV music programming director Buzz Brindle. The cable network was in town hosting a party for its Southern Connecticut affiliates.

Goodphone Commentaries Marketing AM Stereo

By BOB WOOD

We've all been somewhat numbed by the issue of AM stereo for some time now. The FCC's "marketplace" decision coupled with antitrust laws has made us even more unfeeling.

But has anyone thought about how we, as an industry, had better face marketing our new toy?

I suggest that we find out now how folks are going to react to AM stereo. So many of us underwrite ongoing sophisticated research projects. Yet, how many of us know how the listeners will react the first time they tune their fancy home stereo to try this AM stereo they will have heard so much about . . . and find no reference—mono signal, squashed overcompressed audio, etc. (you need a special receiver).

Now look, a lot of us grew up through the days when stereo was really stereophonic (sometimes with an "F"), quite an advance from those prehistoric days of monaural high fidelity. However, a lot of us didn't. And isn't it the stereo generation we are going to attempt to hook with our new gizmo? Seems to me they already know what stereo means. And to them it means "you turn it on, you get stereo." How will they feel when we say "now in AM stereo" and they try us out . . . only to find a catch (you gotta go buy another radio) or worse—a lie: "turned it on, but the stereo light didn't light up."

Personally, I'm into equipment,

and have seen firsthand the glazed looks even simple discussions of stereo bring. I suspect that, if we as an industry miss this consumer-education point, AM stereo will go to the FM quad graveyard.

If this whole thing is going to work, we ought to research the issue and have an industry panel contact equipment manufacturers with some help. Forget the issue of which system for a moment, if you can. Before we even get to which system, we've got to open the issue of how will the public perceive and react to any form of AM stereo.

Especially when new technology is introduced, there is a very real symbiotic relationship between hardware and software producer. Let's exploit this symbiosis.

It's just possible that "stereo" means "FM" to people and that any manner of screaming AM will simply not penetrate the pre-formed conception of "stereo" in the consumers' minds. We may be forced into coming up with a whole new breed of radio . . . to designate the difference of AM stereo without conjuring up either confusion or rejection. Off the top of my head . . . how about AMStar? (Apologies to Transtar Net. and hamsters everywhere.) Maybe we should look to our focus groups for some answers? We should explore the efficacy of a generic name, to be promoted by

(Continued on page 25)

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Billboard Singles Radio Action

Playlist Prime Movers ★ Playlist Top Add Ons • Breakouts

Based on station playlists through Tuesday (8/17/82)

PRIME MOVERS-NATIONAL

- CHICAGO—Hard To Say I'm Sorry (Fullmoon/Warner Bros.)
- JOHN COUGAR—Jack And Diane (Riva/Mercury)
- DONNA SUMMER—Love Is In Control (Finger On The Trigger) (Geffen)

TOP ADD ONS -NATIONAL

- MICHAEL McDONALD—I Keep Forgettin' (Warner Bros.)
- GLENN FREY—The One You Love (Asylum)
- JUICE NEWTON—Break It To Me Gently (Capitol)

BREAKOUTS-NATIONAL

- KENNY LOGGINS—Don't Fight It (Columbia)
- STEEL BREEZE—You Don't Want Me Anymore (RCA)
- KOOL AND THE GANG—Big Fun (De-Lite)

★**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

- CROSBY, STILLS AND NASH—Wasted On The Way (Atlantic)
- KENNY ROGERS—Love Will Turn You Around (Liberty)
- DONNA SUMMER—Love Is In Control (Finger On The Trigger) (Geffen)

● TOP ADD ONS

- GLENN FREY—The One You Love (Asylum)
- KIM CARNES—Voyeur (EMI-America)
- MICHAEL McDONALD—I Keep Forgettin' (Warner Bros.)

● BREAKOUTS

- STEEL BREEZE—You Don't Want Me Anymore (RCA)
- KOOL AND THE GANG—Big Fun (De-Lite)
- KENNY LOGGINS—Don't Fight It (Columbia)

KKXX-FM—Bakersfield

- ★ JOHN COUGAR—Jack And Diane 6-3
- ★ A FLOCK OF SEAGULLS—I Ran 13-9
- ★ JACKSON BROWNE—Somebody's Baby 21-19
- ★ STEVE WINWOOD—Still In The Game 24-20
- ★ DONNA SUMMER—Love Is In Control (Finger On The Trigger) 22-15
- HUEY LEWIS AND THE NEWS—Workin' For A Livin' KA
- THE GO-GO'S—Vacation KA
- SANTANA—Hold On A
- THE FOUR TOPS—Sad Hearts A
- MICHAEL McDONALD—I Keep Forgettin' B
- RANDY MEISNER—Never Been In Love B
- AMERICA—You Can Do Magic B
- KIM CARNES—Voyeur B
- JOAN JETT AND THE BLACKHEARTS—Do You Wanna Touch Me B
- TOTO—Make Believe B
- WALTER MURPHY—Theme From E.T. X
- ROBERT PLANT—Burning Down One Side X
- FLEETWOOD MAC—Gypsy L
- JOHN COUGAR—Hand To Hold On To L
- GLENN FREY—Party Town L

KIMN-AM—Denver

- ★ FLEETWOOD MAC—Hold Me 1-1
- ★ CHICAGO—Hard To Say I'm Sorry 3-2
- ★ PAUL McCARTNEY—Take It Away 6-4
- ★ CROSBY, STILLS AND NASH—Wasted On The Way 7-5
- ★ MELISSA MANCHESTER—You Should Hear How She Talks 9-6
- KIM CARNES—Voyeur
- 38 SPECIAL—You Keep Running Away
- RED SPEEDWAGON—Sweet Time A
- ROBERTA FLACK—I'm The One A
- BILLY IDOL—Hot In The City X
- A FLOCK OF SEAGULLS—I Ran X
- JERMAINE JACKSON—Let Me Tickle Your Fancy X
- WALTER MURPHY—Themes From E.T. X
- SANTANA—Hold On X
- MISSING PERSONS—Words X

KAQO-FM—Denver

- ★ MELISSA MANCHESTER—You Should Hear How She Talks 7-3
- ★ PAUL McCARTNEY—Take It Away 10-5
- ★ CHICAGO—Hard To Say I'm Sorry 2-1
- ★ AIR SUPPLY—Even The Nights Are Better 12-8
- ★ THE GO-GO'S—Vacation 14-10
- TOTO—Make Believe
- TANE CAIN—Holdin' On
- 38 SPECIAL—You Keep Running Away A
- JOSIE COTTON—He Could Be The One A
- STEVE WINWOOD—Still In The Game X
- WALTER MURPHY—Theme From E.T. X
- JERMAINE JACKSON—Let Me Tickle Your Fancy X
- MEN AT WORK—Who Can It Be Now X
- JOAN JETT AND THE BLACKHEARTS—Do You Wanna Touch Me X
- MISSING PERSONS—Words X
- KIM CARNES—Voyeur X
- HUEY LEWIS AND THE NEWS—Workin' For A Livin' X

KLUC-FM—Las Vegas

- ★ PAUL McCARTNEY—Take It Away 7-5
- ★ EDDIE MONEY—Think I'm In Love 9-7
- ★ MEN AT WORK—Who Can It Be Now 14-11
- ★ JOHN COUGAR—Jack And Diane 15-12
- TOTO—Make Believe 22-19
- KIM CARNES—Voyeur
- KENNY LOGGINS—Don't Fight It
- AMERICA—You Can Do Magic B
- DON HENLEY—Johnny Can't Read A
- 38 SPECIAL—You Keep Running Away A

KFI-AM—Los Angeles

- ★ CROSBY, STILLS AND NASH—Wasted On The Way 11-7
- ★ DONNA SUMMER—Love Is In Control (Finger On The Trigger) 12-8
- ★ MELISSA MANCHESTER—You Should Hear How She Talks 15-11
- ★ MICHAEL McDONALD—I Keep Forgettin' 23-19
- ★ JOHN COUGAR—Jack And Diane 27-23
- GLENN FREY—The One You Love
- STEEL BREEZE—You Don't Want Me Anymore
- AMERICA—You Can Do Magic B
- ELVIS COSTELLO—Man Out Of Time A
- COOL AND THE GANG—Big Fun A
- 38 SPECIAL—You Keep Running Away A
- JOSIE COTTON—He Could Be The One A
- LAURA BRANIGAN—Gloria A
- TANE CAIN—Holdin' On X
- RICK JAMES—Hard To Get X
- JUICE NEWTON—Break It To Me Gently X
- QUARTERFLASH—Night Shift X
- KIM CARNES—Voyeur X
- DON HENLEY—Johnny Can't Read X
- WILLIE NELSON—Let It Be Me X
- SANTANA—Hold On X
- THE HUMAN LEAGUE—Love Action X
- HUEY LEWIS AND THE NEWS—Workin' For A Livin' X
- MICHAEL MARTIN MURPHEY—What's Forever For X
- DOLLY PARTON—I Will Always Love You X
- STEVE WINWOOD—Still In The Game X

KIQO-AM—Los Angeles

- A FLOCK OF SEAGULLS—I Ran B
- JOSIE COTTON—He Could Be The One B
- KIM CARNES—Voyeur X
- JUICE NEWTON—Break It To Me Gently X
- JACKSON BROWNE—Somebody's Baby X
- ARETHA FRANKLIN—Jump To It X
- KARLA BONOFF—Please Be The One X
- SQUEEZE—I've Returned X
- TIERRA—Hidden Tears A
- JOE JACKSON—Steppin' Out A
- KOOL & THE GANG—Big Fun A
- TORONTO—Your Daddy Don't Know A
- THE FOUR TOPS—Sad Hearts A
- HUEY LEWIS AND THE NEWS—Workin' For A Livin' A
- PAUL CARRACK—I Need You X
- DON HENLEY—Johnny Can't Read X
- QUARTERFLASH—Night Shift X
- SYLVIA—Nobody X
- PETE TOWNSHEND—Face Dances II X
- MICHAEL MARTIN MURPHEY—What's Forever For X
- JOE COCKER AND JENNIFER WARNES—Up Where We Belong X
- RANDY MEISNER—Never Been In Love X
- MARCY LEVY—Close To Her X
- CHRISTOPHER ATKINS—How Can I Live Without Her X
- THE CLOCKS—She Looks A Lot Like You X
- TANE CAIN—Holdin' On X
- SANTANA—Hold On X
- EL CHICANO—Groovin' X

KRLA-AM—Los Angeles

- ★ FLEETWOOD MAC—Hold Me 14-6
- ★ AIR SUPPLY—Even The Nights Are Better 15-7
- ★ DONNA SUMMER—Love Is In Control (Finger On The Trigger) 20-15
- ★ JERMAINE JACKSON—Let Me Tickle Your Fancy 28-22
- HAIRCUT ONE HUNDRED—Favourite Shirts
- RICK JAMES—Hard To Get A
- THE GAP BAND—You Dropped A Bomb On Me A
- THE FOUR TOPS—Sad Hearts A
- SANTANA—Hold On X
- BARRY MANILOW—Oh Julie X
- KIM CARNES—Voyeur X
- TANE CAIN—Holdin' On X
- TOTO—Make Believe X
- HUEY LEWIS AND THE NEWS—Workin' For A Livin' X
- JOSIE COTTON—He Could Be The One X
- WALTER MURPHY—Themes From E.T. X
- RANDY MEISNER—Never Been In Love X
- MEN AT WORK—Who Can It Be Now X
- JOAN JETT AND THE BLACKHEARTS—Do You Wanna Touch Me X

KRTH-FM—Los Angeles

- ★ CROSBY, STILLS AND NASH—Wasted On The Way 15-10
- ★ ASIA—Only Time Will Tell 20-13
- ★ JERMAINE JACKSON—Let Me Tickle Your Fancy 16-14
- ★ JACKSON BROWNE—Somebody's Baby 26-20
- ★ WALTER MURPHY—Theme From E.T. 25-21
- GLENN FREY—The One You Love
- KOOL AND THE GANG—Big Fun
- STEEL BREEZE—You Don't Want Me A
- MICHAEL McDONALD—I Keep Forgettin' B
- DON HENLEY—Johnny Can't Read B
- LAURA BRANIGAN—Gloria B
- JUICE NEWTON—Break It To Me Gently X
- ELTON JOHN—Blue Eyes X
- SANTANA—Hold On X
- KIM CARNES—Voyeur X

KOPA-FM—Phoenix

- ★ KENNY ROGERS—Love Will Turn You Around 15-10
- ★ THE STEVE MILLER BAND—Abracadabra 13-7
- ★ PAUL McCARTNEY—Take It Away 10-5
- ★ MELISSA MANCHESTER—You Should Hear How She Talks 19-15
- ★ JOURNEY—Still They Ride 9-6
- WILLIE NELSON—Let It Be Me
- RANDY MEISNER—Never Been In Love
- GLENN FREY—The One You Love A
- WALTER MURPHY—Themes From E.T. B
- JUICE NEWTON—Break It To Me Gently X
- AMERICA—You Can Do Magic X

KGCI (99.1-FM)—Riverside

- ★ CHICAGO—Hard To Say I'm Sorry 1-1
- ★ DONNA SUMMER—Love Is In Control (Finger On The Trigger) 5-3
- ★ THE GO-GO'S—Vacation 10-7
- ★ THE ALAN PARSONS PROJECT—Eye In The Sky 25-17
- ★ MICHAEL McDONALD—I Keep Forgettin' 26-20
- KARLA BONOFF—Please Be The One
- GLENN FREY—The One You Love
- AMERICA—You Can Do Magic B
- WALTER MURPHY—Themes From E.T. B
- KOOL AND THE GANG—Big Fun A
- STEVE WINWOOD—Still In The Game X
- DOLLY PARTON—I Will Always Love You X
- RANDY MEISNER—Never Been In Love X

KCPX-FM—Salt Lake City

- ★ THE ALAN PARSONS PROJECT—Eye In The Sky 9-4
- ★ KENNY ROGERS—Love Will Turn You Around 15-11
- ★ JACKSON BROWNE—Somebody's Baby 22-14
- AMERICA—You Can Do Magic 24-19
- TOTO—Make Believe 30-25
- MICHAEL McDONALD—I Keep Forgettin'
- Asia—Only Time Will Tell
- RANDY MEISNER—Never Been In Love A
- THE MOTELS—Take The L A
- STEEL BREEZE—You Don't Want Me Anymore A
- JUCE NEWTON—Break It To Me Gently B
- KIM CARNES—Voyeur B
- MICHAEL MARTIN MURPHEY—What's Forever For B
- 38 SPECIAL—You Keep Running Away B
- BILLY PRESTON—I'm Never Gonna Say Goodbye B
- KANSAS—Right Away X

KRSP-FM—Salt Lake City

- ★ PAUL McCARTNEY—Take It Away 4-3
- ★ CROSBY, STILLS AND NASH—Wasted On The Way 3-2
- ★ JOHN COUGAR—Jack And Diane 11-5
- ★ EDDIE MONEY—Think I'm In Love 8-7
- ★ ASIA—Only Time Will Tell 17-12
- ROSETTA STONE—Straight From The Heart
- ROBERT PLANT—Burning Down One Side
- SANTANA—Hold On A
- RANDY MEISNER—Never Been In Love B
- JOAN JETT AND THE BLACKHEARTS—Do You Wanna Touch Me B
- 38 SPECIAL—You Keep Running Away B
- A FLOCK OF SEAGULLS—I Ran B
- RED SPEEDWAGON—Sweet Time X
- DON HENLEY—Johnny Can't Read X
- STEVE WINWOOD—Still In The Game X
- JUDAS PRIEST—Another Thing X
- PETE TOWNSHEND—Face Dances II X
- URAH HEEP—That's The Way It Is X
- GLENN FREY—Party Town X

KFMB-FM—San Diego

- ★ THE ALAN PARSONS PROJECT—Eye In The Sky 6-4
- ★ CROSBY, STILLS AND NASH—Wasted On The Way 7-5
- ★ PAUL McCARTNEY—Take It Away 9-7
- ★ ELTON JOHN—Blue Eyes 17-8
- ★ KENNY ROGERS—Love Will Turn You Around 20-24
- TOTO—Make Believe
- GLENN FREY—The One You Love
- SANTANA—Hold On A
- MICHAEL McDONALD—I Keep Forgettin' B
- AMERICA—You Can Do Magic B
- ROBERTA FLACK—I'm The One X

XTRA-AM—San Diego

- ★ SURVIVOR—Eye Of The Tiger (The Theme From Rocky III) 1-1
- ★ CHICAGO—Hard To Say I'm Sorry 3-2
- ★ THE GO-GO'S—Vacation 9-7
- ★ CROSBY, STILLS AND NASH—Wasted On The Way 17-14
- ★ JOAN JETT AND THE BLACKHEARTS—Do You Wanna Touch Me 21-28
- JACKSON BROWNE—Somebody's Baby
- TONY BASIL—Micky
- AMERICA—You Can Do Magic
- KIM CARNES—Voyeur B
- HUEY LEWIS AND THE NEWS—Workin' For A Livin' B
- KOOL AND THE GANG—Big Fun A
- SANTANA—Hold On A

KRQO-FM—Tucson

- ★ STRAY CATS—Rock This Town
- TOTO—Make Believe X
- NAZARETH—Love Leads To Madness X
- MICHAEL McDONALD—I Keep Forgettin'
- AMERICA—You Can Do Magic X
- BILLY IDOL—Hot In The City X
- THE CLOCKS—She Looks A Lot Like You X
- ASIA—Sole Survivor X
- GLENN FREY—The One You Love X
- RANDY MEISNER—Never Been In Love X
- WALTER MURPHY—Themes From E.T. X
- TORONTO—Your Daddy Don't Know X

KTKT-AM—Tucson

- ★ ELTON JOHN—Blue Eyes 7-5
- ★ ROBERTA FLACK—I'm The One 15-11
- ★ PAUL DAVIS—Love Or Let Me Be Lonely 18-13
- ★ NICOLETTE LARSON—I Only Want To Be With You 19-15
- BARRY MANILOW—Oh Julie 21-17
- JUICE NEWTON—Break It To Me Gently
- GLENN FREY—The One You Love
- DIANNE WARWICK—For You B
- CHRIS CHRISTIAN—Ain't Nothin' Like The Real Thing B
- DOLLY PARTON—I Will Always Love You B
- RONNIE MILSAP—He Got You X

Pacific Northwest Region

★ PRIME MOVERS

- CHICAGO—Hard To Say I'm Sorry (Fullmoon/Warner Bros.)
- ELTON JOHN—Blue Eyes (Geffen)
- DONNA SUMMER—Love Is In Control (Finger On The Trigger) (Geffen)

● TOP ADD ONS

- GLENN FREY—The One You Love (Asylum)
- MICHAEL McDONALD—I Keep Forgettin' (Warner Bros.)
- JOHN COUGAR—Jack And Diane (Riva/Mercury)

● BREAKOUTS

- STEVIE WONDER—Ribbon In The Sky (Motown)

KRLC-AM—Lewiston

- ★ CROSBY, STILLS AND NASH—Wasted On The Way 3-1
- ★ ELTON JOHN—Blue Eyes 4-2
- ★ THE ALAN PARSONS PROJECT—Eye In The Sky 6-4
- ★ PAUL McCARTNEY—Take It Away 5-5
- ★ NICOLETTE LARSON—I Only Want To Be With You 11-8
- STEVIE WONDER—Ribbon In The Sky
- DIANNE WARWICK—For You
- JUICE NEWTON—Break It To Me Gently B
- GLENN FREY—The One You Love B
- STEVE FORBERT—When You Walk In The Room B
- 38 SPECIAL—You Keep Running Away B
- THE DUKES—Mystery Girl X
- THE FOUR TOPS—Sad Hearts X
- JON STEVENS—Lover My Love X
- BOBBY CALDWELL—All Of My Love X
- BLUE STONE—Single Again X
- GEORGE DUKE—It'll Always Be Your Friend X
- MATTHEW WILDER—Work So Hard X
- STEPHEN BISHOP—If Love Takes You Away A
- KICKS—Kicks Live '82 DA

KCNR-FM—Portland

- ★ SURVIVOR—Eye Of The Tiger (The Theme From Rocky III) 1-1
- ★ CHICAGO—Hard To Say I'm Sorry 2-2
- ★ AIR SUPPLY—Even The Nights Are Better 4-3
- ★ MELISSA MANCHESTER—You Should Hear How She Talks 7-4
- CROSBY, STILLS AND NASH—Wasted On The Way 6-5
- BILLY IDOL—Hot In The City B
- NICOLETTE LARSON—I Only Want To Be With You B
- AMERICA—You Can Do Magic B
- RANDY MEISNER—Never Been In Love X
- QUARTERFLASH—Night Shift X

KCBN-AM—Reno

- ★ PAUL McCARTNEY—Take It Away 12-7
- ★ ELTON JOHN—Blue Eyes 17-8
- ★ JOHN COUGAR—Jack And Diane 20-13
- ★ JOAN JETT AND THE BLACKHEARTS—Do You Wanna Touch Me 21-17
- RANDY MEISNER—Never Been In Love 40-34
- KIM CARNES—Voyeur B
- JOE JACKSON—Steppin' Out B
- JERMAINE JACKSON—Let Me Tickle Your Fancy B
- STEVE WINWOOD—Still In The Game B
- THE CLOCKS—She Looks A Lot Like You B
- PAUL DAVIS—Love Or Let Me Be Lonely B
- KENNY LOGGINS—Don't Fight It A
- RAVYNS—Raised On The Radio A
- TANE CAIN—Holdin' On A
- JUICE NEWTON—Break It To Me Gently A
- THE FOUR TOPS—Sad Hearts A
- HAIRCUT ONE HUNDRED—Favourite Shirts A
- JOSIE COTTON—He Could Be The One X

KSFM-FM—Sacramento

- ★ EDDIE MONEY—Think I'm In Love 16-11
- ★ ELTON JOHN—Blue Eyes 20-17
- ★ ASIA—Only Time Will Tell 21-18
- ★ MICHAEL McDONALD—I Keep Forgettin' 24-22
- ★ JACKSON BROWNE—Somebody's Baby 27-25
- JOHN COUGAR—Jack And Diane
- JERMAINE JACKSON—Let Me Tickle Your Fancy
- GLENN FREY—The One You Love B

KFRC-AM—San Francisco

- ★ CHICAGO—Hard To Say I'm Sorry 14-4
- ★ SOUL SONG FORCE—Planet Rock 16-14
- ★ ZAPP—Dance Floor 19-16
- ★ EDDIE MONEY—Think I'm In Love 20-17
- ★ ARETHA FRANKLIN—Jump To It 27-19
- EVELYN KING—Love Come Down
- GLENN FREY—The One You Love
- SANTANA—Hold On A
- QUARTERFLASH—Night Shift A
- GRAND MASTER FLASH AND THE FURIOUS FIVE—The Message A
- JOAN JETT AND THE BLACKHEARTS—Do You Wanna Touch Me B
- KOOL AND THE GANG—Big Fun B

KPLZ-FM—Seattle

- ★ ELTON JOHN—Blue eyes 13-7
- ★ AMERICA—You Can Do Magic 21-14
- ★ MICHAEL MARTIN MURPHEY—What's Forever For 16-11
- PATRICIA RUSHEN—Forget Me Not 19-15
- MICHAEL McDONALD—I Keep Forgettin' 27-11
- GLENN FREY—The One You Love
- KARLA BONOFF—Please Be The One
- WILLIE NELSON—Let It Be Me X
- RONNIE MILSAP—He Got You B
- JOHN DENVER—Seasons Of The Heart B
- RANDY MEISNER—Never Been In Love A

KUBE-FM—Seattle

- ★ THE GO-GO'S—Vacation 11-5
- ★ PAUL McCARTNEY—Take It Away 4-2
- ★ JOHN COUGAR—Jack And Diane 19-11
- ★ MEN AT WORK—Who Can It Be Now 24-15
- ★ BILLY IDOL—Hot In The City 26-22
- MICHAEL McDONALD—I Keep Forgettin'
- AMERICA—You Can Do Magic
- JOAN JETT AND THE BLACKHEARTS—Do You Wanna Touch Me A

KYYX-FM—Seattle

- ★ CHICAGO—Hard To Say I'm Sorry 1-1
- ★ PAUL McCARTNEY—Take It Away 4-2
- ★ JOHN COUGAR—Jack And Diane 7-3
- ★ THE ALAN PARSONS PROJECT—Eye In The Sky 9-4
- ★ MEN AT WORK—Who Can It Be Now 12-8
- STEVE WINWOOD—Still In The Game B
- 38 SPECIAL—You Keep Running Away B
- KIM CARNES—Voyeur B
- TANE CAIN—Holdin' On B
- ROBERTA FLACK—I'm The One B
- A FLOCK OF SEAGULLS—I Ran B
- KENNY LOGGINS—Don't Fight It A
- RED SPEEDWAGON—Sweet Time A
- STEEL BREEZE—You Don't Want Me Anymore A
- PAUL CARRACK—I Need You A
- JOSIE COTTON—He Could Be The One A
- JOE JACKSON—Steppin' Out A
- JUICE NEWTON—Break It To Me Gently A
- KOOL & THE GANG—Big Fun A
- QUARTERFLASH—Night Shift X
- DON HENLEY—Johnny Can't Read X
- CHRISTOPHER ATKINS—How Can I Live Without Her X
- MISSING PERSONS—Words X
- QUEEN—Cailing All Girls X

KJRB-AM—Spokane

- ★ JOHN COUGAR—Jack And Diane 5-2
- ★ ASIA—Only Time Will Tell 14-9
- ★ THE ALAN PARSONS PROJECT—Eye In The Sky 16-11
- ★ JACKSON BROWNE—Somebody's Baby 19-12
- ★ KENNY ROGERS—Love Will Turn You Around 18-13
- JUICE NEWTON—Break It To Me Gently B
- SANTANA—Hold On B
- AMERICA—You Can Do Magic B
- SYLVIA—Nobody B
- RED SPEEDWAGON—Sweet Time A
- ROBERTA FLACK—I'm The One A
- 38 SPECIAL—You Keep Running Away A
- STEVIE WONDER—Ribbon In The Sky A
- JERMAINE JACKSON—Let Me Tickle Your Fancy X
- THE HUMAN LEAGUE—Love Action X

KTAC-AM—Tacoma

- ★ PAUL McCARTNEY—Take It Away 6-2
- ★ CROSBY, STILLS AND NASH—Wasted On The Way 7-3
- ★ MICHAEL MARTIN MURPHEY—What's Forever For 10-6
- ★ ELTON JOHN—Blue Eyes 11-7
- ★ PAUL DAVIS—Love Or Let Me Be Lonely 12-8
- ★ MICHAEL McDONALD—I Keep Forgettin' B
- ★ JOE COCKER AND JENNIFER WARNES—Up Where We Belong B
- JUICE NEWTON—Break It To Me Gently B
- RONNIE MILSAP—He Got You B
- ADRIAN GURWITZ—Classic B
- STEVIE WONDER—Ribbon In The Sky A
- BILLY PRESTON—I'm Never Gonna Say Goodbye A
- SYLVIA—Nobody X
- AVERAGE WHITE BAND—Easier Said Than Done X
- FLORENCE WARNER—Only Love A

North Central Region

★ PRIME MOVERS

- CHICAGO—Hard To Say I'm Sorry (Fullmoon/Warner Bros.)
- THE GAP BAND—You Dropped A Bomb On Me (Total Experience)
- JOHN COUGAR—Jack And Diane (Riva/Mercury)

● TOP ADD ONS

- MICHAEL McDONALD—I Keep Forgettin' (Warner Bros.)
- SANTANA—Hold On (Columbia)
- MEN AT WORK—Who Can It Be Now (Columbia)

● BREAKOUTS

- KENNY LOGGINS—Don't Fight It (Columbia)
- KOOL AND THE GANG—Big Fun (De-Lite)

WBBM-FM—Chicago

- ★ CHICAGO—Hard To Say I'm Sorry 1-1
- ★ JOHN COUGAR—Jack And Diane 8-5
- ★ EDDIE MONEY—Think I'm In Love 14-10
- ★ ASIA—Only Time Will Tell 18-14
- ★ JACKSON BROWNE—Somebody's Baby 25-18
- SANTANA—Hold On
- KENNY LOGGINS—Don't Fight It
- RED SPEEDWAGON—Sweet Time A
- HUEY LEWIS AND THE NEWS—Workin' For A Livin' A
- THE GAP BAND—You Dropped A Bomb On Me A
- JERMAINE JACKSON—Let Me Tickle Your Fancy B
- MEN AT WORK—Who Can It Be Now B
- AMERICA—You Can Do Magic B
- BILLY SQUIER—Emotions In Motion X
- ROBERTA FLACK—I'm The One X
- RANDY MEISNER—Never Been In Love X

WRKQ-FM—Cincinnati

Billboard Singles Radio Action

Playlist Prime Movers
Playlist Top Add Ons

Based on station playlists through Tuesday (8/17/82)

Continued from opposite page

Southwest Region

- ★ PRIME MOVERS**
- MELISSA MANCHESTER—You Should Hear How She Talks About You (Arista)
 - CHICAGO—Hard To Say I'm Sorry (Fullmoon/Warner Bros.)
 - JACKSON BROWNE—Somebody's Baby (Asylum)
- TOP ADD ONS**
- NICOLETTE LARSON—I Only Want To Be With You (Warner Bros.)
 - SANTANA—Hold On (Columbia)
 - JOE COCKER AND JENNIFER WARNES—Up Where We Belong (Island)
- BREAKOUTS**
- KENNY LOGGINS—Don't Fight It (Columbia)
 - STEEL BREEZE—You Don't Want Me Anymore (RCA)
 - KOOL AND THE GANG—Big Fun (De-Lite)

- ★ KENNY ROGERS—Love Will Turn You Around 2-2
- ★ FLEETWOOD MAC—Hold Me 10-6
- ★ SYLVIA—Nobody 19-10
- ★ PAUL McCARTNEY—Take It Away 16-11
- ★ WILLIE NELSON—Let It Be Me
- ★ JOHN DENVER—Seasons Of The Heart
- ★ BARRY MANLOW—Oh Julie B
- ★ THE ALAN PARSONS PROJECT—Eye In The Sky B

- KHFI-FM—Austin**
(Ed Volkman—MD)
- ★ MEN AT WORK—Who Can It Be Now 17-9
 - ★ JACKSON BROWNE—Somebody's Baby 27-13
 - ★ MICHAEL McDONALD—I Keep Forgettin' 28-18
 - ★ MICHAEL MARTIN MURPHEY—What's Forever For 30-20
 - AMERICA—You Can Do Magic B
 - 38 SPECIAL—You Keep Running Away B
 - SANTANA—Hold On B
 - TOTO—Make Believe A
 - HUEY LEWIS AND THE NEWS—Workin' For A Livin' A
 - ROBERTA FLACK—I'm The One A
 - REO SPEEDWAGON—Sweet Time A
 - BILLY IDOL—Hot In The City A

- WFMM-FM—Baton Rouge**
(Wayne Watkins—MD)
- ★ ASIA—Only Time Will Tell 12-9
 - ★ MICHAEL McDONALD—I Keep Forgettin' 24-14
 - ★ CHICAGO—Hard To Say I'm Sorry 2-1
 - ★ DONNA SUMMER—Love Is In Control (Finger On The Trigger) 5-3
 - ★ THE GAP BAND—You Dropped A Bomb On Me 28-21
 - ★ KENNY LOGGINS—Don't Fight It
 - TANE CAIN—Holdin' On
 - AMERICA—You Can Do Magic B
 - JUICE NEWTON—Break It To Me Gently B
 - SANTANA—Hold On A

- KZFM-FM—Corpus Christi**
(Jackie Robbins—MD)
- SURVIVOR—Eye Of The Tiger (The Theme From Rocky III)
 - CHICAGO—Hard To Say I'm Sorry
 - JOHN COUGAR—Hurts So Good A
 - KENNY ROGERS—Love Will Turn You Around A
 - AIR SUPPLY—Even The Nights Are Better A
 - TOTO—Rosanna A
 - ZAPP—Dance Floor A
 - MICHAEL McDONALD—I Keep Forgettin' A
 - SOUL SONIC FORCE—Planet Rock A
 - WILLIE NELSON—Let It Be Me A
 - TOTO—Make Believe A
 - THE GAP BAND—You Dropped A Bomb On Me X

- KLVU-FM—Dallas**
(Rivers/Morgan—MD)
- ★ ELTON JOHN—Blue Eyes 9-7
 - ★ ROBERTA FLACK—I'm The One 12-10
 - ★ NICOLETTE LARSON—I Only Want To Be With You 14-12
 - ★ AMERICA—You Can Do Magic 17-15
 - ★ WILLIE NELSON—Let It Be Me 21-19
 - ★ MICHAEL McDONALD—I Keep Forgettin' A

- KINT-FM—El Paso**
(Patty Zippo—MD)
- ★ TANE CAIN—Holdin' On 27-17
 - ★ JACKSON BROWNE—Somebody's Baby 40-27
 - ★ KIM CARNES—Voyeur 39-21
 - ★ JUICE NEWTON—Break It To Me Gently 37-22
 - ★ JOSIE COTTON—He Could Be The One 42-33
 - ELTON JOHN—Blue Eyes
 - ASIA—Only Time Will Tell
 - STEEL BREEZE—You Don't Want Me Anymore A
 - MICHAEL McDONALD—I Keep Forgettin' A
 - RICK JAMES—Hard To Get X
 - ARETHA FRANKLIN—Jump To It X
 - THE CLOCKS—She Looks A Lot Like You X
 - THE O'JAYS—Your Body's Here With Me X
 - DAVID JOHANSON—We've Gotta Get Out Of This Place X

- KEGL-FM—Ft. Worth**
(Bibi Hayes—MD)
- ★ A FLOCK OF SEAGULLS—I Ran 4-1
 - ★ EDDIE MONEY—Think I'm In Love 8-3
 - ★ THE ALAN PARSONS PROJECT—Eye In The Sky 13-8
 - ★ JOHN COUGAR—Jack And Diane 26-21
 - ★ RANDY MEISNER—Never Been In Love 28-23
 - PAUL CARRACK—I Need You
 - REO SPEEDWAGON—Sweet Time A
 - AMERICA—You Can Do Magic A
 - MISSING PERSONS—Words A
 - THE CLOCKS—She Looks A Lot Like You A
 - SANTANA—Hold On B
 - TANE CAIN—Holdin' On B
 - KIM CARNES—Voyeur B
 - JOHN ANDERSON—One Way Love X
 - KANSAS—Right Away X
 - KIM WILDE—Kids In America X
 - TOTO—Africa X
 - THE LORDS OF THE NEW CHURCH—Open Your Eyes X

- KILE-AM—Galveston**
(Scott Taylor—MD)
- ★ CHICAGO—Hard To Say I'm Sorry 1-1
 - ★ PAUL McCARTNEY—Take It Away 9-5
 - ★ JOAN JETT AND THE BLACKHEARTS—Do You Wanna Touch Me 13-6
 - ★ KENNY ROGERS—Love Will Turn You Around 16-8
 - ★ JOHN COUGAR—Jack And Diane 17-12
 - SANTANA—Hold On
 - GLENN FREY—The One You Love
 - KIM CARNES—Voyeur B
 - NICOLETTE LARSON—I Only Want To Be With You B
 - JUICE NEWTON—Break It To Me Gently B
 - KENNY LOGGINS—Don't Fight It A
 - STEEL BREEZE—You Don't Want Me Anymore A
 - MICHAEL MARTIN MURPHEY—What's Forever For A
 - BLISS STONE—Single Again A
 - MISSING PERSONS—Words X
 - THE CLOCKS—She Looks A Lot Like You X

- KFMK-FM—Houston**
(Kirk Patrick—MD)
- ★ CHICAGO—Hard To Say I'm Sorry 1-1

Midwest Region

- ★ PRIME MOVERS**
- JOHN COUGAR—Jack And Diane (Riva/Mercury)
 - CHICAGO—Hard To Say I'm Sorry (Fullmoon/Warner Bros.)
 - ASIA—Only Time Will Tell (Geffen)
- TOP ADD ONS**
- MICHAEL McDONALD—I Keep Forgettin' (Warner Bros.)
 - TOTO—Make Believe (Columbia)
 - JUICE NEWTON—Break It To Me Gently (Capitol)
- BREAKOUTS**
- KENNY LOGGINS—Don't Fight It (Columbia)
 - REO SPEEDWAGON—Sweet Time (Epic)
 - STEEL BREEZE—You Don't Want Me Anymore (RCA)

- ★ MEN AT WORK—Who Can It Be Now A
- ★ ELTON JOHN—Blue Eyes A
- ★ KENNY LOGGINS—Don't Fight It A
- ★ KIM WILDE—Kids In America B

- KFYR-AM—Bismarck**
(Dan Brannan—MD)
- ★ CHICAGO—Hard To Say I'm Sorry 4-1
 - ★ PAUL McCARTNEY—Take It Away 13-8
 - ★ JOHN COUGAR—Jack And Diane 18-12
 - ★ EDDIE MONEY—Think I'm In Love 20-15
 - ★ BILLY IDOL—Hot In The City B
 - ★ JOE COCKER AND JENNIFER WARNES—Up Where We Belong B
 - TOTO—Make Believe A
 - 38 SPECIAL—You Keep Running Away A
 - HUEY LEWIS AND THE NEWS—Workin' For A Livin' A
 - TANE CAIN—Holdin' On X
 - JUICE NEWTON—Break It To Me Gently X
 - KANSAS—Right Away X
 - MICHAEL McDONALD—I Keep Forgettin' X
 - MARSHALL CRENSHAW—Someday, Someway X
 - THE ALAN PARSONS PROJECT—Eye In The Sky X
 - ASIA—Only Time Will Tell X
 - JACKSON BROWNE—Somebody's Baby X
 - DOLLY PARTON—I Will Always Love You X
 - JOE FAGIN—Younger Days X

- WLS-AM—Chicago**
(Dave Denver—MD)
- ★ JOHN COUGAR—Jack And Diane 12-7
 - ★ ASIA—Only Time Will Tell 34-25
 - ★ MELISSA MANCHESTER—You Should Hear How She Talks 18-9
 - ★ EDDIE MONEY—Think I'm In Love 19-15
 - ★ THE POINTER SISTERS—American Music 40-34
 - GARY U.S. BONDS—Out Of Work
 - MICHAEL McDONALD—I Keep Forgettin' A
 - KENNY LOGGINS—Don't Fight It A

- WLS-FM—Chicago**
(Dave Denver—MD)
- ★ JOHN COUGAR—Jack And Diane 12-7
 - ★ ASIA—Only Time Will Tell 34-25
 - ★ EDDIE MONEY—Think I'm In Love 19-15
 - ★ MEN AT WORK—Who Can It Be Now 39-35
 - JACKSON BROWNE—Somebody's Baby
 - KENNY LOGGINS—Don't Fight It A
 - HUEY LEWIS AND THE NEWS—Workin' For A Livin' X

- KIOA-AM—Des Moines**
(A.W. Pantaja—MD)
- ★ KENNY ROGERS—Love Will Turn You Around 13-8
 - ★ PAUL McCARTNEY—Take It Away 15-11
 - ★ MELISSA MANCHESTER—You Should Hear How She Talks 18-12
 - ★ THE ALAN PARSONS PROJECT—Eye In The Sky 20-15
 - ★ ELTON JOHN—Blue Eyes 21-16
 - ★ ROBERTA FLACK—I'm The One AB
 - ★ MICHAEL McDONALD—I Keep Forgettin' AB
 - ★ AMERICA—You Can Do Magic AB
 - ★ JUICE NEWTON—Break It To Me Gently X
 - ★ TANE CAIN—Holdin' On X
 - ★ NICOLETTE LARSON—I Only Want To Be With You X
 - ★ JOE JACKSON—Steppin' Out X
 - ★ HUEY LEWIS AND THE NEWS—Workin' For A Livin' X
 - ★ STEVE WINWOOD—Still In The Game X
 - ★ RANDY MEISNER—Never Been In Love X
 - ★ MICHAEL MARTIN MURPHEY—What's Forever For X
 - ★ JOE FAGIN—Younger Days X
 - ★ OAVE EDMUNDS—From Small Things (Big Things One Day Come) X

- KMGK-FM—Des Moines**
(Michael Stone—MD)
- ★ THE ALAN PARSONS PROJECT—Eye In The Sky 12-8
 - ★ STEVE WINWOOD—Still In The Game 24-20
 - ★ MICHAEL McDONALD—I Keep Forgettin' 28-24
 - ★ SANTANA—Hold On A
 - ★ MARSHALL CRENSHAW—Someday, Someway A
 - ★ KANSAS—Right Away X
 - ★ TANE CAIN—Holdin' On X
 - ★ JERMAINE JACKSON—Let Me Tickle Your Fancy X
 - ★ 38 SPECIAL—You Keep Running Away X
 - ★ TORONTO—Your Daddy Don't Know X
 - ★ KIM CARNES—Voyeur X
 - ★ KENNY LOGGINS—Don't Fight It A
 - ★ PAUL CARRACK—I Need You A
 - ★ STEEL BREEZE—You Don't Want Me Anymore A
 - ★ A FLOCK OF SEAGULLS—I Ran A
 - ★ REO SPEEDWAGON—Sweet Time A
 - ★ GLENN FREY—The One You Love A

- WIKS-FM—Indianapolis**
(Jay Stevens—MD)
- ★ SURVIVOR—Eye Of The Tiger (The Theme From Rocky III) 1-1
 - ★ CHICAGO—Hard To Say I'm Sorry 2-2
 - ★ ASIA—Only Time Will Tell 3-3
 - ★ KANSAS—Play The Game Tonight 4-4
 - ★ JOHN COUGAR—Jack And Diane 5-5
 - TOTO—Make Believe
 - STEEL BREEZE—You Don't Want Me Anymore
 - PAUL McCARTNEY—Take It Away B
 - RANDY MEISNER—Never Been In Love B
 - MICHAEL McDONALD—I Keep Forgettin' X
 - 38 SPECIAL—You Keep Running Away X
 - KANSAS—Right Away X
 - TANE CAIN—Holdin' On X
 - WILLIE NELSON—Let It Be Me B
 - WALTER MURPHY—Theme From E.T. B

- WNAP-FM—Indianapolis**
(Paul Mendenhall—MD)
- ★ FLEETWOOD MAC—Hold Me 1-1
 - ★ THE STEVE MILLER BAND—Abracadabra 3-3
 - ★ SURVIVOR—Eye Of The Tiger (The Theme From Rocky III) 5-4
 - ★ CROSBY, STILLS AND NASH—Wasted On The Way 7-5
 - ★ THE GO-GO'S—Vacation 11-13

- KBEF-FM—Kansas City**
(Maia Britton—MD)
- ★ THE GO-GO'S—Vacation 12-8
 - ★ JOHN COUGAR—Jack And Diane 17-10
 - ★ JOAN JETT AND THE BLACKHEARTS—Do You Wanna Touch Me 23-14
 - ★ THE ALAN PARSONS PROJECT—Eye In The Sky 25-16
 - ★ THE POINTER SISTERS—American Music 24-18
 - ★ REO SPEEDWAGON—Sweet Time A
 - ★ KIM CARNES—Voyeur A
 - ★ MARSHALL CRENSHAW—Someday, Someway A
 - ★ SANTANA—Hold On A
 - ★ THE CLOCKS—She Looks A Lot Like You B

- WISM-AM—Madison**
(Barb Starr—MD)
- ★ CHRIS CHRISTIAN—Ain't Nothin' Like The Real Thing 25-14
 - ★ SANTANA—Hold On 29-17
 - ★ JACKSON BROWNE—Somebody's Baby 19-9
 - ★ BARRY MANLOW—Oh Julie 23-13
 - ★ MICHAEL McDONALD—I Keep Forgettin' 28-18
 - DIONNE WARWICK—For You
 - GLENN FREY—The One You Love A
 - PAUL CARRACK—I Need You A
 - KARLA BONOFF—Please Be The One A
 - JUICE NEWTON—Break It To Me Gently B
 - RONNIE MILSAP—He Got You B
 - STEVE FORBERT—When You Walk In The Room B

- WZEE-FM—Madison**
(Matt Hudson—MD)
- ★ ELTON JOHN—Blue Eyes 11-8
 - ★ THE GO-GO'S—Vacation 10-5
 - ★ ASIA—Only Time Will Tell 17-11
 - ★ MEN AT WORK—Who Can It Be Now 22-19
 - ★ JOHN COUGAR—Jack And Diane 18-10
 - AMERICA—You Can Do Magic KA
 - KENNY LOGGINS—Don't Fight It KA
 - HAIRCUT ONE HUNDRED—Favourite Shirts A
 - LAURA BRANIGAN—Gloria A
 - JOE COCKER AND JENNIFER WARNES—Up Where We Belong A
 - TOTO—Make Believe B
 - QUEEN—Calling All Girls B
 - A FLOCK OF SEAGULLS—I Ran B

- WKTI-FM—Milwaukee**
(John Grant—MD)
- ★ JOHN COUGAR—Jack And Diane 14-8
 - ★ JACKSON BROWNE—Somebody's Baby 19-14
 - ★ THE POINTER SISTERS—American Music 16-12
 - ★ THE ALAN PARSONS PROJECT—Eye In The Sky 21-15
 - ★ EDDIE MONEY—Think I'm In Love 22-16
 - MICHAEL McDONALD—I Keep Forgettin'
 - GLENN FREY—The One You Love
 - MEN AT WORK—Who Can It Be Now B
 - ASIA—Only Time Will Tell B
 - TOTO—Make Believe B
 - HUEY LEWIS AND THE NEWS—Workin' For A Livin' X
 - GENESIS—Paperlate X

- KDWB-AM—Minneapolis**
(Karen Anderson—MD)
- ★ JACKSON BROWNE—Somebody's Baby 14-11
 - ★ PAUL DAVIS—Love Or Let Me Be Lonely 16-13
 - ★ BARRY MANLOW—Oh Julie 18-15
 - ★ THE ALAN PARSONS PROJECT—Eye In The Sky 20-16
 - ★ NICOLETTE LARSON—I Only Want To Be With You 23-19
 - JOHN COUGAR—Jack And Diane A
 - MICHAEL McDONALD—I Keep Forgettin' A
 - MICHAEL MARTIN MURPHEY—What's Forever For A
 - AMERICA—You Can Do Magic A
 - MARSHALL CRENSHAW—Someday, Someway A
 - RANDY MEISNER—Never Been In Love X
 - TOTO—Make Believe X

- WLOL-FM—Minneapolis**
(Phil Huston—MD)
- ★ CHICAGO—Hard To Say I'm Sorry 1-1
 - ★ MEN AT WORK—Who Can It Be Now 16-11
 - ★ JOHN COUGAR—Jack And Diane 21-12
 - ★ ASIA—Only Time Will Tell 23-17
 - ★ EYE TO EYE—Nice Girls 19-14
 - DON HENLEY—Johnny Can't Read
 - REO SPEEDWAGON—Sweet Time
 - JOSIE COTTON—He Could Be The One A
 - STEEL BREEZE—You Don't Want Me Anymore A
 - AMERICA—You Can Do Magic B
 - SANTANA—Hold On B
 - RANDY MEISNER—Never Been In Love B
 - JOE JACKSON—Steppin' Out X
 - 38 SPECIAL—You Keep Running Away X
 - JERMAINE JACKSON—Let Me Tickle Your Fancy X
 - HUEY LEWIS AND THE NEWS—Workin' For A Livin' X
 - KIM CARNES—Voyeur X
 - WALTER MURPHY—Theme From E.T. X
 - A FLOCK OF SEAGULLS—I Ran X
 - BILL CHAMPLIN—Sara X
 - MISSING PERSONS—Words X
 - THE CLOCKS—She Looks A Lot Like You X
 - JOAN JETT AND THE BLACKHEARTS—Do You Wanna Touch Me X
 - TANE CAIN—Holdin' On X

- KSLQ-FM—St. Louis**
(Johnnie King—MD)
- ★ CHICAGO—Hard To Say I'm Sorry 1-1
 - ★ THE POINTER SISTERS—American Music 5-2
 - ★ FLEETWOOD MAC—Hold Me 6-4
 - ★ THE ALAN PARSONS PROJECT—Eye In The Sky 17-14
 - ★ ASIA—Only Time Will Tell 18-15
 - MICHAEL McDONALD—I Keep Forgettin'

- KSTP-FM (KS-95)—St. Paul**
(Chuck Napp—MD)
- ★ SURVIVOR—Eye Of The Tiger (The Theme From Rocky III) 1-1
 - ★ FLEETWOOD MAC—Hold Me 2-2
 - ★ KENNY ROGERS—Love Will Turn You Around 6-4
 - ★ THE ALAN PARSONS PROJECT—Eye In The Sky 15-11
 - ★ DONNA SUMMER—Love Is In Control (Finger On The Trigger) 20-18
 - JUICE NEWTON—Break It To Me Gently
 - TOTO—Make Believe
 - AMERICA—You Can Do Magic B
 - JACKSON BROWNE—Somebody's Baby B
 - MICHAEL McDONALD—I Keep Forgettin' X
 - ELTON JOHN—Blue Eyes X
 - PAUL DAVIS—Love Or Let Me Be Lonely X
 - HERB ALPERT—Route 101 X
 - REO SPEEDWAGON—Keep The Fire Burnin' X

- WSPT-FM—Stevens Point**
(Brad Fuhr/Marie Stage—MD)
- ★ CHICAGO—Hard To Say I'm Sorry 2-1
 - ★ FLEETWOOD MAC—Hold Me 3-2
 - ★ MELISSA MANCHESTER—You Should Hear How She Talks 8-4
 - ★ JOHN COUGAR—Jack And Diane 15-8
 - ★ ASIA—Only Time Will Tell 21-14
 - KENNY LOGGINS—Don't Fight It
 - REO SPEEDWAGON—Sweet Time
 - SANTANA—Hold On B
 - AMERICA—You Can Do Magic B
 - TOTO—Make Believe B

- 38 SPECIAL—You Keep Running Away B
- HUEY LEWIS AND THE NEWS—Workin' For A Livin' B
- KIM CARNES—Voyeur A
- DON HENLEY—Johnny Can't Read A
- THE CLOCKS—She Looks A Lot Like You A
- JOHN STEVENS—Lover My Love A
- STEVE WINWOOD—Still In The Game X
- TANE CAIN—Holdin' On X
- JOE JACKSON—Steppin' Out X
- FRANK ZAPPA—Valley Girls X

- KEYN-FM—Wichita**
(Pat Pearman—MD)
- ★ CHICAGO—Hard To Say I'm Sorry 1-1
 - ★ PAUL McCARTNEY—Take It Away 2-2
 - ★ JOHN COUGAR—Jack And Diane 4-3
 - ★ KENNY ROGERS—Love Will Turn You Around 5-4
 - ★ THE ALAN PARSONS PROJECT—Eye In The Sky 9-7
 - SANTANA—Hold On
 - HUEY LEWIS AND THE NEWS—Workin' For A Livin'
 - RANDY MEISNER—Never Been In Love B
 - TOTO—Make Believe B
 - KIM CARNES—Voyeur B
 - 38 SPECIAL—You Keep Running Away B
 - MICHAEL MARTIN MURPHEY—What's Forever For A
 - THE CLOCKS—She Looks A Lot Like You X
 - STEVE WINWOOD—Still In The Game X
 - A FLOCK OF SEAGULLS—I Ran X
 - SANTANA—Hold On X
 - WALTER MURPHEY—Theme From E.T. X

Northeast Region

- ★ PRIME MOVERS**
- CHICAGO—Hard To Say I'm Sorry (Fullmoon/Warner Bros.)
 - JOHN COUGAR—Jack And Diane (Riva/Mercury)
 - THE GO-GO'S—Vacation (I.R.S.)
- TOP ADD ONS**
- MICHAEL McDONALD—I Keep Forgettin' (Warner Bros.)
 - JUICE NEWTON—Break It To Me Gently (Capitol)
 - THE GAP BAND—You Dropped A Bomb On Me (Total Experience)
- BREAKOUTS**
- KENNY LOGGINS—Don't Fight It (Columbia)
 - STEEL BREEZE—You Don't Want Me Anymore (RCA)
 - MELBA MOORE—Love's Comin' At Ya (EMI-America)

- WTRY-AM—Albany**
(Bibi Cahill—MD)
- ★ JOHN COUGAR—Jack And Diane 9-3
 - ★ MELISSA MANCHESTER—You Should Hear How She Talks 7-5
 - ★ JACKSON BROWNE—Somebody's Baby 22-16
 - ★ ASIA—Only Time Will Tell 20-17
 - ★ JUICE NEWTON—Break It To Me Gently 29-24
 - GLENN FREY—The One You Love
 - REO SPEEDWAGON—Sweet Time
 - SANTANA—Hold On B
 - RANDY MEISNER—Never Been In Love B
 - AMERICA—You Can Do Magic B
 - KENNY LOGGINS—Don't Fight It A
 - TANE CAIN—Holdin' On X
 - DICKY GOODMAN—Hey E.T. A

- WACZ-AM—Bangor**
(Michael O'Hara—MD)
- ★ CHICAGO—Hard To Say I'm Sorry 12-3
 - ★ PAUL McCARTNEY—Take It Away 11-4
 - ★ HAIRCUT ONE HUNDRED—Love Plus One 8-5
 - ★ ASIA—Only Time Will Tell 13-10
 - ★ MELISSA MANCHESTER—You Should Hear How She Talks 8-8
 - ELTON JOHN—Blue Eyes 12-10
 - NICOLETTE LARSON—I Only Want To Be With You
 - KOOL AND THE GANG—Big Fun
 - JUICE NEWTON—Break It To Me Gently B
 - WILLIE NELSON—Let It Be Me B
 - RANDY MEISNER—Never Been In Love B
 - ASIA—Only Time Will Tell B
 - JACKSON BROWNE—Somebody's Baby B
 - DIONNE WARWICK—For You B
 - WALTER MURPHY—Theme From E.T. X
 - ANNE MURPHY—Hey Baby X
 - CHRISTOPHER ATKINS—How Can I Live Without Her X

- WTIC-FM—Hartford**
(Rick Donahue—MD)
- ★ CHICAGO—Hard To Say I'm Sorry 3-1
 - ★ ARETHA FRANKLIN—Jump To It 25-18
 - ★ CROSBY, STILLS AND NASH—Wasted On The Way 7-5
 - ★ THE GO-GO'S—Vacation 8-7
 - ★ MISSING PERSONS—Words X
 - ★ EVELYN KING—Love Come Down
 - AMERICA—You Can Do Magic
 - TOTO—Make Believe X

- WBLI-FM—Long Island**
(Bill Terry—MD)
- ★ SURVIVOR—Eye Of The Tiger (Theme From Rocky III) 1-1
 - ★ CHICAGO—Hard To Say I'm Sorry 6-5
 - ★ CROSBY STILLS AND NASH—Wasted On The Way 9-8
 - ★ JOHN COUGAR—Hurts So Good 9-8
 - ★ REO SPEEDWAGON—Keep The Fire Burnin' 11-9
 - JOHN COUGAR—Jack And Diane
 - MEN AT WORK—Who Can It Be Now
 - BILLY IDOL—Hot In The City A
 - ASIA—Only Time Will Tell A
 - ELTON JOHN—Blue Eyes X
 - JACKSON BROWNE—Somebody's Baby X
 - AMERICA—You Can Do Magic B

- WFEA-AM (13FEA)—Manchester**
(Keith Lamire—MD)
- ★ PAUL DAVIS—Love Or Let Me Be Lonely 25-19
 - ★ HERB ALPERT—Route 101 28-22
 - ★ AMERICA—You Can Do Magic 30-24
 - ★ ROBERTA FLACK—I'm The One B
 - ★ JACKSON BROWNE—Somebody's Baby B
 - ★ JUICE NEWTON—Break It To Me Gently A
 - ★ WALTER MURPHY—Themes From E.T. X
 - ★ MARSHALL CRENSHAW—Someday, Someway X
 - ★ JERMAINE JACKSON—Let Me Tickle Your Fancy X
 - ★ NICOLETTE LARSON—I Only Want To Be With You X
 - ★ CHRIS CHRISTIAN—Ain't Nothin' Like The Real Thing X

- WKCI-FM—New Haven**
(Danny Lyons—MD)
- ★ JOE COCKER AND JENNIFER WARNES—Up Where We Belong 25-22
 - ★ RANDY MEISNER—Never Been In Love 29-25
 - ★ CROSBY, STILLS AND NASH—Wasted On The Way 3-1
 - ★ PAUL McCARTNEY—Take It Away 6-3
 - ★ MICHAEL McDONALD—I Keep Forgettin' 22-19
 - JUICE NEWTON—Break It To Me Gently
 - NICOLETTE LARSON—I Only Want To Be With You
 - GLENN FREY—The One You Love A
 - RONNIE MILSAP—He Got You A
 - LAURA BRANIGAN—Gloria A

- WKTU-FM—New York City**
(Michael Ellis—MD)
- ★ ARETHA FRANKLIN—Jump To It 4-2
 - ★ EVELYN KING—Love Come Down 22-8
 - ★ STACY LATTISAM—Don't Throw It All Away 8-3
 - ★ THE STEVE MILLER BAND—Abracadabra 12-12
 - ★ WAYNE JR.—Let Me Go 24-16
 - RAW SILK—Do It To The Music
 - MELBA MOORE—Loves Coming At Ya

- ★ THE POINTER SISTERS—American Music X
- ★ JOAN JETT AND THE BLACKHEARTS—Do You Wanna Touch Me X

- WVBF-FM—Boston**
(Dave Newell—MD)
- ★ AIR SUPPLY—Even The Nights Are Better 8-5
 - ★ KENNY ROGERS—Love Will Turn You Around 12-9
 - ★ CROSBY, STILLS AND NASH—Wasted On The Way 9-8
 - ★ HERB ALPERT—Route 101 14-12
 - ★ SANTANA—Hold On 19-17
 - ★ WALTER MURPHY—Themes From E.T. B
 - ★ MICHAEL MARTIN MURPHEY—What's Forever For B
 - ★ JEFFREY OSBORNE—I Really Don't Need No Light B
 - ★ ROBERTA FLACK—I'm The One A
 - ★ PAUL DAVIS—Love Or Let Me Be Lonely A
 - ★ BOBBY VINTON—It Hurts To Be In Love X

- WXKS-FM—Boston**
(Joey Carzello—MD)
- ★ HOWARD JOHNSON—So Fine 16-11
 - ★ THE CLASH—Rock The Casbah 28-21
 - ★ THE GO-GO'S—Vacation 11-7
 - ★ JOE JACKSON—Steppin' Out 21-18
 - ★ ELTON JOHN—Blue Eyes 25-19
 - ★ THE GAP BAND—You Dropped A Bomb On Me
 - STEEL BREEZE—You Don't Want Me Anymore
 - DURAN DURAN—Hungry Like The Wolf B
 - ZAPP—Dance Floor B
 - SPYS—Don't Run My Life B
 - STACY LATTISAM—Don't Throw It All Away B
 - TOTO—Make Believe B
 - SANTANA—Hold On B
 - THE MOTELS—Take The L
 - KIM CARNES—Voyeur A
 - MARSHALL CRENSHAW—Someday, Someway A
 - THE FOUR TOPS—Sad Hearts X
 - JOSIE COTTON—He Could Be The One X
 - JOHN SCHNEIDER—In The Driver's Seat X
 - SCORPIONS—No One Like You X
 - VIDEO—Thang X

- WBEN-FM—Buffalo**
(Roger Christian—MD)
- ★ MICHAEL McDONALD—I Keep Forgettin' 36-16
 - ★ MARSHALL CRENSHAW—Someday, Someway 23-18
 - ★ JOHN COUGAR—Jack And Diane 10-8
 - ★ RANDY MEISNER—Never Been In Love 10-34-22
 - JUICE NEWTON—Break It To Me Gently
 - KENNY LOGGINS—Don't Fight It
 - KIM CARNES—Voyeur A
 - GLENN FREY—The One You Love A

- WKBW-AM—Buffalo**
(John Summers—MD)
- ★ NICOLETTE

Billboard Singles Radio Action

Playlist Prime Movers ★
Playlist Top Add Ons ●

Based on station playlists through Tuesday (8/17/82)

Continued from page 21

- TOMORROW'S EDITION—In The Grooves
- THE GO-GO'S—Vacation B
- GWEN GUTHRIE—It Should Have Been You B

WNBC-AM—New York City

- (Lyndon Abell—MD)
- ★ CHICAGO—Hard To Say I'm Sorry 6-4
- ★ THE GO-GO'S—Vacation 16-12
- ★ THE STEVE MILLER BAND—Abracadabra 12-8
- ★ PAUL McCARTNEY—Take It Away 11-9
- ★ THE POINTER SISTERS—American Music 22-20
- ASIA—Only Time Will Tell
- AMERICA—You Can Do Magic

WHEB-FM—Portsmouth

- (Rick Dean—MD)
- ★ THE ALAN PARSONS PROJECT—Eye In The Sky 15-9
- ★ ELTON JOHN—Blue Eyes 16-10
- ★ JOHN COUGAR—Jack And Diane 14-17
- ★ JACKSON BROWNE—Somebody's Baby 19-15
- ★ ASIA—Only Time Will Tell 23-17
- MICHAEL McDONALD—I Keep Forgettin' B
- RANDY MEISNER—Never Been In Love B
- AMERICA—You Can Do Magic B
- TOTO—Make Believe A
- DONNA SUMMER—Love Is In Control (Finger On The Trigger) A
- GLENN FREY—The One You Love A
- KOOL & THE GANG—Big Fun A
- PAUL DAVIS—Love Or Let Me Be Lonely X

WPJB-FM—Providence

- (Todd Chase—MD)
- ★ CHICAGO—Hard To Say I'm Sorry 18-2
- ★ JOHN COUGAR—Jack And Diane 35-29
- ★ WALTER MURPHY—Themes From E.T. 23-16
- ★ DONNA SUMMER—Love Is In Control (Finger On The Trigger) 26-21
- ★ ASIA—Only Time Will Tell 24-18
- STEEL BREEZE—You Don't Want Me Anymore
- JOAN JETT AND THE BLACKHEARTS—Do You Wanna Touch Me
- KOOL & THE GANG—Big Fun A
- MARSHALL CRENSHAW—Someday, Someway A
- JUICE NEWTON—Break It To Me Gently A
- TANE CAIN—Holdin' On A
- KIM CARNES—Voyeur A
- ROBERTA FLACK—I'm The One X
- DREAMGIRLS FEATURING JENNIFER HOLLIDAY—And I Am Telling You I'm Not Going X

WPRO-FM—Providence

- (Gary Berkowitz—MD)
- ★ CHICAGO—Hard To Say I'm Sorry 2-1
- ★ FLEETWOOD MAC—Hold Me 7-5
- ★ BILLY IDOL—Hot In The City 11-8
- ★ THE POINTER SISTERS—American Music 17-12
- ★ DONNA SUMMER—Love Is In Control (Finger On The Trigger) 10-7
- JOHN COUGAR—Jack And Diane B
- THE ALAN PARSONS PROJECT—Eye In The Sky B
- MEN AT WORK—Who Can It Be Now B
- ARETHA FRANKLIN—Jump To It B
- TOTO—Make Believe A
- ASIA—Only Time Will Tell A
- KIM CARNES—Voyeur A
- KOOL AND THE GANG—Big Fun A

WBBF-AM—Rochester

- ★ CHICAGO—Hard To Say I'm Sorry 2-1
- ★ CROSBY, STILLS AND NASH—Wasted On The Way 4-2
- MICHAEL McDONALD—I Keep Forgettin'
- MICHAEL MARTIN MURPHEY—What's Forever For
- AMERICA—You Can Do Magic B
- THE ALAN PARSONS PROJECT—Eye In The Sky B
- ROBERTA FLACK—I'm The One B

WHFM-FM—Rochester

- (Aimee Peck—MD)
- ★ ASIA—Only Time Will Tell 22-18
- ★ JOAN JETT AND THE BLACKHEARTS—Do You Wanna Touch Me 24-19
- ★ ELTON JOHN—Blue Eyes 19-13
- ★ JACKSON BROWNE—Somebody's Baby 20-14
- ★ BILLY IDOL—Hot In The City 14-10
- KENNY LOGGINS—Don't Fight It
- JUICE NEWTON—Break It To Me Gently
- KIM CARNES—Voyeur B
- 38 SPECIAL—You Keep Running Away B
- DON HENLEY—Johnny Can't Read A
- JOE JACKSON—Steppin' Out A
- DREAMGIRLS FEATURING JENNIFER HOLLIDAY—And I Am Telling You I'm Not Going X
- TORONTO—Your Daddy Don't Know X
- LAURA BRANIGAN—Gloria X
- CHRISTOPHER ATKINS—How Can I Live Without Her X
- TANE CAIN—Holdin' On X
- A FLOCK OF SEAGULLS—I Ran X
- WILLIE NELSON—Let It Be Me X
- STEEL BREEZE—You Don't Want Me Anymore A

WPST-FM—Trenton

- (Tom Taylor—MD)
- ★ FLEETWOOD MAC—Hold Me 3-2
- ★ JOHN COUGAR—Jack And Diane 13-7
- ★ MELISSA MANCHESTER—You Should Hear How She Talks 9-5
- ★ THE GO-GO'S—Vacation 12-9
- ★ A FLOCK OF SEAGULLS—I Ran 24-20
- AMERICA—You Can Do Magic B
- KIM CARNES—Voyeur B
- PAUL CARRACK—I Need You B
- SANTANA—Hold On B
- GLENN FREY—The One You Love A
- KENNY LOGGINS—Don't Fight It A
- THE MOTELS—Take The L A
- REO SPEEDWAGON—Sweet Time A

WRCK-FM—Utica-Rome

- (Jim Reitz—MD)
- ★ JOHN COUGAR—Jack And Diane 2-1
- ★ THE GO-GO'S—Vacation 5-3
- ★ PAUL McCARTNEY—Take It Away 7-5
- ★ JOAN JETT AND THE BLACKHEARTS—Do You Wanna Touch Me 10-8
- ASIA—Only Time Will Tell 15-12
- ROBERT PLANT—Burning Down One Side
- KENNY LOGGINS—Don't Fight It
- KANSAS—Right Away A
- QUARTERFLASH—Night Shift A

Mid-Atlantic Region

★ PRIME MOVERS

- CHICAGO—Hard To Say I'm Sorry (Fullmoon/Warner Bros.)
- JACKSON BROWNE—Somebody's Baby (Asylum)
- THE STEVE MILLER BAND—Abracadabra (Capitol)

TOP ADD ONS

- GLENN FREY—The One You Love (Asylum)
- SYLVIA—Nobody (RCA)
- JUICE NEWTON—Break It To Me Gently (Capitol)

BREAKOUTS

- PAUL CARRACK—I Need You (Epic)

WAEB-AM—Allentown

- (Jefferson Ward—MD)
- ★ THE ALAN PARSONS PROJECT—Eye In The Sky 14-8
- ★ THE STEVE MILLER BAND—Abracadabra 27-22
- ★ AMERICA—You Can Do Magic 23-19
- ★ MICHAEL MARTIN MURPHEY—What's Forever For 16-12
- ★ MICHAEL McDONALD—I Keep Forgettin' 25-21
- RANDY MEISNER—Never Been In Love
- GLENN FREY—The One You Love
- JUICE NEWTON—Break It To Me Gently B
- RONNIE MILSAP—He Got You B
- BARRY MANILOW—Oh Julie B
- TOTO—Rosanna
- RONNIE MILSAP—Any Day Now X
- DOLLY PARTON—I Will Always Love You X
- KARLA BONOFF—Personally X
- HEART—This Man Is Mine X

WFBG-AM—Altoona

- (Tony Booth—MD)
- ★ CHICAGO—Hard To Say I'm Sorry 2-1
- ★ KENNY ROGERS—Love Will Turn You Around 6-5
- ★ JOHN COUGAR—Jack And Diane 12-7
- ★ MEN AT WORK—Who Can It Be Now 19-11
- ★ MICHAEL McDONALD—I Keep Forgettin' 25-19
- ★ JUICE NEWTON—Break It To Me Gently B
- ★ REO SPEEDWAGON—Sweet Time A
- KOOL & THE GANG—Big Fun A
- GLENN FREY—The One You Love A
- KANSAS—Right Away A
- THE MOTELS—Take The L A
- STEEL BREEZE—You Don't Want Me Anymore A
- KIM CARNES—Voyeur X
- JOE JACKSON—Steppin' Out X
- TANE CAIN—Holdin' On X
- THE PAYOLAS—Never Hold Back X
- QUARTERFLASH—Night Shift X
- SPYS—Don't Run My Life X
- RONNIE MILSAP—He Got You X
- THE DUKES—Systery Girl X
- DREAMGIRLS FEATURING JENNIFER HOLLIDAY—And I Am Telling You I'm Not Going X
- FRANKIE AND THE KNOCKOUTS—Morning Sun X
- GEORGE THOROGOOD—Nobody But Me X
- STEVE WINWOOD—Still In The Game X
- CHRISTOPHER ATKINS—How Can I Live Without Her X
- TORONTO—Your Daddy Don't Know X
- BILLY SQUIER—Emotions In Motion X

WYRE-AM—Annapolis

- (Mike Vickers—MD)
- ★ PAUL McCARTNEY—Take It Away 10-5
- ★ THE ALAN PARSONS PROJECT—Eye In The Sky 11-6
- ★ ELTON JOHN—Blue Eyes 15-1
- ★ JOHN COUGAR—Jack And Diane 19-16
- ★ MICHAEL McDONALD—I Keep Forgettin' 27-21
- ★ MICHAEL MARTIN MURPHEY—What's Forever For A
- ROBBIE PATTON—Louise A
- JOE JACKSON—Steppin' Out A
- JUICE NEWTON—Break It To Me Gently A
- RANDY MEISNER—Never Been In Love A
- JOAN JETT AND THE BLACKHEARTS—Do You Wanna Touch Me X
- WALTER MURPHY—Theme From E.T. X
- TOTO—Make Believe B
- 38 SPECIAL—You Keep Running Away B

WBSB-AM—Baltimore

- (Rick James/Jeffries—MD)
- ★ SURVIVOR—Eye Of The Tiger (The Theme From Rocky III) 1-1
- ★ THE STEVE MILLER BAND—Abracadabra 3-2
- ★ CHICAGO—Hard To Say I'm Sorry 6-3
- ★ AIR SUPPLY—Even The Nights Are Better 4-4
- ★ JOHN COUGAR—Jack And Diane 15-10
- MICHAEL McDONALD—I Keep Forgettin'
- GLENN FREY—The One You Love
- REO SPEEDWAGON—Sweet Time A
- ROBERTA FLACK—I'm The One B
- AMERICA—You Can Do Magic B
- KIM CARNES—Voyeur B
- TANE CAIN—Holdin' On X
- 38 SPECIAL—You Keep Running Away X
- STEEL BREEZE—You Don't Want Me Anymore X

WCAO-AM—Baltimore

- (Scott Richards—MD)
- ★ ELTON JOHN—Blue Eyes 10-3
- ★ JACKSON BROWNE—Somebody's Baby 16-11
- ★ THE POINTER SISTERS—American Music 9-5
- ★ MICHAEL McDONALD—I Keep Forgettin' 26-22
- ★ CHRIS CHRISTIAN—Ain't Nothin' Like The Real Thing 24-20
- JUICE NEWTON—Break It To Me Gently
- GLENN FREY—The One You Love
- DOLLY PARTON—I Will Always Love You A
- DIONNE WARWICK—For You X

WFBR-AM—Baltimore

- (Andy Szulinski—MD)
- ★ CHICAGO—Hard To Say I'm Sorry 1-1
- ★ FLEETWOOD MAC—Hold Me 3-2
- ★ KENNY ROGERS—Love Will Turn You Around 6-6
- ★ THE POINTER SISTERS—American Music 9-5
- ★ ELTON JOHN—Blue Eyes 13-10
- ★ SYLVIA—Nobody X
- ★ BILLY PRESTON—I'm Never Gonna Say Goodbye X

WCIR-FM—Beckley

- (Jim Martin—MD)
- ★ SURVIVOR—Eye Of The Tiger (The Theme From Rocky III) 1-1
- ★ DONNA SUMMER—Love Is In Control (Finger On The Trigger) 2-2
- ★ JOHN COUGAR—Jack And Diane 5-5
- ★ DOLLY PARTON—I Will Always Love You 16-7
- ★ MEN AT WORK—Who Can It Be Now 18-9
- A FLOCK OF SEAGULLS—I Ran
- JUICE NEWTON—Break It To Me Gently
- ROBERTA FLACK—I'm The One B
- MARSHALL CRENSHAW—Someday, Someway B
- TOTO—Make Believe B
- GLENN FREY—The One You Love B
- JOE JACKSON—Steppin' Out A
- NICOLETTE LARSON—I Only Want To Be With You A
- MISSING PERSONS—Words X
- JOE COCKER AND JENNIFER WARNES—Up Where We Belong X
- HUEY LEWIS AND THE NEWS—Workin' For A Livin' X

- SPYS—Don't Run My Life X
- STEVE WINWOOD—Still In The Game X
- 38 SPECIAL—You Keep Running Away X
- KIM CARNES—Voyeur X
- PAUL DAVIS—Love Or Let Me Be Lonely X
- QUARTERFLASH—Night Shift X
- SANTANA—Hold On X
- REO SPEEDWAGON—Sweet Time A
- STEEL BREEZE—You Don't Want Me Anymore A

WCCK-FM—Erie

- (J.J. Sanford—MD)
- ★ LOVERBOY—Take Me To The Top 1-2
- ★ CHICAGO—Hard To Say I'm Sorry 5-2
- ★ JOHN COUGAR—Jack And Diane 11-3
- ★ PAUL McCARTNEY—Take It Away 15-8
- ★ JOURNEY—Only Solutions 22-12
- REO SPEEDWAGON—Sweet Time
- PAUL CARRACK—I Need You
- AMERICA—You Can Do Magic
- ROBERT PLANT—Burning Down One Side A
- KENNY LOGGINS—Don't Fight It A
- ELTON JOHN—Blue Eyes B
- TORONTO—Your Daddy Don't Know B
- SYLVIA—Nobody B
- CROSBY, STILLS AND NASH—Southern Cross B
- VAN HALEN—Secrets B
- THE ALAN PARSONS PROJECT—Eye In The Sky X
- MICHAEL McDONALD—I Keep Forgettin' X
- A FLOCK OF SEAGULLS—I Ran X

WKBO-AM—Harrisburg

- (Bill Trousdale—MD)
- JACKSON BROWNE—Somebody's Baby
- MICHAEL McDONALD—I Keep Forgettin'

WGH-AM—Norfolk

- (Bob Canada—MD)
- ★ PAUL DAVIS—Love Or Let Me Be Lonely 6-3
- ★ ROBERTA FLACK—I'm The One 7-5
- ★ THE ALAN PARSONS PROJECT—Eye In The Sky 8-7
- ★ MICHAEL MARTIN MURPHEY—What's Forever For 9-8
- MICHAEL McDONALD—I Keep Forgettin' 13-10
- SYLVIA—Nobody
- BILLY PRESTON—I'm Never Gonna Say Goodbye
- KANSAS—Right Away A
- THE CLOCKS—She Looks A Lot Like You A
- THE MOTELS—Take The L A
- STEEL BREEZE—You Don't Want Me Anymore A
- JUICE NEWTON—Break It To Me Gently B
- TANE CAIN—Holdin' On B
- GLENN FREY—The One You Love B
- PAUL CARRACK—I Need You B
- SANTANA—Hold On B
- DON HENLEY—Johnny Can't Read X
- KIM CARNES—Voyeur X
- WILLIE NELSON—Let It Be Me X
- SHOOTING STAR—Where You Gonna Run X
- THE GAP BAND—You Dropped A Bomb On Me X
- JOSIE COTTON—He Could Be The One X
- RONNIE MILSAP—He Got You X

WQRK-FM—Norfolk

- (Bruce Garroway—MD)
- ★ DONNA SUMMER—Love Is In Control (Finger On The Trigger) 4-1
- ★ JOAN JETT AND THE BLACKHEARTS—Do You Wanna Touch Me 8-3
- ★ PAUL McCARTNEY—Take It Away 6-4
- ★ JOHN COUGAR—Jack And Diane 11-8
- ★ THE POINTER SISTERS—American Music 19-10
- BARRY MANILOW—Oh Julie A

WCAU-FM—Philadelphia

- KIM CARNES—Voyeur A
- SANTANA—Hold On A
- TANE CAIN—Holdin' On A
- THE GAP BAND—You Dropped A Bomb On Me A
- JUICE NEWTON—Break It To Me Gently A
- MICHAEL MARTIN MURPHEY—What's Forever For A
- HUEY LEWIS AND THE NEWS—Workin' For A Livin' A

WIFI-FM—Philadelphia

- (Don Cannon/Verna McKay—MD)
- ★ JACKSON BROWNE—Somebody's Baby 29-25
- ★ ROBERTA FLACK—I'm The One 30-26
- ★ ASIA—Only Time Will Tell 28-23
- ★ THE ALAN PARSONS PROJECT—Eye In The Sky 24-19
- ★ BILLY IDOL—Hot In The City 25-20
- RANDY MEISNER—Never Been In Love
- MICHAEL McDONALD—I Keep Forgettin'
- MARSHALL CRENSHAW—Someday, Someway B
- PAUL DAVIS—Love Or Let Me Be Lonely B
- JERMAINE JACKSON—Let Me Tickle Your Fancy B
- WALTER MURPHY—Themes From E.T. B
- SANTANA—Hold On A
- NICOLETTE LARSON—I Only Want To Be With You X
- JOHN SCHNEIDER—In The Driver's Seat X
- LAURA BRANIGAN—Gloria X
- AMERICAN—You Can Do Magic X

WRVQ-FM—Richmond

- (Bill Thomas—MD)
- ★ THE CLASH—Should I Stay Or Should I Go 16-10
- ★ MARSHALL CRENSHAW—Someday, Someway 18-12
- ★ MELISSA MANCHESTER—You Should Hear How She Talks 18-8
- ★ JOHN COUGAR—Jack And Diane 22-18
- ★ ASIA—Only Time Will Tell 14-9
- KIM CARNES—Voyeur
- AMERICA—You Can Do Magic
- MICHAEL McDONALD—I Keep Forgettin' B
- 38 SPECIAL—You Keep Running Away B
- GLENN FREY—The One You Love B
- STEVE WINWOOD—Still In The Game A
- STEEL BREEZE—You Don't Want Me Anymore A
- THE GO-GO'S—Cool Jerk X
- FLEETWOOD MAC—Love In Store X
- JOHN WAITE—Change X
- MISSING PERSONS—Words X

WPGC-FM—Washington, D.C.

- (Bruce Kelly—MD)
- ★ CHICAGO—Hard To Say I'm Sorry 1-1
- ★ MELISSA MANCHESTER—You Should Hear How She Talks 8-5
- ★ PAUL McCARTNEY—Take It Away 10-8
- ★ THE ALAN PARSONS PROJECT—Eye In The Sky 14-10
- ★ JACKSON BROWNE—Somebody's Baby 15-13
- AMERICA—You Can Do Magic
- BARRY MANILOW—Oh Julie X

WRQX-FM—Washington, D.C.

- (Allen Burns—PD)
- ★ THE STEVE MILLER BAND—Abracadabra 4-2
- ★ PAUL McCARTNEY—Take It Away 6-3
- ★ MELISSA MANCHESTER—You Should Hear How She Talks 7-5
- ★ THE ALAN PARSONS PROJECT—Eye In The Sky 10-8
- ★ JACKSON BROWNE—Somebody's Baby 15-13
- MEN AT WORK—Who Can It Be Now B
- GLENN FREY—The One You Love A
- TOTO—Make Believe A
- RAYNES—Raised On The Radio X

WQXA-FM—York

- (Dan Steele—MD)
- ★ THE ALAN PARSONS PROJECT—Eye In The Sky 25-20

- ★ JACKSON BROWNE—Somebody's Baby 26-22
- ★ JOHN COUGAR—Jack And Diane 12-9
- ★ THE POINTER SISTERS—American Music 14-11
- ★ EDDIE MONEY—Think I'm In Love 16-13
- KIM CARNES—Voyeur
- Juice Newton—Break It To Me Gently
- RANDY MEISNER—Never Been In Love B
- ASIA—Only Time Will Tell B
- SANTANA—Hold On B
- WILLIE NELSON—Let It Be Me A
- HUEY LEWIS AND THE NEWS—Workin' For A Livin' A
- 38 SPECIAL—You Keep Running Away A
- QUEEN—Calling All Girls X
- BILLY SQUIER—Emotions In Motion X
- BARRY MANILOW—Oh Julie X
- ROBERTA FLACK—I'm The One X

Southeast Region

★ PRIME MOVERS

- JOHN COUGAR—Jack And Diane (Riva/Mercury)
- DONNA SUMMER—Love Is In Control (Finger On The Trigger) (Geffen)
- CHICAGO—Hard To Say I'm Sorry (Fullmoon/Warner Bros.)

TOP ADD ONS

- KIM CARNES—Voyeur (EMI-America)
- A FLOCK OF SEAGULLS—I Ran (Jive/Arista)
- GLENN FREY—The One You Love (Asylum)

BREAKOUTS

- KOOL AND THE GANG—Big Fun (De-Lite)
- KENNY LOGGINS—Don't Fight It (Columbia)
- STEEL BREEZE—You Don't Want Me Anymore (RCA)

WANS-FM—Anderson

- (Bill Rod Metts—MD)
- ★ CHICAGO—Hard To Say I'm Sorry 2-1
- ★ ASIA—Only Time Will Tell 3-2
- ★ JOHN COUGAR—Jack And Diane 12-5
- ★ THE ALAN PARSONS PROJECT—Eye In The Sky 14-11
- ★ CHEAP TRICK—If You Want My Love 13-8
- KIM CARNES—Voyeur
- AMERICA—You Can Do Magic
- STEVE WINWOOD—Still In The Game A
- STEEL BREEZE—You Don't Want Me Anymore A
- SANTANA—Hold On B
- HUEY LEWIS AND THE NEWS—Workin' For A Livin' B
- 38 SPECIAL—You Keep Running Away B
- TANE CAIN—Holdin' On X
- KANSAS—Right Away X
- A FLOCK OF SEAGULLS—I Ran X
- SHOOTING STAR—Where You Gonna Run X
- MISSING PERSONS—Words X

WISE-AM—Asheville

- (John Stevens—MD)
- ★ JOHN COUGAR—Jack And Diane 12-2
- ★ THE GO-GO'S—Vacation 10-3
- ★ CHICAGO—Hard To Say I'm Sorry 1-1
- ★ MELISSA MANCHESTER—You Should Hear How She Talks 11-7
- ★ THE POINTER SISTERS—American Music 15-9
- GLENN FREY—The One You Love
- DON HENLEY—Johnny Can't Read
- KIM CARNES—Voyeur B
- SANTANA—Hold On B
- RANDY MEISNER—Never Been In Love B
- TOTO—Make Believe B
- THE MOTELS—Take The L A
- LAURA BRANIGAN—Gloria A
- DOLLY PARTON—I Will Always Love You A
- STEEL BREEZE—You Don't Want Me Anymore A
- URIAH HEPP—That's The Way It Is A
- RONNIE MILSAP—He Got You X
- KANSAS—Right Away X
- ROBERTA FLACK—I'm The One X
- HUEY LEWIS AND THE NEWS—Workin' For A Livin' X
- TANE CAIN—Holdin' On X
- SPYS—Don't Run My Life X
- WALTER MURPHY—Themes From E.T. X
- BARRY MANILOW—Oh Julie X
- STEVE WINWOOD—Still In The Game X
- BILLY SQUIER—Emotions In Motion X
- JERMAINE JACKSON—Let Me Tickle Your Fancy X

WZGC-FM—Atlanta

- (John Young—MD)
- ★ JOHN COUGAR—Jack And Diane 10-5
- ★ DONNA SUMMER—Love Is In Control (Finger On The Trigger) 12-8
- ★ THE ALAN PARSONS PROJECT—Eye In The Sky 19-13
- ★ MICHAEL McDONALD—I Keep Forgettin' 22-16
- ★ ASIA—Only Time Will Tell 27-21
- MICHAEL MARTIN MURPHEY—What's Forever For
- A FLOCK OF SEAGULLS—I Ran
- KOOL AND THE GANG—Big Fun A
- STEEL BREEZE—You Don't Want Me Anymore A
- GLENN FREY—The One You Love B
- AMERICA—You Can Do Magic B
- WALTER MURPHY—Theme From E.T. B
- KIM CARNES—Voyeur B
- 38 SPECIAL—You Keep Running Away X
- QUARTERFLASH—Night Shift X

WQXI-AM—Atlanta

- (J.J. Jackson—MD)
- ★ JOHN COUGAR—Jack And Diane 4-2
- ★ THE ALAN PARSONS PROJECT—Eye In The Sky 12-10
- MICHAEL McDONALD—I Keep Forgettin' B
- JACKSON BROWNE—Somebody's Baby A
- MICHAEL MARTIN MURPHEY—What's Forever For A

WQXI-FM—Atlanta

- (Jeff McCartney—MD)
- ★ MICHAEL McDONALD—I Keep Forgettin' 23-16
- ★ MICHAEL MARTIN MURPHEY—What's Forever For 29-24
- ★ ASIA—Only Time Will Tell 13-10
- ★ THE ALAN PARSONS PROJECT—Eye In The Sky 16-13
- ★ TOTO—Make Believe 27-23
- ★ SANTANA—Hold On B
- ★ A FLOCK OF SEAGULLS—I Ran B
- ★ AMERICA—You Can Do Magic A
- ★ STEVE WINWOOD—Still In The Game A
- ★ GLENN FREY—The One You Love X
- ★ 38 SPECIAL—You Keep Running Away X
- ★ STEEL BREEZE—You Don't Want Me Anymore A

WBQQ-FM—Augusta

- (Bruce Stevens—MD)
- ★ DONNA SUMMER—Love Is In Control (Finger On The Trigger) 2-1
- ★ JOHN COUGAR—Jack And Diane 8-2
- ★ ASIA—Only Time Will Tell 15-7
- ★ ELTON JOHN—Blue Eyes 14-11
- ★ THE GAP BAND—You Dropped A Bomb On Me 27-17

- RANDY MEISNER—Never Been In Love B
 - JACKSON BROWNE—Somebody's Baby B
 - KOOL & THE GANG—Big Fun A
 - MICHAEL MARTIN MURPHEY—What's Forever For A
 - FLEETWOOD MAC—Gypsy A
 - KENNY LOGGINS—Don't Fight It A
 - GLENN FREY—The One You Love A
 - STEEL BREEZE—You Don't Want Me Anymore A
 - BARRY MANILOW—Oh Julie X
 - SANTANA—Hold On X
 - AMERICA—You Can Do Magic X
 - HUEY LEWIS AND THE NEWS—Workin' For A Livin' X
 - 38 SPECIAL—You Keep Running Away X
 - KIM CARNES—Voyeur X
 - A FLOCK OF SEAGULLS—I Ran X
 - TANE CAIN—Holdin' On X
- </

Singles Radio Action

Continued from page 22

- STEEL BREEZE—You Don't Want Me Anymore A
- SPYS—Don't Run My Life X
- JUICE NEWTON—Break It To Me Gently X
- KIM CARNES—Voyeur X
- THE FOUR TOPS—Sad Hearts X
- TANE CAIN—Holdin' On X

WMC-FM (FM-100)—Memphis

- (Tom Prestigiacome—MD)
- ★ ★ CROSBY, STILLS, AND NASH—Wasted On The Way 15.9
 - ★ ★ THE ALAN PARSONS PROJECT—Eye In The Sky 16.10
 - ★ DARYL HALL AND JOHN OATES—Your Imagination 17.11
 - ★ JOHN COUGAR—Jack And Diane 18.12
 - KIM CARNES—Voyeur A
 - SANTANA—Hold On A
 - TANE CAIN—Holdin' On A
 - GLENN FREY—The One You Love B
 - TOTO—Make Believe B
 - FRANKIE AND THE KNOCKOUTS—Morning Sun X
 - JOE JACKSON—Steppin' Out X
 - MEN AT WORK—Who Can It Be Now X
 - THE FOUR TOPS—Sad Hearts X
 - ARETHA FRANKLIN—Jump To It X
 - NICOLETTE LARSON—I Only Want To Be With You X

WHYI-FM—Miami

- (Colleen Cassidy—MD)
- ★ ★ CHICAGO—Hard To Say I'm Sorry 6.1
 - ★ ★ LAURA BRANIGAN—Gloria 14.8
 - ★ ★ THE ALAN PARSONS PROJECT—Eye In The Sky 16.9
 - ★ A FLOCK OF SEAGULLS—I Ran 19.12
 - ★ CROSBY, STILLS, AND NASH—Wasted On The Way 20.17
 - KENNY LOGGINS—Don't Fight It
 - DON HENLEY—Johnny Can't Read A
 - JOHN COUGAR—Jack And Diane B
 - THE GAP BAND—You Dropped A Bomb On Me B
 - PAUL McCARTNEY—Take It Away B
 - BILLY IDOL—Hot In The City X
 - JOAN JETT AND THE BLACKHEARTS—Do You Wanna Touch Me X
 - SCOTT BAIO—What Was In That Kiss X
 - DONNA SUMMER—Livin' In America X
 - JOSIE COTTON—He Could Be The One X
 - KOOL AND THE GANG—Big Fun X
 - SANTANA—Hold On X

WINZ-FM—Miami

- (Johnny Dolan—MD)
- ★ ★ MELISSA MANCHESTER—You Should Hear How She Talks 10.5
 - ★ ★ FLEETWOOD MAC—Hold Me 8.6
 - ★ THE GO-GO'S—Vacation 9.7
 - ★ JOHN COUGAR—Jack And Diane 15.11
 - ★ ASIA—Only Time Will Tell 17.14
 - KOOL & THE GANG—Big Fun
 - KIM CARNES—Voyeur
 - A FLOCK OF SEAGULLS—I Ran B
 - LAURA BRANIGAN—Gloria B
 - ZAPP—Dance Floor B
 - SANTANA—Hold On A
 - JERMAINE JACKSON—Let Me Tickle Your Fancy X
 - CHEAP TRICK—She's Tight X
 - THE HUMAN LEAGUE—Love Action X
 - THE GAP BAND—You Dropped A Bomb On Me X
 - ABC BAND—Look Of Love L

WHYY-FM—Montgomery

- (Neil Harrison—MD)
- ★ ★ ASIA—Only Time Will Tell 25.16
 - ★ ★ AMERICA—You Can Do Magic 29.23
 - ★ JACKSON BROWNE—Somebody's Baby 27.22
 - TOTO—Make Believe 30.25
 - ★ MELISSA MANCHESTER—You Should Hear How She Talks 14.10
 - SANTANA—Hold On
 - KOOL & THE GANG—Big Fun
 - KIM CARNES—Voyeur B
 - RANDY MEISNER—Never Been In Love B
 - WALTER MURPHY—Theme From E.T. B
 - STEVE WINWOOD—Still In The Game B
 - ROBERTA FLACK—I'm The One B
 - HUEY LEWIS AND THE NEWS—Workin' For A Livin' A
 - 38 SPECIAL—You Keep Running Away A
 - BARRY MANILOW—Oh Julie X
 - BERTIE HIGGINS—Part 0 Call X
 - RAY PARKER JR.—Let Me Go X
 - THE GAP BAND—You Dropped A Bomb On Me X
 - DOLLY PARTON—I Will Always Love You X

WWKX-FM—Nashville

- (John Anthony—MD)
- ★ ★ JOHN COUGAR—Jack And Diane 5.1
 - ★ ★ THE GO-GO'S—Vacation 10.4
 - ★ KENNY ROGERS—Love Will Turn Around 9.6
 - ★ DONNA SUMMER—Love Is In Control (Finger On The Trigger) 18.9
 - ★ MICHAEL McDONALD—I Keep Forgettin' 25.19
 - SANTANA—Hold On
 - KOOL AND THE GANG—Big Fun
 - STEEL BREEZE—You Don't Want Me Anymore A
 - GLENN FREY—The One You Love A
 - THE DUKES—Mystery Girl B
 - RANDY MEISNER—Never Been In Love B
 - KIM CARNES—Voyeur B
 - RAY PARKER JR.—Let Me Go B
 - MICHAEL MARTIN MURPHY—What's Forever For B
 - THE CLOCKS—She Looks A Lot Like You D
 - ROBERTA FLACK—I'm The One X
 - THE FOUR TOPS—Sad Hearts X
 - AMERICA—You Can Do Magic X
 - HUEY LEWIS AND THE NEWS—Workin' For A Livin' X
 - 38 SPECIAL—You Keep Running Away X

WBJW-FM—Orlando

- (Terry Long—MD)
- 38 SPECIAL—You Keep Running Away
 - KOOL AND THE GANG—Big Fun
 - THE CLOCKS—She Looks A Lot Like You A
 - STEEL BREEZE—You Don't Want Me Anymore A
 - ELVIS COSTELLO—Man Out Of Time A
 - JERMAINE JACKSON—Let Me Tickle Your Fancy B
 - HUEY LEWIS AND THE NEWS—Workin' For A Livin' B
 - JUICE NEWTON—Break It To Me Gently B
 - RANDY MEISNER—Never Been In Love X
 - THE HUMAN LEAGUE—Love Action X
 - LAURA BRANIGAN—Gloria X
 - MARSHALL CRENSHAW—Someday, Someway X
 - BILLY SQUIER—Emotions In Motion X
 - THE GAP BAND—You Dropped A Bomb On Me X
 - JOE JACKSON—Steppin' Out X
 - RONNIE MILSAP—He Got You X
 - JOSIE COTTON—He Could Be The One X
 - QUARTERFLASH—Night Shift X
 - DON HENLEY—Johnny Can't Read X
 - SHOOTING STAR—Where You Gonna Run X
 - RAY PARKER JR.—Let Me Go X
 - TANE CAIN—Holdin' On X
 - TORONTO—Your Daddy Don't Know X

YesterHits

HITS FROM BILLBOARD 10 AND 20 YEARS AGO THIS WEEK.

POP SINGLES—10 Years Ago

1. Brandy (You're A Fine Girl), Looking Glass, Epic
2. Alone Again (Naturally), Gilbert O'Sullivan, MAM
3. Long Cool Woman, Hollies, Epic
4. I'm Still In Love With You, Al Green, Hi
5. Hold Your Head Up, Rod Argent & Chris White, Epic
6. If Loving You Is Wrong, Luther Ingram, Ko Ko
7. Goodbye To Love, Carpenters, A&M
8. Coconut, Nilsson, RCA
9. You Don't Mess Around With Jim, Jim Croce, ABC
10. Baby Don't Get Hooked On Me, Mac Davis, Columbia

POP SINGLES—20 Years Ago

1. Loco-Motion, Little Eva, Dimension
2. Breaking Up Is Hard To Do, Neil Sedaka, RCA
3. Things, Bobby Darin, Atco
4. You Don't Know Me, Ray Charles, ABC-Paramount
5. Sheila, Tommy Roe, ABC
6. Roses Are Red, Bobby Vinton, Epic
7. Party Lights, Claudine Clark, Chancellor
8. She's Not You, Elvis Presley, RCA
9. Ahab The Arab, Ray Stevens, Mercury
10. Little Diane, Dion, Laurie

TOP LPs—10 Years Ago

1. Chicago V, Columbia
2. Honky Chateau, Elton John, Uni
3. School's Out, Alice Cooper, Warner Bros.
4. A Song For You, Carpenters, A&M
5. Big Bambu, Cheech & Chong, Ode
6. Greatest Hits, Simon & Garfunkel, Columbia
7. Moods, Neil Diamond, Uni
8. Never A Dull Moment, Rod Stewart, Mercury
9. Live, Carlos Santana & Buddy Miles, Columbia
10. Trilogy, Emerson, Lake & Palmer, Cotillion

TOP LPs—20 Years Ago

1. Modern Sounds In Country & Western Music, Ray Charles, ABC
2. West Side Story, Soundtrack, Columbia
3. The Stripper & Other Fun Songs, David Rose Orchestra, MGM
4. Pot Luck, Elvis Presley, RCA
5. Peter, Paul & Mary, Warner Bros.
6. West Side Story, Original Cast, Columbia
7. Vincent Edwards Sings, Decca
8. Stranger On The Shore, Mr. Acker Bilk, Atco
9. Breakfast At Tiffany's, Henry Mancini, RCA
10. Bashin', Jimmy Smith, Verve

COUNTRY SINGLES—10 Years Ago

1. If You Leave Me Tonight I'll Cry, Jerry Wallace, Decca
2. Woman (Sensuous Woman), Don Gibson, Hickory
3. Bless Your Heart, Freddie Hart, Capitol
4. Here I Am Again, Loretta Lynn, Decca
5. When The Snow Is On The Roses, Sonny James, Columbia
6. There's A Party, Jody Miller, Epic
7. Borrowed Angel, Mel Street, Royal American
8. I'm Gonna Knock At Your Door, Billy "Crash" Craddock, Cartwheel
9. The Ceremony, Tammy Wynette & George Jones, Epic
10. It's Gonna Take A Little Bit Longer, Charley Pride, RCA

SOUL SINGLES—10 Years Ago

1. Power Of Love, Joe Simon, Spring
2. Back Stabbers, O'Jays, Philadelphia International
3. I'm Still In Love With You, Al Green, Hi
4. Pop That Thing, Isley Brothers, T-Neck
5. If Loving You Is Wrong, Luther Ingram, Ko Ko
6. Lookin' Through The Windows, Jackson 5, Motown
7. I Miss You, Harold Melvin & Blue Notes, Philadelphia International
8. The Coldest Days Of My Life (Part 1), Chi-Lites, Brunswick
9. Starting All Over Again, Mel & Tim, Stax
10. This World, Staple Singers, Stax

Radio

Vox Jox

Continued from page 16

the now "postponed" ABC Super-radio satellite service that is going ahead with local plans paralleling some of the network's original ideas (Billboard, Aug. 21).

Joining WQSR as afternoon drive personality is **Mike McKay**, formerly with Q-102 Orlando. **Dave Kelly** moves from middays to work 7 p.m. to midnight.

★ ★ ★

Nick Trigony is upped to vice president of Viacom Radio. He is general manager of Viacom stations KIKK-AM-FM Houston/Pasadena. ... **Jim Simon** is



named operations manager of KSDO San Diego. He is part-owner and general manager of KGOE Thousand Oaks, Calif. ... **Ronald R. Pancratz**, general manager of WJR-AM Detroit, takes on additional responsibilities as general manager for sister station WJR-FM. Call letters for the FM are changing to WHYT, pending FCC approval. Named station manager of the FM outlet is **Maureen C. Hathaway**, who is national sales manager for both stations.

★ ★ ★

Joining WBOS Boston are **Clark Smidt**, **Jerry Goodwin** and **Judith Brackley**. Smidt is the new station consultant, directing programming and promotion. He has been in the market since 1970, serving most recently as director of programming and promotion for WEEI-FM. Goodwin is the new operations director and morning drive man. He was with WBCN Boston. Brackley joins the station as a weekend announcer. Formerly p.d. of WCAS Cambridge, Mass., she has been working as a broadcast consultant and is currently developing a new program for National Public Radio through WBUR. Also at WBOS, **Mike DiMambro** moves to evenings.

At WRIC-FM Palm Beach, morning man **Terry "the Bird" Slane** has been named music director. Rounding out the station's lineup are **Long John Miles**, 10 a.m. to 3 p.m.; p.d. **Simon Train**, 3 to 7 p.m.; and **Jack Albert**, 7 to 10 p.m. The station runs "Music Country Network" overnight.

★ ★ ★

Lou Rodriguez is the new p.d. at WYKS-FM (KISS-105) Gainesville. He was music director. Also at the station, **Karl Kaufmann** is the new production/promotion director. WYKS is assuming ownership of WKGR-AM this fall, pending FCC approval. Named p.d. of the station is **Al Jiles**, formerly with KISS-KPRZ Los Angeles. WKGR will play contemporary, urban contemporary and jazz music, broadcasting in stereo.

★ ★ ★

Paul Lesage is appointed vice president and general manager of Malrite of Wisconsin, which operates WZUU-AM-FM Milwaukee. He joined Malrite Communications in 1968, serving most recently as station manager of WZUU-AM-FM. ... **Tom Grier** exits as p.d. and morning drive personality of Hot 100 KRCH Rochester, Minn. to assume similar posts at AOR KGGG Des Moines. Succeeding Grier at KRCH is **Al Axelson**, who was assistant p.d. and music director for sister station KWEB. ... **Chris Kovarik** is the new p.d. at KZAM Seattle. She was promotion director for the

station and has served as p.d. at KZEL-KBDF Eugene, Ore. ... **Gem "O'Brien" Hanemaayer** is upped to station manager at KBHL Lincoln, Neb. He will continue as p.d.

★ ★ ★

Don Geronimo joins WLS-AM-FM Chicago as weekend and swing shift personality. He was at KFI Los Angeles. ... **Craig Harper** has been promoted to assistant vice president of the Birch Report, moving to Dallas in September to open the firm's Central regional office. He was a sales and marketing rep. He will also oversee the research company's Western regional sales office in Los Angeles and the Midwest regional office slated to open in Chicago in 1983. Craig is also in charge of Birch's inhouse sales training and

the development of broadcaster workshops and seminars.

★ ★ ★

Michael Luckoff has been elected vice chairman of the California Broadcasters Assn. He is vice president and general manager of KGO-AM and general manager of KGO-FM San Francisco. ... WLS Chicago has added a new feature Sunday evenings from 6 to 11 p.m. Called "The WLS Musicradio Countdown," the show features Chicago's top 45 singles and is hosted by **Jeff Davis**.

Vox Jox is prepared and edited by **Robyn Wells** in New York (212 764-7342), with additional information from **Rollye Bornstein**.

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EFFECTIVE SEPT. 4, 1982 ISSUE THE COST FOR A ONE INCH AD WILL BE \$30 PER INSERTION

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	8	ROBERT PLANT —Pictures At Eleven, Swan Song	1	2	4	BILLY SQUIER —Everybody Wants You Capitol
2	4	18	JOHN COUGAR —American Fool, Riva/Mercury (Polygram)	2	1	9	EDDIE MONEY —Think I'm In Love, Columbia
3	2	5	BILLY SQUIER —Emotions In Motion, Capitol	3	4	16	A FLOCK OF SEAGULLS —I Ran, Arista
4	1	8	FLEETWOOD MAC —Mirage, Warner Bros.	4	3	11	FLEETWOOD MAC —Hold Me, Warner Bros.
5	5	10	EDDIE MONEY —No Control, Columbia (EP)	5	8	5	JUDAS PRIEST —You've Got Another Thing Coming, Columbia
6	7	9	MEN AT WORK —Business As Usual, Columbia	6	10	12	GENESIS —Paperlate, Atlantic
7	18	3	SOUNDRACK —Fast Times At Ridgmont High, Asylum	7	6	13	SURVIVOR —Eye Of The Tiger (The Theme From Rocky III), Scotti Bros.
8	16	3	STEVE WINWOOD —Talking Back To The Night, Island	8	9	13	THE STEVE MILLER BAND —Abracadabra, Capitol
9	13	7	JUDAS PRIEST —Screaming For Vengeance, Columbia	9	7	8	ROBERT PLANT —Burning Down One Side, Swan Song
10	8	15	A FLOCK OF SEAGULLS —A Flock Of Seagulls, Jive/Arista	10	13	6	FLEETWOOD MAC —Gypsy, Warner Bros.
11	17	6	SPYS —Spys, EMI/America	11	14	4	STEVE WINWOOD —Still In The Game, Island
12	10	10	PETE TOWNSHEND —All The Best Cowboys Have Chinese Eyes, Atco	12	29	4	JACKSON BROWNE —Somebody's Baby, Asylum (45)
13	6	8	CROSBY, STILLS AND NASH —Daylight Again, Atlantic	13	11	13	.38 SPECIAL —Chain Lightning, A&M
14	12	10	REO SPEEDWAGON —Good Trouble, Epic	14	5	11	GLENN FREY —Party Town, Elektra/Asylum
15	20	12	SURVIVOR —Eye Of The Tiger, Scotti Bros.	15	16	13	THE CLASH —Should I Stay Or Should I Go?, Epic
16	9	11	GENESIS —Three Sides Live, Atlantic	16	17	11	JOHN WAITE —Change, Chrysalis
17	14	17	.38 SPECIAL —Special Forces, A&M	17	18	9	CROSBY, STILLS AND NASH —Wasted On The Way, Atlantic
18	21	5	URIAH HEEP —Abominog, Mercury	18	23	10	APRIL WINE —Enough Is Enough, Capitol
19	NEW ENTRY		BAD COMPANY —Rough Diamonds, Swan Song	19	19	8	REO SPEEDWAGON —Stillness Of The Night, Epic
20	11	22	ASIA —Asia, Geffen	20	12	7	ROBERT PLANT —Pledge Pin, Swan Song
21	15	9	APRIL WINE —Power Play, Capitol	21	25	7	THE ALAN PARSONS PROJECT —Eye In The Sky, Arista
22	38	3	SANTANA —Shango	22	39	3	JOURNEY —Only Solutions, Columbia
23	24	6	SHOOTING STAR —Ill Wishes, Virgin/Epic	23	27	18	JOHN COUGAR —Hurts So Good, Riva/Mercury (Polygram)
24	22	11	THE ALAN PARSONS PROJECT —Eye In The Sky, Arista	24	20	18	ASIA —Only Time Will Tell, Geffen
25	29	13	THE CLASH —Combat Rock, Epic	25	34	2	SAMMY HAGAR —Fast Times At Ridgmont High, Full Moon/Asylum
26	28	12	MARSHALL CRENSHAW —Marshall Crenshaw, Warner Bros.	26	24	10	THE ALAN PARSONS PROJECT —You're Gonna Get Your Fingers Burned, Arista
27	25	11	JOHN WAITE —Ignition, Chrysalis	27	15	11	REO SPEEDWAGON —Keep The Fire Burning, Epic
28	19	12	GLENN FREY —No Fun Aloud, Elektra/Asylum	28	36	9	DAVID JOHANSEN —Animals Medley, Blue Sky
29	30	4	GEORGE THOROGOOD —Bad To The Bone, EMI-America	29	21	8	ROBERT PLANT —Worse Than Detroit, Swan Song
30	23	9	THE GO-GO'S —Vacation, I.R.S.	30	NEW ENTRY		SANTANA —Nowhere To Run, Columbia
31	33	8	NAZARETH —2 X S, A&M	31	NEW ENTRY		BILLY IDOL —Hot In The City, Chrysalis
32	34	5	TORONTO —Get It On Credit, Network	32	30	4	BILLY SQUIER —Emotions In Motion, Capitol
33	26	12	AXE —Offering, Atco	33	47	2	TORONTO —Your Daddy Don't Know, Network
34	35	4	JON ANDERSON —Animation, Atlantic	34	28	8	THE GO-GO'S —Vacation, I.R.S.
35	27	13	THE STEVE MILLER BAND —Abracadabra, Capitol	35	NEW ENTRY		JOAN JETT AND THE BLACKHEARTS —Do You Wanna Touch Me, Boardwalk
36	31	19	THE MOTELS —All Four One, Capitol	36	NEW ENTRY		SANTANA —Hold On, Columbia
37	NEW ENTRY		KENNY LOGGINS & STEVE PERRY —Don't Fight It, Columbia (45)	37	22	7	NAZARETH —Love Leads To Madness, A&M
38	NEW ENTRY		DON HENLEY —I Can't Stand Still, Asylum	38	26	7	JOAN JETT AND THE BLACKHEARTS —Summertime Blues, Boardwalk
39	42	2	JOAN JETT AND THE BLACKHEARTS —Do You Wanna Touch Me?, Boardwalk (12 inch)	39	41	6	PETE TOWNSHEND —Stardom In Action, Atco
40	NEW ENTRY		JOHNNY VAN ZANT BAND —Last Of The Wild Ones, Polydor	40	35	3	DURAN DURAN —Hungry Like The Wolf, Capitol
41	NEW ENTRY		THE LORDS OF THE NEW CHURCH —Open Your Eyes, I.R.S. (12 inch)	41	44	2	STRAY CATS —Stray Cat Strut, EMI-America
42	46	2	RANDY MEISNER —Never Been In Love, Epic (12 inch)	42	46	2	DON HENLEY —Johnny Can't Read, Asylum Records
43	48	3	WARREN ZEVON —The Envoy, Asylum	43	37	5	THE LORDS OF THE NEW CHURCH —Open Your Eyes, I.R.S. (A&M)
44	47	2	PAUL CARRACK —Suburban Voodoo, Epic	44	43	4	SPYS —Don't Run My Life, EMI-America
45	45	22	SCORPIONS —Blackout, Mercury	45	32	3	URIAH HEEP —That's The Way It Is, Mercury
46	40	9	TED NUGENT —Nugent, Atlantic	46	33	3	GEORGE THOROGOOD —Nobody But Me, Capitol (12 inch)
47	32	11	THE ROLLING STONES —Still Life, Rolling Stones Records	47	38	3	805 —Young Boys, RCA
48	39	10	ROXY MUSIC —Avalon, Warner/EG	48	42	6	EDDIE MONEY —Shakin', Columbia
49	50	2	STRAY CATS —Built For Speed, EMI-America	49	45	2	JOSIE COTTON —He Could Be The One, Elektra
50	NEW ENTRY		JOE JACKSON —Night And Day, A&M	50	48	22	ASIA —Heat Of The Moment, Geffen

Top Adds

1	BAD COMPANY —Rough Diamonds, Swan Song
2	KENNY LOGGINS & STEVE PERRY —Don't Fight It, Columbia (45)
3	SANTANA —Shango, Columbia
4	DON HENLEY —I Can't Stand Still, Asylum
5	JOHNNY VAN ZANT BAND —Last Of The Wild Ones, Polydor
6	MICHAEL STANLEY BAND —M.S.B., EMI-America
7	PETER FRAMPTON —The Art Of Control, EMI-America
8	ABC —The Lexicon Of Love, Polydor
9	TANE CAIN —Tane Cain, RCA
10	JOAN JETT AND THE BLACKHEARTS —Do You Want Touch Me, Boardwalk (12 inch)

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

Radio



LYNN LIVE—Cheryl Lynn previews her new Columbia single, "If The World Were Mine," a duet with Luther Vandross, during a recent visit with WBLN New York p.d. Frankie Crocker. Vandross also produced Lynn's album, "Instant Love."

Mike Harrison

The Perils Of Centralization

The biggest problem facing the music/radio establishment today is its hell-bent tendency to become increasingly centralized, literally and figuratively, at a time when decentralization is the key to both success and survival.

We have reached the point at which a handful of companies control a handful of musicians who are getting played on a nation of stations controlled by a handful of broadcasters who only have a handful of ideas, all of whom are scared to death of losing their jobs (or clients). In the meantime, as the rest of modern life is diversifying and localizing, the radio and music industries are falling way out of step.

The record industry has to wake up to the fact that it must become innovative and cultivate new socially pertinent sounds, while radio must accept the fact that risk cannot be

eliminated from its operations. Radio should learn to proselytize again, as opposed to merely riding the wave of whatever is safe. Nothing is safe anymore. Both industries have lost sight of the true meaning of promotion.

So what if people are programming their own Walkman and car cassette playlists—radio has the potential to be much more than just a jukebox music service (and it had better start being more). Plus, there is, and always will be, a certain magic attached to music being played publicly as opposed to privately.

And so what if all the new music now has video accompaniment that radio can't broadcast. Forgive me for saying this but every single rock video presentation that I've seen thus far (and I've seen a ton) is a bloody bore. They're all razzle-dazzle form and no content, and they reek of technical sameness. Perhaps someone will eventually come

(Continued on page 25)



Who's Hot In What Slot

Continued from page 16

In Rochester, N.Y., Jack Slattery leads the personality pack with a 14.4 share, 6 to 10 a.m. at MOR WHAM. He has been with the station for about 25 years, exiting for several years to work at competitor WSAY, before returning to WHAM four months ago.

At WOWO Ft. Wayne, Ind., Bob Seivers and Jack Underwood combine for a 34.6, 6 to 10 a.m. Seivers, who has been with the station since 1936, is on the air from 6 to 9 a.m., while Underwood, who has been with the station since 1956, is at the mike from 9 a.m. to 1 p.m. In Terre Haute, Jim Davee leads the jocks with a 26.3, 7 p.m. to midnight, at WPCR, an AC outlet which is more rock-oriented at night. Davee has been with the station for more than a year, prior to which he was at WAAC Terre Haute.

AOR DJs also have a significant stronghold in the latest books. KILO Colorado Springs has a 22.9 share, 7 p.m. to midnight. The shift is split between Kris Koendig, 6 to 10 p.m., and Gregory Thomas, 10 p.m. to 2 a.m.

Mike Ramsey has a 19.7 share at AOR KLAQ El Paso from 7 p.m. to midnight. He has been with the station for three years. During the same time period at "SuperStars" AOR KEZE Spokane, Jim Arnold has a 14.3 share. And Charlie Morris leads the Las Vegas DJ market with a 17.1

showing, 7 p.m. to midnight, at "SuperStars" AOR KOMP. He's been with the station a couple of months, prior to which he was at KLPX and KTKT Tucson.

Another "SuperStar" AOR station, WDIZ Orlando, has a 15.4 share, 7 p.m. to midnight. On the air during that time is Greg Wells, who has been with the station for more than a year, prior to which he was at WFYV (Rock-105) Jacksonville. And at Hot 100 WSKZ Chattanooga, Eric Page and the "Nightstalker" (Gary Jeff Walker) combine for a 22.1 share, 7 p.m. to midnight. Page is on the air from 6 to 10 p.m., with Walker taking the mike from 10 p.m. to 2 a.m. Both have been with the station for more than a year, prior to which Page was at WHKC Evansville and Walker was at WKOS Nashville.

At urban contemporary WEAS-FM Savannah, E-Man Neely posts a 21.5 during the 7 p.m. to midnight slot. He has been with the station for more than five years. Leading the jocks in Fresno is Jeffrey Davis, who has a 13.3 share, 7 p.m. to midnight, at AOR KYNO-FM. Davis, who is also the music director, has been with the station for three years. Barry Neal is on top in the Nassau-Suffolk, New York market, with a 6.3 morning drive share at AC WBLI Patchogue. He was at the station from 1971-76, left for several years, then returned in 1978.

Pro-Motions WZEN Is Playing It Cool

Listeners to WZEN-FM St. Louis are competing in a "Cool Off" promotion sponsored by "the coolest station in town."

The urban outlet has asked its audience to predict the city's first 100-degree day in August, and plans to award a new air conditioner to the winner. A second cooler will go to a needy family, in the winner's name, selected by a local charity organization.

The air conditioners, donated by a local appliance store in a trade-off with the station, are the brainstorm of program-music director A.J.

Is The Bloom Off The Rose?

• Continued from page 17

image records: "Records that fit the image of our station. Adults like to listen to people they know. They don't know Journey."

Knight of WGBS concurs. "Take Journey. If they do know the name, they won't think my station, they'll think rock. I can't afford that association. Chicago fits. John Denver fits. Artistically these records may not be as good as some groups associated with rock, but they fit our image." Both Bickel and Ken Kohl, program director of KOMO Seattle, stress the importance of album cuts. "We're scouring albums going deeper into an artist's repertoire to find the product we need," says Kohl. "Music is not as important to a 40-year-old adult as it is to a kid. An adult needs recognizable variety." Concludes Bickel, "Mass appeal radio must be mass appeal in order to win."

The second part of this report, next week, will further represent the views of broadcasters. In subsequent weeks, the record industry's perspective will be documented.

Goodphone Commentaries

• Continued from page 19

AM stereo broadcasters in coalition with major equipment manufacturers.

I invite NAB and NRBA reps to face the issue. It's real. Now is the time. And the results are darned important to this business!

Bob Wood is vice president of programming for WBEN-AM-FM Buffalo.

Patsy

Words and music by Patsy Maharam



RR-1628

645 Madison Ave., N.Y. 10022
(212) 308-2636

New On The Charts



TANE CAIN
"Holdin' On" — ★

24-year old Hawaiian bred Tane Cain made her show business debut at age five via a cameo appearance on a television western. She began singing at age 17 with a Latin-style jazz band called Sweet Honesty in Northern California. During this time, she recorded her first single, "Redwood City," which had some regional success.

Cain also worked as a photographer's model in Los Angeles, promoting consumer products for Vogue and Mademoiselle magazines and Macy's department store. Eventually, she abandoned modelling to pursue a recording career. "Vertigo" is her debut RCA album.

For more information concerning Cain, contact her manager, Pat Morrow, Nightmare Productions, P.O. Box 404, San Francisco, Calif.; (415) 885-2561.

This feature is designed to spotlight acts making their debut on Billboard's Hot 100 and Top LPs & Tape charts. For newcomers on the Black chart, see page 38.

Mike Harrison

• Continued from page 24

along and create a major breakthrough in this area, but until they do, radio is better off not playing pictures.

And finally, so what if satellite technology now makes it possible to create "super" formats that can be beamed into hundreds of stations all across America? Big deal. The nation is so used to national big-time pap as the result of a quarter-century of tv network dominance that a national music radio station is a concept that has extremely limited viability at a time when radio's primary asset is its localness and immediacy.

Sadly, even big-time syndication is suffering from this syndrome. In order for a show to attract significant national bucks, it's got to play on hundreds of stations. And in order for it to get on all those stations, it's got to fit into the aforementioned centralized mold that has all of radio and music sounding the same.

Anybody wanna buy a new For-eigner special? The time has come to spread out.

Mike Harrison, broadcaster and consultant, operates Goodphone Communications, Woodland Hills, Calif.

Kemp, who has been soliciting "cool off" suggestions from listeners on ways to beat the summer heat. They're read daily from 4-6 p.m., and tipsters win a record album and a Z-100 t-shirt.

★ ★ ★

A team composed of air personalities from WBEC-AM-FM Pittsfield, Mass., recently topped a local charity group in a donkey ball match that raised several thousand dollars for the Dalton Lions Club in Dalton, Mass.

Donkey ball, of course, is just like whiffle ball... only the participants ride donkeys supplied by the Buck Eye Donkey Corp. in Westerville, Oh. The exceptions are the pitcher, the catcher and the batter, who must jump on the animal once the ball has been hit. The match took place at Masonies Field in Dalton.

"It's really a lot of fun—you can just imagine the shenanigans we went through," says Rick Beltaire, program manager for BEC-FM, an AOR outlet. "The donkeys are pretty independent, and everyone tends to get thrown at least once."

Beltaire says the station will turn the attraction into an annual fundraiser. Last year, his team triumphed crosstown AC rival WBRK. "It's turned into a family event, with ticket giveaways and the usual picnic fare—hot dogs, hamburgers, that sort of thing."

Switch To FM

• Continued from page 18

done, the station programmed country rock and played a mix of crossover artists.

Morgan says a heavy promotional effort has helped the station increase its standing in the ratings. Outdoor billboards were used extensively. The station also co-sponsors a country concert series with promoter Larry Bonoff and runs some television spots.

Morgan also credits a heavy emphasis on information and news during commuter periods as adding to listeners. "We look at ourselves as a full service adult contemporary radio station that just happens to play country music."

The stations run frequent newscasts that are locally produced during morning and evening drive times. They also offer traffic and weather reports.

But the ratings began to sag again in the spring of 1980. Morgan said station officials decided to align the two stations and commit to a more mainstream country sound. He calls it "open country."

He said the stations began using local consultants in September. The playlist contains some crossover material, but is not nearly as rock-oriented as it previously had been on the FM. "We won't play any Bob Seger, for example," he says.

Although there is more of a mainstream country sound, crossover music is included and some "adult contemporary" music from artists like Kenny Rogers is mixed in.

"We're playing the broad spectrum of the history of the music," explains Morgan.

The format scored well for the FM in all time periods. Morning drive listenership jumped from 1.3 to 2.8; mid-day audience more than doubled from 1.3 to 3.6; late afternoon ratings climbed from 1.0 to 2.9; and post 7 p.m. audience is up from 0.7 to 1.9.

TOP 50 Adult Contemporary

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

This Week	Last Week	Weeks on Chart	TITLE, Artist, Label & Number (Dist. Label) (Publisher, Licensee)	WEEKS AT #1
1	1	12	HARD TO SAY I'M SORRY Chicago, Full Moon/Warner Bros. 7-29979 (Double Virgo, ASCAP/Foster Freeze, BMI)	2
2	10	10	WASTED ON THE WAY Crosby, Stills & Nash, Atlantic 4058 (Putzy Putzy, ASCAP)	
3	9	9	LOVE WILL TURN YOU AROUND Kenny Rogers, Liberty 1471 (Lionsmate/Deb Dave/Briarpatch, ASCAP/BMI)	
4	10	10	ROUTE 101 Herb Alpert, A&M 2422 (Irving/Calquinn, BMI)	
5	7	7	BLUE EYES Elton John, Geffen 7-29954 (Intersong, ASCAP)	
6	8	8	TAKE IT AWAY Paul McCartney, Columbia 18-03018 (MPL Communications, ASCAP)	
7	10	10	HOLD ME Fleetwood Mac, Warner Bros. 7-29966 (Fleetwood Mac, BMI/Red Snapper, ASCAP)	
8	7	7	WHAT'S FOREVER FOR Michael Murphey, EMI-America 1466 (Tree, BMI)	
9	9	9	AMERICAN MUSIC Pointer Sisters, Planet 13254 (RCA) (Ensign/Parker McGee, BMI)	
10	8	8	EYE IN THE SKY The Alan Parsons Project, Arista 0696 (Woolfsongs/Careers, BMI)	
11	7	7	LOVE OR LET ME BE LONELY Paul Davis, Arista 0697 (Porpete/Clerence Scarborough, EMI)	
12	3	12	EVEN THE NIGHTS ARE BETTER Air Supply, Arista 0692 (Hall-Clement/Welk, BMI)	
13	5	5	I'M THE ONE Roberta Flack, Atlantic 4068 (Antisia, ASCAP)	
14	5	5	YOU CAN DO MAGIC America, Capitol 5142 (April/Russell Ballard, ASCAP)	
15	11	12	IF THE LOVE FITS WEAR IT Leslie Pearl, RCA 13235 (Michael O'Connor, BMI/O'Connor, ASCAP)	
16	15	15	TAKE ME DOWN Alabama, RCA 13210 (Chinnichap/Careers/Irving/Down 'N' Dixie, BMI)	
17	17	16	LOVE'S BEEN A LITTLE BIT HARD ON ME Juice Newton, Capitol 5120 (Bobby Goldsboro/House Of Gold, ASCAP/BMI)	
18	4	4	I ONLY WANT TO BE WITH YOU Niccollette Larson, Warner Bros. 7-29948 (Chappell, ASCAP)	
19	19	8	SARA Bill Champlin, Elektra 47456 (JSH, ASCAP/Thickofit, BMI)	
20	18	19	PERSONALLY Karla Bonoff, Columbia 18-02805 (Tree/Five Of A Kind, BMI)	
21	22	6	AIN'T NOTHING LIKE THE REAL THING/YOU'RE ALL I NEED TO GET BY Chris Christian, Boardwalk 7-11-149 (Iobete, ASCAP)	
22	4	4	FOR YOU Dionne Warwick, Arista 0701 (Garden Rake/Warner-Tamerlane, BMI/Entente/Sweet Harmony/WB, ASCAP)	
23	23	6	SEASONS OF THE HEART John Denver, RCA 13270 (Cherry Lane, ASCAP)	
24	3	3	OH JULIE Barry Manilow, Arista 0698 (Shaky, BMI)	
25	3	3	LET IT BE ME Willie Nelson, Columbia 18-03073 (MCA, BMI)	
26	4	4	HEY BABY Anne Murray, Capitol 5145 (LeBill/Unart, BMI)	
27	5	5	EYE OF THE TIGER Survivor, Scotti Bros. 5-02912 (Epic) (Holy Moley/Rude, BMI/WB/Easy Action, ASCAP)	
28	20	16	YOU SHOULD HEAR HOW SHE TALKS ABOUT YOU Melissa Manchester, Arista 0676 (Snow/Warner-Tamerlane, BMI)	
29	3	3	I WILL ALWAYS LOVE YOU Dolly Parton, RCA 13260 (Velvet Apple, BMI)	
30	3	3	SOMEBODY'S BABY Jackson Browne, Asylum 7-69982 (Elektra) (Jackson Browne/Kortchmar, ASCAP)	
31	21	17	ANY DAY NOW Ronnie Milsap, RCA 13216 (Intersong, ASCAP)	
32	2	2	I KEEP FORGETTIN' Michael McDonald, Warner Bros. 7-29933 (Genevieve, ASCAP/Edzactly, BMI)	
33	2	2	HE GOT YOU Ronnie Milsap, RCA 13286 (Chriswood, BMI/Murfeezongs, ASCAP)	
34	2	2	UP WHERE WE BELONG Joe Cocker And Jennifer Warnes, Island 7-99996 (Atlantic) (Famous, ASCAP/Ensign, BMI)	
35	2	2	BREAK IT TO ME GENTLY Juice Newton, Capitol 9822 (Northern, ASCAP)	
36	40	2	THEMES FROM E.T. Walter Murphy, MCA 52099 (MCA, BMI)	
37	25	15	BE MINE TONIGHT Neil Diamond, Columbia 18-02928 (Stonebridge, ASCAP)	
38	27	6	ONLY THE LONELY The Motels, Capitol 5114 (Clean Sheets, BMI)	
39	34	12	THE DOCK OF THE BAY The Reddings, Believe In A Dream 5-02836 (Epic) (Irving, BMI)	
40	NEW ENTRY		ABRACADABRA The Steve Miller Band, Capitol 5126 (Sailor, ASCAP)	
41	33	9	I FOUND SOMEBODY Glenn Frey, Asylum 47466 (Elektra) (Red Cloud/Night River, ASCAP)	
42	41	15	ROSANNA Toto, Columbia 18-02811 (Hudmar, ASCAP)	
43	42	11	HOOKED ON SWING Larry Elgart And His Manhattan Swing Orchestra, RCA 13219 (ASCAP/BMI)	
44	43	11	LOVELINE Dr. Hook, Casablanca 2351 (Polygram) (Deb Dave/Briarpatch, BMI)	
45	44	24	ALWAYS ON MY MIND Willie Nelson, Columbia 18-02741 (Screen Gems-EMI/Rose Bridge, BMI)	
46	45	18	IT'S GONNA TAKE A MIRACLE Deniece Williams, ARC/Columbia 18-02812 (Vogue, BMI)	
47	46	21	EBONY & IVORY Paul McCartney & Stevie Wonder, Columbia 18-02860 (MPL, ASCAP)	
48	47	12	DO I DO Stevie Wonder, Tamla 1612 (Motown) (Jobete/Black Bull, ASCAP)	
49	48	18	JUST ANOTHER DAY IN PARADISE Bertie Higgins, Kat Family 5-02839 (Epic) (Gen-Lee/Chappell/Brother Bills/Rose King, ASCAP/Lowery, BMI)	
50	49	20	I DON'T KNOW WHERE TO START Eddie Rabbitt, Elektra 47435 (Briarpatch/Debdave, 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).

See Big Turnout For US Festival Expect 250,000 At Combination Music-Computer Fair

By JACK McDONOUGH

SAN FRANCISCO — Preparations are moving ahead for the upcoming US Festival (Billboard, Aug. 14), which is expected to draw an estimated 250,000 people to a combination rock festival and computer fair at the Glen Helen Regional Park, near San Bernardino, Calif. during the Labor Day Weekend, Sept. 3-5.

According to Steven Wozniak, producer of the event and co-founder of the Apple Computer Corp., it's an attempt to introduce music fans to some of the most recent advances in computer technology. About 100 booths are being made available at the site to computer manufacturers, programmers and artists, including companies dedicated to linking computer technology to music.

The transformation of the park

site for the event began four months ago, Wozniak says. Campsites have been made available for 110,000 vans, wagons and tents, with "RVs welcome, although there are no RV hookups." The producers say they will have available seven times as many toilets as were used to accommodate the 400,000 people at the Southern California space shuttle landings.

There are 382 acres of lined parking spaces available, with special bus trips being arranged from the major population centers all over the state. Festival-run shuttles will transport people from a common bus site six miles away from the grounds into the concert area. A special temporary off-ramp from Interstate 15 into the grounds has been set up. Wozniak says that this is the first time in the history of the U.S. Interstate system that a waiver has been granted for such a temporary off-ramp. An

eight-mile long back road has also been established to allow guaranteed access for the acts and for official festival vehicles.

A mini-hospital, plus a number of satellite first aid stations, will operate on a 24-hour basis. The medical plan includes 11 ambulances and a helicopter. Two fresh water lakes are on the site, and there will also be two "oases," capable of cooling down 5,000 people at a time, adjacent to the concert amphitheatre; 800 water outlets and fountains, and two water sprayers will add to the cooling capacity. 150 high-volume food stands, two beer gardens for those over 21, and the "US Festival Convenience Store" will supply nourishment to the festival goers who either do not bring their own victuals or who need to restock.

Security will be maintained by a force of 1,200, which will include 400 uniformed officers. "We have the top security people," says Wozniak—"retired Air Force colonels, San Jose Police Department people and so on. The road around the outside perimeter will be constantly patrolled, and there will be a fence on the perimeter as well. To even get to the fence, you'll have to climb over hills that are full of rattlesnakes and then go through the back yard of the local sheriff's academy."

Explaining the name and concept of the festival, Wozniak says, "The music is a celebration of some good things we see happening at the start of the 1980s. The US Festival celebrates the realization that working together is more productive than just thinking of yourself first, which was an attitude of the '70s."

Friday's concert features the Police, Talking Heads, B-52's, Oingo Boingo and the English Beat. Saturday's headliners are Tom Petty & the Heartbreakers, Pat Benatar, Santana and Eddie Money. The festival climaxes Sunday with Fleetwood Mac, Jackson Browne and Jerry Jeff Walker. Additional acts will be announced prior to the event.

The music side of the festival is being produced by Bill Graham Presents, with BGP booking the acts and allied company FM Productions handling the staging plus sound and light subcontracting. Wozniak himself retains final approval of all acts.

There is one ticket at one price—\$37.50—"good any day, good every day."

Power Records Pool Sets New DJ Reporting System

NEW YORK—To facilitate better communications between clubs and local radio, the Power Records Pool here has adopted a new streamlined reporting system with WRKS-FM (KISS).

In addition to the pool's regular report, it now polls each week its top 10 DJs for their top 10 list and five alternate hot songs, says Doug Riddick, founder and president of the 50-member aggregation. Riddick then boils this information down to one list, which he presents to the radio station.

"Normally the DJs would report directly to the radio stations, but it saves time and effort if I itemize the lists. The DJs are asked to pick records according to the audience response," says Riddick.

Riddick says that the radio station



ANNIVERSARY—Celebrating backstage the first anniversary of the Brendan Byrne Arena in the Meadowlands in New Jersey, outside Manhattan, are, from left: promoter John Scher; Loris Smith, general manager of Giants Stadium and Byrne Arena; Southside Johnny, who headlined the anniversary show; and Irwin Kimmelman, attorney general of New Jersey.

Elton's 'Jump Up' Tour Is A Profit-Making Venture

By ROMAN KOZAK

NEW YORK—Despite a faltering economy, superstar acts can still profit from touring if costs are kept down, according to Connie Pappas Hillman, whose Constant Communications Corp. is the U.S. representative for Elton John and his manager, John Reid.

John has just completed the American leg of his worldwide "Jump Up" trek, which started in February in Australia and New Zealand. In the spring, he toured Germany, Switzerland, France and Scandinavia; he began the U.S. dates June 12, going on to play 41 arena and summer festival shows in 33 cities.

He returns to Australia later this month, and then will record his next LP in Montserrat in September, finishing the year with a British tour in November and December.

"It's a very large undertaking, which people normally don't do these days, a worldwide tour in a year," says Hillman. "It's been financially successful, because we have been able to get out on the road and keep our costs down without scrimping on the production of the show or Elton's comfort."

"We have been watching what we have been doing, staying on top of everybody. We have a first class product with Tasco doing the lighting and Clair Brothers the sound, and we have a large road crew, but instead of going into four trucks, we

used three. Instead of taking an extra bus we took two. Lots of people are doing not just one job, but more than that," she says, counting 35 people, off and on, who are traveling on the tour.

"It's as many people as there were on the '70s tours, but now it's more efficient. Everybody knows what to do, and we watch a lot more on overtime things," she continues. "There are a lot of hidden costs when people are sloppy which can add up."

Hillman says that Elton John has played to capacity audiences during "80% to 90%" of his shows, which both she and Reid say is beyond their projections made before the tour.

"The entertainment dollar is so much more competitive. You are competing with records vs. concerts. But this tour has been incredibly successful," says Reid.

Though there is no John album or single currently in the top 20, they say they benefitted from going out early in the spring and summer, and by putting together a strong show with Quarterflash as the opener. But even without Quarterflash, they say, people know that Elton John, who hadn't toured for two years prior to this trek, is a good entertainment buy: a known showman, able to draw from a wealth of hit material.

This time around, also, Elton John is travelling as a Geffen/Warner Bros. artist in the U.S., whereas he was with MCA before. "The Warner Bros. field people are much more in touch with what's going on than MCA in the latter years," says Reid. "But we've had some good years and bad years with MCA, so I don't want to put them down."

"It is easy for an artist or manager to lay off on a record company, but that is not always the case," he continues. "Sometimes a change is just needed. Just as Elton has changed bands over the years. It expanded, and we used to travel with brass in various forms, and now it's back to four. As there is a need to change musicians, so that there is no static format, so it was necessary to change record companies," he says.

Adjusting to current market realities does not mean that Elton John is anytime soon going to abandon rock'n'roll for a more Las Vegas type production, despite the flamboyant nature of his shows. "Vegas, I very seriously doubt will ever happen," says Hillman. "He will always continue doing his music, even if in a different form."

N.Y. Dept. Of Labor Wants Unemployment \$ For DJs

NEW YORK—In a move that may affect club and mobile DJs working throughout the state, the New York State Department of Labor has instigated action to force Dance Systems of Buffalo, a mobile disco operation, to pay unemployment insurance for DJs working under the company's auspices.

A first informal hearing was held Aug. 12, and a formal hearing will be held about the beginning of October, says Charles Hacic, president of the company.

"This opens up a whole can of worms," says Hacic, "because it will affect every DJ working in the state across the board, whether working for a mobile operation, a restaurant or a club. If I lose this, DJs would no longer be independent subcontractors, but would be considered the employees of whoever contracted them. This means more taxes, F.I.C.A. and a lot more paperwork. I will fight this as far as I can, but I will need help."

According to a Dept. of Labor interoffice memorandum, the agency believes that DJs employed through Dance Systems are the employees of

the company, liable for the insurance, because of the following conditions:

"1. The employer (Dance Systems) determines the rate charged its clients and bills the clients for services rendered by the DJs.

"2. The employer refers a disk jockey to a client once the employer decides the rate he will pay that assigned disk jockey.

"3. The disk jockey has no control over the work schedule, he must accept the conditions or reject the assignment.

"4. The disk jockey does not determine the type of music to be played; he plays the music given him by the employer or client.

"5. The employer is advertising the services of a disk jockey, his music library and equipment to the general public. The disk jockeys do not advertise their services to the public.

"6. The employer pays the disk jockey directly, not the clients."

According to a field report prepared by the Labor Dept., the Dance System DJs work under a written contract as "self-employed individual contractors." They either work one-night stands at weddings, parties, banquets, or at clubs for longer term engagements, which accounts for 65%-70% of Dance Systems' business. In 1979 and 1980, Dance Systems paid DJs about \$69,000 each year, the report says.

The report says that for each job Dance Systems calls every one of its available disk-jockeys and asks them to submit a bid for the job, either verbally or in writing. The DJ with the winning bid gets the job, and on one-night stands he uses Dance Systems' sound equipment and records, which he transports by a van or trailer, "owned, maintained and insured" by Dance Systems. The DJ may bring some of his own records.

On club dates, "the equipment is usually owned (or in some cases leased from) Dance Systems by the nightclub and is available for the DJ's use. The nightclub usually has a stock of its own albums and/or tapes available to the DJ and the DJs may bring some of their own, if they wish," the report says.

Dance Systems has its own invoices for payments to the DJs, and for extended engagements the company sends out regular checks to the working DJ, the report continues.



Billboard photo by Chuck Pulin
SUAVE ROB—A dapper Robert Fripp performs with King Crimson at the Dr Pepper Music Festival in New York.

Venues

Talent In Action

BLONDIE DAVID JOHANSEN

David Byrne Arena
Meadowlands, N.J.
Tickets: \$12.50, \$10.50

Can a rock'n'roll band get too ambitious for its own good? Sure it can, as one could tell from Blondie's performance at the Byrne Arena, Aug. 14.

Whether it was drawing influences from early girl groups or subsequently from Eurodisco, the early strength of Blondie was its ability to take simple pop hooks and then polish them to gleaming metal. The music was deadpan and sparse, but it worked.

In recent albums and on this tour, however, the musical direction has leaned toward a funk/rap/calypto slant which requires a tad more sophistication, and here Blondie just gets cluttered.

Playing before a less than capacity hometown (well, almost) audience, Blondie devoted the first part of its set to material from the recent "The Hunter" LP, which is not all that strong on vinyl, and which live could barely hang together. The songs seemed all but lost in the technique.

But just when things were getting grim, the amplifiers on the bass guitar gave out, and for a while guitarists Chris Stein and new touring member Eddie Martinez were forced to jam with drummer Clem Burke while Debbie Harry added the words "we have no bass." Because it was spontaneous, and because it was kept basic and simple, propelled by one of the most dynamic drummers in rock, it was arguably the best part of the show.

Then it was back to the hits. But even such tunes as "One Way Or The Other" and "Hanging On The Telephone," which are basically high energy rock'n'roll, sounded leaden and cluttered. Debbie Harry looked more bored than usual. She used to be much more energetic onstage, and while no one would expect her to devote her whole stage career to rolling around the floors or ripping her clothes, a consistent cold and distanced stance eventually can alienate the most devoted audience.

If Blondie seemed a bit tired, it could have been because guest artist David Johansen all but stole the show. Johansen, who is getting some airplay for his Animals "We Got To Get Out Of This Place" medley, is an expressive and energetic entertainer with a voice big enough to fill any arena.

Drawing material from his solo and New York Dolls career, Johansen kept it simple and fun, and played some great rock'n'roll, faltering only on a badly chosen update of Creedence Clearwater Revival's "Bad Moon Rising."

But with larger-than-life vocals and moves, plus a no-frills band, he looked and felt just right in the huge arena. It's to be hoped that next time he plays there, it is as the headliner.

ROMAN KOZAK

DARLENE LOVE

Boarding House, San Francisco
Tickets: \$5

Love, looking for a solo career comeback almost 20 years after her first hits, had the capacity crowd here in near-ecstasy July 20 with a sensational 13-song set, carefully balanced between Phil Spector smashes and well-chosen contemporary material.

Love's nine-piece/three-vocalist backing band, assembled especially for the occasion by



Billboard photo by Chuck Pulin

DOUBLE BILL—David Johansen leaps high in the air, while Debbie Harry stays more earthbound during their recent concert appearances at the Byrne Arena in New Jersey. Johansen was special guest on the Blondie show.

local bandleader/violinist Dick Bright, featured Steve Douglas, who had played the sax solos on Darlene's original hits.

Following Douglas' warmup of the crowd with an invigorating "Peter Gunn," Love kicked off in grand fashion with "Da Doo Ron Ron," and followed later with another Crystals' hit, "He's A Rebel," on which she originally sang lead.

Other tunes from the Spector era included her own "Wait 'Til My Bobby Gets Home" and "Today I Met The Boy I'm Gonna Marry," "He's Sure The Boy I Love" and even "Christmas (Baby Come Home)." For all these tunes, the crowd made full use of the dance floor, which in this rare instance was left open.

Balancing these were tunes like Springsteen's "Hungry Heart" and the Beatles' "We Can Work It Out." The finest moment came exactly at midset when Love delivered a superlatively passionate version of "Sometimes When We Touch," elevating that rather schmaltzy piece into regions it surely never expected to see. It was without doubt one of the finest single-song performances this reporter has witnessed and brought the crowd to its feet screaming.

JACK McDONOUGH

STRAY CATS

Clutch Cargo's, Detroit
Admission: \$10

There's nothing domesticated about the Stray Cats and they proved it July 30, stomping and howling through a one-hour set that left no doubt rock'n'roll is alive and well. The wet look

never went out, so the term rockabilly revival is redundant in Detroit. The Stray Cats, in spite of a plentitude of Eddie Cochran and Burnette brothers homages, is far more than a rockabilly revival band.

Attention usually focuses on dynamic lead singer Brian Setzer, who croons, howls, strums and warbles on tunes like "Double Talkin' Baby," "Rumble In Brighton" and "Runaway Boys." He gets plenty of competition from the rest of the band. Slim Jim Phantom clears the stage with leaps and bounds of several feet, all the while pounding out a drum-driven mix for the band on a minimalist drum kit of stand-up snare, tom-toms and high hat. At times it's debatable whether he's the drummer or a trampoline act. Lee Rocker on stand-up bass has almost symphonic restraint in contrast.

"Big Old Bomb" and "Come On Everybody" built to the already anthemic "Stray Cat Strut." "Fishnet Stockings" is an amusing addition to the band on a minimalist drum kit of stand-up snare, tom-toms and high hat. At times it's debatable whether he's the drummer or a trampoline act. Lee Rocker on stand-up bass has almost symphonic restraint in contrast.

"Rock This Town," the single off the EMI America "Built For Speed" LP, got a call and response treatment with more of the superior vocals heard throughout. More Eddie Cochran closed the set, with "Jeanie, Jeanie, Jeanie" the first of two encores. "Can't Hurry Love" closed the show, with Motown and sincerity-plus delivery. All around an electrifying performance.

CONSTANCE CRUMP

Promos, Booking Policy Keep Sundance Hopping

By ROBYN WELLS

NEW YORK — Despite the gloomy economic climate, the Sundance, a country nightclub in Bay Shore, Long Island, is demonstrating that effective promotion and selective booking can still induce consumers to part with their entertainment dollars.

Since opening its doors in January, the 750-person capacity club has packed the house with acts like George Jones and Hank Williams Jr., even with the latter commanding a \$20 admission price. Open Wednesday through Sunday. Sundance books name acts Thursday nights or according to an artist's availability. Free dance lessons are offered on Wednesdays, which is also ladies night. The club opens at 5 p.m. on Sundays for rockabilly. Providing entertainment the balance of the week are rotating house bands.

Originally a rock club, Sundance was renovated for more than \$300,000 by partners Frank Cariola and Mark Benowitz. The venue encompasses more than 7,000 square feet, including a 40 by 50 foot dance floor. The stage is 15 feet deep, 40 feet long and approximately three feet high. The sound system includes

a customized board. Seating is provided for about 250.

Ticket prices are determined by each act, with headliners taking all of the door receipts and the club making its money from the bar. Sundance draws patrons ranging in age from 21 to 61 who live in New Jersey, New York and Long Island. The club ties in with New York country radio stations WHN and WKHK, bolstering its promotion via print ads.

Among the innovative promotions Sundance uses to widen its appeal are armadillo races. In conjunction with WHN, the club recently sponsored a successful "Fantasy Cruise," an overnight boat trip which featured nine country bands. Another cruise is slated for September.

In order to keep abreast of its clientele's needs, Sundance culls demographic information on mailing list cards containing questions such as occupation, favorite radio stations and newspapers. Explains talent coordinator Keyin Cassidy, "We just try to give our customers TLC—tender loving country."

Survey For Week Ending 8/28/82

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).

- STEVIE WONDER, QUINCY JONES, JAMES INGRAM, PATTI AUSTIN, MAZE W/FRANKIE BEVERLY, ASHFORD & SIMPSON, KOOL & THE GANG—\$1,092,829, 62,305 (75,000 capacity), \$20-\$12.50, Michael A. Rosenberg Presents/Barry Mendelson Presents, Louisiana Superdome, New Orleans, "Budweiser Superfest," Aug. 14.
- GENESIS—\$375,057, 32,500, \$12.50 & \$10, Avalon Attractions, Inglewood (Calif.) Forum, two sellouts, Aug. 9-10.
- RICK JAMES, CAMEO, ONE WAY, RAY PARKER JR.—\$283,136, 18,100 (19,012), \$16, Al Haymon Presents, Reunion Arena, Dallas, Aug. 12.
- KENNY ROGERS, LARRY GATLIN & THE GATLIN BROTHERS BAND, LONNIE SHORR—\$276,862, 19,090, \$15 & \$12.50, C.K. Spurlock, Spectrum, Philadelphia, sellout, Aug. 14.
- CROSBY, STILLS & NASH—\$237,618, 20,227, \$12.50 & \$10.50, Monarch Entertainment Bureau, Crendan Bryne Meadowlands Arena, E. Rutherford, N.J., sellout, Aug. 13.
- GENESIS—\$201,347, 17,088, \$12.75 & \$10.75, Pace Concerts, Summit, Houston, sellout, Aug. 14.
- DOOBIE BROTHERS—\$186,365, 15,036 (17,000), \$12.50 & \$11, Feyline Presents/Martin Wolff Prods., St. Paul Civic Center, Aug. 13.
- QUEEN, BILLY SQUIER—\$183,174, 14,800 (18,000), \$12.50 & \$10.50, Schon Prods., St. Paul Civic Center, Aug. 15.
- ASHFORD & SIMPSON, MANHATTANS—\$178,037, 14,243, \$12.50, Marc Corwin Presents, Painter's Mill Star Theatre, Baltimore, six sellouts, Aug. 6-8.
- RICK JAMES, CAMEO, ONE WAY—\$176,768, 13,722, \$13.50 & \$11.50, Al Haymon Presents, Oakland (Calif.) Alameda County Coliseum, sellout, Aug. 8.
- DOOBIE BROTHERS—\$171,287, 15,554 (18,707), \$12.50 & \$10, Electric Factory Concerts, Spectrum, Philadelphia, Aug. 6.
- CROSBY, STILLS & NASH—\$171,167, 15,576 (17,200), \$12.50, \$10, & \$7.50, Electric Factory Concerts, Spectrum, Philadelphia, Aug. 11.
- RICK JAMES, CAMEO, ONE WAY—\$164,308, 13,635, \$12.50 & \$10.50, Al Haymon Presents, Cow Palace, San Francisco, sellout, Aug. 7.
- POLICE, A FLOCK OF SEAGULLS—\$161,000, 13,000, \$12.50, Whisper Concerts, Norfolk (Va.) Scope, sellout, Aug. 9.
- RICK JAMES, CAMEO, ONE WAY—\$157,222, 13,319 (13,500), \$12.50 & \$10.50, Al Haymon Presents, San Diego Sports Arena, Aug. 6.
- OLIVIA NEWTON-JOHN, TOM SCOTT—\$156,747, 11,700 (13,100), \$15, \$12.50, & \$10, Electric Factory Concerts, Spectrum, Philadelphia, Aug. 12.
- OLIVIA NEWTON-JOHN, TOM SCOTT—\$150,627, 10,433 (16,000), \$15 & \$12.50, Cross Country Concerts, Hartford Civic Center, Aug. 16.
- RICK JAMES, ONE WAY—\$145,393, 12,518, Al Haymon Presents, Coliseum, Phoenix, sellout, Aug. 5.
- GENESIS—\$144,950, 11,879 (12,500), \$12.50 & \$10, Pace Concerts, Reunion Arena, Dallas, Aug. 13.
- BLONDIE, DAVID JOHANSEN—\$133,891, 14,435 (21,033), \$12.50 & \$10.50, Monarch Entertainment Bureau, Brendan Bryne Meadowlands Arena, E. Rutherford, N.J., Aug. 14.
- GRATEFUL DEAD—\$119,490, 11,167 (18,000), \$10.75 & \$9.75, Monarch Entertainment Bureau/Schon Prods., St. Paul Civic Center, Aug. 6.
- REO SPEEDWAGON, DUKE JUPITER—\$117,300, 10,200, \$11.50, Monarch Entertainment Bureau, War Memorial Auditorium, Rochester, N.Y., sellout, Aug. 8.
- QUEEN, BILLY SQUIER—\$117,282, 10,275, \$11.50 & \$9.50, Cross Country Concerts, New Haven (Conn.) Coliseum, sellout, Aug. 10.
- RICK SPRINGFIELD, GREG KIHN BAND—\$113,846, 9,000, \$12.50 & \$11.50, Feyline Presents, Red Rock Amphitheatre, Denver, sellout, Aug. 15.
- VAN HALEN, AFTER THE FIRE—\$99,695, 10,625, \$10 & \$9, Contemporary Presentations, Memorial Auditorium, Des Moines, sellout, Aug. 4.
- SCORPIONS, IRON MAIDEN, GIRLSCHOOL—\$98,738, 9,365 (9,422), \$10.75, Pace Concerts, Summit, Houston, Aug. 13.
- AL JARREAU, DAVID SANBORN—\$98,093, 10,529 (18,000), \$10 & \$7, Musical Arts Assn., Blossom Music Fest, Cuyahoga Falls, Ohio, Aug. 9.
- CLASH, JOHNNY WONDER—\$95,743, 8,184 (9,000), \$11.50 & \$10.50, Feyline Presents, Red Rock Amphitheatre, Denver, Aug. 9.
- VAN HALEN, AFTER THE FIRE—\$94,601, 10,100, \$10.50 & \$9.50, Stardate Prods., Dane County Coliseum, Madison, Wis., sellout, Aug. 11.
- SCORPIONS, IRON MAIDEN, GIRLSCHOOL—\$91,820, 9,269 (9,663), \$10, Pace Concerts, Reunion Arena, Dallas, Aug. 14.
- GRATEFUL DEAD—\$91,094, 7,557, \$12.50 & \$10.50, Monarch Entertainment Bureau/Feyline Presents/Contemporary Prods., Star Light Amphitheatre, Kansas City, Mo., sellout, Aug. 3.
- AL JARREAU, DAVID SANBORN—\$88,981, 8,167 (10,000), \$11.50 & \$7, Columbia Arts Assn./Nederlander Organization, Merriweather Post Pavilion, Columbia, Md., Aug. 13.
- KANSAS, SURVIVOR—\$85,247, 9,007 (18,706), \$9.50 & \$8.50, Electric Factory Concerts, Spectrum, Philadelphia, Aug. 13.
- DOOBIE BROTHERS—\$83,539, 7,877 (12,000), \$11.50 & \$10.50, Makoul Prods., Allentown (Pa.) Fairgrounds Grandstand, Aug. 3.
- ALABAMA, JANIE FRICKE—\$83,487, 6,800, \$12.50, Fowler Prods., Prairie Capital Convention Center, Springfield, Ill., sellout, Aug. 15.
- JAMES TAYLOR, KARLA BONOFF—\$80,244, 7,684 (9,931), \$10.50 & \$8.50, Mid-South Concerts, Mid-South Coliseum, Memphis, Aug. 14.
- O'JAYS, ATLANTIC STARR—\$77,069, 4,960 (6,400), \$15 & \$12.50, Al Haymon Present, Shubert Theatre, Philadelphia, three shows, Aug. 6-7.
- AL JARREAU, DAVID SANBORN—\$70,459, 5,714 (10,000), \$12.50 & \$10.50, Don Law Co., Boston Commons, Aug. 14.
- TED NUGENT, PAT TRAVERS—\$68,802, 7,239 (7,819), \$10 & \$9, in-house promotion/Stone City Attractions, Univ. of Texas Frank C. Erwin Jr. Special Events Center, Austin, Aug. 5.
- GRATEFUL DEAD—\$68,246, 6,523 (10,500), \$10.50 & \$9.50, Monarch Entertainment Bureau/Contemporary Prods., Kiel Auditorium, St. Louis, Aug. 4.

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Venues

Dance Trax

By BRIAN CHIN

The most interesting new records this week, as a group, combine the old and new: old soul sounds with sleek electronics. **Brenda Taylor's** "You Can't Have Your Cake And Eat It Too," produced by a small Washington company and one of the unavailable buzz records of the past couple of weeks, has been signed by West End, to quick radio response. Taylor's forceful singing and a chanting male chorus drive the two vocal versions; there's also a very listenable, bass-led "cake" mix, which brings the entire deal to a very generous 18 minutes of music.

Nancy Martin's "Can't Believe" hit the New York specialist retailers three weeks ago on the Canadian Neige label and sold instantly; it's been picked up by Atlantic/RFC for rush release to catch wide local radio play. Interestingly, the smooth electronic groove and clean voicings recall Gino Soccio's best productions—like them, "Can't Believe" is economical, polished and devilishly catchy.

"**Candy Edwards**" (MCA) is a solid album done by the Detroit-based production team involved in One Way's and Alicia Myers' recent hits. The album shares the same modest, affecting production and writing style, and Edwards' sharp voice pops out of the mix with great definition. Best cuts: "My Man," very soulful; the uptempo "Indiscretions" and a provocative, downtempo "Time Is What You Need."

★ ★ ★

Revivals and remixes: **Zinga Washington's** new version of "Respect" (My-Disc 12-inch) is gathering a good many favorable notices; vocally faithful to Aretha Franklin's mid '60s hit, it pulls out the "R-E-S-P-E-C-T" break for the major hook. **Carl Carlton** also dips into the music of the period for "Baby I Need Your Loving" (RCA 12-inch), a more radical transformation with a loping electronic beat. Best moments are in the concluding vocal tag.

Gary's Gang, of the 1978 hit, "Keep On Dancing," have regrouped on the Radar label (107-33 115th Street, Richmond Hill, NY 11419) with the single, "Knock Me Out." Midtempoed and very pop, it shares much of the soft-edged production styling and doowoppish vocals of the group's earlier work. **Mike and Brenda Sutton's** electrofunk "Don't Let Go Of Me" has been remixed in a clean, thrusting version done by **Shep Pettibone** (Sam 12-inch); **Gino Soccio's** "Remember" is just out in a new 4:53 mix on Atlantic 12-inch promo; the **Yamaica Girls'** "Rock The Beat" has been re-pressed by Becket so that the vocal version starts off more strongly, with a chant/rap; **Steve Miller's** "Abracadabra" has been issued by Capitol on a commercial 12-inch, paired with last year's startling "Macho City," in its full 16-minute version.

★ ★ ★

Rock the house, one: Three uncategorizable rock crossovers are out this week. **Trio's** "Da Da Da," already a major international hit, has been released by Mercury; with its tick-tock arrangement and sing-song vocals, it teeters on the line between the annoying and the addictive, but we like it immensely. **Secret Service's** "Flash In The Night" is the first 12-inch release on the Roulette label in years; a cross between spacey Eurotronics and the rock balladeering of American heavy metal groups. It holds particular promise as a radio crossover, we think.

Kim Carnes' "Voyeur" goes even further with the rhythm box and sequencer to illustrate its surreal story line; EMI America has pressed the cut on 12-inch, running 4:01. . . . Rock the house, two: **Kurtis Blow's** "Tough," available on a \$5.98 Mercury EP and on a specially priced (\$1.99) 12-inch, is his best since the gold-selling "The Breaks"—like the groundbreaking "The Message," the words are more meaningful, more down: after all, the breaks are a lot tougher this year.

French Discos Offered Video Rental

PARIS—Discotheques here can rent music video clips from a new company formed by WEA Filipacchi and entrepreneur Michel Bijaoui, Michel Video. Product will be distributed on a rental-only basis, for around \$115 for three months.

The videotapes will be manufactured by WEA, although Bijaoui will select the material from the

company's roster of acts. Among those featured on the first tape: Al Jarreau, George Benson, Foreigner, Shalamar, Donna Summer and Rod Stewart.

Some 350 French discos are currently equipped with video facilities, but this number is steadily increasing, and it's expected that a solid market will exist before long.

City Limits Dance Hall Expanding Beyond Country

NEW YORK—City Limits, the area's top country music dance hall, is expanding its musical policies. It will now also book big band, r&b and rock'n'roll acts playing dance music of the '40s and '50s.

Though the club will still feature

country dance music Sunday, Monday and Tuesday nights, with a free bluegrass festival on Sunday afternoons, the room on other nights will book such acts as the Widespread Depression Orchestra, Swing Fever, Roomful of Blues, Eight to the Bar,

Cowboy Jazz and Jukebox Revival.

According to a spokesperson for the club, the 200-capacity venue is making the change for economic reasons. Country music is no longer the draw it was, especially in Manhattan.

Billboard Dance/Disco Top 80

Survey For Week Ending 8/28/82

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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
★	1	12	SITUATION—Yazoo—Sire (12 inch) BSK 0-29950	★	51	2	HUNGRY LIKE A WOLF—Duran Duran—Capitol (LP cut) 12211
★	2	11	FACE TO FACE—Gino Soccio—RFC/Atlantic (LP all cuts)	★	55	3	YOU SHOULD HEAR HOW SHE TALKS ABOUT YOU—Melissa Manchester—Arista (LP Cut) AL 9574
★	5	8	LOVE IS IN CONTROL—Donna Summer—Geffen (12 inch) GEF 7-29982	★	58	4	LET'S ROCK OVER AND OVER—Feel—Sutra (12 inch) SUD 008
★	12	7	JUMP TO IT—Aretha Franklin—Arista (12 inch) CT-718	★	45	32	ALL NIGHT LONG—B.B. Band—Zanza (12 inch*) Import
★	5	4	GLORIA—Laura Branigan—Atlantic (12 inch*) DMD 338	★	46	33	LIVE IT UP—Time Bandits—Columbia (12 inch) 44-022829
★	6	11	BABE, WE'RE GONNA LOVE TONITE—Lime—Prism (12 inch) PDS 435	★	56	2	WHO CAN IT BE NOW—Men At Work—Columbia (LP cut) ARC 37978
★	10	6	WALKING ON SUNSHINE—Rocker's Revenge—Streetwise (12 Inch) 2203	★	48	29	FEELS GOOD—Electra featuring Tara Butler—Emergency EMDS (12 inch) 6527
★	8	14	COMBAT ROCK—The Clash—Epic (LP) FE 37689	★	61	3	I'M SO HOT FOR YOU—Bobby O—O Records (12 inch) OR718
★	21	6	DO YOU WANT FUNK—Patrick Cowley Featuring Sylvester—(Megatone) (12 Inch) MT 102	★	60	2	IN THE GROOVE—Tomorrow's Edition—RFC/Atlantic (12 inch) DMD 309
★	10	3	SO FINE—Howard Johnson—A&M (12 INCH) SP-12048	★	51	22	OVER LIKE A FAT RAT—Fonda Rae—Vanguard (12 inch) SPV-55
★	11	7	PLANET ROCK—Soul Sonic Force—Tommy Boy (12 inch) TB-823	★	52	34	THANKS TO YOU—Sinnamon—Becket (12 inch) BKD 508
★	17	8	MY HEART'S NOT IN IT—Brenda Jones—Wave (12 inch) DL 1215	★	53	36	DEETOUR—Karen Young—Atlantic (12 inch) DMD-4829
★	13	13	YOU AND ME JUST GOT STARTED—Linda Taylor—Prelude (12 inch) PRLD 629	★	54	38	I WANT CANDY—Bow Wow Wow—RCA (LP cut) CPL1-4314
★	14	16	DIRTY TALK—Klein & MBO—25 West (12 inch)	★	55	39	DANCE WIT' ME—Rick James—Motown (12 inch*)
★	27	7	IT SHOULD HAVE BEEN YOU—Gwen Guthrie—Island (12 inch) DMD 344	★	NEW ENTRY	NEW ENTRY	LOVE'S COMIN' AT YA—Melba Moore—EMI-America (12 inch) 7803
★	16	11	RIGHT ON TARGET—Paul Parker—Megatone (12 inch) MT101	★	57	NEW ENTRY	LET ME TICKLE YOUR FANCY—Jermaine Jackson—Motown (LP cut) 6017
★	23	10	SOONER OR LATER/DON'T STOP WHEN YOU'RE HOT—Larry Graham—Warner Bros. (LP) WBS-50065	★	58	NEW ENTRY	YOU DROPPED A BOMB ON ME—The Gap Band—Total Experience (LP cut) TE-1-3001
★	18	13	I'M A WONDERFUL THING BABY/I'M CORRUPT/ANNIE I'M NOT YOUR DADDY—Kid Creole and The Coconuts—Sire (LP) SRK 3681	★	59	NEW ENTRY	RADIO—Members—Genetic (12 inch) CP-720
★	30	5	VACATION—The Go-Go's—I.R.S. (12 inch) SP-70031	★	60	63	DON'T TURN YOUR BACK ON LOVE—Freddie James—Arista (12 inch) CP 716
★	20	9	109 (GIVE ME SOMETHING I CAN REMEMBER)—Chas Jankel—A&M (12 inch) SP-17196	★	61	66	CHECKING YOU OUT—Aurra—Salsoul (12 inch) SG 369
★	57	3	LOVE COME DOWN—Evelyn King—RCA (12 inch) PD-13274	★	62	62	EYE OF THE TIGER—Survivor—Scotti Bros. (LP) FZ 38062
★	50	5	WHITE WEDDING—Billy Idol—Chrysalis (12 inch) ETC 5002	★	63	65	DANCE FLOOR—Zapp—Warner Bros. (LP) WBL-23583
★	23	24	DO WHAT YOU WANNA DO—The Cage with Nona Hendryx—Warner Bros. (12 inch*) 0-29969	★	64	NEW ENTRY	LET ME FEEL YOUR HEARTBEAT—Glass—West End (12 inch) 22145
★	45	6	LOVE CASCADE/A WAY YOU'LL NEVER BE—Leisure Process—Columbia (12 Inch) 44-02989	★	65	NEW ENTRY	MOVE ON/STREET PLAYER/MECHANIC—Fashion—Arista (12 inch) MINI CP-719
★	25	14	KEEP ON/YOURE THE ONE FOR ME—D. Train—Prelude (LP) PRL 14105	★	66	67	EYE OF THE TIGER—Nighthawk—RFC Quality (12 inch) QRFC 020
★	26	15	DISC CHARGE—Boystown Gang—Moby Dick (LP all cuts) 241	★	67	68	X-RAY VISION—Moon Martin—Capitol (LP) ST-12200
★	47	4	THE MESSAGE—Grand Master Flash—Sugar Hill (12 inch) 584	★	68	69	TEMPTATION—New Order—Factory (12 inch) Import
★	28	31	IT'S PASSION—The System—Mirage (12 inch) DM-4837	★	69	70	IMAGINATION—B.B. & Q-Band—Capitol (LP cut) 12212
★	29	19	I RAN—A Flock Of Seagulls—Jive/Arista (12 inch) JIVE T14	★	70	NEW ENTRY	SHY BOY—Bananarama—London (12 inch)
★	30	20	DO I DO—Stevie Wonder—Tamla (LP cut) 6002TL2	★	71	44	HAPPY HOUR/KEEP ON MOVING/KEEP IT IN THE FAMILY—Deodato—Warner Bros. (LP) Bsk 3649
★	37	10	DANCING IN HEAVEN (ORBITAL BEBOP)—Q-Feel—Jive/Arista (12 inch) BJ 12004	★	72	42	I REALLY DON'T NEED NO LIGHT—Jeffrey Osborne—A&M (LP) SP-4896
★	41	5	SKI CLUB OF GREAT BRITAIN—Haircut One Hundred—Arista (12 inch)	★	73	46	TAKE SOME TIME OUT FOR LOVE—Salsoul Orchestra—Salsoul (12 inch) SG-372
★	64	4	ABRACADABRA—The Steve Miller Band—Capitol (LP) ST-12216	★	74	74	JUST AN ILLUSION—Imagination—MCA (12 inch) 13957
★	34	25	INSIDE OUT—Odyssey—RCA (12 inch) PD-13218	★	75	48	EARLY IN THE MORNING—Gap Band—Total Experience (12 inch) PED-701
★	35	35	TORCH/INSECURE ME—Soft Cell—Sire (12 inch) I-23694	★	76	49	LOVE YOU MADLY—Candela—Arista (12 inch) CP 715
★	36	28	I LOVE A MAN IN A UNIFORM—Gang Of Four—Warner Bros. (LP) WBI-23683	★	77	53	WORD UP—Legacy—Brunswick (12 inch) D22
★	37	40	BACKTRACK—Cerrone—Pavillion (12 inch) 429-02961	★	78	54	LOVE NEVER LOOKED BETTER—Trilark—Handshake (12 inch) 4W9-2981
★	52	2	DO IT TO THE MUSIC—Raw Silk—West End (12 inch) WES 22148	★	79	75	GO BANG! #5—Dinosaur L—Sleeping Bag (12 inch) SXL-0
★	59	4	REDD HOTT—Sharon Redd—Prelude (LP-all cuts) PRL 14106	★	80	71	LOVE PLUS ONE—cut One Hundred—Arista (LP) AL6600
★	40	26	KEEP IN TOUCH (BODY TO BODY)—Shades Of Love—Venture (12 inch) VD-5021				
★	41	43	SHE CAN'T LOVE YOU—Chemise—Emergency (12 Inch) EMDS-6528				

Compiled by the Music Popularity Chart Dept. of Billboard from a nationwide club survey of the most requested dance songs. *non-commercial 12-inch

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AUGUST 28, 1982, BILLBOARD

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Homo Sapiens (Remix)—Pete Shelly
Come Let's Have A Party—Susie Q
Leader of the Gang—Kryptonite
Da Da Da—Funk Machine
Popcorn—Popsicle
Pac Jam—Jonzun Crew
You're Going to Love My Love—Carol Jiani
Show Me The Way—Race
Abracadabra—Steve Miller
King of Castles (Remix)—Vera
Stand Me Up—Punkin Machine
Just Be Yourself (Hot Trax Mix)—Nite Life Uni.
Hot Plate 6
Street Level—Zinc
You Shouldn't Do Me Like That—Jan Miles
Follow the Brightest Star—Voyage
City of Night—Rational Youth
Passion (Remix)—Flirts
I'm So Hot for You—Bobby O
Make Your Body Move—J.R.'s Machine

- Can't Believe—Nancy Martinez
My Heart's Not In It—Brenda Jones
Daria! La Da A Da—Tonya
Love Is Just A Game—Judy B
Love's Got A Hold On Me—Kelly Marie
Do You Want To Funk—P. Cowley/Sylvester
Ask Me—Carol Jiani
Stoned Love—Sweet Brand
Make My Feet Wanna Dance—Motion
Love's Got A Hold On Me—Kelly Marie
Mama Told Me—Fantastique
Desert Place (Remix)—Twins
Girls Are Back In Town (Remix)—Resque
Dirty Talk—Klein & MBO
Windsurfing—Lazer
Moody—ESG
Call All Boys (Remix)—The Flirts
Native Love (Can. Mix)—Divine

- European Import 12"**
I Eat Cannibals—Toto Coelo
California Style—Eddie Grant
Today—Talk Talk
Hold Back The Rain (Remix)—Duran Duran
Nobody's Fool—Haircut 100

- Paleshelter—Tears for Fears
Give Me—I Level
Big Fun/Get Down On It (Remix)—Kool & Gang
You Gotta Get It—Congress
WOT—Captain Sensible
You Can't Run From My Love/Last Night—Stephanie Mills
Feel Me—Blanc Mange
White & Black—Tafty
Don't Go—Yazoo
Jump Shout (Disconet Remix)—Lisa
War Child (Remix)—Blondie
Dynamite—Vanessa
Life Without You—Expansive
Living It Up—Revelation/Cerrone
Man From Colours—Wanexa
Too Late (remix)—Junior
Drums On Fire—Gazuzu
It's Alright—Gino Soccio
Let It Whip (remix)—Dazz Band
I Need Love—Capricorn

- Import LP's**
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Mother F (Matra Remixes)
Human League Orch (Remixes)
Jive Rhythms Tracks
Rational Youth

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A RETAILER'S GUIDE TO



H O M E



V I D E O



MERCHANDISING



- PRE-RECORDED VIDEO CASSETTE & DISC
- VIDEO ACCESSORIES & HOME STORAGE UNITS
- VIDEO GAMES
- BLANK VIDEO TAPE
- HOME VIDEO HARDWARE

HOW TO TAKE ON A FULL LINE OF VIDEO CUSTOMERS.



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

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

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

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

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

maxell
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BRINGING THE REVOLUTION HOME —TO STAY

By LAURA FOTI

So you want to be a video retailer. You've read (and read, and read) about the hottest industry around, the industry that will be generating \$1 billion in sales by 1985 or \$1 trillion by 1990, or whatever figure is currently being bandied about. You want to be in pictures.

But then again, you don't. You wouldn't touch video with a 10-foot pole. Price-cutting, low, even nonexistent margins, quality-control problems, myriad formats, piracy, rental schemes, Betamax Bills—why get involved?

The fact is, if retailing is complex and cutthroat, video retailing personifies the ultimate exaggeration of those adjectives. It's a challenging business, and if you don't love it you'd better leave it. It insists on a familiarity with changes taking place almost daily. It probably won't make you rich. But, if handled correctly, it is profitable, as well as fun.

Many record stores, audio stores, appliance and discount stores have already entered, and left, the video business. Video specialty outlets have gone under in the rough waters, too.

What these retailers discovered, too late, is:

- 1) Video does not sell itself.
- 2) Video demands a large and expensive inventory, as well as a significant amount of display space.
- 3) Customers become regulars—returning not only for new tapes and disks, but to complain about any and all problems.

Selling Video

The first point is the most important. Like any get-rich-quick scheme, getting into video to make a quick and easy buck will backfire. Sure you've been hearing about a video explosion, but it's still more an occurrence of the future than the present.

Be prepared to educate non-videoites as well as those who already think they know the score. There's plenty to learn, and plenty to sell to those students. Expect the process to be long, however.

One obvious necessity: a strong and knowledgeable sales staff. The video alphabet is quirky: A, Beta, CED; only someone intimately familiar with it can make recommendations and give guidance. If your customers can't trust your salespeople, they won't buy from your store.

VIDEO DOES NOT SELL ITSELF

As important as a strong grounding in video basics is an ongoing education. Read trade journals, and know what's in the consumer magazines. A familiarity with what your customers are reading helps you serve them better. Offer these magazines in your store. They're a quick sell to the uninitiated who are considering video as a way of life; they also have a built-in audience of hobbyists. And they're good reading material for your own sales staff.

Remember, also, video knowledge is more than just memorizing this week's top 10 titles. Hardware, blank tape, accessories, special interest titles, even tv programming schedules are all important to your customers, and should be to you, too. Consumers are concerned that a machine they buy today will be obsolete tomorrow, that they record an important program on high-quality tape, that their machine receive proper maintenance—in short, to watch what they want, then they want, clearly.

"How can I hook up my vcr to my stereo?" "Is
(Continued on page VM-11)

Laura Foti is Billboard Video Editor in New York.



CONSIDERING VIDEO AS A WAY OF LIFE

By MARCIA GOLDEN

Running a video business is not for the weak of heart or the short of bucks.

Current video retailers face long hours, slim margins, a confusion of new product lines and categories, rental agreements, and format competition, as well as a commitment on the part of manufacturers to obsolete entire product lines every six months.

For retailers profiting from the video revolution, economic health depends heavily on geography (business in Detroit is tougher than Tacoma), as well as an ability to move product quickly at very low margins, and to invest in aggressive store promotion. Some have been selling video since the birth of television, others signed up with the first video cassette.

Paul Luskin, president of Luskin's High Fidelity, Hollywood, FL, has been selling video as a complement to his audio business since 1969, "when we started selling Sony tvs. In 1977, we sold our first Beta VCR, and three years ago, we added software." Video games were added in response to consumer demand, says Luskin, who adds that price cutting in game hardware is fierce. Cartridges provide a sizable return on investment.

"Consumers are willing to pay more for games, but manufacturers create price competition by offering rebates on the hardware. So we end up selling game systems at \$5 over cost, and making full retail on the software."

One of the "antiques" in the video recording business, The Video Center, Clifton, NJ, has been selling VCRs, video tape, and projection tvs for the last four years. Business, this year, has not been as healthy as last year, "but it's still ok," assures Peter Gleason, retail operations manager of the single retail outlet.

"We're off about 10% to 15% from 1981 which is
www.americanradiohistory.com

probably due to the amount of new competition in this area."

The Video Center, like most outlets selling pre-recorded video tape, rents and/or sells cassettes. "Rentals account for 95% of our pre-recorded tape business. There's no club here or anything," he explains. "Customers can leave a deposit and take a tape for one, three, or seven days."

Most of Gleason's VCR sales are VHS, as are 85% of the tapes he sells. "There are a number of stores in the area that also sell Beta VCR, but not the tape, so we pick up sales from their customers."

Carl Johns, vice president of the three-store Video Warehouse chain, Southfield, MI, sells both VCR and video tape product. Almost all of the chain's pre-recorded tape business is rental, says Johns. "And as long as the average price of a pre-recorded cassette is \$65-75, we'll stay a rental-only operation."

Competition is fierce in the metropolitan Detroit area, despite the current recession. "Video stores have been popping up here like '7-11s (mini supermarkets)," he adds. "So margins on video products are slim. Each of our stores stocks 600 titles, and we've got to turn each rental tape at least 12-15 times. While there's a lot of price cutting on rental

RETAILING THE REVOLUTION

charges, there's no competition in tape sales, because not too many people do it."

Johns calls "accessories one of the bigger money-makers we have. On some of the less expensive items, we'll make margins of 60%. Of course, that's 60% on a \$3 item we've marked up to \$5.75."

Video Warehouse slows its advertising investment almost to a standstill in the summer, "because business is slow," Johns says. "Unless something special is going on, running a newspaper ad in the summer doesn't increase the flow of traffic. We have found that when it stays light until 10:00 at night, especially with Daylight Savings, people don't want to be inside. During the year, though, we do some tv spots on some of the smaller stations, and send out direct mailers."

Matt Spano manages one of Marianne Black's two Video Station franchises in Oakland, CA. Entirely software-oriented, each store stocks approximately 1,500 tapes and offers customers special Video Club

(Continued on page VM-10)

Marcia Golden is the New York-based Associate Editor of MART Magazine, specializing in consumer electronics and marketing.

It's no secret that video games are this year's darlings of the consumer electronics industry. Manufacturers have taken license from rising consumer demand to increase, multiply, and fill up the marketplace with dozens of variations on this year's alien game (not to mention alien knock-offs), occasionally compatible hardware, and profit margins so sharp they could leave a dealer breathless.

Still, there is a place for savvy retailers to invest in the category's future, say video game manufacturers. In light of the competitive market, they advise new dealers to play harder and faster than their predecessors if they intend to slice reasonable profits from the video game pie. Gone are the days, when all it took to be a factor in the business was a couple of Atari games, 12 cartridges, and a two-line blurb in a 7- x 10-inch ad.

Nowadays, video games are big business, and the audio/video/ record dealer, looking for a piece of the action, had better be prepared to devote precious time researching manufacturers, scouting local arcades, developing game marketing programs, as well as conducting business as usual.

On the plus side, retailers already in the record business or selling pre-recorded video products will find many similarities between their current markets and the ones they intend to reach through video games.

Games, like records or movies, generate their own "Best Seller" and "Top 10" lists. So retailers, used to catering to consumer whims, will find video games adapt easily to the kinds of promotions they already do for record labels or film studios.

Still, for the operator taking a first look at the video game category, the view can be pretty startling. Not only are software manufacturers releasing new titles every month, but hardware suppliers continue to update, upgrade, replace entirely, or introduce new, and often incompatible, systems into the market.

Sympathetic to their category's growing complexity, manufacturers are interested in offering marketing suggestions to retailers in, or planning to enter, the video game market.

"My first recommendation to a dealer is to handle everything," suggests Dave Argenbright, vice president and general manager of the Odyssey division of N.A.P. Consumer Electronics. "Failing that," he adds, "I'd carry a variety of product. The game business is extremely hot right now and it's important for retailers to let consumers know they are a factor in the market—more through carrying a representative sample than carrying every game."

"Right now, everybody is going after the arcade games section of the market, because that category is the best seller. What I think retailers should keep in mind is that there are other game categories that also sell well, such as educational or strategy cartridges. Sure, educational games are not the hottest sellers," Argenbright argues, "but that doesn't mean they should be ignored. Someone is buying them, so someone should be selling them. These categories could be an important opportunity to capture that part of the market."

In addition to concentrating on "less flashier" segments of the cartridge market, Dick Baumbush, marketing director for Mattel's Intellivision, advocates "understanding exactly who a retailer's video game cartridge customer is and adapting and adjusting inventories to reflect that profile."

"Develop an audience," he suggests. "Understand that in general, adults are making the hardware purchases, and that teenagers (aged 10-20) and adults both buy software. It's also important to recognize and handle products which are in demand and that are well supported by advertising and promotion. There are a lot of people in the video game business now, and it can be very overwhelming for a retailer thinking about getting into it."

Finding and aligning with reputable suppliers is critical. "I think it's important for retailers to find out which suppliers in the industry are really meaningful, in terms of the game selection and distribution area they offer," adds Bob Faught, Activision sales vice

(Continued on page VM-20)

DO'S & DON'T'S

RECORD STORES PLAYING GAMES??

Record retailers, distributors and electronic games manufacturers all seem to agree on one thing: record stores should be stocking and merchandising video games.

Not everyone is agreed, however, on how a record store should treat them. Should Pac-Man be displayed as prominently as a new Van Halen album? Should the product be kept near the front door cash register but behind the counter? Or should they be placed somewhere else and even be "openly" merchandised? Should a retailer have a demo hardware unit and monitor set up in the store for "hands on" action? What about point-of-purchase material? Posters, graphics, counter cards? Mobiles? Banners? What works effectively and what doesn't? Should window space be devoted to new games cartridges? Should retailers consider renting video games? What about newspaper advertising? Should hardware be sold also?

Following is a list of do's and don'ts for record retailers moving into the games area. It's not meant to be the definitive roadmap but it does represent a consensus of some leading manufacturers, distributors and record retailers already successful with games.

- Caution should be exerted when buying. Since games manufacturers don't plan to support returns, more time needs to be given to "smart" purchasing.

- Stock a breadth of titles with some depth, similar to records. Treat it as a "hits" business. For depth, line up additional local distribution sources for product fill.

- Get used to 30 day net billing. Forget about 60-120 day billing practices you

think might still exist in the record industry.

- Find a place in the store for games. Some retailers are simply devoting dwindling 8-track display space to games. Others are creating new shelf space. Some dealers are also using existing cassette or record care product display cases for games. Others are creating their own displays.

- Some difference of opinion is expressed about displaying games. Many dealers are putting them behind a counter while others have them locked up behind glass or plexiglass display cases. A few retailers present a case for openly merchandising them.

- Some distributors contend that a "games boutique" should be set up in a record store utilizing the point of purchase material and other graphics supplied by manufacturers to highlight it. That boutique might also contain hardware.

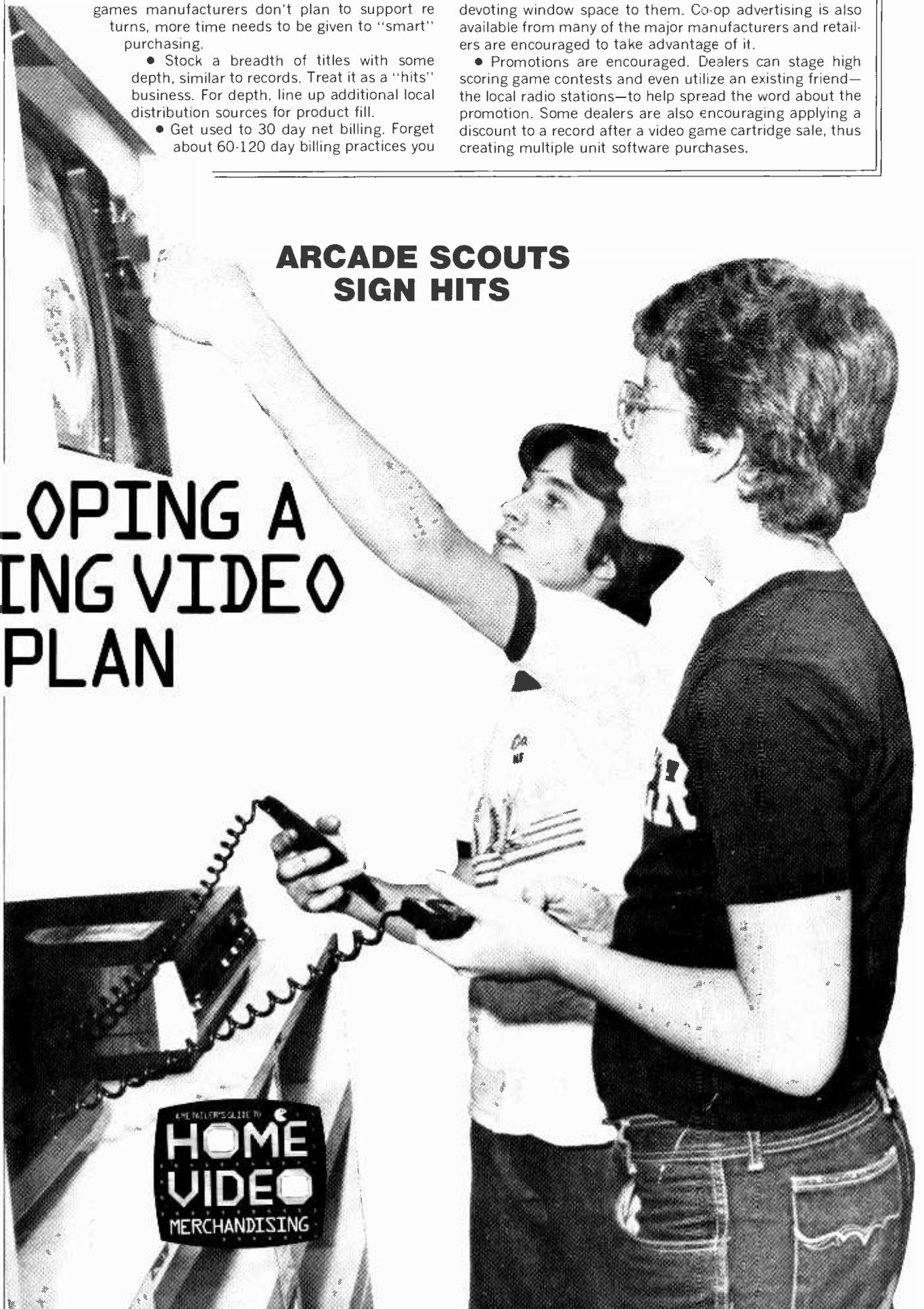
- Many record dealers are shying away from games hardware. Reason: they want to stick to entertainment software, their strength. Even hardware demo units are discouraged in that some dealers feel they will be monopolized by kids all day wanting to play anything.

- Advertising is deemed necessary to create consumer awareness. Banners are thought to be effective for that as well as mobiles and posters. Some record retailers are also devoting window space to them. Co-op advertising is also available from many of the major manufacturers and retailers are encouraged to take advantage of it.

- Promotions are encouraged. Dealers can stage high scoring game contests and even utilize an existing friend—the local radio stations—to help spread the word about the promotion. Some dealers are also encouraging applying a discount to a record after a video game cartridge sale, thus creating multiple unit software purchases.

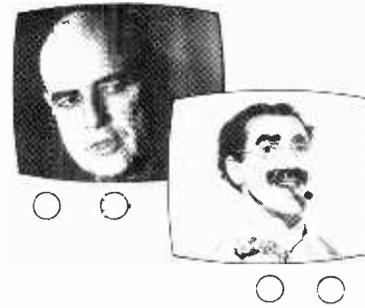
ARCADE SCOUTS SIGN HITS

DEVELOPING A WINNING VIDEO GAME PLAN





NEW KINDS OF OUTLETS STOCKING THE WIDENING VIDEO PIPELINE



VM-5

By KEITH FRANKLIN

As VCR penetration grows, and as video distribution grows more competitive, the pipelines are extending from traditional specialty stores to record stores, book stores, drug stores and supermarkets.

Experimentation in video merchandising can be risky; inventory is expensive and requires constant monitoring. But distributors who are dealing with new kinds of outlets say that a video line can pay off handsomely if placed in the right store and properly merchandised.

A crucial factor for any store considering the addition of prerecorded video software is the outlet's convenience for customers, says Marty Gold, vice president of the Shelburne, VT, distributor Artec. "Because prerecorded software is primarily a rental item, not comparatively shopped, people want to pick it up and drop it off on their way home from work. Unless the business becomes a real sale business, we're probably going to see location and convenience become prominent elements of success."

Artec began as a record distributor, and started video distribution with the idea that record dealers would quickly pick it up. "We were sorely mistaken," Gold says. "But in the last year, things have taken a turn we thought would occur three years ago. Record stores and book stores are increasingly getting into video software."

Another video distributor with a background in records, Schwartz Brothers of Baltimore, MD, also reports limited involvement with record dealers so far. Sales manager Don Rosenberg says, "I don't think most record dealers now have the clientele to rent movies, unless they're upscale stores. You can't move prerecorded video to an audience less than 20 years old. But that's a prime audience for video games, and record stores are foolish not to sell them."

Rosenberg adds, "Kids are going to spend the money, and record dealers have hurt themselves by waiting so long. People do not think record stores when they think video games. Record stores will have to fight to get these customers back."

Stark Records, based in Canton, OH, is one major

(Continued on page VM-16)

Out of the Swamp and Onto the Charts

Billboard
Videocassette
Top 40
Survey For Week Ending 7/31/82

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These are best selling videocassettes compiled from retail sales, including releases in both Beta & VHS formats.

Week	Last Position	Weeks on Chart	TITLE	Copyright Owner, Distributor, Catalog Number	WEEKS AT #1
1	1	9	ON GOLDEN POND	20th Century Fox Video 9037	7
2	2	11	JANE FONDA'S WORKOUT	KVC RCA Karl Video Corporation 042	
3	3	3	RAGTIME		

Entertainment 10337

ATLANTIC CITY
Paramount Pictures, Paramount Home Video 1460

GATOR BAIT
Independent United Distributor 12503

TEXAS CHAINSAW MASSACRE (ITA)

Week	Last Position	Weeks on Chart	TITLE	Copyright Owner, Distributor, Catalog Number
38	40	10	CAMELOT	Warner Brothers Pictures Warner Home Video 11084
39	33	23	CONTINENTAL DIVIDE	Universal City Studios Inc. MCA Distributing Corporation 71001
40	39	6	KEY LARGO	20th Century Fox Video 4594

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CLAUDIA JENNINGS IS 'GATOR BAIT'



IUD INDEPENDENT UNITED DISTRIBUTORS

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Keith Franklin is a New York-based freelance writer specializing in video.

A Billboard Spotlight

AUGUST 28, 1982 BILLBOARD

THE LONG AND SHORT OF IT BRANDING THE BLANK TAPE BRONCO



It never rains but it pours, and it's pouring now in the blank videotape jungle.

Gone are the shortages that for so long plagued the industry. It used to be, in the good old days of 1981, that retailers sold any and all tape they could get their hands on, regardless of manufacturer, packaging or price.

Not any more. Expanded facilities and increased production have more than compensated for demand. Yes, that demand is still rising by staggering percentages—an average 70% annually for the past few years. But supply has unquestionably caught up. A new kind of ballgame is now underway.

Retail sales of blank videotape will top 31 million units in 1982, according to Billboard research. The customers snatching up T-120s and L-500s are discerning and brand-conscious. They're aware of different formulations, and you should be too.

What To Look For

You don't need to carry every brand of videotape in the book. Not only do hardware manufacturers often offer their own brands of blank tape

(Fisher, JVC, Panasonic, RCA and Sony, for example), but plenty of big-name tape specialists have extensive lines,

and newcomers are forever joining—and leaving—the ranks.

So choose the names you

trust. If you're unfamiliar with a brand, give it a try. You may find a bargain, a high-quality

(Continued on page VM-23)

A Billboard Spotlight

AUGUST 28, 1982 BILLBOARD

AUDIO/VIDEO BLANK TAPE SALES

MILLIONS OF UNITS				
	1979	1980	1981	1982 _{proj}
BLANK CASSETTE RETAIL SALE	193.7	214.4	236.6	254.6
BLANK CASSETTE TO DUPLICATORS	15.6	18.0	23.4	27.2
BULK TAPE*	7.7	9.3	11.0	13.4
BLANK OPEN-REEL	8.5	8.8	8.0	7.7
BLANK 8-TRACK	25.1	20.7	12.8	10.9

* 1 unit=1 7200-foot pancake (proj)

MILLIONS OF UNITS				
	1979	1980	1981	1982 _{proj}
BLANK VHS RETAIL SALE	6.3	9.9	14.3	21.0
BLANK BETA RETAIL SALE	4.0	5.8	7.5	10.1
BLANK VHS TO DUPLICATORS	2.8	3.9	5.2	7.1
BLANK BETA TO DUPLICATORS	1.9	2.4	3.2	4.3

(proj)

AUDIO TAPE SALES

Billboard's figures on annual audio and video tape sales compiled from research from tape manufacturers, government import statistics and industry agencies. LAURI FOTI

VIDEO TAPE SALES

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GIVE US YOUR **P.R.**OBLEMS,
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 - Panasonic
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TDK now gives you two more hours to sell.

Once again, TDK goes to greater lengths to help you enjoy greater sales and profits. Introducing TDK Super Avilyn T-160—the TDK video cassette that gives your VHS customers up to 8 full hours of enjoyment, even on their present video decks. And TDK also has good news for your Beta customers: the delivery of Super Avilyn Beta L-750 HG—TDK's highest quality, longest playing Beta cassette. You'll find that TDK Super Avilyn T-160 and TDK Beta L-750 HG

complement the finest and fastest-selling family of video cassettes on the market today.

You'll also find that you can count on Super Avilyn video cassettes to put your profits in "fast forward" because they all come to you pre-sold. Supported by hard-hitting, in-depth national advertising. Plus sales-pulling, in-store promotions. And highly visible, highly informative packaging. Speaking of packaging, TDK Super Avilyn video cassettes are now available in

new super-selling packages—two-packs in VHS and special blister cards featuring the most popular lengths of VHS and Beta.

TDK. Nobody goes to greater lengths to brighten your video cassette profit picture.

TDK
TDK LEADS THE WAY



ACCESSORIES BRIGHTEN PROFIT PICTURE MAKING THE RIGHT CONNECTIONS

By DAWN GORDON

Audio software and hardware retailers don't have to sell electronic typewriters or

burglar alarms in order to make a greater profit. There is another option available and it's called video accessories. VCR markups are relatively

small—only about 10-12% for most stores. But video accessories can be marked up to 30-45%, and because they are not prohibitively expensive

items, they are more accessible to the consumer.

When asked why he added video accessories, one retailer stated, "You certainly have to branch out; VCRs don't have enough of a markup, people end up buying them down the street at the local discount outlet, but video accessories have been doing well." Marvin Friedman, a Florida-based retailer, has the same feeling. "You have a very sophisticated industry, but relatively few sophisticated retailers; video accessories can turn a good profit."

If a record retailer does decide to invest in video accessories he should be concerned with the correct placement of these items, and interface them with a VCR, video game and videodisc player. Cables and connectors can hang on peg-board displays, and VCR storage cases can be placed on shelves in the same area. Black boxes and RF switchers should have a special section of their own; they should be connected to VCRs, disc players and games so that the retailer can demonstrate their operation to his customers.

The following is a basic guide to the various video accessories available. It will explain what these items are capable of, and how they will fit in to the end-user's video system.

Black Boxes

The most popular "black box" is the video stabilizer (\$80-\$200). All prerecorded videotapes incorporate a copyguard signal that causes the picture to roll when the cassette is dubbed onto another tape. The stabilizer, when connected between two VCRs, will correct this problem and allow taping to take place. Of course, used in this way, the stabilizer is quite illegal, but it is not illegal to sell it. The lawful use for this product is for correcting picture roll and jitter on tv receivers. The retailer can connect the stabilizer between two VCRs to demonstrate its usefulness, as well as connecting the next "black box" in the same manner.

Image enhancers (\$150-\$300) are used to increase image clarity, enhance faded colors, and eliminate white haze, all symptoms of tape dubbing. The image enhancer can also be used to improve any poor recording as well as between camera and VCR for better results.

The next "black box" that seems to interest consumers is called the "commercial killer" (\$150-\$350). This device automatically removes commercials during VCR timer operation. Killers work

(Continued on page VM-21)

Dawn Gordon is a New-York based freelance writer.

Elton John: Visions New Beginnings for VideoMusic.



EMBASSY Home Entertainment presents ELTON JOHN: VISIONS bringing a new dimension to VideoMusic. Much more than audio with visuals, it's the experience of a man and his life, through his music and art—Elton's expression of himself, his new concept of the world.

Every visual has a reason for being; every note a reason to be heard.

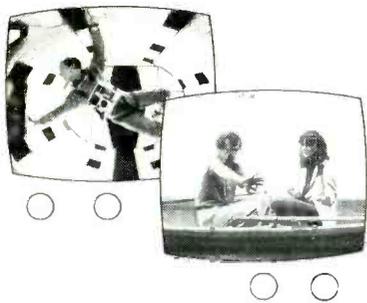
ELTON JOHN: VISIONS. On VHS & Beta and videodisc. In stereo with Dolby™ sound. This is the unforgettable new VideoMusic album they'll watch again and again.

For further information contact:



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Northville, MI 48167

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COUNTER TO COURTROOM KEEPING IT LEGAL IN A FAST-CHANGING MARKET



By BETH JACQUES

To keep it legal in the video retailing trade, the Ten Commandments are really only three: Know your supplier. Check things out. Examine your returns.

"It's impossible to anticipate every permutation in advance," says James Bouras, of the Motion Picture Association of America (MPAA), which has been instigating criminal copyright infringement suits since 1975. "But dealers are smart. They know what they should do."

What they should do is steer clear of purchasing anything from a stranger. Anything below wholesale price. Anything that comes in a package without a manufacturer's own shrink-wrap or anti-piracy sticker, or which just doesn't look kosher.

Any smart retailer is going to know that a boxful of titles still doing land-office business in first-run cinema houses (technically "bootlegs") just isn't right, even if the stickers are intact!

Second, take precautions. Ask to see the supplier's licenses and authorizations. Ask if he has indemnification from his program supplier.

If anything seems suspicious, the Video Software Dealers Association runs a hotline where you can query dubious product. The MPAA holds a list of copyright owners and will tell you whether a cassette is legally available. Program manufacturers will happily tell you who their authorized distributors are.

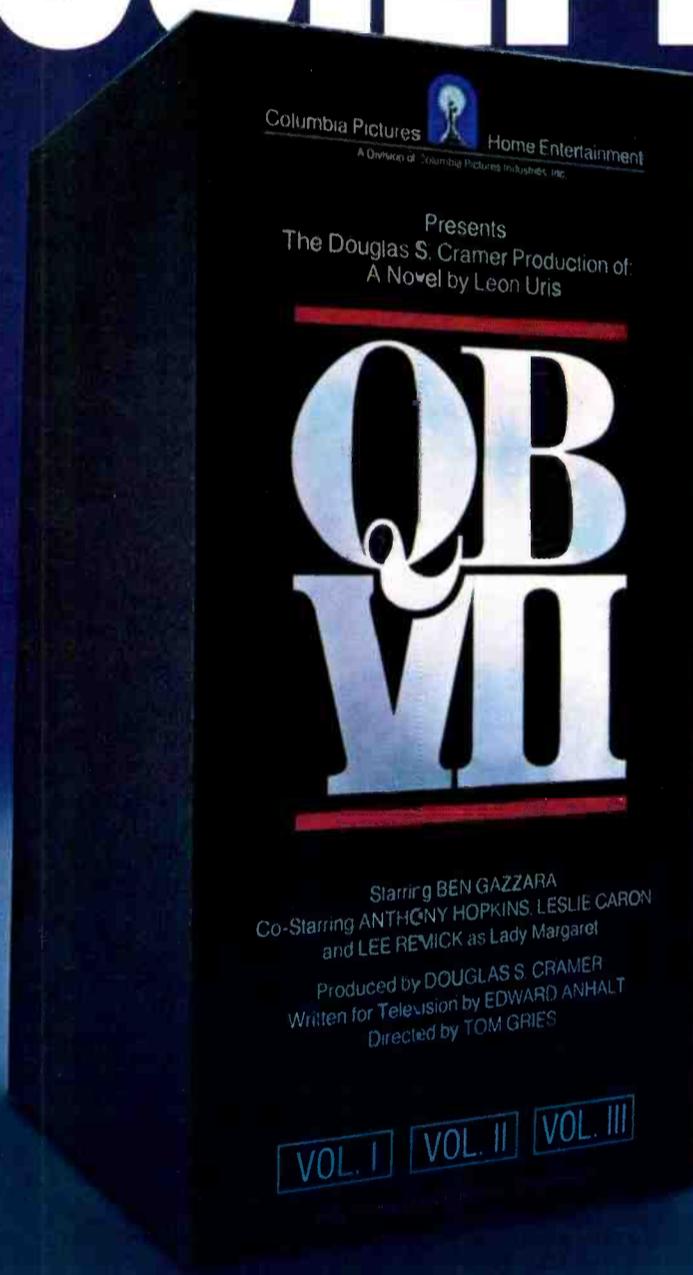
Third, check all your returns. Every time. One Southern California retailer is taking a customer to court who returned her rental cassettes with blanks inside. That is grand theft in California; if the lady had copied the films and returned home-made duplicates, that is piracy, it is not unheard-of, and she would also be liable for copyright infringement, which carries criminal felony penalties.

Distributors—who have been burned accepting stolen, pirated or—a la recent scandals in the record business—counterfeited videocassettes as returns—are starting to check returned and "defective" product visually. So should you. And under the guise of a "good idea," it would be wise to check product shipped in to you—even if both you and a distributor

(Continued on page VM-18)

Beth Jacques is a New York-based freelance writer specializing in video.

GUILTY?



**Nazi War Crimes...Two Men, Two Stories.
One Courtroom, One Verdict.**

Now available on videocassette.

COLUMBIA PICTURES  **HOME ENTERTAINMENT**

A DIVISION OF COLUMBIA PICTURES INDUSTRIES, INC., 2901 WEST ALAMEDA STREET, BURBANK, CALIFORNIA 91505

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VIDEO AS A WAY OF LIFE

• Continued from page VM-3

memberships. "It's \$50 a year to join," Spano explains, "but customers receive \$35 back in free rentals. The regular rental charge is \$5 for two days."

An affiliate of the Video Station franchise program, the two Oakland stores handle their own advertisements and in-store promotions—generally newspaper ads or fliers in multi-merchant direct mail mailings. Spano calls the corporate Video Station format "pretty lenient, with very few

requirements. For the fee, they set up the business and let us use the name."

Steve Goodman, president of the four-store Video Warehouse chain, Atlanta, GA, has been in business for two years and runs a primarily hardware business with a pre-recorded video tape complement.

"We're a big volume retailer, making 15% margins on hardware and 20% on tape. Business, right now, is fantastic. We've got four locations in

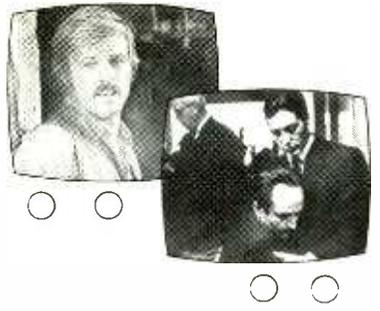
Atlanta and are doing tremendous volume. We also haven't felt the recession, mainly because the market we're reaching is mostly middle- and upper-class and not affected by the recession."

The Warehouse rental program offers customers a \$79 lifetime membership entitles them to rentals at \$3 a night; or a \$40 yearly fee. It fields a 3,000 tape library and six "for hire" VCRs.

Goodman also invests

"about \$30,000 a month in advertising—a lot of it institutional, with some price and feature promotion. The company also runs an in-house ad agency."

Video Take-Out, North Hollywood, CA, is a software-only, mail-order house that has been in business two-and-one-half years. "We sell blank and pre-recorded video tape," says Celeste Dolan, general manager, "and our business has been up and down this year. We seem to be doing as well or better than some of our competitors and we can pay our bills. From what we hear from manufacturers about other re-



tailers, that's quite an accomplishment.

"I think the economy takes most of the blame for business being slow," she says, "although one of the hassles about selling from our area of the country is that the wholesale price we generally pay for tape is what retailers out east generally sell it for."

Dolan adds, "Video games are selling like crazy right now. We added them to our inventory, because they seemed to be a natural extension of selling video tape. We were one of the original outlets for Atari games, and we stayed with them even when it looked like video games were going nowhere."

Videoland, a six-store chain in Dallas, TX, has been in operation four years, and according to salesperson Pete Griffith, business has been "fantastic. There are just an awful lot of people interested in videotaping," he says. "We're about the largest retailer in the southwest, so that even with the surge in local competition, we're still pulling a lot of people into the store."

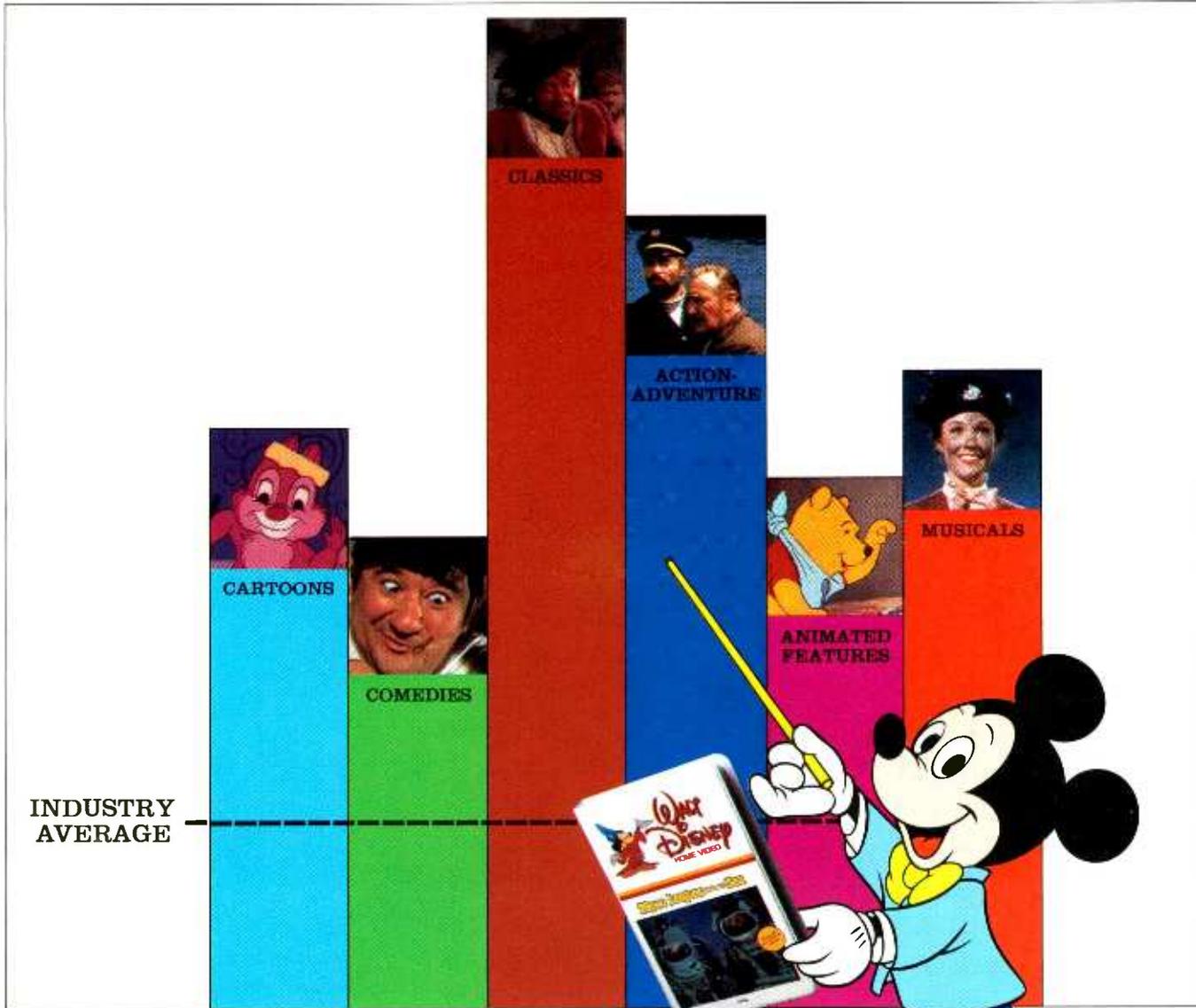
At Videoland, VCRs sell for \$500-1,500 to pull a customer base of "just about anybody. We stock 1,500 pre-recorded video tape titles, and encourage customers to join our video club. Membership is \$50 to join, \$3 for the first day, and \$1 for every additional day after."

And what about the Midwest? According to one large Ohio retailer, business is just "okay." Located in a high unemployment zone, the chain pulls its customer base from the metropolitan Columbia area, which is "pretty insulated from the rest of the economy."

Strictly an outlet for hardware and blank tape, the company advertises some of the most competitive prices in the area. "This isn't New York City," jokes a company spokesperson, "but we're pretty competitive. When we advertise a Sanyo 9100 video cassette recorder for \$397, we draw a big crowd." **Billboard**

A Billboard Spotlight

AUGUST 28, 1982 BILLBOARD



We Sell Better Than The Industry

If you took the total number of videocassettes sold for 1981 and computed the average selling rate per title, you'd find that Walt Disney titles sell more than 5.7 times that amount.* That's 570% better than the industry average!

Aside from that there's nothing average about us. The uniqueness of Disney family entertainment is unsurpassed in the film industry.

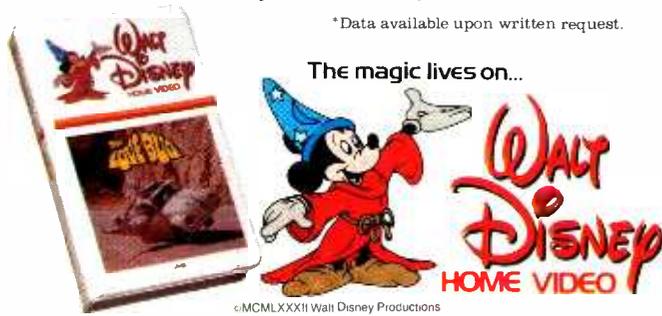
That's why we caution you that, when it comes to Disney, you should let go of some of your ideas about how video titles are sold in the market-place. Forget the "hit-title syndrome" when you think of Disney, because it just doesn't apply.

Walt Disney Videocassettes will continue to sell as well year after year as they do today. In fact, even more so. The remarkable endurance of Disney Videocassettes is because Disney has a special place in your customer's hearts.

What all this means to you is this: you're going to make more money with Disney. More dollar revenue. More dollar profits for every title.

So keep the entire line of Walt Disney Home Videocassettes out there, in front of your customers every day. And keep them in stock. You owe it to yourself. You owe it to your customers. And you owe it to your bottom line.

*Data available upon written request.



©MCLXXXII Walt Disney Productions
Walt Disney Home Video distributed by Walt Disney Telecommunications and Non-Theatrical Co., Burbank, CA



REVOLUTION—TO STAY

• Continued from page VM-3

there a way to speed up viewing, so I can skim programs?" "What causes all that white stuff in the picture?" "When will I be able to buy 'E.T.?' " If you and your salespeople don't know how to deal with questions like these, you have no business in the business.

How Much Inventory?

All right. Beyond know-how, what else do you need? Well, space. And money. Displays should be imaginative and well-kept, inventory should foresee and fulfill as many consumer needs as possible. Like most advice, this is more easily given than followed.

Keeping large quantities of hardware and/or software sitting on shelves and in back rooms is exorbitant; not offering a large choice risks losing customers. What's a retailer to do?

The only answer is to monitor. Keep track of everything—what are customers asking about? What are they buying? What are they constantly bringing in with complaints? What software suppliers use the best quality tape? Which offer strong POP materials, promotions and pricing? Conversely, which skimp on packaging, raw materials and duplicating? What are the different returns policies?

Which titles sell best; which rent? And for how long? If you take a rental-only title for six months, will activity peak after three weeks? How many rental turns before a tape pays for itself? What to do with used tapes?

Do you rent videodisks or sell them? Which format, or both? Should you offer hardware in this area if you don't in other areas? How are problems with defectives handled?

If you're just entering the field, you of course have no way of knowing the answers to these questions. Ask around. Talk to suppliers, distributors and other retailers. Join a trade group like the Video Software Dealers Assn. (VSDA). You'll be amazed at the amount of information preferred.

Keeping Customers Satisfied

A video store's relationship with its customers is ongoing. The store is a source of programming, for sale or rental or both. The advantage: the opportunity to build up a loyal customer base. However, the relationship implies all sorts of responsibilities on the part of the retailers.

Let's say you run a club, where customers pay an annual fee and rents a particular number of titles. You as a retailer must make sure your selection is wide enough to satisfy demand, and that the tapes or disks being rented are not defective. Too many problems and your club will

become too exclusive to sustain itself.

The same scenario holds true for hardware and software sold instead of rented. You must back whatever leaves your store, or your customer will leave—permanently. This warning is given only because video customers are more discerning than most about quality, and they've made a substantial investment in their hobby.

Again, know returns policies. Keep abreast of chang-

ing technology and supplier practices so you can steer your customers to the best values and highest quality merchandise. Know how they can get their machines repaired quickly, and be willing to provide them with a back-up while they're waiting. (Video mavens can become terribly dependent on their daily fix.)

It can't be reiterated enough: video retailing is a tough business. It may not

even be the business for you. But you owe it to yourself to find out if your talents and experience can be used to fill a niche in the marketplace. Video is undoubtedly here to stay and there may be a place for you.



VM-11

A Billboard Spotlight

AUGUST 28, 1982 BILLBOARD

PDMagnetics... the brand new source for high performance cassettes.

With a new family of high performance cassettes, PDMagnetics brings you a profitable way to boost sales by offering your customers an exciting new choice.

PDMagnetics will attract your customers with top-of-the-line products, dynamic new packaging, effective co-op advertising, informative product literature and fresh point-of-sale displays.

No brand new cassette manufacturer has ever come to market with so much know-how.

A heritage of tapemaking innovations from Philips and Du Pont.

As a joint venture of Philips and Du Pont, PDMagnetics inherits the expertise of two of the most respected names in magnetic recording technology.

From Philips comes the creativity that brought you the audio compact cassette, the audio cassette recorder and produced the first home video cassette recorder.

From Du Pont we gain the technical skills that invented chromium dioxide magnetic particles—the standard of quality for audio and video recording.

Our unique heritage is your assurance of high performance cassettes. Quality runs in the family.



PDMagnetics
Quality runs in our family.

© 1981 PDMagnetics. Wilmington, DE 19807

6-APR

6 EXCITING VIDEO CASSETTES TO



Available from your local THORN EMI Video Distributor

NOGAK

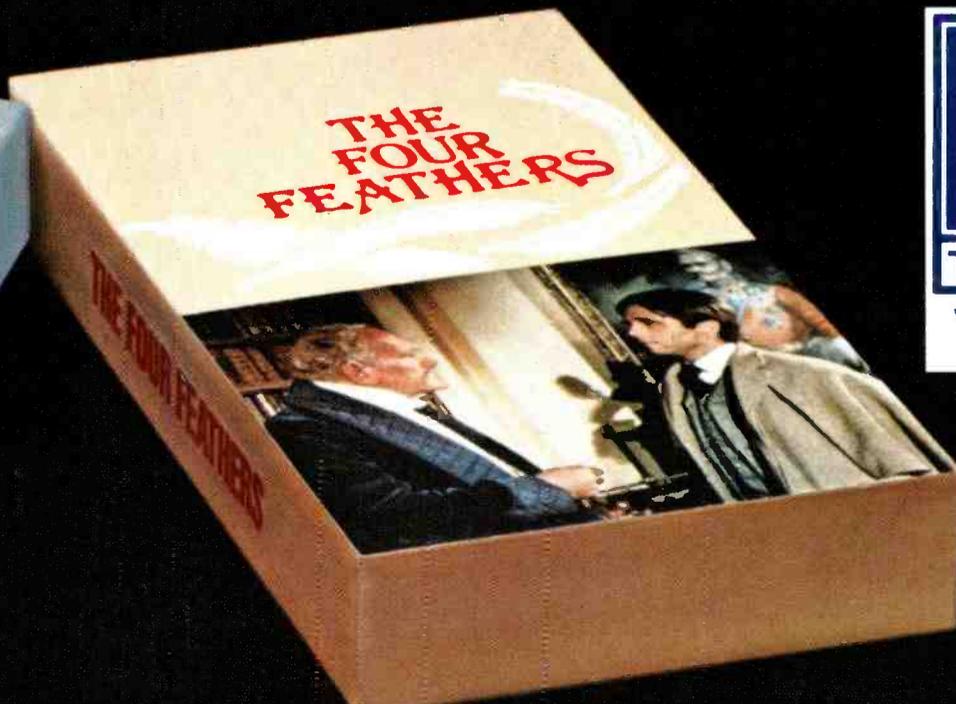
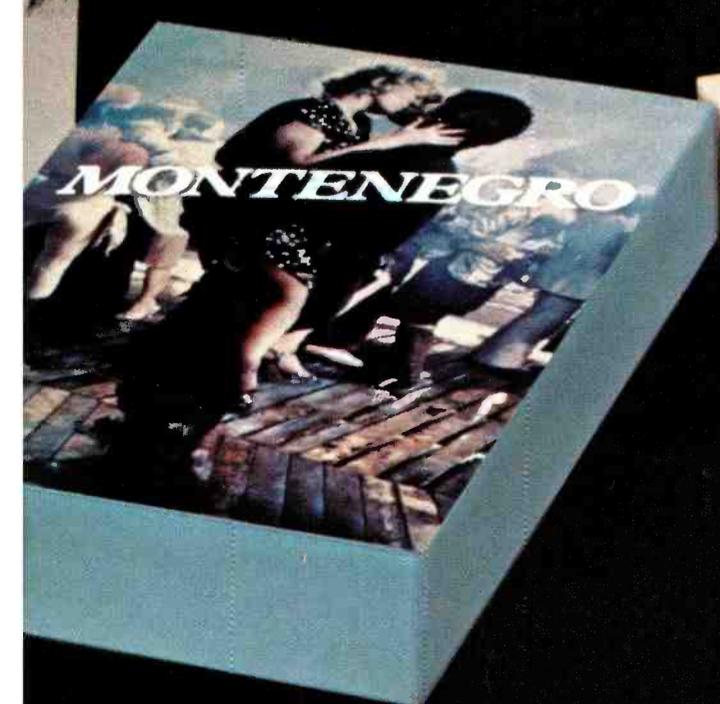
QUENCH 6 DIFFERENT THIRSTS.

Introducing the 6-Pack—six great features from THORN EMI Video to delight six different tastes.

Our hit list. The 6-Pack is specially marketed so that there's something for everyone. This month's hit list includes "The Four Feathers." (A remake of the 1939 classic, starring Beau Bridges.) "Montenegro." (With a highly acclaimed performance by Susan Anspach) "Spaced Out." (A wacky parody of sci-fi movies.) "The Stud." (For mature audiences only, starring Joan Collins.) "Goodbye Norma Jean." (The Marilyn Monroe story, with Misty Rowe in the title role.) "The Little River Band." (Australia's hottest pop band.)

Everyone's covered. With this kind of exciting line up, there's no chance you'll miss a customer. Try our 6-Pack and see if it doesn't quench all your customers' thirsts. THORN EMI Video. No wonder we're the number one video company in the world.

THORN EMI Video



© 1992 THORN EMI Video

VM-14

PROGRAMS AT A GLANCE VIDEO RENTAL

A Billboard Spotlight

Editor's Note: Six months ago, Billboard printed a chart giving retailers the current state of rental programs from the major videocassette software suppliers. But as most astute video retailers already know, six months is like 60 years in the mercurial and volatile home video business. As a service to dealers once again, Billboard updates that chart. Retailers will note many suppliers have wound down their complex rental programs. The philosophy now appears to release one blockbuster title in the rental mode for a period and then let it revert to sale.

Walt Disney Home Video

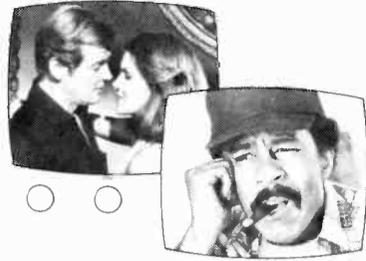
Then: Cartoon shorts for rental only are licensed to dealers for \$22.50 for a 13-week period. The fee for rental only feature films for the same period is \$26, with the exception of three \$30 titles, "Dumbo," "Alice In Wonderland" and "Watcher In The Woods." "Dumbo" is eligible for both sale and rental, while the other two are rental only. There are also sale titles

Now: Disney has always claimed it's rental program was the easiest and best in the industry. The mechanics of the program are still intact.

MGM/CBS Home Video

Then: Called "First Run Home Video Theatre," MGM/CBS Home Video's rental plan was launched last month. It releases one title per month, prior to that title's appearance on cable or pay tv, at a cost of \$60 per cassette for four months. After four months, the title becomes available for sale or rental. All "First Run" titles are red cassettes packaged in clear plastic boxes. Titles are: (Feb.) "Tarzan The Ape Man," (March) "S.O.B.," (April) "Rich And Famous," (May) "All The Marbles," (June) "Whose Life Is It Anyway?," (July) "Pennies From Heaven." Titles can be ordered up to 30 days prior to release. All other MGM/CBS titles are for sale only.

Now: Of course, the biggest change in the program is there is no more MGM/CBS Home Video due to a recent joint venture between CBS and Twentieth Century Fox which



also included home video product. There is MGM/UA now, however, being run by former CBS Home Video head Cy Leslie. They are still releasing one rental title per four months at \$60 cost to the dealer. And it's still called "First Run Home Video Theatre."

Twentieth Century-Fox Video

Then: Under Twentieth Century Fox's Video lease/rental plan, dealers lease titles for a six month period for rental only to their customers. After six months, a title either reverts to sales, is renewed as rental-only or is taken out of circulation for reintroduction at a later date. Cost to dealers for the six months is \$75 for "A" titles and \$45 for "B" titles. Each lease/rental title is specially packaged, and each cassette has its own serial number to discourage unauthorized duplication. Orders are taken quarterly, with monthly shipments. All other Twentieth Century Fox titles are available for sale.

Now: There are no longer any "B" titles, just one "A"

(Continued on page VM-17)

NEW VID BIZ QUIZ BUZZ WORDS

Editor's Note: Still trying to sort out the video industry plethora of acronyms? Better do your homework fast. It's nothing compared to the new video game/computer lingo you are already beginning to cope with. Here's an update on some of the basics as well as a mild introduction to game/computer-speak.

VCR: Videocassette recorder. If you don't know this by now, you're in a heap of trouble. Term is interchangeable with VTR or videotape recorder. VCRs can be of any format, VHS, Beta, 3/4-in. U-Matic or 1/4-in. micro.

Beta: This is the Sony developed Betamax VCR first introduced in 1976. It's the term given to all Betamax-compatible hardware and software.

VHS: Originally stood for Video Home System. Although it, too, plays 1/2-in. videotape, it is not compatible with Beta machines, which utilize a slightly more compact cassette shell. Longer playing times initially than Beta enabled VHS to bypass Beta in market share. Estimates now give VHS 2/3 of world VCR market, while Beta retains 1/3.

Videodisc: A playing medium that resembles a phonograph record but delivers video as well as audio when the player is attached to any standard tv. Two non-compatible systems are available to consumers—the optical videodisc which uses a laser beam to decode information stored on a grooveless disc; and the Capacitance Electronic Disc or CED, developed by RCA and using a special stylus to pick up signal on grooved discs. The group of optical hardware and software companies rally around the LaserVision or LV banner, while capacitance companies are linked by CED. Waiting in the wings is incompatible VHD/(Video High Density), which utilizes a stylus which "floats" along a grooveless disk.

CX: just when you thought you had all the noise reduction systems figured out, along comes a new one. CBS developed this Compatible Expansion process for their audio rec-

ords but find videodisc manufacturers (both LV and CED) like it for their product. The CX circuit compresses the original signal and restores it at the user end. Net result: better audio and lower noise floor for the playing medium.

Joystick: No, not something you purchase in a dimly lit shop on Santa Monica Blvd. but the wide variety of hand mechanisms needed to play video games. They usually direct movement of objects on the screen playing field. They are also interfaceable with computers for recreational computing programs. In their own right, they are emerging as a major accessories item.

Floppy Disc: Not the LP you left on a stove, but a magnetic medium which stores massive amounts of data. You're seeing more and more video games and other types of programs being put on them for use with home personal computers. Also referred to as diskette. In computer-ese, disk is an audio disk, while disc is a floppy disc. Huge storage capability and durability are two of its prime advantages.

ROM: Read only memory. The type of memory used on video game cartridges. It's a permanent storage device that can't be altered or re-programmed.

RAM: Random access memory. A memory that can be addressed and altered by the user. More applicable to computer floppy discs than video game cartridge software.

Double-sided Disc: Not a two-pocket LP but a storage disk where both sides are capable of data storage.

Software: Much more now than LPs, tapes or 45s. The razors for computers and game consoles include floppy discs, ROM cartridges, and audio-like cassettes.

VCS: Video Computer System. The name Atari has given to its home games/computer system. When people see VCS they know it's compatible with Atari.

AUGUST 28, 1982 BILLBOARD

and the video winner is...



Here is the Recoton **PRODUCER SERIES** of Video Improvement Products certain to break all sales and performance records to the discriminating video customer.

The superb color coded packaging will attract instant consumer attention to this beautifully styled product line of matched video components, engineered to improve your customer's recording, dubbing, listening and viewing capabilities.

The Recoton **V600A** Stabilizer, **V601A** Enhancer and **V604** combination "Top of The Line" model will eliminate picture roll, produce truer colors and strengthen picture detail, while reducing the picture quality loss usually encountered when re-recording.

The **V611** Stereo Sound Simulator with its unique volume control audio expansion system will create brilliant stereo-like



GAMES HIT LIST

VIDEO GAME MANUFACTURERS

The following is a retailer's hit list of video game manufacturers. Name of firm is given, as well as address and phone number. Additionally, type of product available is listed, as well as brands.

ActiVision
2350 Bayshore Frontage Road
Mountain View, Calif. 94043
415-960-0410

Electronic video game cartridges.
Brands: ActiVision

Applied Concepts, Inc.
207 N. Kirby
Garland, Tex. 75042
214-494-0281

Electronic chess games, electronic games.
Brands: Boris, Destiny.

Arcadia Corp.
324 Martin Ave.
Santa Clara, Calif. 95050
408-748-8551

Home video game software.
Brands: Arcadia.

Astrocade
6460 Busch Blvd.
Suite 215
Columbus, Ohio 43229
614-885-0130

Astro Professional Arcade and Software.
Brands: Astrocade.

Atari
1265 Borregas Ave.
Sunnyvale, Calif. 94086
408-745-2200 VCS Div.
(international and domestic)
408-942-1900 HCD division
Electronic video, games and cartridges, home computers and related software.
Brands: Video Computer Systems, Atari, Atari Home Computer Systems.

Coleco Industries, Inc.
200 Fifth Ave. Rm. 1234
New York, N.Y. 10010
212-242-6605

Video games, calculators, pinball machines, hand held electronic games, electronic learning machines, video cassettes, video cartridge systems.
Brands: ColecoVision, Telstar, Head To Head.

Computer Magic, Inc.
Box 3383
Fox Valley Center
Ajrora, Ill. 60505
312-357-8064

Atari compatible video game cartridges.
Brands: CommaVid.

Computer Magic Ltd.
40 Wakefield Ave.
Pt. Washington, N.Y. 11050
516-883-0094
Computer software.

Enterprex International Corp.
1231 N. Broadway
Los Angeles, Ca. 90012
213-224-1251

Hand held games.
Brands: Enterprex.

Entex Industries
303 W. Artesia Blvd.
Compton, Calif. 90220

Electronic games, hand held and television video, and hand held cartridge games.

Fidelity Electronics
8800 N.W. 36th St.
Miami, Fla. 33178
305-888-1000

Self-contained electronic games.
Brands: Chess Challenger, Checker Challenger, Bridge Challenger, Backgammon Challenger, Reversi Challenger, Taro-Mystic Card Reader.

Games By Apollo
1300 E. Arapaho Rd.
Richardson, Tex. 75081
214-690-8366

Video games.
Brands: Games By Apollo.

Imagic
20665 4th St.
Saratoga, Calif. 95070
408-399-2200

Software cartridges for video games.
Brands: Imagic

Mattel Electronics
5150 Rosecrans Ave.
Hawthorne, Calif. 90250
213-978-5150

Portable electronics products, home entertainment systems and personal computers.
Brands: Mattel Intellivision.

Palmtex
1167 Chess Drive
Suite E
Foster City, Calif. 94404
415-341-3366

Palm-sized video games.
Brands: Palmtex.

Parker Bros.
50 Dunham Road
Beverly, Mass. 01915
617-927-7600

Electronic video games.
Brands: Parker.

Softsel Computer Products, Inc.
8295 So. La Cienega Blvd.
Inglewood, Calif. 90301
213-670-9461



Home micro-computer software (recreation and business) for Apple, Atari, TRS-80, Commodore, IBM, CP/M

Brands: Atari, Visicorp, Micropro, Automated Simulations, On-Line Systems, ActiVision.

Spectavision
13025 Meyer Road
Whittier, Calif. 90605
213-946-1481

Video games.
Brands: O.M.N.I.

Thorn EMI Video Programming
800 Third Ave.
36th Floor
New York, N.Y. 10036
212-355-1112

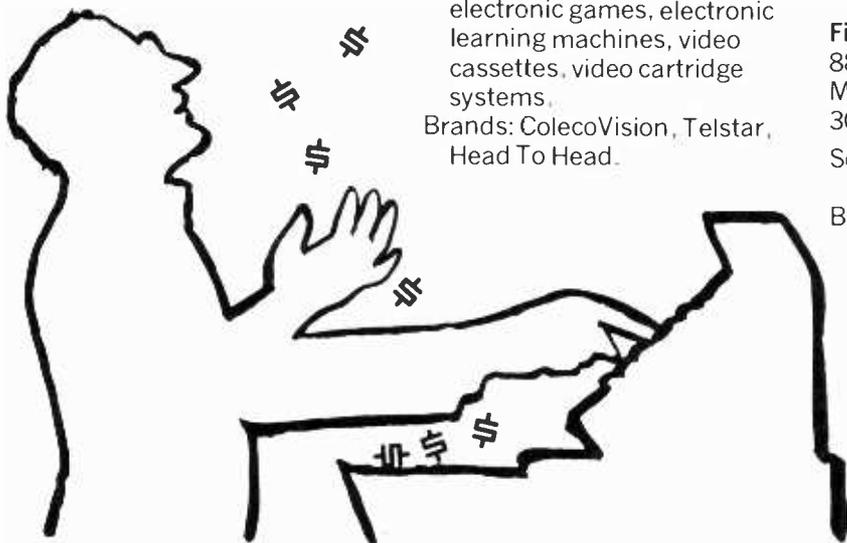
Electronic games, computer software.
Brands: Thorn.

U.S. Games Corp.
1515 Wyatt Dr.
Santa Clara, Calif. 95051
408-748-9800

Video game cartridges.
Brands: U.S. Games Corp., Vidtec.

Video Games
Empire State Bldg.
350 5th Ave.
New York, N.Y.
10118
212-947-4322

Electronic video games.



THE RECOTON® PRODUCER SERIES™



TV sound reproduction to maximize video sound enjoyment for all.

The new V612 "State of The Art" electronic Video Master Control Center with 6 inputs and 3 outputs permits the instant flexibility of switching TV, VCR, Disc Games, etc. with literally no signal loss.

Ask for details regarding The PRODUCER SERIES as well

as the complete line of Recoton Video Products which fill the needs for every video customer by contacting your local distributor or by writing: Recoton Corp., 46-23 Crane St., L.I.C., N.Y. 11101 (1-800-223-6009)



MOVIE STUDIOS IN GAMES

Editor's Note: Following is a list of movie studios which have announced entry into the video game market. Availability of product is not expected until the second half of 1982 or the first quarter of 1983. Additional information may be obtained by contacting the company itself.

MCA, Inc.
70 Universal City Plaza
Universal City, Calif. 91608
213-508-4317

Paramount Pictures Corp.
5451 Marathon St.
Hollywood, Calif. 90038
213-468-5000

Twentieth Century Fox Film Corp.
10201 W. Pico Bl.
Los Angeles, Ca. 90035
213-277-2211

Walt Disney Studios
500 S. Buena Vista St.
Burbank Calif. 91521
213-840-1000

THE VIDEO PIPELINE

• Continued from page VM-5

record chain that has gotten into games. Buyer Dwight Montjar says, "Video games are the way to go for record dealers. There are lots of parallels. It's a catalog business,

with hits, and once in a while, stiff." Montjar adds, "The costs involved are much higher than records, however. The terms are strict, usually net 30 days. You have to play it close to the vest, be selective and try to pick the hits. You get a feel for what the hits will be before they come out because you get

demand for them. It's like it used to be in the record business."

He says a range of 30 to 40 titles with a depth of 50 to 60 pieces is necessary for games retailing. In addition, availability is often limited when a game becomes hot. "We buy a lot of our games direct, but we also try to line ourselves up with as many different distributors as we can."

Distributors are not writing off the potential of prerecorded video software in record stores, or in book stores, department stores and other outlets, however. Herb Fisher, president of the San Diego distributor Major Video Concepts, says, "The problem is it's very difficult to start in

prerecorded video with less than 200 titles. The first thing to do is find out the demographics of your store."

Prerecorded titles must be rotated every 60 to 90 days, Fisher says, because they stay in the rental mode for 30 to 90 days, at which time their popularity declines. "It's still a hit business. The key is to get into it, but be careful. You've got a business based on 80% new releases and 20% catalog titles."

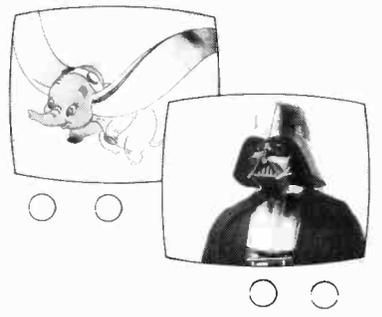
Dave Mount, national sales manager for WEA Distributing, says, "There haven't been a lot of record stores that have added video because they're not sure how to handle the rental. Of the record stores we deal with directly, I'd say about 10% deal in video. Tower Records has 30 stores, of which three have video departments."

As far as other types of retailers go, Mount adds, "As the base population of VCR owners grows, it certainly becomes more viable for mass merchandisers to get into the business. The problem again, is administering the rental aspects. But in the future, convenience outlets, drug stores, and even some of the larger supermarkets that sell notions should do well."

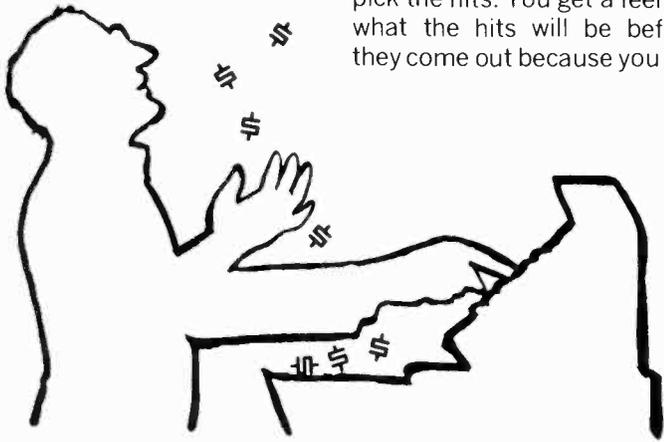
Experiments in video retailing are being conducted by a number of diverse outfits. Some of the heavy hitters who have entered the market over the past year include the Jack Eckerd Drug chain in the southern U.S., Barnes & Noble book stores in the east and Fred Meyer Shopping Centers in the northwest (which have leased space to National Video franchises). Fotomat, the film processing chain, backed out of the video software business several months ago, finding itself unable to compete with low prerecorded rental rates.

Jack Eckerd Corp., which has 50 Texas drug stores and eight Florida J Bryon clothing stores selling video software, got into video retailing via the Memphis-based distributor Southland Video. Jack Eckerd executives will not comment on their success to date, but Southland president Peter Aviotti says J Bryon has indicated it wants more display fixtures, a positive sign.

East Texas Periodicals, a large rack-jobber of magazines and paperbacks based in Houston, has positioned itself as a video distributor in the past year. President Ron Eisenberg says cassette and disk revenues have already grown bigger than books, and may surpass magazines in the next couple of years. Eisenberg says the firm is successful with a purchase and exchange video software program in outlets such as drug stores and supermarkets. Customers can exchange their original cassette purchase as often as they like within a six month period; the



A Billboard Spotlight



program they have at the end of the exchange period is the one they keep. Eisenberg expects to have 200 outlets in the southwest participating in the program soon.

The expansion of video software retailing into many kinds of stores is viewed as an extremely positive step by Gene Sliverman of the Detroit distributor Video Trend, because of the awareness it creates. "I think most progressive record stores will carry video software in a year or two. I'm encouraged to see it has begun. Your typical well-stocked record store should carry video, especially games. I think supermarkets, gas stations, and some of these other unorthodox outlets will find it's too hard to keep up."

For most video distributors, the core of their business is still video specialty stores. Traders estimate that there are 5,000 such outlets in the country. The majority of distributors concur with the figure cited by WEA's Dave Mount, that currently less than 10% of their business is with record stores. But they make no secret about their hopes that record retailers and other retailers will emerge as a force in the business. Schwartz Brothers' Don Rosenberg notes, "One thing the record people have going for them is a good history of merchandising."

Larry Beyer, president of ZBS Video Distributors in Cleveland, sums up his view: "A good percentage of the video software business may end up with mass merchandisers and other financially capable outlets. But the good independent will survive. Anyone that wants to make a go of it can, if they're willing to put the time, money and energy into it."

Billboard

A. I. Rosenthal Associates, INC.

AMERICA'S LEADING DISTRIBUTOR OF ALL MAJOR BRANDS

- AUDIO TAPE • VIDEO TAPE • VIDEO GAMES
- RECORD & TAPE CARE PRODUCTS • CARRYING CASES
- CARTRIDGES • BATTERIES • ALL RELATED ACCESSORIES

recoton

VIDEO GAME ACCESSORIES



A NEW ASSORTMENT OF THE 7 TOP-SELLING VIDEO GAME ACCESSORIES

- TV GAME SWITCHES
- A/C ADAPTERS
- DUST COVERS

INCLUDES FREE 24" x 20" DISPLAY SUITABLE FOR COUNTER OR WALL USE

Look to BASF

Chrome video tapes for first-run performance every time.



BUY TWO AND SAVE



TDK
VHS T-120
Video Cassettes

NOW AVAILABLE IN 2/PACKS

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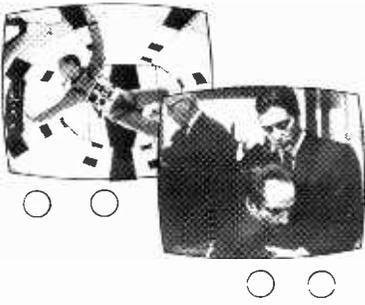
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VIDEO RENTAL



can be returned at the end of any cycle. A six month fee is also available: \$84 for "A" titles and \$42 for "B" titles. Fees for "L/P" titles also descend at the end of each 28-

day cycle, until the full dealer purchase price for the cassette (between \$30 and \$90) is met. If the dealer decides not to purchase the tape, he has the option of returning it to WHV at the end of any cycle. Fees are \$11, \$9, \$8, \$6, \$5 and \$4 thereafter. Once the full price is paid, a title becomes the

dealer's to sell or rent as he sees fit.

Now: The "Dealer's Choice" program has pretty much been eliminated. Warner now puts out one 'blockbuster' or "A" title for a 28 day cycle. "Arthur" has been a recent release with "Chariots Of Fire" the latest. Billboard



• Continued from page VM-14

title at six months and still costing \$75. Current release is "Star Wars," which reverts to the sale mode Sept. 1.

Paramount Home Video

Then: Paramount adds a surcharge to account for rental activity of its titles. Depending on the title, the company charges between \$1 and \$25 extra on the base wholesale price. The surcharge is also part of a title's suggested retail price. Dealers are free to sell or rent in any combination.

Now: No change.

Thorn EMI Video Programming Enterprises (TEVPE)

Then: A formal rental program from Thorn EMI will be announced officially in April and will consist of surcharges added to titles to account for rental activity. There will be different "tiers" of rental surcharges, depending on a title's popularity.

Now: No change.

Warner Home Video

Then: The "Dealer's Choice" program from Warner Home Video consists of a three-tiered classification of titles. "A" and "B" titles are for rental only at different pricing schedules, and L/P or "lease/purchase" titles may be rented or sold. "L/P" is the equivalent of an installment plan. Rental only "A" titles are available to dealers in 28-day cycles. The first cycle costs \$22, the second \$18, the third \$15, the fourth \$13 and subsequent cycles \$12. "B" title fees are exactly half. Tapes



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VM-18 KEEPING IT LEGAL

• Continued from page VM-9

were "innocent infringers" and a pirated tape slipped unknowingly from his hands to yours, the law can technically hold you both accountable.

It's better to be safe than sorry, because the MPAA and its 10 member companies are on the warpath. Since the MPAA and its Film Security Office staffed by former FBI agents began investigating piracy of 16mm film in 1975, approximately 200 civil and criminal convictions have been secured. Some of these parties were retailers.

And now that programmers admit video piracy is a "serious" problem, with piracy accounting for perhaps 10% of current American retail transactions aside from local "hot spots" like Chicago (40%) and Mr. Clean cities like Cincinnati (1%), studios and programmers are descending like the Wrath of God.

While much of the MPAA action to date has concentrated on "big-time" professional pirate duplicators, the programmers now want to "get the attention" of the "amateur" cottage industry pirates and

the Jolly Roger at home who runs off tapes for himself and his friends.

With the full support of the MPAA, its member companies are developing on-going actions on a number of fronts, aiming to bring civil suits and supply facts to augment primarily criminal prosecutions brought by the MPAA.

"We want to create general deterrents and we want to show we are serious about domestic piracy," says one industry spokesperson. Not only will examples be made, but financial restitution, court costs and, in some cases, actual damages including loss of profits will be requested.

"We want compensation for the terrible taking that has been going on," the source said, adding that if piracy were not stopped, the flow of new film product from the studios would dry up, and honest neighborhood retailers would be squeezed out of business.

Warner Home Video has been particularly active in this area. After eight months of trial and testing of various programs, including comprehensive undercover test shopping, WHV brought a series of suits against retailers last March. A joint WHV/Universal wave of follow-up suits took place just prior to the Consumer Electronics Show, after verification

of further test market shopping in 4,200 retail outlets.

Conveniently, criminal penalties for video piracy have recently been upgraded. Now a felony rather than a misdemeanor, jail terms and fines have been increased. Penalties for those handling between seven and 65 pirated videocassettes are now up to two years in prison and/or fines up to \$250,000. Those handling larger quantities face up to five years, plus the same penalty structure.

Over the next three calendar quarters, all 10 MPAA member companies have committed themselves to bringing an increased program of civil suits and attendant publicity to balance the on-going and primarily criminal suits brought by the MPAA.

"We're all in this, whether or not it is our cassette," says one executive. "The honest dealers need to feel something is being done. People who are going to be hit are going to be hit hard."

"The loss to the motion picture companies alone runs in millions of dollars," comments James Bouras. "We're spending millions of dollars trying to cope." While piracy figures in the U.S. are well below those in Europe—the British Videogram Association estimates that between 70 and 78% of videocassettes in the U.K. are pirated—Bouras is concerned about keeping piracy under an "acceptable" percentage level.

"You'll never eliminate piracy completely, but we've had impact," he says, adding that counterfeiting—duplication of

the entire tape and package—was not yet a crime which paid in the U.S.

While counterfeiting and bootlegging do exist on a small scale, piracy could be here to stay.

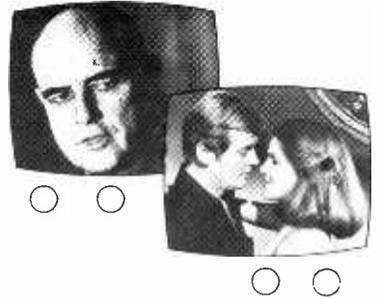
"The problem is the smaller retailers who can't afford the product," says dealer Jim Pough of Video Cassettes Unlimited in California and a founder-member of the now-defunct Southern California Video Retailers Association.

"These guys see themselves as 'Robin Hood,' ripping off the studio guys with white shoes and a Mercedes."

Other infringements of copyright law—which allows the owner of an "intellectual property" the right to protect his investment by exercising a "limited monopoly" over it for a certain length of time—include mastering a videocassette from a videodisk and duping, taping off the air and subsequent replication, and the reproduction of a videocassette's package and label. Such a procedure can involve either piracy or counterfeiting and, if a company's logo is used, trademark violation.

An extremely dark area is attempted circumvention of the First Sale doctrine by buying a rental-only cassette directly from a distributor, not a program supplier, and renting it.

The First Sale doctrine holds that a clause in a contract which, for instance, specifies no rental, is only good for the first sale of the item. The intention of the doctrine was to inhibit restrictions on the use of an item, once sold: i.e., one is as free to use one's newly-bought stapler to make newsletters of John Birch material as for the ACLU.



Sale and rental activities, however, are deemed to fall under Copyright Act restrictions regardless, and lawyers say a "holder in due course," clause which eventually passes along clean rights does not apply here.

A distributor is legally obliged to pass along only those rights he has been granted by the programmers, program lawyers say. If a title is in a rental mode, the distributor must pass along only the rights he has—i.e. rental.

Sometimes a nod is as good as a wink, however. More than one industry source cites the "lease for life" availability of "Star Wars," allegedly a cassette which, if sold, carries a 4½% royalty to SAG.

The least obvious contravention of the law for the retailer is the "public performance" issue. Cassettes are sold or rented "for home use only"—which means an immediate family and a small circle of friends.

This does not mean showing a tape in the neighborhood bar to attract customers or airing clips to induce young ladies to slip into designer jeans. But is airing a tape in excerpt or in entirety in a video retail shop an infringement? What about in the front window? What about if audio is also piped on to the sidewalk? In-store studio trailer clips? Catalogs with studio trademarks?

It all depends. The "Fair Use" doctrine incumbent on the studios and and also passed on by them states that brief excerpts of product (usually three to five minutes) are perfectly legal if used to promote business. Front-window screenings and airings-in-entirety are not likely to call down action, but legally they are infringements. Trailer clips are aired by negotiation. Dealers who set up "video rooms" and charge for screenings will be descended upon from a great height.

It all depends, but retailers say programmers will "bend over backward" to help dealers secure and determine legitimate product.

Studios also take up individual cudgels against pirates. Paramount, which sells all its tapes and does not operate a rental program, also "does not encourage" unauthorized rental—i.e., duplication at retail level.

In addition, according to Jerry Hartman, vice president of marketing, Paramount hot stamps its cassettes and uses special shrink wrap and other methods of identification. Paramount is also co-oper-

A Billboard Spotlight

AUGUST 28, 1982 BILLBOARD



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ating with the MPAA anti-piracy efforts in the courts, although he cautions that "these efforts must be handled carefully and patiently by people who know what they are doing," adding that many innocent people can unwittingly become involved in a chain.

While WHV concentrates on its day in court and anti-piracy stickers as preventive medicine, Connecticut-based Vestron Video ("Fort Apache the Bronx," "Richard Pryor Live in Concert") was one of the first programmers to go with sticky labels from 3M affixed at the factory before shrink-wrapping.

The company has also initiated a unique "Bounty Hunter" program, according to vice president of creative services Susan Senk. The scheme offers \$1,000 for information leading to the arrest and prosecution of video pirates trafficking in Vestron product.

"We've gotten a few calls," she says.

In addition, Barry Locke of the VSDA advises all retailers to be aware of all guidelines from each programmer and of all local community and state regulations.

Local regulations on, for instance, program content vary; while there is no legal excuse for ignorance, the VSDA legal department can offer advice before the fact and assistance for retailers who feel they are being harassed.

Finally, the thorny issue of "innocent infringement" is discussed in detail by the ITA's general counsel David Goldberg (Kaye, Scholer, Fierman, Hays and Handler) in the June issue of the ITA News Digest.

Right now "innocent infringers" of copyright laws are still held liable, because the courts feel that the infringer should protect himself. First, he should have made "diligent enquiries," and second, he should have protected himself against liability by getting indemnity agreements from his supplier.

The courts also feel that even if indemnity is only available high up the distribution chain, insurance, such as the "E and O" (Errors and Omissions) insurance obtained by owners and users of copyrighted material should be acquired.

Opinions vary as to whether "E and O" insurance can help the retailer. While a retailer could obtain such cover, according to George Walden of the specialist insurance brokerage house Albert G. Ruben Co. Inc., such a policy is primarily designed to protect the manufacturers of product.

"'E and O' protects against copyright infringement at the original level, such as a first screening, which is when a suit would be brought," he says. "If material is simultaneously released on video,

cassette, perhaps this will change."

Pirate tapes are not covered at all under 'E and O', he adds. "Illegal tapes—innocent or not—are outside of 'E and O'."

USDA supremo Barry Locke is calling on programmers and retailers to hammer out work-

ing agreements on royalties, First Sale and rental vs. sale right now, in the up-coming fallow period before Congress acts on the Mathias Amendment on audio/video copyright. The Supreme Court ruling in the Betamax case (which currently only concerns home-taping off-air) and

direction from a possible Presidential Commission, are also a long way off.

"Manufacturers, distributors and retailers must agree on a current game plan on what is best for the industry," he says. "What's best for the industry is best for us all."

Billboard



EDITORIAL

An Improved Department

By LAURA FOTI

Two weeks ago, readers discovered a number of positive changes in Billboard—all designed to serve its readers in a more meaningful and incisive way. That remodeling continues this week as the Sound Business section becomes Pro Equipment & Services.

Veteran readers of Billboard know that the magazine has had a long standing commitment to both professional and consumer audio industries. That coverage has incorporated professional audio equipment which serves recording studio, radio broadcast and sound reinforcement use; blank tape for pro, industrial and consumer applications; accessories, again for pro and consumer use; and the realm of hi fi audio components, specifically audiophile hardware and software. Stories and features about recording studios also found a home in Sound Business.

In fact, Billboard readers with sharp memories know that the magazine can proudly take credit for reporting first many of those related industries' developments. The magazine's early coverage of the new digital audio technology has made it an authority in that area, for example. And Billboard was the first trade or consumer magazine to "break" the Sony "Walkman" story. That total commitment will continue.

Billboard feels, though, that the heart of its audio coverage lies in the professional realm. Thus, this newly dubbed section will focus more in-depth in those areas.

Consumer audio—particularly audiophile hardware and software (including reviews), blank tape, accessories and such exciting new developments as the digital audio disk will continue to be covered—but in more appropriate of the magazine's geography. Blank tape promotions, for example, and accessories, which will continue to receive strong weekly treatment, have a stronger retailing focus, while audiophile reviews will find a new home adjacent to the regular LP review section.

Issues surrounding the Consumer Electronics Show will continue to provide the best up-to-date reports on that industry, while other key consumer and pro audio events will continue to feature in depth, expanded coverage.

Coverage of professional and consumer video hardware/software will continue to be found weekly in the Video section.

Laura Foti is editor of the Pro Equipment & Services department; she is based in New York.

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DEVELOPING A GAME PLAN

• Continued from page VM-4

president. "Once retailers identify the strongest manufacturers, they need to determine how sound these companies are in regard to their financial status, management team, and whether they focus on long term or short term commitments to the game market."

Like other game veterans, Faught worries about the recent rash of new suppliers marketing "knock-off" ver-

sions of popular video games. "There are companies in the market," he warns, "that won't be here next year. They have product now, but they are selling it hand-to-mouth, with no intention of being around to follow through."

"One of the things a dealer has to do quickly," agrees John Bronstein, president of Comma-Vid, Inc., "is to determine which companies supply quality games, and which companies don't. Until recently," he says, "the limited number of titles on the market made it possible for a retailer to stock everything and still count on moving it. Now, with so many new games coming out, even a top seller can die after six months."

"That's why it's important to know a manufacturer's track record over the past year or two," Michael Katz, Coleco vice president, adds. "In hardware, check on how well the different systems have sold. In cartridges, find out what the hot arcade games are and see who carries them."



"The hottest titles are the arcade games; and retailers can continue to learn about them by reading the trade magazines that follow the coin-operated arcade industry."

"Play the games yourself," Emmitt Crawford of Games by Apollo suggests. "While it's important to know something about the product available and market competition, in my opinion, retailers need to be familiar with the product themselves, as well as have games on display for customers to handle. I doubt they ever play the games, but it's important to do so if dealers

want to understand the product they're selling.

"I also suggest vendors go over all the advertising brochures and game instructions each manufacturer supplies, and to get answers to their questions from sales reps and distributors. Inquire as to what types of advertising support is available from each manufacturer," Crawford encourages. "And get out into the field—check on local pricing, and get information on what kinds of games are selling in your market."

Bill Grubb, president of Imagic, advises retailers to invest in in-store displays and promotions. "Consumers really want to see the hardware package and they want an opportunity to try the game before they take it home," he insists. While the size of the display determines the amount of skus (stockkeeping units), I'd guess the average inventory is between 30 and 40 skus."

Grubb divides video game titles into four sales categories and ratings: Space (most popular); Strategy/Adventure (moving up quickly); Sports (an old favorite); and Special Markets (educational, pre-school).



"The average consumer buys approximately six games over the first year," he says, "two when they buy the hardware, and four to six more cartridges later. When retailers plan inventories, they need to take repeat sales into consideration and to determine, according to their markets, the kind of assortment and game complexity they can sell, each game's age appeal range, and the amount of promotion each supplier will provide for their games."

Why would a record/audio/video dealer take on video game lines now? "Consumer demand," Pete Griffith of the six-store Videoland, Dallas, TX, says dryly. "We've been in it since Atari."

"Consumer demand," is why Paul Luskin, president of the nine-store Luskin High Fidelity chain in Hollywood, CA, added games. He finds competition fierce in game components, but adds he is able to make sizeable margins in cassette sales. "Consumers are willing to pay more for games," he says, "but manufacturers create price competition by offering rebates on the hardware. So we end up selling game systems at \$5 over cost, and making full retail on the software."

MARCIA GOLDEN *Billboard*

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MAKING CONNECTIONS

• Continued from page VM-8

in various ways; some simply sense the fade-out that occurs when a commercial is about to begin, and others work only with black and white programming, sensing the color signal and pausing the VCR. Almost all of these units take a few seconds to stop and start the VCR, so there is a certain amount of lag time involved. These products can easily be demonstrated to the customer.

Other assorted "black boxes" to note are: noise filters, which subdue some of the hiss associated with videotape; color processors, which correct color and provide special effects; and stereo simulators that give the end-user the feeling of stereo sound from a mono source such as a VCR.

Signal Accessories

The next video accessory is probably the most useful one; it doesn't take up much space, and its cost is fairly small (\$30-\$200). The RF switcher, is just that, a box that switches between different inputs and outputs. A person can easily select the input of a VCR, videodisk player, cable tv, video game or computer at the touch of a button. It eliminates messy wires that accompany

all the above-mentioned video gear, and at the same time allows different sources to be routed to different tv sets. Most switchers will cause a small degree of signal loss (about 3-7 dB) because they are splitting the signal, but the majority of homes with a strong signal will not be affected. In residences where there is a weak signal switchers will tend to increase the snow level. To prevent this, and also to improve any weak signal, another device exists—the signal amplifier (\$27). This unit is sometimes called a mini amp, and it boosts the signal by about 10 dB. This will generally get rid of snow, and afford a better picture for the owner.

Many retailers are often asked this question: "I have cable tv, and my converter box prevents me from watching one channel while recording another, and I can't use the programmable timer on my VCR; what can I do?" Well, if you happen to sell an up-converter (\$30-\$100) the problem is solved. The up-converter (or sometimes called the block converter) converts all VHF and cable channels to UHF frequencies which the VCR tuner can pick up. This ap-

proach also restores a tv receiver's remote control capability. The up-converter is a small device, usually no larger than a paperback book, and it need not be displayed on the selling floor. A retailer can simply suggest this unit when the opportunity arises. Cable is growing rapidly, and up-converters will be an item in constant demand.

Head Cleaners and Bulk Erasers

The next set of accessories that you should carry will be the lower priced products. A bulk eraser for instance (\$50), will erase an entire tape in seconds, and will usually provide a cleaner tape than a VCR's erase head. Video head cleaners should definitely be included in any retailer's shopping list. They come in all sizes and shapes, and some are better than others. Head cleaners are available in kit form, and the customer must open his VCR to service it properly. Other cleaners are in cassette form with specially treated tape or cloth, and may use a wet solution.

Storage Accessories

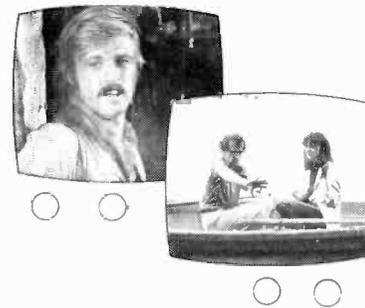
Consumers will always want their video libraries and VCRs protected from humidity and dust, and for that reason firms have cashed in on the protection racket. It's quite legal, and consists of dustcovers and video storage holders and cases. These are easy to sell, and are often considered an impulse shopping item. So, keep them out in the open (in actual use), and be sure to stress the convenience and protection these accessories provide.

Cables and Connectors

The last set of accessories that you should look into are connectors, cables and splitters. These items can be displayed on a peg-board, and will be needed when consumers purchase various black boxes. Some cables are packaged with F-connectors fitted on each end, and this makes it simple for the consumer to use. But you also have the option of buying a roll of your own cable, and attaching F-connectors for the customer in the exact length he needs. Your profit will no doubt benefit from this practice, and the consumer won't have to pay for more cable than he requires.

Video is in a constant expanding motion, branching out into new areas. The next

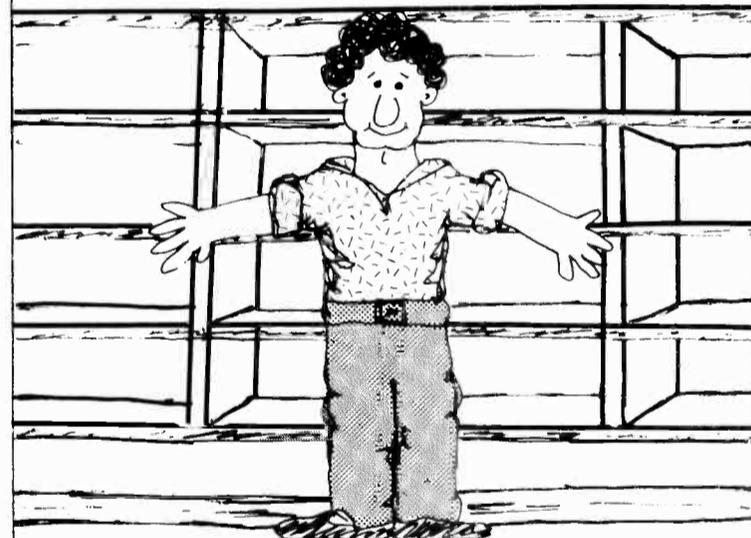
decade will see the video monitor connecting not only VCRs, videodisk players, games and cable tv, but also functioning as a data center when mated to a personal computer, and a communication/information network when linked to a videotext service. Video is definitely branching out, and you might wish to follow its example.



Billboard



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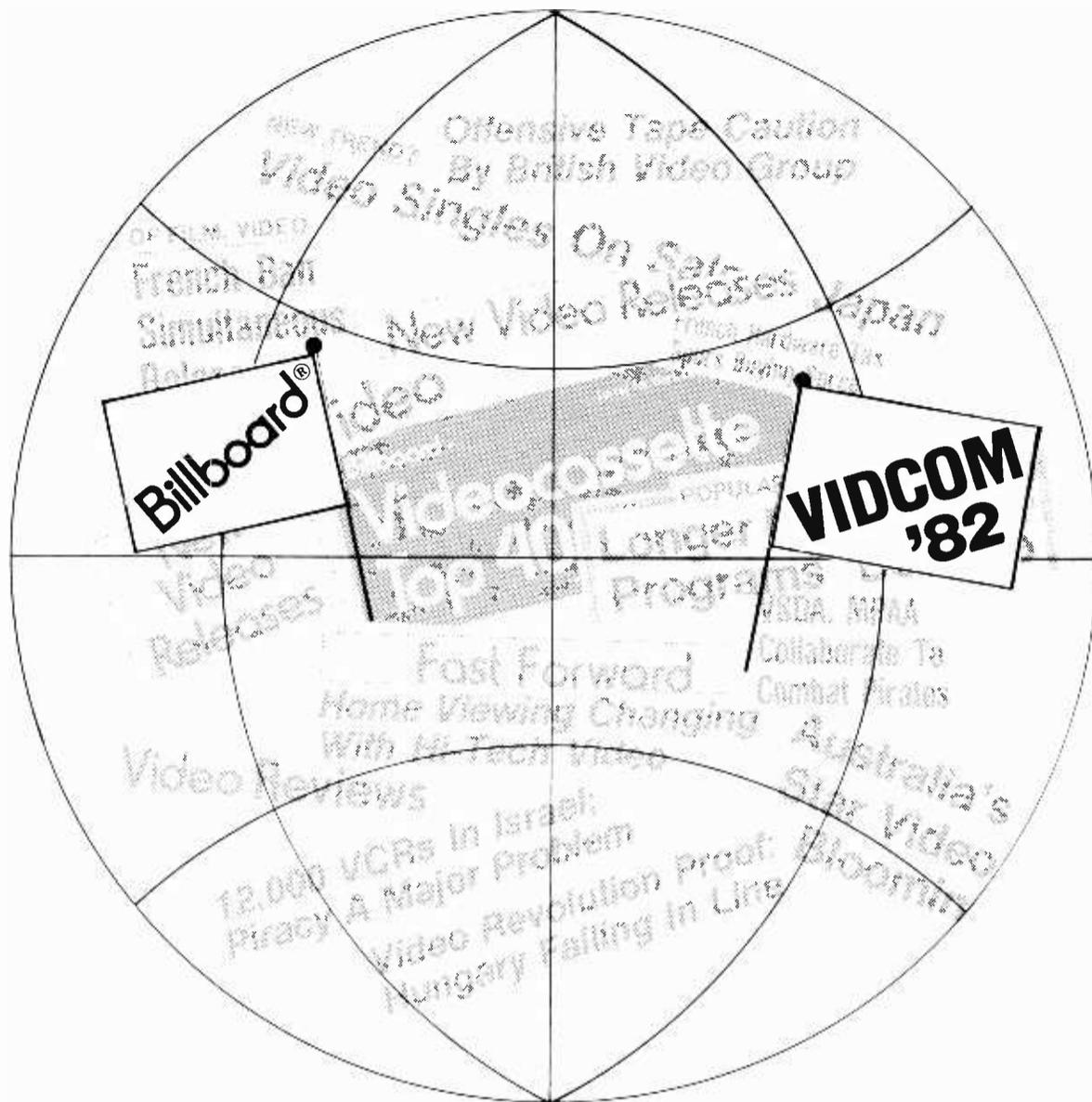
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VIDCOM Issue Date: October 16, 1982

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Billboard®

Your weekly video connection.

THE BLANK TAPE BRONCO

• Continued from page VM-6

line, and a relatively unknown name you can consider proprietary in your area.

Ask about advertising, promotions and display. A few suppliers do national television advertising, more do national print, and virtually all have a co-op ad budget. How can you benefit?

How dependent on pricing is the brand's promotion? If it's sold in every corner store, for less than the wholesale price, you'd better believe you'll never make any money on it. On the other hand, if it's wisely distributed and priced, with occasional, well-publicized special promotions, so much the better for you. Also, find out if multi-packs can be had; they make for better profits and larger sales.

What type of in-store materials are available? Some companies offer free-standing and countertop displays, posters, booklets, t-shirts, stickers and so on, ad infinitum. You'll be needing some of that. Video customers like reading about what they're buying, and wearing a Maxell t-shirt can reinforce in their own minds the fact that they use Maxell tape.

You should know, too, what a line consists of, how comprehensive it is. How many lengths does it contain? Are there accessories? Fuji, for example, offers VHS tape in T-20, T-30, T-40, T-60, T-80, T-100, T-120 and T-160 lengths. PD Magnetics, a joint venture between DuPont and Philips, goes even further: it's demonstrated a nine-hour T-180 videocassette.

The eight-hour T-160 is, however, the longest length available at retail; in the Beta format it's the five-hour-20-minute L-750. Average list prices are about \$35 and \$28, respectively. Of course, maximum recording times are in the "SLP" (Super Long Play) or Beta III mode.

Good, Better, Best

Tapes aren't just getting longer, they're getting better. Almost every major supplier has a "High Grade" line; those who don't, such as BASF and PD Magnetics, believe in and promote chrome. Chromium dioxide, according to BASF, which also promotes the formulation for audio cassettes, features smoother surfaces, low noise and freedom from signal losses.

Proponents of "HG" tape,

for their part, mention similar advantages: better signal-to-noise ratios, improved audio and smoother surface for less rub-off of particles. 3M even offers a three-year warranty

for its HGX-Plus product.

The market for this more expensive tape is by its very nature limited. Sony's Ira Halpern estimates it will be only 10% of the market, at least for

a while. He suggests promoting it as a special-occasion tape for home movies and the like.

TDK offers a training/demonstration tape free to its dealers. Not only does it work as an in-store promotion, but it educates salespeople as well. And while not designed specif-

ically to promote high-grade cassettes, the demo tape does explain video recording technology and the importance of using quality tape.

You can help. Choose your videotape lines wisely and promote them well, and you'll find the picture stays bright.

LAURA FOTI 

A REEL DEAL AT A REAL STEAL - \$29.95⁹⁵ EACH.

MCA VIDEO INTRODUCES THE COLLECTOR'S CHOICE.



They don't make movies like these any more. Nor will you find a deal like this anywhere else. Our Collector's Choice line features some of the best movies Hollywood ever made...plus outstanding concerts and original productions.

These titles will really move off your shelves...most of them are classics, the kind that movie buffs will want to add to their collection. And with our low per title price of \$29.95 (suggested retail \$39.95), you're assured of turning customers into reel collectors.

We're clearly marking all these cassettes with our Collector's Choice logo and attaching a Reel Deal sticker for easy identification. So contact your MCA rep now and don't be shocked when you see movie lines forming at your door.

For consistent quality in home entertainment get the complete picture...from MCA Video.



Together we're selling entertainment.

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70 Universal City Plaza
Universal City, CA 91608

THE COLLECTOR'S CHOICE LINE

Duck Soup	\$60.95	Schizoid	\$59.95	Scarface	\$60.95	How To Watch Pro	
To Kill A Mockingbird	\$60.95	Loretta Lynn Concert	\$59.95	Charade	\$59.95	Football	\$60.95
Rooster Cogburn	\$60.95	Change of Habit	\$59.95	Holiday Inn	\$60.95	Frankenstein	\$60.95
Shenandoah	\$59.95	Happy Hooker Goes To Hollywood	\$59.95	Going My Way	\$60.95	Dracula (1931)	\$60.95
My Little Chickadee	\$60.95	Bedtime For Bonzo	\$59.95	Yum Yum Girls	\$59.95	The Wiz	\$59.95
		All Quiet On The Western Front	\$60.95	Massage: Touch of Love	\$60.95	Frenzy	\$59.95
		The Killers	\$59.95	State Of The Union	\$60.95	Mission Galactica/	
		The Incredible Hulk	\$70.95	Neil Sedaka Concert	\$42.95	The Cylon Attack	\$70.95
				An Evening With Ray Charles	\$42.95	Shogun Assassin	\$59.95
						Sgt. Pepper's Lonely	
						Hearts Club Band	\$60.95

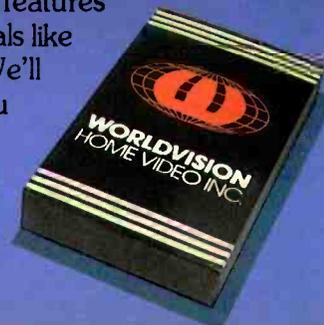


We're Comin' At'Cha!



Make room in your display cabinets and polish up your cash-register because Worldvision is comin' at cha' with the world's most popular cartoons! Worldvision, for years a leader in television programming, announces its entry into the home video market and that means there'll be a lot more customers coming through your door. Why? Because we have the cartoons from Hanna-Barbera that kids love: *Scooby-Doo*, *Top Cat*, *Casper and the Angels*, *Atom Ant*, *The Fantastic Four*, and *Secret Squirrel*. And, as if that weren't enough, we're also releasing such full-length animated features as *Jack and the Beanstalk* with Gene Kelly and *Black Beauty*, and acclaimed TV specials like *Elvis* and *Birth of The Beatles*. And Worldvision isn't about to let you go it alone. We'll back you up with the best merchandising and pricing programs around, supporting you with attractive display materials and advertising. Interested? Ask your distributor for availability details.

**The World's Favorite Cartoons, from Hanna-Barbera, and more.
Now on Videocassette.**



Video

Using A 'McDonald's Approach' Video Connection Stresses Franchise Buying Power

Miramax Marries Movies And Music

NEW YORK—Music and the movies have always been best of friends, and Miramax Films serves as a catalyst for a fair amount of that friendship.

Based in New York, Miramax distributes such titles as "Rockshow" with Paul McCartney, "The Genesis Concert Movie," "The Concert For Kampuchea" and "The Secret Policeman's Other Ball." Music is not the company's only area, but the principals are also involved in concert promotion through their company Harvey & Corky, and so have an intimate knowledge of that field.

Says Harvey Weinstein, executive vice president of Miramax, "The marriage of music and film-making is something I always wanted to explore. For one thing, a lot of cross-merchandising can be done; for the most part it's been neglected. A movie should be the second most profitable project behind a live concert for merchandising."

Movies also end up in the home video marketplace as did "Rockshow." Miramax negotiated deals with RCA SelectaVision, VHD Programs, Laser Vision and EMI (worldwide). "The Secret Policeman's Other Ball" is soon to appear on video as well.

The emphasis on videodisk is due to Weinstein's belief that "the disk will be explosive, be-

cause it can't be copied. It can be as the record business has been, as long as the prices are kept down." He adds, "That's where music product is going to sell—the price is right for kids, who are the music fans."

But music is not the only story at Miramax. The company licensed "The Burning" to Thorn EMI Video Programming Enterprises; the film was written and produced by Harvey Weinstein and his brother Bob, president of Miramax. Rick Wakeman did the soundtrack, and Miramax is making the label deal.

Other projects in the works include "Grand Slam," a comedy movie with music. Miramax has talked to such artists as Charlie Daniels and Greg Kihn about performing on the soundtrack. Miramax also coordinated a recent 3-D movie promotion on WOR-TV in New York. Two million pairs of glasses were sold, and Weinstein claims the show received the second highest rating for the channel.

Primarily, Weinstein says, he wants to make feature films, although he also plans to continue developing music and sports programming. A new deal with Peter Gilbert, who owns International Cable, means the creation of Miramax International, which will license films to cable and pay tv.

NEW YORK—As video retailing has graduated from mass merchandising and discount stores, video specialty retailing has matured. Many of the early specialists have already come and gone, unable to operate with their amateurish approach.

But the video field is still growing, and now has a number of established chain operations. One of these is Syosset, N.Y.-based Video Connection of America, founded in 1979.

"We wanted to establish a McDonald's approach to video retailing across the U.S. to harness the energy of entrepreneurs, yet pull them into a chain that would give them advantages in buying and marketing power." So says Video Connection president Bert Tenzer. The company is also launching its own video software division.

There are more than 150 franchised stores in 26 states and Canada, all with the same name and design, including wallpaper, fixtures, signs and displays. The chain has its own marketing, advertising and promotions.

A start-up fee of between \$40,000 and \$50,000 buys the new franchise a package including store design, fixtures, a computer inventorying system, cash registers, tools, marketing and start-up inventory: television sets, projection tv, games, accessories, blank and prerecorded tape.

"Once the franchisee is approved, we fly them to Dartmouth, Mass. where we run our own university, taught by accredited teachers—not

salesmen," Tenzer explains. "We put them up and pay all their costs as part of the package." After two weeks, the franchisee is tested and licensed.

All prerecorded software is shipped to franchisees from Las Vegas, due to a joint venture with distributor King of Video there. All other products are shipped from New York.

The Video Connection is ongoing. Newsletters, updates, seminars, store contact, continuing promotion—all are offered to franchisees. And their input is reflected in new marketing programs.

"We research products all over the country," says Tenzer. "We do what no individual store could do because of our buying power and our national ad campaign."

Because of its size, the company is also able to start its own software development. "Our own production company will acquire and produce product strictly for video. We have enough stores to give us distribution strength; we'll have more than 500 dealers in the next year or two. So there's a base for our own software, and we feel we're ready to move with strength into that area."

Tenzer does not, however, see movies as the way to go. "We'd do special interest programming. That's the whole reason video is timely—the mood of the public is to get into its own individual tastes. You can't do that with mass-produced product."

Video Connection also puts its own name on blank tape and is starting to on other products.

VIDEO SOFTWARE SUPPLIERS

U.K.'s Intervision, HVH Merge

• Continued from page 4

and public places market; and Video Merchandisers was on the lookout for rights to special interest projects.

A stock market share issue last fall generated around \$500,000 and a second share placing in June, 1982 raised over \$3.5 million. Share value rocketed from \$1.70 to \$12 and first-year profit forecasts were revised upward from \$350,000 to at least \$650,000.

Along the way, HVH acquired the services of a number of well-known show business names: actor David Hemmings, "Thunderbirds" producer Sylvia Anderson, and most prestigious of all, Jack Gill, former deputy chairman of Lord Grade's ACC.

The current group structure is already a good deal more complicated than it was this time last year. Home Video Big Screen, now offering a package of large screen plus rental facilities for 450 titles, is part of the Home Video Communications hardware division, along with Home Video Programming, which acquires public-viewing titles, and On Coach Video, which provides video systems for intercity coaches.

Sylvia Anderson's Home Video Premiere Productions already has several original projects under its belt and more are in the pipeline. Peter Abbey says, "By this time next year everything viable will be out and a lot that isn't." When the supply of feature films does dry up he has no intention of being caught out. Cookery, baby care: the safest, recession-proof topics are the ones to go for, he feels.

Abbey promoted concerts in the '60s and first unearthed the unknown group Smile, now better known as Queen. His background leads him to believe music on video, though less certainly profitable, is also a natural area for program origination.

"You can make money with music programs," he says. Among the completed titles now being marketed by Premiere Productions are four rock concert specials, including Teddy Pendergrass's most recent U.K. performance and Adam and the Ants' "Live In Japan."

This last, along with Engelbert Humperdinck in concert, is one of four programs Abbey has made available for Philips' initial LaserVision videodisk catalog. He is not only an enthusiast for the medium; he sees it as a lifeline for the audio disk industry. "In competition with VCRs, forget it. But get the price down to the level of a decent music

UA Division In Vid Field

NEW YORK—United Artists Music Services, a division of United Artists Music & Records Group of San Francisco, has entered the videocassette field. The company will distribute and market music videocassettes.

Donna Denney, president of the parent company, says her company is moving to acquire the rights for completed films and tapes of artists, performing either in concert or in a studio. She says \$100 million will be invested in the acquisitions.

center, concentrate on music, and sell the software at a reasonable cost—I reckon I could do them at \$12—and it's a different matter. Look at RCA with SelectaVision. They rethought it: stereo sound, cheap price tag and bang, they're away. But for music. If the record industry got hold of videodisk it could save them all."

Other new offshoots of the central HVH stem give it an international dimension. From Los Angeles, David Blake of David Blake Film Enterprises heads up Home Video Inc., his brief to "act as the sub-holding company in the U.S., acquire rights and distribute videograms."

Ex-ACC executive Guy East runs Home Video International, which aims to duplicate the parent operation through joint corporate ventures overseas. Subsidiaries already exist in Spain and Holland, and negotiations are in progress covering France, Belgium, Switzerland, and hopefully later Africa, India and the Middle East too.

But there are still further areas to explore. Abbey has two particularly in mind: music publishing and video games. Music publishing because it goes with the production side of HVH: "So that we can control what we produce."

And video games, because that is where Abbey sees growth potential. He is in the final stages of negotiating a deal to be the major supplier of games manufactured in the Far East, and plans to have them in chain stores, video outlets and record shops in time for Christmas, with heavy tv advertising to send them off.

Billboard[®] Survey For Week Ending 8/28/82

Videocassette Top 25 Rentals

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These are most popular videocassette rentals, in both Beta and VHS formats, compiled from a survey of retailers and wholesalers.

This Week	Last Position	Weeks on Chart	TITLE	Copyright owner, Distributor, Catalog Number
1	2	10	ON GOLDEN POND	20th Century Fox Video 9037
2	1	10	STAR WARS	20th Century Fox Video 1130
3	16	3	SHARKY'S MACHINE	Warner Brothers Pictures, Warner Home Video 72024
4	18	3	GOLDFINGER	20th Century Fox Video 4595
5	6	7	RAGTIME	Paramount Pictures, Paramount Home Video 1486
6	3	7	ABSENCE OF MALICE	Columbia Pictures Industries, Inc., Columbia Pictures Home Entertainment 10005
7	9	9	DRAGONSLAYER	Paramount Pictures, Paramount Home Video 1367
8	15	9	TAPS	20th Century Fox Video 1128
9	4	12	ARTHUR	Orion Pictures, Warner Home Video 72020
10	NEW ENTRY	1	CAT PEOPLE	Universal City Studios, Inc., MCA Distributing Corp. 77008
11	NEW ENTRY	1	TRUE CONFESSIONS	MGM/UA Home Video 800145
12	5	12	TIME BANDITS	Paramount Pictures, Paramount Home Video 2310
13	13	12	STRIPES	Columbia Pictures Industries, Inc., Columbia Pictures Home Entertainment 10600
14	8	9	PRIVATE LESSONS	Universal City Studios Inc., MCA Distributing Corp. 71008
15	25	5	PERSONAL BEST	Warner Brothers Pictures, Warner Home Video 61242
16	NEW ENTRY	1	DR. NO	20th Century Fox Video 4525
17	7	17	SUPERMAN II	D.C. Comics, Warner Home Video 61120
18	NEW ENTRY	1	MAKING LOVE	20th Century Fox Video 1146
19	NEW ENTRY	1	DIAMONDS ARE FOREVER	20th Century Fox Video 4605
20	11	14	THE FRENCH LIEUTENANT'S WOMAN	Juniper Films, 20th Century-Fox Video 4586
21	17	14	HALLOWEEN II	Universal City Studios Inc., MCA Distributing Corp. 77005
22	21	3	OUTLAND	Warner Brothers Pictures, Warner Home Video 70002
23	14	5	AN AMERICAN WEREWOLF IN LONDON	(ITA) Universal City Studios Inc., MCA Distributing Corp. 77004
24	12	12	BODY HEAT	The Ladd Co., Warner Home Video 70005
25	10	9	NEIGHBORS	Columbia Pictures Industries Inc., Columbia Pictures Home Entertainment 10445

Video

SEES INCREASED DEMAND

Philly Firm Keys On Black Music

By CARY DARLING

LOS ANGELES—Promoting black music through video and upgrading the quality of productions in this field are two priorities for Philadelphia-based Gavin & Lott Associates.

The fledgling firm, which looks to meet what it sees as an increasing demand for black music video, offers an array of related services. "We love to do a number of different kinds of acts," says co-founder, president and executive producer Robert Lott. "But black acts have been overlooked in this area. We are sensitive to this."

Notes Walt Gavin, creative director and treasurer, "Cable has exploded and can utilize video product readily. So far, though, it has been limited to pop-rock acts. They are doing little in the way of black music. This is due primarily to cable reaching a mostly suburban audience. As the cities, such as Detroit, Philadelphia, New York and Atlanta get wired, there will be a demand for more black music video. What we are investing in now is a future outlet."

Since its inception earlier this year, the firm has done videos with Brandi Wells, Teddy Pendergrass, McFadden & Whitehead, Fat Larry's Band and a variety of other—mostly East Coast-based—acts.

Gavin and Lott met in the late 1970s to do a television pilot on black music. Lott operated RDL Associates, which had done videos for Bonnie Pointer, among others, while Gavin was to write the pilot. "We found out that there was a very small market for black programming," concedes Gavin. While that original pilot never got off the ground, Gavin & Lott has produced "D.J.'s Notebook," a 30-minute radio-formatted television series using video promos and a host/disk jockey.

Although the pilot didn't originally sell, video promotion clips for such labels as Motown and H&L Records began to come Gavin and Lott's way. "But it has been hard ever since," says Lott. "There still aren't a lot of vehicles for black promos."

One of the major issues is the lack of money. "The more money you put into something, theoretically, the better project you're going to have," notes Lott. "Generally, the average rock video costs between \$15,000 and \$40,000 while the black video is \$5,000 or \$6,000."

"This way, we have to deal primarily in video," adds project coordinator Jackie McNichols. "A good number of the high-budget tapes are shot first on film. We would love to work on film but we can't on the prescribed budget range. We're sort of locked into the video format."

The company sees a difference in taste between white and black video watchers. "The sort of feedback

we've gotten is that many of the pop videos are freaky and spaced out," comments McNichols. "The black audience needs something it can relate to."

"We try to have concepts which feature the artist," adds Gavin. "The audience has gotten tired of the straight concert format, but it wants to see the artist. You can't go too far out."

The company's Philadelphia location is not considered a drawback. "We communicate with New York and Los Angeles, but we can work cheaper here. The cost of living is different in this 100-mile stretch between New York and Philadelphia," stages McNichols. "We're portable and acts are always coming through."



WORLD SERIES—Gavin & Lott Associates principals Jackie McNichols, Walter Gavin and Robert Lott edit a series of videos for Philly World Records.

New On The Charts



"ABBOTT & COSTELLO MEET FRANKENSTEIN"
MCA Videocassette—21

The 1948 Universal film was a landmark picture for several reasons. The first of five horror/comedy films, "Abbott & Costello Meet Frankenstein" catapulted the comedy duo back into the top 10 list of box office attractions for the first time since 1944. It also marked the last time that Universal used Frankenstein (Glenn Strange), Count Dracula (Bela Lugosi) and the Wolfman (Lon Chaney Jr.) in a picture, thereby ending the classic era of horror films.

The videocassette retails for \$39.95. For more information, contact MCA in Los Angeles at (213) 508-4518.

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

New Video Releases

Continued from page 14

- GALAXINA**
Dorothy R. Stratten, Stephen Macht,
Avery Schreiber, James David Hinton
LV MCA Videodisc 13-007 \$29.95
- GLORIA**
Gena Rowlands, Buck Henry
LV Columbia Pictures VLD3160 \$34.95
- GREATEST SHOW ON EARTH**
LV Paramount Home Video LV6617 \$35.95
- THE GUNS OF NAVARONE**
Gregory Peck, David Niven
LV Columbia Pictures VLD2010 \$34.95
- HANSEL & GRETEL**
CED RCA SelectaVision \$14.98

- HAPPY BIRTHDAY TO ME**
Melissa Sue Anderson, Glenn Ford
LV Columbia Pictures VLD3175 \$29.95
- THE HAPPY HOOKER GOES HOLLYWOOD**
Martine Beswick, Adam West, Phil
Silvers, Richard Deacon
LV MCA Videodisc 28-009 \$29.95
- THE HINDENBERG**
George C. Scott, Anne Bancroft, William
Atherton, Roy Thinnes, Gig Young,
Burgess Meredith
Beta & VHS MCA Videocassette \$60.95
- HOUSE CALLS**
Walter Matthau, Glenda Jackson,

- Richard Benjamin, Art Carney
LV MCA Videodisc 16-006 \$29.95
- I'M DANCING AS FAST AS I CAN**
LV Paramount Home Video LV1295 \$29.95
- IN PRAISE OF OLDER WOMEN**
CED RCA SelectaVision \$19.98

To get your company's new video releases listed, send the following information—Title, Performers, Distributor/Manufacturer, Format(s), Catalog Number(s) for each format, and the Suggested List Price (if none, indicate "No List" or "Rental")—to Bob Hudoba, Billboard, 2160 Patterson St., Cincinnati, Ohio 45214.

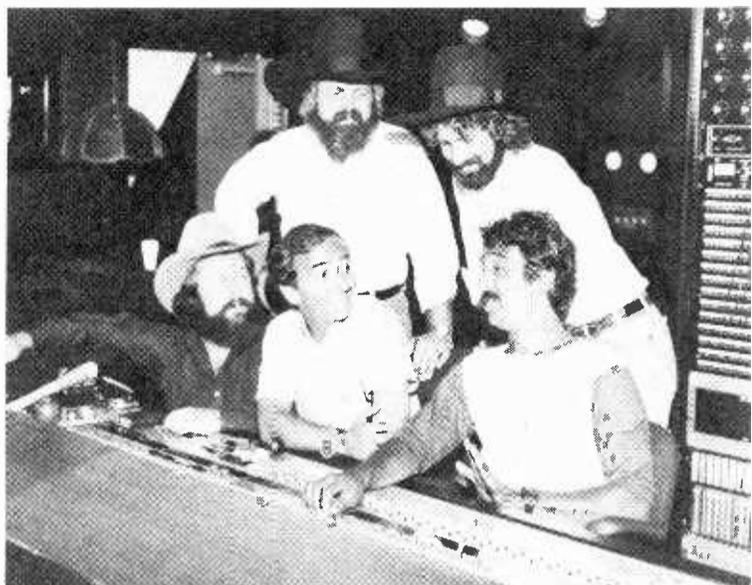
Videocassette Top 40

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These are best selling videocassettes compiled from retail sales, including releases in both Beta & VHS formats.

This Week	Last Position	Weeks on Chart	TITLE	Copyright Owner, Distributor, Catalog Number
1	1	13	ON GOLDEN POND	20th Century Fox Video 9037
2	2	15	JANE FONDA'S WORKOUT	KVC-RCA, Karl Video Corporation 042
3	3	7	GOLDFINGER	20th Century-Fox, Video 4595
4	5	7	RAGTIME	Paramount Pictures, Paramount Home Video 1486
5	6	14	ROCKY II	20th Century Fox Video 4565
6	4	9	ABSENCE OF MALICE	Columbia Pictures Industries Inc., Columbia Pictures Home Entertainment 10005
7	26	2	DIAMONDS ARE FOREVER	20th Century Fox Video 4605
8	8	10	PRIVATE LESSONS	Universal City Studios, Inc., MCA Distributing Corp. 71008
9	15	2	DR. NO	20th Century Fox Video 4525
10	10	6	MAKING LOVE	20th Century Fox Video 1146
11	9	3	SOME KIND OF HERO	Paramount Pictures, Paramount Home Video 1118
12	11	16	TIME BANDITS	Paramount Pictures, Paramount Home Video 2310
13	7	3	TRUE CONFESSIONS	MGM/UA Home Video 800145
14	13	16	STRIPES	Columbia Pictures Industries, Inc., Columbia Pictures Home Enter. 10600
15	16	20	THE FRENCH LIEUTENANT'S WOMAN	Juniper Films, 20th Century-Fox Video 4586
16	NEW ENTRY		CAT PEOPLE	Universal City Studios, Inc., MCA Distributing Corp. 77008
17	21	33	CLASH OF THE TITANS	MGM/UA Home Video 700074
18	18	2	CANNERY ROW	MGM/UA Home Video 800143
19	12	12	DRAGONSLAYER	Paramount Pictures, Paramount Home Video 1367
20	14	5	THE BORDER	Universal City Studios Inc., MCA Distributing Corp. 71007
21	NEW ENTRY		ABBOTT AND COSTELLO MEET FRANKENSTEIN	Universal City Studios, Inc., MCA Distributing Corp. 55074
22	20	12	NEIGHBORS	Columbia Pictures Industries Inc., Columbia Pictures Home Entertainment 10445
23	31	3	TARZAN THE APE MAN	MGM/UA Home Video 800109
24	25	19	HALLOWEEN II	Universal City Studios, Inc., MCA Distributing Corporation 77005
25	NEW ENTRY		RETURN OF THE PINK PANTHER	20th Century Fox Video 9031
26	38	5	MAGIC	Blay Video 1501
27	19	7	STAR TREK: SPACE SEED	Paramount Pictures, Paramount Home Video 60040
28	17	5	THE LAST DETAIL	Columbia Pictures Industries Inc., Columbia Pictures Home Entertainment 10357
29	24	37	AN AMERICAN WEREWOLF IN LONDON (ITA)	Universal City Studios Inc., MCA Distributing Corporation 77004
30	22	3	OUTLAND	Warner Brothers Pictures, Warner Home Video 20002
31	23	22	AEROBICISE	Paramount Pictures, Paramount Home Video
32	32	23	THE HOWLING	20th Century-Fox Video 4075
33	37	4	A NIGHT AT THE MOVIES—DIAL M FOR MURDER	Warner Brothers Pictures, Warner Home Video 11156
34	30	2	BUDDY, BUDDY	MGM/UA Home Video 800142
35	29	14	CAMELOT	Warner Brothers Pictures, Warner Home Video 11084
36	28	22	DUMBO	Walt Disney Home Video 24
37	35	13	GHOST STORY	Universal City Studios, Inc. MCA Distributing Corp. 77000
38	27	8	HAIR	20th Century Fox Video 4593
39	34	25	RICHARD PRYOR LIVE IN CONCERT	Vestron VA-4000
40	40	4	MICHAEL NESMITH IN "ELEPHANT PARTS"	Pacific Arts, Video Records 529

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

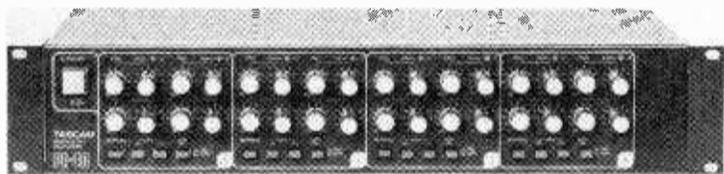


ALL WRIGHTS—Warner Bros. group the Wright Brothers (in hats) listen to a playback of "Made In The U.S.A.," their first album. In Nashville's Woodland Studio. Seated at the board are producer Gary Klein of the Entertainment Co. and engineer John Arrias.

New Products



JBL MONITOR—JBL's model 4411 control monitor is a three-way professional Series loudspeaker system designed for advanced analog and digital recording technologies. It is a successor to the company's successful model 4311, and is said to offer precision accuracy, high power handling and wide dynamic range.



4X4—TEAC's Tascam line has added the PE-40 parametric equalizer, with four bands and four channels. It offers controls for frequency, "Q," 15 dB of boost or cut, bypass, plus switchable LP and HP filters.



DOLBY HX—This new bias module by Electro Sound of California features the new Dolby HX professional. Electro Sound is the first manufacturer of high speed cassette duplicating equipment licensed by Dolby to use the new program adaptive bias technique.



RUSLANG CONSOLE—This compact console from the Ruslang Corp., houses all editing equipment and controls in a single unit. The console's base holds the tape transport for reel to reel, while the variable height overbridge holds the electronics necessary for editing. It can include any combination of noise reduction machines, cassette players, cart machines and even a clock.

Integrated Sound Unveils New Stereo 'Slave'

NEW YORK—Integrated Sound Systems has developed a stereo slave which, when coupled with the firm's model TDM-8000 Audio Time Compressor, can be compressed without altering the original pitch and tone.

According to Mike Klasco of Integrated Sound Systems, coordinated use of the Audio Time Compressor and the model TDM-8200 Stereo Slave produces a stable, time-synchronized stereo image by making intelligent logic splicing decisions between channels.

He explains that vocal and instrumental sounds common to both channels will remain stable with respect to stereo image, and processed stereo tracks can be played in the monaural mode without cancellations or other adverse effects.

Radio real time applications for the new system include not only FM stereo, but AM stereo as well. Additionally, television tracks can be lengthened or shortened along with the production, according to Klasco.

Other applications for the system include stereo remastering for videodisks and videotapes, and the elimination of obvious scene cutting from feature films adjusted in length to fit available time slots.

The combination models TDM-8000/8200 can also be used with Type C broadcast video recorders, three quarter inch variable speed videocassette decks, variable speed turntables and audio tape machines.

Klasco explains that when the TDM-8200 is slaved to the model TDM-8000, all the monaural capabilities of the latter component are retained. These, he says, include the ability to shorten radio or tv commercials, and to tighten interviews.

The units, when used together, are also capable of compressing stereo music, and maintaining high frequency and dynamic range with little distortion. The model TDM-8000 is priced at \$4,995, and the TDM-8200 at \$2,800.

Bear Tracks Gets Spyro Gyra Bow

NEW YORK—Jazz fusion group Spyro Gyra will be the first artists to record at the new Bear Tracks studio, a 24-track facility in Suffern, New York.

A wholly owned subsidiary of Crosseyed Bear Productions, Bear Tracks is equipped with a fully automated solid state logic 48 input console, two model A-80VU MKIII Studer tape recorders synchronized by an Audio Kinetics Q-Lock system, and model A-80 VU half inch and 1/4-inch mastering decks.

Live chambers include a three-story stone silo supplement, three reverb units and a full complement of outboard signal processing equipment.

Bear Tracks studio and Crosseyed Bear Productions are owned and operated by Richard Calandra and Jay Beckenstein. The studio was designed by George Augspurger of Perception Inc., and built by Jerry Salvason of JLS Interiors. Vision Sound Professional Audio was retained to equip the facility.

During the first year of its operation, Bear Tracks Studio will concentrate on in house work, but Calandra and Beckenstein say that outside projects will be contemplated for the future.

www.americanradiohistory.com

DEVELOPING DECODER

Tate Audio Is Innovator In Surround Sound Field

LOS ANGELES—Tate Audio is developing a surround sound decoder for use in pay cable and satellite broadcasts of Dolbyized stereo music videos, motion pictures and sporting events.

The company, a pioneer in the surround sound concept for music videos and sound motion pictures, is collaborating with ON-TV and CBS/Fox Video on what is believed to be the first pay-for-view broadcast of "Star Wars" in surround sound. The movie will be aired at specially advertised locations in ON-TV's six-market system. Phase Linear, a division of Jensen Sound, will provide decoders for the event.

Ruggles/Reber & Associates, the production division of Tate Audio, has produced nine hours of digital audio/video programming which has already been licensed to such companies as ON-TV, PBS, EMI, CBS/Fox and Pioneer Artists.

This September, the firm's surround sound concept will be utilized on a music video production for the US Festival. Featured will be Sarah Vaughan, the Louie Bellson

Big Band Explosion, a Herb Alpert video concert for A&M Records, and several music videos for Capitol/EMI.

According to Gary Reber, one of the founders, Ruggles/Reber specializes in digital audio and video production as well as surround sound.

The firm's many projects are achieved by synchronizing multi-channel digital audio and proprietary surround sound encodings to video productions. Reber explains that this entails the design of the miking of performances and assignment of tracks on digital audio recorders. "The result," he says, "is the achievement of a surround sound presentation of the final digital audio track."

The four-two-four matrix for the surround sound recording is said to achieve a 360 degree sound field which, when encoded into a final two-channel stereo soundtrack, performs compatibly with all monaural or stereophonic equipment.

The matrix encoding surround sound circuitry for producing music videos was designed by Tate Audio.

Effanel Expansion Geared To Cost Effective Options

NEW YORK—Effanel Music has expanded its operations to include both rehearsals and recording under a single roof. The move, according to founder Randy Ezratty, is to provide a number of cost effective options complementary to the firm's location recording system.

As part of the move, Effanel has acquired space in lower Manhattan, adjoining the new Top Cat Rehearsal studios, a recently constructed facility featuring three fully equipped sound stages.

The new space, designated the Empire Room, is acoustically treated, and houses a portable 24-track recording system. Ezratty adds that it provides the company's clients with a conventional control room environment for the completion of location projects. The facility features a UREI model 813A monitor system.

Using what Ezratty describes as the flexibility of the facility, Effanel plans on building a production/management base, and using it as a vehicle for the development of talent

for management and production.

Ezratty explains, "The idea is that a band can rehearse and develop material at Top Cat's rehearsal rate, and then plug into the Empire Room for tracking." In addition to the savings, it also relieves the artist of the hassle of having to go from rehearsal hall to recording studio.

Ezratty also points out that an increasing number of artists are using the portable system to record live tracks as a basis for selected cuts of studio album projects. He says that there is less financial pressure in this method, and that this allows for greater experimentation.

Gary Geller, Ezratty's partner in the venture, says, "With the control room as a new component of the system, we'll be able to offer more services, and better post-production support of our location activities."

Ezratty and Geller are the team that supplied and coordinated the equipment for Mick Fleetwood's location (in Ghana) recording of the RCA album, "The Visitor."

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Pro Equipment & Services

Hitachi Plans Fall U.S. Bow For DAD Unit

NEW YORK—Hitachi of Japan will begin limited marketing of its DAD (digital audio disk) player in the U.S. this fall.

Restricted in part by an absence of companion software in significant quantities, Hitachi will initially release just 200 units.

DAD will be priced at around \$1,000, and Jim Maynard, head of audio marketing for Hitachi, admits that in the early marketing stages his firm does not expect to do windfall business with the unit. "We are hoping that this move will help get digital off the ground. We think it's time someone took the initiative."

Maynard feels too that DAD's introduction will let people know that Hitachi, originally perceived as a mass consumer product company, is capable of developing and marketing high end equipment.

Maynard laments that lack of a significant catalog of digital software is slowing the growth of digital technology. He hopes that by the time the DAD system is shipped, there will be a wider range of digital products available to the consumer. His firm will market DAD with three digital disks.

The test marketing of DAD will probably begin on the West Coast, and will eventually be made available to all dealers handling other Hitachi high technology equipment.

Studio Track

By ERIN MORRIS

At Music City Music Hall, Nashville, Dean Dillon and Gary Stewart finishing their second duet album for RCA with Blake Mevis producing and Bill Harris engineering. . . . Norro Wilson producing Eddy Arnold for RCA with Harris behind the board. . . . Donna Fargo in with producer Jerry Bradley laying RCA tracks. Harris is engineering the project.

At Young Un Sound, Larry Gatlin and the Gatlin Brothers Band have finished a Christmas album for Columbia with Chip Young as engineer. . . . Billy Sherrill producing George Jones with Ron Reynolds engineering.

Hank Williams Jr. at Sound Stage with producer Jimmy Bowen to finish Elektra album. Engineering is Ron Treat. . . . Bowen also producing Kay T. Oslin for Elektra with Steve Tillisch and Treat engineering. . . . Sonny Curtis cutting Elektra tracks with producer James Stroud and engineer Brent King.

At Pete's Place, B.J. Thomas has been steadily working on three albums. A country and a Christmas album for Cleveland International and a gospel album for Myrrh. Pete Drake has produced the sessions with Al Pachuki as engineer.

In Miami, at International Sound, Hugg working on an upcoming LP with Chris Rutheford and Eric Schilling engineering.

At Triad in Ft. Lauderdale, dB Night completing tracks with producer Michael Laskow. Laskow also engineered the project with assistance from Vincent Olivari and Robert Corti. . . . Project 321 in with Laskow. Engineering is Robert Corti.

At Sound Recorders in Kansas City, Beatrice Smith just completed project with Vernon Ray Heard as producer. . . . Samuel Cole working with producer Ronald L. Gillum and Heard as co-producer. Cole records for Intrepid.

Reelsound's 24-track bus in Oklahoma City to record a live album for Benson Co.'s Farrell and

Farrell. Dan Brock producing with Ed Degarmo, Malcolm Harper Jr., and Mason Harlow engineering. . . . The bus also recording a live album in Dallas for Axe. Harper, Harlow, Greg Klingensmith and Andy deGanahl engineering.

At Pyramid's Studio in Lookout Mountain, Ga., Sonny Limbo and Scott Maclellan producing Unipop album for Kat Family-CBS. Doug Johnson and Jim Stabile are engineering the project.

At Madhatter Studios, Los Angeles, Alberto Suarez laying tracks with producer David Campbell.

The Enactron truck recorded Warner Bros. artist Emmylou Harris at a series of nine concerts in the northern California and Los Angeles areas for an upcoming live LP. Brian Ahern is producing with Stuart Taylor engineering.

At Producers Workshop, Ambrosia working with engineer Ben Rodgers. . . . Christian artists Ron Griffin and Ron Meyers working with Bo Ayres and Domenick Allen co-producing, Rodgers engineering. . . . Songwriter Ed Cobb in the studio producing Paul Dellacato with Russ Castillo at the board. . . . Cobb is also co-producing with Gloria Jones for her new solo album as well as a gospel album. Castillo is engineering the project. . . . Mike Lewis mixing Amrakus for AVI with John Rosenthal engineering. . . . Bob Gulley cutting tunes with Ron Hitchcock producing and Rosenthal engineering. . . . Azevedo Music laying tracks for Bonneville Productions with Jim Pike and Lex De Azevedo co-producing, Castillo and Rosenthal engineering.

At Britannia Studios, Kim Fowley and Chris Darrow producing Johnny West's debut album for Sound Archive. Engineering is John Kovarek and Russ Bracher. . . . Snuff Garrett producing the soundtrack of the new Clint Eastwood film "The Honky Tonk Man." Engineers for the project are Ken Suesov and Bracher. . . . Merle Haggard in mixing with Suesov. Lewis Talley is producing. . . . Frizzell & West cutting Warner/Viva tracks with Garrett producing, also with Greg Venable engineering.

Seventh Heaven is cutting tracks for a new album at Evergreen Studios with producer Paul Ratajczak and Steve Shore, the group's manager. Engineering the project is Jim Behrendt with assistance from Gary Luchs.

Chips Moman producing Waylon Jennings at Lion Share. Jennings is working on a soundtrack for "Executioner's Song," an upcoming feature film about Gary Gilmore. Al Schmitt Jr. is engineering with Tom Fouce as assistant. . . . Reggie Dozier producing and engineering Zoom for PolyGram with Larry Fergusson assisting. . . . Gary Klein producing and John Arrias engineering an album project for Aileen Quinn on CBS. Fouce is assisting.

Modern Design, a Los Angeles-based act, is at work in that city with producer Richard Fodor. The group is at American Studios with engineer Bill Cooper, and has also recently cut tracks at Lion Share with Kenny Rogers, Studio 55 with Tom Knox, and at Dalton Recorders in Santa Monica.

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

Video Music Monitor

By CARY DARLING

● **Juiced Up:** Juice Newton goes in front of the cameras for her "Heart Of The Night" and "Break It To Me Gently" videos. The songs are from her "Quiet Lies" album. Directing is Keith Macmillan with John Weaver producing for KEEFCO.

● **Rockin' Romeo:** San Francisco's Romeo Void, which has released its first major label album—"benefactor"—on 415/Columbia Records, gets the video treatment by director Richard Casey. The songs to be visualized are "Never Say Never" and "Chinatown." Casey recently did the Aldo Nova videos.

● **Parker At Park West:** Graham Parker is the subject of a 60-minute production by producer/director Jay Dubin. The project was filmed live at Chicago's Park West Club and includes such tracks as "White Honey" and "Discovering Japan." The performance was recently seen over Warner-Amex' MTV and is scheduled for release on video-cassette and disk.

● **Bay Video:** San Francisco's Varitel Video now has a rock album division with two recently prepared projects: 415/Columbia Records' Red Rockers and independent artist Holly Penfield. Patrick Kriwanek and Larry Nimmer directed the Red Rockers piece, which was shot at San Francisco's On Broadway Club. The production has been shown at the Mill Valley Film Festival in Northern California. Kriwanek and Nimmer also produced the Penfield project. This is a six-minute "movie within a movie" shot on 35mm film called "Eddie." Directing is Kenny Ortega, the choreographer for Olivia Newton-John's "Physical" video album.

● **Heeping:** Uriah Heep's "That's

The Way It Is," from the album "Abominog" on PolyGram, gets the video treatment from director Philip Davey and producers KEEFCO.

● **Going West:** Dottie West taped her second Showtime cable tv special Aug. 6 in Edmonton. Titled "Full Circle," the special features Larry Gatlin and the Gatlin Brothers Band, David Frizzell, Shelley West and John Schneider. Canada's First Choice pay-tv network will also air the show. Site for the taping of the program was the Northland Coliseum Concert Bowl. Producing is John Marias.

● **At Sheffield:** Jazz singer Ethel Ennis recently finished a three-camera shoot at Sheffield studios in Baltimore. Meanwhile, Crack The Sky is in post-production on its June concert footage.

● **Video Helps The Radio Star:** MCA Records is releasing three videos in conjunction with three of the label's current albums. The Alley Cats, who have the album, "Escape From Planet Earth," are spotlighted doing "It Only Hurts The First Time." The Swingers, from New Zealand, have "Counting The Beat," "It Ain't What You Dance" and "It's The Way You Dance It" in release. These tracks are from the "Counting The Beat" album. The Grass Roots are back together again with the "Powers Of The Night" album. The video is for "Here Comes That Feeling Again." The Fixx, from England, has its "Shuttered Room" album released this month with video being supplied for "Stand or Fall" and "Some People." Also slated for release is a video of four songs by the Trees from the album "Sleep Convention." The video includes "Shock of the Now" and "Come Back."



PENFIELD PASSION—Independent recording artist Holly Penfield embraces Dale Pauley, fresh from his romp in Rod Stewart's "Young Turks" video, in her latest video dubbed "Eddie." Video is part of Varitel Video's new rock video division.

WEA Adds Interviews To Video Clips

NEW YORK—When Warner Bros. Records releases a record, it wants its branch and sales offices to get excited about it. So the label has packaged an exciting monthly present that's informative as well as fun.

For some time now, the 29 WEA locations around the country have been receiving compilation videotapes of the latest video clips. But Warner's director of tv and video Jo Bergman explains that the label has now gone one step further, and added artist interviews to the mix.

Sally Piper, video production coordinator, interviewed Brian Ferry and Adrian Belew on their feelings about video and how their video clips are coming together. The Ferry interview has already gone out

to the branch and sales offices, and Bergman says response is "great."

"It gives them an extra opportunity to get insight into an artist," she says. "We'll be opening our compilations with an interview every month to give our sales offices a sense of what's really happening in video."

"It's something to work with on a local level and to help understand how it all fits together," she adds. In fact, some sales offices use the tape to the utmost, showing it at special parties thrown for local disk jockeys and retailers.

Upcoming from Warner's: video artists Kip Fitzgerald and John Sanborn's first video clip, for King Crimson; plus clips for Michael McDonald and Steve Winwood.

WE WOULD LIKE TO CONGRATULATE THE FOLLOWING ARTISTS' AND PRODUCERS FOR MAKING THE BILLBOARD BLACK SINGLES CHART...

★	17	6	THE REAL DEAL—The Isley Brothers (R. Isley, B. Isley, O. Isley, M. Isley, E. Isley, C. Jasper) O. Isley, B. Isley, R. Isley, M. Isley, C. Jasper; April/Bovema, ASCAP; T. Mack 5-42765 (Epic)
★	33	21	FORGET ME NOTS—Patrice Rushen (C. Mims, Jr., P. Rushen) P. Rushen, F. Washington, T. McFadden; Baby Faces, ASCAP/Fredco Den. Mkt; Elektra 41427
★	86	2	BREAKOUT—Patrice Rushen (C. Mims, Jr., P. Rushen) P. Rushen, B. Russell; Baby Faces/WB/Rotound Road, ASCAP; Elektra 7-69992
★	75	3	GO ON AND CRY—Bloodstone (M. Jackson, Isley Brothers) C. Lane, K. Sauer; Tropic Thrax, BMI; Epic 16-9859
★	75	3	WE'VE GOT THE GROOVE—A Taste Of Honey (A. McKay) A. McKay, J. Johnson; Shantech/Comstock, ASCAP/BMI; Capitol 5132

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Jazz

SMITHSONIAN TIE-IN

Concert Series Set For Pay TV

By BILL HOLLAND

WASHINGTON—A cable tv programmer and producer here has parlayed a private enthusiasm for jazz into a public video lure via a prestigious new series of pay tv specials built around the Smithsonian Institution's Tenth Anniversary Jazz Concerts.

Already scheduled for an initial run via the Baltimore/Washington area SUPER TV pay service are four of the eight separate shows taped by Larry Adler, a producer and distributor of cable fare who traces the genesis of the project to his own long-standing fan's affection for the music.

When the 43-year-old former disk jockey, writer and publisher read that the Smithsonian would present the anniversary shows, he decided to tackle that series as a possible cable package.

Contacting the performing arts division, he arranged a meeting and asked whether anyone had ever taped the Smithsonian's concerts over the years. The surprising answer was no, and when he proposed shooting the anniversary concerts with a top-flight music production videotape team, utilizing 16-track audio equipment, an even more surprised Adler got the job.

The first result of that labor of love was aired last Sunday (15) here—a concert featuring legendary blues and jazz vocalist Alberta Hunter, combining 90 minutes of actual performance footage and 45 minutes of interview material. In Washington, WAMU-FM handled the stereo simulcast, while in Baltimore WBJC-FM was the simulcast partner.

Also scheduled for the pay tv broadcasts are shows with Art Blakey and the Jazz Messengers, featuring trumpeter Wynton Marsalis, on September 19; Red Norvo, along with guitarist Tal Farlow and a guest segment with singer Mavis Rivers, on October 17, and Art Farmer, who plays his flugelhorn in a quartet featuring drummer Billy Hart.

SUPER TV, an over-the-air pay system, serves 52,000 homes in the Baltimore-Washington area, and Adler is grateful and happy for the premiere but adds that he has even more material in store.

Adler's production company also taped a concert featuring veteran alto player Benny Carter, playing with a quartet including Kenny Barron (piano), Joe Kennedy, Jr. (violin), George Duvivier (bass) and Ronnie Bedford (drums), as well as a Joe Williams concert, a Mel Lewis and the Jazz Orchestra date, and a

tribute to Sidney Bechet concert with the Smithsonian Jazz Ensemble, featuring Bob Wilber.

Adler and the Smithsonian signed a deal that will return to the institution a percentage of the net profits. "If the series does real well, and if we continue to get the interest shown so far by pay tv and cable and overseas markets, the profits for the Smithsonian could be in the six figures," says Adler.

Actually, Adler owns two companies—one a production firm, the other a distribution concern. And he is doing well with the series. In addition to the premiere here, he has also signed deals to WOMETCO, which services the Metropolitan New York area, Long Island and southern New Jersey, and WGBH, the PBS tv station in Boston. WGBH is now looking for underwriters, and if the sta-

tion can secure them, will take the series for a national PBS feed, with NPR radio stations to simulcast the stereo audio.

Adler has also finalized overseas tv deals with networks in Greece, Spain, Saudi Arabia, Egypt, Bahrain and Dubai. He's also negotiating a deal in Canada with its first pay-tv operation, as well as with networks in Nigeria and South Africa.

In addition, Adler reports that the programs, hosted by Voice of America jazz host Willis Conover, have been sold to various government agencies, and will be shown in embassies and armed forces installations all over the world. Adler is also seeking deals covering non-theatrical rentals, videodisks and videocassettes, although he adds he's waiting for the videocassette glut to ease before finalizing arrangements.



PEACHY JUDY—Vocalist and keyboard player Judy Roberts chats with jazz fans during an in-store appearance at the recent opening of Peaches' second Chicago store.

EMI's Blue Note Reissues In European Sellthrough

LONDON—An EMI European drive on reissues from the Blue Note catalog has reportedly produced sales in excess of 50,000 for the first supplement of 21 albums.

Released in 12 European countries, the hand-picked selection from the 43-year-old label features recordings by such jazz immortals as Miles Davis, Bud Powell, Art Blakey, Horace Silver, Clifford Brown, Sonny Rollins, Cannonball Adderley, Herbie Hancock, McCoy Tyner and Milt Jackson.

All the albums are pressed in France, using the original art work and liner notes. The reissue program is supported by special posters and leaflets.

Kick Klimbie, director of Euro-

pean operations for Capitol/EMI America/Liberty, says that another 10 albums will be released towards the end of this year and a further 15 in the fall of 1983. The albums retail in the U.K. at around \$8.50, with a dealer price of \$5.

Included in the first batch of releases are "The Amazing Bud Powell," volumes one and two; Horace Silver with the Jazz Messengers; Herbie Hancock's "Maiden Voyage"; Tony Williams' "Lifetime" album; "Conquistador" by Cecil Taylor; "Tender Moments" by McCoy Tyner; "Newk's Time" by Sonny Rollins and two albums by Miles Davis featuring J.J. Johnson, Horace Silver, Jackie McLean, Art Blakey and Percy Heath.

Improvisations Get Big Boost In France

By MICHAEL WAY

PARIS—At the height of the festival season, with most of America's leading performers currently gigging around Europe, the French jazz scene has been highlighted by new copyright advantages on improvisations in concert, the creation of a jazz museum in Nice and a continuing boom in reissue sales.

Exhibit Honors Chi Musicians

CHICAGO—Chicago Mayor Jane Byrne and Kentucky Fried Chicken have teamed as sponsors of a photographic exhibit honoring the city's jazz musicians from 1915 to the present.

"Memories of Chicago Jazz" includes rare photos culled from private collections as well as vintage sheet music, club and festival programs, records and record jackets. And the exhibit, which is being circulated to various sites in the city, is being given its own "sound-track" in a "Windy City Jazz" program produced by Linda Prince of WBEZ-FM.

The exhibit was curated and designed by Kaye Britt of the Jazz Institute of Chicago. Kentucky Fried Chicken is underwriting the project, which was organized by the Mayor's Office of Special Events. It opened August 2 and continues through September 5, to coincide with the Chicago Kool Jazz Festival.

France and Japan can boast of being the world's top two territories in revamping and recompiling mostly old American titles, many of which have never even been released, and completing the circle by exporting them back to the U.S.

Under the new performing rights provisions, French collecting agency SACEM (Societe des Auteurs, Compositeurs et Editeurs de Musique) has reached an agreement acknowledging the contribution of performers during individual improvisation of existing titles (Billboard, July 31). Now details are revealed of this agreement, claimed by SACEM to be "the world's most advanced system for the protection of improvised jazz works."

There are an estimated 200 active jazz musicians in France, but the new deal will only cover experienced players designated by SACEM either on the strength of their reputation, or recordings or if they pass a SACEM test.

On this basis, they'll receive, if they improvise a title in concert, one third of the original one half share that originally went only to the author-composer, the remaining half going as before to the copyright holder/publisher.

SACEM says its system was devised after negotiations with the musicians themselves.

In Nice, the city municipality has opened a museum of jazz records, photographs and literature culled from private collections and also

(Continued on page 40)

Survey For Week Ending 8/28/82											
Billboard® Best Selling Jazz LPs™											
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	1	12	OFFRAMP	Pat Metheny Group, ECM ECM 1-1216 (Warner Bros.)	WEEKS AT #1 10	26	26	42	CRAZY FOR YOU	Earl Klugh, Liberty LT 51113	
2	2	7	AS WE SPEAK	David Sanborn, Warner Bros. 1-23650		27	27	21	TELECOMMUNICATION	Azymuth, Milestone M-9101 (Fantasy)	
3	3	7	HANDS DOWN	Bob James, Columbia/Tappan Zee FC 38067		28	23	28	ELECTRIC RENDEZVOUS	Al DiMeola, Columbia FC 37654	
4	4	52	BREAKIN' AWAY	Al Jarreau, Warner Bros. BSK 3576		29	34	12	FANDANGO	Herb Alpert, A&M SP-3731	
5	5	7	ROYAL JAM	The Crusaders With B.B. King And The Royal Philharmonic Orchestra, MCA MCA 2-8017		30	35	5	HAPPY HOUR	Deodato, Warner Bros. BSK 3649	
6	6	14	WE WANT MILES	Miles Davis, Columbia C2-38005		31	31	7	ROADGAME	Art Pepper, Galaxy GXY-5135 (Fantasy)	
7	7	7	LOVE NOTES	Chuck Mangione, Columbia FC 38101		32	28	18	HOLLYWOOD	Maynard Ferguson, Columbia FC 37713	
8	8	5	OUT OF THE SHADOWS	Dave Grusin, Arista/GRP 5510		33	NEW ENTRY	LET ME KNOW YOU	Stanley Clarke, Epic FE 38096		
9	9	7	WE WANT MILES	Miles Davis, Columbia C2-38005		34	36	29	SLEEPWALK	Larry Carlton, Warner Bros. BSK 3635	
10	10	7	LOOKING OUT	McCoy Tyner, Columbia FC 38053		35	40	3	ELOQUENCE	Bill Evans, Fantasy F-9618	
11	11	29	MYSTICAL ADVENTURE	Jean-Luc Ponty, Atlantic SD 19333		36	39	5	THE BRIDGE	David Sancious, Musician E1-60130 (Elektra)	
12	12	7	WYNTON MARSALIS	Wynton Marsalis, Columbia FC37574		37	37	51	FREE TIME	Spyro Gyra, MCA MCA	
13	13	10	WE ARE ONE	Pieces Of A Dream, Elektra 60142-1		38	NEW ENTRY	CITYSCAPE	Claus Ogerman/Michael Brecker, Warner Bros. 23698-1		
14	14	12	LITE ME UP	Herbie Hancock, Columbia FC 37928		39	32	16	OF HUMAN FEELINGS	Ornette Coleman, Antilles AN 2001 (Island)	
15	15	5	IN LOVE'S TIME	Dave Valentin, Arista/GRP 5511		40	42	92	WINELIGHT	Grover Washington Jr., Elektra 6E-305	
16	16	67	THE DUDE	Quincy Jones, A&M SP-3721		41	41	5	BOBBY MCFERRIN	Bobby McFerrin, Musician E1-60023 (Elektra)	
17	17	39	THE GEORGE BENSON COLLECTION	George Benson, Warner Bros. 2HW 3577		42	44	24	RIO	Lee Ritenour, Musician E1-60024 (Elektra)	
18	18	8	WINTER INTO SPRING	George Winston, Windham Hill C 1019		43	43	62	AS FALLS WICHITA SO FALLS WICHITA FALLS	Pat Metheny & Lyle Mays, ECM 1-1190 (Warner Bros.)	
19	19	7	WINDSONG	Randy Crawford, Warner Bros. 1-23687		44	46	40	A LADY AND HER MUSIC	Lena Horne, QWest QWS 3597 (Warner Bros.)	
20	20	7	THE BEST	Quincy Jones, A&M SP-3200		45	33	27	WEATHER REPORT	Weather Report, ARC/Columbia FC 37616	
21	21	37	COME MORNING	Grover Washington Jr., Elektra SE-562		46	29	16	BROTHERLY LOVE	The Heath Brothers, Antilles AN 10003 (Island)	
22	22	21	IT'S A FACT	Jeff Lorber, Arista AL 9583		47	49	20	DESTINY'S DANCE	Chico Freeman, Contemporary 14008	
23	23	16	FATHERS AND SONS	Fathers And Sons, Columbia FC 37972		48	38	5	CARLA BLEY LIVE	Carla Bley, ECM ECM W 12 (Warner Bros.)	
24	24	8	OBSERVATIONS &	Billy Cobham's Glass Menagerie, Musician E1-60123 (Elektra)		49	45	28	CHARIOTS OF FIRE	Ernie Watts, QWest QWS 3637 (Warner Bros.)	
25	25	29	OBJECTS OF DESIRE	Michael Franks, Warner Bros. BSK 3648		50	47	16	NO PROBLEM	Sonny Rollins, Milestone M-9104 (Fantasy)	
26	26	8	AMERICAN CLASSIC	Dexter Gordon, Musician E1-60126 (Elektra)							

AUGUST 28, 1982, BILLBOARD

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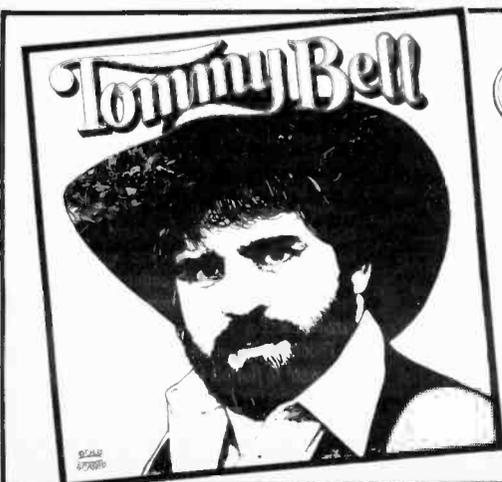
Billboard Hot Country Singles

Survey For Week Ending 8/28/82

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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	11	FOOL HEARTED MEMORY —George Strait (B. Mevis) B. Hill, B. Mevis; Make Believe/Welback, ASCAP; MCA 52066	35	39	6	SOME OF MY BEST FRIENDS ARE OLD SONGS —Louise Mandrell (E. Kilroy) D. Goodman, J. Raymond, B. Borchers, M. Vickery; Tree, BMI; RCA 13278	69	82	2	SOUTHERN FRIED —Bill Anderson (B. Anderson, M. Johnson) B. Anderson; Stallion/Lowery, BMI; Southern Tracks 1007
2	1	13	NOBODY —Sylvia (T. Collins) K. Fleming, D. Morgan; Tom Collins, BMI; RCA 13223	36	19	13	HONKY TONKIN' —Hank Williams Jr. (J. Bowen) H. Williams, Fred Rose/Hiram/Rightsong, BMI, Elektra/Curb 47462	70	85	2	(I'M NOT) A CANDLE IN THE WIND —Bobby Bare (A. Reynolds) B. Rice, M.S. Rice; Swallowfork, ASCAP; Columbia 03149
3	5	13	I'M NOT THAT LONELY YET —Reba McEntire (J. Kennedy) B. Rice, M.S. Rice; Swallowfork, ASCAP; Mercury 76157 (Polygram)	37	49	3	LET IT BE ME —Willie Nelson (C. Moman) M. Curtis, P. Delange, G. Beaud; MCA, BMI; Columbia 18-03073	71	75	4	(So This Is) HAPPY HOUR —Snuff (P. Gernhard) S. Gillette, D. MacKechnie; Ensign, BMI/Augie, ASCAP; Elektra/Curb 7-69996
4	6	10	WOMEN DO KNOW HOW TO CARRY ON —Waylon Jennings (C. Moman) W. Jennings, B. Emmons; Waylon Jennings/Vogue/Baby Check/Welk, BMI; RCA 13257	38	43	4	SOUL SEARCHIN' —Leon Everette (R. Dean, L. Everette) B. Rice, M. Rice; Swallowfork, ASCAP; RCA 13282	72	77	3	I WISH I HAD A JOB TO SHOVE —Rodney Lay (J.B. Barnhill) R. Rogers; Blending Well, BMI; Churchill 94005 (MCA)
5	7	8	LOVE WILL TURN YOU AROUND —Kenny Rogers (K. Rogers, D. Malloy) K. Rogers, E. Stevens, T. Schuyler, D. Malloy; Lionheart/Deb-Dave/Briarpatch, ASCAP/BMI; Liberty 1471	39	45	4	SHE'S LYING —Lee Greenwood (J. Crutchfield) J. Crutchfield; Unichappel/Jan Crutchfield/MCA, BMI; MCA 52087	73	78	3	I AIN'T GIVING UP ON HER YET —Jack Grayson (B. Vaughn, J. Grayson) Jack Grayson; Tamar, ASCAP; Joe-Wes 81006 (MCA)
6	8	11	SHE'S NOT REALLY CHEATIN' (She's Just Gettin' Even)—Moe Bandy (R. Baker) R. Shaffer; Baray/Wood Hall, BMI; Columbia 18-02966	40	24	14	I DON'T CARE —Ricky Skaggs (Ricky Skaggs) W. Pierce, C. Walker; Cedarwood, BMI; Epic 14-02931	NEW ENTRY			YOU PUT THE BLUE IN ME —The Whites (R. Skaggs) R. Gurney, J. Gurney, C. Hardy; Elektra/Asylum-Refuge Cross Keys, BMI/ASCAP; Elektra/Curb 769980
7	12	8	SHE GOT THE GOLDMINE (I Got The Shaft) —Jerry Reed (R. Hall) T. Dubois; House Of Gold, BMI; RCA 13268	41	20	15	SOME MEMORIES JUST WON'T DIE —Marty Robbins (B. Montgomery) B. Springfield, House of Gold, BMI; Columbia 18-02854	NEW ENTRY			BREAK IT TO ME GENTLY —Juice Newton (R. Landis) D. Lampert, J. Seneca; Northern, ASCAP; Capitol 03122
8	9	12	HEAVENLY BODIES —Earl Thomas Conley (N. Larkin, E. T. Conley) E. Lifton, G. Nissen; Blue Moon/Merilark/April, ASCAP; RCA 13246	42	46	6	I'M DRINKIN' CANADA DRY —Burrito Brothers (M. Lloyd) J. Cymbal, A. Roberts; Ensign/Colgems-EMI, BMI/ASCAP; Curb 03023 (CBS)	74	81	2	SOME NEVER STAND A CHANCE —The Family Brown (J. Feeney) B. Brown; Terrace, ASCAP; RCA 13285
9	11	10	DANCING YOUR MEMORY AWAY —Charly McClain (Chucko) E. Burton, T. Grant; Barnwood, BMI; Epic 14-02975	43	47	7	BACK IN DEBBIE'S ARMS —Tom Carline (G. Kennedy) T. Carline, Opa-looka, ASCAP; Door Knob 82-180	NEW ENTRY			CLOSE ENOUGH TO PERFECT —Alabama (H. Shedd, Alabama) C. Chambers; Accredit/Raindance, BMI; RCA 13294
10	13	11	SHE'S PLAYING HARD TO FORGET —Eddy Raven (J. Bowen) K. Stegall, E. Kahane; April, ASCAP/Blackwood, BMI; Elektra 47469	44	31	16	ARE THE GOOD TIMES REALLY OVER (I Wished A Buck Was Still Silver) —Merle Haggard (M. Haggard, L. Talley) M. Haggard, Shade Tree, BMI; Epic 14-2894	75	83	2	IF YOU COULD SEE YOU THROUGH MY EYES —Skip & Linda (P. Baugh, L. McBride) L. Henley, J. Hurt; House Of Gold, BMI; MDJ 68178
11	2	14	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.)	45	55	2	MISTAKES —Don Williams (D. Williams, G. Fundis) R. Feldman; Jensing/Narwahl/Sweet Glenn, BMI; MCA 52097	76	84	2	COULD IT BE I DON'T BELONG HERE ANYMORE —Margo Smith (B. Fisher) M. Phillips, D. Zepp; Cameron Foster, BMI; AMI 1309 (NSD)
12	14	11	WHAT'S FOREVER FOR —Michael Murphy (J. E. Norman) R. Van Hoy; Tree, BMI; Liberty 1466	46	35	14	TAKE ME DOWN —Alabama (H. Shedd, Alabama) J.P. Pennington, M. Gray; Chinnichap/Careers/Irving/Down 'N Dixie, BMI; RCA 13210	NEW ENTRY			EVER, NEVER LOVIN' YOU —Ed Bruce (T. West) E. Bruce, P. Bruce, G. Ray; Calico/Tree/Sugarplum, SESAC/BMI; MCA 52109
13	15	9	BIG OLE BREW —Mel McDaniel (Larry Rogers) R. Smith; Blendingwell/Bad Ju-Ju, ASCAP; Capitol 5138	47	53	5	NEW WAY OUT —Karen Brooks (B. Ahern) R. Sharp; Gee Sharp, BMI; Warner Bros. 729958	77	89	2	WOMEN IN LOVE —Kin Vassy (L. Rogers) B. McDill; Hall-Clement (Welk Group), BMI; Liberty 1469
14	16	9	WHATEVER —The Statler Bros. (Jerry Kennedy) H. Reid, D. Reid; American Cowboy; Mercury 76162 (Polygram)	48	54	3	YOU STILL GET TO ME IN MY DREAMS —Tammy Wynette (G. Richey) A.L. Owens, B. Shore; First Lady/Tape, BMI/ASCAP; Epic 14-03064	78	82	17	DON'T WORRY ABOUT ME BABY —Janie Fricke (J. E. Norman) B. Channel, K. Kane, D. Allen; Old Friends/Duchess/Posey, BMI/Cross Keys, ASCAP; Columbia 18-02859
15	17	9	THIS DREAM'S ON ME —Gene Watson (R. Reeder, G. Watson) F. Koller; Coal Miners, BMI; MCA 52074	49	58	3	MAKIN' LOVE FROM MEMORY —Loretta Lynn (D. Bradley) Nilda Daniel, S. Linard; Coal Dust/King Coal, SESAC/ASCAP; MCA 52092	79	83	6	COUNTRY BOY'S SONG —Karen Taylor (T. Sparks) T. Sparks, J. F. Dockery; Bil-Kar/SESAC/Sparks Gotta Fly, BMI; Mesa-1112 (NSD)
16	23	5	PUT YOUR DREAMS AWAY —Mickey Gilley (J. E. Norman) R. Leigh, W. Holyfield; United Artists/Lion-Hearted/Ideas Of March, ASCAP; Epic 03055	50	61	2	LOVE'S GONNA FALL HERE TONIGHT —Razzy Bailey (B. Montgomery) K. Franceschi; Casa De Oro, SESAC; RCA 13290	NEW ENTRY			FOOL'S GOLD —Jimmi Cannon (S. Dorff) D. Stalker, S. Berg; Peso, BMI; Warner Bros. 7-29949
17	18	10	YOU TURN ME ON, I'M A RADIO —Gail Davies (G. Davies) J. Mitchell; Crazy Crow, BMI; Warner Bros. 7-29972	51	38	13	OLD FRIENDS —Roger Miller, Willie Nelson (with Ray Price) (W. Nelson, R. Miller, C. Moman) R. Miller; Airhound, BMI; Columbia 18-02681	80	85	2	THERE I GO DREAMIN' AGAIN —Jan Gray (J. Florez) J. Wilson, J. MacRae, B. Morrison; Combine/Southern Nights, BMI; Jaxex 45-006
18	22	7	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	52	57	3	SOME DAYS IT RAINS ALL NIGHT LONG —Terri Gibbs (E. Penny) E. Penny; Chirlin, ASCAP; MCA-52088	81	86	2	(WHAT A DAY FOR A) DAYDREAM —Jon & Lynn (E. Kilroy) J. Sebastian; Hudson Bay, BMI; Soundwaves 4677 (NSD)
19	21	8	DREAMS DIE HARD —Gary Morris (M. Morgan, P. Worley) C. Rains; Jensing/Chick Rains, BMI; Warner Bros. 7-29967	53	59	5	IF MY HEART HAD WINDOWS —Amy Wooley (R. Chaney) D. Frazier; Acut-Rose/Glad, BMI; MCA 52084	82	87	3	WASTED ON THE WAY —Crosby, Stills & Nash (Crosby, Stills & Nash, S. Johnston, S. Gursky) G. Nash; Putsy, Putsy, ASCAP; Atlantic 4058
20	4	14	AIN'T NO MONEY —Rosanne Cash (R. Crowell) R. Crowell; Coolwell/Granite, ASCAP; Columbia 18-02937	54	NEW ENTRY		YOU'RE SO GOOD WHEN YOU'RE BAD —Charley Pride (N. Wilson) B. Peters; Royalhaven, BMI; RCA 13293	83	88	3	D.O.A. (Drunk on Arrival) —Johnny Paycheck (B. Sherrill) M.P. Heaney, L. Lee, E. Hudson; Cedarwood/Mgee, BMI; Epic 14-03052
21	27	5	I WISH YOU COULD HAVE TURNED MY HEAD —Oak Ridge Boys (R. Chaney) S. Throckmorton; Tree, BMI; MCA 52095	55	65	2	THE KILLING KIND —Bandana (S. Cornelius, M. Daniel) R.J. Friend, J. Dowell; Hossier, ASCAP/New Albany, BMI; Warner Bros. 7-29936	84	90	3	ALICE IN DALLAS (SWEET TEXAS) —Wyvon Alexander (J. Shook) M. Haggard, D. Kirby; Shade Tree/Tree, BMI; Gervasi-660 (F&C)
22	32	4	YESTERDAY'S WINE —Merle Haggard & George Jones (B. Sherrill) W. Nelson; Willie Nelson Music, BMI; Epic 140-3072	56	60	5	IF I EVER NEED A LADY —Billy Parker (J. Gibson) G. Chrysler; South Town, BMI; Soundwaves 4678 (NSD)	85	NEW ENTRY		HERE COMES THAT FEELIN' AGAIN —Ralph May (R. Ruff) C. Rains; Jem Song/Cheskee Bottom, ASCAP; Primero 1006
23	25	9	NOTHING BUT THE RADIO ON —Younger Brothers (R. Chaney) J. Reid, J. Slate; House Of Gold, BMI; MCA 52076	57	41	11	BLUE RENDEZVOUS —Lloyd David Foster (B. Montgomery) W. Newton, T. Dubois; House Of Gold, BMI; MCA 52061	86	91	15	OH, GIRL —Con Hunley (S. Dorff) E. Record; Unichappel, BMI; Warner Bros. 50058
24	28	7	GET INTO REGGAE COWBOY —Bellamy Brothers (Bellamy Bros. J. Brown) D. Bellamy, Bellamy Brothers/Famous, ASCAP Elektra/Curb 7-69999	58	68	4	GEORGIA ON A FAST TRAIN —Johnny Cash (J. Clement) B.J. Shaver; ATV, BMI; Columbia 1803058	87	92	18	TIL YOU'RE GONE —Barbara Mandrell (T. Collins) W. Aldridge, T. Brasfield; Rick Hall, ASCAP; MCA 52038
25	33	5	HEY BABY —Anne Murray (J. E. Norman) B. Channel, M. Cobb; Le Bill/Unart, BMI; Capitol 5145	59	44	8	COWBOY IN A THREE PIECE BUSINESS SUIT —Rex Allen Jr. (S. Garrett) D. Blackwell; Peso/Wallet, BMI; Warner Bros. 7-29968	88	93	5	SONG OF THE SOUTH —Tom T. Hall & Earl Scruggs (R. Scruggs, J. Thompson) B. McDill; Hall-Clement c/o Welk Music Group, BMI; Columbia 03033
26	29	8	I'LL BE YOUR MAN AROUND THE HOUSE —Kieran Kane (J. Bowen) K. Kane; Cross Keys, ASCAP; Elektra 47478	60	50	17	I JUST CUT MYSELF —Ronnie McDowell (B. Killen) C. Jones, M. Lantrip; This Side Up/Cross Keys, ASCAP; Epic 14-02884	89	94	9	I'LL BE LOVING YOU —Big Al Downing (L. Quinn, T. Bongiovanni) B. A. Downing, L. Quinn; Metaphor, BMI; Team 1001
27	30	8	YOUR BEDROOM EYES —Yern Gosdin (B. Fisher) R. Landers; Nub-Pub, ASCAP; AMI 1307 (NSD)	61	48	8	SHE IS THE WOMAN —Super Grit Cowboy Band (C. Mattocks) C. Wright; Hoodswamp, BMI; Hoodswamp 8005	90	95	13	THE HIGH COST OF LOVING —Charlie Ross (W. Aldridge, T. Brasfield, E. Phillips) W. Aldridge, T. Brasfield, Rick Hall, ASCAP; Townhouse 1057
28	37	4	LIVIN' IN THESE TROUBLED TIMES —Crystal Gayle (A. Reynolds) R. Cook, P. Donnelly, S. Hugin; Roger Cook Music/Cookhouse, BMI; Columbia 1803048	62	66	4	WAIT TILL THOSE BRIDGES ARE GONE —Ray Price (R. Permington) D. Kirby, W. Robb; Millstone/Almarie, ASCAP/BMI; Dimension 1035	91	96	10	STUMBLIN' IN —Chantilly (L. Morton, S. Bledsoe) M. Chapman, M. Chinn; Chinnichap, BMI; Jaroco 51282
29	34	7	LOVE BUSTED —Billy 'Crash' Craddock (B. Killen) A. Rhody, R. Lane, Tree, BMI, Capitol 5139	63	51	7	LOVE NEVER DIES —Gary Wolf (J. Chambers) J. Chambers, L. Jenkins; Gallion, BMI; Columbia 18-02986	92	97	7	BRINGING OUT THE FOOL IN ME —Gary Goodnight (H. Shedd) T. Seals, E. Setser; Warner Bros./Two Sons, ASCAP/Warner Tamerlane, BMI; Soundwaves 4675
30	40	5	I WILL ALWAYS LOVE YOU/DO I EVER CROSS YOUR MIND —Dolly Parton (D. Parton, G. Perry) D. Parton; Velvet Apple, BMI; RCA 13260	64	52	8	IT'S HARD TO BE THE DREAMER —Donna Fargo (J. Bradley) J. Chambers, L. Jenkins, C. Twitty; Gallion, ASCAP/Algee, BMI; RCA 13264	93	98	14	JUST HOOKED ON COUNTRY PART I & II —Albert Coleman's Atlanta Pops (A. Coleman) Medley; Not listed; Epic 14-02938
31	31	9	NOTHING BEHIND YOU, NOTHING IN SIGHT —John Conlee (Bud Logan) H. Howard, R. Peterson; Tree, BMI; MCA 52070	65	70	3	BACK TO BELIEVING AGAIN —Marie Osmond (T. Collins) R. Bourke, B. McDill; Chappell, ASCAP/Hall-Clement (Welk), BMI; Elektra/Curb 769995	94	99	7	MORE NIGHTS —Lane Brody (M. Lloyd) B. Morrison, P. Breedlove; Seven Nights, ASCAP, Liberty 1470
32	36	7	I DIDN'T KNOW YOU COULD BREAK A BROKEN HEART —Joe Stampley (R. Baker) J. Dickens, J. Carry; Baray/Mullet, BMI, Epic 03016	66	76	2	IN THE DRIVER'S SEAT —John Schneider (T. Scotti, J. D'Andrea) J. Harrington, J. Pennig; Flowering Stone/Lisa Dann, ASCAP; Scotti Bros. 03062 (CBS)	95	100	10	DON'T WE BELONG IN LOVE —Stephanie Winslow (R. Ruff) T. Shapiro, M. Garvin; Blackwood/D'Lyric, BMI; Primero/Curb 1007 (PAID)
33	10	14	BORN TO RUN —Emmylou Harris (B. Ahern) P. Kennerley; Irving, BMI/Rondor (London) PRS; Warner Bros. 7-29993	67	56	14	HEARTBREAK EXPRESS —Dolly Parton (D. Parton, G. Perry) D. Parton; Velvet Apple, BMI; RCA 13234				
34	42	4	HE GOT YOU —Ronnie Milsap (R. Milsap, T. Collins) R. Murphy, B. Wood; Chriswood, BMI/Murfeeongs, ASCAP; RCA 13286	68	80	3	WALK ME 'CROSS THE RIVER —Jerri Kelly (M. Lloyd) D. Stockard; Kelly & Lloyd, ASCAP; Carrere 03017 (CBS)				

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Country

Label Execs, Retailers Bemoan Tightened Playlists, Oldies Trend

By KIP KIRBY

NASHVILLE—If country radio continues its current trend toward tightened playlists and heavy proliferation of oldies (Billboard, July 17), record label and retailing executives say they expect long-range detrimental effects to be felt in the industry.

High among their shared concerns are an immediate thinning of country rosters, limited future signings, reduced touring by mid-range acts, cutbacks in studio production, revenue loss to publishers unable to find outlets for songs, and a concentrated push to seek new ways of breaking artists by circumventing radio altogether.

They cite MTV's obvious impact in breaking new and developing AOR acts. More importantly, industry executives consider MTV a positive influence on record sales—as well as a powerful magnet for disenchanted radio listeners. They forecast similar alternative avenues opening up for country if listeners become bored with current programming approaches.

"Cable is hungry for music programming," notes Joe Bressi, vice president of purchasing for Stark Records' Camelot chain. "MTV found its niche by feeding off tight playlists in AOR. Country radio ought to pay attention to what happened to top 40 radio when it closed its doors to new product."

Record companies also view it as "entirely possible" that radio's narrowcasting could eventually lead to service charges for the use of promotional copies.

Although label heads understand country radio's new competitiveness, they remain concerned that sorely-needed avenues of airplay exposure are getting sealed off.

"This is not a game," says Joe Galante, RCA Nashville's marketing

vice president. "Radio has a business to run, but so do we. If they continue moving toward oldies formats and restricted playlists, they won't have to worry about what to program in a couple of years. There won't be any fresh oldies—and there won't be any new superstar acts."

Galante also believes that if country stations remain conservative in their effort to break new talent and expose new product, Nashville labels may be forced to cut back on their respective signings by as much as half. "Then, when programmers ask for more uptempo songs or more duets or more females for their mix, we just won't have them to offer. It's very simple: without airplay, we can't afford to record as many developing acts, no matter how good they are."

Crossover's influence will continue to be felt, in Galante's opinion, in direct correlation to the difficulty experienced by labels in breaking product through conventional country radio channels.

Nick Hunter, marketing director, Elektra/Asylum Nashville, questions the wisdom of stations relying too heavily on oldies formats to win ratings. "Oldies are burning out like crazy. By the first of the year, stations doing a 70% oldies—30% current mix aren't going to have anything fresh left."

Though some stations profess to rotate up to 1,000 oldies from their libraries, Hunter thinks many of these may be records which haven't been properly researched for their particular market. However, Hunter is less perturbed by 30-position playlists. "I'd rather work a little harder to get my records into top rotation than get a record onto a 50-position playlist and have it aired once a day."

Stark's Joe Bressi views oldies emphasis as a way of going after "passive listeners," but resulting in little sales activity. "Programming an eight-year-old Charlie Rich record isn't going to bring people into the stores. Playing a new Willie Nelson will."

Retailers such as Bressi, Western Merchandisers' retail music buyer Dan Stebbins and Budget Records & Tapes' head buyer Bill Heath scoff at the idea that oldies formats lead to increased catalog sales.

Stebbins says his operation tries to stock developing acts in its inventory, but he admits that airplay is still the key, and worries that 30-po-

sition playlists leave little room for musical risk-taking by record companies or retailers.

"Retailers tell you it's the new product that brings traffic into the stores," observes Rick Blackburn, senior vice president, CBS Nashville. "But if we don't get airplay for anyone but superstar acts, how are we supposed to develop new product?"

RCA's Galante is annoyed by country radio's shift into three-record "sweeps" that are aired without identifying the artists. He feels this hurts not only record sales but also concert sales.

"Radio does us all a disservice by playing three records in a row without naming the act. They wonder why the act doesn't draw well when it comes into their market."

Other than Alabama, Ricky Skaggs and Rosanne Cash, retailers comment, there have been no major breakthroughs at the new artist sales level in the past three years. Yet they concede that with other music categories flagging in strength, country continues to hold its own sales steadily.

Record companies continue to monitor radio's trend while they search for alternative routes of exposure. "I can't sit here and worry about what radio isn't doing," says PolyGram's Joe Polidor. "We've been fortunate in country so far in that we've always found radio to be responsive to our efforts. Now we may have to pursue video and cable and touring packages more aggressively."

Nashville labels are hopeful that country radio can sidestep the depersonalization effects experienced in similar fashion by top 40 and AOR radio.

Concludes Joe Galante, "To survive, we must have a natural form of replenishment in country. I know there is genuine concern by Nashville labels about this issue. It affects all of us."

Benefit Talent Set

NASHVILLE—Willie Nelson and Hank Williams Jr. will headline a benefit show Tuesday (24) at the Grand Ole Opry House for the Hank Snow International Foundation for Prevention of Child Abuse and Neglect of Children.

Appearing also will be Johnny Russell, Merle Kilgore, the Carol Lee Singers, the Tennessee Travelers and the Joe Edwards Band. State senator and former radio personality T. Tommy Cutrer will host the concert.

Tillis Bows Film Production Firm

NASHVILLE—Mel Tillis has formed his own independent motion picture production company, Mel Tillis Films, based in Los Angeles.

The new company has simultaneously acquired screen rights to "I Take This Land," based on a novel by "The Philadelphian" author Richard Powell. Tillis will act as executive producer on this first project, to be filmed in Florida locations for Fall 1983 release.

Tillis confirms that Mel Tillis Enterprises, which encompasses his music publishing companies, several radio stations and other structures, will continue to operate in Nashville.



COUNTRY CHAT—Guenter Hensler, president and chief operating officer of PolyGram Records, chats with country artist Reba McEntire in her bus following a recent Lone Star showcase in New York. McEntire's concert was taped by NBC Radio for an upcoming segment of "Country Sessions."

Chart Fax

'Fool Hearted Memory' Shoots Strait To The Top

By ROBYN WELLS

George Strait earns his first No. 1 single this week with "Fool Hearted Memory." He's the first artist thus far this year to reach the country summit for the first time, following Gene Watson, Juice Newton, Ed Bruce and Ricky Skaggs. Two more artists—Janie Fricke and David Frizzell—have also scored their first chart-toppers as solo acts this year. Fricke previously reached the top in 1978 by contributing vocals on Charlie Rich's "On My Knees," while Frizzell and Shelly West hit the premier position in 1981 with "You're The Reason God Made Oklahoma."

The gestation period between the time Strait first hit the charts with his debut MCA single, "Unwound," and his current No. 1 tune has been a scant 16 months, a shorter time frame than any of the other artists who have reached the top for the first time this year. Following is a list of all the 1982 chart-topping ingenues, complete with the month and year they had their first charted release, followed by the month they scored their first solo chart-topper.

1. George Strait, "Unwound" (May, 1981)—"Fool Hearted Memory" (August, 1982).
2. Ricky Skaggs, "I'll Take The Blame" (March, 1980)—"Crying My Heart Out Over You" (March, 1982).
3. Janie Fricke, "What're You Doing Tonight" (September, 1977)—"Don't Worry About Me Baby" (July, 1982).
4. Juice Newton, "Love Is A Word" (February, 1976)—"The Sweetest Thing" (January, 1982).
5. Gene Watson, "Bad Water" (January, 1975)—"Fourteen Carat Mind" (January, 1982).
6. David Frizzell, "L.A. International Airport" (June, 1970)—"I'm Gonna Hire A Wino To Decorate Our Home" (August, 1982).
7. Ed Bruce, "Walker's Woods" (January, 1967)—"You're The Best Break This Old Heart Ever Had" (March, 1982).

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"She Got The Goldmine (I Got The Shaft)" shoots to superstar status this week, making it Jerry Reed's first top 10 hit since "I Love You" What Can I Say"/"High

Rollin'" peaked at 10 in 1978.

Also enjoying renewed success on the country chart is Michael Murphy, whose single, "What's Forever For," moves to superstar status 12 this week. It's the highest showing Murphy has ever made on the country chart. His previous best outing, "A Mansion On The Hill," peaked at 36 in 1976. His most successful single, "Wildfire," reached number three on the pop chart in 1975, but didn't crossover to the country chart.

★ ★ ★

The Whites make their Elektra debut this week with "You Put The Blue In Me" entering at superstar status 74. The single is produced by Ricky Skaggs, who is married to Sharon White.

Nashville Scene

It's never easy being the opening act at a convention, but Snuff, Elektra's latest addition via Curb Records, gave it their best shot August 8 when they headlined the lead-off evening of Record Bar's annual retail shindig in Hilton Head, S.C.

Snuff is a snappy, rock-flavored country band with excellent harmonies and musical technique. Cecil Hooker's astro-dynamics on the fiddle made converts of more than a few non-believers in the audience. Snuff has built its reputation around the Virginia Beach/Tidewater region, though the group has been spotted up in the Northeast in places like the Lone Star as well.

Onstage, Snuff's performance turns out to be quite a bit spunkier (and funkier, too) than its mellow debut album would suggest. But it works. Snuff cut its album at Alpha Audio in Richmond, Va., with Manhattan-based producer Phil Gernhard and engineer Ron Saint Germain. (This was Saint Germain's first brush with recording country—his usual behind-the-board work comes with acts like jazzman McCoy Tyner.)

Following its Record Bar appearance, Snuff next went to Norfolk to perform on a "Tricentennial Celebration." (Tricentennial? Excuse us—didn't the rest of the U.S. just have its Bicentennial in 1976? How did these folks slip an extra

(Continued on page 36)

AUGUST 28, 1982, BILLBOARD



McCLINTON IN MOVIE—Singer O.B. McClinton (who bills himself as the "Chocolate Cowboy") launches into a number for movie cameras during the filming of "Country Gold," a CBS-TV project shot on location in Nashville. At far right, moonlighting on the guitar, is Jerry Flowers, manager of artist development for RCA Records Nashville.

Country

Nashville Scene

Continued from page 35

century in there on us??) Total attendance at the event was pegged at close to 130,000.

Then, closing out the Record Bar convention was country's hottest-selling act these days: Alabama. Having already headlined their share of conventions, Alabama was prepared to find the retail audience difficult to win over. After all, said one Alabama member prior to the show, "These are the people who hear ALL the new records and who are exposed to the biggest acts in the business."

True enough... but frankly, by five songs into its set, Alabama had melted any resistance that might have lingered. Between receiving platinum LP certifications, Alabama has obviously spent time tightening and polishing its show. The group has become comfortable in its new role of superstar, and yet manages to hold onto a special warmth from the stage that makes the band seem accessible to everyone beyond the footlights. Somehow, Alabama has figured out a way to reach both AOR fans and country buyers (a neat trick if you can do it). By the end of the set (and three encores), Alabama had Record Bar store managers, supervisors, employees and executives (a la **Barrie Bergman** and his wife **Arlene**, who were celebrating their 19th wedding anniversary at the same time) out

on the floor dancing and cutting loose. It was a great close for a great convention—and one which ought to further cement country's on-going popularity with the Record Bar group.

Some artists encourage famous guests on their albums for reasons of prestige. In the case of **Ray Charles**, just signed to CBS Nashville, there's a reverse problem: how to keep well-meaning celebrities who WANT the chance to sing with one of music's all-time talents OFF the album instead. Not a problem that just any artist would face, of course, but then Ray Charles is a legend to millions... and some of those millions are legends themselves. Thus, the label is gently but firmly telling interested participants such as **Willie Nelson**, **Ricky Skaggs**, **Merle Haggard** and **George Jones** that this first one will be all Ray's, thank you just the same.

Charles will cut the album (tentatively titled "A Satisfied Man") at his studio in L.A. Ray is also his own engineer. Refusing to allow his blindness to interfere, he sets all his levels and tapes them into place, relying on the musicians to warn him if anything goes awry.

CBS isn't ruling out the possibility of a "Ray Charles and Friends" project later down the line (similar to the one **George Jones** did several years ago). But since this is the singer's first recording in three and a half years, the label is

anxious for this one to be "all Ray's."

Hot Town Summer In The City: But two major Nashville publishers decided it was time to put some spirit back into the July-doldrum'd Music Row bunch. So **Combine's Bob Beckham** and **Welk Music's "Colonel" Bill Hall** resurrected the Annual Block Party (dormant since 1978). The five-hour street bash closed when several kegs of beer and several tons of hot dogs were finished off.

Ricky Skaggs got a weekend he couldn't refuse Aug. 20-22 when his hometown of **Louisville, Ky.** rolled out the red carpet for its favorite native son. Among the events honoring Skaggs were a key to the city, a statewide "Skaggs Weekend" proclamation, and the unveiling of a street henceforth to be known as **Ricky Skaggs Boulevard**. Also sponsoring the celebration was radio station **WVKY**.



MANDRELL DEBUT—Irene Mandrell, co-star of "Barbara Mandrell and the Mandrell Sisters Show," makes her debut in a musical variety show at **Busch Gardens in Williamsburg, Va.** The show features **Krofft puppets Truck Shackley and the Texas Critters**, which also appeared on the Mandrells' television series.

The **National Entertainment Journalists Assn.** (known along the Row as **NEJA**) held a different sort of flea market this past weekend. It was billed as "Music Fans' Flea Market," and offered mainly promotional items donated by record companies. Proceeds from the sale (which took place on **Music Square East**, right along the main watering hole for visiting tourists and country fans) go to **NEJA's** scholarship fund.

Movie-goers munching their popcorn through **Embassy Pictures'** newest, "The Soldier," will catch **MCA** artist **George Strait** singing his hit, "Fool Hearted Memory," during a barroom scene. **Embassy Pictures** is ready to provide movie posters and open-ended radio interview with **Strait** for any radio stations interested in hearing the singer talk about his filming experience.

Rodney Crowell and **Warner Bros.** labelmate **Gary Morris** are among the acts who will headline a special fundraising benefit concert for cancer-stricken Nashville songwriter **Alex Neilson**. The show is scheduled for **Sept. 1** at the **Cannery**, with tickets priced at \$10. **Neilson** was also an avid tennis player before the cancer paralyzed him, and was a regular at the annual **Music City Invitational Tournament**. Also to appear on the benefit are **Dave Olney** and the **X-Rays**, and the **Piggys**.

A **Minneapolis** probation officer named **J.D. Shug** has decided that country music makes the proper vehicle for a message discouraging alcoholism. A series of public service announcements will be mailed to country radio stations across the U.S. featuring **Shug** singing his own composition, "Pour Me." Says a spokesman for the **Radio News Network** of **Chicago** (producers of the public service spots), "The message conveyed by **Shug's** 'Pour Me' provided an ideal vehicle for warning the public about the evils of drinking and driving." The officer was once an alcoholic himself before dedicating his efforts to law enforcement. **Shug** recently participated in a **Chicago** police department benefit to raise money for bullet-proof vests, and a crowd of 5,000 awarded him a standing ovation when he sang "The Man Behind The Badge."

"CRY BABY BABY CRY"

Johnny Blankenship



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Billboard® Hot Country LPs™

Survey For Week Ending 8/28/82

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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	23	1	ALWAYS ON MY MIND ▲ Willie Nelson, Columbia FC 37951	40	41	5	STICKIN' TOGETHER The Kendalls, Mercury SRM-1-4046 (Polygram) FCL
2	2	24	MOUNTAIN MUSIC Alabama, RCA AHL1 4229	41	42	39	STILL THE SAME OLE ME George Jones, Epic FE 37106 CBS
3	3	43	WAITIN' FOR THE SUN TO SHINE Ricky Skaggs, Epic FE 37193	42	39	22	WINDOWS The Charlie Daniels Band, Epic FE 37694 CBS
4	4	42	BIG CITY Merle Haggard, Epic FE 37593	43	44	21	LAST TRAIN TO HEAVEN Boxcar Willie, Main Street ST 73001 (Capitol) CAP
5	10	1	INSIDE Ronnie Milsap, RCA AHL1-4311	44	53	3	THIS DREAM'S ON ME Gene Watson, MCA-5302 MCA
6	7	6	LOVE WILL TURN YOU AROUND Kenny Rogers, Liberty LO-51124	45	34	53	STEP BY STEP ● Eddie Rabbitt, Elektra 5E 532 WEA
7	9	11	JUST SYLVIA Sylvia, RCA AHL-1-4263	46	45	11	SOFT TOUCH Tammy Wynette, Epic 37980 CBS
8	10	6	FAMILY'S FINE BUT THIS ONE'S MINE David Frizzell, Warner, Viva 23688	47	50	95	GREATEST HITS ▲ The Oak Ridge Boys, MCA 5150 MCA
9	6	19	HIGH NOTES Hank Williams, Jr., Elektra/Curb E1-60100 (Elektra)	48	49	16	AMAZING GRACE Cristy Lane, Liberty 51117 CAP
10	8	9	SOMEWHERE IN THE STARS Rosanne Cash, Columbia FC-37570	49	48	11	PISTOL PACKIN' MAMA Hoyt Axton, Jeremiah JH-5003 IND
11	11	29	SOUTHERN COMFORT Conway Twitty, Elektra E1 60005	50	54	64	FANCY FREE ▲ The Oak Ridge Boys, MCA 5209 MCA
12	12	14	IN BLACK & WHITE Barbara Mandrell, MCA 5295	51	57	66	CARRYIN' ON THE FAMILY NAMES David Frizzell & Shelly West, Warner Bros. BSK 3555 WEA
13	14	13	QUIET LIES Juice Newton, Capitol ST 12210	52	51	43	DESPERATE DREAMS Eddy Raven, Elektra 5E 545 WEA
14	13	25	BLACK ON BLACK Waylon Jennings, RCA AHL1 4247	53	52	75	SEVEN YEAR ACHE Rosanne Cash, Columbia JC 36965 CBS
15	16	17	INSIDE OUT Lee Greenwood, MCA 5305	54	46	45	BET YOUR HEART ON ME Johnny Lee, Full Moon/Asylum 5E 541 WEA
16	15	15	THE MAN WITH THE GOLDEN THUMB Jerry Reed, RCA AHL1-4315	55	47	20	CHARLEY SINGS EVERYBODY'S CHOICE Pride, RCA AHL1-4287 RCA
17	17	76	FEELS SO RIGHT ▲ Alabama, RCA AHL1 3930	56	60	98	GREATEST HITS ▲ Ronnie Milsap, RCA AAL1 3772 RCA
18	15	18	GREATEST HITS ▲ Willie Nelson, Columbia KC2 37542	57	61	8	FAMILY AND FRIENDS Ricky Skaggs, Rounder 0151 IND
19	15	18	LISTEN TO THE RADIO Don Williams, MC 5306	58	64	2	OH GIRL Con Hunley, Warner Brothers 1-23693 WEA
20	22	7	STRAIT FROM THE HEART George Strait, MCA 5320	59	56	7	THE ROY CLARK SHOW LIVE FROM AUSTIN CITY LIMITS Roy Clark, Churchill CR-9421 MCA
21	23	52	THE PRESSURE IS ON ● Hank Williams Jr., Elektra/Curb 5E 535	60	58	174	GREATEST HITS ▲ Waylon Jennings, RCA AAL1-3378 RCA
22	24	6	THE LEGEND GOES ON The Statler Brothers, Mercury SRM-1-4048 (Polygram)	61	62	75	JUICE ▲ Juice Newton, Capitol ST 12136 CAP
23	26	11	SHE'S NOT CHEATIN' (SHE'S JUST GETTIN' EVEN) Moe Bandy, Columbia FC 38009	62	63	146	THE BEST OF EDDIE RABBITT ● Elektra 6E 235 WEA
24	18	19	HEART BREAK EXPRESS Ozzy Parton, RCA AHL 1-4289	63	65	82	ROWDY Hank Williams Jr., Elektra/Curb 6E 330 WEA
25	19	18	WHEN WE WERE BOYS The Bellamy Brothers, Elektra/Curb E1-60099	64	59	4	JACK GRAYSON SINGS Jack Grayson, Joe-Wes JW 8100 MCA
26	30	6	TOO GOOD TO HURRY Charly McClain, Epic FE 38064	65	NEW ENTRY	NEW ENTRY	MICHAEL MARTIN MURPHEY Michael Martin Murphey, Liberty 51120 CAP
27	28	14	NUMBER ONES Conway Twitty, MCA 5318	66	40	19	AIN'T GOT NOTHIN' TO LOSE Bobby Bare, Columbia FC 37719 CBS
28	35	5	16TH AVENUE Lacy J. Dalton, Columbia FC 37975	67	66	23	SEASONS OF THE HEART John Denver, PCA AHL1 4256 RCA
29	31	116	MY HOME'S IN ALABAMA ● Alabama, RCA AHL1-3644	68	72	225	STARDUST ▲ Willie Nelson, Columbia JC 35305 CBS
30	33	97	GREATEST HITS ▲ Kenny Rogers, Liberty L00 1072	69	71	100	GREATEST HITS ▲ Anne Murray, Capitol S00 12110 CAP
31	32	6	UNLIMITED Reba McEntire, Mercury SRM-1-4047	70	70	7	SUGAR FREE Dave Rowland, Elektra E1-60011 WEA
32	25	27	BOBBIE SUE Oak Ridge Boys, MCA 5294	71	67	3	TALK TO ME Cindy Hurt, Churchill CR-9422 MCA
33	29	17	BUSTED John Conlee, MCA 5310	72	69	54	YOU DON'T KNOW ME Mickey Gilley, Epic FE 37416 CBS
34	37	29	THE DAVID FRIZZELL AND SHELLY WEST ALBUM Warner/Viva BSK 3643	73	55	30	FINALLY T.G. Sheppard, Warner/Curb BSK 3600 WEA
35	38	37	CIMARRON Emmylou Harris, Warner Bros. BSK 3603	74	73	60	SHARE YOUR LOVE ▲ Kenny Rogers, Liberty L00 1108 CAP
36	NEW ENTRY	NEW ENTRY	THE BEST LITTLE WHOREHOUSE IN TEXAS Motion Picture Soundtrack MCA 6112	75	74	13	SOME DAYS IT RAINS ALL NIGHT LONG Terri Gibbs, MCA 5315 MCA
37	27	10	LOVE TO BURN Ronnie McDowell, Epic FE 38017				
38	36	48	STRAIT COUNTRY George Strait, MCA 5248				
39	43	100	I AM WHAT I AM ● George Jones, Epic JE 36586				

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KIP KIRBY

The Rhythm & The Blues

Is Comedy On Vinyl A Lost Art?

By NELSON GEORGE

About a month ago, Sugar Hill Records released a 12-inch single by Wayne & Charlie, entitled "Rappin' Dummy." Wayne is a ventriloquist, Charlie his dummy. While the concept works well on stage, it loses something, as you might expect, on vinyl. Still, it was a nice attempt at recorded comedy, a genre which has fallen on hard times in recent years.

Where once Moms Mabley, Pigmeat Markham, Wildman Steve and Redd Foxx "party" or "blue" records were staples of the black entertainment scene, there is not nearly that kind of talent available or, at least, being recorded today. Moreover, fewer singers and musicians seem to have the knack for creating records that amuse.

Going back to Louis Armstrong on through Louis Jordan, the Coasters, Chuck Berry and the late Joe Tex, humor has played a wonderful part in black music. Before contractual hassles stifled George Clinton's P-Funk army, Dr. Funkenstein and collaborator Bootsy Collins came up with some funky chuckles. Some of the early rap records (e.g. Kurtis Blow's "Christmas Rappin'") had their moments as well, but overall things have been tough for comedy fans.

Looking at the black chart, there isn't much there to crack a smile about. Admittedly, all of Rick James' music has a funny, salacious



quality; both Stevie Wonder's "Do I Do" and Aretha Franklin's "Jump To It" have some funny lines; the intro to the Gap Band's "Early In The Morning" is clever; but after that, the pickings are mightily slim.

A big disappointment in this area is Eddie Murphy's new self-titled album on Columbia. While the live material, recorded at New York's Comedy Store, captures the wicked, fearless humour that made Murphy a "Saturday Night Live" star, the album's two suitable-for-airplay cuts, "Boogie In Your Butt" and his parody of Donna Summer and Barbra Streisand's "Enough Is Enough" are stale as flat beer and just as funny.

★ ★ ★

After 10 years with A&M Records, Booker T. Jones is ending his association with the label and currently negotiating with several companies. A decade is an unusually long time for an artist to be on one label by today's standards. "For most of those years, I was happy there," says Jones. "But recently I began to feel I was a little too close to A&M, and got caught up in the politics there."

Jones' last album at A&M, "I Want You," wasn't a national success, but on the East Coast, "Don't Stop" was a big club record that garnered considerable airplay. "That song reflected the direction I intend to continue in the future" he says.

Promoting black music through video is top priority for a new, Philadelphia-based firm specializing in this field. Page 30.

"In the past I've had success producing Earl Klugh, Rita Coolidge, Willie Nelson and Bill Withers in what I feel was a more traditional style. Now I'm looking toward a new audience, using what I see as a new sound and approach to putting together chords and rhythms. For example, I view someone like Fred Petrus, who produces Change and several other groups, as an innovator in this style, though I don't like everything he does." Despite living and working on the West Coast, Jones is obviously influenced by the sound of East Coast dance music.

For those who remember Jones from his days as leader of Booker T. & the MGs and a central cog in the Memphis sound, these observations may be surprising. But Jones, who has been urged by some to re-form the MGs, feels he can't go home again for one very important reason. "A few years back, Al Jackson, the drummer with the group, was shot in Memphis. Without him on the skins, it just wouldn't work. I don't know another drummer who could do what he did. Jackson could lay behind the beat, keep beautiful time, and give everything a funky, fatback feeling. Without him there would have been no MGs."

★ ★ ★

In the fallout over the Chicago-Fest boycott, Kool & the Gang were sent a letter from the National Assn. of Black Promoters. It praised the group for speaking out in support of the boycott even though they did honor their contract and appear. At their performance, Kool & the Gang members wore red arm bands as a sign of protest. Among the letter's signees were Operation PUSH head Rev. Jessie Jackson, Solar Records president Dick Griffey and concert promoter W.G. Garrison.

★ ★ ★

Short Stuff: The new Gil Scott-Heron album is "Moving Target," not "Full Force," as noted here last week. . . . Rapper Kurtis Blow has been touring in the Midwest with the Clash and will appear sporadically with these English rockers throughout their American tour. . . . Tommy Marshall, program director of Jackson, Mississippi's WKXI, was honored Aug. 11 by members of the area's music community as well as by city and state officials. The event was held at producer/performer Frederick Knight's new club, the Sphinx.

is a first." Brunson, whose gospel group is one of the program's honorees, is regarded as Chicago's top gospel deejay (part of his 20-hour radio work week is holding down the afternoon drive slot at jazz station WXFM-FM) as well as presiding over the flock at Christ Tabernacle Missionary Baptist Church on the West Side.

Brunson expresses pleasure at advance ticket sales for the concert, and expects a turnout of 14-19,000 "without a doubt." Ticket prices are set for \$5, \$8, \$10 and \$15.



HAZEL HELPS—Hazel Payne, one-half of Capitol's A Taste Of Honey, coproduces a track on a mini-LP by a new Capitol duo, Space People. That's Willy Thompson of Space People at right; Payne's coproducer Paul Ring, left.

All-Star Concert Highlights Chi Gospel Celebration

Continued from page 37

honor outstanding contributors to the entertainment industry as well as to aid urban youths making a start in the industry. AMEHOF was founded in 1979 by Ben Branch, a jazz artist and record producer once affiliated with Dr. Martin Luther King, Jr.

In the wake of the black boycott of ChicagoFest, organized by Operation PUSH to protest Mayor Byrne's actions regarding the black community, Branch says he had been approached by "a coalition" of black organizations seeking to get Byrne's name removed from the gospel event.

The AMEHOF board, primarily composed of black ministers and businessmen, refused, says Branch. "This event was planned a year ago," he points out, adding, "This is the first time a group organization in the black community has asked the city for help, and the city and the mayor have been very cooperative."

Branch says that AMEHOF's finances have been depleted since their federal funding was lessened, and praises Byrne for allowing them the city's financial aid. "She was the only one that heard the bell ringing," he says.

Branch adds that Byrne's name appears on the program at his behest, and not hers.

Rev. Milton Brunson, organizer of the Stadium gospel concert, observes, "There's never been a gospel program at the Stadium before—this

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Black LPs™							
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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	1	11	GAP BAND IV ● The Gap Band, Jolal Experience TE 1-3001 (Polygram)	39	38	17	JJ Junior Mercury SRM-1-4043 (Polygram)
2	2	13	THROWIN' DOWN ● Rick James, Gordy 6005GL (Motown)	41	43	8	SNEAKIN' OUT Stacy Lattisaw, Cotillion 90002-1 (Atlantic)
3	3	11	JEFFREY OSBORNE Jeffrey Osborne, A&M SP-4896	42	39	10	ROYAL JAM The Crusaders With B.B. King And The Royal Philharmonic Orchestra, MCA MCA 2-8017
4	4	15	DREAMGIRLS Original Cast, Geffen GHSP 2007 (Warner Bros.)	42	39	10	WINDSONG Randy Crawford, Warner Bros. 1-23687
5	5	4	ZAPP II Zapp, Warner Bros. 23583-1	49	49	3	HOT FUN Dayton, Liberty LT-51126
6	6	3	JUMP TO IT Aretha Franklin, Arista AL 9602	44	31	8	ON THE FLOOR Fatback Band, Spring SP-1-6736 (Polygram)
7	7	23	KEEP IT LIVE ● Dazz Band, Motown 6004ML	44	44	8	LET ME KNOW YOU Stanley Clarke, Epic FE 38086
8	8	17	THE OTHER WOMAN ● Ray Parker, Jr., Arista AL 9590	46	41	14	LITE ME UP Herbie Hancock, Columbia FC 37928
9	9	7	INSTANT LOVE Cheryl Lynn, Columbia FC 38057	47	44	31	LOVE IS WHERE YOU FIND IT The Whispers, Solar S-27 (Elektra)
10	10	3	DONNA SUMMER Donna Summer, Geffen GHS 2005 (Warner Bros.)	52	52	18	LOVE ME TENDER B.B. King, MCA MCA 5307
11	11	8	WE GO A LONG WAY BACK Bloodstone, T-Neck FZ 38115 (Epic)	54	54	2	FIRST TAKE The Valentine Brothers, Bridge BR-101936
12	12	16	MY FAVORITE PERSON The O'Jays, P.I.R. FZ 37999 (Epic)	55	55	3	CUPID'S IN FASHION Average White Band, Arista AL 9594
13	13	5	KEEPIN' LOVE NEW Howard Johnson, A&M SP-4895	51	51	4	THE SEQUENCE The Sequence, Sugar Hill SH 267
14	14	13	STREET OPERA Ashford & Simpson, Capitol ST-12207	57	57	2	FANDANGO Herb Alpert, A&M SP-3731
15	15	3	LET ME TICKLE YOUR FANCY Jermaine Jackson, Motown 617ML	60	60	2	NOW IS THE TIME Lou Rawls, Epic FE 37488
16	16	14	STEVIE WONDER'S ORIGINAL MUSIQUARIUM I ● Stevie Wonder, Tamla 6002L2 (Motown)	54	46	13	STEAMIN' HOT The Reddings, Believe In A Dream FZ 37974 (Epic)
17	17	11	I'M THE ONE ● Roberta Flack, Atlantic SD 19354	59	59	2	CAMERON ALL THE WAY Rafael Cameron, Salsoul SA-8553 (RCA)
18	18	23	BRILLIANCE Atlantic Starr, A&M SP-4883	56	58	54	BREAKIN' AWAY ● Al Jarreau, Warner Bros. BSK 3576
19	19	3	TANTALIZINGLY HOT Stephanie Mills, Casablanca NBLP 7265 (Polygram)	57	47	16	TUG OF WAR Paul McCartney, Columbia TC 37462
20	20	24	OUTLAW War, RCA AFL1-4208	58	50	15	THE ONE GIVETH THE COUNT TAKETH AWAY William "Bootsy" Collins, Warner Bros. BSK 3567
21	21	2	THE REAL DEAL The Isley Brothers, T-Neck FZ 38047 (Epic)	59	63	70	STREET SONGS ▲ Rick James, Gordy G8-1002M1 (Motown)
22	22	8	HERE WE GO AGAIN Bobby Bland, MCA MCA 5297	61	56	12	ALL NIGHT LONG B.B. & Q. Band, Capitol ST-12212
23	23	9	HAPPY TOGETHER Odyssey, RCA AFL1-4240	61	56	12	I'LL DO MY BEST Ritchie Family, RCA AFL1-4323
24	24	6	SO EXCITED Pointer Sisters, Planet BXL1-4355 (RCA)	62	62	18	ATTITUDES Brass Construction, Liberty LT-51121
25	25	2	THIS ONE'S FOR YOU Teddy Pendergrass, P.I.R. FZ 38118 (Epic)	63	48	5	GREATEST HITS Shalamar, Solar BXL1-4262 (RCA)
26	26	7	WE ARE ONE Pieces Of A Dream, Elektra 60142-1	64	64	11	TRUST ME Jean Carn, Motown 6010ML
27	27	10	SOONER OR LATER Larry Graham, Warner Bros. BSK 3668	65	65	74	THE DUDE ▲ Quincy Jones, A&M SP 3721
28	28	18	REUNION The Temptations, Gordy 6008GL (Motown)	66	66	13	OFFRAMP Pat Metheny Group, ECM ECM-1-1215 (Warner Bros.)
29	29	19	ALLIGATOR WOMAN ● Cameo, Chocolate City CCLP 2021 (Polygram)	67	67	45	SOMETHING SPECIAL ▲ Kool & The Gang, De-Lite DSR 8502 (Polygram)
30	30	19	STRAIGHT FROM THE HEART Patrice Rushen, Elektra E1-60015	68	68	41	SKYLINE ● Skiy, Salsoul SA-8548 (RCA)
31	31	19	D TRAIN D Train, Prelude PRL 14105	69	72	50	NEVER TOO MUCH ● Luther Vandross, Epic FE 37451
32	32	20	NIECY Deniece Williams, ARC/Columbia FC 37952	70	75	9	WISE GUY Kid Creole And The Coconuts, Sire SRK 3681 (Warner Bros.)
33	33	6	STILL IN LOVE Carrie Lucas, Solar E1-60008 (Elektra)	71	45	6	FACE TO FACE Gino Soccio, RFC Atlantic SD 19358
34	34	29	DOWN HOME Z.Z. Hill, Malaco MAL 7406	72	71	12	NEW DIMENSIONS The Dramatics, Capitol ST-12205
35	35	9	CURRENT Heatwave, Epic FE 38065	73	53	5	INNER FEELINGS Billy Ocean, Epic FE 38129
36	36	28	FRIENDS ● Shalamar, Solar S-28 (Elektra)	74	74	28	YES IT'S YOU LADY Smokey Robinson, Tamla 6001T2 (Motown)
37	37	23	WHO'S FOOLIN' WHO One Way, MCA MCA 5279	74	74	28	SHARING YOUR LOVE Change, RFC/Atlantic SD 19342
38	38	7	AS WE SPEAK David Sanborn, Warner Bros. 1-23650	75	61	17	

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Philips Gears Up For Firato '82 A/V Fair Will Showcase LaserVision, Compact Disc

By WILLEM HOOS

AMSTERDAM—Firato '82, the biannual audio/video fair being held here Aug. 27 to Sept. 5, will serve as the preview for Continental Europe of Philips' LaserVision videodisk system and its compact audio disk.

Firato is one of Europe's most prominent consumer audio/video fairs. It's staged at Amsterdam's massive RAI exhibition complex, and will feature products from major manufacturers in some 20 countries.

Philips has the largest of the event's 152 stands, and will use Dutch television personalities to present its products. According to a company spokesman, the Compact Disc will be marketed in Holland by year's end, while the LaserVision system, launched in Britain on a trial basis in May via 150 outlets (increasing to 1,000 plus in October), makes its bow in Continental Europe within a few months.

Although these two systems will be given emphasis at the show by Philips, a number of new products are also being featured. Among these will be two new video recorders, stereo tv units, a portable V-2000 video camera and some 60 new audio products.

A number of cable and satellite tv experiments are also being carried out on the company's stand. These will be done by major Dutch cable

company KTA (Kabel Televisie Amsterdam), using Philips hardware. Programs received from Europe's Intelsat and Russia's Gorizont satellites will be shown at the exhibition, and transmitted to KTA's 290,000 viewers.

The Dutch state-owned broadcasting organization NOS will analyze the cable experiments for use in formulating the government's new mass-media policies to be announced next year.

Jim Kraaykamp, press officer at the RAI exhibition complex, expects around 250,000 to attend Firato '82. It will be dominated by industry heavyweights this year, he believes, because many small and medium sized companies have pulled out because of the recession.

All Dutch broadcasting companies will be present, with four—TROS, AVRO, VARA and KRO—actually transmitting live from the fair and featuring top national and international acts. More than 60 radio programs will also go out live from the fair via all four Dutch national radio channels.

Other attractions at the event will include "Broadcast Wonderland" showing visitors how radio and tv programs are made, and a "House Of The Future" which will contain a variety of futuristic consumer electronic products.

International station Radio Netherlands will transmit news bulletins in a number of languages from Fi-

rato, and will exhibit plans for its new short wave transmitter station due to become operational in mid-1984.

Viditel, the Dutch viewdata system, is also featured by PTT, a department of the Dutch Ministry of Traffic, which handles almost all Dutch telecommunications systems. The department is also showcasing its newly developed transmission fault detector, which can also be used to trace radio and tv pirate broadcasts.

A new feature at the show is an international exhibition of musical instruments, accessories and sheet music, titled "Music Active." Electronic keyboards feature prominently in this, as Holland has the highest penetration figures for this kind of instrument in the world. It's estimated that some eight percent of Dutch households have an electronic organ, with around 25,000 new ones being sold domestically each year.

Nigerian Police Arrest Four In Piracy Raids

LAGOS—Under a front page headline reading "Police Smash Gang Of Record Pirates," the Daily Times here has detailed the biggest crackdown yet on illegal recording in Nigeria.

Four men, alleged to be "the brains" behind the large-scale piracy, were arrested by detectives of the Lagos State Police Command.

Around 3,000 albums, covering domestic and international product, were seized by police.

According to the Daily Times: "The gang is believed to be in charge of a complex underworld industry that thrives on illegal waxing of records and forging of record labels belonging to most of the top record companies established here."

The trail later led police to "pirate" studio operations in Anambra and Imo, two states some way from Lagos.

Alhaji Mammen Nassarawa, Lagos police commissioner, says: "This highly-organized gang even printed their own record sleeves before marketing them locally."

"We're stressing that record piracy is not only a bane to the record companies but to the entire Nigerian nation. These raids were prompted by determination to get to the very roots of the problem rather than merely arresting the hawkers selling pirate records and tapes from the roadside."

Police investigations are still going on, and the four men arrested have been detained. The police push on pirates follows a build-up of action by Nigerian musicians, who are claiming in a national publicity campaign that piracy could drive them all out of business—at a time when Nigerian-produced contemporary music is gaining popularity worldwide.

IMPROVISATIONS PROTECTED

New Pact Boosts Jazz In France

• Continued from page 33

items from French government departments and television.

For example, the agriculture ministry found it had in its vaults a film of trombonist Kid Ory, while recently at the television center a box was unearthed with a label stating "fat black lady singing with a handkerchief." This turned out to be a one-off movie of Louis Armstrong.

The Nice Museum, brainchild of Hot Club of France official Pierre Voran, who runs a local record shop, vies with that at Villefranche-de-Rouergue, near Toulouse in southwest France, where the unique 14,000 title collection of Hot Club founder Hugues Panassie, who died in 1974, has been housed.

The Villefranche municipality, which rescued the collection from plans to break it up, is currently making an inventory.

At the same time, another great, late French jazz enthusiast, Charles Delavey, donated his collection of around 25,000 titles to the Phototheque (record library) of Paris, which is working with the Villefranche authorities on the Panassie inventory.

It is one of the phenomena of the French jazz record scene that RCA and CBS affiliates in this territory are among the most active in

reissuing old material and re-exporting it to the U.S., according to Jean-Paul Guiter, longtime jazz department chief at RCA here.

RCA itself has a permanent collection of around 200 jazz titles available and Guiter reckons that in the country as a whole some 500 titles are reissued annually.

While RCA releases on three labels, Jazz Tribune, Jazz Line and Pablo, another French major, Pathe Marconi-EMI, has just reissued some 20 classics on the historic Blue Note logo. Meanwhile, independent Vogue, which in the 1950s recorded many U.S. jazzmen on tour in Europe, has a permanent policy of updating old material on the Jazz Legacy label, which now totals around 400 titles.

Andre Clergeat, broadcaster and all-around enthusiast, who heads the Vogue division, believes a good average jazz sale in France is up to 15,000 units. Vogue also handles the Chess, Cadet, Sonet and Roulette labels.

At CBS France, jazz division head Henri Renaud says the company was doing considerable work on reissuing a great deal of Miles Davis material from the 1960-70 period and has put out 15 albums to mark the trumpeter's concerts in Paris in the spring this year.

Currently promoting new U.S. trumpeter Wynton Marsalis in France, Renaud comments that a whole new public is now turning to jazz in France, providing areas which did not exist 20 years ago.

"This is partly because in our reissue policies we are doing things in France that no-one else in Europe is doing," he boasts. For reference, CBS is into its 15th double album of Duke Ellington reissues.

But he did acknowledge that jazz was one sector of the French record business hit by pirate activity, notably in product from Italy, Sweden and the U.S.

The noted Black And Blue label is handled here as an individual catalog, with over 200 references, by Warners. Independent Carrere has set up a division to promote the Prestige and Riverside logos acquired from Musidisc two years ago and Verve is managed by Polydor in France.

With names like Michel Legrand and Jean-Luc Ponty contributing, French jazz itself is still very active. Among principal producers is Musica Distribution in Bordeaux, run by Alain Boucanus with such names as pianist Martial Solal and guitarist Christina Escoude, who has also recorded for JMS, another French independent.

German Tape Companies Fighting Software Levy

• Continued from page 4

BASF's tape sales were worth \$240 million. Musicassettes are manufactured worldwide, but videotape production is concentrated on the Willstadt plant, employing around 3,000 workers.

The company says it intends to spend \$52 million enlarging this plant, with an immediate increase in staff of about 750. Further expansion may create another 1,600 jobs. But BASF chairman Dr. Detlef Dibern says these plans will be dropped if the new levy comes into force.

He points out that income from the audio and video hardware levy has grown from \$1.6 million in 1965 to \$12 million in 1980. If this levy also covered imported equipment, the income available to copyright society GEMA for distribution to authors and artists would increase to at least \$20 million.

The latest tape levy proposals, on

the other hand, suggest four cents an hour on blank audio tape and 16 cents an hour on videotape, applying both to locally manufactured and imported software. At the same time, the hardware levy would be reduced to 40 cents on audio and \$6 on video product.

Estimates indicate an overall revenue of around \$26.8 million, but the West German tape companies say that practically the whole of the additional income would come from their production. They regard a levy on imported tape as unrealistic and unworkable. Customs control of bulky hardware imports may be feasible, but any tourist could import blank tapes hidden in his car with impunity. And since the German manufacturers would be the only ones to suffer under the levy, relations between the local and overseas industries would suffer and Japanese tapes would grab a larger slice of the market.

New Commercial U.K. TV Station Offers Broad Promo Potential

• Continued from page 6

manager, also believes the new channel will be "helpful." "But we understand Channel Four looks to attract 10%-12% of the viewing public, and it has to be remembered that it took BBC-2 around eight years to get that share.

"Ronco will make extra money available for the new channel and carry on with our other commercial television advertising, so we can quantify response."

And Don Reedman, K-tel U.K. a&r director, says: "It's too early to make firm decisions about Channel Four, but it's healthy competition and that's always a good thing. If

there's a lot of music content, as promised, it'll be good for the industry generally."

There is, nevertheless, a feeling in the U.K. industry that the tv promotion marketplace is in danger of becoming overcrowded. Sean O'Brien of Telstar disagrees: "The other companies were getting somewhat complacent, and we two newcomers can work out new approaches."

TV Records' Ashby concedes: "The inclination now is to keep looking over your shoulder and worrying about what the others are doing. But we should just get on and do our own thing, pushing the right concepts at the right markets."

Warwick's Godbolt, from the "es-

tablishment" side, says: "The people who are setting up new operations are the ones who've been developing tv promoting over the years. That's a good prognosis for the future. They know what they're doing. Product is what counts, and we have to go for better product and more ideas."

Don Reedman of K-tel worries about possible "confusion," now new companies have entered the field. "But most important is how the record industry acts in terms of making product available. We should all work together to some extent to avoid costly clashes of ideas. Record companies should evaluate carefully with whom they want to do business."



GRECIAN GOLD—Simon & Garfunkel recently became the first American group to receive a gold album in Greece. Holding the albums commemorating sales of the duet's "Greatest Hits" LP are, from left, Costas Nikitas, sales manager, CBS Greece; Miltos Karadsas, marketing services director, CBS Greece; and Sol Rabinowitz, managing director, CBS Greece.



GOURMET TOUCH—Opera singers Frederico Davis, left, and Giuseppe Taddei, right, help out with the cooking at a special dinner hosted by Phonogram during the recent Salzburg Festival. Both singers played leads in Verdi's "Falstaff," conducted by Herbert von Karajan, during the festival. Looking on is Medi Gasteiner, classical promotion manager for Phonogram Austria.

Dutch Industry Honors Top Disks

AMSTERDAM—Winners of the Dutch record industry's annual awards have been announced by local IFPI branch NVPI and retailers' organization NVGD. Twelve classical and 14 pop productions were selected from a total of more than 500 entries, but in six further categories, including country & western, no award was made because the judges found the records lacking in quality.

The selection covered records released between April, 1981 and April, 1982, from a total of 16 Dutch record companies: Agram, Ariola, CBS, CNR, CRI, Clavicenter, Donemus, EMI, Fleet, Inelco, Phonogram, Polydor, RCA, Soundproducts, VIP and WEA. The awards themselves, 11-inch bronze sculptures, will be presented officially November 8.

Winners in the popular categories were as follows:

Dutch-language vocal album: Herman Van Veen, "Iets Van Een Clown" (Polydor).

Non-Dutch vocal album: Margriet Eshuys, "Right On Time" (CBS), and Daniel Sahuleka, "Sunbeam" (Polydor).

Instrumental album: Jasper Van't Hof, "My World Of Music" (Inelco Keytone).

Cabaret/theater album: Freek De Jonge, "De Tragiek" (Ariola).

Pop album: Fay Lovsky, "Confetti" (WEA).

Children's repertoire: Joost Prinsen, Aart Staartjes and Wieteke Van Dort, "J.J.De Bom, Voorheen De Kindervriend" (Ariola).

Single of the year: Margriet Eshuys, "Black Pearl" (CBS).

International pop productions received six awards, as follows:

Vocal MOR album: Yves Montand, "Olympia '81" (Philips).

Instrumental MOR album: John McLaughlin/Paco De Lucia/Al Di Meola, "Friday Night In San Francisco" (Philips).

Pop album: XTC, "English Settlement" (Virgin/Ariola).

Jazz album: Wynton Marsalis, "Wynton Marsalis" (CBS).

Singer/songwriter album: Bruce Cockburn, "Inner City Front" (Millennium/RCA).

Film music album: Ry Cooder, "The Border" (Backstreet/Ariola).

Classical record productions given awards were:

Symphonic music: Pierre Boulez, conductor of Stravinsky's "Le Chant Du Rossignol" (RCA Erato).

Concerts: Itzhak Perlman,

"Beethoven Violin Concerto" EMI HMV).

Early music: Thomas Binkley, "Easterplay From Fleury" (Harmonia Mundi).

Chamber Music: Alban Berg Quartet, "Beethoven Quartets Op. 18, 1-6" (EMI HMV).

Chamber Orchestral: Neville Marriner, "Dvorak Serenades, Ops. 22 & 44" (Philips).

Instrumental: Arturo Michelangeli, "Brahms Ballads/Schubert Piano Sonata in A" (DGG).

Choral: John Elliot Gardiner, "Bach Motets" (RCA Erato).

Operatic: James Levine conducting Puccini's "Tosca" (EMI HMV).

Vocal recital: Elly Ameling, "Haydn's 48 Lieder" (Philips).

Contemporary: Theo Loevendy, composer of "De Nachtegaal" (Donemus CVS).

Special issues, historical/documentary: Bela Bartok, Centenary Edition in two volumes (Hungaroton/Soundproducts). Also, Stravinsky, "The Recorded Legacy" (CBS).

Musicals Abound In Tokyo Theaters

TOKYO—A record total of nine musicals are being staged in Tokyo's theaters this month, the highest number to date and striking testimony to the popularity of the genre with Japanese audiences. They include "Cabaret," "Carousel," "Fiddler On The Roof" and "The Sound Of Music."

Ticket prices go from the \$35.50 top for "Fiddler On The Roof" at the Imperial Theater, to the \$13.75 top for performances of the all-girl Takarazuka Troupe's "Java Dancer" extravaganza in the huge Tokyo Takarazuka Theater.

Original productions range from "Happy Pirate Adventure," an "action musical" with a cast made up exclusively of stunt men and women, to "Jack," the joint Shinjuku Koma Theater/American Dance Machine project which will open the new 700-seat Theater Apple.

Chief difference between musicals in the U.S. and in Japan is that here they are performed for the allotted season—usually one month—regardless of box office and critical success. They do not fold after a few days.

German Exec In New Wave Caveat

HAMBURG—Metronome managing director Heino Wirth has given a warning to the German record industry not to rely too heavily on product from the New German Wave.

Although there has been a shift in the repertoire balance, he says, the overall market has not expanded. Increasing NGW sales have been matched by a decline in international product. "In fact the market is still contracting because of

competition from other leisure areas," he notes.

Retailers whose stock reflects the trends can profit through appealing to young NGW followers, but already they are becoming sceptical about new releases simply because so much is being put out. Wirth estimates upwards of 100 NGW albums are due out this fall, and warns the record companies not to overplay their hand by releasing everything and overstocking the shops.

Compact Disc In Official Bow Timmer Stresses System's Standardization Benefits

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facturing process from the laboratory stage to mass production."

PolyGram executive vice president Dr. Herman Franz said that Compact Disc production currently represents 10% of the total plant capacity, "But over the next three years we are anticipating a CD production of more than six million units a year." Production this year will be around 400,000 units. Next year production will be up to three million units, embracing some 600 titles.

Five countries are targeted for the initial marketing campaign. This fall the system will be introduced in Japan, early in 1983 the system will be available in the U.K., Holland, West Germany and France. By March, 1983 around 250 CD releases will be available, one third of them classical recordings. Thirty new releases will

be added each month thereafter.

Rudolf Gassner, president of Deutsche Grammophon, said that with the participation of non-PolyGram companies, 60% of the German LP market would be covered by the Compact Disc.

Assistance on this story by Jim Sampson in Munich.

"This is an encouraging start," he said. "German retailers are tremendously interested in CD and very soon there will be simultaneous releases of black disks, cassettes and Compact Discs."

PolyGram's Hanover factory will be the sole production center for the Compact Disc initially and will custom press for CD licensees. The group is also reported to be considering the possibility of building a

CD pressing plant in the United States.

Compact Disc players will be available in a wide range of models by Philips, Sony and 30 other manufacturers, including Marantz, Hitachi, Technics, Pioneer, Grundig, Blaupunkt and Thorn, and it is estimated that sales next year should top 100,000 in Germany alone. The players are expected to sell at around \$800.

Launched with the slogan, "The Superiority You Can Hear," the CD system is being demonstrated at the Duesseldorf Hi Fi and Video Show, the Dutch Firato exhibition in Amsterdam this month, and the Tokyo Video Fair in October.

In the short term at least, worldwide demand for Compact Disc is expected to be fulfilled by the Hanover plant.

Unemployment, Drop In Tourism Hurt Irish Industry

By KEN STEWART

DUBLIN—It's been a near-disastrous year for the Irish music industry, and prospects for what's left of 1982 offer little cause for optimism.

PolyGram managing director John Woods, for one, insists that this is the worst of his 22 years in the business. "We're some 30% to 50% down on normal unit volume in most lines compared to last year," he says.

"And we're finding that absolutely nothing is selling without the heaviest of effort. We're making twice the effort to get half the results."

"What's more, it is nearly 30% more expensive than 1981 to promote product on radio, television or in print. In the last couple of years, inflation has hit as high as 23% in Ireland. Petrol and postage costs have soared along with everything else."

Woods says: "This is a very fickle business and it needs an injection.

Luckily, we've done well with the 'Fame' album, which is a 1982 equivalent of 'Saturday Night Fever.' Yet even that is difficult to keep in stock because there's only one pressing plant and, because of the general recession, it has been operating on a three-day week basis."

Two unusually long spells of very hot weather have doubtless helped keep people out of the record stores in Ireland. There's also been a dramatic drop in the number of tourists here this year.

But David Duke, CBS Ireland chief executive, points to the difference a "really major hit" can make, and he cites Nicole's "A Little Peace," the 1982 Eurovision winner.

He says: "The shops were, for a while, packed and when people go in to buy a record like that one, they see other things, are attracted by other product. Now there's a flat lack of interest. None of the artists has the ability to get people into

those shops. The video explosion here has hit record sales for sure. Video is taking up a lot of peoples' available time."

Ireland also has a bad unemployment problem, another aspect impacting on the music business.

At CBS Ireland, overtime working has been stopped, and no extra staff has this year been taken on for the summer. The amount of local pressing has increased because of heavy duty on imports, and telephone sales have been stepped up, while the company has taken a close look at the cost effectiveness of its sales team's routes around the country.

"In short," says Duke, "we're trying to get more out of each pound spent. However, I have to level a criticism at the average dealer. Why should he think he's immune to this recession? Why should he demand the maximum mark-up at such a critical time in Irish recording industry history?"

Clive Hudson, general manager,

ber we'll be on our way out of the woods. Once the U.K. economy takes off, so will ours. I believe 1983 is going to be the start of a reversal of this dreadful recession."

Pennyfather believes the industry should start an effective educational program for record shop employees.

He insists: "The front line is the shop counter. That's the most important action area. The aggressive shops have staffs who are really interested in their customers. Too many of those over 25 have been put off from going into record shops. They feel ill at ease, often neglected."

"The industry should get together to sponsor a seminar, a teach-in on how to handle customers. Records as such have never been better. It is just a matter of educating the guys who are out there selling them."

But in hard economic bottom-line terms, the record business in Ireland is going through a very tough time indeed.

Billboard Hits Of The World

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BRITAIN

(Courtesy of Music & Video Week)
As of 8/21/82

This Week	Last Week	SINGLES
1	1	COME ON EILEEN, Dezy's Midnight Runners & Emerald Express, Mercury
2	6	EYE OF THE TIGER, Survivor, Scotti Bros.
3	2	FAME, Irene Cara, Polydor
4	3	DON'T GO, Yazoo, Mute
5	5	IT STARTED WITH A KISS, Hot Chocolate, Rak
6	21	CAN'T TAKE MY EYES OFF YOU, Boystown Gang, ERIC
7	8	STRANGE LITTLE GIRL, Strangers, Liberty
8	4	DRIVING IN MY CAR, Madness, SMI
9	7	STOOL PIGEON, Kid Creole & Coconuts, Ze/Island
10	9	MY GIRL LOLLIPOP, Bad Manners, Magnet
11	12	THE CLAPPING SONG, Belle Stars, SMI
12	34	I EAT CANNIBALS Part 1, Toto Coelo, Radialchoice
13	NEW	WHAT, Soft Cell, Some Bizzare
14	16	ARTHUR DALEY, Firm, Bark/SMI
15	23	BIG FUN, Kool & The Gang, De-Lite
16	22	JOHN WAYNE IS BIG LEGGY, Haysi Fantayzee, Regard
17	27	HURRY HOME, Wavelength, Ariola
18	26	SUMMERTIME, Fun Boy Three, Chrysalis
19	10	SHY BOY, Bananarama, London
20	11	I SECOND THAT EMOTION, Japan, Hansa
21	25	18 CARAT LOVE AFFAIR/LOVE HANGOVER, Associates, Associates
22	13	DA DA DA, Trio, Mobile Suit Corporation
23	15	TAKE IT AWAY, Paul McCartney, Parlophone
24	18	LOVE IS IN CONTROL, Donna Summer, Geffen
25	14	THE ONLY WAY OUT, Cliff Richard, EMI
26	NEW	HI-FIDELITY, Kids From "Fame" featuring Valerie Landsburg, RCA
27	NEW	SAVE A PRAYER, Duran Duran, EMI
28	36	TODAY, Talk Talk, EMI
29	20	TOO LATE, Junior, Mercury
29	38	MACHINERY, Sheena Easton, EMI
30	19	CHALK DUST—THE UMPIRE STRIKES BACK, Brat, Hansa
31	NEW	SPREAD A LITTLE HAPPINESS, Sling, A&M
32	17	ME AND MY GIRL (NIGHT-CLUBBING), David Essex, Mercury
33	NEW	NOBODY'S FOOL, Haircut One Hundred, Ariola
34	NEW	CHERRY PINK AND APPLE BLOSSOM WHITE, Modern Romance & John Du Prez, WEA
35	40	UNDER THE BOARDWALK, Tom Tom Club, Island
36	NEW	WOT, Captain Sensible, A&M
37	NEW	WALKING ON SUNSHINE, Rockers Revenge & Donnie Calvin, London
38	30	BAMBOO HOUSES/BAMBOO MUSIC, Sylvian Sakamoto, Virgin
39	38	MACHINERY, Sheena Easton
40	32	ROCK THE CASBAH, Clash, CBS
This Week	Last Week	ALBUMS
1	1	THE KIDS FROM FAME, Various, BBC
2	2	TOO-RYE-AY, Kevin Rowland & Dezy's Midnight Runners, Mercury
3	4	LOVE & DANCING, League Unlimited Orchestra, Virgin
4	3	FAME, Soundtrack, Polydor
5	6	TROPICAL GANGSTERS, Kid Creole & Coconuts, Ze/Island
6	8	TALKING BACK TO THE NIGHT, Steve Winwood, Island
7	5	THE LEXICON OF LOVE, ABC, Neutron
8	22	LOVE SONGS, Commodores, K-tel
9	7	COMPLETE MADNESS, Madness, SMI
10	10	MIRAGE, Fleetwood Mac, Warner Bros.
11	9	AVALON, Roxy Music, EG
12	11	THE CONCERT IN CENTRAL PARK, Simon & Garfunkel, Geffen
13	14	DONNA SUMMER, Donna Summer, WEA
14	12	ABRACADABRA, Steve Miller Band, Mercury
15	21	RIO, Duran Duran, EMI
16	NEW	THE JIMI HENDRIX CONCERTS, Jimi Hendrix, CBS
17	NEW	CITY BABY ATTACKED BY RATS, Charge G.B.H., Clay
18	17	TUG OF WAR, Paul McCartney, Parlophone
19	20	ASIA, Asia, Geffen
20	13	STILL LIFE, Rolling Stones, Rolling Stones

21	16	CAN'T STOP THE CLASSICS, Louis Clark & Royal Philharmonic Orchestra, K-tel
22	18	PICTURES AT ELEVEN, Robert Plant, Swan Song
23	15	A CONCERT FOR THE PEOPLE (BERLIN), Barclay James Harvest, Polydor
24	25	LOVE SONGS, Barbra Streisand, CBS
25	23	FABRIQUE, Fashion, Arista
26	39	ASSEMBLAGE, Japan, Hansa
27	NEW	NON-STOP ECSTATIC DANCING, Soft Cell
28	32	DARE, Human League, Virgin
29	19	FRIENDS, Shalamar, Solar
30	29	NIGHT BIRDS, Shakatak, Polydor
31	24	BAT OUT OF HELL, Meat Loaf, Epic/Cleveland Int'l
32	26	I WANT CANDY, Bow Wow Wow, EMI
33	30	WORLD RADIO, Leo Sayer, Chrysalis
34	NEW	THE PARTY'S OVER, Talk Talk
35	NEW	SHANGO, Santana
36	NEW	SULK, Associates
37	27	COMBAT ROCK, Clash, CBS
38	37	ARE YOU READY, Bucks Fizz, Speed
39	NEW	EYE OF THE TIGER, Survivor, Scotti Brothers
40	28	IMPERIAL BEDROOM, Elvis Costello & Attractions, F-Best

CANADA

(Courtesy Canadian Broadcasting Corp.)
As of 8/16/82

This Week	Last Week	SINGLES
1	1	EYE OF THE TIGER, Survivor, Scotti Bros.
2	2	ABRACADABRA, Steve Miller Band, Capitol
3	3	EYES OF A STRANGER, Payolas, A&M
4	6	HOLD ME, Fleetwood Mac, Warner Bros.
5	5	KEEP THE FIRE BURNIN', REO Speedwagon, Epic
6	7	YOUR DADDY DON'T KNOW, Toronto, A&M
7	4	HURTS SO GOOD, John Cougar, Riva
8	11	HARD TO SAY I'M SORRY, Chicago, CBS
9	9	EVEN THE NIGHTS ARE BETTER, Air Supply, Big Time
10	8	ENOUGH IS ENOUGH, April Wine, Capitol
11	13	EYE IN THE SKY, Alan Parsons Project, Arista
12	12	WHO CAN IT BE NOW, Men At Work, CBS
13	10	ONLY THE LONELY, Motels, Capitol
14	20	JACK & DIANE, John Cougar, Riva
15	17	TAKE IT AWAY, Paul McCartney, CBS
16	19	VACATION, Go-Go's, IRS
17	16	LOVE PLUS ONE, Haircut One Hundred, Jive
18	15	CAUGHT UP IN YOU, .38 Special, A&M
19	NEW	YOU SHOULD HEAR THE WAY SHE TALKS ABOUT YOU, Melissa Manchester, Arista
20	NEW	WASTED ON THE WAY, Crosby, Stills & Nash, Atlantic

This Week	Last Week	ALBUMS
1	5	PICTURES AT ELEVEN, Robert Plant, Swan Song
2	4	EYE IN THE SKY, Alan Parsons Project, Arista
3	2	AMERICAN FOOL, John Cougar, Riva
4	1	ABRACADABRA, Steve Miller Band, Capitol
5	3	BUSINESS AS USUAL, Men At Work, CBS
6	NEW	EYE OF THE TIGER, Survivor, Scotti Bros.
7	6	ASIA, Geffen
8	8	AVALON, Roxy Music, Warner Bros.
9	10	MIRAGE, Fleetwood Mac, Warner Bros.
10	NEW	NO STRANGER TO DANGER, Payolas, A&M

WEST GERMANY

(Courtesy Der Musikmarkt)

This Week	Last Week	SINGLES
1	3	ADIOS AMOR, Andy Borg, EMI
2	1	ICH WILL SPASS, Markus, CBS
3	2	MAID OF ORLEANS, Orchestral Manoeuvres In The Dark, Dinsiac
4	6	ABRACADABRA, Steve Miller Band, Mercury
5	4	WO BIST DU, Spider Murphy Gang, EMI
6	5	DA DA DA ICH WEISS BESSCHNEID, Frank Zander, Hansa
7	7	GOODY TWO SHOES, Adam & The Ants, CBS

8	13	JUST AN ILLUSION, Imagination, Ariola
9	9	MADE IN ITALY, Ricchi & Poveri, EMI
10	12	MASCHINE BRENNT, Falco, Teldec
11	8	EBONY & IVORY, Paul McCartney & Stevie Wonder, EMI
12	16	ZAUBERSTAB, Zaza, Intercord
13	10	HEAT OF THE MOMENT, Asia, CBS
14	14	GIRL CRAZY, Hot Chocolate, Rak
15	20	DAS MAEDCHEN AUF DER TREPPE, Tangerine Dream, Ariola
16	15	CARBONARA, SpM, CBS
17	11	DA DA DA ICH LIEB DICH NICHT, Trio, Phonogram
18	19	FACE TO FACE, Frank Duval, Teldec
19	17	HOHE BERGE, Fri. Menke, Polydor
20	NEW	SADDLE UP, David Christie, Polydor
21	21	NON SUCCEDERA PIU, Claudio Mori, Ariola
22	22	FUER USSZESCHNIGGE, BAP, EMI
23	28	WHY CAN'T WE LIVE TOGETHER, Mike Anthony, Metronome
24	18	DOWN UNDER, Men At Work, CBS
25	NEW	MUSIC & Lights, Imagination, Ariola
26	30	WEENN DU MICH BRAUCHST, Rex Gildo, Ariola
27	29	ROSANNA, Toto, CBS
28	24	EIN BISSCHEN FRIEDEN, Nicole, Jupiter
29	NEW	GERMANY CALLING, Tone Band, Polydor
30	23	ROSEMARIE, Hubert Kah, Polydor

This Week	Last Week	ALBUMS
1	1	EIN BISSCHEN FRIEDEN, Nicole, Jupiter
2	2	FUER USSZESCHNIGGE, Bap, EMI
3	3	85555, SpM, CBS
4	6	THE CONCERT IN CENTRAL PARK, Simon & Garfunkel, Geffen
5	4	EYE IN THE SKY, Alan Parsons Project, Arista
6	5	ABRACADABRA, Steve Miller Band, Mercury
7	11	DOLCE VITA, Spider Murphy Gang, EMI
8	9	ASIA, Asia, Geffen
9	7	FIVE MILES OUT, Mike Oldfield, Virgin
10	8	TUG OF WAR, Paul McCartney, EMI
11	10	ARCHITECTURE & MORALITY, Orchestral Manoeuvres In The Dark, Dinsiac
12	12	IV, Toto, CBS
13	NEW	WORLDS APART, Saga, Polydor
14	NEW	LIFE 82, Peter Maffay, Metronome
15	13	AVALON, Roxy Music, Polydor
16	15	STILL LIFE, Rolling Stones, Rolling Stones
17	17	BEST MOVES, Chris De Bourgh, A&M
18	14	4, Foreigner, Atlantic
19	16	MIRAGE, Fleetwood Mac, Warner Bros.
20	NEW	SELECT, Kim Wilde, Rak

JAPAN

(Courtesy Music Labo)

This Week	Last Week	SINGLES
1	1	KOMUGI IRONO MERMAID, Seiko Matsuda, CBS/Sony (Sun)
2	4	NINJINMUSUME, Tohiko Tahara, Carion (Janny's)
3	6	MATSUWA, Amin, Nippon Phonogram (Yamaha)
4	3	AISHU NO KASABURANKA, Hiroshi Go, CBS Sony (Burning/PMP)
5	2	HIGHTEEN BOOGIE, Masahiko Kondo, RVC (Janny's)
6	NEW	KURAYAMMO BUTTOBASE, Daisuke Shima, King (Crazy Rider)
7	5	LA SAISON, Ann Louis, Victor (Watanabe)
8	8	100... SO KAMONE, Shibusaki, CBS/Sony (Janny's)
9	7	MADONNA TACHI NO LULLABY, Hiroshi Iwasaki, Victor (NTV/Gel)
10	10	ANOBASHOKARA, Yoshie Kashwabara, Nippon Phonogram (Burning/Dream)
11	14	EYE OF THE TIGER, Survivor, Carion (Nichion/PMP)
12	9	KITASAKABA, Takashi Hosokawa, Nippon Columbia (JCM/Burning)
13	13	KASABURANKA, Bertie Higgins, CBS/Sony (PMP/Nichion)
14	16	OTONAJANAINO, Iyo Mitsumoto, Victor (Nichion/Bond)
15	17	CHIGIRI, Hiroshi Tsuki, Teichiku (Asahi/Toei)
16	15	NIHRO THE NIGHT CLUB, Southern All Stars, Victor (Amuse/PMP)

17	12	HYAKUMANDORU BABY, Johnny, King (Crazy Rider)
18	11	DATTE-FALL IN LOVE-TO TSUEZEN, Junko Mihara, King (Burning/Howon)
19	18	SUMMER TOUR, RC Succession, London (Nakayoshi)
20	NEW	SHOJU A, Akina Nakamori, Warner-Pioneer (NTV/Nichion)
This Week	Last Week	ALBUMS
1	1	NUDE MAN, Southern All Stars, Victor
2	3	GREATEST HITS, Tatsuro Yamashita, RVC
3	2	I LOVE YOU... Off Course, Toshiba-EMI
4	5	P.M. 9, Eitichi Yazawa, Warner/Pioneer
5	4	PEARL PIAJU, Matsutoya Yumi, Toshiba-EMI
6	6	JUST ANOTHER DAY IN PARADISE, Bertie Higgins, CBS/Sony
7	7	BANZAI, Masahiko Kondo, RVC
8	8	SOLE SHADOWS, Shanel, Epic-Sony
9	11	NOW AND FOREVER, Air Supply, Nippon Phonogram
10	9	SEIKO INDEX, Seiko Matsuda, CBS/Sony
11	10	YUGUREKARA... HITORI, Hiroshi Iwasaki, Victor
12	13	PROLOGUE, Akina Nakamori, Warner-Pioneer
13	14	ROCKY III, Soundtrack, King
14	12	SUMMER HEROINE, Naoko Kasai, Nippon Columbia
15	15	PINEAPPLE, Seiko Matsuda, CBS/Sony
16	18	LOVE ISLAND, Third World, CBS/Sony
17	NEW	TESSEI, Tessa Miyoshi, Alpha
18	19	DONNA SUMMER, Donna Summer, Warner-Pioneer
19	NEW	BOYS & GIRLS, Shibusaki, CBS/Sony
20	16	FUSHIGINO KUNINO TSUKASA, Tsukasa Ito, Japan

AUSTRALIA

(Courtesy Kent Music Report)

This Week	Last Week	SINGLES
1	1	GOODY TWO SHOES, Adam Ant, CBS
2	3	THE OTHER WOMAN, Ray Parker Jr., Arista
3	2	I RAN, A Flock Of Seagulls, Jive
4	15	ABRACADABRA, Steve Miller Band, Mercury
5	8	HOUSE OF FUN, Madness, SMI
6	5	RADIO, Members, Island
7	9	ONLY YOU, Yazoo, Mute
8	6	CRIMSON & CLOVER, Joan Jett & Blackhearts, Liberation
9	11	GIRL CRAZY, Hot Chocolate, EMI
10	4	I'VE NEVER BEEN TO ME, Charlene, Motown
11	16	HURTS SO GOOD, John Cougar, WEA
12	14	HOLD ME, Fleetwood Mac, Warner Bros.
13	7	POISON ARROW, A.B.C., Mercury
14	13	SIX MONTHS IN A LEAKY BOAT, Split Enz, Mushroom
15	10	KEY LARGO, Bertie Higgins, Epic
16	NEW	IF YOU WANT MY LOVE, Cheap Trick, CBS
17	18	I KNOW WHAT BOYS LIKE, The Waitresses, Polydor
18	NEW	HARD TO SAY I'M SORRY, Chicago, WEA
19	12	VIEW FROM A BRIDGE, Kim Wilde, Rak
20	17	EAGLE ROCK, Daddy Cool, Wizard

This Week	Last Week	ALBUMS
1	1	SONS OF BEACHES, Australian Crawl, EMI
2	2	TUG OF WAR, Paul McCartney, Parlophone
3	4	MIRAGE, Fleetwood Mac, Warner Bros.
4	3	AVALON, Roxy Music, Polydor
5	5	DEEPEST PURPLE, Deep Purple, EMI
6	NEW	20 GOLDEN GREATS, Slim Whitman, EMI
7	6	PICTURES AT ELEVEN, Robert Plant, Swan Song
8	7	EYE IN THE SKY, Alan Parsons Project, Arista
9	9	THE VERY BEST OF PETER ALLEN, Peter Allen, A&M
10	8	THE NUMBER OF THE BEAST, Iron Maiden, EMI
11	10	TIME AND TIDE, SpM Enz, Mushroom
12	15	ABRACADABRA, Steve Miller Band, Mercury
13	12	NUOVO MONDO, Mondo Rock, WEA
14	11	SOLID GOLD EASY ACTION, T. Rex, EMI
15	14	RIO, Duran Duran, EMI
16	16	SELECT, Kim Wilde, Rak
17	13	HERE I AM, Julie Anthony, J&B
18	18	DARE, Human League, Virgin
19	19	STILL LIFE, Rolling Stones, Rolling Stones
20	NEW	1982 WITH A BULLET, Various, EMI

ITALY

(Courtesy Germano Ruscitto)

This Week	Last Week	ALBUMS
1	5	BELLA 'MBRIANA, Pino Daniele, EMI
2	1	LA VOCE DEL PADRONE, Franco Battiato, EMI
3	2	COCCIANTE, Riccardo Cocciante, RCA
4	7	TITANIC, Francesco De Gregori, RCA
5	4	EYE IN THE SKY, Alan Parsons Project, Arista/CGD-MM
6	3	16 ROUND NO. 2, Various, CGD/MM
7	6	TUG OF WAR, Paul McCartney, EMI
8	13	ROCK MANTICO, Alberto Camerini, CBS
9	11	TERESA DE SIO, Teresa De Sio, PolyGram
10	10	GUARDA CHI SI VEDE, Ron, Spaghetti/RCA
11	8	PALASPORT, Pooh, CGD/MM
12	9	SOTTO LA PIOGGIA, Antonello Venditti, Ricordi
13	17	MISTOMARE, Various, Durium
14	12	30 X 60 VOL. II, Various, CGD/MM
15	19	STILL LIFE, Rolling Stones, EMI
16	14	EVA, Umberto Tozzi, CGD/MM
17	15	BODY TALK, Imagination, Panarecord
18	18	CONCERT IN CENTRAL PARK, Simon & Garfunkel, CBS
19	NEW	AVALON, Roxi Music, PolyGram
20	NEW	PERFORMANCE, PFM, (Numero Uno/RCA)

NEW ZEALAND

(Courtesy Record Publications)

This Week	Last Week	SINGLES
1	1	BEAUTIFUL WOMAN, Toots & Maytals, Festival
2	2	FOREVER NOW, Cold Chisel, WEA
3	3	E-PO, Prince Tui Teka, RCA
4	4	THE OTHER WOMAN, Ray Parker Jr., Arista
5	5	POISON ARROW, ABC, PolyGram
6	8	IF I WERE YOU, Lulu, CBS
7	NEW	CAT PEOPLE, David Bowie, Backstreet
8	10	GET DOWN ON IT, Kool & The Gang, Pol
9	7	SIX MONTHS IN A LEAKY BOAT, Split Enz, PolyGram
10	NEW	ONLY THE LONELY, Motels, Capitol
This Week	Last Week	ALBUMS
1	3	AVALON, Roxi Music, Polydor
2	1	CIRCUS ANIMALS, Cold Chisel, WEA
3	2	TIME & TIDE, SpM Enz, PolyGram
4	5	EYE IN THE SKY, Alan Parsons Project, Arista
5	4	BUSINESS AS USUAL, Men At Work, CBS
6	NEW	A FLOCK OF SEAGULLS, A Flock Of Seagulls, Jive
7	6	STILL LIFE, Rolling Stones, Rolling Stones
8	NEW	CAT PEOPLE, Soundtrack, Backstreet
9	8	ORIGINAL MUSQUARIUM, Stevie Wonder, Pol
10	7	RIO, Duran Duran, EMI

DJ Launches 'Uncle Smokie'

WINNIPEG—Morning man for local station KY58 AM, Joey Gregorash, has helped launch forest ranger Larry "Uncle Smokie" Clark's showbiz fortunes. A novelty song by Clark aired by the DJ on his show has now been picked up by RCA for national distribution.

Gregorash started playing a cassette of "Boy, Do I Love Bears" for a lark, and found his audience phoning in requests to hear it again and again.

The local RCA rep picked up on the positive reaction and advised the head office in Toronto. The result is that Clark now has an album of his songs coming out, including such ditties as "Have You Ever Been Drunk As A Skunk And Met One," "Summertime Moonin'," and "Midnight Skinny Dippers."

Finnish Rock Mgmt. Agency Bows New Firm

By KARI HELOPALTIO

HELSINKI—Lido Music, generally acknowledged as Finland's only rock management agency, has set up a sister company, Pop Office, to market Finnish acts outside national boundaries, and particularly in Europe and other Scandinavian territories.

Set up in 1979, Lido Music (and now Pop Office) are run by Lenny Lindfors and Lido Salonen, former rock musicians. Says Lindfors: "Many of our artists have already made their international debut appearances and tours. Pella Miljoona Oy and Kojo, for instance, have both played the Danish Roskilde festival. Paul Oxley's Unit recently debuted in Sweden, and Bluesounds has made several tours in Scandinavia and West Germany."

Prime export, however, is Hanoi Rocks, heavy metal band whose London appearances aroused strong press interest and which is now due to visit the U.S. and Japan.

Pop Office will also be responsible for importing foreign talent to Finland, mainly British and American acts and mostly rock-oriented names in the \$1,000-\$2,000 per gig bracket, though some \$10,000-plus performers will also be handled.

"We have good relations with a couple of U.K. booking agencies, and also use Scandinavian channels," says Lindfors.

IN WEST GERMANY

Ariola Getting ActiVision Distribution

MUNICH—From Sept. 1, Ariola here starts West German distribution of the range of video games from U.S. company ActiVision, a software line which can be played on Atari equipment.

Joachim Kiener, deputy managing director of Ariola, says more than 100,000 German households are now equipped with Atari hardware. He describes the development in sales of video games in West Germany as "at explosion point," confirming the viewpoint of market leaders in Atari (Billboard, Aug. 21).

"Video games are fast moving towards a very big share of the total home entertainment market. Our deal with ActiVision meets the mood of the market, for dealers are increasingly keen to get into this trading area to make up losses because of cutbacks in spending on disks and cassettes."

Ariola's entry into video game distribution is directed, via its main network, into television, radio and record dealer stores as well as specialist toy shops.

The company is fuelling the launch with an advertising and publicity campaign at multi-media level.

PolyGram Re-Releases Krokus LPs

ZURICH—PolyGram here is "cashing in" on the recent international success of local heavy metal act Krokus, whose new Ariola/Arista LP, "One Vice At A Time," has appeared on the charts for over 19 weeks now.

PolyGram helped establish the band in Switzerland during the late 1970s and is now re-releasing three back-catalog albums from the period.

Although the company still has distribution rights to the 1975-'77 albums "Krokus," "To You All" and "Pain Killer," some industry observers believe its decision to re-release old material is "unfair."

PolyGram refutes this, saying that it has discussed and coordinated its

Krokus release policy with both the band and its management.

All three titles have been re-packaged by PolyGram and the first two are being released only in Switzerland.

Prelude Gets Its Own U.K. Label

LONDON—New York independent dance label Prelude Records has been given its own U.K. identity by CBS here. Product was previously released on Epic with only a logo identity. First release under the new status is a double album compilation titled "Mastermixes," put together by New York radio station WRKS-FM.

FALL RELEASES READIED

U.K. Labels Looking For Last-Quarter Sales Surge

LONDON—British record companies are readying their fall release schedules, looking for the traditional last-quarter sales boost.

Sheena Easton's new "Madness, Money And Music" LP is due next month from EMI, along with a hits compilation from the Stranglers.

WEA will put out Gary Numan's new "I Assassin" album and a solo LP by Genesis guitarist Mike Rutherford, titled "Acting Very Strange." Also due from the company are albums by George Harrison, Poco and Linda Ronstadt.

Albums by the Who, Level 42 and Siouxsie and the Banshees are all due from Polydor, while Phonogram enters the race with LPs by Rush, Soft Cell and Dire Straits.

From the CBS stable will come releases from Adam Ant, Neil Young, Shakin' Stevens, Billy Joel and a solo project by Abba's Frieda.

The Blues Band, the English Beat, Tanya Tucker and Dionne Warwick have albums scheduled via Ariola/Arista, and these will be followed in November by releases from Haircut 100, Barry Manilow, Stray Cats and Sky.

Ultravox has a new LP on Oct. 8 via Chrysalis, which will also put out product from Michael Schenker, Judy Tzuke, Linx and the Fabulous Thunderbirds.

Another heavyweight, the Electric Light Orchestra, has a new Jet LP due, and Jet will also be putting out

a special boxed set by Ozzie Osbourne, titled "Talk Of The Devil."

Island Records will release LPs by Grace Jones and Robert Palmer, while among A&M's fall releases will be a new album by Robert Fripp and Andy Summers of Police.

Stiff Records will release albums by Lene Lovich, Alvin Stardust and the Belle Stars, while Phil Collins follows up his successful "Face Value" LP with a new album on Virgin Records.

Meanwhile, independent label LPs scheduled for the fall include product from Toyah on Safari Records, and UB 40 on DEP International.

EMI Plans Beatles Promo

LONDON—EMI Records here is marking the 20th anniversary of the release of "Love Me Do," the first Beatles' single (Oct. 5, 1962), with a national promotion campaign centered on all 13 of the group's studio albums, plus four compilations.

Nostalgia will be the keynote. There's a linking logo, specially designed, featuring a picture of the "Fab Four," bannered "Circa 1962." The main copy line is "It Was 20 Years Ago," alongside: "Did You Know That John Lennon, Paul McCartney, George Harrison and Ringo Starr Used To Be In A Group Called 'The Beatles?'"

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General News Manchester Is Showroom Star

• Continued from page 8

would have been a joke if you'd asked if I'd consider playing those places," Manchester admits. "But after a certain point you have to deal with realities. There are very specific benefits that you get from playing places like that.

"First of all there's the money, which helps for the rest of the year in touring. The cost of touring has just become prohibitive. Artists can't afford to go on the road so they go to places that are able to pay them and then they go back on the road.

"Besides the economics, it's guaranteed work. It's week-by-week, but you're still there; you haven't disappeared. Also, in Las Vegas I get to play with a sensational orchestra which I always wanted to do. And there's a level of discipline I reach there that I can't reach anywhere else. I don't work as hard at any other time in the year, unless I'm writing. To do two shows a night is so hard it's incredible. When I first started I couldn't get through the weeks.

"There's perhaps an element of compromise involved (in playing Vegas) but I also benefit. After a while you start to understand why you compromise: so you can get to the next level. And I didn't start singing 'Moon River' or 'You'll Never Walk Alone' in order to play there; I do the same show wherever I

go. I just do a longer show in concert."

Manchester has undergone a major transition in the past few years, from what she calls her "big earth mother hippie" period to her current incarnation as a sleek, assured stylist who sings a wide variety of songs.

But Manchester downplays the changeover. "I've always been varied," she says. "It's just the response that's changed. Now people say, 'Oh, you do such a varied set.' Before they'd say, 'Why do you want to confuse the audience?'"

Manchester's current Arista album, her 10th, was produced by Arif Mardin. Her first two were produced by Hank Medress and Dave Appell; the next four by Vini Poncia, the next two by Steve Buckingham and the last by Leon Ware. Manchester says she's been waiting to work with Mardin for 10 years.

"He's a real scholar in the field of producing," she says. "When I was starting out I had fantasies of being

a producer and an arranger and playing drums. But working with Arif I didn't feel compelled to spend any more time in the studio than I needed to—which was for basic tracks and singing."

Of the decision to sign with manager Michael Lippman, Manchester says, "He was sort of an unlikely candidate. He was working for the enemy, so to speak, as head of the West Coast office for Arista."

It's a joke and it isn't. There's been a fair amount of friction between Manchester and her record label (she sued for release last year), though relations have probably improved with the current hit. And Manchester is conciliatory as she adds: "I've had a lot of tension with Arista, but they've also allowed me to continue; they signed the checks during all those years when it was a little precarious. There are a lot of talented people who can't get a record deal anymore and that's really scary."

New LP/Tape Releases

• Continued from page 14

WINWOOD, STEVE
Talking Back To The Night
LP Island ILPS 9777

JAZZ

FORMAN, BRUCE
20/20
LP Muse MR5273

HENDRICKS, JON, & COMPANY
Love
LP Muse MR5258

LAND, HAROLD
Xocio's Dance
LP Muse MR5272

SHOEMAKE, CHARLIE, SEXTET
Charlie Shoemake Sextet
LP Discovery DS856

GOSPEL

RAMZY, RHONDA GREEN
Hope For Trying Times
LP Heartland/Beegee 001

THEATRE/FILMS/TV

FAST TIMES AT RIDGEMONT HIGH
Soundtrack
LP Full Moon Asylum 60158-1

NIGHT SHIFT
Soundtrack
LP Warner Bros 23702-1

SUMMER LOVERS
Soundtrack
LP Warner Bros 23695-1

YES, GIORGIO
Soundtrack
LP London digital PDV 9001 \$9 98
CA PDV5 9001 \$9 98

CLASSICAL

**BACH, JOHANN SEBASTIAN, &
GUSTAV MAHLER**
Suite For Orch.: Bach-Schoenberg:
Prelude & Fugue In E Flat; Bach-
Webern: Rickericare
Various Orchs., Rosdestvensky
LP Eurodisc 200 074-366

BARTOK, BELA
The Complete String Quartets
Juilliard String Quartet
LP CBS Masterworks digital import
13M 37857 (3) No List
CA 13T 36845 (3) No List

BOLLING, CLAUDE
Suite Inspiration
Rampal, Zukerman, Lagoya
LP CBS Masterworks import
M3 36845 (3) No List
CA M3T 36845 (3) No List

DEBUSSY, CLAUDE
Quartet In G Minor; Ravel: Quartet In F
Galimir Quartet
LP Vanguard VA-25009

DONIZETTI, GAETANO
Maria De Rudenz
Ricciarelli, Baleant, Nucci, Cupido, Surjan,
La Fenice Theatre

Chorus & Orch., Inbal
LP CBS Masterworks imports
M3 36948 (3) No List
CA M3T 36948 (3) No List

ELGAR, EDWARD
Second Symphony
Halle Orch., Lockran
LP Nonesuch 1 71406 \$5 98
CA 1-71406 \$5 98

HANDEL, GEORGE FRIDERIC
Messiah (Original Version, Dublin,
1742)
Smith, King, Brett, Hill, Cold, La Grande
Ecurie & La Chambre du Roy, Malgoire,
Choir Of Worcester Cathedral
LP CBS Masterworks import
M3 37854 (3) No List
CA M3T 37845 (3) No List

HAYDN, FRANZ JOSEPH
The Six String Quartets, Op. 76
Tokyo String Quartet
LP CBS Masterworks import
M3 35897 (3) No List
CA M3T 35897 (3) No List
Symphonies Nos. 39 In G Minor; 35 In
B-Flat; 59 In A Major "Fire"; 38 In C
Major; 49 In F Minor "La Passione"; 58
In F Major

L'Estro Armonico, Solomons
LP CBS Masterworks digital import
13M 37861 (3) No List
CA 13T 37861 (3) No List

KREISLER, FRITZ
Music For Violin & Piano
Shumsky, Kaye
LP Musicmasters MMX 20035/36/37

LISZT, FRANZ
Concerto In The Hungarian Style (Orch.
Tchaikovsky); Hungarian Fantasia;
Schubert: Wanderer-Fantasia (Arr.:
Liszt)
Katsaris, Philadelphia Orch., Ormandy
LP DS 37888

MONTEVERDI, CLAUDIO
Vespro Della Beata Vergine (Vespers)
La Grande Ecurie & La Chambre du Roy,
Malgoire
LP CBS Masterworks digital import
12M 36943 (2) No List

ROSSINI, GIOACCHINO
Il Barbiere di Siviglia (The Barber of
Seville)
Ramey, Horne, Nucci, Dora, Barbacini,
Orch. & Chorus of La Scala Milan,
Chailly
LP CBS Masterworks digital import
13M 17862 (3) No List
CA 13T 37362 (3) No List

Il Turco In Italia (The Turk In Italy)
Ramey Caballe, Nucci, Dara, Palacio,
Barbacini, Berbie, National Phil. Orch.,
Ambrosia Opera Chorus, Chailly
LP CBS Masterworks digital import
13M 37359 (3) No List
CA 13T 37859 (3) No List

STRAVINSKY, IGOR
Petrouchka; Three Pieces For String
Quartet For Piano Four Hands
Jacobs, Oppens
LP Nonesuch 1-79038 \$11 98
CA 79038 \$11 98

THOMSON, VIRGIL
Four Saints In Three Acts
Orchestra Of Our Time, Soloists & Chorus
Thome
LP Nonesuch 1 79035 \$11 98
CA 4 79035 \$11 98

To get your company's new album and tape (no EP's) releases listed, either send release sheets or else type the information in the above format on your letterhead. Send to Bob Hudoba, Billboard, 2160 Patterson St., Cincinnati, Ohio 45214.

Top Single Picks

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STEVIE WONDER—Ribbon In The Sky (3:43); producer: Stevie Wonder; writer: Stevie Wonder; publisher: Jobete/Black Bull(TM), ASCAP; Motown 1639. Wonder follows the rhythmic verve of "That Girl" and "Do I Do" with this gentle ballad, but the slower pace and the singer's romantic imagery will hardly hurt his chances for a multi-format sweep.

SOFT CELL—What! (2:52); producer: Mike Thorne; writer: H.B. Barnum; publisher: Hidle, BMI; Sire 7-29976. The British duo strikes a somewhat lighter note on this sequel to their hit coupling of "Tainted Love" and "Where Did Our Love Go." In place of those songs' darker spirit is a synthesizer feel closer to Fun House than the nightmarish environs evoked before.

recommended

HAIRCUT ONE HUNDRED—Favourite Shirts (3:01); producer: Bob Sargeant; writer: Nick Heyward; publisher: Bryan Morrison, ASCAP; Arista 0708.

ELVIS COSTELLO AND THE ATTRACTIONS—Man Out Of Time (4:30); producer: Geoff Emerick; writer: Elvis Costello; publisher: Plangent Visions; Columbia 18-03202.

TED NUGENT—No, No, No (3:38); producer: Ted Nugent; writer: Ted; publisher: Broadhead, ASCAP; Atlantic 7-89978.

STEPHEN BISHOP—If Love Takes You Away (3:38); producer: Russ Titelman; writer: Stephen Bishop; publisher: Stephen Bishop/Dijon, BMI; Warner Bros. 7-29924.

MICHAEL STANLEY BAND—When I'm Holding You Tight (3:33); producer: Michael Stanley Band, Don Gehman; writer: Kevin Raleigh; publisher: Bema/Kejra, ASCAP; EMI 8130.

TIERRA—Hidden Tears (3:56); producer: Freddie Perren; writer: Keni St. Lewis; publisher: Bull Pen, BMI; Boardwalk 11-152-7.

PHIL SEYMOUR—Talk To Me (3:30); producer: Richard Podolor; writers: J. Alkes, C. Fradkin, G. Robertson; publisher: Alkes Fradkin, BMI; Boardwalk 11-154-7.

OINGO BOINGO—Private Life (3:16); producer: Oingo Boingo, David Kershenbaum; writer: Danny Elfman; publisher: Little Maestro, BMI; A&M 2439.

DAVE GRUSIN—She Could Be Mine (3:46); producer: Dave Grusin, Larry Rosen; writer: Don Grusin; publisher: Bad Dog, BMI; Arista 2522.

ROLAND HANNA—Theme From "Cats" (Memory) (4:18); producer: Creed Taylor; writers: A. Webber, T.S. Elliot, T. Nunn; publisher: Koppelman-Bandier, BMI; CTI 58.

RICHARD JON SMITH—Don't Go Walkin' Out That Door (3:29) producer: John Kongos; writers: R.J. Smith, J. Weinstein, J. Bithorn; publisher: not listed, Jive 105 (Arista).

DONNIE WEAVER—I've Just Gotta Talk To You (3:30); producer: Jimmy Nalls, Donnie Weaver; writers: D. Weaver, L. Weaver, P. Weaver; publisher: Minds Eye, BMI; 14 Karat 004.



EVELYN KING—Love Come Down (3:43); producer: Morrie Brown; writer: Kashif; publisher: MCA/Kashif, BMI; RCA 13273. This up-to-date fusion of dancefloor instrumentation with King's lissome, impassioned vocal strengths is already stringing fresh radio adds, helped by an infectious choral hook given currency by its electronic phasing.

CHERYL LYNN—If This World Were Mine (3:57); producer: Luther Vandross; writer: M. Gaye; publisher: Jobete, BMI; Columbia 18-03204. Luther Vandross' love affair with great female voices yields a classy new ballad for Lynn, performed as a duet with Vandross. Lyric, performance and a delicately subdued string backing give a timeless feel that could translate into a pop crossover.

THE REDDINGS—Steamin' Hot (3:43); producer: Russel Timmons Jr.; writers: D. Redding, M. Lockett, O. Redding III; publisher: Dexotis/Band of Angels, BMI; Believe In A Dream 5-03161 (CBS). The group's latest is a bright pop funk piece punctuated by horns and drums. Cleanly produced, the record could generate crossover play.

recommended

SUPERIOR MOVEMENT—The Key To Your Heart (3:31); producer: Donald (Dee Dee) Burnside; writer: D. Burnside; publisher: We Are Starbound/Burnt Out, BMI; CIM 03183 (CBS).

THE SALSOU ORCHESTRA featuring LOLEATTA HOLLOWAY—Seconds (3:50); producer: Patrick Adams; writers: Ron Kersey, Sam Dees; publisher: Irving, BMI; Salsoul 7034.

EDDIE MURPHY—Boogie In Your Butt (3:59); producer: David Wolfert; writers: D. Wolfert, E. Murphy; publisher: Songs Of Manhattan Island, BMI/Eddie Murphy, ASCAP; Columbia 18-03209.

DONALD BYRD & 125th STREET., N.Y.C.—Sexy Dancer (3:59); producer: Isaac Hayes; writers: Donald Byrd, Isaac Hayes; publisher: D.B., ASCAP/East Indies, BMI; Elektra 7-69972.

COLUMBUS CIRCLE—If You Read My Mind (3:58); producer: Scott Yahney; writer: Scott Yahney; publisher: Scott Yahney/SIL-ES, BMI; Elektra 7-69967.

ALFIE SILAS—A Puppet To You (3:58); producer: John Lewis Parker, Brian Potter; writers: Parker, Potter, Washington; publisher: ATV/Freddie Dee, BMI; RCA 13204.

JEREMIAH BURDEN—Give It Your All (3:31); producer: Jeremiah Burden; writer: J. Burden; publisher: Jeremiah Burden, BMI; Miracle.



T.G. SHEPPARD—War Is Hell (On The Homefront Too) (3:22); producer: Buddy Killen; writers: Curly Putman/Dan Wilson/Bucky Jones; publishers: Tree, Cross Keys, BMI/ASCAP, Warner Bros. 29934. Sheppard reaffirms his strength in country with a solid pack of woman-alone lyrics and a big

bass beat. His vocal, rhythm guitars and drums sound similar to Kenny Rogers' "The Gambler."

BARBARA MANDRELL—Operator, Long Distance Please (3:30); producer: Tom Collins; writers: Kye Fleming/Dennis Morgan; publisher: Hall-Clement, (Welk), BMI, MCA 52111. This treatment revolves on a similar theme to Jim Croce's "Operator (That's Not The Way It Feels), with Mandrell delivering a solid performance amidst a wall of string.

LACY J. DALTON—16th Avenue (3:08); producer: Billy Sherrill; writer: T. Schuyler; publisher: Deb/Dave/Briarpatch, BMI, Columbia 1803184. Possibly Dalton's best since her "Crazy Blue Eyes" debut. It's the saga of every songwriter who ever trekked the streets of Nashville's Music Row, and Dalton goes for clean, simple dynamics here.

LARRY GATLIN & THE GATLIN BROTHERS BAND—Sure Feels Like Love (3:22); producer: Jerry Crutchfield; writer: L. Gatlin; publisher: Larry Gatlin, BMI, Columbia 1803159. Few harmonies are as inspiring—or as impressive—as the Gatlins'. Using a new producer, the trio comes up with an entry that should merit considerable crossover attention.

RONNIE McDOWELL—Step Back (2:52); producer: Buddy Killen; writer: C. Morris; publisher: Tree, EMI, Epic 03203. Swing up the tempo from "I Just Cut Myself," McDowell delivers a rhythmic piece about a woman stepping out of marriage ruins. The guitar-drum-vocal mix works well until near the end, when Letterman-style vocals repeat the weakest lines of the song—"she's an '80s modern girl... taking on the world." But the melody should appeal widely.

TOM JONES—A Woman's Touch (3:28); producers: Gordon Mills & Steve Popovich; writer: Jerry Fuller; publishers: Blackwood, Fullness, BMI, Mercury 76172. A typically forthright vocal marks Jones' tribute to sensual love. The track is led by guitar and piano notes that anchor the tune into country, even though the singer attracts A/C listeners as well.

recommended

DEAN DILLON—You To Come Home To (2:22); producer: Eddie Kilroy; writer: Clyde Phillips; publisher: Char-Nela, ASCAP, RCA 13295.

BRUCE MURRAY—Mixed Emotion (3:25); producer: Jim Ed Norman; writer: Holly Dunn; publisher: Blackwood, BMI, Capitol 72885.

MUNDO EARWOOD—Pyramid Of Cans (2:50); producers: Buddy Cannon, Jay Collier, Jimmy Darrell; writers: Buddy Cannon, Bob Corbin, Jimmy Darrell; publishers: Saw Grass/Sabal, BMI/ASCAP, Primer 1009.

DONNA DE RIEUX—Without You (2:48); producer: Stan Bronson; writers: P. Ham, T. Evans; publisher: Apple, ASCAP, Proud Earth 4513.

SHAD O'SHEA AND THE MCHAMBERGER HELPERS—Mc Love Story (2:58); producer: Shad O'Shea; writers: Shad O'Shea, Ronny Bryant; publishers: Counterpart, Shelby Singleton, BMI, Plantation 711-3291.



STEEL BREEZE—You Don't Want Me Anymore (3:23); producer: Kim Fowley; writer: Ken Goorabian; publisher: Tone-

man/Wood Street, ASCAP; RCA 13283. This shrewd blend of techno-pop instrumentation and a more conventionally melodic pop vocal attack is already reaping quick adds at AOR and mainstream pop, and no wonder—with its romantic storyline, infectious choral hook and a big voiced soloist, it bridges trendy and traditional in the same breath.

LISA BADE—No Way To Treat A Lady (3:21); producer: David Kershenbaum; writers: Bryan Adams, Jim Vallance; publisher: Irving/Adams/Calypto Toonz, BMI; A&M 2437. The latest lady rocker from Down Under boasts a raspy delivery inviting comparisons to Kim Carnes and the late Janis Joplin, but her first single offers its own charms thanks to yet another strong Bryan Adams song. The backing track and verses beg for AOR play, while the chorus could land her on mainstream playlists.

STEVEN & STERLING—Can I Be With You Tonight (3:57); producer: Tito Jackson; writer: Tito Jackson; publisher: Rat Trap, BMI; RCA 13310. The Jacksons' own Tito Jackson is the mentor for this vocal group, and his sure hand shines in the seamless pop/funk of the production and the writing. The sleek interweaving of solo vocal with nimble choruses will prove welcome at black formats while inviting crossover.

BLANKET OF SECRECY—Say You Will (4:03); producer: Blanket Of Secrecy; writers: Tinker, Spy; publisher: Intersong, ASCAP; Warner Bros. 7-29922. Their label and manager Jake (Elvis Costello) Riviera are hinting at some new partnership of established new rock performers, but this Blanket wraps its first single with a separate identity as mysterious as its name: actually a love song, its moody vocals, dark synthesizer/guitar accents and edgy percussion are effective modern rock.



THE DUKES—Mystery Girl (3:25); producer: Arif Mardin; writers: Bugatti, Musker; publisher: Pendulum/Unichappell, BMI; Atlantic 7-89999. Songwriters Bugatti and Musker are already radio-active with covers by acts headed by Air Supply. Their debut, under the aegis of hitmaker Mardin, offers a slick synthesis of airy, melodic vocal and spry, syncopated pop/funk underpinnings that could reach beyond AC to pop.

BARON LONGFELLOW—Amour (3:35); producer: A. Steiner, M. Omartian, B. Longfellow; writer: Baron Longfellow; publisher: Joachim, BMI; Ice 007. Andy Kim returns from a long recording absence with his own indie label, a new name and a new mature slant to his writing and performance. This earnest ballad, distinguished by its interweaving French and English lyric, shows him singing in a new, lower register that could appeal to AC, given its new proximity to Neil Diamond in sound and substance.

Picks—a top 30 chart tune in the opinion of the review panel which voted for the selections released this week; recommended—a tune predicted to land on the Hot 100 between 31 and 100.

Labels Promise Barrage Of 'Name' Product For Fall

• Continued from page 3

Epic (22)—Michael Jackson's "Thriller," followup to 1979's multi-platinum "Off The Wall," is due in October, as are the latest by two other platinum acts: Dan Fogelberg (greatest hits) and Ozzy Osbourne (a double live LP on Jet). Epic is also said to be "hoping" for Boston's followup to 1978's "Don't Look Back." Epic's black division should be active, with Natalie Cole's label debut and Luther Vandross' second album both set for October and Brick, Lou Rawls and George Duke pegged for September. Merle Haggard will be represented with three LPs: a Christmas album, a studio set and a collaboration with Willie Nelson, "Poncho & Lefty."

Other E/P/A acts with product due before year's end include Ricky Skaggs, Garland Jeffries, Adam Ant, Captain Beefheart & The Magic Band (on Epic/Virgin) and Buck Dharma of Blue Oyster Cult (on Portrait).

Atlantic (18)—Two members of

Genesis will have solo albums in the fall—Michael Rutherford in September and Phil Collins in November. Also on Atlantic's November schedule: Abba, Manhattan Transfer, Bette Midler, Slave and Sister Sledge (on Cotillion).

Set for September: the Spinners, Firefall, Poco, Orleans, Stevie Woods (on Cotillion) and Gary Numan (on Atco). Chic and the Henry Paul Band are set to follow in October, along with Robert Palmer and Grace Jones, both on Island.

A&M (17)—Supertramp's studio followup to 1979's "Breakfast In America" is slated for Oct. 19, along with a new album by Joan Armatrading. Also due that month is Chuck Mangione's last album for the label, featuring new material and a vocal version of "Feels So Good."

Two members of the Police also have album projects due in the quarter. Andy Summers teams with Robert Fripp for "I Advance Masked," due Sept. 28, while Sting is featured

on the "Brimstone" soundtrack, due Oct. 26.

Also set for September: Janet Jackson, sister of the Jacksons, and, on IRS, Magazine and English Beat. Due in October: Chaz Jankel's "Too Dirty" and best of LPs by Billy Preston, Peter Allen and Humble Pie.

Capitol (15)—Most of Capitol's big guns are either already in release or won't be cut until after the new

Assistance in preparing this story provided by Sam Sutherland in L.A. and Laura Foti, Irv Lichtman, Doug Hall, Roman Kozak and Adam White in New York.

year. But coming Sept. 3 is Duran Duran's mini-LP "Carnival," to be followed a month later by a mini-LP by Missing Persons. Also due in October: studio albums by Peabo Bryson and the Plasmatics and repackages of hit material by three acts that have since left the label: Natalie Cole, Sammy Hagar and Pink Floyd.

RCA (14)—Hall & Oates' followup to "Private Eyes" and Diana Ross' followup to "Why Do Fools Fall In Love" are both pegged for September. Also due that month: Jefferson Starship (on Grunt), Dolly Parton's "Greatest Hits" and the Chipmunks, Carl Carlton and Louise Mandrell & R.C. Bannon.

Set for release later this month are a best of LP on Willie Nelson, Vangelis' "To The Unknown Man," Evelyn King's "Get Loose" and an all-star "Country Christmas." Due in October: June Pointer (on Planet), Triumph, Charley Pride, Perry Como and Razyzy Bailey.

Elektra/Asylum (12)—Linda Ronstadt's "Get Closer," her first studio album since 1980's "Mad Love" tops Elektra's fall release schedule, along with the Eagles' second greatest hits set. Also due are most of Solar's top acts: Dynasty and Lakeside in October, Shalamar in late November and the Whispers in December.

The label's country wing is also well represented, with Crystal

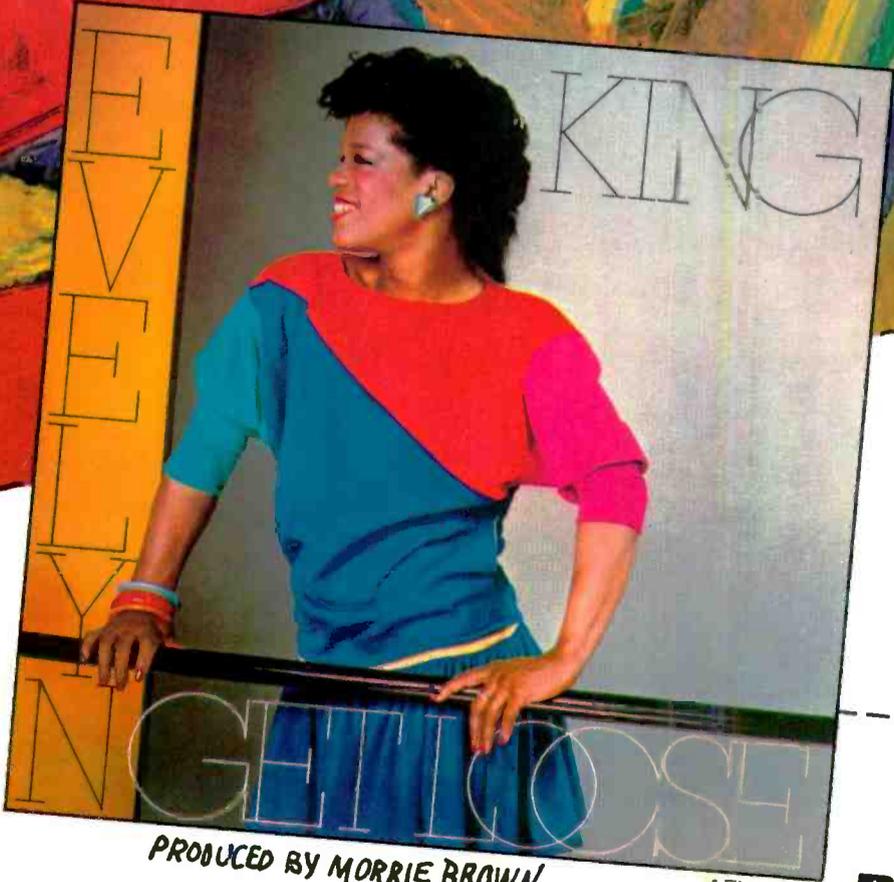
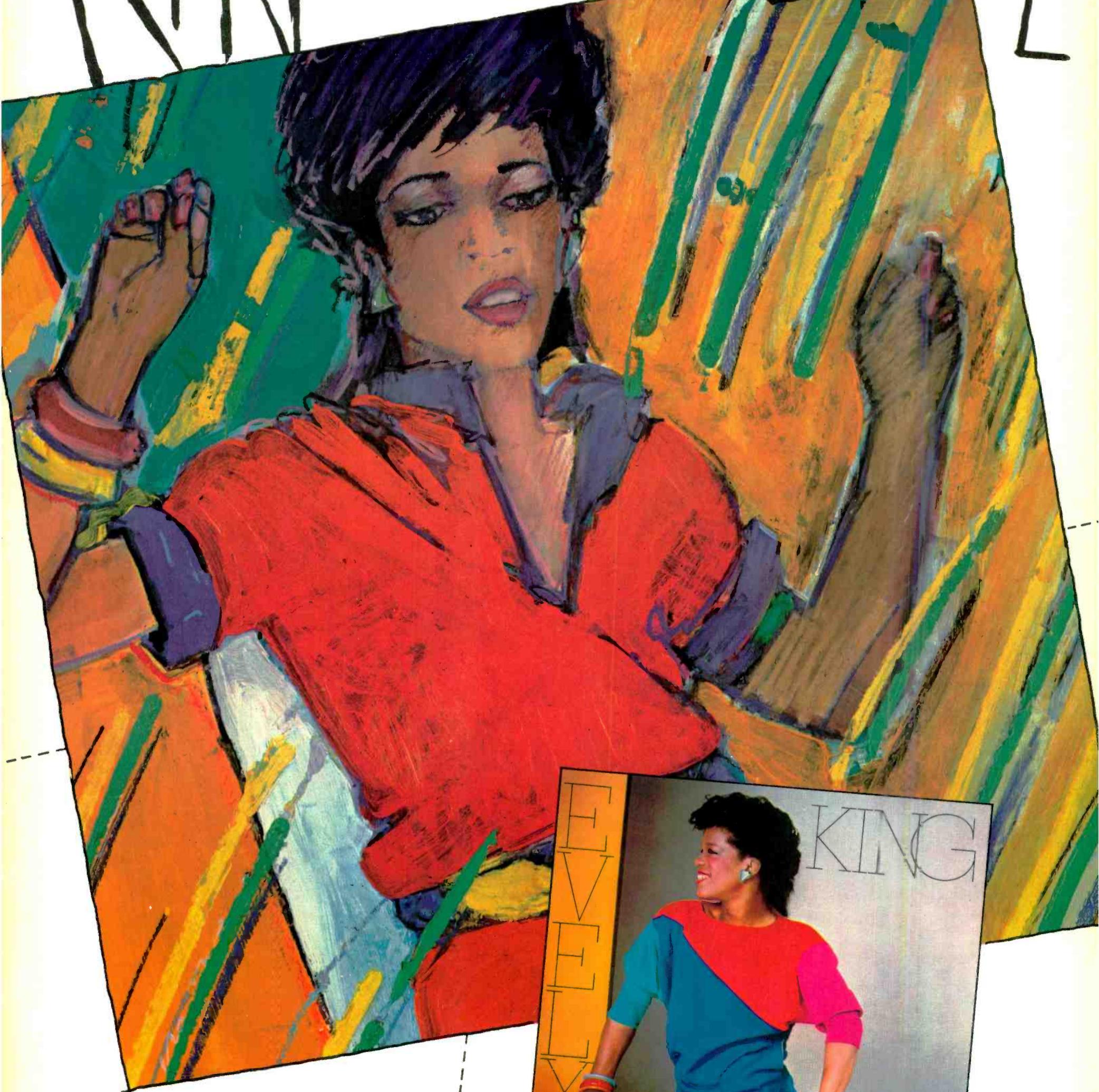
Gayle's debut due Oct. 1, along with the latest by Eddie Rabbitt and Johnny Lee. Conway Twitty's "Dream Maker" is due Sept. 3, to be followed two weeks later by best of LPs on Hank Williams Jr., Mel Tillis, Jerry Lee Lewis and Joe Sun. Coming Nov. 5: a new Bellamy Brothers LP and a second volume of Conway Twitty "Classics."

PolyGram (11)—Rush's "Signals," the followup to three consecutive top 10 LPs, is slated for September, topping a corporate schedule that also includes Con Funk Shun, the Bar-Kays, Yarbrough & Peoples, Kiss, Pat Travers, Def Leppard and Mac Davis.

Arista (10)—Gino Vannelli's "Twisted Heart" and new albums by the Kinks and Barry Manilow are expected in November and early December. Manilow will also be represented with a four-song EP, "Oh Julie," due Aug. 25.

Also expected on that date are albums by Tanya Tucker and Gil (Continued on opposite page)

KING ON THE LOOSE



With 2 gold singles, 2 gold albums and only 22 years behind her, the King is back! "Get Loose" the hot new album from Evelyn King, featuring the hit single "Love Come Down" on RCA Records and Tapes.
PB-13273

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*1981-1982 Billboard Magazine
Brand Usage Survey

Billboard TOP LPs & TAPE

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THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST			Suggested List Prices LP, Cassettes, 8-Track	Black LP/Country LP Chart	THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST			Suggested List Prices LP, Cassettes, 8-Track	Black LP/Country LP Chart				
			Title	Label, No. (Dist. Label)	Dist. Co.						Title	Label, No. (Dist. Label)	Dist. Co.			Title	Label, No. (Dist. Label)	Dist. Co.	
1	1	7	FLEETWOOD MAC Mirage Warner Bros. 1-23607	WEA	8.98		38	8	EDDIE MONEY No Control Columbia FC 37960	CBS		71	73	22	KARLA BONOFF Wild Heart Of The Young Columbia FC 37444	CBS			
2	10		SURVIVOR Eye Of The Tiger Scotti Bros. FZ 38062 (Epic)	CBS			40	9	SOUNDTRACK E.T. MCA MCA 6109	MCA	8.98	72	52	10	GARY U.S. BONDS On The Line EMI-America SO 17068	CAP	8.98		
3	17		JOHN COUGAR American Fool Riva/Mercury RVL-7501 (Polygram)	POL	8.98		45	6	ELVIS COSTELLO Imperial Bedroom Columbia FC 38157	CBS		73	60	12	KANSAS Vinyl Confessions Mercury FZ 38002 (Epic)	CBS			
4	22		ASIA Asia Geffen GHR 2008 (Warner Bros.)	WEA	8.98		39	6	KENNY ROGERS Love Will Turn You Around Liberty LO 51124	CAP	8.98	NEW ENTRY	NEW ENTRY	NEW ENTRY	NEW ENTRY	SOUNDTRACK Fast Times At Ridgemont High Full Moon/Asylum 60158-1 (Elektra)	WEA	8.98	
5	7		ROBERT PLANT Pictures At Eleven Swan Song SS 8512 (Atlantic)	WEA	8.98		42	14	CHEAP TRICK One On One Epic 38021	CBS		75	77	27	HUEY LEWIS AND THE NEWS Picture This Chrysalis CHR-1340	IND	8.98		
6	10		THE STEVE MILLER BAND Abracadabra Capitol ST 12216	CAP	8.98		43	7	JOE JACKSON Night And Day A&M SP 4906	RCA	8.98	76	76	7	X Under The Big Black Sun Elektra EI-60150	WEA	8.98		
7	8		REO SPEEDWAGON Good Trouble Epic FE 38100	CBS			47	25	ALABAMA Mountain Music RCA AFL1-4229	RCA	8.98	CLP 2	91	3	NICOLETTE LARSON All Dressed Up And No Place To Go Warner Bros. BSK 3678	WEA	8.98		
8	7		CROSBY, STILLS AND NASH Daylight Again Atlantic SD 19360	WEA	8.98		43	44	THE DAZZ BAND Keep It Live Motown 6004ML	IND	8.98	BLP 7	78	78	13	RICHARD SIMMONS Reach Elektra EI 60122	WEA	10.98	
9	3		THE GO GO'S Vacation I.R.S. SP 70031 (A&M)	RCA	8.98		44	31	HAIRCUT ONE HUNDRED Pelican West Arista AL 6600	IND	6.98		86	5	BILLY IDOL Billy Idol Chrysalis CHR 1377	IND	8.98		
10	10		GENESIS Three Sides Live Atlantic SD 2-2000	WEA	10.98		71	2	STEVE WINWOOD Talking Back To The Night Island ILPS 9777 (Warner Bros.)	WEA	8.98		80	80	14	QUEEN Hot Space Elektra EI-60128	WEA	8.98	
11	15		ORIGINAL CAST Dreamgirls Geffen GHSP 2007 (Warner Bros.)	WEA	9.98	BLP 4	51	9	STRAY CATS Built For Speed EMI-America ST-17070	CAP	8.98		123	2	TEDDY PENDERGRASS This One's For You P.I.R. FZ 38118 (Epic)	CBS		BLP 25	
13	10		CHICAGO Chicago 16 Full Moon/Warner Bros. 1-23689	WEA	8.98		47	48	THE HUMAN LEAGUE Dare A&M/Virgin SP-6 4892	RCA	6.98		92	7	JOHN WAITE Ignition Chrysalis CHR 1376	IND	8.98		
18	4		BILLY SQUIER Emotions In Motion Capitol ST 12217	CAP	8.98		75	3	ARETHA FRANKLIN Jump To It Arista AL 9602	IND	8.98	BLP 6	87	18	PATRICE RUSHEN Straight From The Heart Elektra EI-60015	WEA	8.98	BLP 30	
14	42		LOVERBOY Get Lucky Columbia FC 37638	CBS			49	49	JEFFREY OSBORNE Jeffrey Osborne A&M SP-4896	RCA	8.98	BLP 3	84	84	23	RICK SPRINGFIELD Success Hasn't Spoiled Me Yet RCA AFL1-4125	RCA	8.98	
15	8		SOUNDTRACK Rocky III Liberty LO 51130	CAP	8.98		50	33	VAN HALEN Diver Down Warner Bros. BSK 3677	WEA	8.98		85	85	46	GENESIS Abacab Atlantic SD 19313	WEA	8.98	
16	24		WILLIE NELSON Always On My Mind Columbia FC 37951	CBS		CLP 1	57	7	TED NUGENT Nugent Atlantic SD 19365	WEA	8.98		98	10	AXE Offering Atlantic SD 38-148	WEA	8.98		
17	12		GAP BAND Gap Band IV Total Experience TE-1-3001 (Polygram)	POL	8.98	BLP 1	58	14	.38 SPECIAL Special Forces A&M SP-4888	RCA	8.98		105	4	URIAH HEEP Abominog Mercury SRM 1-4057 (Polygram)	PDL	8.98		
19	11		THE ALAN PARSONS PROJECT Eye In The Sky Arista AL 9599	IND	8.98		53	16	MISSING PERSONS Missing Persons Capitol DLP 15001	CAP	4.98		100	4	SHOOTING STAR Ill Wishes Virgin/Epic FE 38020	CBS			
19	16	19	THE MOTELS All Four One Capitol ST 12177	CAP	8.98		54	13	RICK JAMES Throwin' Down Gordy 6005 GL (Motown)	IND	8.98	BLP 2	89	89	42	THE J. GEILS BAND Freeze-Frame EMI-America SDO-17062	CAP	8.98	
20	12		THE CLASH Combat Rock Epic FE 37689	CBS			55	14	JUICE NEWTON Quiet Lies Capitol ST 12210	CAP	8.98	CLP 13	90	79	14	SQUEEZE Sweets From A Stranger A&M SP-4899	RCA	8.98	
21	10		ROLLING STONES Still Life Rolling Stones Records COC 39113 (Atlantic)	WEA	8.98		56	17	ELTON JOHN Jump Up Geffen GHS 2013 (Warner Bros.)	WEA	8.98		91	90	9	KING CRIMSON Beat Warner Bros. 1-23692	WEA	8.98	
26	15		A FLOCK OF SEAGULLS A Flock Of Seagulls Jive/Arista VA 66000	IND	6.98		57	14	SOUNDTRACK Annie Columbia JS 38000	CBS			97	4	DAVE GRUSIN Out Of The Shadows Arista/GRP 5510	IND	8.98		
23	12		FRANK ZAPPA Ship Arriving Too Late To Save A Drowning Witch Barking Pumpkin FW 38066 (CBS)	CBS			63	4	STEPHANIE MILLS Tantalizing Hot Casablanca NBLP 7265 (Polygram)	POL	8.98		93	93	14	ASHFORD & SIMPSON Street Opera Capitol ST-12207	CAP	8.98	BLP 4
24	11		LARRY ELGART AND HIS MANHATTAN SWING ORCHESTRA Hooked On Swing RCA AFL1-4343	RCA	8.98		59	14	STEVIE WONDER Stevie Wonder's Original Musiquarium I Tamia 6002TL2	IND	13.98	BLP 16	94	96	57	THE GO-GO'S Beauty And The Beat I.R.S. SP-70021 (A&M)	RCA	8.98	
25	11		AIR SUPPLY Now And Forever Arista AL 9587	IND	8.98		65	7	POINTER SISTERS So Excited Planet BXL1 1055 (RCA)	RCA	8.98	BLP 24	95	95	7	BLOODSTONE We Go A Long Way Back T-Neck FZ 38115 (Epic)	CBS		BLP 11
27	6		JUDAS PRIEST Screaming For Vengeance Columbia FC 38160	CBS			61	7	SOUNDTRACK Star Trek II Atlantic SD 19363	WEA	8.98		96	62	58	FOREIGNER 4 Atlantic SD 16999	WEA	8.98	
28	8		PETE TOWNSHEND All The Best Cowboys Have Chinese Eyes Atco SD 38149 (Atlantic)	WEA	8.98		63	8	APRIL WINE Power Play Capitol ST 12218	CAP	8.98		107	2	THE ISLEY BROTHERS The Real Deal T-Neck FZ 38047 (Epic)	CBS		BLP 21	
28	16		PAUL McCARTNEY Tug Of War Columbia TC 37462	CBS			64	14	JANE FONDA Jane Fonda's Workout Record Columbia CX2-38054	CBS			113	70	BILLY SQUIER Don't Say No Capitol ST-12146	CAP	8.98		
29	19		TOTO Toto IV Columbia FC 37728	CBS			NEW ENTRY	NEW ENTRY	MICHAEL McDONALD If That's What It Takes Warner Bros. 23703	WEA	8.98		117	3	EDDIE MURPHY Eddie Murphy Columbia FC 38180	CBS			
34	3		DONNA SUMMER Donna Summer Geffen GHS 2005 (Warner Bros.)	WEA	8.98	BLP 10	74	4	SOUNDTRACK The Best Little Whorehouse In Texas MCA MCA 5343	MCA	8.98	CLP 36	133	3	WARREN ZEVON The Envoy Elektra EI-60159	WEA	8.98		
31	21	56	JOURNEY Escape Columbia TC 37408	CBS			67	14	MARSHALL CRENSHAW Marshall Crenshaw Warner Bros. BSK 3673	WEA	8.98		145	3	SOFT CELL Non Stop Ecstatic Dancing Sire 1-23694 (Warner Bros.)	WEA	5.98		
32	10		GLENN FREY No Fun Aloud Elektra EI-60129	WEA	8.98		68	23	SCORPIONS Blackout Mercury SRM-1-4039	POL	8.98		102	102	14	HERB ALPERT Fandango A&M SP-3731	RCA	8.98	BLP 52
64	3		ZAPP Zapp II Warner Bros. 1-23583	WEA	8.98		69	55	STEVIE NICKS Bella Donna Modern Records MR 38139 (Atco)	WEA	8.98		103	103	12	RICKY SKAGGS Waitin' For The Sun To Shine Epic FE 37193	CBS		
50	9		MEN AT WORK Business As Usual Columbia ARC 37978	CBS			70	8	DAVID SANBORN As We Speak Warner Bros. 1-23650	WEA	8.98	BLP 38	104	104	54	AL JARREAU Breakin' Away Warner Bros. BSK 3576	WEA	8.98	BLP 56
46	16		MELISSA MANCHESTER Hey Ricky Arista AL 9574	IND	8.98														

★ Stars are awarded to those product 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.)

AUGUST 28, 1982, BILLBOARD

Chartbeat

• Continued from page 6

16. Foreigner, Atlantic, 22.

This is a pretty good snapshot of pop radio up to this point in the '80s. That's not to suggest that the picture won't change as the decade unfolds. At this point in the '60s such a list would have been dominated by **Connie Francis, Brenda Lee, Chubby Checker and Ray Charles**; at this point in the '70s by **the Carpenters, the Jackson 5, the Osmonds and Three Dog Night**.

Times change. And the best acts will change with them. At least that's how it's supposed to work.

★ ★ ★

Black (Rock) Eye: **Survivor's** "Eye Of The Tiger" (Scotti Bros./Epic) holds at No. 1 for the sixth straight week, becoming the longest-running No. 1 hit in Epic history. **Lulu's** "To Sir With Love" had held that distinction, with five weeks on top in 1967.

"Eye Of The Tiger" also vaults to number two in the U.K. this week, looking to become the second single this year to top both the British and American charts, following **Paul McCartney & Stevie Wonder's** "Ebony & Ivory."

★ ★ ★

We Get Letters: Fred H. Sales, a singles buyer for Record Theatre in Buffalo, sent us an elaborate printed list of his 1,000 personal favorite singles from January, 1940 to June, 1982. We found it fascinating, and no doubt so would **Percy Faith, Hall & Oates, Nancy Sinatra, the Rolling Stones and Eydie Gorme**, who nailed down the top five spots with "Theme From 'A Summer Place,'" "I Can't Go For That," "These Boots Are Made For Walking," "Brown Sugar" and "Blame It On The Bossa Nova."

"Blame It On The Bossa Nova?"

WBSL Seeks Ratings Boost

• Continued from page 4

Crocker, in an interview, admits that "BLS never had to fight it out before like we do today, so you make adjustments when you're behind. But that was just one book, and it's tough to beat a \$1 million promotion budget." RKO, parent of WRKS, reportedly spent that amount to promote the station in its first year.

He recognizes that WBSL "shares its audience" with the urban market leaders. But he also feels strongly that "RKS has copied me" and that "KTU built on a part of a format that we introduced. Don't forget, Barry and Carlos grew up listening to me." Barry Mayo is music director of WRKS. Carlos DeJesus is WKTU's program director.

BMA In Dealer Aid Program

• Continued from page 6

to see "some stabilization" of the program in some of the seven major markets. "Even if only one or two are functioning properly, that is one or two more groups of black retailers surviving and selling records than might under current economic conditions. We can take that information to banks and record manufacturers and develop credibility."

Ware feels "this isn't merely a plan to save black retailers, but to stabilize a part of the industry that generates income for all elements."



NEW PILOT—Producer Kevin Beamish, center, listens to Jefferson Starship's Mickey Thomas and Grace Slick vocalize during a recent session at the Automat in San Francisco. The group's new album, tentatively titled "Winds Of Change," is slated for a September release and marks the first collaboration between Starship and Beamish.

Soul Stylist Joe Tex Dies Of Heart Attack At 49

NEW YORK—Joe Tex, best known for his southern soul stylings of the '60s and early '70s, is dead at age 49. He succumbed to a heart attack Aug. 13 in Navasota, Tex.

The singer, born Joseph Arrington Jr., Aug. 8, 1933 in Baytown, Tex., recorded prolifically for nearly three decades, including gospel blues for King Records (1955-57) and novelty items for Ace (1958-60). After a brief spell with Detroit's Anna label, Tex joined the enterprise which brought him most recognition: Buddy Killen's Dial Records of Nashville.

With Killen as producer, he began to perfect his style, a musical fusion of the narrative morality found in both country & western and black gospel. This soulful sermonizing was at its most effective and successful in "Hold What You've Got," a major 1965 hit in both the black music and pop markets, then evolved into a series of witty vinyl vignettes through the '60s: "I Want To," "A Sweet Woman Like You," "The Love You Save," "Papa Was Too," "Skinny Legs And All" and "Men

Are Gettin' Scarce" among them.

Tex's biggest hit was "I Gotcha" in the spring of 1972, by which time his style had become what one writer described as "frenetic, finger-wagging funk, ideal for dancing." The description also fits his last major hit, "Ain't Gonna Bump No More (With No Big Fat Woman)" in 1977.



CHAIRMAN CHAT—A&M vice-chairman Herb Alpert visits Chicago in his role as artist, and meets here with Egmont Sonderling, head of the Sonderling chain of stations including WBMX and WOPA.

The Sky Is Not Falling

• Continued from page 3

up by numerous newspapers around the country.

The L.A. paper elected to overlook Palmer's perception of some brighter developments—signs of renewed power in the music of established stars, the rise of innovative new independents and cracks in rigidly formatted AOR's stronghold over radio—to proclaim "The summer the music business died."

No newspaper considered the emerging significance of cable tv's growing role as an alternative channel for exposing music, nor did they explore how the business has started to take potential "problems" like the rise of cassette tapes and actively seek new business via more astute marketing and repertorial development.

Yet the consumer press can hardly be blamed when the trade's own (admittedly shrinking) ranks are rife with "Doomsday talk." One might have hoped that the lessons learned since the "recession-proof" self-image of the business was first battered in 1979 might have fostered a tougher sense of realism and an awareness of the industry's cyclical

past, which has included prior slumps.

Instead, ongoing cutbacks were being amplified into full-blown disasters: "informed" traders promised the outright closing or takeover of some of the industry's biggest firms.

It would be naive to overlook the severity of the problems facing the industry or the very real prospect of further payroll blood-letting and budgetary slashes. But it's equally naive to transform current transitional pains into an epitaph, or predict that the public's ancient, still viable appetite for music will be gobbled up and swallowed whole by Pac-Man, forgotten altogether because the local pay tv station now shows soft-core clips, or abandoned because another, recently "dead" entertainment sector, motion pictures, is riding a summer hot streak at the box office.

Chicken Little's past triumphs have had more to do with his audience's gullibility than his own wisdom. Perhaps we should remember that trend before trying to clear the hurdles ahead.

Lifelines

Births

Girl, Amanda Grace, to Donna Summer and Bruce Sudano, Aug. 11 in Los Angeles. Mother records for Geffen; father is composer and sings backup in Summer's band.

★ ★ ★

Boy, Charles Taylor, to Sheryl and Bobby Springfield, Aug. 12 in Nashville. Father records for Kat Family and writes for House of Gold Music.

★ ★ ★

Girl, Margaret Leora, to Debra and Mike Holden, Aug. 8 in Kennewick, Ga. Mother is buyer for One Stop Record House in Atlanta.

★ ★ ★

Girl, Jennifer Courtney, to Mary Louise and Lloyd David Foster, Aug. 3 in Dallas. Father records for MCA.

★ ★ ★

Boy, Jeffrey Daken, to Cynthia and Stephen Broadhead, last month in Los Angeles. Father is manager of production and material control for Pioneer Video.

★ ★ ★

Boy, Christopher, to Rick and Pat Cataldo, July 27 in Ithaca, N.Y. Father is service manager for Calf Audio.

★ ★ ★

Boy, Jared Brian, to Gary and Jane Fizer, Aug. 8 in Huntington, W. Va. Father is owner/manager of Sights & Sounds record store in Huntington.

★ ★ ★

Girl, Alexandra, to Carla Nolin and Henry Santoro, Aug. 8 in Boston. Mother is weekend DJ at WBCN Boston; father is in the station's news department.

★ ★ ★

Marriages

Van Webster to Mariellen Lynn Urbin, Aug. 7 in Los Angeles. He is president of Digital Sound Recording and the Hope Street Studio in Los Angeles.

★ ★ ★

Jan Rosen to Larry Luskey, Aug. 15 in Lubbock, Tex. She is the daughter of Annette and Allan Rosen, founders of the Flipside Records retail chain.

★ ★ ★

Scott Majors to Barbara Criswell, June 26 in Knoxville. He was the program director at WNOX Knoxville.

★ ★ ★

Rock'n' Rolling

• Continued from page 8

station's format."

"Valley Girl" was broken by KROQ-FM, which played it while it was still an acetate. Zappa, while applauding KROQ itself (and Moon listens to it), says he hopes that the station's format doesn't become yet another static formula.

"I hope that other people try the KROQ format, rather than imitate it, that they take the theory and apply it locally. I would hate for it to become another service, freeze-dried to other stations."

Deaths

Singer Joe Tex, 49, of a heart attack, Aug. 13 in Navasota, Tex. Survivors include his widow, mother, two sons, a daughter, a sister and a grandmother (story, this page).

★ ★ ★

Benjamin Ashburn, 54, of a heart attack, Aug. 17 in Englewood, N.J. He had been the manager of the Commodores since 1969. Survivors include his daughter, Benyvette, and his sister, Miriam Walker (story, page 10).

★ ★ ★

Lawrence Fogelberg, 71, father of Dan Fogelberg, Aug. 5 in Peoria. A long-time director of bands in the Peoria school system, he was the inspiration for his son's "Leader Of The Band" hit single earlier this year.

★ ★ ★

Roger Smolar, 39, in a plane crash, Aug. 15 in Ewing Township, N.J. He was a DJ on WKXW Trenton, N.J. and handled the weekend oldies show.

★ ★ ★

George Barajas, 33, Aug. 17 in Madison, after a prolonged illness. He was the bass player for CBS group Duke Jupiter. Survivors include his widow, a daughter, mother, father and a brother.

★ ★ ★

Sol Taishoff, 77, co-founder and editor of Broadcasting magazine and chairman of Broadcasting Publications, Aug. 15, of cancer at Georgetown University Hospital, Washington. He is survived by a son, Larry, president of Broadcasting Publications and publisher of Broadcasting.

Bubbling Under The HOT 100

- 201—SCOTT BAIO, Scott Baio, RCA NFL1-8025
- 202—PRODUCERS, You Make The Heat, Portrait ARR 38060 (Epic)
- 203—LOU RAWLS, Now Is The Time, Epic FE 37488
- 204—805, Stand In Line, RCA NFL1-8013
- 205—BOBBY BLAND, Here We Go Again, MCA 5297
- 206—TORONTO, Get It On Credit, Network 60153 (Elektra)
- 207—OINGO BOINGO, Nothing To Fear, A&M SP 4903
- 208—ROBERT GORDON, Too Fast To Live Too Young To Die, RCA AFL1-4380
- 209—OZONE, Li'l Suzy, Motown 6017 ML
- 210—DAVE VALENTIN, In Loves Times, Arista/GRP 5511

Bubbling Under The HOT 100

- 101—DON'T THROW IT ALL AWAY, Stacy Lattisaw, Cotillion 47011 (Atlantic)
- 102—THE MESSAGE, Grand Master Flash, Sugar Hill 584
- 103—LAST NIGHT, Stephanie Mills, Casablanca 2352 (Polygram)
- 104—INSIDE OUT, Odyssey, RCA 13217
- 105—FACE DANCES II, Pete Townshend, Atco 7-9989 (Atlantic)
- 106—WAITING BY THE HOTLINE, Deniece Williams, Columbia 18-03015
- 107—777-9311, The Time, Warner Bros. 7-29952
- 108—SITUATION, Yazoo, Sire 7-29953 (Warner Bros.)
- 109—FAVORITE SHIRTS, Haircut 100, Arista 0708
- 110—LI'L SUZY, Ozone, Motown 1627

TOP LPs & TAPE

POSITION 106-200

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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
106	106	42	HOOKED ON CLASSICS The Royal Philharmonic Orchestra Conducted by Louis Clark RCA AFL1-4194	RCA		8.98		137	94	17	ROYAL PHILHARMONIC ORCHESTRA Hooked On Classics II RCA AFL1-4373	RCA		8.98	
107	112	11	ROBERTA FLACK I'm The One Atlantic SD 19354	WEA		8.98	BLP 17	138	134	11	RAINBOW Straight Between The Eyes Mercury SRM-1-4041 (Polygram)	POL		8.98	
108	108	45	POLICE Ghost In The Machine A&M SP-3730	RCA		8.98		139	129	46	VANGELIS Chariots Of Fire Polydor PD-1-6335 (Polygram)	POL		8.98	
109	109	11	ROXY MUSIC Avalon Warner Bros. J-23686	WEA		8.98		140	139	23	ATLANTIC STARR Brilliance A&M SP 4883	RCA		8.98	CLP 18
110	110	41	OZZY OSBOURNE Diary Of A Madman Jet FZ 37492 (Epic)	CBS		8.98		141	190	2	STANLEY CLARKE Let Me Know You Epic FE 38086	CBS		8.98	BLP 45
111	111	50	WILLIE NELSON Willie Nelson's Greatest Hits And Some That Will Be Columbia KC 2 37542	CBS		8.98	CLP 21	142	143	49	DARYL HALL AND JOHN OATES Private Eyes RCA AFL1-4028	RCA		8.98	
112	162	2	RANDY MEISNER Randy Meisner Epic FE 38121	CBS		8.98		143	128	12	HEART Private Audition Epic FE 38049	CBS		8.98	
113	NEW ENTRY		STACY LATTISAW Sneakin' Out Cotillion 90002-1 (Atlantic)	WEA		8.98		144	140	70	RICK JAMES Street Songs Gordy G8 1002W1 (Motown)	IND		8.98	BLP 59
114	185	2	JERMAINE JACKSON Let Me Tickle Your Fancy Motown 6017 ML	IND		8.98	BLP 15	145	154	9	KID CREOLE AND THE COCONUTS Wise Guy Sire SRK 3681 (Warner Bros.)	WEA		8.98	
115	115	15	PAT METHENY GROUP Off Ramp ECM ECM-1-1216 (Warner Bros.)	WEA		8.98	BLP 66	146	147	430	PINK FLOYD Dark Side Of The Moon Harvest SMAS 11163 (Capitol)	CAP		8.98	
116	66	9	RONNIE MILSAP Inside RCA AHL1-4311	RCA		8.98		147	138	90	REO SPEEDWAGON Hi Infidelity Epic FE 36844	CBS		8.98	
117	72	7	BOB JAMES Hands Down Columbia/Tappan Zee FC 38067	CBS		8.98		148	99	72	OZZY OSBOURNE Blizzard Of Ozz Jet JZ 36812 (Epic)	CBS		8.98	
118	118	31	SOFT CELL Non-Stop Erotic Cabaret Sire SRK 3647 (Warner Bros.)	WEA		8.98		149	131	24	WAR Outlaw RCA AFL1-4208	RCA		8.98	BLP 20
119	81	11	SOUNDTRACK Grease 2 RSO RS-1-3803 (Polygram)	POL		8.98		150	101	44	QUARTERFLASH Quarterflash Geffen GHS 2003 (Warner Bros.)	WEA		8.98	
120	120	7	STEEL PULSE True Democracy Elektra E1-60113	WEA		8.98		151	149	51	DAN FOGELBERG The Innocent Age Full Moon/Epic KE2 37393	CBS		8.98	
121	121	11	JUICE NEWTON Juice Capitol ST-12136	CAP		8.98	CLP 61	152	153	13	FRANK BARBER ORCHESTRA Hooked On Big Bands Victory 702 (Sugar Hill)	IND		8.98	
122	122	8	NAZARETH 2 X S A&M SP-4901	RCA		8.98		153	163	4	JOSIE COTTON Convertible Music Elektra E1-60140	WEA		8.98	
123	124	28	ALDO NOVA Aldo Nova Portrait ARR 37498 (Epic)	CBS		8.98		154	NEW ENTRY		PIECES OF A DREAM We Are One Elektra E1-60142	WEA		8.98	
124	125	13	KIM WILDE Kim Wilde EMI-America ST-17065	CAP		8.98		155	148	9	DAVID JOHANSEN Live It Up Blue Sky ARZ 38004 (Epic)	CBS		8.98	
125	127	21	IRON MAIDEN The Number Of The Beast Capitol ST-12202	CAP		8.98		156	166	2	THE BUS BOYS American Worker Arista AL 9569	IND		8.98	
126	126	8	JOE COCKER Scheffield Steel Island IL 9750 (Atco)	WEA		8.98		157	158	97	THE POLICE Zenyatta Mondatta A&M SP 3720	RCA		8.98	
127	NEW ENTRY		GEORGE THOROGOOD & THE DESTROYERS Bad To The Bone EMI-America ST-17076	CAP		8.98		158	144	51	THE ROLLING STONES Tattoo You Rolling Stones Records COC 16052 (Atco)	WEA		8.98	
128	82	6	ADRIAN BELEW Lone Rhino Island IL 9751 (Atco)	WEA		8.98		159	165	4	SYLVIA Just Sylvia RCA AHL1-4312	RCA		8.98	
129	114	8	ROSANNE CASH Somewhere In The Stars Columbia FC 37570	CBS		8.98		160	160	13	DURAN DURAN Rio Capitol ST-12211	CAP		8.98	
130	130	75	ALABAMA Feels So Right RCA AHL1-3930	RCA		8.98	CLP 17	161	141	74	QUINCY JONES The Dude A&M SP 3721	RCA		8.98	BLP 65
131	83	7	CHUCK MANGIONE Love Notes Columbia FC 38067	CBS		8.98	BLP 70	162	151	46	KOOL & THE GANG Something Special De-Lite DSR 8502 (Polygram)	POL		8.98	BLP 67
132	88	14	NEIL DIAMOND 12 Greatest Hits Vol. II Columbia FC 37938	CBS		8.98		163	150	25	SIMON AND GARTUNKEL The Concert In Central Park Warner Bros. 2BSK 3654	WEA		14.98	
133	136	7	CHERYL LYNN Instant Love Columbia FC 38057	CBS		8.98	BLP 75	164	164	16	BLUE OYSTER CULT Extraterrestrial Live Columbia KG 37946	CBS		8.98	
134	132	11	EYE TO EYE Eye To Eye Warner Bros. BSK 3570	WEA		8.98		165	NEW ENTRY		AMERICA View From The Ground Capitol ST-12209	CAP		8.98	
135	137	5	KENNY ROGERS Greatest Hits Liberty LDD 1072	CAP		8.98	CLP 33	166	171	3	SPYS Spys EMI-America ST 17073	CAP		8.98	

TOP LPs & TAPE

A-Z (LISTED BY ARTISTS)

Air Supply	25
Alabama	42, 130
Alan Parsons Project	18
Aldo Nova	123
Herb Alpert	102
America	165
April Wine	63
Ashford & Simpson	93
Asia	4
Atlantic Starr	140
Axe	86
Adrian Belew	128
Black Uhuru	176
Blondie	184
Bloodstone	95
Blue Oyster Cult	164
Karla Bonoff	71
Bow Wow Wow	173
Bus Boys	156
Cameo	170
Cars	167
Cheap Trick	40
Chicago	12
Stanley Clarke	141
Clash	20
Joe Cocker	126
Elvis Costello	38
Josie Cotton	153
John Cougar	3
Randy Crawford	196
Marshall Crenshaw	67
Crosby, Stills & Nash	8
Crusaders	192
Dazz Band	43
John Denver	177
Neil Diamond	132
Duran Duran	160
Sheena Easton	182
Larry Elgart	24
Eye To Eye	134
Fleetwood Mac	107
A Flock Of Seagulls	22
Dan Fogelberg	151
Jane Fonda	64
Steve Forbert	197
Foreigner	96
Frank Barber Orchestra	152
Peter Frampton	189
Aretha Franklin	48
Gary Frey	32
Gap Band	17
Gary U.S. Bonds	167
Genesis	10, 85
Go-Go's	9, 94
Dave Grusin	92
Sammy Hagar	168
Merle Haggard	172
Haircut One Hundred	44
Daryl Hall & John Oates	142
Heart	143
Huey Lewis And The News	47
Human League	79
Billy Idol	125
Iron Maiden	125
Jermaine Jackson	114
Joe Jackson	41
Bob James	117
Rick James	54, 144
Al Jarreau	104
Joan Jett	105
J. Geils Band	89
David Johansen	155
Elton John	56
Quincy Jones	161, 174
Journey	31
Judas Priest	26
Kansas	73
Kid Creole And The Coconuts	145
King Crimson	91
Kool And The Gang	162
Nicolette Larson	77
Glen Frey	113
Little River Band	194
Loverboy	14, 178
Cheryl Lynn	133
Melissa Manchester	35
Chuck Mangione	131
Frank Marino	185
Paul McCartney	28
Michael McDonald	65
Randy Meisner	112
Men At Work	34
Stephanie Mills	58
Ronnie Millsap	116
Missing Persons	53
Eddie Money	19
Motels	26
Anne Murray	180
Nazareth	122
Willie Nelson	16, 111
Juice Newton	55, 121
Olivia Newton-John	183
Stevie Nicks	69
Ted Nugent	51
One Way	179
Jeffrey Osborne	49
Ozzy Osbourne	49, 110, 148
Ray Parker, Jr.	62
Terry Pendergrass	81
Pieces Of A Dream	154
Pink Floyd	146
Robert Plant	5
Pointer Sisters	60
Queen	108, 157
Quarterflash	150
Queen	80
Rainbow	137
REO Speedwagon	7, 147
Kenny Rogers	39, 135
Rolling Stones	21, 158
Roxy Music	109
Royal Philharmonic Orchestra	106, 136
Patrice Rushen	83
David Sanborn	70
Scorpions	68
Pete Shelly	199
Shooting Stars	88
Richard Simmons	78
Simon And Gartunkel	163
Ricky Skaggs	103
Soft Cell	101, 118
Squeeze	90
Billy Squier	13, 99
Steel Pulse	120
Stevy Dan	193
Steve Miller Band	6
Stray Cats	46
Donna Summer	30
Survivor	2
Sylvia	195
Temptations	195
Third World	171
George Thorogood	127
Toto	29
Pete Townshend	27
Triumph	187
Tommy Tutone	191
Uriah Heep	87
Vangelis	139
Van Halen	50
John Waite	82
War	149
Kim Wilde	124
Deniece Williams	169
Hank Williams, Jr.	181
Steve Winwood	45
Stevie Wonder	59
XTC	76
Zapp	33
Frank Zappa	23
Warren Zevon	100
38 Special	52, 138
707	200

Every care for the accuracy of suggested list prices has been taken. Billboard does not assume responsibility for errors or omissions.

RECORDING INDUSTRY ASSOCIATION OF AMERICA seal for sales of 500,000 units. RECORDING INDUSTRY ASSOCIATION OF AMERICA seal for sales of 1,000,000 units.



HAPPY ANNIVERSARY—Earth, Wind & Fire's Maurice White, left, stops by CBS Records in New York to celebrate the group's 10th year of recording for Columbia. Congratulating White are CBS Records' president Walter Yetnikoff, center, and Bob Cavallo of Cavallo-Ruffalo Management.

FOR MUSIC PERFORMANCE RIGHTS

Local TV Blanket License 'Unreasonable,' Says Court

By IRV LICHTMAN

NEW YORK—A U.S. District Court Judge here held Thursday (19) that blanket licensing of music performance rights by ASCAP and BMI to 700 local television stations "unreasonably restrains trade" in violation of federal antitrust laws.

The decision, if upheld on appeal, would require vast changes in the local tv performance license structure, which currently brings in more than \$80 million to ASCAP and BMI annually.

Judge Lee Gagliardi's decision follows a class action suit brought in November, 1978 by five owners of tv stations and has been supported and funded by the All-Industry Television Station Music License Committee. The trial occurred last November and December.

Assistance in this story provided by Is Horowitz in New York.

In his 55-page decision, Judge Gagliardi drew reference to CBS' loss in the Supreme Court of its attempt to do away with blanket licensing.

"... unlike CBS, local television stations," the judge states, "could not by virtue of their market power effect the transition to a reasonably practical, centralized system of direct licensing. . . . The court accordingly holds that for the plaintiffs direct licensing is not a realistically available marketing alternative to the blanket license."

Later, alluding to CBS' clout versus local tv stations, Judge Gagliardi notes, "Those with the incentive to change the system lack the power; those with the power lack the incen-

MCA Bows 'Twin-Pax' Tape

• Continued from page 3

added packaging cost averages out to "pennies" per unit, he argues that the potential for substantially upping unit sales should more than cover the increase.

Cosgrave, however, concedes that the approach still poses some logistical considerations. Location of the tape on the front sleeve will likely need to vary according to the graphic design to insure that art work and type aren't awkwardly obscured. He indicates MCA is already studying a solution to a second consideration, however, namely the cassette-sized "hole" that the current package subtracts from the total front sleeve graphic.

tive. There is no realistically available marketing alternative to the blanket license."

In its action, the local tv stations argued that the bulk of the music used by them is background and theme music in syndicated programs and that they had no ability to select or control the music that went into such programs, but nevertheless had to pay high fees for its use.

An ASCAP spokesman described the decision as an "early round in a long fight." He says the case would be "vigorously pursued" in higher courts, and expressed confidence in an eventual reversal.

At BMI, a spokesman said that there had not yet been time "to read and digest the decision."

According to Ira Millstein, senior partner at Weil, Gotshal & Manges and counsel to the committee of broadcasters who sponsored the suit, the next step would be an appearance before court to frame an injunction to prohibit the continuation of the current licensing practices.

RCA Red Seal Sets \$3.98 Tape-Only Line

NEW YORK—RCA Red Seal launches in September a \$3.98 list series of cassette-only product under the tag of "The New Victrola Classical Cassette Series."

The initial release consists of 50 titles, mostly in stereo and all Dolby B-encoded. The five mono titles feature Arturo Toscanini and the NBC Symphony and include works by Rossini, performances of Beethoven's symphonies 1, 3, 5 and 8, and warhorses "Pines Of Rome" and "Pictures At An Exhibition."

Other performances culled from Red Seal vaults and unavailable for some time include Charles Munch & the Boston Symphony, Arthur Fiedler & the Boston Pops, Fritz Reiner & the Chicago Symphony, organist Virgil Fox, Pierre Monteux & the Boston Symphony and Erich Leinsdorf & the Boston Symphony.

According to Irwin Katz, Red Seal marketing chief, the line will be supported at retail with consumer catalogs, streamers, dump boxes and bag stuffers.

With its \$3.98 list (with a wholesale price around \$2), RCA follows similarly priced classical cassettes from PolyGram, Vanguard and the Moss Music Group's Allegro.

IRV LICHTMAN

Inside Track

Will the severe cutbacks in Columbia/Epic regional promo ranks and the current slash in Atlantic promo forces mean that some of the gelt saved goes to indie promo persons cross-country? Blue chips are on some of the \$\$\$s to go to the "I can make you a hit for \$100,000" crew. . . . Though 51 W. 52nd will not comment, word is that CBS overall lopped off \$7 million annually with the axings (Billboard, Aug. 21) from a \$32 million yearly costing.

The persistent rumor that CBS is shutting down the Pittman, N.J. plant failed to hold up, as calls to unions involved and South Jersey sources indicate the plant will remain open. . . . But speaking of closings, are the WCI meetings with WEA family execs in Gotham City as this is being written deliberating the possible closure of some of the present stocking warehouses in the U.S.?

Back at the CBS ranch, a cutouts list (all types of repertoire) has gone out to the major brokers, which includes the following configuration lots by plant: **Terre Haute**—362,000 (LP), 44,000 (cassette), 204,000 (8-track); **Santa Maria**—60,000 (LP), 29,000 (cassette), 48,000 (8-track); **Pittman**—232,000 (LP), 30,000 (cassette), 112,700 (8-track).

Atlantic executives wouldn't comment, but Track knows that the company made a number of personnel cuts last week, trimming regional promotion reps in addition to six lower-level personnel in its West Coast office. Meanwhile, rumors of reorganization in the WEA Corp. abounded as **Henry Droz** met with branch managers in New York Wednesday and Thursday (19). And **Elektra** is said to have dropped 12 acts Wednesday (18) from its roster. The groups were signed when former a&r chief **Kenny Buttice** oversaw the department. . . . It's official: MTV will be available to subscribers of **Manhattan Cable** beginning Sept. 1 (Billboard, Aug. 14). The system serves 156,000 subscribers, as well as 14,000 hotel rooms and 1,300 bars, restaurants and businesses.

Watch for **Pacific Record & Tapes** to open a sales office in L.A. The Bay area triumvirate of **Mike Paikos**, **Bob Sarenpa** and **Sandy Skeie** are hunting for a location and a branch manager. The 10-year-old indie distributorship has a Seattle office run by **Ed Richter**. . . . **Joe Smith** denies the grapevine utterances that **Elektra/Asylum/Nonesuch** and **Warner Bros. Records** would be linking, either through merger or a geographic consolidation at present WB HQ in Burbank. Smith also denies he's headed for a post with the National Basketball Assn. A check with the major cutouts buyers also negates the street talk that E/A is dumping el mucho cutouts.

Track found former national accounts' topper at WEA, **Rich Lionetti**, now senior veep with **Soft Sell**, an Inglewood, Calif. computer software vendor. . . . The AFM loses another pillar this fall when **Local 47 prexy Max Herman** retires from the L.A. musicians' union in December. Herman has been an officer 26 years, the last dozen of which were as president. . . . **The US Festival**, set for Sept. 3-5 in Glen Helen Regional Park outside San Bernardino (Billboard, Aug. 14), definitely tops all other rock fests in talent lineup with the addition of the **Ramones** (3), the **Cars** and **Dave Edmunds** (4) and the

Grateful Dead (5). That on top of the **Police**, **Talking Heads**, the **B-52s**, **Oingo Boingo**, the **English Beat**, **Tom Petty**, **Pat Benatar**, **Santana**, **Eddie Money**, **Fleetwood Mac**, **Jackson Browne** and **Jerry Jeff Walker** for \$37.50 or \$17.50 daily.

Moss Music pr chief **Pat Willard** ankles the label soon to start the fall semester at Rutgers law school. . . . Expect some heavy palaver about new marketing strategies for prerecorded cassettes when **RCA's Bob Summer** and **Jack Craigo** co-host a "fall presentation" Tuesday (24) in Gotham. Craigo's been on the cassette case for some time. . . .

Word is that **Barrie Bergman's Record Bar** boycott of **RCA** product, occasioned by the recent price boost, is about over. **Lieberman Enterprises** continues its holdout. . . . In the CBS shakeup last week, **Track** learns that the five regional vice presidents were demoted to branch manager in the area in which they based. Only **Don Van Gorp** was unscathed as he was made national accounts veep out of Chicago. Edited by JOHN SIPPPEL

Back Track

30 years ago this week: **Pee Wee King** and his vocalist, **Redd** ("Tennessee Waltz") **Stewart**, were conferring with **NBC Radio** for a Saturday night 30 minutes on the web after the "Grand Ole Opry." . . . Five unions held preliminary meetings to discuss possible merger of all organizations in the acting industry. . . . **CBS Radio** cut its rate card an average 25%. . . . **Lester Sill**, **Red Baldwin**, **Ralph Bass**, **Frank Padrone** and **George Oxford** experimenting with block booking, taking 25 one-nighters with **Lionel Hampton** through the Western U.S.

20 years ago this week: **Ed Snyder** and **Jerry Lillianfield** of **Edge**, Washington rackjobber, merged with **Harold Goldman's Rack Sales**, St. Louis. . . . **Donny Weiss** ankleed **Cosnat** to work out of Philly for **Roulette**. . . . **RCA** waxed the original caster of "Oliver" five months before it bowed on Broadway. . . . **Ted Feigin** named Eastern promo topper for **Liberty Records**, replacing **Bud Dain**, who moved into the West Coast slot. . . . **Lou Lavinthal** and **Stan Sulman** of **Northwest Record Center**, Seattle, named **Norm Larsen** and **R.A. Harlan** sales manager and operations manager, respectively. . . . **Columbia Records** was tempting **Patti Page** with an offer to leave **Mercury** label, where she harbored for 14 years.

10 years ago this week: **Tower Records' L.A. Sunset** store jumped classical volume 1,000% with a special insert in the **L.A. Times**. . . . **Columbia** promoted **Alvin Teller** to merchandising and product manager, while **Charlie Koppelman** was made a veep at **April/Blackwood Music**. **Russ Regan** shifted from **Uni Records** to head **20th Century-Fox's** new label. . . . **Motown** tested the waters with the pop-oriented **Natural Resources** label. . . . **Barbara Mandrell** joined the "Grand Ole Opry."

Format Turntable KOKE-AM-FM Often Splits Formats

Country combination **KOKE-AM-FM** Austin breaks up Sept. 1 when the AM goes Spanish, picking up, management hopes, a Spanish-speaking audience that was left without a local station when **KMXX** (now **KPEZ**, EZ-102) dropped Spanish for **Bonneville's** beautiful music last month.

The switch of **KOKE-AM** to Spanish is actually a throwback to the station's earliest days. **KOKE-AM** went on the air in 1948 as **KTNX** and broadcast Spanish programming during the early 1950s. It has been broadcasting country since 1963 and has been simulcasting some of the country programming of **KOKE-FM** for the past three years.

In making the change, general manager **Jim Ray** notes that Austin is the nation's 20th Hispanic market. He says, "We felt there was a strong need for a Spanish-language radio station in Austin." Ray said that the station had been looking for alternative programming for some time.

Black WVKO-FM Columbus, Ohio changed to **WSNY** (Sunny-95) last month and on Aug. 6 dropped its black format to go into an AC mode. **Tom Collins**, who consults several **Josephsons International** stations, is serving as program director of this one. He's installed a new jock lineup which includes **Chuck Martin** (from sister station **WVKO-AM**) as morning man, **Brian Patrick** (from **WLEE** Richmond) in the 10 a.m. to 3 p.m. slot, **Steve Richards** (from **WTRC** Elkhart, Ind.) in afternoon drive, **John O'Brien** (from **WJAI** Dayton) 7 p.m. to midnight and **Mike Wheeler** (from **WNIC** Detroit) overnight. General manager **Steve Joos** said the change was made "because we thought we saw an AC hole in the Columbus market and we decided to fill it."

WLYT Cleveland, which dabbled in an AOR format in 1979, has dropped its Hot 100 format to jump

back into AOR, this time with a full commitment, according to new program director **Tim Spencer**. **Spencer**, who arrived on Monday (16) says he expects to have the format in place "by September 1 at the latest."

Spencer comes from **KISS** San Antonio and he was also p.d. at **Q-102** Dallas before that. He succeeds **Scott "Smoker" Howitt**, who moves up to operations director. The station also has a new general manager, **Zemira Jones** who comes from Baltimore television. **Spencer** says he is not yet sure what on-air changes he might make.

KYYX Gets 'ROQ'

NEW YORK—**Rick Carroll**, who parlayed success at programming **KROQ** Los Angeles into a consultancy, has signed up **Pat O'Day's KYYX** Seattle for his new AOR "ROQ" format. The station drops top 40 for the new format Tuesday (31).

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- 14 PHOENIX, AZ
- 21 ATLANTA, GA
- 27 VIRGINIA BEACH, VA
- 28 WASHINGTON, D.C.
- 29 BALTIMORE, MD
- 30 PHILADELPHIA, PA
- JULY 2 PONCAKEEPSIE, NY (2 shows)
- 3 ROSLYN, NY
- 4-5 HAMILTON BEACH, NH (3 shows)
- 7-8 BOSTON, MA (3 shows)

- JULY 9-10 NEW YORK, NY (2 shows)
- 11 NEW HAVEN, CT (2 shows)
- 13 PROVIDENCE, RI
- 14 HARTFORD, CT
- 16 ROCHESTER, NY
- 17 DETROIT, MI
- 18 GRAND RAPIDS, MI
- 21 DAYTON, OH
- 22-23 CHICAGO, IL (3 shows)
- 24 CLEVELAND, OH
- 25 MINNEAPOLIS, MN

- 27 MILWAUKEE, WI
- 28 MADISON, WI
- 29 ST. LOUIS, MO
- 30 KANSAS CITY, MO
- Aug. 2 NORMAN, OK
- 3 DALLAS, TX
- 5 NEW ORLEANS, LA
- 6 HOUSTON, TX
- 7 AUSTIN, TX
- 8 OMAHA, NE
- 9 ALBUQUERQUE, NM

- DATES WITH THE J. GEILS BAND
- AUG. 18 MADISON, WI
 - 19 PEORIA, IL
 - 20 CHICAGO, IL
 - 21 PITTSBURGH, PA
 - 23-24 CLEVELAND, OH
 - 25 SARATOGA, NY
 - 27 CINCINNATI, OH
 - 28 COLUMBIA, MD
 - SEP. 1-6 DETROIT, MI

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